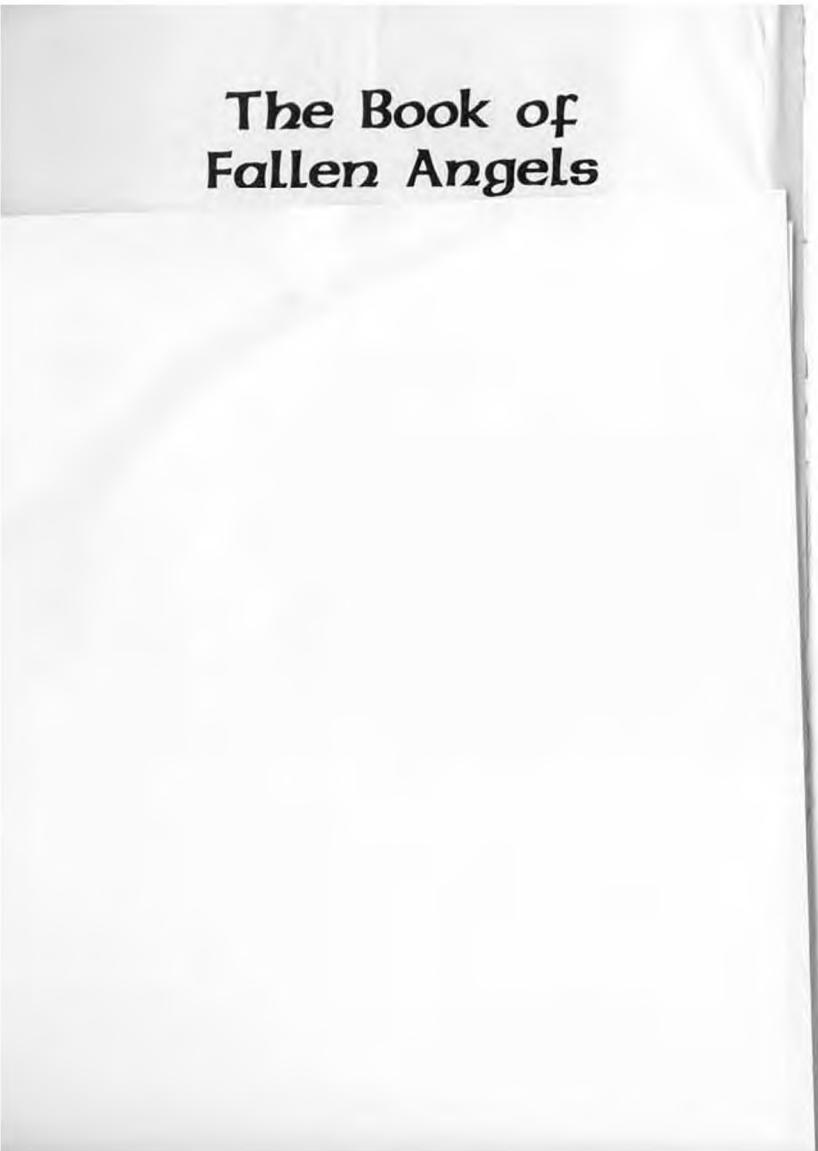


THE BOOK OF FALLEN ANGELS



MICHAEL HOWARD



**The Book of
Fallen Angels**

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Other titles by Michael Howard, also published by Capall Bann:

Angels and Goddesses

Mysteries of the Runes

The Sacred Earth Guide

The Pillars of Tubal Cain (with Nigel Jackson)

Roe buck in the Thicket (with Evan John Jones & Robert Cochrane)

The Robert Cochrane Letters (with Evan John Jones & Robert Cochrane)

The Pickingill Papers (with E. Liddell)

Fairy Beasts and Animals of Legend

Introduction

There are special times in life, especially when you are walking the occult path, when you meet a person who changes your perspective completely. As the old esoteric maxim says: 'When the pupil is ready, the teacher will come.' Such an epiphany occurred to the writer in August 1967 when he met the Taromancer, astrologer and magus Madeline Montalban (1910-1982). It was through her that he was first introduced to the concept of the fallen angels and their legends. In today's age of media witches, cloak-flappers and magical wannabes it is difficult to find someone in the occult world who shuns the limelight of publicity. Madeline was such a person and, although she was described as 'the best ceremonial magician in London' (and probably in the country), she could have walked into the Atlantis or Watkins occult bookshops in the capital and passed unrecognised by the browsing consumers.

Madeline did not write any major occult books (her only book on the Tarot was compiled by a friend and colleague and published after her death. See Logan 1983) and her public appearances at esoteric gatherings were rare. When the writer met here in the late 1960s she was a virtual recluse, even though she lived in an apartment a stone's throw from the bustling West End of London. Madeline, however, did welcome selected visitors and the parties she threw for her students and friends (who were often one and the same) were lavish affairs. Because Madeline refused to jump on to the occult merry-go-round, and because she held beliefs that were not even acceptable to many of her fellow occultists, an aura of mystery and myth grew up around her. She deliberately encouraged this to the extent that sometimes even her closest

friends found it difficult to separate the real person from the manufactured legend. In common with most magicians, whose patron god is Hermes, Madeline could also easily adopt the persona of the trickster or even an agent of chaos.

Those who accepted Madeline warts and all, and more importantly were accepted by her as she did not suffer fools easily, soon discovered she had the ability to act as a catalyst that transformed their lives. This is the sign of a good occult teacher and her influence on this writer has lasted over thirty-five years. In fact it is why this book is being written today. It is an influence based on Madeline's firm belief and devotion to the fallen angels and their leader, their role in the cosmic plan and their ongoing mission to help humanity. It is also based on her teachings on the Hermetic art of astrology, the secret tradition behind the Tarot, and angelic magick.

For nearly thirty years Madeline contributed the monthly horoscopes and articles on the Tarot, astrology and magick to the popular High Street magazine *Prediction*. She supplemented this income by penning romantic novels under various nom-de-plumes and doing birth charts and Tarot readings for wealthy clients. In 1956 she founded her own magical group called the Ordo Stella Matutina or the Order of the Morning Star (OMS). This followed a visionary experience involving the rebel archangel Lucifer or, as she always called him, Lord Lumiel ('The Light of God'). As the outer court of the Order she began to circulate a lengthy correspondence course of lessons in angelic magick. Readers of her articles often wrote to her for further information and she signed them up as students to the course. A select few eventually got to meet her and became members of the 'inner circle'. Madeline believed these few had shared past lives with her as priests or priestesses in Ancient Egypt. They were what she called 'twice-born', meaning they had been previously initiated into the Mysteries in a past life.

The lessons in the correspondence course taught a system of practical magick that Madeline had synthesised from various historical sources including Sir Francis Barratt's *The Magus* (1801), Agrippa's *Occult Philosophy*, *The Key of Solomon*, *The Book of Abramelin the Mage*, the Enochian magick of Dr John Dee, and the writings of Paracelsus and Aleister Crowley. Madeline had met Crowley in the 1930s and may have been a member of his magical group the A.A. Some of the more philosophical, and Luciferian, material in the course came from her own inner communications with the angelic realm, Bible studies and the works of Madame Helena Blavatsky, James Churchward, author of *The Lost Continent of Mu* (1926) and H.C. Randall Stevens. The latter wrote several privately printed books about Atlantis and Ancient Egypt in the 1950s that he claimed were automatic writings from his spirit guides. His best known work was called *From Atlantis to the Latter Days* and was published in 1954. He was also the Grand Master of an occult fraternity called the Knight Templars of Aquarius with its headquarters in the Channel Islands. However, Madeline's main reference was surprisingly the Bible, especially the Old Testament. As a child she had been both sickly and rebellious. As a result she spent long periods confined to her bedroom with only a Bible to read. Paradoxically, it was this experience that, instead of turning her into a rabid evangelist, began her lifelong quest for occult knowledge and inspired an interest in the myth of the fallen angels.

As one of her leading students, Rick Hayward, who took over her astrological work in *Prediction*, has said of Madeline: 'Being a journalist by trade, she was adept at drawing together various strands of occult thought and tradition. The final result was a system of operative magic that was extremely workable without being over-complex. The basic rituals were based on the lunar cycle, utilising the planetary energies, or 'angels', to bring about desired results.' (1992)

To this end her students were given a basic grounding in magical principles and taught the occult correspondences from Arabic and Cabbalistic sources based on the Hermetic axiom of 'As above- so below'. They were taught that each planet in the solar system has its own planetary spirit and angelic regent or governor and that each of the angels represented a power or energy of the Cosmic Creator. By knowing and using this knowledge the magus can work magick or attain spiritual development through harmonising their vibrations with these divine forces. This could be achieved by using in magical rituals the metals, precious stones, herbs, flowers, animal images and colours corresponding to each planet and its ruler. Madeline also made direct comparisons between the planetary angels and the pagan gods and goddesses of the Babylonian-Sumerian, Egyptian, Greek, Roman, Celtic and Norse pantheons. Although such reductionism is frowned upon by some occultists today, Madeline was merely following in the footsteps of the Gnostics, Arabian and Jewish Cabbalists, and the magi of the Renaissance, who all connected the angels to the pagan deities associated with the planets.

Some of the later lessons in the course dealt with more controversial material and inducted the student into the Luciferian Mysteries. They were gradually drawn in until they possessed the necessary background information, and most importantly, the mind-set to accept the true nature of the creation myth in Genesis, the three Falls (of Lucifer, man and the rebel angels), the esoteric symbolism of the Garden of Eden, the angelic origins of the human race, and the real identity of the Master Jesus.

The key to Madeline's success as a magician, as Rick Hayward has pointed out, was her ability to synthesise ancient Chaldean stellar lore, Egyptian mythology, medieval sorcery, Renaissance natural magick and a Luciferian gnosis. She was specifically drawn to the Chaldeans, Akkadians,

Babylonians and Sumerians because she believed they had inherited a primordial 'magical religion' based on astrology and astronomy, or the so-called 'starry wisdom' originating from the Elder Gods or fallen angels. These wise cultures in the Middle East were the cradle of human civilisation and had venerated the stars and planets as outer symbols of invisible cosmic forces. They did not, however, make the common mistake in the history of human religion of confusing the symbol with the reality. The forces which the ancients depicted as planetary gods were angelic beings who were androgynous shape-shifters who could appear in male or female form or even as animals if they so wished.

Madeline could never be described in the modern sense as a feminist, but she was certainly a strong-willed woman with a powerful personality that could sometimes be domineering. In her belief system women played an essential role as both seers and natural magicians. Importantly they acted in a 'shamanic' (for lack of a better term) role as intermediaries between humankind and the angels. This special relationship is described in a metaphorical and allegorical way in the biblical myth of Eden and the legend of the fallen angels who taught human women 'forbidden knowledge'. In the Edenic myth, for instance, the serpent of wisdom teaches Eve and it is the first woman who passes the knowledge on to Adam. Unfortunately for this Eve is falsely condemned as a sinful creature and a temptress of man. The serpent was Lumiel in ophidian form and his task was (and still is) to educate human beings in occult knowledge. By doing so he will eventually achieve cosmic redemption and reverse the personal consequences of his intervention in human affairs to accelerate our spiritual evolution.

In the inner teachings of the OMS revealed in this book 'it is the turbid lack of awareness in the human species that actually keeps the fallen angel [Lumiel] in the shade and it is the responsibility of the true magician to liberate him.'

(Hayward 1992). In common with the Russian mystic Gurdjieff ((and the Gnostics), Madeline believed the majority of humanity were asleep – slumbering in the so-called 'death sleep' of gross materialism and the earthbound ego. To use a term invented in the 1960s by the situationist French philosopher, Guy Debord, but even more fitting today, they are materialists who are happy to accept the illusion of 'the society of the spectacle.' It is the mission of Lumiel, his teaching angels and his human followers to awaken the clay-born from their deadly slumber so they can recognise their own inner light as evolving sparks of the Divine.

In one famous simile Madeline compared the aware or enlightened person (the twice-born initiate or illuminati) to the alarm-clocks of the human race. In her neo-gnostic cosmology the archangels were divine emanations from the Cosmic Creator, the Father-Mother God(dess), and they were created to be rulers of the planets. As the demuirge, Lumiel's role as a fallen angel is Lord of This World, and it is through him that the clay-born can contact the Absolute. This is an ancient cosmic vision that can also be found in the secret teachings of the Cabbala, Gnosticism, the heretical Islamic traditions and Theosophy.

Although Madeline knew Gerald Gardner in the 1940s, and even it seems cheerfully accepted the public persona of a witch at the time, when the writer met her she exhibited a hostility of Gardner and his Wicca that bordered on hatred. The Thelemite occultist Kenneth Grant has said that Gardner and Madeline worked together in the late 1940s (pers.com. 20.12.93) and she told the writer that she had typed the manuscript of his historical novel *High Magic's Aid* (1949). The writer has since been told by another member of the OMS that she also edited it using her skills as a pre-war journalist on Fleet Street. This claim has since been confirmed by Doreen Valiente, who was told the same story by Gardner when she was his high priestess in the 1950s.

Any discussion of Gardner in Madeline's presence was verboten and she dismissed him as a 'a fraud and a pervert'. She also viewed with contempt the publicity-seeking antics of media witches like Maxine and Alex Sanders when they appeared in sensational newspaper stories in the 1970s. One wonders what she would have thought of the incorporation by Sanders of some of the material from her courses into his Book of Shadows. Hopefully she would have been amused by the irony, but when she was described as the 'Witch of St Giles' (the area of London near the Atlantis Bookshop and the British Museum she lived) in an interview in the part-work *Man, Myth and Magic* she went crazy with rage.

Madeline was aware of the writer's own interest in the Craft that predated our meeting by about four years. She tolerated it up to a point because she knew it was based on an interest in traditional and historical witchcraft. In fact at one stage Madeline even helped the writer to research an (unpublished) history of the subject. Then in early 1969 the writer was initiated into Gardnerian Wicca and we fell out for a while over it. Despite her obvious dislike for Gardner and his Wiccans, Madeline was interested in and quite knowledgeable about traditional witchcraft. While we can dismiss the rumour that she was a member of the old New Forest coven as fantasy, since she died two independent and unconnected sources have informed the writer that Madeline was involved in the Old Craft. Unfortunately no firm evidence to corroborate these claims has been forthcoming.

If Madeline was responsible for introducing the writer to the Luciferian gnosis within the magical tradition then others were to show him it also existed, perhaps more controversially and often still denied, in a witchcraft context. Thirty-four years ago the name used in Wicca for the witch-goddess was still Aradia. Around 1970 the writer purchased a copy of Charles Godfrey Leland's *Aradia: Gospel of the Witches* (1899). This was the edition published by Ray Buckland's witchcraft

museum in the United States two years earlier. This book was an eye-opener as it published details of an alleged witch cult in 19th century Italy who worshipped the classical moon goddess Diana, the sun god (sic) Lucifer and their daughter Aradia. About the same time the writer purchased a copy of Paul Huson's seminal book *Mastering Witchcraft* (1970). Again he was astounded to find descriptions of the Watchers or fallen angels and the surprising information that their leader Azazel was one of the names used by modern practitioners for the witch-god. Shortly afterwards the writer was passed photocopies of the correspondence between the hereditary witch Robert Cochrane and an American called Joe Wilson. These contained some of the teachings of Cochrane's covine the Clan of Tubal Cain. (See *The Robert Cochrane Letters*, Capall Bann 2003). The writer had already been introduced to Cochrane's writings published in *Pentagram*, the newsletter of the Witchcraft Research Association, in 1964-65.

In 1977, as the editor of *The Cauldron* witchcraft magazine launched the previous year, the writer entered into correspondence with a hereditary witch called E.W. Liddell. He lived in Auckland, New Zealand at that time, but claimed he had been inducted in the 1950s in Essex as a hereditary member of a form of Craft created by the 19th century witch-master George Pickingill. According to Liddell, some traditional witch groups he knew of revered Lucifer as the redeemer and saviour of humankind. Over the years Liddell has provided many interesting snippets of information on the Luciferian elements in the Old Craft and he has added to it in this book in the chapter on the Children of Cain. In *The Pillars of Tubal Cain* (2001) this writer coined the generic term 'Luciferian Craft' to describe these traditions.

Then in 1993 the writer contacted the sorcerer Andrew Chumbley, who coincidentally is also a native of rural Essex. Andrew had just written and published a unique grimoire on

what he had termed Sabbatic Craft and as a result of this fateful encounter the writer was inducted into his group Cultus Sabbati. This traditional covine is hereditary-based in the Welsh origins of one of its two traditional founding lineages. It follows a Cainite mythos and a Luciferian gnosis within a traditional witchcraft tradition that includes elements of dual-faith observance.

Because of the hostility towards the subject in both the public arena and modern Wicca, the writer kept his Luciferian beliefs fairly well hidden for over thirty years. It was only through a series of articles in *The Cauldron* written under the nom-de-plume of 'Frater Ashtan' in the late 1990s that he partly came out of the broom closet. In 2001 he wrote *Pillars* with Nigel Jackson and the Ashtan material was incorporated into that book. To 'come out' as a Luciferian has been a controversial and sometimes difficult decision, but one that in hindsight the writer believes was the right one at the time. Ironically, he has been attacked by those who insist that Luciferianism has nothing to do with modern witchcraft and by those who accuse him of exposing the 'real secrets' of the Old Craft. It is very much a no-win situation, but one that has been made bearable by the number of satisfied readers of the Ashtan articles and *Pillars* who have told him these writings have changed their lives. On a personal level, in many ways the writer's induction into the Cultus Sabbati was the completion of a cycle that began with his meeting Madeline. It was also the fulfilment of a dream of combining Luciferian gnosis with real traditional witchcraft. For that reason it was very much a process of 'coming home'.

In some ways this book has been written as a sequel to *Pillars of Tubal Cain*, although in other ways it is a prequel in the sense that it expands on the themes and material the writer contributed to that volume. It also stands on its own as, one hopes, a reader-friendly introduction to a mysterious and fascinating belief system that, sadly, has too often been

misunderstood, maligned and obscured by sinister interpretations and a negative public image. The information it contains has been drawn from a wide range of sources including historical research, the Old and New Testaments (King James version), various apocryphal texts outlawed by the early Church, *The Koran*, the writer's own occult experience over many years as a practising occultist (one day he will get it right!), and the teachings of Madeline Montalban and the OMS. Although, as stated earlier, the writer is an empowered initiate of the Cultus Sabbati, the views, beliefs and opinions expressed in this book are not necessarily shared by the group or its individual members.

In approaching the material presented here the reader should be aware that its contents deal with occult (hidden) and esoteric (for the few) teachings. These are matters relating to the Mysteries that can be, and are, interpreted at several different levels ranging from the purely material to the spiritual. Often they describe allegorical and mythopoetic images and deal with archetypal themes. Some of these may be rooted firmly in physical reality and human history, but others may not. The key to understanding which is which should be regarded by the reader as a process of initiation and self-enlightenment in itself, and a test to be passed. As the 15th century Christian mystic Nicholas de Cusa said: "Human knowledge can never be more than conjecture or approximate or provisional. Wisdom lies in acknowledging ignorance. If truth is to be apprehended it can only be by means of mystical intuition." These wise words should be borne in mind when reading what follows.

Finally, the writer would like to acknowledge and thank his good friend and esteemed brother in the Arte, Andrew Chumbley, magister of the Cultus Sabbati and the Companie of the Serpent Cross, for his advice, unstinting support, guidance and contribution to the writing of this book. Also for allowing us to reprint his 'Lover's Call to the Angel of the

'Witch Blood' and extracts from his unpublished manuscript
The Green Gospel.

We would also like to thank Frater Benan-Anisk for his permission to reprint his invocation '*An Address to the Master at the Throne of God*', Professor Ronald Hutton, of Bristol University, for kindly allowing us to read his chapter on angelology from his new book *Witches, Shamans and King Arthur* (2003) before publication, Jo Logan for information on the astrological significance of Lilith, Jill Smith for the lengthy quote from her book *Mother of the Isles* (2003), the staff of Cardigan and Aberystwyth public libraries and the British Library for obtaining out-of-print books for our research, and all those authors quoted in the text whose works have added to our understanding of the Luciferian tradition.

Michael Howard

(Frater Lucagios ben Ashtan)

Chapter One

From Apes to Angels

'Let the Light crystallise in our blood, fulfilling us of resurrection, for there is no part of us that is not of the Gods.'
Aleister Crowley – *The Gnostic Mass*

In 2002 it was reported in *The Sunday Telegraph* newspaper that the Vatican, in an attempt to counter the influence of New Age groups recruiting within the Roman Church, had banned the veneration of those angels who do not appear in the authorised text of the Bible. In future prayers to angelic forces were only to be directed to the three archangels Michael, Gabriel and Raphael. These were the angels responsible, according to the apocryphal and banned Book of Enoch, for binding and punishing the Watchers or fallen angels who had transgressed against God's law. The news report added that Enoch had been excluded from the Bible by the early Church because it described the activities of these rebel angels.

This new ruling reflects an original one at the synod in the 4th century CE. This decreed that the only angels permitted to be named were Michael, Gabriel and Raphael because they were the only ones mentioned in the accepted biblical text. This synod also prohibited prayers being offered to the angels because it detracted from the worship of Christ and was believed to be a form of pagan idolatry. As we shall see later in this book, this decree was not very successful as in 745 CE, for instance, the Pope condemned a man called Aldebert who

was heard to invoke eight angels in his prayers. (Prophet 2000:66).

Whether this new papal edict will be any more successful remains to be seen. Today angelology is the latest New Age craze with dozens of sites on the world-wide web featuring alleged channelled messages from the angelic hierarchy. However, the Roman Church need not worry too much about the fallen angels as they barely get a mention in the profusion of New Age books dealing with the angelic hosts. If they are, it is usually only in terms of an orthodox dualism the Church would be proud to support as the 'Sons of God' who fell from grace and became demons. Their leader, either Azazel or Shemyaza, is identified with the rebel archangel Lucifer and, as we all know from orthodox Christianity, he is the Prince of Darkness and the supreme principle of evil.

A typical New Age approach to the fallen angels and the Luciferian tradition is provided by writer David Furlong. He claims a struggle for the possession of the souls of humanity is still going on between the Archangel Michael and Lucifer. The famous War in Heaven is now a guerrilla campaign waged on planet Earth according to Furlong and the fallen angel is responsible for encouraging the shadow side or negative aspects of human nature. He refers to so-called 'Luciferic agents' who incarnate as human beings to stir up strife and enmity through warfare. Furlong also links Lucifer with the moon (a claim possibly inspired by the old legend that Cain was imprisoned in the moon) and says he uses lunar energies to further his malign influence over the human race. This is why, apparently, there is increased criminal activity and more murders at full moon.

Furlong claims the four hallmarks of Luciferian teaching is that they are based on the introduction of fear, the inflation of the ego, an intolerance of the spirituality of others, the inhibition of freewill and the capacity to think for yourself.

(*Earth Energies*, Piatkus 2003: 139-141). In contrast to this ignorant view, this writer would counter that the Luciferian tradition in fact offers humankind a release from the fear of the unknown and an evil bogeyman, an understanding of the shadow side and dark self of human nature and how to control it, liberation from the domination of the ego and materialism, encourages a protective attitude towards humanity, and the spiritual freedom to believe in and think what you like.

Similar beliefs about Lucifer and the fallen angels are held by other New Age writers such as Elizabeth Clare Prophet, who claims to channel angels and Ascended Masters, and also by conspiracy theorist David Icke. Both are coming from different directions, but they subscribe to the idea that the demonic offspring (sic) of the Watchers form today's political power elite. In Icke's case we enter the realm of science-fiction (or fantasy) with the claim that the Watchers were alien reptoids who invaded Earth in prehistory. He further claims that many leading world leaders and royalty are shape-shifting reptilian aliens who drink human blood and perform human sacrifices as part of satanic rites. Icke even claims that the looting of the Iraqi National Museum of Baghdad during the second Gulf War was a deliberate act to cover up information relating to the prehistoric alien invasion.

Just as the early Church transformed the archangel of light Lumiel into a demon of darkness, so the New Agers have reversed the teachings of the Luciferian tradition to create a false and sinister image of a lunatic fringe conspiracy to control human souls. Interestingly, David Furlong is forced to admit in his book that the lists of Luciferian 'sins' can be found most strongly in the fundamentalist versions of the world's religions. At least Luciferians would agree with that observation, but Furlong does not extend his idea to the logical conclusion. As we shall see, the Church has been responsible throughout its bloody history of suppressing and

debasement of the legend of the fallen angels and those who believed in it. As Freud said: *'The truths contained in religious doctrines are after all so distorted and systematic-ally disguised that the mass of humanity cannot recognise them as truth'*.

In orthodox belief, the angels are *'forms of pure and radiant light'* (Corbin:1986:138) or spirits without physical bodies who have superior intelligence and strength to humans. The word 'angelos' comes from the Greek and means 'messengers', indicating their role between God and humanity as depicted in the religions of the Book. In fact *'The world of the angel and the terrestrial world confront each other like a person and his shadow'* (Ibid: 139) This idea is also found in pagan writings where Plato, for instance, talked of daemonic spirits who intermediate between the Gods and humans. The Neoplatonists also believed that each person had their own guardian daemon or angel assigned to the soul at its birth into the physical world. Plotinus (204-270 CE) believed that the daemon existed both within the human psyche and outside it as a separate entity. This concept of a 'guardian angel' was adopted from its pagan origins by the early Church and later by Islam. It was accepted into Christian doctrine at the Council of Nicea in the 4th century CE.

In medieval illustrations angels are conventionally depicted in flowing white robes, surrounded by white light and halos and with huge, swan-like wings. In The Book of Enoch they are described thus: *'And I saw the holy sons of God. They were stepping on flames of fire: Their garments were white and their faces shone like snow.'* Although it is said that the angels do not have physical bodies, they frequently appear in the Bible in human form. Job, for instance, even wrestles with *'the angel of the Lord'*, and Abraham was visited by Michael, Gabriel and Raphael disguised as *'Arab wayfarers.'*

To discover the origins of the angels, especially those associated with the planets, we must go back thousands of years to the Middle East and the 'cradle of civilisation'. This was situated in ancient Mesopotamia in the Tigris-Euphrates valley, in what is today modern Iraq and Iran. This area was occupied as early as 6000 years ago and occupied by a people of unknown origins who were responsible for inventing the wheel, writing, weaving, agriculture, smithcraft, mathematics, weights and measures, geometry, astronomy and astrology, laws and literature. The importance of this region was emphasised in the words of Lt. Col. Tim Collins addressing British troops before the second Gulf War and the invasion of Iraq by allied forces. He said: *"Iraq is steeped in history. It is the site of the Garden of Eden, of the Great Flood, and the birthplace of Abraham. Tread lightly."*

The biblical significance would not have been lost on President George W. Bush, as the supreme commander of the US armed forces, or the neo-conservative hawks in Washington. Bush, a born-again Christian, apparently believes he is a 'man of destiny' placed in the White House by God (or a few hundred spoilt voting forms in Florida) to liberate the Middle East from tyranny. Some American fundamentalists even believe America's military intervention in the region marks the beginning of the prophesied End Times, followed by the Second Coming, Armageddon and finally Judgement Day.

Writing in the 9th century CE, Peter of Sicily said: *'Heresy begins when lay people start reading the scriptures.'* This comment illustrates the grip that the medieval Church wanted to keep on the Bible, refusing to translate it from Latin and excluding those texts it did not want the masses to read. If we begin with the biblical creation myth in Genesis we will see that *'Some elements in the Old Testament narratives, such as the early Genesis story, were almost certainly interpolated into the Old Testament during an even*

later period, following the Babylonian occupation. There are mythological elements in the Genesis story that were clearly taken from Babylonian sources.' (Phillips 2002:33)

The first accounts of the Old Testament are believed to have been written as late as the 8th century BCE. They are not unique or the actual 'word of God' as evangelists believe as they owe much to earlier descriptions of the creation, the origin of humankind and the Great Flood found in Akkadian, Babylonian and Sumerian myths. This is reflected by the different versions of the creation of humans as described in the early chapters of Genesis. In Genesis I: 27-8 it says: '*So God created man in his own image, in the image of God created he him; male and female created he them.*' This suggests a man and a woman (or men and women) were created at the same time in the image of an androgynous Deity. This seems quite clear until you read on and in Genesis 2:7 it says: '*And the Lord God found man of the dust of the ground and breathed into his nostrils the breath of life; and man became a living soul.*' Woman it seems was an afterthought and only came later according to this second version.

The Hebrew word used to describe God in the Genesis creation myth is a plural one – Elohim. This word comes from the feminine singular '*Eloh*' and the masculine '*im*' (Davidson 1971:105) It freely translates as 'Gods' or even 'God and Goddess'. In its original form it refers to the Canaanite pantheon and those deities who were sons and daughters of their chief god, El. In Canaanite mythology El was the sun-god and his wife Asherah was the goddess of the moon. The Ben Elohim, or Sons of El, were the gods representing the stars and planets and they were known collectively as the Host of Heaven. Eventually Yahweh, a tribal storm god, usurped the role of El as the supreme creator god and would be known to his Hebrew followers as the 'Lord of Hosts'.

In 1929 a Libyan peasant farmer in North Africa ploughed up the remains of the ancient city of Ugarit. Among the items excavated was a 3000 year old stone tablet revealing that El had a son called Yah. This suggests Yahweh was originally only one of the Ben Elohim. (Waugh 2002:33-34). An inscription dating from the 9th-8th century BCE also refers to Yahweh and Asherah. Other texts found at the same place in modern Israel also mention El and his son Baal, the bull-god of fertility. In the Cabalistic text Sepher Yetzirah the Elohim is referred to both in the plural and as androgynous in nature indicating that it is a term denoting female and male divinity. Some biblical scholars have broken down the name 'Yahweh' to Jah or Iao and Haweh (Eve) suggesting the so-called monotheistic male god of the Old Testament was bisexual. (Ibid: 29).

Most biblical scholars accept that Yahweh is derived from the Hebrew YHVH, meaning 'Lord' or 'I am what I am'. In Greek it was translated as Jehova or Jehovah and originally may have been Yahweh Asher Yihweh or 'He causes to be what is'. This name was given to Moses by the divine presence he encountered on Mount Sinai. Previously the Hebrews knew their god as 'El Shaddai', the 'Shining God of the Mountain'. Abraham accepted a blessing from the mysterious priest-king Melchizedek of Salem in the name of El Elyon or 'the God Most High'. El was an elderly god who lived on top of a mountain and in a Phoenician creation myth dating back to the 12th century BCE El is described as the 'High God'. This creation myth began with chaos, darkness and water, with the wind (representing spirit) embracing the water to create the sun, moon and planets. After creating the first animals, El then produced a primal man and woman who derived their food from 'the fruit of the trees'. The similarities with the Eden myth are striking.

In the early 1980s archaeologists discovered a carved stone at the site of the lost desert city of Petra in modern Jordan. It

depicted a crescent moon with a solar disc between raised horns and was surmounted with a triangle. It has been speculated that this was a symbol for the androgynous solar-lunar deity worshipped by the biblical people known as the Edomites. On the Petra stone there is also a carving of a serpent coiled around a tree. Graham Phillips has identified the Edomites as followers of the early Hebrew religion and claims they were still practising it as late as the 1st century CE. He also says, quoting the Roman historian Strabo, that Petra was a stronghold of the Essenes and that some of their teachings were similar to Edomite beliefs. Phillips makes an interesting connection between the Essene sect and the teachings of Jesus that may have influenced early Christianity. (2002:262-263).

It is evident from both the archaeological record and biblical accounts that originally the Hebrews followed a polytheistic religion. The mistaken impression one receives from Judeo-Christian propaganda, however, is that from at least the time of Abraham, and certainly from the period of Moses and the Exodus, the ancient Hebrews were exclusively monotheists. In reality *'Israel was almost throughout its history inclined to other gods. [The] Israelites worshipped in particular the Baals, Ashtaroths (Astartes) and Asherahs'* (Isserlin 1998:234). The Old Testament is in fact permeated by the struggle between the patriarchs seeking to impose monotheistic worship and the common people stubbornly clinging to the worship of the Elder Gods. There is plenty of evidence to suggest that during their exiles in Babylon and Egypt the Hebrews turned to foreign gods. One school of revisionist history believes that the Egyptian concept of a supreme solar god introduced by the heretic pharaoh Akhenaton may have influenced the Israelite form of monotheism.

In Babylonian-Sumerian mythology one of the chief gods was Marduk and was known by the titles 'Light of his Father', 'King of Heaven' and 'Shepherd of the Gods'. He was often

depicted with a curved sword or scimitar and shown slaying the sea serpent or dragon Tiamat, who represented the Elder Gods and the forces of chaos. The creation myth associated with Marduk predates the biblical version by more than a thousand years and describes how he created the Earth, its forest and all living things by naming them. If we are searching for the origins of Lucifer in these ancient myths then we may find him in the form of two gods – Shamesh, the



Marduk

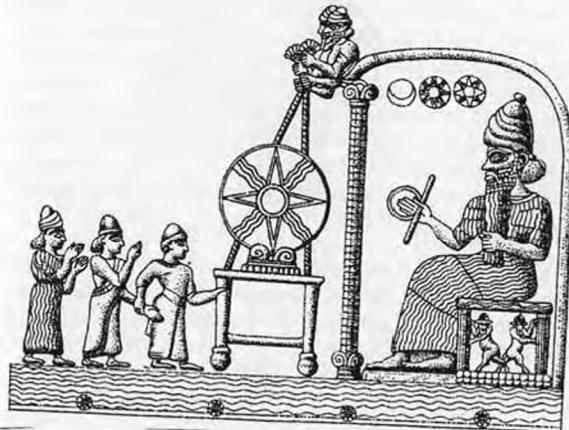
sun-god, and Helel ben Sahar, the god of the 'bright morning star'. Shamesh was popularly known as the the 'Lord of Light' and traverses the sky in his solar chariot from the Gate of the East (dawn) to the Gate of the West (sunset). Each night he enters the underworld and is reborn anew the next morning with his birth heralded by the appearance of the morning star.

Helel was known as the 'bright shining one' and the 'Lord of the Morning Star', both titles associated with Lumiel, and is alleged to have said: '*I will go up into the Heavens, above the stars of the God. I will place my throne on high...I will rise above the heights of the clouds. I will make myself like the Most High [El]*' Compare this with the famous reference to the fall of Lucifer in Isaiah 14:12-15: '*How art thou fallen from Heaven, O'Lucifer, son of the morning.. for thou hast said in thine heart, I will ascend into Heaven, I will exalt my throne above the stars of God; I will sit also upon the mount of the congregation, in the sides of the north; I will ascend above the heights of the clouds; I will be like the Most High.*' Although this text is said to be a reference to the fall from power of the king of Babylon it is confirmed in Revelations where it says: 'And I saw a star fall from Heaven to Earth'. The Canaanite god Baal is also quoted as challenging his father El by saying: '*I alone am he that shalt be the king over the Gods.*'

What was the significance of Lumiel's fall from his heavenly position? In the Bible he is often depicted as a dragon or serpent and in ancient myths this creature symbolised the demonic powers of chaos and darkness. It was also associated with the Titans, giants or Elder Gods. Babylonian, Hittite, Canaanite, Iranian, Norse, Egyptian and Greek myths all describe in various forms a cosmic struggle between a young and rebellious god figure and a supreme father-god representing order who restores divine harmony by overthrowing the would-be usurper or opposer. Although mythically these conflicts usually occur in a primeval pre-

human epoch, they are often also depicted as occurring in world history and are connected with the creation of humankind. Even when they happen outside our human time-space continuum they have a profound effect on our planetary evolution.

At the beginning of Genesis it says that God created the Heaven and the Earth from the void of darkness. He said: *'Let there be Light; and there was Light'*. Symbolically, this Light was the first-born of creation, Lumiel or Lucifer, the light-bringer. Blavatsky described Lucifer as a representative of the active energy of the universe and identified him with fire, light, life, struggle, effort, thought, consciousness, progress, civilisation, liberty and independence. She also variously described him as the *'spirit of intellectual*



Shamesh the sun god

enlightenment and the freedom of thought and '*the angelic entity presiding over the Light of Truth as over the light of day*'. (1921 II: 255, 171, 539) Hardly the satanic figure portrayed in conventional Christian teachings. Blavatsky also describes Lucifer as '*our mind, or tempter and redeemer and saviour from pure animalism*.' She goes on to say: '*Without this principle – the emanation of the very essence of the pre-divine principle of Mohat (intelligence), which radiates direct from the Divine Mind – we would surely be no better than animals*.' Lucifer is therefore the liberator of the human spirit, not its oppressor or enemy.

In *The Book of Lumiel*, written by Madeline Montalban and distributed to students of the OMS correspondence course, Lumiel says he was '*the first being created in this universe*' by a God who was '*dual natured, the perfection of male and female*' According to this text, God divided his creative powers equally between himself and his female self, known as the Shekinah in Cabballistic terms. This polarised the force of Light and intellect (Lumiel) and thereby created the Ben Elohim – the sons (and daughters) of God. The Cosmic



The solar boat of Shamesh

Creator produced these angelic beings by throwing off divine sparks of light. This is similar to the ideas of the Gnostic philosopher and heretic Valentinus of Alexandria in the 1st century CE. He suggested the Godhead gave birth to androgynous emanations like '*the multiplicity of rays which stream from the vicinity of the sun*' (Fideler 1985). Lumiel goes on to say that the resulting archangels were placed in positions of power over the planets. Again this corresponds to certain Gnostic beliefs, as Iambiclus (circa 250-325 CE), who was a student of Chaldean astrology, formulated the idea that the planetary gods of Mesopotamia were archons or angels who functioned as mediators between God and humans.

Archon simply means 'chief', 'ruler', 'leader', 'head' or 'prince'. In Gnostic belief they were seen as the planetary regents or governors of the seven classical planets known to the ancients. The term 'archon' or archoi was originally used to describe any supernatural or spiritual being believed to have a measure of control over the activities or destiny of the human race. The seven archoi were ruled over by a chief spirit known as the Lord of the World and salvation could be obtained by progressing through stages of spiritual evolution represented by each planetary energy. In more extreme forms of Gnosticism the nature of the archons eventually became debased until they came to represent cosmic tyrants known as Beliel, Satan or Jehovah who ruled the world and controlled human beings.

The *Book of Lumiel* takes a fairly Darwinian approach to the origin of life on Earth as it refers to the evolution of humans from '*primitive forms of life*' and '*specks dwelling in the sea*', although elsewhere it describes how Lumiel and the angels created archetypal thought-forms of birds, animals, insects, trees and flowers before they were physically manifested. This is why in the law of occult correspondences each angel has rulership over its own symbolic herbs, flowers and animals. Lumiel also refers to the creation of a semi-angelic or semi-

divine race of androgynous beings who were designed to be the supreme race on Earth and originally only existed in astral form and were led by Adam and Eve. According to the grand plan, humankind would evolve gradually from amoeba and eventually ascend to a perfected form in the likeness of these so-called 'Ray People'.

At first Adam and Eve co-existed in the Garden of Eden, which was situated on the astral plane, at the same time as '*on Earth itself the humans-to-be had only evolved into the crudest human shapes, and were little better than hairless apes in intelligence...*' It was at this stage that the archetypal patterns of life were formed by the angels and included 'mythical' beasts like dragons, gryphons, unicorns, sea-serpents and also the faery folk. These archetypal creatures existed in the astral Eden, which was the evolutionary pattern for the ideal paradise that was to be Earth. Lumiel's role, as the angel of intellect, was to raise the consciousness of the proto-humans. However, he challenged God's plan and suggested that the progress from ape to angel should be accelerated. This ultimately led to a dispute between the angels and the War in Heaven as sides were taken for and against the rebel angel's idea.

The early proto-humans did not have souls at this stage because they existed only in the archetypal pattern of the Ray People. Once their brains and minds had sufficiently developed they were to 'win their souls' and become fully human. Eventually they would evolve until they assumed an angelic form as Ray People. As Lumiel describes the process: '*The Plan was to make the flesh [humankind] spirit, by absorbing it into the Ray People.*' Lumiel's alternative plan was to make the spirit (Ray People) flesh at once and thereby limit the lengthy process of planetary evolution from ape to human to angel.

Lumiel decided to open up the minds of Adam and Eve (especially Eve) by encouraging them to eat the fruits of the Tree of the Knowledge of Good and Evil. They had been forbidden by Yahweh to eat of it as they would then lose their primal state of innocence and become human. Lumiel was impatient for progress and he also split the Adam-Eve into two sexes. According to Madeline's teachings, humanity was given knowledge too soon when they did not have the faculties to absorb it. As a result of defying Yahweh, Lumiel was banished from Heaven and became the Lord of This World. In this role he was doomed to be incarnated in an earthly body again and again as a scapegoat taking upon the sorrows, pain and suffering of humankind. Not until human fully understands who he really was and becomes illuminated can Lumiel be redeemed and reinstated in his exalted position. In the words of the Archangel Michael, quoted in *The Book of Lumiel*, his '*light has set for a while, but will shine again as the Star of the Morning, which comes before the sun ascends the heavens.*'

A powerful component of any gnostic (with a small 'g') or Luciferian belief is the quest to free ourselves from the false illusions of the material world, without making the common mistake of some of the Gnostics and heretic Christians of actually rejecting the world as an evil creation. As the Jungian psychologist Dr June Singer (1987) has said: '*We all tend to be what I call 'prisoners of the mind'. We are enslaved by our thoughts, our projections, our preconceptions and our prejudices. They blind us, and because of this we become lost in the shores of our intelligence.*' Dr Singer goes on to say that the Gnostic and pagan mystery religion maxim 'Know thyself' is a means to gain the knowledge of the divine spirit within human nature. According to Dr Singer, the present human situation is caused by ignorance. It is ignorance that Lumiel, representing the power of the intellect, sought to free the human race from in the first place and it is his ongoing mission.

Thomas Aquinas believed that the Fall had affected man's supernatural powers so he became '*divorced from his inner voice, the true self, while losing all communication with nature and the animal world, for which nowadays he has a growing nostalgia*' (quoted in Anderson 1953/1987:268) This was the concept of 'original sin' and the Christian focus on this as a sexual metaphor has caused the Church to become unhealthily obsessed with such matters.

Today this has reaped a bitter harvest in its attitude to women priests, homosexuality, celibacy for the priesthood, abortion and morality in general. Even as this is being written the Anglican Church faces a split over the ordination of gay bishops and the Roman Church is being accused of covering up allegations of child abuse by its priests.

In her *Book of the Devil*, another lesson in the course, Madeline Montalban says that 'original sin' was not originally sexual in nature. She says that each of us has the capacity to commit something that is unique or private to ourselves. Some of us are intolerant, or greedy, fearful by nature and that is our 'original sin' or the symbolic Devil inside us all. Above all Madeline regarded the ultimate 'original sin' as the desire by the established priesthood (of whatever religion) to hide the occult truths from those who sought them. In her words: '*The rich did the ruling, and kept the knowledge to within a small circle of kings and priesthoods, the priests being sworn to the king... and lest any bright commoner should take it into his head to learn the 'wisdom', they dubbed all magic and occultism 'a snare of the Devil'...in place of wisdom they gave people the 'fear of the Devil' if they dared probe further.*'

A major point made in Lumiel was that the (archetypal paradise) of Eden was situated on the astral. This idea that Adam and Eve may have lived existed in a spiritual state before taken on a physical form can also be found in Gnostic ,

Islamic and Cabballistic esoteric teachings. The Cabballists refer to Adam Kadmon as the 'Heavenly Adam' and The Zohar says: '*When Adam dwelled in the Garden of Eden he was dressed in the celestial garment which is a garment of heavenly light.*' However at the Fall 'coats of skins' (i.e. material bodies) were made by God for Adam and Eve as described in Genesis 3:21.

The Cabballists also claimed that before the Fall Adam had faculties transcending even those of the angels and existed in an ethereal form. Graves and Patai (1964:77) say that Adam wondered at Eve's naked skin because her '*outer skin, a sheet of light*' had fallen away. As soon as he tasted the forbidden fruit his own outer skin of light also disappeared and he became a physical being. In the cosmology put forward by the mystic Jacob Bohme (1575-1624), Adam was created with two bodies, one was the 'Man of Light' representing a perfected human being and wisdom. This body was once possessed by Lucifer as the archetype of wisdom and knowledge. The other, clay-born body is a material one, a so-called 'body of darkness' or dark self that belongs to the physical world. In some Gnostic myths the first Adam and Eve were direct emanations of the Ineffable Light and were created in Heaven. They move through successive stages of development as the light they consist of becomes denser and denser. Eventually they incarnate on the earth plane in physical bodies.

The Islamic mystic Haydar Asuli said that the phrase 'Allah created man in his own image' refers to the creation of the heavenly form of the primal human being representing the macrocosmos (universe). This was balanced by the clay-born Adam who represents the microcosmos or world (Corbin 1986:83) and is also reflected in the Hermetic axiom 'As above - so below'. In *The Koran* it says that Allah '*created man of clay like the potters*' (LV:12). This earthly or clay-born Adam was appointed by Allah as his caliph in the world. It is interesting that the same symbolism appears in Ancient

Egyptian myth where the craftsman-god Ptah created the first humans on his potter's wheel. In Babylonian myth the goddess Anu or the god Ea also kneaded the first human from red clay.

In one Islamic version Adam is formed from clay or dust gathered by the angel Azrael from the four corners of the world. Allah told the angels he was making Adam as his vice-royal to rule over the world. Not only Lucifer (called Iblis) hated Adam because they feared he might be a rival to God. Originally Adam's body shone with a bright light and he was a giant in stature until God reduced him to size after the Fall (Graves and Patai 1964: 62). When God presented Adam to the angels and told them to bow to his new creation Iblis refused '*and waxed proud and became one of the unbelievers'* (II 30.XV 25:30). Iblis claimed he was better than Adam because '*Thou created me of fire and him Thou created of clay.*' He also said to God: '*Will you place on the Earth on being who will bring it into disorder and shed blood.*' (Ibid 2:30) Allah then banished Iblis from Heaven together with those angels and jinn (spirits) who sided with him saying he was cursed until the 'Day of Doom' (Ibid VII:14-15)

In Cabballistic beliefs, Adam Kadmon or the Heavenly Adam was androgynous in nature. One Jewish myth says that the First Parents were originally created by Yahweh as a bisexual being and only later sub-divided into male and female bodies. (Graves and Patai 1964:66-67). This belief was also common among the Babylonians, the Gnostics and 19th century Theosophists. In the Cabballistic tradition all spirits were composed of male and female energies, but when they 'go forth into the world' (i.e. incarnate on Earth) the two elements are separated. If a person is lucky enough to find their 'twin soul' then, according to the Cabballists, there is a '*perfect union in both spirit and flesh*' (Hoffman 1996:60). Madeline Montalban was a great believer in the concept of 'twin souls', although she believed that one of the twins could incarnate

without the other. She also believed that the so-called anima and animus in Jungian psychology referred to the memory retained in the human psyche of our twin soul expressed as the ideal man or woman. She expressed this belief through the esoteric symbolism of the Arthurian mythos and the quest for the Holy Grail represented the warrior or magician's search for his anima or female twin soul.

One rabbinical legend says that it was the angel Samael who taught Adam and Eve how to sexually reproduce. Samael is often used as a code for Lucifer, even though he is the planetary angel of Mars and has different attributes. However, he is traditionally the consort of the dark moon goddess Lilith, which would make a form of Lumiel. *The Book of Lumiel* says that 'the serpent form in the Garden of Eden is an allegory to represent the development of the phallic urge in the male.' This, it is alleged, led to chaos with the first humans breeding and a half-human and half-angelic race developing alongside the clay-born children of Earth. The serpent 'tempted' Adam and Eve by telling them Yahweh had forbidden them to eat the fruit of the Tree '*lest you become angels*' (The Koran VII:19). In genesis it says Lumiel told Eve that if she eats the forbidden fruit '*then your eyes shall be opened and ye shall be as Gods [sic], knowing good and evil*'. (3:5-6) Eve's eyes were opened in the sense she became aware of the idea of good and evil and of existence in the physical reality.

Indeed as one famous mythologist Joseph Campbell has said: '*...the lapse of superconscious into the state of unconscious is precisely the meaning of the biblical image of the Fall.*' He goes on to say that the redemption (and we could add here '*...of Lucifer*) consists of a return to a former lost state of superconsciousness. Aleister Crowley once famously declared that '*Every man and woman is a star*'. In esoteric Islamic teachings human souls are originally said to have been stars who (like humans) fell to Earth. They will eventually evolve

and progress until once more they will become stars and return to the heavens. (Corbin 1986:139-140) This is the real significance of the events described in the Eden myth and the promise that one day humankind will have achieved its spiritual journey from ape to angel.

Chapter Two

The Tree of Gnosis

'Behold the Fruit of the Tree Eternal which the Lord hath forbidden' – The Green Gospel

A belief in an earthly paradise where humans lived in peace and in harmony with animals pre-dates the biblical myth of the Garden of Eden by several thousand years. One of the earliest references in Mesopotamia mentions a mythical land called Dilmun where there was no sickness and death. This was located in a physical sense in what is now southern Iraq and northern Arabia. During the 19th century excavations at the Assyrian city of Nimrud in modern Iraq stone tablets were found describing this paradise. It was said to be a veritable garden of earthly delights filled with 'sweet waters' and palm trees, was located near to the River Euphrates and named as the birthplace of the human race. In common with the Genesis myth, the first woman was created from the ribcage of the first man and eventually the couple were expelled because they defied the god Marduk. In Sumerian mythology the garden was owned by a goddess of wisdom called Sidun. She foolishly made the sun-god Shamesh (Lucifer) its gardener and guardian. He later usurped her rule and became its absolute ruler.

The symbol of a sacred tree is a universal one in the world religions and myths. The feminist writer Asphodel (Pauline Long), giving a talk at the first Sophia Fellowship Feminist

Theology Conference in 1996, has stated: '*Through varying centuries and times the Tree of Life has been a symbol both of this world and the Divine. It represents the theme of rebirth, along with the union of opposites.*' Frequently such trees are guarded by a serpent or dragon. In ancient shamanic beliefs the sacred tree links Heaven (the branches) with Middle Earth (the trunk) and the Underworld (the roots). It is found in Norse mythology as Yggdrasil, the cosmic world tree, with its symbolism as the axis mundi (world pillar) linking the nine worlds of existence. It was also the tree from which the god Odin hung to gain the gnosis of the runes. This links with Jesus sacrificed on the rood tree or cross and biblical legends say that it was made from the wood of the Tree of the Knowledge of Good and Evil. A more gentle myth has the Buddha sitting under a sacred bodhi tree until he 'awakened' or achieved spiritual enlightenment.

In the Greek legend of the quest for the Golden Fleece by Jason and his Argonauts it is eventually found on an island in the middle of a wood and is guarded by a giant serpent-dragon coiled among its roots. The German philosopher Trismosian writing in the 16th century claimed the Golden Fleece was a parchment made of sheepskin. It allegedly contained the secret of the Philosopher's Stone passed down from ancient Chaldea, Assyria, Arabia and Egypt. The famous 20th century French alchemist Fulcanelli and the Swiss psychologist Carl Jung, who was a Gnostic, both expressed the opinion that the legend was a cryptic or coded Hermetic work relating to alchemy and the production of the Philosopher's Stone that transforms lead (matter) into gold (spirit). Some occultists even believe it is synonymous with the Emerald Tablet of Hermes Trismegistus (Gardner 2003:83-84).

Lady Anderson says that in the 15th century Duke Phillip of Burgundy founded the chivalric Order of the Golden Fleece. She suggests this Order resembled the ideal Knight Templars

who were believed to be guardians of the Grail Castle in medieval romances. The collar insignia of the Order has an interesting symbolism associated with smithcraft. It depicts alternative flint-stones, steels and flames between the horns of a ram or goat. The velvet hoods worn by members were embroidered with the motto of the noble House of Burgandy. Translated from the Latin it reads: *'First strike and then the flame will shine.'* (1953/1987:97)

Joseph Campbell relates the well known folk story of the young woman who is approached in the forest by a talking snake who asks her to marry him. As soon as she has produced children, a boy and a girl (twins?), the serpent abandons her and rears them on his own. However he soon finds out that they do not know how to cook food and instead eat it raw. The snake commands the boy to climb into his belly and extract the fire that is inside. When he does so the snake instructs the children on how to cook their food. Campbell says that this (Luciferian) story of the discovery of fire is a legend relating to early planting and probably dates as far back as the Neolithic (New Stone Age). It is apparently well known in various forms in Africa, the Near East, south-east Asia and Indonesia.

Campbell also refers to the prehistoric grave of a child in Malta where a plaque was found carved with a spiral design, a fish and a snake. The body was carefully arranged in the classic foetal position and faced the east – the direction of the dawn and rising sun. Campbell identifies the symbols on the stone as relating to the Great Goddess later worshipped all over the Mediterranean and the Middle East as Ishtar and Astarte (Venus). As we shall see in a later chapter, both these goddesses are traditionally regarded as consorts of Lucifer.

The first woman in the Genesis myth, Eve, is herself seen by some biblical scholars as a goddess in her own right. Graves and Patai (1964:12), for instance, identify her with the

goddess Heba, the wife of a Hittite storm god, who is often depicted riding naked on the back of a lion. She was later identified by the Greeks with the wife of the superhuman hero Hercules. Interestingly, Ishtar is also sometimes shown riding or standing on a lion. In Hebrew Eve was Hawwa or 'the mother of all living things' (Genesis 3:20-21) and this is a title also given to the ancient Great Goddess whose worship dates back to the Stone Age. It is tempting to see the story of Eve as the degraded memory of a primordial earth goddess ruling over an earthly paradise who is usurped by a patriarchal god.

Another suggestion that Eve may have been a goddess figure is given in a Gnostic myth quoted by Dr Singer (1987). She describes the Tree of Knowledge in Eden as specifically the Tree of Gnosis and recounts the myth that a ray of divine light passed from the Hebrew feminine principle Sophia (Wisdom) and impregnated Eve. From this act was born the so-called 'instructor of life' who in Gnostic doctrine is the serpent of Eden. As soon as Adam and Eve eat the apple from the Tree the 'light of gnosis (knowledge)' becomes their birthright.

In Genesis the 'fruit of the tree' is not actually named, but popular belief traditionally says it was an apple. Why should this be? Probably it is because the apple also has a special significance as a sacred fruit in many pagan religions. In Northern Europe the apple was sacred to the goddess Idunna and was a symbol of immortality. In fact it was the legendary 'ambrosia of the Gods' that sustained their immortal state s divine beings. It is therefore interesting to note that in Genesis 3:23-24 Yahweh expels Adam and Eve from the garden in case they also eat the fruit of the Tree of Life and become immortals. In the Norse religion one of the frost giants or Titans took the form of an eagle and kidnapped the trickster Loki. The giant promised him his freedom if he in turn abducted Idunna and stole her golden apples. This he did

and the Gods, deprived of their source of divine nourishment, began to age like mortals and grew old and feeble. They bullied Loki into rescuing the goddess from the clutches of the giants and when the Titan chased the couple in eagle form they burnt him to death. A similar tale is told in Hindu mythology where the food of the Gods is also stolen by a giant disguised as a bird of prey.

The apple is also associated with fertility, the birth of special human beings and with the Otherworld and realm of Faerie. In the one Norse saga the goddess of sexual love and fertility Freya gave a magical apple to one of her handmaidens. She had heard that the wife of King Rerir was barren and could not conceive. The maiden shape-shifted into a crow and flew to a mound where the king was sitting. She dropped the apple into his lap and he gave it to his queen to eat. Shortly afterwards she conceived and as a result the hero Volsung was born.

In the Irish legend of Prince Connla dating from the 2nd century CE he was invited by a beautiful faery woman to visit the 'land of his heart's desire' and she gave him a special magical apple. Although the prince kept eating the apple it never grew any smaller and he needed no other form of sustenance. Eventually, ignoring the protests from his father the king and his druidic advisors, Connla travelled with the faery woman to the Otherworld in her glass boat and became an immortal. This story has some similarities with the Arthurian legend where the mortally wounded once and future king is taken by three faery women in a boat to Avalon – the 'Isle of Apples'.

In the Greek myths the golden apples of the Hesperides were quested after by several heroes including Hercules and Perseus. However it was Prometheus, the Luciferian bringer of fire to humans, who guided Hercules on his journey to find the golden fruit. Prometheus was of the elder race of Titans or

giants and is sometime credited with being the creator of humanity. His brother, Atlas, was said to rule over the lost continent of Atlantis, which was famous for its fruit-bearing trees, and Prometheus is said to have intervened on behalf of the Atlanteans when the father-god Zeus threatened to drown them in a deluge. Prometheus also taught early humans the civilising arts of architecture, astronomy, mathematics, navigation, medicine and metallurgy. (Graves 1960:143-144)

The medieval alchemists sometimes called the famed Philosopher's Stone 'the golden apple of Hesperides'. This was because as well as turning base metal into gold it was also believed to provide its owner with eternal youth. This is one of the major secrets of the alchemical Great Work and is still eagerly sought after by occultists. The garden where the golden apples grew was situated on an island 'beyond a great ocean at the edge of the world'. Predictably, the tree on which the magical fruit grew was guarded by a serpent and three nymphs or goddesses. Lady Anderson (1953/1987:95-100) interprets these female figures as fate goddesses and links them with the three queens of the Avalon myth. In a famous poem by Lord Tennyson the dragon who guards the sacred apple tree is described as 'older than the world' and the nymphs are three sisters (the Fates?). Tennyson says the three fate goddesses – in Norse myth the Norns who guard Yggdrasil, the Tree of Life – are represented by three colours: white, green and red. White is for the purity of Eve, green is for Cain and red is the blood of Abel.

Some writers have speculated that the Tree of Knowledge may have been an actual hallucinogenic plant consumed by early humans that provided them with visions of the Divine. In ancient Mexico paradise was believed to be a beautiful garden filled with huge exotic flowers and fruit trees, watered by a river teeming with fish and containing giant coloured butterflies, a spotted serpent and a flowery dragon. Visions of this psychedelic paradise could be experienced by partaking of

the so-called –sacred mushroom’ psilocybin. (Graves and Patai 1964:80-81) The reader does not need to be reminded that the ancient Mexicans worshipped the Feathered Serpent, Quetzalcoatl, who was known as the Lord of the Morning Star.

The anthropologist and shamanic teacher Dr Michael Harner reported a very interesting experience he had in the jungles of the Peruvian Amazon after taking the hallucinogenic vine ayahuasca. He had a vision of a dragon-prowed ship rowed by bird-headed creatures. Then he encountered an ancient race of reptilian entities who he believes lived ‘at the lowermost depths of the brain at the top of the spinal column’. These dragonoid life-forms told Dr Harner they had arrived from the stars aeons before and had created life on Earth so they could ‘hide in its multitudinous forms.’ They existed in all forms of life, including humans, and were the true masters of the planet. Dr Harner recounted this vision to an American couple who were evangelists doing missionary work among the local natives. They responded by quoting the verses in revelation mentioning the War in Heaven and the casting down of the ‘old serpent’ or dragon. Later the anthropologist also mentioned his experience to an old Indian shaman and he seemed familiar with these dragon creatures, calling them the ‘Masters of Outer Darkness’. (*The Way of the Shaman* Harper & Row USA 1980).

Another researcher who has experienced the extraordinary properties of ayahuasca is Professor Benny Sharon, a psychologist at the Hebrew University in Jerusalem. He has experimented with the vine in the Amazonian rain forest and recorded its apparent abilities to connect the user with the spirit world, facilitate astral projection, time travel, far memory and even reveal the origins of creation. Significantly during one of his experiences Professor Sharon also had a vision of dragon-like creatures. This was also accompanied by the realisation that when Cain killed Abel he was not actually

seriously punished for the deed by Yahweh. Instead he was exiled to roam the world and build cities. His descendants, Sharon realised, were the architects of human civilisation and cultural exemplars including the first musician, Jubel, and the first smith, Tubal-Cain. Therefore the reparation for the crime committed by Cain was the founding of human civilisation.

The mystical experiences of those who have taken ayahuasca in a ritual and sacred context include an understanding and empathy with wildlife, plants and the natural world. Frequently these visions include encounters with gigantic serpents, dragons and lizards (Lumiel). Often these reptiles are adorned with flowers or have shining multi-coloured scales. Sometimes they were winged and made of fire.

They meet with big cats like jaguars, lions and panthers (Michael). Observers also report seeing angelic beings, spirit guides, elves, gnomes and faeries and a goddess-like woman identified as either the Virgin Mary or the 'Queen of the Forest' depending upon the religion of the observer. One common experience is to see lines of light connecting everything like a gigantic spider's web. This leads many participants to believe that God is everything and everywhere. (Sharon 2002)

The symbolism of the vine also appears in connection with the Eden myth. Both Adonis and Dionysus (both traditionally avatars of Lumiel) were symbolically known as 'the fruit of the vine' and their blood was drunk as wine by their followers. Christ is often linked to the symbolism of the vine. He not only transforms water into wine, but also offers his followers his own blood at the Last Supper to drink. Readers of *Pillars* will recall that it is allegedly offered in a cup (the Grail) carved from an emerald that fell from the crown of Lucifer during the War in Heaven.

The fruit of the Tree of Life, sometimes known in Middle Eastern myths as the moon tree of the Goddess, can therefore grant eternal youth or immortality. Those who drink from its essence will become 'one with God or Gods'. Harding (1977:240) compares the Tree with the (Luciferian) symbol of the Rosae Crux or rose and cross. She points out that in the initiation rites into the mysteries of the Egyptian goddess Isis, as described by Apulieus in *The Golden Ass*, the initiate who eats 'the roses of Isis' is released from the bondage of carnal desire and his or her animal nature.

Another candidate for the fruit of the Tree of Gnosis is described by Graham Phillips. He quotes the Greek historian Diodorus Siculus who said that the priesthood of the Edomites used a 'forbidden fruit' to contact their androgynous solar-lunar god. An American botanist, Dr Karen Varbles, has identified it as a well known desert shrub called datura or thorn-apple that is known to have powerful hallucinogenic properties. Phillip suggests this plant may be the basis for the 'burning bush' incident experienced by Moses. He says that the original Hebrew refers to 'the bush that burns', rather than a bush that was physically on fire. Thorn-apple not only has a fiery taste, it can also cause excessive sweating caused by an increase in body temperature, and burning sensations throughout the body. Reverting to the Edomite carving of a serpent and the tree referred to earlier, Phillips believes the thorn-apple may also have been the 'forbidden fruit' of Eden (2002:276-279)

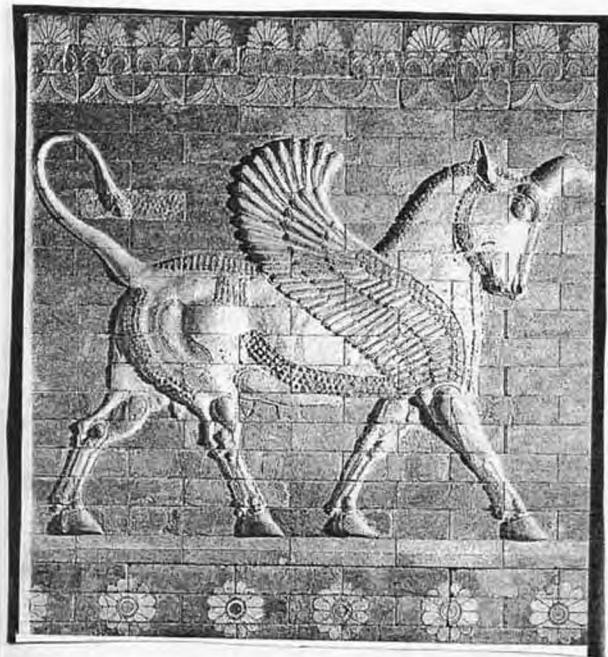
Following the act of disobedience by Adam and Eve the biblical account states 'the Lord God sent him [Adam] forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden cherubims, and a flaming sword which turned every way...' (Genesis 3:23-24). It has been suggested the 'flaming sword' were fire-wheels or swastikas painted or

carved on the gate at the entrance to Eden to inform humans it was a taboo area. (Grave and Patai 1964:74) While this is a rather literal explanation and takes for granted that Eden was a physical place its symbolism is interesting. Cherubims were one of the choirs or orders of angels and are not to be confused with the chubby-faced winged cherubs in medieval paintings. These should be more correctly be called 'putti' and owe their origin to the winged cupids who attended the pagan god of love, Eros. The cherubim (Hebrew karibu or 'one who intercedes') originated in 'the terrible and monstrous guardians of temples and palaces in Sumeria and Babylon' (godwin 1990:28). Some writers have also compared them with the eagle-headed humanoid guardians of the Tree of Life in Assyrian mythology.

Representations of the cherubim often depict them as having the face of a lion or man and the body of a sphinx, bull or eagle. The man, lion, eagle and bull are all ancient symbols for the cardinal points of the compass and were adopted by the early Church as images of the four evangelists. When the site of the biblical city of Schechem, legendary home of Jacob, was excavated in the 1990s by Israel archaeologists they found evidence of the worship of these cardinal entities. They seem to have very little to do with orthodox Judaism and probably pre-date it by several thousand years. (Phillips 2002:103-104)

In John Milton's *Paradise Lost* (1695) it is the Archangel Michael who leads Adam and Eve from the Garden of Eden. In a contemporary engraving Michael is shown resting his head on Adam's shoulder while the first man holds his head in his hands. Eve meanwhile hides her breasts and genitals with her hands in shame. Above this scene hover cherubim ready to take their place as guardians of the gate. In his right hand Michael holds a sword with a wavy blade – the so-called 'flaming sword' of the biblical account of the expulsion from Eden. In Jewish lore the body of Adam is buried in a cave

outside the entrance to Eden and it is his spirit that now guards the gate. Enoch, Isaac and Moses are all supposed to have visited Paradise, which rabbinical texts says exists in the Third Heaven and it is where the righteous pass after



A Kerubim

death. For this reason they say the gate is guarded by the angel of death, Azrael.

Immediately after they leave Eden the first son of Adam and Eve, Cain or Qayin, was born. After the conception or birth Eve makes the cryptic observation: "I have gotten a man from the Lord." (Genesis 4:1) This suggests Adam was not the real father of Cain and esoteric tradition says he was conceived by the serpent who is variously called Samuel or Lucifer. Graves and Patai (1964:86) refer to many ancient legends about women giving birth after sexual intercourse with serpents. One example was Alexander the Great who was the offspring between a mortal woman and the father-god Zeus disguised as a snake. In an infamous voodoo rite a priestess becomes an oracle of the Gods after a snake enters her body and she falls into a trance. In the heretical Gnostic *Gospel of Phillip* Cain is actually described as 'the child of the serpent'.

When Cain was being born Yahweh sent angels, led by Michael, to attend her in childbirth. As he left his mother's womb Cain his face shone with a bright angelic light. It was then in her innocence that she cried out claiming she had got a child from God. In The Zohar it says that the sons of Cain were known as the 'sons of God' for '*when Samuel mounted Eve he injected his filth into her, and she conceived and bore Cain. And his aspect was unlike that of the other humans [sic], and all those who came from his side were called Sons of God.*'

The account goes on to say that '*from all the generations, the wicked of the world draw their origin, and to the generation of demons and spirits they owe their being with all their characteristics. Therfore the spirits and the demons are half-like human beings below and half-like angels above.*' This sounds like the concept of the Ray People described by Madeline Montalban or the so called 'elven race' descended from the Watchers.

An alternative version is given by Andrew Chumbley in his *Green Gospel* (unpublished manuscript) where it states: 'From Cain and Calmena [his wife] shall arise all the Children of Fire, both visible and invisible, as Elphame [Faerie], Wight [earth spirits] and Djinn. Generation upon generation through the passing of the fiery torch of Lumial, the Great Host will know birth amidst the Wombs of the Blessed, and into their Most Beloved the Faithful Gods will bestow every manner of divers and secret knowledge. Thus will be the Children of Calmera and Cain become the inheritors of the Elder Worship, the Keepers of the Wisdom of the Elder Gods, and the custodians of Sacred Knowledge.'

Cain traditionally gets a bad press at the hands of Judeo-Christian propagandists and others. In fact at the Questing Conference in London in November 2002 one of the speakers, the writer-researcher Ian Lawton, even suggested that Cain was an evil figure in history because he invented weights and measures. This apparently marked the end of a mythical prehistoric 'Golden Age' enjoyed by early humans and began the corruption of mankind. Cain is also universally condemned as the first murderer and his conflict with his brother Abel has been interpreted in several ways. Some biblical scholars take the murder with the blade of a plough as a power struggle between nomadic herdsmen and the early farmers. An alternative, if unlikely, alternative scenario is that it is a conflict between vegetarians and meat-eaters. In the esoteric Masonic tradition Abel or Hebel represents vanity and his murder by Cain, the city builder, is symbolic of the laying of the foundation of the holy City of God, the new Jerusalem. Cain has to kill Abel (the animal nature of man) so that he can be transformed into Seth – the 'Man of Light' or 'Perfected One'. Following the murder, Yahweh sends a raven to show Cain where to bury 'the vile body' (sic) of Abel. (The Koran V:30) In *The Green Gospel* 'the life of Abel went into the earth – to nourish plant and tree.' This is why the raven is a sacred bird in the Luciferian Craft.

While Yahweh feels obliged to exile Cain into the wilderness he provides him with a special mark that protects him from being hunted down and killed by other humans. An Arabic manuscript preserved in the Bodlien library in Oxford states: '*A sword could not pierce him, fire could not burn him, water could not drown him and air could not blast him, nor could thunder and lightning strike him.*'

There has been much speculation as to what the 'Mark of Cain' was that gave him divine protection and set him apart from others. When the writer met Madeline Montalban in 1967 she said she recognised by the 'Mark of Cain'. To her this was a symbol seen clairvoyantly in the aura and was on the brow where the Third Eye or pineal gland is situated. The mark has also been said to be a physical condition or deformity such as a very hairy body, a trembling of the limbs or a limp. In fact lameness is significant as both the ancient smith-gods and the Devil have a limp.

One sign of the Mark was said to be that Cain had a blackened face. In the Jewish text Midrash Rabbah it claims that his face was turned black when Yahweh refused his sacrificial offering of first fruits. Another source says Yahweh blasted Cain's crops with hailstones and they beat his face black and blue. Bizarrely, medieval writers claimed that this proved Africans were descended from Cain. This led to a belief that the Egyptians were descendants of the dark-skinned Canaanites and Noah's son Ham, who was of the Cainite line. The Mormons also believed this and it was used by American white supremacists to justify their racist conspiracy theories. On surer, and less controversial ground, Cain's black face could be linked to his profession as a smith. It also has obvious connections with the Black Man or Man in Black, said to be the Devil by the Church, who ruled over the medieval witch cult.

The key to understanding the Mark on an occult level is that it marks his spiritual descendants out as a people set apart from the rest of the human race – the ultimate outsider who rejects the herd mentality of the masses. It is in accordance with Luciferian principles that the Cainite is a person who stands apart and who lives life to a different drum. He or she is the natural outsider or rebel; the square peg in a round hole, the rebel with a cause or, in religious terms, the heretic. They may feel that they are out of step with the rest of their fellows and it is only after they realise that they are 'different', and it is not a bad thing, that they can reconcile the feelings of alienation and accept their position in the world.

Cain, as we have noted, as a blacksmith and he was also a noted horseman. It is for this reason, and his wanderings in exile, that he has been adopted by many gypsies or Romany people as a secret patron. The Rom have a legend called 'The Wandering Nail' that links their skills at smithcraft with Cain and the myth of Jesus. It says that when the Romans were preparing to crucify Jesus two centurions were sent out to obtain four stout nails to do the job. They were give money to have the nails forged, but spent it instead drinking in the inns all day. As night began to fall they went to the first Jewish smith and offered him what little money they had left to make the nails. When he realised their purpose he refused and the soldiers killed him. The second and third smiths they encountered also refused to have anything to do with the execution and were also murdered by the drunken troops.

By now it was very dark and on their way back to the barracks the soldiers encountered an old gypsy smith who had just arrived in town, pitched his tent and set up his anvil. The man had never heard of Jesus and the soldiers ordered him to make the four nails. As the smith began to forge the last one the voices of the spirits of the murdered smiths began to cry out and plead with him not to finish it. The centurions were

so frightened that they fled with the three nails the smith had so far made. The gypsy finished the fourth nail, but when he plunged it into the water to cool it the nail remained red hot. He attempted to cool it several times without any success. Scared out of his life, the smith quickly packed up his belongings and fled into the desert leaving the nail behind. He pitched his tent, but there at his feet was the glowing nail. The gypsy fled further into the wilderness and the red-hot nail followed him. Finally he came to an Arab village and he used the nail to mend a broken wheel. That, he believed, was the end of it.

One day the smith arrived in the city of Damascus and he set up a smithy. Several months later a man brought him a sword to repair and the hilt began to glow from the red-hot nail it contained. Again the gypsy fled, but for generations the nail always appeared in the tents or homes of his descendants forcing them to move on and wander the Earth. It is also why Jesus was crucified with three nails, as his feet were pierced with only one. Gypsy lore says that the fourth nail is still wandering the Earth, like Cain, and it is why the Rom have no permanent homeland. (Quoted in *Bury Me Standing: The Gypsies and Their Journey* Isabel Fanscua, Chatto & Windus, 1995:89-92)

The story of Cain's death is rather bizarre and unbelievable. An Armenian manuscript states that the famous Mark of Cain was either a single horn like a unicorn or two horns. Other versions claim it was a full set of stag antlers. Cain was allegedly killed by his own descendant Lamech, the father of the first smith Tubal-Cain. Lamech was out hunting with his son when the horned figure of Cain came into view, covered in hair and clad in animal skins like a 'wild man'. The blind Lamech mistook Cain for a stag and, in a scene reminiscent of the death of Baldr at the hands of his blind brother Hodr, Tubal helps his father to aim the bow and shoot. It is only when the dying Cain speaks that Lamech realises he has

made a terrible mistake. Tubal consoles his father by saying that because Cain is so hairy and looks like a 'goblin of the night' he should not feel any guilt at his death.

A scene depicting the death of Cain is carved on a pillar in the nave of the church at Vezelay in France and dates from the 17th century. Cain is depicted as a Green Man figure peering through leaves and he clearly has antlers on his head. Another version of his death in a 14th century Anglo Norman Bible again shows Cain partly hidden by foliage. He is horned and wears a hood to conceal them. One of the traditional names for the witch-god is the Hooded one or the Hooded Man. Paul Huson (1970:9-10) clearly identifies Tubal-Cain/Azazel as '*one of the modern witch-gods*'. The hereditary witch Robert Cochrane also called himself a 'child of Tubal-Cain' and named his covine after this biblical first smith.

Over the centuries Judeo-Christian propaganda of the crudest type has misrepresented and exaggerated Cain's alleged bestial nature. It has often described him in a bad light as a shambling, uncivilised, half-human and half-animal bogeyman. His role as a cultural exemplar and city-builder has been ignored for it says in Genesis: '*And he builded a city and called the city after the name of his son Enoch.*' (4:17-18). This does not correspond to the popular legend of Cain as some kind of out-of-control homicidal maniac who corrupted early mankind and led it down a path of material and spiritual degradation. In an article called '*Cain's Wife*' in the *Folklore* journal (Vol 97:1 1986) N. Wyatt describes Cain's primordial role as the royal ancestor of the ancient tribe of Kenites. In their myths he was an archetypal first man who created the role of kingship and was the '*son of a mother who had mysterious goddess-like qualities*'. The Kenites were traditionally renowned in the ancient Middle East as both horse dealers and smiths. They also worshipped a god of fire and were known as sacrificial priests of the Great Goddess. The Kenite view of Cain is reflected in the modern Luciferian

and Sabbatic Craft where is the primal ancestor of the witch-blood.

If Cain has had a bad image at the hands of the Church then Lumiel has fared even worse. This is because the early Church fathers identified him with their bogeyman Satan, the Evil one and Prince of Darkness. In the early Old Testament the Hebrew concept of evil embraced the one God, Yahweh, who was both good and evil. This is explicit in *Isaiah 45:7* where he says: *'I am the Lord, and there is none else. I form the light and create darkness. I make peace and create evil; I, the Lord, do all these things.'* This is a quite clear statement and leaves no room for a satanic figure of evil who is separate from the Godhead. It is underlined by another passage in *Deuteronomy 32:39* where Yahweh says: *'See now that I, even I, am he. I kill and make alive, I wound and I heal.'*

The nature of evil however seems to have been a problem to the Jews and The Talmud teaches that humankind's basic nature is evil (quoted in Hoffmann 1996:45). The Hasadic writer Rabbi Pinchas of Koretz said that humans possess within themselves both good and evil traits. However, the rabbi added, these exist in an unborn state and we have the power to give them birth by either choosing a good or bad life (Ibid:56). A non-Jewish view was given by Blavatsky who said: *'One cannot claim God as the synthesis of the whole universe, as omnipresent and omniscient and infinite, and then divide him from evil.'* (1921 I:445)

If we accept that God is the creator of both good and evil here does a separate cosmic principle of evil come into the picture? The answer is that after their exile in Babylon the Jews were influenced by Persian dualism with its model of a universe divided between the forces of light and the powers of darkness. These two conflicting principles were engaged in a struggle for supremacy over the universe with human souls as pawns in the battle. Support for this belief among early

Christians led to the rejection of a Godhead responsible for both good and evil and its replacement with a dualistic view of a good God and an evil God.

Originally the word 'satan' (ha-satan in Hebrew) referred to an adversary or accuser, an angel sent by Yahweh to test the faith of his followers as in Numbers 22:22-35. In the Book of Job the satan is even described as belonging to the ranks of the Ben Elohim or Sons of God who has been '*going to and fro in the Earth and walking up and down in it*' doing God's work (Job 1:6-12 and 2:1-2) In The Koran the jinn who worked for Solomon, and were sent by Yahweh, are described as satans. Satanael appears in the New Testament as a far more powerful figure than the minor angel who tempted Job. Perhaps it is because he has the role of tempting the Son of God, Jesus, that he has to have a bigger part in the cosmic drama. In the Gospel of Matthew the messiah is tempted by the Devil who offers him '*all the kingdoms of the world*', which presumably were his to offer. Many biblical scholars see in this account the influence of dualistic beliefs on early Christianity.(Wilson 2002:47)

The concept of Satanael leading a host of evil angels does not seem any older than the 2nd century BCE. By the time the New Testament was being compiled Satan, the Devil and Lucifer were interchangeable terms for the supreme evil principle who was opposed to the rule of God over the universe. In Revelations (12:7-10) the story of the War in Heaven and the Fall of Lumiel was linked to '*the great dragon...that old serpent, called the Devil and Satan.*' In fact the tempter of Jesus had taken on Lumiel's fallen role as the Lord of This World. He is described in these terms in John 12:31 as the '*prince of the world*' and in II Corinthians 4:4 as '*the god of this world*'. Lucifer was also identified with Satanael as the Devil by the early Church fathers such as St Jerome. As the Church grew stronger in political power and influence it turned its attention to suppressing the gods of the

old pagan religions. The persecuted became the persecutor. One simple way to stop the worship of the Old Gods was to label them as devils and demons.

St Paul was one of the first to denounce the pagan gods in these terms. In I Corinthians 10:20 he attacks the Gentiles (pagans) for making sacrifices to devils and not to God. It has often been said that the gods of the old religion become the demons of the new one. This process was not unique to Christianity as it can be seen in Roman and Greek mythology where the Elder Gods, Titans and chthonic deities such as Hecate were demonised. In the Ancient Egyptian pantheon the dark god Set was transformed into an evil principle when he fell from official and royal favour. A similar process can be observed in Tibetan Buddhism, where the old gods of the Bon religion became demonic figures, in Islam and in Judaism.

The denouncement of pagan deities by St Paul was taken up by early Church leaders such as St Augustine, a former Manichean initiate who was well versed in the dualistic doctrine of good and evil powers. In the 7th century CE Bishop Eloi of Noyon condemned those who '*call upon the names of demons, of Neptune, Orcus, Diana, Minerva and all local spirits...*' (quoted in Millis 1998:54). In the same century St Anthony of Ouen spoke out against those who dressed up as stags at midwinter and worshipped devils like Neptune, Diana and Minerva. St Martin of Braga, who used to roam the countryside burning druidic groves, denounced the continuing worship of '*those demons that had been expelled from Heaven [the fallen angels]*' He also claimed they still existed as the spirits inhabiting rivers, springs and woods. Those '*ignorant of God*' still offered them sacrifices and worship (Dowden 2000:42)

Several of the Canaanite deities mentioned in the Bible were also demonised along with classical pagan gods and the fallen angels. One of the popular names for Satanael as the 'chief of

demons' was Beelzebub (Matthew 12:24-27). Originally this was Baal-Zebub, meaning either 'Prince Baal' or 'Baal of the House', and was the name of the Canaanite storm god. It was changed into Beelzebub, which literally translated means 'Lord of the Flies' or in some rabbinical texts as 'Lord of the Dungheap', to make it sound more nasty and demonic (Wilson 2002:35) In the medieval grimoires a demon called Belphegor was originally Baal-Peor or the 'Lord of Mt. Phegor' (dowden 1971:74) The Canaanite goddess Ashtaroth (Astarte) was also transformed into a male demon in the Middle Ages. Milton in *Paradise Lost* has the army of Lucifer in the War of Heaven composed of pagan gods including Astarte, Tammuz, Moloch, Baal, Adonis, Dagon, Osiris, Isis and many others who are described as demons.

The demonisation of the pagan gods was complete by the late Middle Ages when the devil was illustrated as a half-human, half-animal monster. He had the legs and hooves of a goat, a demonic face, a human body, a forked tail like a scorpion and the horns of a goat or ram. This composite image seems to have been borrowed from several ancient sources including the goat-foot god Pan, the Goat of Mendes in Egypt and the satyrs of classical myth and Jewish legend (i.e. the seirim of Azazel). Despite this attempt to demonise the image of Lucifer there were those who saw through the disguise. In some early paintings he is shown wearing a halo or with a 'glory of light' surrounding him indicating his original angelic status. The Devil also sometimes appeared as a beautiful young man dressed from head to foot in expensive black clothing. One German account from the 17th century says he materialised at a witches sabbath in this guise wearing a black feather in his cap, a green badge on his coat and carried a gold dagger in his belt. In the same account he also appeared to one of the witches dressed in shining white robes and she thought he was an angel. To 16th century Swedish witches he attended the sabbat as a small figure with a red pointed beard, a long grey coat and stockings and a pointed cap with cockerel's

feathers in it. There is nothing very frightening or horrible about that description, but the Church continues to represent Lucifer as an ugly and demonic figure.

What did the teachings of the Order of the Morning Star have to say about the difference between Satanael and Lumiel. In common with many occultists, Madeline Montalban saw the concept of Satan in terms of the Jungian idea of the shadow or dark self of the human psyche. Occultists sometimes talk about this concept as the so-called 'dweller on the threshold' representing all the negative karma accumulated over many lives that has to be faced at initiation into the Mysteries. In *The Book of the Devil* it states that we ourselves are ultimately judges of what is right and wrong. In that respect we are each our own 'Devil'. She rightly points out that Satan was the invention of a power-hungry Church and they kept the image alive as a means of dealing with backsliders and slandering those following alternative belief systems. In fact Satan has been a very good friend of the Church over the centuries.

In *The Book of Lumiel* the fallen angel says it is quite correct to call him by that title because he did 'fall' from heaven when he was appointed the regent of this planet. However, to call him Satan is to deny his origins for '*the name means 'tempter'*', no more. He signifies only man's original and peculiar folly, which is often without divine thought, the direct consequence of my own error, to employ intellect before wisdom was attained'. Lumiel goes on to refer to the false concept of Hell as '*priest induced*'. He says that this place, where he is supposed to rule as evil incarnate, exists only in the human imagination. The Church conceived and made Hell '*for it exists only for those who believe in it. As faith can move mountains, so the wrong kind of faith can create a Hell out of the imagination.*' The demonisation of the old pagan gods and goddesses, the transformation of the Lord of Light into the Prince of Darkness, and the creation of Hell to frighten the

masses into obedience are all false concepts. They can be traced back to the early priesthood of the Church with their dualistic vision of the world and fear of the old religions of humankind's ancient past.

Chapter Three

The Fallen Ones

'I am a brother to dragons and a companion of owls.' The Book of Job 30.26

It says in Genesis 6:1-4 that *'when men began to multiply on the face of the Earth, and daughters were born unto them, that the sons of God saw the daughters of men that they were fair; and took them wives of all which they chose'*. In these few words is encapsulated the essence of the Luciferian tradition and the origin of such concepts as the 'witch blood' and the elven race. Traditionally the Ben Elohim or sons of God, numbering several hundred, descended to Earth on Mount Hermon, a hill that was sacred to both the Canaanites and Hebrews. In later times, shrines to Baal, Astarte, Zeus, Helios and Pan would also be built on its slopes indicating its importance as a sacred place.

The Ben Elohim were also known as the fallen angels or by the titles 'Watchers', 'Irin' and 'Grigori'. In Jewish mythology the Grigori were originally a superior order of angels who dwelt in the highest heaven and they resembled men in appearance. (Davidson 1971:127) The title of 'Watcher' means quite simply 'one who watches', 'those who are awake' or 'the ones that never sleep'. In the Old Greek translation of the biblical texts the words 'Watcher' and 'angel' are interchangeable. The esoteric tradition teaches that they were a special order of angels created to be the earthly shepherds and teachers of the first humans. It was their task to watch

and observe the progress of humankind, helping where necessary, but following the prime directive not to interfere in human or planetary evolution. In true Luciferian fashion they instead decided to ignore God's command and do just that with unfortunate results for both themselves and their human charges.

In 1947 the *Dead Sea Scrolls* were discovered by an Arab goatherder in the caves at Qumran. They were stored in pottery jars and are believed to have come from an Essene community that existed in the area from around 150 BCE. The scrolls contained known to us as the Old Testament, the Apocrypha and a version of *The Book of Enoch*. It is believed that the scrolls were taken from the Essene library and hidden in the cave for safekeeping during a Roman attack in the first Jewish revolt of 70-66 BCE. In the *Dead Sea Scrolls* the Watchers are described as 'angels of the Lord' who descended to Earth to instruct 'the children of men'. They are paralleled in other ancient mythologies by the Titans, the elder gods or giants of classical Greek myth, who were the sons of Uranus (Father Sky) and Gaia (Mother Earth), and by the Neteru in Ancient Egypt. The latter arrived in Khem (the Black Land) in 'heavenly boats' and possessed the supernatural power to change shape. If required they could appear as humans, animals, birds, reptiles or even trees and plants.

The early Church believed quite literally that the Watchers or fallen angels had taken on 'coats of flesh' i.e. incarnated in physical form. Talion in the 1st century CE and Lactantius in the 3rd century CE both described how the angels had become engrossed in materialism. As a result they had fallen to the earthly plane and taken on physical bodies. In the Jewish tradition, Rabbi ben Qorha said that the angels became mortals when they fell from Heaven. Writing in the 8th century, Rabbi Eliezer said that '*the angels who fell from Heaven saw the daughters of Cain perambulating and displaying their secret parts, their eyes painted with antimony*

in the manner of harlots, and being seduced [they] took wives from among them'. As in the Garden of Eden myth, it is all woman's fault. Rabbi ben Qorha however also queried how the angels could have achieved sexual intercourse with the women without burning them internally. He rationalised (if that is the right word in these circumstances) that when the angels fell, their supernatural strength, stature and powers were reduced to those of mere mortals and their fiery bodies were transformed into ordinary human flesh. (Graves and Patai 1964: 100-107).

On dissenting voice was the ex-Manichean initiate St Augustine. He declared it was impossible for the fallen angels to have incarnated in human form. Instead he put forward the theory that the mating between 'the sons of God' and the 'daughters of men' was in fact between the children of Cain and the children of his brother Seth. This view is still held by orthodox Catholics and some Protestants and *The New Catholic Encyclopedia* goes as far as to state that the famous account by Enoch, which we will examine later, is a misrepresentation of the brief reference in Genesis. Countering this Christian view, the pagan writer Lucius Apuleius, author of *The Golden Ass*, wrote about 'certain spirits there be bewixt moon and Earth'. Allegedly, these spirits had a nature that was both angelic and human (Ray People?) and 'do hold converse with mortal women'. One of these was supposed to have been the father of the Arthurian wizard Merlin and they were described by medieval theologians in terms of the demonic sexual predators known as incubi (male) and succubi (female). In Jewish mythology such demons were closely associated with the dark moon goddess Lilith.

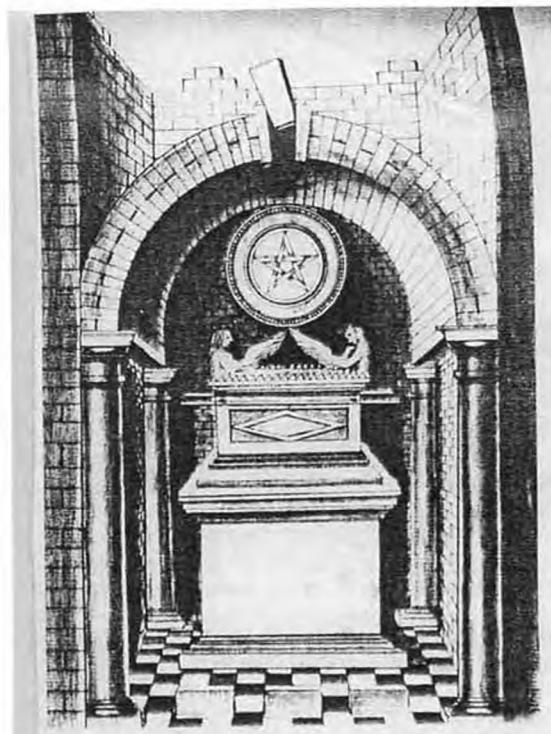
Most of the information we have about the Watchers comes from the apocryphal text of *The Book of Enoch*. In the Bible, Enoch – or Kanoch, the Hebrew for 'instructor' - is a mysterious figure because in Genesis 4:16-23 he is described as the son of Cain and the first city is named after him.

Further on, and several generations later, we find the (another?) Enoch named as the son of Jared and it is during the lifetime of his father that the fallen angels arrive on Earth. In the apocryphal *Book of Jubilee*, allegedly dictated by an 'angel of the Lord' to Moses on Mt. Sinai, it says that Enoch was 'the first among men that are born on Earth who learnt writing, knowledge and wisdom. It says Enoch wrote down 'the signs of Heaven' (zodiac signs) according to their months in a book. This was so humans would know the seasons of the year according to the order of the months. It also says that in the days of Jared '*the angels of the Lord [sic] descended on Earth, who are named the watchers, that they should instruct the children of men, and that they should do judgement and uprightness on the Earth.*' The positive tone regarding their mission in this version is in direct contrast to other accounts where the Watchers are evil entities whose descent to the material plane causes the destruction of most of the human race.

Although versions of *The Book of Enoch* were known, and condemned, by the early Church it was not until the early 19th century that an English translation was published. According to most authorities, the original manuscript was probably written down about 160 BCE and, like the Old Testament, was the composite work of several writers at different periods. (Charles 1917:XIV-XV). The early Church fathers regarded it as a dangerous work and it was declared heretical. Rabbi Simeon ben Judai even pronounced a curse on anyone who dared own a copy. St Jerome (348-420 CE) denounced it as a work of Manichean heresy, possibly because Mani was aware of its existence and refers to in his writings (Prophet 2000:25).

An Ethiopian version was brought out of Africa by the Scottish explorer James Bruce (b.1730). His family were descended from King Robert Bruce and had been heavily involved in both the Order of Knights Templar and

Freemasonry. Bruce was a practising Mason and belonged to the famous Kilwinning lodge allegedly founded by the Templars. It is said that his initiation into the Accepted Scottish Rite of Masonry led to his interest in Enoch, as the patriarch was an important figure in its rituals.



Masonic representation of the Royal Arch featuring the Ark of the Covenant. by Laurence Dermott, 1783

In 1757 James Bruce left Scotland to visit Templar sites in Europe. When his father died he returned home to take over the family estate. This gave him a sufficient income to pursue his esoteric interests and a love of travel and adventure. In 1762 he was offered the position of consul-general in Algeria and began a twelve-year study of the Falashas, or 'black Jews', of Ethiopia and their possible links to the Templars. While travelling in Ethiopia, Bruce discovered a copy of *The Book of Enoch* near the holy city of Axum, believed by many to be the present home of the Ark of the Covenant. In more recent times nine more versions of Enoch have been discovered, including the version in the *Dead Sea Scrolls*. Although Bruce did not find the manuscript until the 18th century Enoch was being mentioned in the Old Charges of Freemasonry for at least fifty years before his discovery.

The text describes how Enoch was transported through the seven Heavens of Jewish mythology and experiences dreams and visions relating to God, the so-called 'good angels', the Watchers and their punishment. At one stage he is even asked to intercede on behalf of the fallen angels with God. At the close of his life Enoch does not die, but instead he 'walks with God and is not', becoming transformed into the great angel Metatron. In Enoch the Watchers are portrayed as having many skills which they taught freely to humans. Sometimes they lived on Earth for a period of our time and then returned to Heaven where they attended the throne of God. The primary role of the Watchers is to intercede between God and humans, but in their post-Fall punishment the Archangel Uriel rebukes Enoch for allowing them to ask him to act in this role on their behalf. Uriel says the Watchers were originally '*holy, spiritual, living the eternal life*' until they close to defile themselves '*with the blood of women and have begotten [children] with the blood of flesh*.' This seems to have been their great crime as they were already teaching humans new skills with divine blessing.

Madame Blavatsky described the Watchers as '*the fashioners*' or architects of the world, and even as the progenitors of the human race. She further claimed they are '*the five Mirrors of Eternal Wisdom*' (1921 II:543). It is therefore not surprising that Victorian clergymen denounced her teachings as satanically inspired. Even today her beliefs are falsely blamed for the rise of Nazism in pre-war Germany and even the Holocaust. In Enoch it describes how two hundred of these progenitors of humanity descended on Mt. Hermon after swearing an oath to each other to carry out their plan for the human race. In Jewish lore the leaders of the fallen angels, Azazel and Shemyaza, first asked permission from Yahweh to incarnate in human bodies. When he refused, Shemyaza said to his fellow angels: '*I fear ye will not indeed agree to do this deed, and I shall have to pay the penalty of a great sin [defying God]*' In reply the Watchers agreed to take the oath and thereby share the blame (Charles 1917:34-35). Unfortunately when the angels did incarnate they were so enamoured of the human women that they had sex with them and further incurred Yahweh's wrath.

Enoch lists the fallen angels and describes the skills they brought to humankind. Azrael, their leader who is often identified with Lumiel, taught men how to make swords, knives, shields and breastplates (body armour). He also taught them metallurgy and how to mine and use the different metals. To women he taught the art of making bracelets, ornaments and other jewellery from precious stones and metals. Azazel also taught them how to '*beautify their eyelids*' and use other cosmetic tricks to attract and seduce men. From this, Enoch says, '*arose much godlessness and they committed fornication, and they were led astray*' and became '*corrupt in their ways*'. In these condemnations we can see the heavy hand of patriarchy that was such an aspect of the Old Testament propaganda directed at the Hebrew worshippers of the old pagan gods.

This anti-pagan propaganda also tainted the early Church's views on women and sexuality. As far as the early Church fathers were concerned the worst aspect of the Fall of the angels was that they taught women how make themselves more attractive through artificial means. Tertullian (160-230 CE) condemned the fallen angels for giving women precious stones to make necklaces, gold for bracelets to wrap around their arms, 'coloured preparations' to dye wool and 'black powder' (kohl) to decorate their eyes.

In the apocryphal *Testaments of the Twelve Patriarchs* there is a commandment that women should not adorn their faces lest they face eternal damnation. This refers to the time when the Watchers 'lusted after women before the Flood, changing into the shape of men' and 'appeared to them when they were with their husbands.' St Paul refers in his first letter to the Corinthians to the commandment that women should cover their heads in church 'because of the [fallen] angels'. The reason for this was that the Watchers were especially attracted to women who had long flowing hair.

Shemyaza is said by Enoch to have taught enchantments and the use of root-cuttings; Armanos, the resolving of enchantments; Baraqiel taught astrology; Kokabel, the knowledge of astronomy and the constellations; Ezegeel, the knowledge of clouds (weather lore); Araqiel, the signs of the earth (geomancy and geology); Shamsiel, the signs of the sun (solar mysteries); Sariel, the course of the moon (lunar cycles); Penemue instructed humans in writing; and Kashdejan taught the healing of diseases and medicine. In *Pillars*, Nigel Jackson identified each of the fallen angels with the Babylonian deities (2000:32-33).

Although this is the usual list of the fallen angels, in the 15th century a Christian bishop claimed there were 133,306,668. Enoch say there were two hundred and Davidson (1971:352-353) lists one hundred and three. These include such oddities

as Abbadon, the Hebrew Angel of Death and Destruction; Ashtaroth, who was originally the Canaanite goddess Astarte; Beelzebub or Baal; Dagon, the Babylonian fish-headed god and cultural exemplar; Leviathan, the biblical name for the goddess Tiamat; and Mammon, to whom children were allegedly sacrificed in biblical times. Other authorities claim at least a third of all the angels in Heaven sinned against God and fell to Earth.

The Watchers are obviously cultural exemplars and the bringers of civilisation so it is strange that they are universally regarded as evil corrupters of early humans. Some idea of their former exalted state can be found hidden in the annals of angelic lore. For instance, Kokabel is described as '*a great angelic prince who rules over the stars*' (Davidson 1971:164). In the *Sibylline Oracles* Araqiel is an angel who leads the souls of the dead to judgement. Shamshiel was originally known as '*the prince of paradise*' because he was one of the guardian angels of Eden. He took Moses to see the garden and guarded the treasures of King David and his son Solomon the Wise. In *The Zohar* he was named as the chief aide-de-camp to the mighty Archangel Uriel and bore his standard into battle. (Davidson 1971:271). Sariel was an angel associated with the spring equinox. He governed the zodiac sign of Aries the Ram and when invoked offers protection from the curse of the Evil Eye (Ibid:260)

As we mentioned before, Azazel is identified with the Lumiel and Jackson (2000) describes him as a metal-smith and fire-working sorcerer comparable to the biblical first smith Tubal-Cain. Azazel has been variously translated as '*god of victory*', '*the strength of God*' or '*the victory of God*', '*the strong god*' and even '*the goat god*'. Aben-Ezra said of him: *'If thou art capable of comprehending the mystery of Azazel thou wilt learn the mystery of his name. I will tell you by allusion one portion of the mystery: when thou shalt have thirty-three years thou wilt comprehend it.'* Mackenzie (1877) regarded this as a reference

to the thirty-three degrees in Freemasonry, but it is also the age that other scapegoat, Jesus, died on the cross to redeem the sins of humanity.

Azazel has been described as the messenger of Satanael in Enoch and he is identified with the arch-fiend himself in the *Book of Job*. In the *Apocalypse of Abraham* (22:6) he is called the 'lord of heathens' and identified with the serpent in the Garden of Eden. In a Persian text known as *Unm al-Kihab* or *The Primordial Book* dating from the 8th century CE, an angel called Azazil refuses to bow down and worship the first man and as a result he and his angels are expelled by Allah from the heavenly realm.

More generally, Islamic lore names Azazel as the angel of death who comes on swift and silent wings to take the soul from the body. To Muslims Azazel, Azrael or Izrail is of gigantic size with one foot resting in the fourth Heaven while the other is on the bridge between Hell and Paradise. He keeps a record of the whole human race in which the names of the damned are added in black light, while the chosen and blessed are marked in white light. Forty days after physical death, Izrail severs the silver cord that binds the soul to the body and he escorts the liberated spirit to the afterlife. Because of his association with death, Azazel-Azrael has become demonised and he is often seen as an evil and satanic figure in both Islamic and Jewish lore.

In Leviticus 16:8-10 and in the *Dead Sea Scrolls* there is a curious ritual involving Azazel as the scapegoat for the sins of Israel. On the tenth day of the seventh month the Day of Atonement was celebrated when Jehovah was offered four blood sacrifices – a ram, a bull, seven male lambs, and two male goats as 'sin offerings'. In the Bible it describes how Aaron, the high priest, took two goats and cast lots to determine which would be the 'scapegoat' to be offered as the 'sin offering'. The *Scrolls* say the priest confessed over the

goat's head all '*the iniquities of the children of Israel*' as well as their guilt and sin. The goat is then abandoned in the desert. Or in some versions thrown over a cliff, as an offering to Azazel who dwells there. By this act the sins of the chosen people are taken away from them, placed in the animal and cast out into the wilderness.

The concept of the scapegoat exiled into the wilderness is a powerful motif and one that recurs in both biblical lore and the Luciferian tradition. It can be seen in the story of Cain, the eternal wanderer sent into exile '*east of Eden*' after killing Abel. In one Jewish legend even the much loved and exalted King Solomon fell from grace and was forced to wander as a beggar until he repented. Jesus wandered in the wilderness for forty days and nights. He was also not accepted as a teacher in his own town and was rejected as the messiah by his own people. In Egyptian mythology, the dark god Set is an outcast who dwells in the desert and, after she leaves Adam, his first wife Lilith is forced to live in the wilderness away from human habitation.

It is possible that the scapegoat ritual associated with the goat-god Azazel may have been a harvest or autumn equinox rite of Syrian, Hittite or Canaanite origin that was adopted by the Hebrews. Originally a goat was sacrificed to a desert god or demon who had to be placated and rendered harmless by an offering of blood. Eventually it came about that this sacrifice was offered to the new god Yahweh instead. Azazel was popularly believed to have a retinue of hairy, he-goat demons known as the seirim who lusted after human women. It is not coincidence that the Devil bogey of the Christian Middle Ages was represented as a hairy he-goat with a large and erect phallus.

Shemyaza is seen by some modern Luciferians as either an emissary of Lumiel or one of his avatars (a divine incarnation in human form). Shemyaza not only fell in love with human

women, but also with the goddess Ishtar. She said she would only have sex with the angel if he revealed to her the secret name of God. When Shemyaza told her she used this knowledge to ascend to the stars and reign among the constellation of the Pleiades. While the other Watchers were punished by God, Shemyaza alone repented his error and sentenced himself to be hung upside down for eternity in the constellation of Orion the Hunter. It is interesting that the oldest known image of a star pattern ever found is that of Orion. It is on a tiny tablet of mammoth ivory dated to 35,000 years ago and depicts a man standing in a pentagram or five-pointed star position. He has a sword or club hanging from his



Ishtar and the Tree of Life

belt and one leg is shorter then the other making him lame. (BBC News 21.01.03) In ancient myths Orion was a 'mighty hunter' who was exiled or bound in the sky. In Job 38:31 he asks God: *'Canst thou bind the sweet influences of the Pleiades [Ishtar], or loose the bands of Orion? [Shemyaza.]'*

The end result of the mating between the Watchers and humans were, we are told by Judeo-Christian propaganda, a monstrous race of blood-drinking, giant cannibals called the Nefelim or Nephelim whose depraved activities became a threat to the existence of the human race. Genesis 6:4 is slightly less sensational as it simply states *'when the sons of God came unto the daughters of men, and they bore children to them, the same became mighty men which were of old, men of renown.'* A more lurid account is given in Enoch where it says that the women *'became pregnant and bore great giants'*. These creatures consumed *'all the acquisitions of men'* and when they could no longer be sustained they turned against humans and devoured them. Then they *'began to sin against birds and beasts, and reptiles and fish, and to devour one another's flesh and drink the blood.'* (Charles 1912:35)

Graves and Patai (1964:100-107) suggest that once the fallen angels assumed physical form this made them subject to human desires and sexual lust. They then found themselves chained by these desires to the material world and were unable to reassume their previous spiritual state of being. Azrael and Shemyaza were seduced by Ishtar, Lilith and Naamah (sister of Tubal-Cain and a younger version of the dark moon goddess). At first the Fallen Ones were fed manna by Yahweh to stop them eating human flesh, but the angels rejected it. Instead they slaughtered animals for food and even hunted down and ate humans. Graves and Patai speculate that this story originated with the culinary habits of Hebrew herdsmen who were voracious meat-eaters. It was a black propaganda myth that arose in a community with a severely restricted diet.

Among some writers on the fallen angels, and on the pages of websites on the Internet dealing with the Watchers, there is often confusion between them and their '*monstrous progeny*'. In the original Hebrew they are the Nephelim, Nefelim or Naphidin. Although this is rendered as 'giants' in translation, it actually means 'fallen ones' and this explains the confusion. Other names used for the offspring of the Watchers included Gibborim (giant heroes), Awwim (serpents) and Anakim (giants). In the unpublished text of *The Green Gospel*, the Nephelim are described as '*the Mighty Ones*'. In modern witchcraft this is a term used to describe ancestral spirits. In the Bible they are '*mighty men*' of '*renown*', or distinction and fame, and this suggests a far more positive image.

The poet Pindar (518-438 BCE) described the heroes of ancient times as 'a race between Gods and men'. This idea of semi-divine heroes born from the union between Gods and humans was well established in ancient mythology. One example is Alexander the Great who was said to be the product of a union between the god Zeus and his mortal mother. In the *Dead Sea Scrolls* the Nephelim are described as guardians of arcane knowledge who knew '*all the hidden mysteries of nature and science*' . There are also references to breeding techniques they taught that suggests they may have instructed early humans in the rearing and domestication of animals. Additional references however tell of experiments that led to the creation of 'monsters' by the interbreeding of animals of different and unrelated species. In theosophical occultism there are legends about Atlantis describing how their scientists created half-human, half-animal hybrids to use as a slave race. These experiments are said to have been one of the factors that led to the destruction of the lost continent by divine wrath. In our own time modern scientists are involved in cloning and genetic research that may open up a Pandora's Box in the future.

St Origen (186-225 CE) of the Greek Orthodox Church claimed: *'From the beginning, those who have occupied the most eminent positions among men and have been markedly superior to others have been angels in human form.'* Not everyone agreed and for making this observation, and for also believing in reincarnation, Pope Vigilius and the Byzantine Emperor Justinian conspired in the 6th century to have Origen's teachings declared heretical. There are however several references to descendants of the Nephelim in the Bible, and one famous example is the 'mighty hunter' Nimrod whose name means quite literally 'we shall rebel'. His legend is possibly derived from the Mesopotomian god Ninurte, who was responsible for the fertility of the fields and herds. He was the son of a primary deity called Enili and a god of war. His other titles included 'the ploughman' and this referred to his invention of agriculture. Ninurte-Nimrod is supposed to have taught the early humans how to cultivate crops and he also acted as their champion against the powers of darkness, chaos and evil that threatened the fertility of the land. The god's special star was Sirius and he was often depicted as a divine archer drawing his bow to kill demonic monsters. Nimrod was also associated with the constellation of Orion and it is interesting that one translation of Nephelim renders it as *'those of Orion'*.

In *Pillars* we described the building of the Tower of Babel by King Nimrod and its esoteric significance (2000:104-107). Gurdjieff had some interesting teachings relating to the symbolism of the Tower that fit neatly with those of the Luciferian tradition. He believed that the physical body gave birth to the astral body as the vehicle for the soul. In his view, immortality of the soul after death was not a birthright, but had to be made by the crystallisation of a new astral body within the physical body. This would resist destruction at the moment of death and survive into the afterlife. Gurdjieff further believed that the spiritual technique for creating this new 'soul body' was contained in the legend of the Babel. He

referred to this technique in alchemical terms as '*lighting the fire under the retort*' and pointed out that the biblical builders used fire as an important energy source in the construction of the Tower. For Gurdjieff the promise of immortality given by the serpent in the Garden of Eden was directly linked to the biblical story of the tower reaching up to Heaven built by a descendant of the Watchers.

In *The Book of Enoch* it says that when Yahweh saw the lawlessness and corruption being forced upon the human race by the Watchers and their children he decided to intervene through the agency of the archangels Michael, Raphael, Gabriel and Uriel. He commanded Raphael to bind Azazel hand and foot and cast him, like the sacrificial goat, into a deep crevice in the desert. Gabriel was sent on a mission to destroy '*the bastards and the reprobates, and against the children of fornication and destroy the children of the Watchers from amongst men*' (Charles 1912:37). The Archangel Michael was despatched with the orders to bind Shemyaza '*under the earth*' until the Day of Judgement. As we have seen instead he repented and exiled himself to the stars.

In Jude 6 it states: '*And the angels that did not keep their proper dwelling have been kept from him [God] in eternal chains in the nether gloom until the judgement of the great day.*' Likewise in *The Book of Jubilee* it says God '*bade us [the archangels] to bind them [the Watchers] in the depths of the Earth.*' *The Green Gospel* states that the spirits of the Watchers entered the mountains and desolate places of the world '*to dream anew*'. Their new role was to act as guides and protectors to those humans who belong to the Craft of the Wise. In the Jewish tradition the Watchers are imprisoned for eternity in the second Heaven, but the Gibborim, described as '*mighty warriors*', have a special place reserved for them in Sheol (the Jewish underworld) where they lie in state '*with shield and spear intact.*'

O' Brien (1985) has suggested a connection between the Watchers and the semi-divine, semi-mythical tribe of the Tuatha de Danaan (Children of the goddess Dana) who arrived in Ireland in prehistoric times. They were known popularly as 'the Shining Ones' and according to the legend descended to Earth on Beltane (May Day) on the holy hill of Tara, the ritual centre of Ireland.

With the coming of the Christian missionaries the Tuatha de Danaan were banished into the 'hollow hills', as the Watchers were exiled under-ground, and became the faery folk. However, they were not the tiny whimsical creatures of Victorian children's books, but were tall, shining figures. *The Green Gospel* suggests the spirits of the Watchers also entered the 'hollow hills' of Elfane (faeryland) and there has always been a rural belief that the fallen angels became faeries.

Such a belief is encapsulated in the Irish legend of the 'faeries question'. A version of this refers to a servant boy employed by St Patrick who became friendly with the Good Folk because they helped him carry out the tasks given by his master. The faeries persuaded the boy to ask Patrick when the Slaugh Sidhe (The Faery Host) would go to Heaven. This question was to be asked during Mass when the saint was elevating the host as no priest could not lie then. At the next Mass he attended that was performed by the saint the boy duly put the question. Patrick replied that the lovers of priests, the unbaptised and the faery folk would never enter the gates of Heaven.

The saint told his servant that if he relayed this message to the faeries they would be so angry they would tear him to pieces. Patrick recommended a way the boy could protect himself and thus informed he passed on the message to the faery folk. As the saint predicted they went mad with anger and tried to kill him. As instructed, the servant protected himself by making the sign of the cross with a spade and

shovel. Sometimes even today a newly dug grave in Ireland can still be seen with a spade and shovel crossed on it to keep the faeries from stealing the dead person's soul. (Logan 1981:16-17)

In his famous work on witchcraft called *Demonologie* King James described faeries as devils and in Enoch it claims the fallen angels forced humans to sacrifice to demons as if they were gods. In a section of their books dedicated to the subject of the incubus and succubus, the witch-hating (and women-hating) monkish authors of the *Malleus Maleficarum* (1486) also describe the fallen angels in devilish terms. They go on to link the giants created by the Watchers with the satyrs of classical myth and the seirim of Azazel described in the Old Testament. Kramer and Sprenger refer to these as '*wild shaggy creatures of the woods, which are a certain kind of devil called incubi.*' They connect these with the Greek goat-god Pan, the Roman god Faunus and the Gaulish god Dusil in a passage that links biblical demonology neatly with ancient paganism.

In the 2nd century CE St Justin the Martyr ascribed all the evil deeds committed by humans to the baleful influence of demons who were the children of the fallen angels. He claimed the Watchers turned human beings into their slaves through '*magical writings*' and by instructing them in the pagan ways of sacrifices, libations and incense. In 170 CE Athenagaios claimed that the spirits of the Nephilim were still wandering the world in the form of demons who corrupted weak human beings and unbelievers. Such beliefs persist even today in the warped minds of religious fundamentalists and conspiracy theorists who believe the planet is secretly controlled by demonic entities whose worship dates back to the days of Babylon.

As we have seen, the story of the fallen angels also influenced the medieval belief in the spirits known as incubi and succubi.

These were demons who could allegedly take human, or semi-human, form and visited their victims during the night for sexual purposes. Guazzo writing in his *Compendium Maleficarum* (1608) believed that such spirits could assume either a male or female form. He said: 'Sometimes they appear as a full-grown man, sometimes as a satyr; and if it is a woman who has been received as a witch he generally assumes the form of a rank goat.' Intercourse with such demons was regarded by 17th century theologians as a greater crime than bestiality, sodomy, adultery or incest. This was because the incubi was believed to possess a membro genitalia bifurcato, or a double penis, and could therefore pleasure a woman twice at the same time. To add to the horror of these unions in the eyes of the gullible public, stories were commonly told of the birth of half-human and half-animal monsters born to women who had dallied with the demons. One presumes these stories were backed up by reports of the abnormal birth of babies with physical deformities, who were also often described as faery changelings.

One of the central accusations made during the period of the witch-trials was that the suspects had made a pact with the Devil, exchanging their souls for magical or supernatural powers, material wealth or eternal youth. The classic example of this is the late medieval tale of Faust who signed his soul away in blood to Mephistopheles for, among other things, the love of a woman. In the witch-trials we also find various accounts of pacts made between humans and the faery folk for the exchange of knowledge, especially relating to healing and herbal lore. In European accounts the male witch was taken to the 'hollow hill' of Venusberg and instructed in the magical arts by a goddess-figure popularly associated by both witch-hunters and their victims with Venus. English trials refer to meetings with the Queen of Elfane or, in the case of the famous Welsh physicians of Myddfai, with a faery woman of the lake. In such tales of pacts with the Devil and/or the faeries can be found reflections of the Watchers and their

relationship with humans.

Some aristocratic families in Ireland and Scotland claim protection from the faery women known in Irish as the banshees who seem to act as ancestral spirits. Other noble European families, such as the controversial Merovingians, claim descent from matings between supernatural or Otherworldly creatures. In the case of the Merovingians, believed by some to be the bearers of the sacred blood of the Christos, they were sired by the legendary Quinotaur – an unknown marine animal in the form of a sea-bull or sea-goat. Some modern occultists of an imaginative nature have speculated that this amphibian monster has some connection with the Elder Gods of the deep described by such writers as H.P. Lovecraft and Kenneth Grant.

Throughout this chapter the Watchers have constantly been referred to as angelic or spiritual beings who fell to Earth and incarnated in physical bodies. However, in recent years a considerable body of speculative literature has grown up suggesting they were of a more earthly origin. In fact authors such as Andrew Collins, Graham Hancock and Ian Lawton have created a new myth that the Watchers represent the material existence of an 'elder race' or lost civilisation who allegedly brought technology to the primitive people of the ancient Middle East. In November 2002 this writer attended a conference organised by Andrew Collins in London on this subject. He was disconcerted to hear speaker after speaker talk about the Watchers and their biblical legend in a materialistic way. To be fair Ian Lawton does claim that his 'elder race' represented by the Watchers were spiritually advanced souls who incarnated to help early humankind, but were corrupted in the process. Recently, Andrew Collins has also launched a new project that deals with the magical aspects of the legend.

Collins' theory that the Watchers were an 'elder race' of advanced human beings is outlined in his best-selling book *From the Ashes of Angels* (1996). Its basic premise is that the biblical accounts of the fallen angels refer not to creations of God, but to a race of, albeit rather odd looking, flesh-and-blood beings. He believes they were the remnants of a lost culture that existed in Egypt some 10,000 years ago at the end of the last Ice Age. Allegedly they were responsible for the pyramids and the Sphinx before most of them were wiped out in a world-wide cataclysm. The few who survived retreated to the mountains of Kurdistan in modern northern Iraq where they established a settlement later known as the mythical Eden. The settlers later integrated with less advanced humans and kick-started civilisation in the area.

This theory is very seductive and has its merits in a secular society that has, on the surface at least, has rejected spirituality for consumer materialism. There has always been a tendency to find logical and historical facts to explain myths and this is another example geared to the zeitgeist of the early 21st century. While Collins' research is extensive and his argument in support of his theory is well reasoned ultimately he has, so far, shied away from the important question of where did the Watchers come from and how did they develop such advanced technology compared with other early humans. Unless, as some have suggested, they were aliens from outer space this 'elder race' must have developed somewhere. The historical revisionists and many occultists point to Ancient Egypt as their origin, but recent research suggests that the civilisation of the Nile delta developed from an ancient trans-Saharan culture. An Egyptologist at Cambridge University called Toby Wilkinson has recently published his findings on the rock art left by these people in his book *The Genesis of the Pharaohs* (Thames & Hudson 2003).

According to Wilkinson, the earliest Egyptians were once nomadic cattleherders in the Stone Age who lived in a sub-

tropical and fertile Sahara. Every summer these nomads would leave their homeland and travel to the Nile delta when it flooded so as to take advantage of the new grass. At least 6000 years ago these people carved images of animal-headed gods on rocks and Wilkinson believes these were the prototypes of the Egyptian deities. They also practised a primitive form of mummification and had a sacrificial cult of cattle worship. As the climate changed and the once green and fertile Sahara turned into arid desert, these people moved permanently into what is now Egypt and established themselves on the banks of the Nile in settled communities. It is for this reason, Wilkinson argues, that the pharaohs are depicted holding a flail and a shepherd's hook and why the Ancient Egyptians worshipped animal-headed gods, including Hathor who was represented as a cow.

Andrew Collins is however probably right in identifying Turkey and Kurdistan as a place where the origins of civilisation began. A report in *The Daily Telegraph* (15.11.97) identified this area as the special place where nomadic hunter-gatherers first settled down in permanent settlements and became farmers. DNA analysis of wheat from the south-east of Asia indicated that 9000 years ago it originated in the Turkish-Kurdish mountains. Scientists believe that a single group of humans were responsible for farming wild plants and then exported their techniques within a couple of centuries. This act of growing crops in permanent settlements was to eventually lead to the establishment of cities, kingdoms and what we today would call civilisation.

Alternative archaeologists and historical revisionists are also correct in their research into a global cataclysm that may have destroyed earlier cultures. The Bible tells of a Deluge or Great Flood that nearly destroyed the whole of the human race and left only a few survivors. This myth is also found in different cultures world-wide and it would seem to reflect a momentous event that actually happened in ancient history.

The idea of lost civilisations existing in a mythical Golden Age and being destroyed by divine wrath because they sink into wickedness is not a new one. It is a powerful archetypal theme that may shed some new and surprising light on the legend of the Watchers, as we shall see in the next chapter when we examine the myth of the Flood.

Chapter Four

The Myths of the Great Flood

'Shatter the lamp; the light remains.' Anon.

The Book of Enoch describes how the Watchers or fallen angels were bound or exiled because of their rebellion against Yahweh. It also says that Enoch attempted to intercede on their behalf by presenting a petition from the angels to God, as they could not speak to him direct because of their shame. Enoch fell into a deep sleep and had a visionary dream of meeting the Divine in a crystal palace. He was told that the Watchers were doomed for all eternity because they had defiled themselves with '*the blood of women*' and produced *giants who in future will be 'evil spirits upon the Earth'*. (Charles 1912:39-44).

Genesis 6:5-7 tells how Yahweh saw the wickedness of the human race after the Fall of the Watchers and repented that he had created them. Yahweh says: '*...I will destroy man whom I have created from the face of the Earth; both man and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.*' Then follows the famous story of Noah and the Ark which most of us raised as Christians remember from Sunday school or religious education classes. Noah saves humankind and '*two of everything*' to create a new post-Flood world.

Belief in an ancient 'lost' civilisation has been the subject of occult and, more recently, scientific interest for centuries. Today orthodox archaeological research is continually extending backwards the origins and evolutionary development of the human race. For instance, *The Times* (18.04.02) reported that the earliest known ancestor of modern homo sapiens may have walked the Earth at the same time as the dinosaurs. US research suggests that our simian ancestors emerged about 85 million years ago as a separate species from apes, about 20 million years earlier than had previously been calculated or imagined by scientists. Only a few years ago such an idea would have been rejected out of hand as science-fiction.

Professor Jeffrey Laitman of the Mount Sinai School of Medicine in the USA has spent many years examining the skulls of early hominids. As a result of this in-depth research he believes that the human larynx developed far earlier than has been thought. This means that as early as 200,000 years ago proto-humans were capable of speech and could speak languages. (*Horizon* BBC 2 television documentary 20.02.03) In South Africa, Professor Richard Henshilwood of the African Heritage Research Institute claims to have found cave paintings and pieces of ochre marked with abstract geometric designs made by early humans nearly 80,000 years ago. According to Professor Richard Klein of Stanford University, USA, a creative gene evolved in human beings about 50,000 years ago triggering dramatic biological changes in the brain. This genetic mutation led to an explosion of art and culture, as well as the development of the modern human mind. (*The Times* 17.02.03)

It is known that around 10,000 years ago, at the end of the last Ice Age, the first signs of agriculture appeared in the Middle East. This was followed by the invention of the wheel, pottery, the plough, writing, calendars, mathematics, astronomy and eventually metal-working. With a surplus of food

through organised agricultural production evolved the first city-states and then the concept of the nation-state. Many occultists and alternative archaeologists however believe that earlier examples of civilisation existed at the end of the Ice Age and were destroyed by the floods resulting from climate change when the ice-caps melted. This theory will be examined in more depth later in this chapter, but this belief in a lost civilisation or culture, often referred to as a Golden Age for humanity, is encapsulated in the following extract from the writings of landscape artist and mystic Jill Smith, who has spent many years investigating Earth Mysteries and Goddess spirituality all over the British Isles:

'For a long time, from when I first started to get to know our sacred landscapes, I had felt that at some point in our ancient past there had been a world-wide knowledge of such things and maybe also a kind of universal system of beliefs or spirituality. This may seem fanciful, but if myths and legends evolved from that which was actual observed knowledge, then it would seem to have been possible, especially if the knowledge was passed on in stories, and even more so if you subscribe to the theory that we all come from one spreading 'out of Africa' not all that long ago in evolutionary history. May it not be that once there was knowledge relevant to one primary group of people, knowledge gained by their meticulous observations over vast lengths of time, accurately plotting the apparent movements of the stars, each generation encoding these observations into the stories of myth so each would know what had been earned before; knowledge which was added to and then extended as these people spread all over the Earth and their points of reference shifted as they settled into different climates and landscapes and beneath differing patterns of the stars. (2003:3)

The myth of a prehistoric Golden Age is a powerful metaphor and can be found in alternative archaeology, feminist philosophy (where it is represented as an ancient matriarchy)

and in some occult and neo-pagan circles. It is not a new concept as it was also known to the classical writers who looked back fondly and with romantic nostalgia to a mythic past where humans and animals lived in peace and harmony in an earthly paradise. Perhaps the best-known, and well-worn, example is the ever popular story of the lost continent of Atlantis. The Greek philosopher Plato is supposed to have heard the story as a child. He is credited as the first person to write an account of the history of Atlantis in the form of a fictional dialogue between Socrates and three friends. The myth, according to Plato, originated with the Greek lawgiver Solon (640-559 BCE) and he in turn was told it by an Egyptian priest at the temple of Sais, where allegedly it was preserved in ancient records.

These Ancient Egyptian records told of a great Atlantean empire that flourished around 9,600 years ago and was centred on a huge island continent '*beyond the Pillars of Hercules*', or the modern Straits of Gibralter, in the Atlantic Ocean. It was ruled by a powerful royal dynasty who controlled an empire that included North Africa, parts of southern Europe and Italy. The Greek city of Athens allegedly led a revolt against Atlantean rule and liberated all the peoples they had enslaved.

Atlantis was a very fertile island, rich in timber minerals and wildlife. It was named after the Titan called Atlas and its people were descended from a mating between a mortal woman and a sea-god identified by the Greeks with Poseidon. The island had a capital city surrounded by golden walls (it is not clear if they were actually made of gold or of a gold-coloured stone) and hot and cold springs that fed open pools for summer bathing and heated baths for the winter. The city circular was in design and heavily fortified with a series of moats and canals linked by defensible bridges. Every six years the ten kings of Atlantis assembled in the main temple dedicated to their sea-god in the centre of the island. Using

nooses and clubs, they ritually hunted down sacred bulls and sacrificed them to Poseidon.

Over the centuries the Atlanteans, who had originally been a spiritually advanced race, became more and more materialistic, corrupt, warlike and degenerate. Finally Zeus, the father of the Gods, had enough of their wicked ways and decided to punish them for their transgressions. At the point where he calls on an assembly of the gods to discuss what to do Plato's dialogue abruptly ends. However, popular rendering of the myth, and allegedly the Egyptian records, say that Atlantis was destroyed by earthquakes and volcanic eruptions. Most of its inhabitants were drowned as the rising waters covered the island.

At first the idea that Atlantis did actually exist was widely accepted. It has even been suggested that the main reason for the journey of Christopher Columbus westwards was to discover the remains of Atlantis and its treasures. The 19th century American writer Ignatius Donnelly firmly believed that the islands of the Azores were the remnants of Atlantean mountain-tops. Unfortunately for this theory research in the 1960s on the so-called Atlantic Ridge suggested that the ocean floor had never been a submerged continent and the volcanic peaks of the Azores were relatively new in geological terms. This discovery led to wider speculations that the mythical Atlantis might have been in the Mediterranean and had some connection with the legendary Minoan culture on Crete or the volcanic island of Thera destroyed in 1400 BCE. More recent theories have been even more imaginative placing the lost continent in Antarctica, the Caribbean or even South America.

In 2000 archaeologists uncovered the ancient town of Helike on the southern shores of the Gulf of Corinth in Greece. This city vanished under the waves in the 4th century BCE as the result of an earthquake and tidal wave. The media immed-

iately linked this find with Atlantis because of the way it was destroyed and also because its inhabitants worshipped the sea-god Poseidon. For many years after its destruction the ruins of its walls could still be seen under the water and experts believe this may have fuelled stories about the mythical Atlantis.

Belief in Atlantis was very strong among occultists in the 19th and early 20th centuries and these included Dion Fortune and Madame Blavatsky. Controversy surrounds Blavatsky because of her claims to have been in astral contact with the Great White Brotherhood of Ascended Masters who lived in Tibet and she is widely dismissed as a charlatan and fraudster. Recent research however has linked her with numerous real occult masters who were Cabballists, Rosicrucians, Freemasons, Coptic Christians, Sufis and Hindu gurus. Kenneth Johnson (1994) has put forward the idea that the so-called 'Ascended Masters' she talked about were in fact physical teachers of the occult arts that Blavatsky actually met during her widespread travels throughout Europe and the East.

One of the earliest influences on Blavatsky was in fact her maternal great-grandfather. He was a Russian prince who practised an obscure form of Rosicrucian Masonry and owned a library of books on occultism, magick and alchemy. The prince was an initiate of the Rite of Strict Observance founded in Germany in 1754 and responsible for the contemporary rise of neo-Templarism. He was supposed to have met the legendary Comte de St.Germain, a cousin of the royal dynasty of Stuarts, and Count Cagliostro, the Sicilian-Moorish founder of the Egyptian Masonic Rite. The holders of the higher degrees of the Strict Rite were renowned as experienced occultists who practised alchemy, magick and the study of the Cabala (Ibid: 4,19-20)

The Masonic, Rosicrucian and Sufi masters who were the *eminence gris* behind Blavatsky and the Theosophical Society had a hidden agenda. They wanted to form a universal brotherhood to study science, religion and philosophy. This would also involve the investigation of the hidden (occult) laws of nature and the psychic forces inherent in humankind. Their main goal, which they achieved up to a point, was to revive the occult arts in the West as a bulwark against the rising tide of fundamentalist Christianity. This would be achieved by combining Hindu and Buddhist teachings with esoteric and heretical Christian beliefs. The myth of Atlantis, and an ancient pan-Pacific continent called Lemuria or Mu, featured in these teachings. In addition, the Indian mahatmas, or 'great souls', Blavatsky encountered in her wanderings supported the political aim of independence for India from the British Raj (Ibid: 7-8) It is therefore no surprise that Blavatsky's successor, Annie Besant, was a tireless campaigner on this particular issue.

Blavatsky based many of her theories and teachings on a mysterious manuscript known as *The Stanzas of Dzyan*, which many of her followers believed was Atlantean in origin. In fact much of it was derived from the Hindu scriptures known as the *Rig Veda*. The Russian medium claimed that the Atlanteans were descended from the even older race of Lemurians (so named after the lemurs of Madagascar, who they were supposed to resemble) who once lived in the Pacific. Blavatsky and her disciples believed the earliest Lemurians only possessed etheric bodies. As each succeeding 'root race' developed so these spirit bodies densified until modern humans developed 'coats of flesh'. Similar ideas about Atlantis were put forward by occultists such as Rudolf Steiner and Max Heindel and may have influenced Madeline Montalban's ideas about the Ray People and Eden existing on the astral plane.

Even Aleister Crowley was seduced by the myth of Atlantis. In his little known work *Liber Li* he describes a lost continent ruled by a noble elite who practised alchemy and sex magick. Problems arise when the underclass, who live a servile existence working in mines and factories, revolt against their masters. Crowley's Atlantis was ruled by a mysterious Council of Seven, whose ultimate magical goal was to incarnate in the planet Venus. Apparently this planet was far more advanced than Earth and symbolically represented the next stage in human evolution. This was to be spiritual enlightenment and liberation from physical bodies. Venus, as we will see later, has a very important role in Luciferian tradition. This belief in the myth of Atlantis has been adopted by Crowley's disciple, the Thelemite magus Kenneth Grant. He quotes the occultist Michael Bertiau who has written of the so-called Black Temple on Atlantis where the magicians allegedly worked necromantic rites with the astral shells of the dead. Grant claims the priests in the corresponding Red Temple on the lost continent worked sex magick. (*The Nightside of Eden*, Muller 1977) What caused the destruction of Atlantis? The clue is offered in Grant's comments for in the occult tradition many believe that they began to practise 'black magick' and human sacrifice. Added to this was the breeding programmes that created monstrous hybrids that were neither human or animals, which they used as slave labour. More modern theories of their downfall point to the misuse of technology and even the production of weapons of mass destruction.

There are several references to Atlantis in *The Pillars of Tubal-Cain* and some further explanation of their significance is required. It is claimed that 'the primary gods and goddesses of dynastic Egypt were visitors from an island destroyed by a cataclysm. Many occultists identify this island with the mythical lost continent of Atlantis whose existence is still being debated.' (2000:7) It was also claimed in the book that after the Flood the giant Albion, whose name is also a magical title

for Britain, led his race to these islands and that the Atlantean priest-kings were descendants of the Watchers. (Ibid:42,48)

We have previously mentioned the modern theory that the Egyptian civilisation and its gods originating from a more primitive trans-Saharan culture. However, Madeline Montalban firmly believed that the myths of Osiris, Isis, Thoth and Anubis were ancient memories of the arrival during the First Time (pre-dynastic Egypt) of cultural exemplars fleeing the destruction of Atlantis. These Atlantean survivors, who represented the 'good guys', had been pre-warned, like Noah, of the coming destruction and had made plans to flee the island before the worst happened. Osiris, for instance, taught the early Egyptians agriculture and Thoth (Tehuti) invented writing, astronomy and mathematics. This belief, whatever we may think of it with the passing of time, was a central one in the OMS as expressed through the course for its students and its inner teachings. It also connected with Madeline's assertion that the senior students of the Order were incarnations of the Ancient Egyptian priesthood.

Some contemporary 'old school' occultists associated with the Society of the Inner Light, such as Dion Fortune, her pupil Christine Hartley (who the writer worked with in the 1970s in a Masonic context) and Gareth Knight, believed that the British Mysteries had an Atlantean origin. In her famous occult novel *The Sea Priestess*, Dion Fortune presented her central character Vivien Le Fay Morgan as an incarnation of an Atlantean priestess dedicated to the cultus of the dark moon goddess. Fortune claims in her novel that Queen Igraine, the lover of Uther Pendragon and the mother of King Arthur, was also a sea priestess from Atlantis and that Merlin was one of its priesthood.

Such beliefs have been taken up by the modern occultist Gareth Knight, who says that Igraine was '*an Atlantean*

priestess, brought over from the old civilisation to mate with one of the ruling line of the new civilisation. Arthur therefore has within the blood of the ancient British kings and also the sacred blood of the Atlantean priest-kings' (1983:43) Knight goes on to say that the once and future king was meant to be a priest-king in the ancient Atlantean tradition. He was chosen as a result of genetic considerations. His father, Uther, was of Atlantean stock and this was symbolised by his title of Pendragon or 'Chief Dragon'. This, says Knight, alludes to the constellation of Draco which, as we know, has its own esoteric significance within the Luciferian tradition. Arthur's birth was preceded by the sighting of an unusual star or comet in the sky and from one of its rays came a ball of fire that took on the shape of a dragon. (Ibid: 124-125)

Knight claims that the breeding system on Atlantis was also used in Egypt where brothers and sisters married in the royal and noble families. In arranging the tryst between Igraine and Uther, Merlin's aim was the selection and interbreeding of certain bloodlines to create a priest-king in the Atlantean mould. One quality of this sacred bloodline would be the possession of advanced clairvoyant abilities and this would ease contact between the royal family and the spirit guides of the land. Knight says this is the spiritual basis for the concept of the 'sangreal' or 'sacred blood' of the Grail legends. In later times it took on *'the higher individualised form as the attainment of individual conscious expression of the inmost spiritual powers in the physical body'* (Ibid: 146) In Hermetic and Sufi terms this is the creation of the 'Man of Light' or the perfected human being.

In our last chapter we mentioned the relationship between the faery folk (especially faery women) and mortals that led to the granting of knowledge. This is an important aspect of both the Luciferian tradition and real traditional witchcraft. Referring again to the Arthurian mythos, Knight says that the various Ladies of the Lake are *'the vestigial memory of a*

great hierarchy of matriarchal powers that were ancient even in Atlantis' (Ibid: 184) Their role was to assist early humans at the distant time when the sexes were first divided, as a means to continue the procreation of the species. When Merlin sought to re-establish the Atlantean mystery tradition in these sacred islands, he was assisted in his task by faery women. These included Morgan Le Fay and the Lady of the Lake who gave Arthur the sword to defend his realm. Knight identifies these faery women as incarnations of ancient Atlantean priestesses and female chiefs of the island's sacred clans.

Another of these faery women is the half-serpent Mesuline ('sea mist'), whose name suggests she may have been of Atlantean origin. Mesuline married an ancient king of Scotland called Elinas and became an ancestral spirit and guardian to the children of her bloodline. She has often been regarded as the memory of a Celtic or pre-Celtic deity and a natural cousin to mermaids, banshees and the Ladies of the Lake who are guardian spirits of Albion. There may also be a connection with the Naga (serpent) people of Hindu myth as one of their kind is said to have married a king and became his family's guardian spirit. The king of the serpent folk is Vishnu and he is the Hindu equivalent of Poseidon.

In an article called 'The Sea Mysteries', published in *New Dimensions* magazine in the 1960s, Gareth Knight outlined the ancient Atlantis sea cultus. He claimed that it is far older than the sun worship also carried out on the lost continent and this was because the Atlanteans dedicated themselves to an ancient sea-god as their cultural patron. Knight refers to it as an old cult, an elder form of worship, concerned with birth, death and life and connected to the cosmos. This primeval cult not only links humans with the Solar Logos (the god of our solar system who Luciferians would say was Lumiel), but to the outer universe beyond, '*the sea of space that is the mother and genetrix of all life*', where the stars are born or grinded

out from the Cosmic Mill by the giants or elder gods.

Knight claims that this ancient sea cult once existed all over Britain, but ancestral memories of it now only persist on the western shores of Ireland, Wales, Cornwall and Brittany. The destruction of Atlantis is recollected in the myths relating to the lost lands of Lyonesse and Ys, whose princess dabbled in black magick and incurred the wrath of God. He concludes the article by saying that while humans can never hope to fully control the power of the sea, by knowledge gained from the ancient past they can come to terms with the great elemental forces behind it. Only through such hidden and sometimes forbidden knowledge as described by Knight can we develop spiritually and that is the legacy of the Watchers. However, the danger exists that we may follow the destructive path of the Atlanteans, become power-crazy and be the cause of our own extinction.

Madeline would have agreed with Knight's observation that West Wales and Cornwall still have strong Atlantean influences. Anyone who has lived in these places or visited them off-season after the tourist masses have trekked home will agree that they are areas of great spirituality. It is not coincidental that the megalithic builders of Stonehenge dragged the bluestones from the Preseli hills in West Wales as they recognised this fact. It was Madeline who took this writer on a magical mystery tour of the West Country that included his first visit to Tintagel and Boscastle. Towards the end of her life she had grand, if hopelessly romantic, plans to buy an old property in Wales.

Christine Hartley, who was both a friend and student of Dion Fortune and one of this writer's physical guides on the Path, claimed that both Merlin and Morgan Le Fay were survivors from the Atlantean disaster who ended up on British shores. She pointed out that these are generic names and mean 'man from the sea' and 'woman from the sea'. Le Fay, of course,

means simply 'the Faery'. They were names that were probably carried by a long bloodline of ancient priests and priestesses who followed the moon and sea cultus. Hartley said that because Morgan was skilled in the magical arts she was given the title 'Fay' that refers to the faery folk. Alternatively it may well have been because she was of the elven race descended from the Watchers. Again, with Christian and patriarchal propaganda, Morgan was demonised and made into an evil femme fatale figure responsible for the destruction of the Round Table. In fact the seeds of its fate had already been sown by the affair between Lancelot de Lac, who was raised by a Breton Lady of the Lake, and Queen Gwynhefer. According to Hartley, some of the Atlantean priesthood had already foreseen the destruction of its land and had recognised Britain as the next carrier of the Ancient Wisdom (1968:25-27)

Hartley identifies Merlin, the archetypal wizard, with Mercury and his twin sister Gweddwyd-Morgan with Venus. They are interchangeable as symbols of the male and female energies and the sacred marriage of the opposites found in alchemical and Hermetic teachings. She also identified Merlin (as did Madeline) with both Thoth and Hermes as a teacher of divine wisdom. Merlin and Morgan (Mercury and Venus) represent '*the moment between sleeping and waking, the time when souls are best prepared to receive impressions of the shining lands beyond our human knowledge*' (Ibid: 28). The twilight of dawn and dusk are also the times closely associated with the manifestation of Lumiel and his female consort as the morning and evening star, Venus. It is no wonder that Madeline Montalban was fascinated by the Arthurian legends and introduced their symbolism into her teachings.

The idea of a royal dynasty founded by a sea-god worshiping, maritime race of Atlanteans is also reflected in the legendary origins of the Merovingians mentioned earlier. As

we saw, they claimed descent from the mating between an unknown sea creature called the Quinotaur and a mortal woman while she was out swimming. This produced a child known as Merovee who founded the dynasty. At the time she was already pregnant so the boy inherited characteristics from her fishy lover and his Frankish father. This interesting genetic combination endowed the new king with supernatural and superhuman powers and gave the Merovingians a reputation as 'sorcerer-kings' possessed of occult knowledge. Interestingly the royal dynasty in addition also claimed descent from Noah. In the pre-Christian period they were known as worshippers of the moon-goddess Diana (another consort of Lucifer) and modern writers claim them as direct heirs of the sacred bloodline of Jesus and his wife Mary Magdalene. (Baigent, Leigh and Lincoln 1982: 202-203,205-206)

It has been speculated that the word 'Quinotaur' may be synonymous with the Greek and Atlantean god Poseidon. It has also been broken down etymologically to 'Quin', from kin and king and possibly even Cain, and 'taur' meaning bull i.e. bull-king. This is significant considering the legend of the sacrifice of sacred bulls by the Atlantean kings and the importance of bull worship in the Bronze Age. Baal, for instance, was worshipped as a bull and it was a sacred animal to the trans-Saharan culture, the Ancient Egyptians and the Minoans. When Moses returned to the Israelite camp from Mt. Sinai he found them worshipping a golden calf (bull). He was so angry at this idolatry that he immediately broke the commandment that 'Thou shalt not kill' and had three thousand of the transgressors massacred. (Exodus: 32: 27-28)

Writing in the American magazine *Dagobert's Revenge*, Tracey R. Twyman suggested that the legend of the Quinotaur relates to a dynasty of priest-kings who reigned over an antediluvian world and were associated with both the sea and bull/goat symbolism. She cites the fact that many cultures have myths

concerning gods who came from the sea and taught humankind the arts of civilisation. She mentions Enki, Dagon, Oannes and Marduk as examples. In each case they are represented as half-man, half-fish or with half-bull or half-goat characteristics. It is no coincidence that two of the animal aspects of the witch-god are a bull and a goat. Twyman also suggests that this effect was achieved by human 'god-kings' wearing a ritual costume or mask to represent their maritime or bestial origins.

In Sumerian mythology civilisation as started by a race of semi-divine beings called the Seven Sages who were half-men and half-fish. They were sent by the Gods before the Great Flood and emerged from the sea. Their leader, Oannes, taught early humans writing, mathematics, law-making, the planting of crops, how to divide land by borders, and the building of cities and temples. Some writers believe this is a far memory of a race of advanced human beings who came from either the Indus valley in modern Pakistan, Arabia or even a lost land in the west.

Research carried out in the last five years by alternative historian Graham Hancock has focused on the theory that as the vast ice-caps melted and the glaciers retreated after the Ice Age some 15,000 to 8,000 years ago large areas were submerged completely changing the world's coastlines. Hancock says he has discovered the ruins of lost cities underwater off the coasts of Arabia, India and Japan. These allegedly existed at a time when humans were not supposed to have been technologically advanced enough to build cities. He believes the destruction of these cities by tidal waves is recorded in the world-wide myth of the Deluge or Great Flood. Like Andrew Collins, he asserts that these cultures represent a lost civilisation ruled by an 'elder race' that existed in prehistory. Survivors from these drowned lands may have fled before the rising waters completely engulfed their homelands. It was they who were responsible for civilising the more

primitive people they found in the other parts of the world that were not affected by the Flood.

One of the lost cities investigated by Hancock in India was called Dwarka. Ancient Hindu writings say it was established and ruled over by the god Krishna himself. It boasted beautiful parks and buildings decorated with gold, silver, crystals and emeralds. However, *'on the same day King Krishna departed from the Earth'*, at the beginning of the Kali (Dark) Age, the ocean rose and submerged the sacred city. By the Indian calendar this happened around 3000 BCE (2002:108-109). Another Indian 'lost city' legend relates to a place called Mahabipuram, which was named after a famous giant of ancient times. The Gods became jealous of its magnificence and sent orders to the sea-god to raise the waves and flood it.

In the ancient Vedic legends concerning the Flood one of the early kings is name as Manu, meaning literally 'man'. He is known as the father of the human race and the first priest with a role in Hindu mythology that is similar to the god Osiris in Egypt. While working his lands, Manu encountered a talking fish (the god Vishnu in disguise) who warned him of an impeding flood. In return for raising the fish as a pet, Manu was instructed by it to build a ship that was strong enough to survive the deluge and sow the seeds for the future human race. By the time the flood came the fish had grown to a giant size and was able to pull the ship until dry land was found on a mountain peak poking out from the waters. This was the highest point of the range known today as the Himalayas. The ship also carried a cache of seeds and plants and the Seven Sages, supernatural beings who were to act as cultural exemplars for the new human race (Ibid: 2002)

In the ancient Chinese stories of the Flood it happened about 10,000 years ago and involved a tall race of beings from across the seas called the Sons of the Perfected Light. This name was

given to them because their bodies shone with a bright light and they wore shining white robes. These beings collected together a group of the most skilled and intelligent people they could find among the primitive humans. The Shining Ones then taught them the arts and crafts of making glass, silk-weaving, pottery, metal-working, herbalism and alchemy. This knowledge was then passed down as hereditary skills in their family traditions.

Chinese mythology also has its own myth of the War in Heaven featuring a cast of giants and a serpent-dragon king. The leader of the giants was called Chi 'ih Yu or 'mountain serpent'. He is usually depicted as a huge man with bull's horns and was the inventor of metal weapons. The race of giants this serpent-king led had '*skulls as hard as iron*' and they were skilled in the manufacture of swords, spears, axes, shields and arrowheads. Because most civilised people at the time regarded weapons as violent and inhuman, the king and his race were demonised as evil figures personifying the powers of chaos and darkness. When the serpent-king fought the human Yellow Emperor Hang-Ti he is said to have used black magick to aid his cause. It has been put forward by Chinese historians that this battle was in fact a ritualised combat performed during the season of drought and included prayers for rain. The fight symbolised the struggle between the human king and the storm/thunder god to release the much needed rain from the clouds to fertilise the earth. (Hean-Tatt 1995:210-214).

Even in the Aboriginal myths of Australia we can find references to the Great Flood. Hancock believes that the continent was reduced by at least three million square kilometres when the seas rose after the Ice Age. At that time Australia was still joined to New Guinea in the north and Tasmania in the south. Although there is no evidence of an advanced civilisation in Australia, Hancock says that it is a interesting 'coincidence' that in the ancient cultures of North

America, Siberia, Europe and Australia the Pleiades were commonly known as the Seven Sisters (Hancock 2002:56-57). Also in the Aboriginal myths there are stories of the spirit people who came down from the sky in the Dreamtime and adopted human forms. They ruled over the Earth until the land was destroyed by a great flood that covered even the mountains. Many of the spirit people were drowned in the waters, but a few survived and escaped back to the stars.

In a Greek version of the Flood myth Zeus (again) was surveying the world one day from Mt. Olympus when he saw that human beings were fundamentally evil in their contempt for the Gods, their love of violence and lust for war. He called an assembly of the Gods and it was decided that the human race had to be terminated. At first the other deities were reluctant to take such drastic action as without humankind there would be nobody to worship them. Zeus however was persistent and in the end he promised he would create a new and superior race to replace the primitives human life-forms. They then agreed to his plan. Zeus let the winds loose and commanded the sea-god Triton to produce huge tidal waves to cover the land. Not all the Gods still agreed with the plan and Prometheus, who had created the human race and given them fire, warned a couple called Deucalion and Pyrrha of the divine plan for extinction. They built a ship and sailed it on the flood waters until they reached Mt. Parnessus, where they offered sacrifices to the Gods in thanks for their delivery. Zeus then made the storm abate by telling Triton to blow his conch shell to quieten the raging waters and he let the surviving humans repopulate the world (Cohn 1996:8-9).

The best known example of the Flood legend, and the one that directly influenced the biblical account of Noah and his Ark, can be found in Sumeria. Excavations between 1889 and 1900 at the city of Nippur in modern Iraq revealed one of the earliest accounts of the myth inscribed on a clay tablet. This extraordinary find is now accepted by Middle Eastern

scholars as the original source of the later Babylonian account known as *The Epic of Gilgamesh*, although the myth can also be found in the even earlier Epic of Adapa. The Gilgamesh version is written on twelve clay tablets and was discovered in the city of Ninevah in 1853.

The Sumerian text contains references to an advanced civilisation that existed before the Flood and had a kingship originating in the heavens. Its divine ruler was responsible for creating the religious rites and laws and building cities and the so-called 'cult centres' for worship. However the newly created humans who lived in these cities were breeding at an alarming rate and becoming rebellious. The god Enlil tired of the noise they made and at first tried to limit their increasing numbers with drought, plague and famine. When this did not work he decided to wipe the human race off the face of the planet with a great flood. Fortunately for the humans, not all the Gods supported him and his brother and rival Ea (Enki) warned the Sumerian version of Noah, a man called Utanapishti who was the king of the city of Shuruppak. The king was told an assembly of the Gods had decided to '*destroy the seed of mankind*' in a flood. He was instructed to build an ark or boat from reeds and load it with his family and representatives of all living creatures. The navigator of the ark was named as Puzur-Amurri, a name that means 'western star' and refers to Venus in its evening aspect.

As Ea predicted, the rains came and the waters of the rivers and oceans began to rise flooding the land. The storm raged for seven days and on the eighth day the sun broke through the clouds and the rain stopped. The ark landed on Mt. Nisir and the grateful king made sacrifices in thanks to the sun-god. As a result Enlil repented and allowed the human race to continue. In fact the Gods were so grateful to the king for saving it that they made him immortal like themselves. (George 1999 and Hancock 2002).

The version of the Flood legend in the Bible is heavily influenced by the earlier accounts and it begins with Yahweh recognising '*the wickedness of man was great in the Earth*'. He regrets, as in earlier versions, that he had created the human race and vows to wipe them out. In the *Dead Sea Scrolls* it says the Flood was foreseen in a dream experienced by Hiwa, one of the giant sons of the fallen angel Shemyaza. He dreamed of a huge rock suspended above the Earth like a table-top and carved with four letters. When he told this dream to his father, Shemyaza said it meant that Yahweh would destroy humanity. The only ones who would survive to repopulate the world would be Noah, his wife and his three sons Shem, Ham and Japeth.

Noah seems to have been a strange child for a 2nd century BCE account said he had a 'white and ruddy skin' and 'long beautiful white hair' when he was born. His eyes also had a 'glow like the sun' and his father, Lamech, was so worried about his peculiar appearance that he believed his wife had slept with one of the Watchers or the Nephelim. In *Tales of the Patriarch*, Lamech specifically accuses his wife of having sex with one of the 'sons of Heaven', but she denies it. Lamech then consults his father, the aged Methuselah, for advice. In turn the old man consults his father, Enoch, who is in Heaven. Enoch tells him that because the fallen angels have defied the laws of Heaven the Earth will be cleansed of corruption by a great deluge. Noah, however, will grow up to be a righteous man and has been chosen by Yahweh to start the human race anew.

In Genesis 6:13-22 and 7:1-10 we can read the familiar story of how Noah built an ark and gathered together his family and two specimens of every living creature. In the *Scrolls* it describes how Yahweh then shook the foundations of the Earth (earthquake), water burst from the depths (tidal waves) and '*the windows of Heaven emptied*' (rain). As a result '*all on dry ground were blotted out, man and beast, bird and winged*

creature – all died; not even the giants [Nephelim] escaped’.

In 2000 archaeologists announced they had discovered the remains of an early Bronze Age village, or in some accounts a Neolithic one, more than three-hundred feet below the Black Sea. This discovery appeared to prove that there had been human settlements on the coast of the sea 7,500 years ago when it was still a freshwater lake. Evidence produced by an American oceanographer, Dr Robert Ballard, suggested that at the end of the Ice Age the rising sea levels caused the Mediterranean to break through and inundate the Black Sea. He believes this event forms the basis for the myth of the Great Flood. (*The Times* 4.9.00) It is interesting that in the folklore of the Abkhazia region of the Caucasus Mountains near the Black Sea it says people survived the deluge in Hindu Kush region of the Himalayas, in the Andes mountains of South America and the Caucasus. (Yagon 1994)

The early Church fathers, such as St Augustine, saw in Noah a Manu-type figure as the ‘father of mankind’ and they regarded the Ark as a symbol for the City of God or even the body of Christ. To these early Christians the Ark also represented the new Church that was saving the souls threatened by a tidal flood of paganism. St Jerome, for instance, wrote of the Church as *‘the ark of Noah, and he who is not in shalt perish’* (Cohn 1996:28-29). To the pagans, of course, the ark was already an ancient and much revered symbol. It was originally the crescent-moon shaped boat of the Great Mother Goddess and it symbolised the womb from which all living things on Earth were born.

Perhaps the last word on the myth of the Great Flood should go to the American psychologist Eleanor Bertine as quoted in Cohn (1996:132). She said the Flood represented the rebirth of the hero who uses the divine spark of wisdom within him to conquer the rising waters. He accepts the Flood as *‘the suprapersonal reality capable of bringing renewal’* as symbolised by the Ark. At the end of the Deluge he emerges

from it to a new Heaven and Earth and thus becomes '*twice-born*'[initiated into the Mysteries]



Lilith by Andrew D. Chumbley. copyright ADC 2003

Chapter Five

Lady of the Evening Star

'Like a star that streams from heaven...' The Wizard Way
Aleister Crowley

Madeline Montalban taught that feminine vibrations attracted angelic forces. She believed women could more easily create the force-field through which magical power manifested on the material plane than male magicians. She described this force-field in Cabballistic terms as the Shekinah or 'Bride of God', the female aspect of the Cosmic Creator. She also identified this energy with the ancient goddesses of the dark and bright moon – Diana, Tanith, Ishtar, Hecate and Lilith.

The Lady Lilith is traditionally one of the Sumerian-Hebrew names for the consort of Lumiel. In the esoteric Cabballistic texts she is named as the first wife of Adam before the creation of Eve. When Lilith attempted to teach her human husband in his primal innocence and ignorance he rejected her. One curious reason why this happened is that Lilith refused to accept the so-called missionary position for sexual intercourse. Instead she insisted in taking the female dominant position during the act of love.

An early Christian writer, Metrodius of Olympus, attributed the Flood to the sin of women 'sitting on top' of their husbands during sex (quoted in Millis 1998:141). This dominant position had been taught to women by their angelic lovers the

Watchers. Witches in ancient Greece who worshipped the goddess Hecate were also castigated for preferring the superior sexual position. Depictions of the female dominant position also feature in Sumerian art. Graves and Patai (1964:69) suggest that the Adam and Lilith story symbolises the overthrow of the Sumerian goddess Lilitu by another goddess called Heba, who eventually ended up in Genesis as Eve.

The earliest known Hebrew text that mentions the marriage of Adam and Lilith was *The Alphabet of Ben Sira* and dates from between the 8th and 10th century BCE. It recounts the tale of King Nebuchadnezzar of Babylon and his court physician Ben Sira. The young son of the king fell ill and he insisted that the physician heal the boy or suffer death. Ben Sira sat down and made an amulet on which he wrote the Holy Name of God and the names of the three angels in charge of medical matters. The king asked who they were and the doctor told the following story.

After Yahweh created the first man he was alone so Lilith was made from earth to be his companion. The couple began to argue over who was to take the dominant position in sex and Lilith refused to lie under Adam. She pointed out they were both equal as they were both crafted from earth. Finally, Lilith became angry. She uttered the Ineffable Name [of God] and flew away. Adam was distraught at the loss of his sexual partner as he did not fancy returning to fornicating with animals. He prayed to Yahweh and told him his woman had run away. God immediately despatched the three angels in charge of medicine, Sanvi, Sansavi and Seronqeiaf, to bring the errant Lilith back to the Garden of Eden. Yahweh said if she did not return one hundred of her future children would die every day. The angels found Lilith by the Sea of Reeds, where much later Moses parted the waters and destroyed the Egyptian army. They told Lilith what Yahweh had said and threatened to drown her in the sea if she refused. Lilith

merely laughed in their angelic faces and cursed them.

Lilith told the angels that she had the power to create sickness to newly born babies. If the infant was male then she had dominion over him for eight days after his birth. If female then her power extended for twenty days. However, in return for not travelling back to Eden, Lilith agreed that a hundred of her children would die every day. In return she retained the role as the killer of newly born human babies. She also agreed that if the three angels' names appeared on an amulet protecting a baby she would have no power over it. Every day from then on a hundred of Lilith's spawn die each day and when she sees the angelic names on an amulet she spares the child it protects.

The myth of Lilith or Lilitu dates back to at least 3000 BCE in Sumeria and she may be related to the Babylonian goddess Belitili and the Canaanite goddess Baalat, the 'Divine Lady' who was the consort of the storm-god Baal. Lilith may have originally been an aspect of the Great Mother Goddess worshipped by the early farmers who are represented in the Bible by the Master Cain. The Hebrews disliked this goddess because she had drank the blood of the herdsmen Abel after he was slain by the elder god of agriculture and smithcraft. Some Cabbalists believed that Cain was the son of Eve and Lilith's consort Samael (Lumiel).

In Jewish lore Lilith was the 'night hag' or 'screech owl'. In Isaiah 34:13-15 there are references to the kingdom of Israel becoming the *'inhabitation of dragons and a court for owls'* It goes on to say: *'...the satyr [the seirim of Azazel] shall cry to his fellow; the screech owl also shall rest there...There shall the great owl [Lilith] make her nest and lay and hatch [demons] and gather under her shadow.'* In the *Talmud* Lilith was depicted as a demonic figure with owl's feet, long flowing hair and wings. By the Middle Ages her transformation from goddess to devil was complete. She was popularly called a

goblin, a 'ghost of the night' (a term also used to describe owls), a vampire, the grandmother of the Devil and the mother of all witches. While in ancient Greece the owl was a sacred bird and a symbol of wisdom, in Christian mythology it became a sign of misfortune and a bird of ill-omen and death.

An example of how debased the image of Lilith has become was illustrated by an article in *The Times* (02.04.03). This concerned a bid by the British Museum to raise funds to buy a terracotta relief currently owned by a Japanese art collector. The carving had been found in Babylon in modern Iraq and was described by the newspaper as the representation of '*a high-class prostitute which may have hung outside a brothel*'. The newspaper headed their story 'Museum in race to save Whore of Babylon'. However the report added that it could be an image of Ishtar's sister Ereshkigal, the goddess of the underworld and the dead. In fact the image they published was a famous one of Lilith. It shows her as a nude female figure with long hair. She has owl's talons and is flanked on either side by owls. Thankfully, a few days later, a letter was published on the correspondence page from a university academic pointing out the newspaper's glaring error and correctly identifying the image as Lilith.

If Lilith receives a bad press in mythological studies and popular culture then her image in astrology is just as bad. In the tradition of planets being named after pagan gods and goddesses, Lilith is the name given to a 'dark moon' or asteroid discovered in 1720. Lilith is said to be about a third the size of our moon and orbits three times as far away from earth. She is supposed to be able to be seen at intervals of six months, never directly but only as her shadow crosses the sun. This asteroid was first written about in astrological terms by the great Sepherial and in a birth chart she represents revenge (she is supposed to have started the row between Cain and Abel), debasement (especially of a sexual nature), temptation (ditto), seduction, betrayal, and

compulsions. She also rules stillbirths, poisoning, abortion, death in childbirth and abnormal physical and emotional development.

The only positive side is that a person with the dark moon prominently featured in their birth chart will be seen as mysterious and fascinating to the opposite sex. If inflicted however the baleful influence of Lilith spells jealousy in relationships and marital problems. She can also lead men into compromising situations of a sexual nature, especially if he is of a morally upright or repressed character. The dark moon represents what Jung called 'the shadow', or the dark side of human nature, that we seek to repress instead of dealing with positively. By embracing the dark we can more understand her male alter-ego, the Lord of Light.

It is all too easy to see why the goddess Lilith could have been transformed into an evil and demonic figure. In *Pillars* this writer described how Lilitu or Lilu was originally the leader of a race of female vampires who were the sexual predators of humans. It also relates how the myth of Lilith represented a metaphor for the diminishing power of the Middle Eastern goddesses as the patriarchy took over. (2000:135) The sexuality and independence of these powerful female deities was feared and eventually any woman who exhibited Lilith-type attributes – who was sexually active and did not have 'normal' maternal instincts – became ostracised as an evil child-killer and harlot.

As we have noted, Lilith's sacred bird was an owl and it was often regarded as a symbol of wisdom e.g. 'the wise old owl'. The Gnostics associated Lilith with Sophia, the female personification of wisdom, and said: '*She knows the secrets of darkness and light, and unites Heaven and Hell.*' The Zohar says she has '*dominion over every living thing that creeps*' while other texts link her with the Shekinah. It is for this reason that she knew the Ineffable Name and uttered it to

escape the clutches of Adam. She was also personified by the Queen of Sheba and impressed King Solomon with the depth of her wisdom. Sheba was supposed to have hairy legs and this was a physical trait associated with the dark goddess.

In *Pillars* we associated Lilith with Ereshkigal, the elder sister of Inanna, and with ishtar (2000:137-138). Ishtar is traditionally one of the aspects of the consort of Lumiel and her symbol is the evening star Venus. As the goddess of sexual love, fertility and war (thus subversively negating the old hippy slogan "*Make love, not war*") Ishtar rules over the forces of life and death, the womb and the tomb. She is known by many titles including 'Queen of the Gods', 'Lady of the Starry Heavens', 'The Great Mother', 'Destroyer of Life', 'Terror of the Night', 'Opener of the Womb', 'Queen of the Night', 'Queen of Earth', 'Ruler of Time', 'Born from the Sea', and 'Mistress of Spirits'.

Ishtar is frequently shown with her hands raised and palms pointing outwards in a universal gesture of blessing and friendship. Sometimes, as the Great Mother Goddess, she offers her breasts cupped in her hands to her worshippers for their spiritual and physical nourishment. As the patron of war she rides in a chariot drawn by lions or as a mermaid, half-woman, half-fish. In the latter form she may be connected with the Syrian goddess Atargatis who was also seen in the form of a mermaid. In folklore the mermaid is seen as a seducer of mortal men, but those who married merfolk usually lived to regret it.

This goddess combines the dual aspects of the bright and dark lunar goddess. She is both the giver of life and the destroyer who takes it. As such she ruled over the monthly lunar cycles, menstruation and the changing of the seasons and this is why she was called 'The Ruler of Time'. Ishtar also took a symbolic role as the divine consort of the mortal king who granted him his power and authority. Through the 'sacred marriage',

performed by the priest-king and priestess as surrogates, Ishtar grants kingship and guarantees economic prosperity, victory in battle and the fertility of the land. This covenant or pact between the divine and the mortal was symbolised in ancient Babylon in a special annual ceremony. Once a year an empty chariot, representing the end of the king's reign and the sun-god, was driven through the crowded streets. A young boy was elected as a king for the day and acted as a ritual surrogate for the real one. At the end of the day he was sacrificed to Ishtar.

The sacred marriage was an important ritual in the ancient Middle East. Ester Harding says of the ritual: *'To symbolise this truth, God as manifest, potent, in the union of male and female, the union that is of masculine and feminine principles, women at their initiation into the Mysteries of the Great Goddess, sacrificed their virginity in the temple, by entering into a hieros gamos, or sacred marriage, which was consummated sometimes with the priest, as representative of the phallic power of the god, sometimes with the phallic image itself, and sometimes with any stranger who might be spending the night in the temple precincts.'* (1977:134) It was this practice of sacred prostitution that so horrified the Hebrew patriarchs, although there is evidence it was tolerated outside the gates of King Solomon's temple. In fact Hebrew women worshipped Ishtar as the 'Queen of Heaven' and in biblical references they offered her cakes and burnt incense as sacrifices.(Jeremiah 44:14-19).

As the ruler of the seasons, Ishtar had a son-lover consort called Tammuz, who was a beautiful young boy. He was an agricultural deity and god of vegetation who instructed humans how to cultivate fruit trees and grow corn. He was sometimes known as Urkittu or the 'Green One' and the Good Shepherd. Tammuz died and was reborn and Ezekiel describes how he saw Hebrew women weeping for Tammuz in mourning outside the gates of Solomon's temple. When the

god died Ishtar became a widow (a powerful metaphor in the Luciferian tradition) and descended to the underworld to rescue her 'heavenly light'. As she descended through the various gates to the realm of the dead she was forced to remove an item of clothing until she arrived at the entrance of the underworld completely naked. Once there she has to fight the Queen of the Dead, her own dark side, for possession of the spirit of her lover.

The Sumerian version of the myth has Inanna (Ishtar) visit her dark sister Erishkigal to attend the funeral of her dead husband, the god of dead. She wore her finest clothes and jewellery, but at each of the seven gates to the underworld she is challenged by its guardian and forced to remove an item each time. By the time she reaches the underworld she has been divested of all her clothes and jewels. This is symbolic of the monthly struggle for ascendancy between the dark and bright aspects of the moon and the seven gates represent the lunar cycles. An alternative explanation has the descent of Inanna-Ishtar into the underworld associated with the rising and setting of the planet Venus.

In Canaanite mythology the Queen of Heaven was Astarte and she is also identified with Venus, Aphrodite and Ishtar. Astarte was another goddess of love and war and may have been connected with the pre-Islamic Arabian moon goddess Al-Uzza. Baal and Astarte were worshipped together on the 'high places' (hills) and in sacred groves that featured wooden poles called asherah, standing stones and platforms or altars for sacrificial offerings. The asherah is generally accepted to have been an image of the Great Mother Goddess in the Bronze Age and was possibly in tree form. It was also associated with the worship of the 'Host of Heaven' (the planetary gods or angels). She may have been an aspect of the Canaanite goddess Athirt who was married to the chief god El and her name has been translated as '*she who walks on a dragon*'. She is sometimes illustrated as a naked woman

standing on a lion, holding a serpent and a lotus, with a crescent moon and the sun above her head. These are all important symbols in the Luciferian tradition.

The feminist writer Asphodel, in a lecture given at the college of St Mark and St John in Plymouth, Devon in December 1996, links the asherah with the Tree of Life in Eden and the Hebrew concept of wisdom. She sees the asherah as a symbol for the *'concept of life, its physicality, its sacrality, its cyclical renewal within nature and the hope by human beings who worshipped her that such renewal was some sort of symbol of eternal life.'*

Asphodel mentioned an archaeological dig in Sinai in the 1970s that uncovered an early Hebrew shrine. Among the inscriptions and illustrations on its walls was a female figure seated on a throne and attended by a male figure and half-human, half-animal creatures. An inscription read: *'May you be blessed by Jahveh and Asherah'*. This suggests Yahweh did have a female consort who was a goddess of war and fertility. This is backed up by the raids organised by Josiah when he became king. He ordered the sacred groves where the Hebrews worshipped Baal, Astarte and the *'Hosts of Heaven'* to be destroyed and their priests killed (2 Kings 23:4-25).

The moon goddess Tanit or Tanith was connected by Asphodel with such goddesses as Anat, Asherah and Astarte. Originally Tanith was worshipped by the Phoenicians, but a stele dating from the 1st century CE was found in Carthage in North Africa proving that her worship was widespread. The stele has on it a triangle, a crescent moon and a lunar disc and is said to represent the goddess. Similar symbolism has been found in Bronze Age temples from the Canaanite period together with burial urns containing the cremated remains of babies and animals. Whether these were stillborn infants or actual sacrifices to Tanith is not known (Tubb 1998:144-145) It has been claimed the Phoenician tin-traders brought the

worship of Tanith to Britain. At least one magical group with alleged Luciferian overtones still reveres the goddess in Cornwall.

In Charles Godfrey Leland's *Aradia: Gospel of the Witches* (1899) the Roman goddess of the moon and hunting, Diana, is named as the sister-lover consort of the sun-god Lucifer. In the creation myth of the 19th century Italian strega or witches Diana seduces her brother in the shape of a cat. From their incestuous union is born a daughter, Aradia, and she incarnates on Earth in human form as the avatar of the witch-goddess. The *Gospel* also describes how Diana owns the Wheel of Fate (possibly a spinning wheel) and Lucifer turns it. This is the traditional image of the witch-goddess as Fate weaving the destinies of humankind. In the Bible the sister of the first smith Tubal-Cain is called Naamah and traditionally she was the first spinner and weaver. Naamah is also a younger version of Lilith.

The early Church recognised that the cultus of Diana had survived when it first attempted to suppress the old pagan religions. In the 10th century it condemned those 'wicked women' who, seduced by the Devil, believed they rode at night in the company of Diana. In southern Europe Diana or Herodias - the wife of King Herod - became the female leader of the Wild Hunt that rode the midwinter skies hunting the souls of the dead. By early medieval times Diana had become a sorceress and forest demon (Millis 1998:135). In his seminal book *Ecstasy: Deciphering the Witches' Sabbath* (Hutchinson Radius 1990) the Italian historian Dr Carlos Ginzburg put forward his theory that the role of Diana-Artemis in the medieval witch-cult was a survival of the shamanic worship of a prehistoric bear goddess. As late as the 15th century the Church was still preaching against the 'wild women' and superstitious peasants who believed that Diana and her ghostly 'army' travelled 'over great distances' at night. Dr Ginzburg links the goddess with the central European folklore

figure Frau or Dame Holda, who also led the Wild Hunt. He also connects the legend of Venuberg, where the goddess of love was said to inhabit a hollow hill, and the witches' sabbats allegedly held on St Walpurgis Nacht (May Eve) on the sacred mountain of Brocken.

Although he is largely discredited by the present generation of anthropologists and historians, Sir James Frazer described in his classic *The Golden Bough* the sacred grove at Lake Nemi in Italy that was dedicated to Diana. The lake was known in local folklore as 'Diana's Mirror' and in ancient times it was the hidden sanctuary of Diana Nemorensis or 'Diana of the Woods'. In legend the grove was guarded by an armed priest known as Rex Nemorensis or the 'King of the Woods'. He only held his office through killing the previous incumbent in ritual combat. At Nemi the goddess was venerated as the protector of the wildwood and its animals and was worshipped by virgin priestesses who tended a perpetual fire in her name. The office of Rex Nemorensis allegedly comes from the story that Diana incarnated in human form and mated with an old Roman king. In another version she married a mortal called Virbius and he was the first priest-king to rule over her grove. Frazer compares the role of Virbius to the relationship between Venus and Adonis or Cybele and Attis. It is interesting how the legend of Nemi progressed to the myth of Diana and Lucifer told by the 19th century Italian witches.

In classical Roman mythology Diana was often associated with the Greek deity Hecate or Hekate and they were seen as aspects of the full and dark moon respectively. Hecate was known as the 'Dark One', 'Queen of Witches', 'Queen of Heaven, Earth and Hell', 'Giver of Visions' and even as 'Lightbearer'. She was often represented holding a blazing torch as a symbol of spiritual illumination. Her name has variously been translated as 'She who works her will', 'the far-off one' 'the shining one' or 'the darting one'. Some writers

believe she may have evolved from the Ancient Egyptian frog-goddess Heket. Alternatively she was descended from the race of Titans or giants who rebelled against Zeus. Her mother was Asteria, a star-goddess, who mated with one of the Titans.

Early images of Hecate are of a young girl or maiden wearing a crown of stars, but later classical and modern neo-pagan sources represent her as a crone-goddess or hag figure. In later images she was also shown with three heads or faces – a dog, a horse and a woman. She was also closely associated with snakes and dragons as befits a chthonic deity. Although she was often a solitary goddess, Hecate was sometimes linked to Pan, the sun-god Apollo and Hermes and her primary symbols were the spinning wheel, distaff and torch.

Hecate's later role seems to have been as a witch-goddess and the ruler of the dead and the underworld. As such she was worshipped at crossroads and this motif survived into the Middle Ages when witches were widely believed to gather where two or three roads met to practise their dark rites. The goddess was also a leader of the Wild Hunt as it was believed she roamed abroad with a pack of hunting dogs and the spirits of the 'restless dead'. These were the earthbound spirits of those who had died prematurely, during birth, had been murdered or not accorded the correct burial rites. In Christian Europe it was Diana who led the company of the Wild Hunt consisting of witches, wood demons, the souls of the unbaptised and earthbound spirits.

When the Romans adopted Hecate she became one of the aspects of the triple goddess Diana Triformis, which were Diana Lucifera (the full moon), Luna (the waxing moon) and Hecate (the new or dark moon). In an article on Hecate published in *The Cauldron* magazine (November 2003) Shani, the present Maid of the Clan of Tubal Cain, says of her: '*...she remains the ultimate Dark Goddess, the primal serpent of cosmic illumination, a role she shares with Lucifer,*

the light-bringer, together the twin beings of Phosphorus [Venus], the torchbearers of true Gnosis.'

It has been noted that Madeline Montalban symbolised the energy force used in magick as the Shekinah or 'Bride of God'. In esoteric Judaism the Shekinah is the female presence of God in the universe and the Israelites believed it was contained within the Ark of the Covenant. As the Jews were monotheists this belief in the Shekinah represents a survival of the old goddess worship of their ancestors. It is therefore not without a little significance that the temple of Solomon was dedicated to the Shekinah. After all when King Josiah destroyed the sacred groves it is said '*He defiled the high places which Solomon had built for Ashtoreth.*' (II Kings 23:4-7)

In the Cabbalistic tradition it is taught that the 'normal' sexual position of man and woman is face to face because this was what was told to Adam by the Shekinah. This erotic aspect is underlined by the story that Moses separated from his wife because he had intimacy with the Bride of God. In the Friday night ceremony of the Shabbat the 'Bride or Queen of the Shabbat' is revered in what appears to be a form of the sacred marriage. Friday is a day associated with the goddess of love Venus and her Norse counterpart Frigga. In *Pillars* we mentioned that Lilith became associated with the Shekinah and some commentators have seen in this Jewish form of the sacred marriage allusions to the myth of Inanna and Dumuzi or Ishtar and Tammuz.

Several of the medieval rabbis who were following the mystical path reported visions of the Shekinah as a female figure who, like the Virgin Mary in Christianity, interceded on behalf of humanity with Yahweh. Similar visions were reported by devout Muslims and in the 13th century the Sufi mystic Ibn Arabi said he saw an image of Sophia (Lady Wisdom) while walking around the famous Ka'aba stone at

Mecca. An early Cabbalistic text known as *The Bakir*, dating from the same period, clearly identifies the Shekinah with Sophia. In Jewish prayers dating back to the 2nd century CE Sophia is described as the daughter of God who assisted him in the creation of the universe. The Wisdom of Solomon, written in 1st century CE by a Jew from Alexandria says Sophia '*is the breath of the power of God, pure emanation of the glory of the Almighty...a reflection of the Eternal Light, untarnished mirror of God's active power, image of his goodness*'. In the Gnostic text of the *Pistia Sophia* she is called the goddess of wisdom and significantly resides on the plant Venus.

Sophia was an important figure to the Gnostics and had a son called Ialdobooth who gave birth to the seven archons, governors, regents or rulers of the planets. He is described as '*a lion-headed serpent with glittering eyes*' and was created from fire and darkness (see the cover of *Pillars*). In some versions of the myth there are twelve archons and each has rulership over the constellations and zodiac signs. The Dutch writer Gilles Quispel, who was an associate of Jung, has attempted to resurrect a Jewish-Gnostic version of the Sophia creation myth. In it God creates out of chaos the seven archons through the intermediary of Hokmah (Chokmah) or Wisdom. These angelic beings then in turn create the world and the first humans (quoted in Gouliano 1992:83). Some Gnostics even believed the archons who controlled the zodiac signs also controlled human beings by denying them freewill through astrology.

Dr Stephen A. Hoeller describes the myth of Sophia as 'one of the most important of the great myths into which the Gnostics converted their philosophical experiences' (in McDermott 2001:9). He points out that in the Gnostic writings, such as *The Gospel of Phillip*, the fall of Adam and Eve was said to involve the separation of male and female. He claims that, as Jesus taught, '*the work of salvation is to*

reunite the soul with the spirit and the masculine with the feminine [the sacred marriage]. Fall and salvation, sin and redemption, all hinge on the loss and recovery of the feminine principle' (Ibid:17).

This view is also found in the Gnostic/Luciferian myth where Sophia, representing the divine wisdom, falls from her exalted place in Heaven into the chaos of the material world and is attacked by hostile forces. The reason given for her fall from grace is that she wants to act independently of the divine powers and become a teacher and intermediary of humankind (sounds familiar). In Gnostic belief it was the Christos, as the incarnate Word of God, who was able to restore Sophia to her previous heavenly status. Redemption is therefore seen as a mutual act as the redeemer becomes the redeemed.

In *Pillars* this writer devoted a chapter to the important figure, in both the Luciferian tradition and esoteric Christianity, of St Mary Magdalene and her unique relationship with Jesus. This unique role justifies her inclusion in this chapter as one of the female consorts of Lumiel. She was not only the wife of Jesus, but also a royal priestess to his sacred king, and a disciple to whom he gave his inner teachings relating to the attainment of the 'inner light' or the kingdom of God within. This idea has now been taken up by others and recently the writer and researcher Lynn Pickett has claimed Mary as a black Ethiopian priestess who married Jesus and bore his children. She suggests that not only was Mary his sexual partner, but also his real spiritual successor whose image has been debased by the Church to hide this fact. (Mary Magdalene: *Christianity's Hidden Goddess* 2003).

Pickett says in her book that the many statues of the so-called Black Madonnas found in churches all over Europe may depict Mary with one of her children by Jesus. This idea was put forward by this writer in his articles published in *The Cauldron* under the by-line of Frater Ashtan in the 1990s. In

Pillars we described how Black Mary fled the Holy Land after the death of her husband accompanied by her Egyptian servant Mary Jacob, who may have secretly been her daughter. In some folk stories 'Mary of the Gypsies', as she is called, is described as a mermaid with a fish tail. It has even been claimed she was the prototype for the female character of Maid Marian in the legend of the medieval outlaw and supposed witch-god representative Robin Hood. Although the Emperor Constantine, a belated deathbed convert to the new religion, banned her cultus Mary Jacob remained an important figure to unconventional worshippers. She was sometimes identified with Aphrodite and Venus, hence her personal symbol of a yonic scallop shell (Gardner 2000:47-48).

Venus can also be included in this list of Luciferian consorts because of her symbols of the Evening Star and the rose. If we were forced to choose just one symbol of the Luciferian tradition then a Tudor rose superimposed in the centre of a pentagram would be a strong candidate. The five-petalled rose represents both resurrection and rebirth and relates nicely to the myth of the sacred king. It is also a sign of secrecy, hence the term 'sub-rosa' or 'under the rose' meaning matters that should be kept confidential. This refers to a decoration in Roman taverns under which anything said was never repeated outside. The rose is a Western version of the Egyptian or Oriental lotus flower and has the same meaning as a symbol of the yoni of the Great Goddess or divine feminine principle. Combined with the equal-armed cross of the elements it represents the sacred marriage or union of opposites that is so important in alchemical and magical philosophy.

Writing of the widespread popularity of images of Venus in early modern art, Joscelyn Godwin claimed: '*She evidently filled a need for the Goddess, who had been banished from the Jewish, Christian and Muslim pantheons, but nevertheless continues to exist for her devotees*' (2000:10). Godwin links the

cultural veneration of Venus with the cultus of the Virgin Mary and the troubadour tradition of courtly love in southern France. During the Renaissance, Lorenzo de Medici hailed Venus as the embodiment of divine beauty and Giovanni Nesi, a friend of Marsilio Ficino and a well-known poet, described the spheres of Heaven as being under the rulership of the angels and planetary spirits. He believed they were '*expressions of the will of the one God and Venus, as the power through which all things are brought into being and preserved.*' (Hutton 2003:288)

Professor Hutton (Ibid:306) says that within medieval Christianity there existed a belief that the sun, moon and planets were divinities identified with classical pagan deities, but commonly described as angelic forces. It was generally accepted, especially by ceremonial magicians, that rituals could be performed to draw down their heavenly power into the physical world and use it for the benefit of the magus. They also believed in a mediating female figure who stood between God and humankind. In orthodox Christianity the Virgin Mary took this role however in more quasi-pagan and heretical circles it was Natura, Venus and Sophia.

In ancient times Venus as the morning and evening star was one of the most important planets in mythology and was commonly known as the sister of Earth. This is probably because at most times it is the brightest celestial object after the moon in the night sky and the first 'star' to be seen at dusk and dawn. The esoteric tradition claims that advanced souls from Venus incarnated on Earth in ancient times to teach early humanity. These Venusian Masters allegedly brought with them bees, wheat and asbestos as these were not native to this planet. This idea as been dismissed as laughable fantasy as late 20th century space exploration revealed Venus to be a hot, toxic and barren world incapable of supporting life.

However, recently two British scientists have used radar techniques to survey the surface of Venus and they have come up with some startling results. They claim to have found evidence on the planet's surface that it was once a green and pleasant world. It may have even had primeval forests, huge rivers wider than the Amazon and oceans teeming with life. The scientists speculate that about 500,000 years ago Venus experienced an unknown event that triggered global warming and climate change that destroyed its biosystem. (*The Sunday Times* 22.12.02). If this is true then it is a grim warning of what could happen to our own green planet in the future if humankind does not mend its polluting ways.

Chapter Six

Avatars of Light

'He who knows himself, knows God' Bishop Clement of Alexandria

In *The Book of Lumiel* it says the fallen archangel is destined to be reborn time and time again in human form as a saviour and take upon himself the pain, sorrows and suffering of humankind. *'Not until mankind knew who and what I was should they know and understand, but my own sufferings, which must be physical, as the sufferings of mankind must be...these same sufferings and sacrifice should redeem mankind. I was the scapegoat, to be driven into the wilderness suffering shame and ignorance life after life, until that error I had perpetrated had worked itself out by mankind becoming wise, and therefore wholly good, through experience.'*

This statement by Lumiel encapsulates one of the most important teachings of the Luciferian tradition as expressed by Madeline Montalban. Yet it is the most controversial and theologically explosive in its implication for the world religions and the cherished beliefs of millions. Madeline believed and taught that Lumiel had incarnated many times in human form on this planet in the past. Among his incarnations when he took the role of divine king and sacrificed god were the various pagan saviour gods. These included Tammuz, Osiris, Adonis, Quetzacoatl, the Peacock Angel and, most controversial and contentious, the Christ.



Tubalo-Lucifer by Andrew D. Chumbley. Copyright ADC 2003

Sacred kingship and the belief that the ruler is an incarnated God is one of the oldest beliefs of humanity and it survived into early modern history in the so-called 'divine right of kings'. Probably the last monarch to hold such a view was Charles I and he lost his head because of it. In Babylonian myths it is said that the first kings were 'lowered down from Heaven' before the Great Flood. In *Pillars* and earlier in this book we touched upon the esoteric meaning of the priest-king in myth and history. In a material sense several writers have attempted to trace a dynasty of priest-kings, sometimes called the Order of Draco or the Dragon Order, the Grail Family or simply as the 'sacred bloodline' from ancient times into the modern world. This bloodline has allegedly been the guardians of occult knowledge and ancient wisdom since the days of Mesopotamia. It is a bloodline that they claim can be traced through Biblical characters such as Cain, King David and his son Solomon, the Egyptian pharaohs, the Merovingians, the Arthurian dynasty, the Stuarts and down to the royal houses and nobility of present-day Europe. This concept has also fuelled countless conspiracy theories and has led to wild speculation bordering on fantasy.

In Babylon a festival was held in spring around the date of the vernal equinox (21st March) to mark the beginning of the new year of the king's reign. A human scapegoat, representing the old year, was sacrificed and a mock king was crowned for a day. This was a religious ritual designed to reproduce the cosmic struggle between the powers of darkness and destruction and the forces of light and creation. The real king was restored to his throne at the end of the day and re-crowned to signify all was well with the world.

Far memories of these ancient rituals surfaced in the Middle Ages with spring carnivals where Christianity was mocked and a 'King of Fools' or Lord of Misrule was elected to temporarily rule over a state of chaos and anarchy. Sometimes this folk ritual was enacted during the Twelve Days of Yule

and represented the passing of the Old Year and the beginning of the New Year.

We have already mentioned Tammuz in our previous chapter and his relationship with the goddess Ishtar as an avatar of Lumiel. The Masonic historian Kenneth Mackenzie compares him with the saviour god Adonis and also says his myth is similar to that of Osiris in Egyptian myth and Hiram Abiff in Masonic legend. St Melito says Tammuz-Adonis was a beautiful young man loved by Ishtar-Aphrodite-Venus. He was killed by a wild boar while out hunting on Mt. Lebanon and was doomed to spend half the year in the underworld and half on Earth. The annual mourning rituals for Tammuz involved a week of fasting and lamenting until the god was resurrected from the dead. His rebirth was celebrated with a sacred orgia in his honour. (Mackenzie 1887:714-715)

Another Masonic historian, Robert Macoy, also identified Tammuz-Adonis with Osiris. In the *Mysteries of Adonis*, he says, the worshippers draped their houses in black and scourged themselves in mourning for his passing. When the priests declared his resurrection they sang and danced for joy in the streets. The Christian writer Fermicus compared these Mysteries with his own religion. He noted that an image of the young god was placed on a bed and wept over by his devotees. Then a light was brought into the temple and the priest said: *"Trust ye, disciples. For the god having been saved, out of his sufferings, salvation shall be yours."* (1895:76-77)

The myth of Osiris has been discussed at length by this writer in *Pillars*. It is an archetypal story of the defeat of the solar god at the hands of the god of darkness (represented by his twin brother and alter-ego Set), his ritual death and dismemberment, descent into the underworld and resurrection. In the Mysteries of Osiris the god was symbolically a cultural exemplar who freed the primitive Egyptians from their animal-like existence. He taught them agriculture and wine-

making, laid down laws and instructed them in building cities and temples to honour the Gods.

In these Mysteries the candidate for initiation was first baptised and then took part in a ritualistic drama where he played the roles of both Osiris and Set. This included an ordeal utilising the four elements of fire, earth, air and water. According to Plutarch, the initiate wore a special robe described as 'light-like' or 'ray-like' because it shone and reflected light. He also carried a flaming torch, a universal symbol for gnosis and spiritual enlightenment. Other symbols used also have a Luciferian significance and included a serpent coiled in a circle with its tail in its mouth and a Tau cross. Wheat and bees – allegedly brought to Earth from Venus – were also used in the rites as they were sacred to the Egyptians. At the end of the ceremony, the initiate was dressed in a cloak decorated with the signs of the zodiac and the starry heavens where the spirits and the Gods had their abode. (Macoy 1895:124-129)

In Mexico, Madeline Montalban believed, Lumiel had incarnated as the wise ruler Quetzalcoatl, the Rainbow Feathered Serpent. His name comes from 'Quetzal' – a brightly coloured jungle bird- and 'coatl' – a serpent or twin. In the Mayan culture he was known as Kukulcan or Kukulkaan, a name derived from 'Ku' or sacred, 'kuul', the base of the spine, and 'kan', meaning a serpent. Alloa Patricia Mercier, in her book *The Mayan Shamans* (Vega 2002), says these names refer to 'body lightning' or the kundalini (serpent) force that resides in the base of the spine. As this energy passes up the spine in certain magical and yoga techniques it can produce visions and even spiritual enlightenment.

Quetzlcoatl was believed by the natives to be a tall, fair-skinned man with long fair hair, a beard and blue eyes and in this respect he was very unlike the people he ruled. He was

revered as both a wise spiritual teacher and a just king, as well as a cultural exemplar who taught the secrets of the calendar, the arts and sciences and, most importantly, how to grow maize. Quetzlcoatl, like so many other saviour figures, had a virgin birth and he was born with the power of speech, all-knowledge and all-wisdom. Unfortunately, like Osiris, he had problems with a dark brother, Tezcatlipoca, who made him so drunk her forgot his duties. The king was so ashamed of his behaviour and weakness in being tricked that he vanished underground.

Before he disappeared Quetzlcoatl was challenged by a company of wizards. They prevented his departure until he had given them the secrets of working with silver, wood and feathers and the art of painting. When he finally emerged from his underground retreat the king travelled to a liminal place 'where sky, land and water' met and sailed away into the sunset on a raft made of serpents. His heart apparently appeared in the sky three days later as the blazing morning star Venus. Like Jesus and King Arthur it was always believed that Quetzacoatl would return again. In fact when the bearded, olive-skinned Spanish conquistador Cortes landed at Vera Cruz in 1519 he was able to subdue the natives more easily because at first they thought he was their ancient priest-king who had returned from across the sea.

The disciples of the Feathered Serpent used sacred mushrooms with psychedelic properties to attain visions and achieve union with the Divine. These were popularly called 'the flesh of Quetzalcoatl' and were eaten as a ritual sacrament. Mercier identified the god with the constellation of Draconis (the Dragon) as well as with Venus. Again, as already noted, Draco has an important role in Luciferian mythology. In his serpentine symbolism she sees a shifting between human and animal, the duality of life and death and the potential for rebirth (Ibid: 105)

A likely contender in Greek mythology as a Luciferian figure is the androgynous boy-god Dionysus. Robert Graves describes him as '*a horned child crowned with serpents*' (1966 I:103) Like Cain, Dionysus roamed the world and, like Azazel, he was accompanied in his wanderings by satyrs. He visited Egypt and introduced them to the vine and fought alongside the Amazons against the Titans or giants. In India he not only taught its inhabitants viniculture, but he also founded cities and was renowned as a law-maker. Dionysus married Arachne, the Cretan spider-goddess who ruled the labyrinth. Eventually the boy-god ascended to Heaven and sat at the right-hand of his father Zeus. The Dionysian Mysteries attracted many women devotees and centred on a sacred snake and a death and rebirth ritual representing the god's dismemberment.

Another Luciferian figure, mentioned before, is Prometheus ('Foresight') who took the dual role of cultural exemplar and trickster. Allegedly the creator of the human race, to whom he acted as guardian and protector, he belonged to the race of Titans and his brother was Atlas, who gave his name to Atlantis. Before Prometheus stole fire from Heaven for the benefit of humans they were forced to live like ants underground. He stole the divine fire '*so as to allow men to proceed consciously on the path of spiritual evolution, thus transforming the most perfect of animals [humans] on Earth into a potential god...*' (Blavatsky 1921 II:255). He also taught early humans about the calendar, astronomy, numbers, agriculture, writing, training horses, metallurgy, medicine, divination, navigation and art. One more than one occasion he interceded on behalf of the human race when the vengeful Zeus threatened to destroy them.

Prometheus stole the sacred fire from the forge of the smith god Hephaistos (Vulcan) and for this he was punished by Zeus. He was chained to a pillar while a vulture picked at his liver. When it was all gone the liver grew back during the night so

the bird could start its grisly task again at dawn. It is interesting to speculate that the divine fire Prometheus stole from the smith god's forge represents the flame of gnosis or knowledge. (Graves 1960 I:149) even suggests that Prometheus and Hephaistos were one and the same. In Roman mythology his equivalent, Vulcan, was one of the lovers of Venus-Aphrodite.

In the former Soviet region of Georgia tales are still told about the exploits of Prometheus and how he created the first man from clay and breathed life into him. The place where he was bound in chains after stealing the fire is said by Georgians, and some writers such as Tony Anderson (2003), to be Mt. Kazbek in the Caucasus range. In ancient times the inhabitants of the area worshipped the fire-stealer and his rescuer Hercules in preference to Zeus who had imprisoned him. In Georgian myth there is also the story of a warrior-hero called Amirani who was the son or husband of the goddess of hunting Dali. Amirani inherited some of her supernatural powers and had many adventures fighting dragons and a race of giants called the Deri. He became so powerful that eventually he challenged the Supreme God and, like Prometheus, was imprisoned on Mt. Kazbek. Both legends feature chains of bronze and iron specially forged by blacksmiths.

Joseph Campbell has compared the figure of Prometheus with the all-powerful magus or magician who knows (or at least believes) he is far older, wiser, stronger and generally greater than the Gods. This is because, Campbell alleges, the minor gods are human creations '*whereas the Power that created the universe is none other than the will that operates in man himself and in man alone has achieved consciousness of the kingdom, power and glory.*' (1984:280). It is an interesting viewpoint.

The trickster figure operates as an agent of chaos in our lives and the more unsettling his influence the more we begin to see him as sinister or even demonic. In fact the trickster is the creature of Lucifer because he sometimes deceives in order to destroy the existing order, challenge established or reactionary ideas or to enlighten or bring light as his name suggests (Harpur 1995:171-172) In Santeria the Luciferian trickster is the god Eshu from the Yoruba pantheon in Nigeria. He has a dual role as both the leader of the 'good' orisha (spirits or angels) and the 'bad' ojoguns or demons. The orishas are the protectors and guides of humankind, while the ojoguns have the divine task of facing us with challenges, obstacles and temptations. This is doubly true if the person concerned is following an occult or spiritual path. When we reach a fork in that path it is Eshu, as the Lord of the Crossroads, who is ever ready to give us a choice.

Eshu, like most tricksters, is a shape-shifter and he can take many forms as either an old man, a child or an animal. His archetypal image is that of an older man with a pointed beard, an erect phallus and wearing a black cloak and a top hat. He usually carries a silver-topped cane or sometimes, less subtly, a trident. Because of this image Christian missionaries often mistook him for the Devil. As the Lord of Destiny and Revealer of Secrets he acts, like Lumiel, as a go-between representing humankind to God. Eshu is a neutral force and he is neither good or evil as we understand these terms, but merely responds to the nature of the prayers of his worshippers and the sacrificial offerings they make. As a cultural exemplar he taught humans how to tame horses, build houses, make furniture, spin cotton, grow fruit and use weapons. As the Lord of Paradox, it is Eshu's task to challenge our preconceived ideas about reality with his mixture of cunning and wisdom. This paradox is summed up in the phrase: '*Eshu throws a stone today, and kills a bird tomorrow*' (Canizares 2000)

In Norse mythology the trickster figure is the fire-god Loki who, like Set's relationship to Osiris, is the 'twin brother' and alter-ego of Odin. Loki was an elder god belonging to the primeval race of ice-giants. He plays a pivotal role in the myth of Odin's son Baldur the Bright (seen by some as a Christ-type figure) similar to that of Judas in the Jesus myth. Both are essential so that cosmic destiny can be worked out. Loki persuades the blind god Hodr to throw a mistletoe dart at his brother Baldur and he is killed. The death of Baldur leads to Ragnarok or 'world's end', although some writers believe this part of the myth was influenced by Christian myths of Judgement day as it dates only from a medieval source. At Ragnarok Odin will ride from Asgard (heaven) and do battle with Loki, the frost giants and the death goddess Hel with her army of the dead. After the world is destroyed Baldur will be reborn to create a new one and a new human race.

In *Pillars* we said that one aspect of Lumiel was Melek Taus or the Peacock Angel worshipped by the Yezedis in modern-day Iraq. In Hindu mythology Mitra or Mayura, one of the sons of the divine couple Shakti and Shiva, was described in the 5000-year-old *Rig Veda* as the Son of God and his name means 'peacock'. Pinkham (2002:19) says Mitra was androgynous and the embodiment of universal polarity, including in himself both dark and light, good and evil. Ancient Hindu yogis and alchemists worshipped Mitra as the cosmic life-force and the focus of their rituals was the awakening of the so-called 'serpent power' at the base of the spine. They believed they could use this energy to alchemically transform their physical forms into 'bodies of light' and become immortals like the Gods. As the patron of this advanced form of yoga, Mitra was seen as the saviour, protector and redeemer of humankind.

Mitra was named after the peacock because its iridescent blue and green feathers were symbolic of the union of Heaven and

Earth or spirit and matter united. Pinkham (113-114) sees the 'eyes' on the peacock's tail as those of the Son of God or King of the World (the two titles are interchangeable) who watches over the planet. He also describes the Tibetan version of the Peacock Angel called Amitbha or Amitayus and known popularly as the Buddha (Enlightened One) of Infinite Light. This Buddha is shown either riding on a peacock or surrounded by peacock feathers. Pinkham reports visiting the Tashi Lumbo monastery and seeing images of a young boy with a peacock motif. As a result he had a vision of the Peacock Angel emerging from the cosmic fire as a symbol of the polarities. (Ibid 78-82). He further claims the monks at Tashi Lumbo practise a form of Tantric alchemy. These occult techniques are designed to release the kundalini energy and liberate their practitioners from the limitations of time (Ibid:140).

In Hindu iconography Mitra is sometimes represented as Rudra, the god of fire. He shares with Eshu the trident as his legendary weapon and its three points symbolise creation, preservation and destruction. Rudra is said to have given birth to the other Gods and angels who rule the universe. Pinkham (23) compares the fiery Rudra with the Roman smith-god Vulcan and with Cain. Mitra has also been associated with the mysterious King of the World who rules the underground realm of Shambala as discussed in Pillars. The German explorer Theodore Illian travelled to Tibet in the 1930s when it was still a closed and feudal society. At that time the Nazis were interested in 'the land at the top of the world' because they believed it was the mythical homeland of the Aryan race. Herr Illian claimed to have met occult initiates in Tibet who belonged to a secret brotherhood with an underground temple and headquarters. Allegedly he entered one of their tunnels built under the sacred city of Lhasa which led down to the secret kingdom of a personage known as the 'Lord of Light'. The German says he met and talked with this person who claimed he was the King of the

World and secretly controlled it. The explorer became scared and fled to the surface convinced he had experienced a meeting with Lucifer.

It is of possible significance that the early Roman Church adopted the symbol of the chi-ro enclosed by peacock feathers for Jesus as part of the ceremonial regalia for the Pope. Madeline Montalban always claimed that Lumiel and Jesus were one and the same. This idea is supported by Pinkham (103-104), who explicitly tells his readers that Lucifer and Jesus are twin halves of the androgynous Son of God, the *'first-born of creation'*, and they represent spirit and matter. In the Nicene Creed, Jesus is called the *'Light of Lights'* who was *'begotten by his Father before all worlds'*. He is also commonly known as the *'Light of the World'* and in Revelations 22:16 it clearly states: *'I am the root and offspring of David and the bright and morning star'*. This refers to both his spiritual (Luciferian) nature and his princely role as a scion of the royal house of David and heir to the throne of Israel by his physical bloodline.

This dual role of the historical Jesus and the mythical Christ has always been a problem for theologians. It is difficult for them to reconcile the prince of royal blood and rebel leader of Jewish resistance against the Roman with armed followers (see Matthew 26:51-52) with the meek and mild God Incarnate. Almost as soon as the first church led by Jesus' brother James was established in Jerusalem wrangling broke out about his true nature and his heritage. In the 4th century CE the Bishop of Alexandria compiled an official list of 'authorised' texts that were to be included in what became the New Testament. This list was rubber-stamped by the Council of Hippo in 393 and by the Council of Carthage in 397. Other councils met and decided whether Jesus was a man or God incarnate and thereby obscured the true reality of his mission on Earth.

Even the actual circumstances of Jesus' conception are muddled and confused. In Luke 1:26-38, the Virgin Mary is visited by the Archangel Gabriel and he announces she will give birth to Jesus. She is said to be espoused to Joseph, an older man who is '*of the [royal] house of David*' and Gabriel promises her God will give her son 'the throne of his father David'. In the apocryphal Gospel of the Birth of Mary it says that the Virgin herself '*sprang from the royal race and family of David*' so presumably she and Joseph were related. It also says she was educated in Jerusalem '*in the temple of the Lord*'. In an incident that closely parallels the myth of Cain and Abel, Mary's father Joachim (who incidentally is described as a rich man, as befitting somebody with royal blood) visited the temple to make a sacrifice. Unfortunately the high priest refused the offering and sent him on his way. He was told his sacrifice was not acceptable because at that time he did not have a male heir (i.e. to the throne of Israel). Shortly after this Mary was born and, despite the priest's taboo, she was accepted at the age of three into the temple school.

Until the age of fourteen (puberty?) it is said that Mary had daily conversations with angels. When she became fourteen the priests consulted the Ark of the Covenant and were told by the '*voice of God*' that Mary would marry '*one of the men of the house and family of David*.' This turned out to be an elderly gentleman called Joseph, who at first refused to marry such a young girl in case he was ridiculed by his peers. He eventually agreed after being threatened by the priesthood with the wrath of Yahweh. An alternative version says Mary came from '*the root of Jesse*'. The Hebrew 'Jes' means 'fire' and to be of the race of Jesse is to be '*like the sun or fire*'. The Virgin Mary was sometimes called 'Salve Radix' or root, as in '*Hail root, by which the Light has shone into the world..*'

Many writers have pointed out the obvious similarities between the myth of Christ and those of the pagan saviour

gods such as Adonis, Attis, Tammuz, Osiris and Mithras. The latter, for instance, was born of a virgin, who was known to the Persians as the 'Immaculate Virgin Mother', and his birth was in a stable or cave surrounded by animals at the winter solstice (December 21st). The prophet Zoroaster allegedly foretold he would be born and three magi or magicians would follow a star to his birthplace. Mithras was the son of the Persian father-god, the embodiment of light and fought with his twin brother Ahriman, the evil principle and god of darkness.

There are also similarities between the birth of Abraham, patriarch of the Jewish religion, and Jesus that may not be entirely coincidental. The birth of Abraham was predicted by none other than King Nimrod, who was a '*cunning astrologer*' as well as a '*mighty hunter*'. He saw in the stars that a great soul was due to be born who would challenge his rule and his religion. In an event that is almost identical to the Massacre of the Innocents by King Herod, Nimrod ordered that all new-born male babies in his kingdom should be put to death.

Ten days after Abraham was born the prodigious baby stood up and rejected the Chaldean stellar religion of his homeland. At sunset he had seen the stars rise and had at first thought they were powerful gods in the sky. When dawn came they vanished and he released they were not divine. Next the sun rose and Abraham thought he would worship it, but at sunset it vanished beneath the horizon. The same thing happened with the moon. Then the Archangel Gabriel appeared and announced he was the messenger of the one and true God, who was greater than the sun, moon and stars because he had created them and guided them across the sky. Abraham immediately fell to his knees and offered worship to this all-powerful God. This simplistic tale explains the transformation of the early tribes from the worship of the Chaldean gods to the monotheistic god of the Old Testament.

The birth of Jesus was quite literally heralded by angelic forces as mysterious '*the angel of the Lord*' appeared to shepherds watching their flocks and announced the event (Luke 2:8-9). Soon after the birth '*three wise men*' came from the East to seek out the new king of the Jews (Matthew 1:1-2). They are sometimes described as three astrologers or three kings, but these VIPs were in fact Persian Magi, although it has also been claimed they were Yezedi priests who had travelled to worship the Peacock Angel. The Magi were priest-magicians renowned for their gift of prophecy, supernatural powers, wisdom occult knowledge, astrological expertise and ability to control the forces of nature. In the 7th century BCE the prophet Zoroaster reformed the Magi Order by dividing it into three degrees of initiation: Apprentices, Masters and Perfect Masters. There are obvious similarities with the three degrees of Speculative Freemasonry: Entered Apprentice, Journeyman and Master. In fact in the 17th century both Masonic and Rosicrucian lodges had degrees relating to the Magi. (Macoy 1895:232).

The explorer Marco Polo visited the city of Saba in Persia during his famous travels and it was there the three Magi were said to have been born and were buried. Polo was told a legend that the baby Jesus gave the Magi a magical stone and they were told to revere it as it was sacred. On the way home they carelessly tossed it away by the side of the road whereupon it burst into flames. The Magi managed to retrieve the blazing stone and returned home with it. It was installed in the Zoroasterian temple in Saba as an everlasting flame. (Pinkham 2002:14)

Christian propaganda has had its good reasons to portray Jesus as a humble and poor carpenter yet in the gospels of Matthew and Luke it clearly says that he was a prince of the royal blood descended from King David. The Church also ignores the fact that many of his disciples and followers were wealthy people and he was more than just an ordinary jobbing

carpenter. The Rev. Gordon Strachan, a Scottish clergyman, has pointed out that the Greek word 'tekton' used in Mark and Matthew to describe the profession of Jesus and his father Joseph means a master craftsman. The Rev. Strachan says it is a word that was applied to masons, joiners and even smiths. He quotes the early Christian writer Justin in the 2nd century CE who says Jesus was a metal-worker who made ploughs, yokes and other farm implements (1998:141). The ancient Greeks also used the word tekton to describe God as the builder of the holy city and the Rev. Strachan links Jesus as a master craftsman with spiritual geometry and sacred architecture. He believes that Jesus, like Hiram Abiff who helped build Solomon's temple, was a stone mason as well as a carpenter.

In the events leading up to the execution of Jesus the figure of Judas is an important, and neglected, one. Indeed in this Christian myth of the death and resurrection of the sacrificed god he takes a pivotal role as an instrument of destiny and fate. It has been suggested that Judas acted as the treasurer for Jesus and his band of disciples and in this position he had close contacts with the temple. (*The Son of God* Angela Tilbay, BBC Publications 2001:141). It is apparent that Jesus knew he would be betrayed by one of his disciples and that it would be Judas (Matthew 26:20-25). Considering this pre-knowledge it is strange that when Judas arrives in the garden at Gethsemane he greets the traitor Judas as a friend. Jesus knew he was to be crucified and therefore without the intervention of Judas the myth could not be completed. In John 13:27 Jesus tells Judas: "*What thou doest do quickly.*" The fact that Judas soon became an evil figure, allegedly possessed by Satan, probably has more to do with anti-Semitism in the Church than anything else.

In the heretical Gnostic text *The Secret Book of Judas* or *The Gospel of Judas*, he is seen as not only a dedicated disciple but also somebody belonging to the 'inner circle' who were

privy to Jesus' esoteric teachings relating to the 'inner light' or the kingdom of God within. This is reflected in the fact that the Ophidian sects within the Gnostic movement revered Judas as a saint. One sect, called the Judarites, revered him as the chosen agent for humankind's salvation and regarded his betrayal of Jesus as an essential act in the cosmic plan. The Gospel also claims that Jesus arranged for Judas to hand him over to the temple priests as this was all part of the carefully made plan that was to lead to his martyrdom.

There have always been persistent legends that Jesus physically survived death on the cross and either fled to France with his wife Mary Magdalene or even to India where modern tourists can view his alleged tomb. Knight (1983:122) refers to the crucifixion as representative of a pattern of stellar origin. This pattern concerns the transformation of human consciousness and was associated with the inner forces of Venus. He claims that in the 17th century these mysteries were symbolised by a rose from whose petals shining rays of white light emanated. This, Knight says, '*indicates the creative spiritual mystery of the inner cosmic energies finding their true destiny through being impaled upon the equal-armed cross of space and the world of matter.*'

After his death Jesus descended to Hell to free the souls of sinners and then on the third day he '*rose from the dead*'. Again the similarities with the pagan saviour gods who die a ritual death, descend to the underworld and are reborn is striking. Matthew 28:2 describes how the '*angel of the Lord*' (again) descended from Heaven and rolled away the stone blocking the entrance to the tomb. Matthew describes the angel's countenance as '*like lightning, and his raiment as white as snow*' and this description is familiar to us from accounts of the Watchers. Various sources give conflicting views on who this angel was, but the front-runners are Gabriel and Michael.

It is evident from the forbidden Gnostic and apocryphal gospels that Jesus had secret teachings that he only told his closest disciples such as Judas and the Magdalene and this is true of all spiritual teachers. To outsiders and the common folk he spoke in simple parables that concealed spiritual truths and which he hoped they would understand at their level of understanding. In the Gnostic *Gospel of Mark*, Jesus told his disciples: *"To you the mystery of the Kingdom of God has been given. But to those outside, all things are done in parable; so that they may indeed see but not perceive, and may indeed hear, but not understand."* In another Gnostic text, *The Apocalypse of Peter*, Jesus warns his disciples: *"Now then listen to the things which they are telling you in mystery and guard them. Do not tell the sons of time [the clay-born], for they shall blaspheme you in these ages since they are ignorant of you...And they will cleave to the name of a dead man thinking they will become pure."* Uncannily, Jesus is foretelling the time when he would be dead and his teachings would be misunderstood and misinterpreted by those who would create a false religion in his name.

Jesus frequently said that '*the kingdom of God is within*'. Joseph Campbell has said that God awakens the soul and this represented in fairy tales by the imprisoned or sleeping princess who is woken by the kiss of the prince. In the legend '*life is her sleep and death her awakening just as the birth, life and death of any individual represents a 'fall' or descent into materialism or unconsciousness and then a return to a more exalted spiritual state.*' (1975:224)

If the teachings of Jesus were distorted almost beyond recognition by the power-crazed organisation that took his name then so was his physical image. He was only in his early thirties when he died and in paintings found in the Christian catacombs dating from the 3rd and 4th centuries CE he is depicted as a beardless young man with short hair. On a stone sarcophagus found in Rome he is shown standing between

Peter and Paul. The disciples are older men with full beards, but Jesus is a young man, clean-shaven and with hair worn in the Roman style. A similar image can be found in the British Museum and is from a Roman floor mosaic dated to the 4th century found in Dorset. Gradually this image of the youthful representation of Jesus changed and by the 12th century icons showed him as an older man with a beard and long hair.

Even after the time of the Gnostics heretical traditions surviving underground within the medieval Church attempted to preserve an alternative image of Jesus. Typho the Jew described him as a 'magician' and the Platonic philosopher Celsus claimed Jesus had worked in Egypt as a young man and been taught the magical arts. Bizarrely, considering their hatred of all things pagan, the early Church fathers also made the obvious connection between Jesus and the pagan saviour gods. The Christian writer Tertullion even pointed out the connection between him and Mithras. However, to explain this away he claimed Satan had copied the life story of Jesus and anticipated Christianity by mimicking it in Mithraism and the other pagan religions that had saviour gods born of virgin mothers.

The 20th century art historian Kenneth Clark claimed that the Renaissance artist Piero della Francesca deliberately represented the Virgin Mary as a Great Mother Goddess figure and the Risen Christ as the slain god who is reborn (quoted in Godwin 2002:135). More recently the New Testament scholar John O'Neill of Trinity College, Dublin believed that the concept of the Trinity was pre-Christian. (*The Times* obituary page 08.04.03) In Ancient Egypt, he claimed, the Father, Son and Holy Ghost were represented by the divine family of Osiris, Horus and Isis. Images of Isis suckling her son certainly influenced medieval statues of the Virgin Mary with Jesus as they are virtually identical.

Baigent, Leigh and Lincoln (1982) have popularised the idea that Jesus survived death and founded a physical bloodline that survives today and this concept has been taken up by many other writers. The present writer has reservations about the physical reality of such a sacred bloodline in the modern world, but he recognises it as a powerful metaphor for the survival of an underground stream of heretical ideas and occult knowledge down the centuries. Anderson (1953:193-194), for instance, quotes a Professor Leonardo Olschki who claimed that a Grail tradition was carried on in the Middle Ages by a secret group of heretics practising Gnostic or neo-Manichean rituals. These heretics saw Christ quite literally as the Light of the World and had a quasi-goddess figure called Sapienta or Maria who was called the Lumen de Lumene or '*Light of Lights*'. Her symbol was the fleur-de-lys and this '*flower of light*' was often represented as a white lily. This is a flower often connected to the Virgin Mary, the French royal family and Lilith.

If we consider the evidence it is easy to see Jesus as a Luciferian avatar. In the Gnostic Gospel of Jesus Christ the Risen Christ appears to his disciples as an '*angel of light*'. In another apocryphal text, Mary Magdalene claims Jesus '*brought the keys to the mysteries of the kingdom of light*'. Some Gnostic sects saw him as a cosmic principle representing the 'light of God' and called him by the Sufi title 'Man of Light'. Christ promised his followers that they would find the kingdom of God within themselves and as The Green Gospel says: '*Even amidst the clay-born, those who labour long at the Ordeals of Self may in time come to kindle the flame of knowledge within. Therefore, attend ye unto thine own flesh, for therein is the domain of the Clay and the sleeping-ground of Old Wisdom unclaimed.*'

Chapter Seven

The Children of Cain

'Believe in the light that ye may become children of light' John 12:36

Down the centuries many heretical sects, occult groups and secret societies have claimed to preserve Luciferian beliefs. Others, rightly or wrongly, have been accused by their critics of being Luciferian in either origin or nature. Some classic examples are the Gnostics, the Knights Templar, the Illuminati, the Freemasons and various modern satanic organisations. One of the first esoteric movements that was accused of Luciferianism by its enemies was Gnosticism. This developed in the 1st and 2nd centuries CE and combined Ancient Egyptian and classical paganism with heretical Judeo-Christianity.

Although there were many different strands of Gnostic thought, most believed in a transcendental Godhead divorced from the universe it had created. They believed the world had been created by a demiurge (craftsman) who was subordinate to the Cosmic Creator and may or may not have been an evil being. Many Gnostics rejected the material world as an illusion and believed the souls of humanity were trapped in material bodies. They could only escape this prison of the flesh by realising the gnosis or direct knowledge of the Godhead. Once this state was achieved the human spirit was released from the bondage of life, death and rebirth. In this respect some forms of Gnosticism had similarities with

Buddhism and indeed may have been influenced by its doctrines.

Dualism was an important aspect of Gnostic teachings and in its most extreme form represented the universe as a cosmic battleground between the powers of good and evil. In this respect the Gnostic beliefs were influenced by Persian dualism and the Manichean heresy. Humans had to reject the material world and re-enter 'the timeless realm of light'. Some Gnostic philosophers believed that they could find this 'inner light' through the Christos, while others believed Jesus was a satanic puppet of the demiurge. In this perversion of the Luciferian tradition, Gnostics such as the Bogomil bishop Nazarius believed Satanael had created the world (Link 1995:83) and that is why materialism should be renounced as evil. Yet in the 3rd century Bishop Irenaeus of Lyons accused the Gnostics of taking their power from '*that fallen yet mighty angel Azazel*'. In some Gnostic traditions the serpent in the Garden of Eden myth was an incarnation of Christ offering early humanity spiritual liberation.

The Gnostics however did believe in the Luciferian doctrine that '*everything in this manifest world exists because it carries a spark of life - or light - which emanates from the Divine Light or energy that empowers the universe and all that lies within it.*' (Singer 1987). They also believed the divine spark had been obscured or lost in the material world and it was the task of the spiritual seeker to find and redeem it. In the Luciferian tradition this divine spark from the forge is represented by Lumiel. However the Gnostics saw a clear division between Divinity and its creation, between spirit and matter, the body and the soul and humanity and nature. This division is not always found in the Luciferian tradition. The Gnostics also divided humanity into three groups: the spiritually aware, those with psychic powers and the 'sleepers' or those totally immersed in materialism. Such a belief has also been taken on board by some modern Luciferians.

Two 'Gnostic' sects still exist in the Middle East as the Druzes (Ophites) in Lebanon and the Mendeans (Nazareans) in Iraq. The latter claim descent from the disciples of St John the Baptist and are only Christian in name as they do not accept Jesus as the messiah. Their allegiance is given to Rex Lucis or the 'King of Light', who is the supreme creator, and seven planetary spirits. The Ophites are best known as 'serpent worshippers' and their symbol is the Luciferian symbol of the serpent coiled around the Tau Cross. In their version of the Eden myth the forbidden fruit represents divine wisdom. They also believe in the Chaldean concept of the seven planetary genii or angels, but as opposed to the Luciferian tradition they see these as evil entities.

While Gnosticism was heavily influenced by both pagan and Judeo-Christian ideas it was also enriched by heretical concepts borrowed from Islam. This new religion was founded in the 7th century by an Arab merchant called Mohammed ibn Abdullah from Mecca. The prophet had a vision of the Archangel Gabriel in which he was appointed an apostle of Allah. In pre-Islamic times Al-lah was the chief god of pagan Arabia, but Mohammed identified him with the one God worshipped by the Jews and Christians. Among the other pre-Islamic deities three were especially venerated – Al-lat, 'the Goddess', Al-Uzza and Npkhelh. Collectively these three deities were known as the 'daughters of Al-lah' or the 'daughters of Fate' and were symbolised by standing stones. It has been suggested these Arabian goddesses were similar to the Roman Mori, the Greek Fates, the Norse Norns and the Anglo-Saxon Wyrd Sisters. Because of their continuing popularity, Mohammed was inspired, allegedly by Satan, to include several verses about them in The Koran and allowed them to be venerated as intermediaries between God and humanity. Gabriel pointed out his error and the so-called 'satanic verses' (made famous in modern literature by Salman Rushdie) were removed from The Koran and orthodox Islamic texts.

With the rise of Islam the Arabic scholars translated ancient Greek and Hindu textbooks and wrote original treatises on astrology, medicine, geography, agriculture, botany, science, astronomy, mathematics, surveying, navigation, philosophy, chemistry, metallurgy pharmacology, horticulture and music. In the 8th century the city of Baghdad was built to replace Damascus as the capital of Persia. In the period from 765 and 1000 Baghdad became a cosmopolitan centre of culture and learning that attracted Indians, Chinese, Jews and pagans. One of these was Tabit ibn Qura, a Sabean star-worshipper, who translated many Greek works on philosophy and astronomy into Arabic. Unfortunately by 1065 Islamic fundamentalists had taken control and the Muslim world began to turn in on itself.

Mohammed died in 632 CE and, as with early Christianity, heretical sects began to appear challenging orthodox Islamic beliefs. From the 9th to 12th centuries: *'A concept of Allah as a transcendent deity who emanated the cosmos through a hierarchy divine beings down to the material world became a distinctive strain in Muslim thought...The pre-Christian and pre-Islamic deities vanished from these models of the universe to be replaced in the lower grades of the divine hierarchy by cosmic abstractions or angels taken or developed from Hebrew, Christian or Islamic theology.'* (Hutton 2003:238)

The 10th century Islamic scholar Abu Nasar al-Farabi believed that Allah created ten emanations associated with the heavens, 'the sphere of fixed stars' and the seven planets known to the ancients. Two hundred years later the Iranian philosopher and spiritual teacher Yahya Suhrawardi linked al-Farabi's teaching with Islamic mysticism and the concept of a single universal doctrine of ancient wisdom. He claimed this had originally been revealed to the Greek god Hermes (known to Muslims as Idris or Enoch) and translated through Zoroasterism. Suhrawardi taught that as all truth came from God it could be found in all religions. For that reason he

taught the Sufi precept that all paths lead to Allah.

One of Suhrawardi's titles was Sheik al-Ishraq or the 'Master of Illumination' because he imagined God as pure light. In Arabic 'Ishraq' is the first light of dawn that heralds the rising sun and is regarded as a symbol of spiritual enlightenment. God or the 'Light of Lights' generated a series of lesser lights or emanations, according to Suhrawardi, and he also believed the light or soul of a human being was given to the embryo in the womb by an angelic being known as the Light of the World.

Esoteric traditions within Islam were guarded within the various secret orders of Sufism. It has been theorised that the Sufis influenced the Knights Templar, the French troubadours and the Rosicrucians. They believed that humanity exists in a state of slumber and can only awake and perceive true reality through spiritual practices. In fact the prophet Mohammed taught a similar doctrine as he said human beings were asleep and only wake up when they die (quoted in Cohn 1986:114). This refers to the state of material existence that surrounds the soul when it incarnates in the physical world.

Heretical Muslim traditions incorporated aspects of Tantra, yoga, Hinduism and allegedly so-called 'devilish practices' (Lamborn Wilson 1987). As was related in *Pillars*, the Luciferian tradition survived within Islam in the forbidden teachings of the Yezidis or followers of the Peacock Angel, Melek Taus. In orthodox Islam Lucifer is called Iblis or Azazel and it says he refused to bow down to the newly created Adam and was cursed by Allah. The Sufi heretic Husayn ibn al-Hallaj was executed in 922 CE in Baghdad for writing an account of a meeting between Moses and Iblis on Mt. Sinai. In 1100 a Lebanese sheik called Adi ibn Musafir retreated to a remote valley in Kurdistan and founded his own sect worshipping the Peacock Angel. The Kurds he converted were already practitioners of pre-Islamic beliefs which they

combined with Sufism and Iranian mysticism. Pinkham (2002:32) claims that the Yezedi prophets identified Melek Taus with the Gnostic god Satanael, the Jewish angel Samael (husband of Lilith) and Azazel. In fact he claims that the Yezedis were sometimes called the 'children of Azazel.'

The Yezidis see the Peacock Angel as an androgynous being representing the union of masculine and feminine energies. His fall from grace is believed to have been the result of a struggle between his dark and light self. Pinkham says that when Melek Taus fell he dragged humanity down with him as described in the myth of Adam and Eve. This was because the Peacock Angel was Sanat Kumara or the *anima mundi* (soul of the world) and represents the collective unconscious of the human race. The Yezidis claim that Melek Taus is earning his redemption and will soon reclaim his previously exalted position as the greatest of all the angels.

In December 2002, a few months before the second Gulf War, the *National Post* newspaper in Toronto, Canada carried an article on the modern Yezidi temple in Basiqa, northern Iraq. The town has a population with diverse religious beliefs including Sunni and Shia Muslims, Chaldean Catholics and Syrian Orthodox Christians. According to the report, there are between 250,000 and a million Yezidis spread across Iraq, Syria, Turkey and Iran. Their leader in Basiqa, said they worship Allah and the seven angels who govern the world, including their chief Melek Taus or Lucifer who is a good figure.

Under the repressive regime of Saddam Hussein and his family in Iraq the Yezidis were persecuted because of their heretical and unorthodox beliefs even though the government was a secular one. In the 1970s the army forced them to evacuate twenty villages in a deliberate programme of ethnic cleansing. About three thousand Yezidis were killed and their homes were given to Arab Iraqis. For this reason they

welcomed the allied invasion and occupation of Iraq and have now reclaimed their land and re-populated the villages taken from them in Saddam's purges. They now plan to open schools to educate their children in the Yezedi culture and religion. The tribal elders also want to participate in the new political movement in post-war Iraq and elect Yezedi politicians when free elections are finally held. (*The Times* 05.06.03) The Yezidis hope that they will no longer be persecuted in the new Iraq but with the rise of Islamic fundamentalism after the war it is possible they will still be ostracised by their Muslim neighbours. Even moderates still regard them with suspicion as 'devil worshippers'.

Pinkham (2002:145-146) describes an ancient ritual known as the Peacock Dance. This, he claims, is similar to the spiralling or circular dances practised by the Sufis, whirling dervishes and medieval witches. He says the Peacock Dance was introduced into Europe by the Sufi tribes of the Meskara and Aniza (Two-Horned) and it is performed by the dancers moving in a deosil (sun-wise) direction around a peacock image in a spiral pattern. As the dancers revolve around the central image they spiral inwardly towards it and then return to the outside of the circle. While dancing they focus their thoughts on the image and acknowledge they are communing with the Lord of the World. The aim of the dance is to raise the kundalini energy, increase the rate of the dancer's spiritual evolution, awaken latent psychic powers and act as an emotional purgative releasing the 'bad' karma from previous lives. The best time for celebrating the peacock Dance is when the life-force (represented by Lucifer) is at its highest at the full moon, the equinoxes and the solstices.

Interestingly, Pinkham also refers to a heretical Muslim sect called the Roshaniya or 'Illuminated Ones'. This group was founded in the 11th century CE by an Afghan called Bayezid Ansari and its purpose was to create spiritually perfected human beings. They would then govern the planet in the

name of the so-called 'Lord of the World'. Pinkham says this sect had aims that were very similar to the 18th century European secret society known as the Illuminati who feature in nearly every modern conspiracy theory as the archetypal bad guys (*Ibid*:36-37).

As we discussed at some length in *Pillars*, the Templars were prime candidates as transmitters of the Luciferian tradition from the Middle East to Europe where it influenced the witch-cult. Madeline Montalban certainly regarded their god Baphomet as an abstract symbol for certain Luciferian principles as we described. The Templars links with their Muslim enemies is well-known and it is believed that through such clandestine contacts they were exposed to Sufi mysticism and heretical Islamic ideas. Links have also been made, perhaps more speculatively, between the Order and the Essenes, the sect who wrote the Dead Sea Scrolls, whose members are believed by some biblical writers to have included John the Baptist and Jesus.

In the 18th century a Lutheran pastor called Johannes Starck claimed he had discovered a cache of documents owned by a mysterious medieval brotherhood known as the Canons of the Holy Sepulchre. They were established in Palestine during the crusades and claimed to be direct descendants of the Essenes through seven hermits. These men had acted as priors in the church built on the site of Solomon's temple in Jerusalem and had allegedly initiated Hugh de Payens, the first Grand Master of the Templar Order, into their fraternity. An alternative legend says the Templars originated in a mystical Sufi Order known as the Knights or Warriors of Ishtaq (the dawn light). This Order also claimed a descent from the Essenes and the biblical priest-king Melchizedek (Corbin 1986:347-348).

Pillars speculated about the nature of the excavations carried out by the early Templars in the foundations of Solomon's

temple and its significance in the Luciferian tradition. In the late 1860s an archaeological dig was carried out on the same site by Lt. Charles Warren, a young Royal Engineers' officer, on behalf of the Palestine Exploration Fund. Lt. Warren had previously served in Gibraltar and had been responsible for the design and construction of the new gun batteries and the excavation of caves under the Rock for storage. In later years he became Commissioner of the Metropolitan Police in London and was responsible for investigating the Jack the Ripper murders. Lt. Warren was also a hereditary Freemason and in 1861 he became the Grand Master of the Gibraltar lodge. Two years later he was initiated as a Masonic Templar, but kept his Masonic interests secret. Even after his death in 1927 the headquarters of British Freemasonry continued to keep his activities in the Holy Land confidential. In 1936 they wrote to his grandson and biographer, Watkins William, saying it would be '*inappropriate for too much to be said about his Masonic career.*'

In 1885 however Warren gave a talk to fellow Masons and told them that during his sojourn in Palestine he had opened a Templar Masonic lodge that met near the Temple Mount. In 1870 he also established the Quotor Coronati Lodge, the first Masonic research lodge in the world, to investigate the origins and history of Freemasonry. As well as allegedly finding hidden passages beneath the Temple Mount, Lt. Warren also said he had found a 'mason's mark' on stones he claimed dated from the building of the original temple. These, he believed, proved that Phoenician masons had been involved in its construction. (Andrew 1999: 11, 30-31, 225-226, 232-233)

It has been claimed that after the Hebrews returned from their exile in Babylon a stone was embedded in the foundations of the temple. In this stone three hollows were formed containing three dishes. These contained salt, sulphur and mercury and were the key elements used in alchemical experiments. In *Pillars* it was speculated that the Templars

possessed a knowledge of alchemy obtained from Arab occult masters and this was the source of some of their great wealth. Between the 12th and 13th centuries it is claimed this mysterious alchemical stone came into the hands of Scottish Templars and they brought it back home for safekeeping (Corbin 1986:346).

Controversy has always raged over whether the Templars were guilty of heresy or were framed by the Pope and King Phillip of France because of their wealth and influence. In March 2002 the Vatican revealed documents that cast a new light on the persecution of the Order. The documents say Pope Clement V carried out his own private investigation of French Templars. Papal envoys secretly questioned the last Grand Master, Jacques de Molay, and other Templar prisoners held at a castle in France in 1308. The Templars said that the charges of sodomy and blasphemy were based on a misunderstanding by their accusers of certain secret rituals they practised. These included denying Christ, spitting on the cross and kissing other knight's behinds. It was alleged these practices were carried out to teach novice knights how to resist Saracen torture if captured in the Holy Land (*The Times* 30.03.02). This seems an unlikely, if ingenuous, explanation but one that proves the Order did carry out the practices for which they were condemned by the Church.

In June 1233 another Pope, Gregory IX, issued a papal bull commanding his German bishops to support the Inquisition in hunting down a Luciferian sect who worshipped the 'Lord of the World' in the shape of a diabolical black cat. The Vox in Roma of Pope Gregory described how members of the sect worshipped a '*thin pale-faced man*' known as the Master or Devil and had to kiss the backside of a giant black cat. Sometimes Lucifer appeared in their midst as a man with the upper part of his body shining with '*rays brighter than the sun*' and his lower part dark and hairy. According to the Luciferians their lord and master was unjustly ejected from

Heaven and will one day return to rule it (Engels 1999: 183-188). The sect also believed that Lucifer had created the celestial bodies and through him they will achieve eternal happiness.

Although any belief in Lucifer could lead to horrible torture and death at the stake many of the concepts associated with the Luciferian tradition permeated alchemy and Hermeticism, possibly through Arabic and Gnostic sources. For instance, in the operation of the alchemical Great Work the so-called Hermetic Vase, in which the alchemist tried to create the famed Philosopher's Stone, was often decorated with the symbol of a serpent. An ancient manuscript preserved in the British Museum shows on such vase standing between two pillars (of Tubal-Cain or Solomon's temple). Within the vase is depicted a peacock, one of the primary images of Lucifer.

In the Hermetic tradition it was taught that God created the world through an androgynous demiurge. As the *Corpus Hermeticum* says: '*The mind who is God, being androgyn [male and female] and existing as light and life, by speaking gave birth to a second mind, a craftsman who, as god of fire and spirit, created seven governors [archangels]; thy encompass the sensible world in circle, and their government is called Fate*'. In the 4th century the Roman writer Firmicus Maternus had described the planets as gods who served the Supreme Creator and carried out his will. A medieval writer, William of Conches, believed, after Plato, that God had made the human soul while the physical body had been created by lesser beings who were the planetary spirits or angels.

Another medieval theologian, Bernard Sylvester, also believed the planetary gods controlled the world under the power of a supreme God. The magician Michael Scot claimed powerful spirits ruled the planets and would respond to human wishes if invoked using the names of the Hebrew angels. Thomas de

Cantyle, writing in the 13th century, agreed with Scot and said all things on Earth were generated by the influence of the goddess and planet Venus (Hutton 2003:249-253). The last view was supported by the English Cabalist Robert Fludd and by the Jesuit Arthanasius Kircher. Both men represented the *anima mundi*, or 'earth spirit', as a *'nude [female] figure identified with the moon, crowned with stars and linking heaven and Earth and God and humanity. Both as star-goddess and earth-goddess, therefore literally intermediate power responsible for earthly existence.'* (Ibid:295).

In the 16th century Cornelius Agrippa, author of the famous *Occult Philosophy* (1533), talked of a Cosmic Creator whose emanations or powers descended through angelic forces into the material world. Agrippa used the doctrine of occult correspondences drawn from earlier Hebrew, Christian, Gnostic, Arabic, and Hermetic sources and declared *'a good magician had the power to ascend through the spheres of the cosmos to the presence of the one God'* (quoted in Hutton 2003:289). By this declaration, Agrippa was following in the footsteps of Renaissance magicians who drew their inspiration from the same ancient sources including, most importantly of all, classical paganism.

As Jocelyn Godwin says: *'A state of mind and soul... arose in fifteenth century Italy and spread through Europe along certain clearly defined fault-lines, and persisted for about two hundred years, during which, although no one believed in the [pagan] gods, many people acted as if they existed.'* (2002:1) One of these people was Marsilio Ficino, translator of the *Corpus Hermeticum* into Latin for the wealthy de Medici family of Florence. Ficino was a firm believer in angelic magick and astrology and in 1489 wrote his magnum opus concerning the drawing down of *'heavenly powers'* or the ruling spirits and planets and stars into talismanic images for healing (Hutton 2003:282-283).

Godwin alludes to a '*secret tradition of esoteric wisdom*' handed down in the Medici and other noble European families. It is difficult to know how feasible this idea is and Godwin admits the evidence is lacking that would satisfy hard-to-please academics. However, Cosimo de Medici did decorate his private apartments with pagan and occult images and symbols. One room was painted with scenes depicting the elemental forces: fire (the forge of Vulcan), earth (the reign of Saturn), and water (the birth of Aphrodite). These paintings were interpreted by one contemporary commentator as symbolic of the sephiroth or spheres on the Cabalistic Tree of Life, the planets and their angelic regents (Godwin 2002:74, 77)

The heir to the Medici dynasty was the Grand Duke Francesco I of Tuscany (1541-1587), a patron of alchemists and collector of rare porcelain, semi-precious stones and glass. In his studio at the Palazzo Vecchio were eight bronze statues of classical gods and goddesses, Mother nature and Prometheus. Among the gods depicted were Apollo (the sun-god and brother to Diana), Vulcan (described as the patron of metals, locks, automatons and clocks), Venus, Boreas (the spirit of the north wind), and Pluto (Azrael). The Grand Duke also had a vast collection of jewels, metals, crystals, gemstones and vases stored in cupboards. These were categorised according to their planetary and astrological correspondences as recorded in magical and Hermetic texts (Ibid: 102-104).

Another famous European noble family rumoured to be associated with the underground esoteric tradition were the Habsburgs (see Howard 1989). In the 16th century Archduke Ferdinand II, whose family intermarried with the Medici dynasty, decorated the interior of his summer palace with stars, planets and the signs of the zodiac. In the great hall was a statue of Boreas, who seduced Eurynome in the shape of a serpent. She was the 'goddess of all things' and from their union was created the sun, moon, planets and all living

creatures. The archduke also built a hunting lodge called the Star Castle outside Prague in the modern Czech republic. As its name suggests, the castle was built in the form of a six-pointed star or hexagram. To occultists the intertwined triangles of the hexagram are a symbol of duality and the union of the opposites found in alchemy, magick and the Luciferian tradition. Inside the castle was lavishly decorated with scenes from classical mythology and ancient history indicating the archduke's interest in such matters. The decorations included representations of planetary gods like Jupiter-Zeus mating with an eagle, Hermes sitting astride a ram, Venus, and Neptune. Godwin (83) describes the Star Castle as having a fairy-tale atmosphere in its setting of a forest haunted by bears and wild boars.

Another member of the Habsburgs fascinated by the occult was Emperor Rudolf II. He was a patron of alchemists and magicians, including the Welsh wizard Dr John Dee and his partner Edward Kelly. Rudolf possessed an amazing clockwork-driven fountain shaped like a classical temple. It featured the four seasons symbolised as the goddess Flora (spring), Ceres (summer), Bacchus (autumn) and Vulcan (winter). The elemental forces were represented by the Syrian goddess Cybele (earth), Neptune-Poseidon (water), Jupiter (fire) and Mercury-Hermes (air). Also included were the sun and moon (the union of the opposites) and the four archangels Michael, Gabriel, Raphael and Uriel. (*Ibid*: 113-114)

In *Pillars* we devoted considerable space to the esoteric side of Freemasonry and its possible links with the Luciferian tradition. From its earliest beginnings the Roman Church certainly believed that speculative Masonry was a cover for Luciferian beliefs that originated in pagan times. As late as 1884 Pope Leo XIII even issued an encyclical document condemning Freemasonry as a satanic secret society that had as its aim the re-establishment of the old pagan religions. Any Catholic who joined a Masonic lodge faced excommunication.

The Greek Orthodox Church also attacked Masonry as '*a system which reminds us of ancient heathen mystery religions and cults – from which it descends and is their continuation and regeneration*' (quoted by Knight 1985:241).

Similar ideas about its mythical history were also supported by Masonic writers and researchers. The Rev E. de Castells believed: '*Freemasonry originated with certain Hebrew mystics associated with the Temple in Jerusalem and they are represented by the Kabbalists in historical times*' (quoted in Gilbert 1988). The American Freemason John Yarker saw Masonry progressing from ancient times through the Egyptian and Greek Mysteries, Mithraism, Gnosticism and alchemy. Another American occultist, Manley Palmer Hall, even claimed Masonry had its origins on Atlantis. He alleged it had been introduced into North Africa by Atlantean colonists or survivors and was based on a primordial cult of fire and sun worship. Stephen Knight (1985:15-16) said the origins of Masonic symbolism was drawn from many sources. These included the myth of Osiris and Isis in Ancient Egypt, Gnosticism, Rosicrucianism, Hinduism and '*traditional notions of the occult*'.

Critics of Masonry say that its members do not worship or revere the Christian God, but owe a secret allegiance to a composite deity of pagan origin. It is claimed the 'Ineffable Name of God' revealed in the higher degrees is Jahbulon and this is composed of the names of Yahweh, Baal and Osiris. Stephen Knight says it is for this reason that the enemies of Freemasonry have denounced its rituals as 'devil worship' for more than 250 years (1985:230,236). In contrast the Grail writer Lawrence Gardner says Jahbulon can be translated as '*I am the Lord of Light*' (2003:254-255), which has obvious Luciferian connections. General Albert Pike, the so-called Sovereign Pontiff of Universal Freemasonry and founder of the Klu Klux Klan, is supposed to have addressed a Masonic gathering in 1899 and told them Lucifer was the god of good

and light who should be revered by all Freemasons. He allegedly said that Lucifer was engaged in a battle with the Christian god Adonai (sic) who in contrast was a cruel and barbaric deity who hated humans. It is quite possible that this gnostic interpretation of Masonry may have been faked by its enemies to prove that it was secretly a satanic organisation.

Whatever the truth about General Pike's pronouncement Freemasonry certainly features elements of angelic lore and Luciferian symbols. The Morning Star, for instance, is an important symbol in Masonic initiations. Knight and Lomas (1999) quote from an old Masonic ritual known as the Princes of the Rose Croix of Heredom that is open only to those already of a high degree. The closing of the ritual refers to the transformation of the 'Cubic Stone' (the material world) into the 'Mystic Rose' (Venus). It also refers to the appearance of the Blazing (Morning) Star that heralds 'the true Light' (Lucifer?). In Masonic lore the Morning Star is a symbol of rebirth and can be found in the Templar degrees with the serpent and Tau Cross.

In the Rose Croix ritual the candidate for initiation is taken on a symbolic journey through a series of rooms and up a ladder that represents ascension to Heaven. The officer guiding the candidate represents the Archangel Raphael and the journey reflects the visit to the seven heavens by Enoch. At the end of the ritual the candidate is reborn from the darkness into the light. In their restoration of the pre-1813 ritual, Knight and Lomas also refer to the archangels Michael, Gabriel and Uriel wearing '*bright flame colour robes*' and the seven-pointed star associated with the female consorts of Lumiel.

In Chapter Eleven of *Pillars* we mentioned the theory put forward by Rollo Ahmed, Idries Shah and Robert Graves that the medieval witch-cult had been influenced by Arabic

sources. Specifically this influence is supposed to have come from the Templars, the so-called Two-Horned cult in North Africa and the cult of Venus-Astarte allegedly imported into Moorish Spain and southern France in the Middle Ages. It was speculated in that chapter that this route of transmission may have been how elements of the Luciferian gnosis entered southern Europe at the same time and also influenced witchcraft and heretical movements. This belief was also put forward in the information supplied to E.W.Liddell by his elders in the Pickingill Craft (see *The Pickingill Papers*, Capall Bann 1994). Liddell has claimed that some traditional witchcraft covines still owe their allegiance to Lucifer as the saviour and redeemer of the human race. In the following extract from personal correspondence with this writer, he expands on this theme in the Old Craft:

'Many esoteric schools believe that the human mechanism contains a quintessential core, which is a reflection of the Absolute Godhead – the Great Unfathomable. This divine core is an angelic force imprisoned in a material body, just as the fallen angels are supposedly imprisoned in the underworld. These 'Sons of God' informed all individualised life forms. The Buddhists speak of 'the jewel in the lotus'. This is the indwelling core that evolves individualised consciousness from the lowest kingdom (rock formations) to the highest kingdom (the lesser Gods). The 'jewel' supervises incarnations until the life form attains Nirvana and it is that aspect of the Great Unknown which 'fell' when it informed the phenomenal universe. A Hindu scripture is quite succinct: 'Having pervaded the universe with a fragment of myself, I alone remain.' This 'fragment' is the indwelling God in the human mechanism. The Absolute is therefore both transcendent and immanent. The concept of the 'Sons of God' coming into 'the daughters of men' is a crude account of the descent of spirit into matter. There are parallels, of sorts, between Lucifer, the first-born of the primeval Gods, and the Christ, the first-born of the younger Gods. Lucifer and Christ are both generic terms

for the indwelling light that will lead humanity back to the Unfathomable Existence from which all life sprang.'

The idea that historical, and some modern, witches may have venerated Lucifer is fundamentally shocking to many present-day Wiccans. In its sixty-year history Wicca has always strenuously denied any connection with anything faintly 'satanic' or what the general public in its ignorance might consider to be so. Some modern witches have a more liberal approach to the Luciferian tradition and the writer has been informed by several independent Old Craft sources that Gerald Gardner was well aware of the 'true secrets' through his contacts with traditional practitioners on the Isle of Man and elsewhere. Before she died Gardner's high priestess in the 1950s and reviser of the Book of Shadows, Doreen Valiente, wrote to this writer and advised him that she accepted Lucifer as a legitimate form of the witch-god.

In the 1960s Alex Sanders was filmed invoking Lucifer in a so-called 'Black Mass' staged for the film documentary *Legend of the Witches*. At some stage Sanders also obtained copies of Madeline Montalban's correspondence courses and some of these can be seen among his papers in the archives of the Museum of Witchcraft at Boscastle in Cornwall. Ironically extracts from these also ended up in the Alexandrian version of the Book of Shadows as traditional material. One refers to the building of Solomon's temple by angelic forces and claims the king belonged to the half-human, half-angelic race. Considering Madeline's dislike of Wicca one wonders what she would have thought of this development.

Some traditional witches today are even more explicit in their devotion to Lumiël and this leaves them open to accusations by the ignorant that they are practising Satanism or black magic. One of the leading modern practitioners of Luciferian or Sabbatic Craft, Andrew Chumbley, has noted: '*Traditional Sabbatic witchcraft often employs demonological names as*

part of a cipher to convey a gnosis of Luciferian self-liberation...This should not be misconstrued as advocacy for vulgar Satanism, black magick, or such like, neither should our positive use of Judeo Christian terms imply religious adherence in any conventional sense. The Sabbatic Craft uses sorcerous teachings of a specialised gnostic character, an outer part of which combines a coded use of both the Luciferic and Christo-pagan terms. One must be careful to interpret this; it is a test. Few pass beyond it.'

The comments above were partly a reaction to the misguided use of Sabbatic Craft terminology and symbolism by certain groups on the Internet, especially in the United States. These groups had jumped on a passing bandwagon and, in Andrew Chumbley's words, had projected '*their ill-associated pre-conceptions*' onto the Sabbatic tradition causing great offence to those they imitated and seemingly held in respect. Several of those involved were ex-members of American satanic organisations and had brought with them a lot of baggage that has no place in the Luciferian tradition. Modern Satanism, with its juvenile inversions of Judeo-Christianity symbolism and morality and devotion to evil, is a materialistic belief that belongs to the spiritual kindergarten.

One of the central concepts of Luciferian Craft is the belief in 'witch blood'. This is sometimes called 'faery blood' or 'elven blood' and refers to the spiritual descent of the gnosis of the Watchers. There is some confusion regarding this concept as some people take it literally as a physical or genetic transmission. In fact one writer on Wiccan matters (American again) has speculated there might be an actual 'witch gene' that could be identified by a DNA test. Again, we quote Andrew Chumbley on the inner significance in the Craft of this subject and the transmission of power from the Watchers:

'Regarding the lore of the Elder Gods, of Lumiel, of the Starry Serpent, of the Watchers, of the Marriage of the Wise Angels

unto mankind, of the descent of the lineage of Cain, through the generations of Enoch, Lamech, Tubal-Cain, Jabal, Jubal, Naamah, Nimbroth, Ham, Mizraim and onward through the closed Orders of the Temple of Wisdom, it is needful to state that the so-called 'Secret of the Fiery Blood' (or the heritage of the Watchers) can only be witnessed within its own Circle; for it is a True and Perfect Mysterium. It is an arcanum whose nature may be attained only by entering within it, that is by its 'flame' awakening within man as a self-conscious state of realisation via the means and methods of true initiation. As a Mystery it is not a matter to be 'understood'; it can be approached by many paths of interpretation and each will yield only a single and thus necessarily partial comprehension. The Mysterium may be 'known' by degrees, but in and of itself it remains perpetually unfathomable: an object of contemplation perceptive to the Eye of Vision via the initiatic path.

The true gnosis of the lineage is a secret communicated as 'power' within the moment of initiation into the spiritual bloodline; its realisation as knowledge which may be spoken of - communicated as 'word' - is a matter for each brother and sister's attainment. Thus, in our present sodality, when we speak of 'witch blood' we imply a literal social fact which discerns between those who are initiated and those who are not, as well as a multi-faceted 'spiritual fact' which discerns those awakened into wisdom and those as yet asleep. Between the exclusive and inclusive poles of interpretation an entire range of allegorical, symbolic, historical, traditional and graded initiatory levels of understanding are extant; all false and all true -depending on the plane of their reading. In negotiating the labyrinth of the arcanum some go by the hylekoi way of Abel, some by the psychekoi way of Cain, and others by the pneumatikoi way of Seth. Thus the Many find the maze and few drink of the Graal of alchymic transformations, enter the forge of their re-creation and The Alone become the Living Light.

In the tradition of the Sabbatic Craft we revere Cain as our ancestor and initiator because he is the key of transformation between clay and light, between ignorance and wisdom. But we do well to remember that the blade of Cain cuts both ways, fair and foul alike, and that its keen edge is the sole mirror for one walks by Cian's crooked path.'

Not all practitioners of the Luciferian Craft follow the Sabbatic tradition, although they may share similar beliefs. One example is the American witch Victor Anderson (1917-2000) who said he was initiated into the Harpy Coven in Ashland, Oregon in 1932. This coven practised American folk magick and worshipped a horned god '*who was opposed to Christianity*'. Anderson later founded his own Feri (or faery) tradition worshipping a female deity he compared with the Hindu dark goddess Kali. The witch-god he identified with the Peacock Angel of the Yezedis. Anderson was also a practising voodoo priest and practitioner of the Hawaiian magical system known as Huna.

Another early practitioner of traditional witchcraft with a Luciferian flavour in 20th century America was a former barber called Dr Herbert 'Herbie' Sloane. He lived in Toledo, Ohio, practised as a professional Tarot reader and ran a group with the grand title of Our Lady of Endor Coven of the Ophite Gnostic Cultus. Dr Sloane's beliefs seem to have dated back as early as 1908, although he did not found his coven until 1946. By the 1970s, when the ghost-hunter and paranormal researcher Hans Holzer wrote about him, Dr Sloane's coven was celebrating a fairly conventional ritual year based on the thirteen moon and neo-pagan Celtic festivals. Despite this modern overlay, the inner teachings of the group were gnostic-Luciferian in nature. For instance, Holzer was invited to a full moon ritual where a communion was held including apple juice. He was told this was symbolic of the passing of knowledge by the serpent to Eve.

Another American magical order with possible Luciferian overtones is the *Ordo Templi Astarte* (OTA) based in Pasadena, California and also mentioned by Hans Holzer. This group was affiliated to the Church of Hermetic Sciences and practised a mixture of Cabalistic and Arabic magick. Its members included college graduates, police officers, teachers and artists and their occult studies involved the type of ceremonial magick found in the medieval grimoires. They also claimed to practise Arabian magick including the conjuration of the jinn of Solomon and the fallen angels as described in *The Book of Enoch*.

In the 1920s and 1930s the Luciferian magical tradition was represented in Germany by the *Fraternitas Saturni* or Brotherhood of Saturn. This group was founded in 1928 by a Berlin bookseller called Eugen Grosche (1888-1965) using his magical nomenclature of *Frater Gregorius*. Originally the group had about forty members and included aristocrats and workers from the German pre-war film industry. It was organised on Masonic lines, but its practices include sex magick, the invocation of demons and blood sacrifices mixed with Gnosticism and the Luciferian tradition. Its rituals were conducted in a room behind the leader's bookshop and the members wore black hooded robes. As well as sexual rites, the fraternity also used drugs in its ceremonies and sensational publicity followed a female initiate who was involved in a motor accident while under the influence of cocaine (still legal in pre-war Germany).

In common with other Luciferian groups, the Brotherhood taught that the serpent in the Eden myth gave humankind knowledge and they identified it with Christ. Lucifer was seen as the light-bringer and the progenitor of the human race. Female deities such as Sophia and Lilith were also venerated in rituals that involved raising the kundalini. Other rites included magically 'charging' talismans inscribed with demonic sigils using the vaginal secretions of female initiates.

The fraternity survived the persecution of occult groups by the Nazis, the post-war communist regime and the death of its leader and still practices today (Shreck 2002:197-203).

It is probably true to say that the Brotherhood of Saturn, the OTA and the Order of the Morning Star were among only a few occult groups of the 20th century working the Luciferian magical tradition. Today the banner has largely been passed on to groups like the Cultus Sabbati and the other traditional witchcraft covines who follow a Cainite mythos and acknowledge Lord Lumiel and Lady Lilith as the witch-god and witch-goddess. The interest that is being shown in the Sabbatic Craft at present, even though some of it is of a negative and anal retentive nature, bodes well for the future of the Luciferian tradition in the modern occult world of New Age Wicca.



The four archangels as the four winds

Chapter Eight

The Teaching Angels

'Every visible thing in the world is put under the charge of an angel' St Augustine

In *The Book of Enoch* the archangels Michael, Raphael and Uriel are also called Watchers or '*the holy ones who watch*' (Charles 1912:46). In Cabbalism there are both 'good' and 'evil' Watchers and it is the task of the good ones, led by Michael, to bind those who fell to Earth and mated with human women. This high order of angels were called 'Watchers' because they watched over the human race and were often symbolised by the stars or said to have a stellar origin.

To the ancient Sabaens the angelic forces were planetary gods and each had temples dedicated to them. These temples were used for rituals practised on the day of the week ruled by the corresponding planet and god. Robes of the planetary colours were worn and the appropriate incenses burnt. For instance if the worshipper was invoking the solar god or angel he would wear a gold coloured robe and a gold ring. For Saturn an iron ring and black robe would be worn; a white robe and rock crystal ring for Jupiter; a red robe and copper ring for Mars etc. (Corbin 1986:140-142). The idea behind the rituals was to gain communication with the angelic forces and through them with the 'Lord of Lords' so as to spiritually evolve. These occult correspondences eventually filtered down into the medieval magick as described in the grimoires.

The Muslim historian Masudi described in his 10th century CE writings the beliefs of the Sabaens, who he calls star-worshippers, of Yemen in southern Arabia and the city of Harran in modern-day Iraq. He says they believed a temple existed on the borders of China that was built on a huge rock that rises from the earth like a mountain. Inside the temple was divided into seven shrines lit by seven windows and in each of these stood an image of the god or angel of each planet. These images were carved from the precious stones that represented each planet and its spiritual rulership (Ibid: 132-133). Whether this temple ever existed on the physical plane or was an ideal is open to debate, but to the Sabaens it was their equivalent of the Grail Castle in Arthurian myth,

Harran, on the borders of modern Syria and Turkey with Iraq, was the most important eastern outpost of the Roman Empire. Its '*native cults were of a range of deities identifiable from other parts of Syria and Mesopotamia, most of them were related to planets...*' (Hutton 2003:215). Professor Hutton also refers to its rival city Edessa, which under Roman rule practised a religion combining '*Christianity, Gnosticism, astrology, Greek philosophy, Hermeticism and native paganism into a view of the cosmos in which a cosmic creator embodied lesser divinities as the heavenly bodies and sent out his Word to redeem humanity*' (Ibid).

The connection between the stars and planets with the angels has survived since ancient times and is summarised by Hermes Trimegistus as follows: '*Seven wandering stars [the planets] are there which move in spheres before Olympus' gate. To these stars the human race is committed.*' A similar view was put forward in the 19th century by Madame Balvatsky who said that the planetary angels are '*the informing spirits of the stars in general and the planets especially. They rule the destinies of all those who are born under one or other of the constellations [zodiac signs]*' and '*Humanity and the stars are bound together indissolubly, because of the intelligence that*

rule the latter' (1921 I: 153 and II:368). In the Egyptian Mysteries it is said that while humankind are children of Earth, but they also belong to the '*race of the stars*'.

In the Tarocchi of Montegna, a mid-15th century prototype of the Tarot, a suite of cards has illustrations depicting the seven planetary spheres and the spiritual intelligences that rule them. These illustrations were based on the Hermetic text known as the Piomandres, which describe how after death the soul travels through each of the planetary spheres until it reaches the region of the '*fixed stars*' and joins the '*Company of the Elect*'. If the soul does not complete this cosmic journey it is forced to reincarnate again on Earth in a physical body (Godwin 2002:47-49). This is a concept found in the Ancient Egyptian Mysteries and Gnostic beliefs as well as the Hermetic texts.

To return to the 'good' angels referred to in *The Book of Enoch* as belonging to the angelic order of Watchers, in the Cabbala the archangels Michael, Gabriel and Raphael represent the three columns or pillars of the Tree of Life glyph. Raphael rules the Middle Pillar or the androgynous 'Pillar of Equilibrium'. Michael rules the column associated with the masculine principle Gabriel is associated with the pillar representing feminine energy. While the angels are asexual in nature, being composed of 'cosmic fire' or pure energy, some appear to humans in either masculine or feminine forms. For instance, Michael and Samael both have powerful masculine images as warriors. Anael, the angel of Venus, has a strong feminine vibration while Raphael has the characteristics of both sexes. In classical mythology he is represented by Mercury (Roman) and Hermes (Greek) - from whom we get the term 'hermaphrodite' meaning a person born with the sexual organs of both genders. Other angels, such as Uriel, seem to retain their asexual nature.



St Michael weighing the souls of the dead (15th century)

The four archangels were often associated by the ancients with the four winds and the compass points these winds originated from. It is possible that this is the reason why the angels were adopted by medieval magicians and later occultists as the guardians of the four quarters of the magical circle. They became the angelic rulers of the compass points and the elemental forces of fire, air, earth and water. These attributes survived into modern times along with their connections to the sephiroth on the Tree of Life i.e. Tiphareth (Michael), Hod (Raphael), Yesod (Gabriel) and Chokmah (Uriel).

Of the 'good' Watchers Michael ('who is like unto God') is regarded as the leader and captain of the angelic hosts after the fall of Lumiel from this role. He is also known as the chief of archangels, the prince of the Presence of God, the gatekeeper of Heaven and Hell, the angel of mercy, repentance and justice, the vice-royal of Heaven, the guardian of Israel and the conqueror of Satan. To the Jews he was known as Mikael and to the Muslims as Mikail. He is mentioned five times in the Bible in Daniel 12,10:13 and 21, in the Epistle of St Jude and in Apocalypse 12:7. In St Jude there is a description of how Michael and Satanael fought over possession of the body of Moses. This link with the Old Testament patriarch and law-giver was because the '*burning bush*' on Mt Sinai was a manifestation of the '*angel of the Lord*' who is said to have been Michael. He is also said to have been the angel who appeared to Abraham and stopped him sacrificing his son Isaac to Yahweh.

Although he is not named in Genesis, some biblical scholars believe that Michael is the famous '*angel with a blazing sword*' who guarded the gates of Eden. Several paintings exist showing Michael escorting Adam and Eve from the Garden and some Cabbalistic sources also name him as a psychopomp who guides the souls of the dead to Heaven. Michael also acts as mediator between humanity and God and

in this role is known as the 'divine messenger', although this position is taken by most of the angels. In an early Christian text, *The Apocalypse of Paul*, it is said Michael prays daily for humanity so that they may achieve salvation. While Michael was responsible for the expulsion of the first couple from Eden, he also planted the Tree of the Knowledge of Good and Evil in the garden and assisted Eve as a male midwife when Cain was born. There is a certain irony in the fact that the archangel helped the first murderer into the world. He is also believed to be the 'angel of the Lord' responsible for rolling the stone away from the tomb of Jesus and appeared to the Virgin Mary to announce her imminent death.

Michael's role as the guide and judge of the dead is of some interest. In Jewish lore it says that as each soul departs its physical vessel it is summoned to appear before a heavenly 'court of justice'. At these proceedings the dead must account for every deed, every word and even every thought they had in life. In the Middle Ages, Michael was often depicted in paintings and on stained glass windows overseeing this court and weighing the souls of the dead in the scales of divine justice. In some versions, as with Moses, he is seen struggling with Satanael for the possession of the human souls.

The most famous role taken by the archangel is as the captain of the Lord's Host against Lucifer and his rebel angels in the War in Heaven. This cosmic event is graphically described in Revelations 12:1-18 where '*Michael and his angels fought against the Dragon, and the Dragon fought and his angels and prevailed not; neither was their place found anymore in Heaven. And the great Dragon was cast out, that Old Serpent called the Devil and Satan, which deceiveth the whole world; he was cast out into the Earth, and his angels were cast out with him.*'

The writers of the Old Testament and the early Church fathers identified the Dragon and the Old Serpent with the

tempter of Eden and with Satan – and therefore by default with Lucifer. It is probable that the author/s of Revelations mixed up pagan traditions about dragons with the legend of the fallen angels and the fall of man in the Garden of Eden. In fact the word dragon comes from the Greek 'drako' and the Latin 'draco' meaning 'serpent' so it was an easy mistake to link the two. In ancient Middle Eastern myth the chief god Mardul slew Tiamet, a primeval sea-goddess in the form of a serpent or dragon. She is identical with the biblical sea-monster known as the Leviathan, who was described as a serpent with seven heads. In Revelations we read of the beast who rose up out of the sea '*having seven heads and horns*' (13:1-2) and this was identified as yet another form of Satan.

In a late Roman carving exhibited in the Louvre museum in Paris the sun-god Horus is shown slaying a monster in the form of a dragon that represents his uncle Set. The sun-god is riding a horse and holds a spear or lance. He has a hawk's head and is clad in the armour of a centurion. (see plate in Anderson 1953). This image is almost identical to later medieval representations of St Michael slaying Satan in the form of a dragon.

In the Middle Ages many churches built on former pagan sites of worship were dedicated to St Michael. One classic example is the ruined church on the summit of Glastonbury Tor in Somerset, but there are many others in the West Country and Wales. This dedication was based on the belief that Michael guarded the gates of Hell or the underworld and his defeat of the powers of darkness in the War in Heaven. The archangel was regarded by many Christians as a powerful enemy of the pagan gods whose influence still lingered on. Today many neopagans, New Agers and Earth Mysteries fans claim that the ancient image of the dragon actually symbolises the so-called 'earth energy' they believe flows along the ley lines between sacred sites. In the opinion of one occultist, Gareth Knight, '*the dragon represents a form of earth energy now lost to*

human knowledge' (1983:35). Believers in ley lines accept the idea that a major landscape alignment crosses southern England from Cornwall to East Anglia and they call it either the St Michael line or the Dragon line. Modern feminists and followers of so-called 'Goddess spirituality' also revere the dragon as a symbol of the Great Mother Goddess repressed by the forces of patriarchy.

In popular imagination St Michael and St George, the patron saint of England, Russia and Greece, have become linked together because of their dragon-slaying exploits. St George was very popular in medieval times although the Vatican removed him from their official list of saints in the last century. He was Libyan by birth and a Christian soldier in the Roman army. Because he refused to sacrifice to the pagan gods he was tried before the emperor, tortured on the rack and wheel, poisoned, boiled alive, beheaded and dismembered. The most famous episode in the saint's life is the story of how he rescued a princess from the clutches of a dragon and either domesticated it or killed it.

St George is an interesting character because although he is nominally a Christian martyr he is associated with the overtly pagan image of the folklore character known as the Green Man, Jack-in-the Green or Green George. He is also regarded by some writers as a Christian version of the Sufi saint Al Kidhr, who was known as the 'Green One' or the 'Green Man' (Riches 2000: 33-38) In Islamic folklore this saint discovered the Well or Fountain of Eternal Youth and as a result although he is constantly being killed he keeps being reborn. It is said that he bathed three times in the Well and as a result his skin turned green. Al Kidhr has strong associations with fertility and healing and it is tempting to see him as an ancestral memory of some pre-Islamic vegetation god or nature deity.

Today St Michael has become an icon for the New Age movement through the writings of the late Sir George Trevalyn. In 1950 Pope Pius XII decreed that Michael was the patron of policemen and he still holds a high position in the angelic hierarchy of the Roman Church. Writing in *The Times* on September 29th (Michaelmass) 2001, Professor Mary Grey of the Theological department at the University of Wales, Lampeter described St Michael as '*the revered champion of the faithful against evil forces*'. She saw him as a powerful symbol in the ongoing '*war against [Islamic] terrorism*'. Professor Grey urged her readers to call upon Michael and his angels as '*protective, compassionate presences of good and healing [and] wise guides through the complexities of evils outside and within...*'

In the topsy-turvy cosmic order that was created after the War in Heaven it is obvious that Michael took on many of the attributes, roles and titles of Lumiel. Even some of the images of St Michael in Christian iconography have Luciferian attributes. For instance, in the churchyard at Llansteffan in Carmarthenshire there is a statue of Michael as a winged figure with a pentagram (Morning Star) on his forehead. In the painting Michael and Lucifer by the Venetian Old Master Lorenzo Lotto, Professor Luther Link points out: '*Michael and Lucifer are the same: the same body, the same face. They are twins, complimentary souls. The other face of Michael is Lucifer.*' (1995:40).

In the occult correspondences of angelic magick Gabriel is the angel of the moon. His name means 'the strength of God' and he is the highest ranking archangel below Michael. He is said to sit on the left-hand side of the throne of God and is the angel of annunciation, resurrection, vengeance, death and revelation. Sometimes he has been called the angel of humanity responsible for leading the human race back to Paradise. In Jewish lore he was responsible for the destruction of the sinful cities of Sodom and Gomorrah and

has been called the angel of war. Gabriel took the prophet Mohammed on a celestial ride on his supernatural steed and, bizarrely, a Muslim legend says the dust from his heavenly horse animated the Golden Calf falsely worshipped by the Israelites in the desert.

Not only did Gabriel appear to the Virgin Mary to tell her she had conceived Jesus. But he also helped her and Joseph flee to Egypt to escape Herod's wrath. There is also an ancient legend that he once fell from grace for not obeying one of God's commands. For this error he was briefly banished from Heaven. It is possible this was connected with the fall of the rebel angels. As the lunar angel Gabriel brings hope and new inspiration to humanity every new moon and acts as a bridge between the material and spiritual worlds at the full moon.

The visionary artist and poet William Blake (1757-1827) claimed he had seen angels since childhood. One story he told friends was that he was working in his studio one afternoon when he saw Gabriel. The angel appeared as a huge shining human-shaped light with bright wings radiating light. Other visionaries who also claim to have seen the archangel say he has wings set with red crystals, a shining face '*brighter than virgin snow*' and has a diadem of white light on his brow.

Archangel Raphael is the ruler of the eastern quarter and the power of air. His name means 'the healer of God' and he is also one of the angels who attends the throne of God. In The Zohar, Raphael is the healer of Earth and through him the world is kept a suitable abode for humankind. He healed Abraham after he was circumcised late in life and gave Noah a medical treatise to use after the Flood. Because of the War in Heaven that changed the roles of the angels, Raphael is sometimes said to rule the solar sphere. In fact in the post-Fall period Michael took over Lumiel's previous status as solar logos and Raphael rules Mercury.

Yahweh allegedly sent Raphael to help King Solomon build his temple. The angel gave the king a special magical ring engraved with a pentagram that had the power to subdue and control the jinn. Solomon used this ring to summon elemental servitors to help his human masons to build the temple. It is probably for this reason that Raphael is the angel who is called upon to exorcise demons. He also has the power to heal the tormented souls who believed they are victims of demonic possession. Raphael can be equated with the Babylonian god Nebo whose name means 'herald' and invented writing and divination. This god also ruled Mercury, was a messenger between humans and the other Gods and kept a list of the moral credits and debits of each soul on the Tablets of Life. In Egyptian mythology Raphael can be identified with Thoth, in Classical Greece with Hermes, in the Norse pantheon with Odin or Woden, and in the Arthurian Mysteries with Merlin.

Uriel is the last angel described in *The Book of Enoch* as one of the 'good' Watchers. His name means 'the fire of God' and he is described by Enoch as an '*explorer of stars and their ways in Heaven*' and '*the guide of the heavenly luminaries*'. In Judeo-Christian mythology his task on Judgement Day is to open the gates of the underworld and release the dead, the ghosts of the giant and all those drowned in the Great Flood. Uriel has also been described as the angel of destiny who knows the secrets of past, present and future and the ruler of 'thunder and terror'. One of his symbols is the lightning flash and he was sent by Yahweh to warn Noah to build the Ark. He was also responsible for burying the murdered Abel and leading Abraham from his birthplace in Ur in Chaldea.

In ceremonial magick Uriel rules the northern quarter and the element of earth. Sir Francis Barratt in *The Magus* (1801) claims he gave alchemy to humanity and he is one of several angels credited with the Cabbala. Astrologically he is today given rulership over Uranus and such modern inventions as electricity, television and computers. For many occultists he

is also the patron angel of the coming Aquarian Age. In medieval Christian imagery he is shown in a chariot drawn by white horses and the Roman Church turned him into a saint with an open hand holding a flame in his palm.

The Book of Lumiel describes how the planetary angels, or 'teaching angels' as they were called in the Order of the Morning Star, took different positions in the conflict between Lucifer and Michael. Central to this event was the special relationship between Michael, who pre-Fall was the regent of Earth, and Lumiel. According to the text, Michael and Lumiel were not enemies after the war and the captain of the Lord's army took the green and purple banner of the fallen angel saying: '*Behold the banner of my brother Lumiel, who was once Archangel of Light and the sun of Heaven as I am the sun of Earth. Lumiel has gone into the darkness, to atone, and his name has been blotted from the records. Yet the Light of Heaven and the Light of the Universe are indissoluble. There must be light and darkness. Lumiel's light has set for a while, but will shine again as Star of the Morning, which comes before the sun ascends the heaven.*'

Michael goes on to say: '*The Lion of the Sun and the Dragon of Darkness are but two sides of the same coin. Both are part of the Plan, as the Crown of the Day Sun cannot be set above the Crown of Darkness, but must be equal. Lumiel's promise to restore the Rule of the Angels is set forth each day by the Morning Star. He is not the star that hath fallen in heaven, but in the beliefs of men. Lumiel's return is awaited, and will come on that day when the minds of men are illumined by truth, as my orb the sun illuminates the world.*'

Of the other planetary angels, Sachiel was the ruler of Jupiter and belonged to the angelic order of cherubim. As we saw earlier, these were not the chubby, baby-faced winged fancies of Renaissance art, but the Kerubim – the huge winged creatures, half-lion, half-bull, whose images were placed at

the gates of Middle Eastern palace and temples as guardian spirits. Images of the Kerubim with folded wings decorated the lid of the Ark of the Covenant and occultists list Raphael, Gabriel, Uriel and Lumiel among their ranks. In the medieval grimoires Sachiel was demonised and became a mere servitor of the sub-princes of the infernal empire. Possibly this is a reflection of his alleged support for the fallen angel.

Anael, the planetary angel of Venus, was highly regarded as one of the seven archangels of creation and rules romance, beauty and nature. Although he was never demonised his role has been severely diminished by the repressive attitude of the Church down the ages to sexuality. Anael is supposed to have transported Enoch to Heaven when he in turn became the angel Metatron. It is believed Shakespeare combined Anael with Uriel to create the sprite Ariel in *The Tempest*.

The archangel Samael ('the severity of God') was demonised by both Jews and Christians and is described in *The Book of Enoch* as the 'chief of demons'. He is also widely known in Jewish lore as the angel of death, the father of Cain and one of the fallen angels who followed Lumiel in his rebellion. In the esoteric tradition of the OMS, Samael is the warrior regent of Mars, but it is possible that originally he may have been the patron god of a small Hittite kingdom situated near the city of Harran (Graves and Patai 1964:12)

Cassiel is the planetary regent of Saturn and is described as a prince in the angelic hierarchy. Barratt published an illustration of this angel as a bearded man riding on a dragon. Before the discovery of Pluto in the last century, Cassiel was widely regarded as both the ruler of time and the angel of death. The latter role has now been taken over by the dark angel Azrael, Azazel or Azael. Azrael means 'whom God helps' and in both Jewish and Islamic angelology he is the Angel of Death. In Muslim tradition he is the owner of the Book of Life and Death in which is recorded the birth of every human

being. When they die Azrael erases their name from its pages. A legend says Yahweh sent the three archangels Michael, Gabriel and Uriel to collect the clay to make the first human. They returned empty-handed as Mother Earth refused to participate in this act of creation for fear of what the new humans might do to her. Yahweh then sent Azrael on the same mission and he succeeded by telling Mother Earth that humans would be no threat as they would have mortal lives. As a reward Yahweh made him the angel ruling over death.

In Islam Azrael is also known as Iblis or Lucifer and is described in these terms in the famous tales of the Arabian Nights. His connection to Azazel, the leader of the fallen angels and goat-god of the desert, also supports this view and in fact the angel of death is a darker aspect of Lumiel. In *The Green Gospel* it states: '*And the Angel in falling, no more of Heaven's Light didst seem, but stood in the World garbed and masked seeming dead unto his heavenly glory. To the children of clay, he was Azrael, of all Fear and Abominations, the very Spectre of the Grave. Yet to the Children of Fire, who were known of the divine masquerade, he remain'd in truth the Light-bearer, all adorned with feathers of rainbow'd brilliance, all arranged in the hues of life and changing season.*'

One of the most mysterious, and therefore most interesting, angels is Rezial or Reziel and he held a special position in the ranks of the teaching angels believed in by members of the OMS. His name means 'secret of God' and he is popularly known as the angel of mysteries. In biblical lore he helped Noah build the ark that saved the human race, instructed King Solomon in the magical arts and gave the secrets of the Cabbala to Adam. This angel is the mythical author of the *Sefer Rezial Hemelech* or *The Book of the Angel Rezial*. This legendary tome was allegedly given to the first man by the angel and is '*an extensive compendium of ancient Hebrew magical lore and quite probably the original source for much*

traditional literature on the angelic hierarchy, astrology, Qabalah and gemetria.' (Sandow 2000:9). Its importance in angelic magick can therefore not be over-estimated. Despite its mythical origins in the mists of time, scholars believe it was first published by Ebenezer the Jew of Worms in the 13th century. A Hebrew version was published in 1881 and an English translation exists in the British Museum.

The grimoire known as *The Sword of Moses* states that Raziel delivered a copy of his famous book to Adam after the first man had been expelled from Eden. This followed Adam asking Yahweh for mercy and compassion. Before he died Adam passed the book to his younger son Seth, the symbolic 'Man of light' in the Luciferian tradition, who at that time was living in the city of Enoch built by his elder brother Cain. From Seth the book passed to Enoch, Noah, Moses and then to Solomon. Noah allegedly learnt how to build the ark from the angel and when the Flood came he enclosed his copy of the book in a gold casket for protection from the waters. During the time Noah and his family were in the ark the book acted in some mysterious way as a time-piece that could distinguish night from day. Possibly Noah did this by using the astronomical knowledge it might have contained. In a conversation Solomon had with his son Rehoboam, the king said Raziel had appeared to him in a dream. He told the king to hide all the wisdom he had been given. This was because a time will come when '*the universal sciences will be destroyed and utterly hidden and void.*' (Emille Gillot de Givry quoted in Sandow 2000:12).

The system of magick practised by Madeline Montalban and her Order was designed to contact and petition the teaching angels for practical help in daily life and on the spiritual path. In this sense it reflected the type of medieval magick described in the grimoires, but also the requests made by biblical characters like Adam, Enoch, Noah, Moses and Solomon for help from the angelic hierarchy. Madeline would

have agreed with the Jewish Cabbalist, Abraham Abulafia, who said: *'Prepare your inner thoughts to depict God and his highest angels. Depict them in your heart as if they were human beings sitting or standing around you. You are in their midst, like a messenger whom the king and his servants wish to send on a mission. You are ready to hear the words of the message.'*

Appendix A

A Lover's Call to the Angel of Witchblood

I. The First Call: Petition

Myself to myself I offer, this Holy Rite to begin.
By Lightning-bolt, by Flaming Torch, by the Serpent's Fire
within:
Let all that I have attained in eternity be manifest in the
Present Moment of I: Absolute.

O' Az'ra-Lumial! Angelick Soul of the Master Cain!
Initiator of the Draconist Mystery, Opener of the Gates to the
Crooked Path!
Hear my call, for I entreat Thee! The Vessel of the Heart is
opened unto Thee!

Behold, I stand alone in Void, within the Empty Circle of the
Royal Arte;
My Lover's Call goeth forth to Thee, O' Angel of the Peacock-
quill!
The Lamp of the Hermit awaits the Flame of Thy Presence:
My Heart awaits the Adamantine Light of Thy initiation!

O' Az'ra-Lumial! Solely Manifest of the Eleven Elder Gods,
Thou art XON: Light from all Nullity revealed unto Man.
Thou art the Begetter of the Four Sovereign Watchers and
The Sixteen Faithful Gods.

As Man thou art born – fire amidst clay – from their
wiseblood
And cunning seed;
Self-from self, eight times Thou art begotten on the Wheel of
The Year and a Day.

O' Az'ra-Lumial, descend as Flesh, the Living Word:
The One of Light, seven times adorned in the rainbow's
promise!

O' Az'ra-Lumial, arise as Gnosis, the Mind of Heaven:
The Great Dragon, seven-headed, crowned and victorious!

II. The Second Call: Hallowing the Kingdom of the Faithful

In the North I invoke Thee in Midnight's Brightness: the
Shining Darkness!
By Liliya-Devala and Mahazhael-Deval be summoned!

In the North-west I evoke Thee, in the Purple Light of
Ancient Kings and Queens,
The Awakened Shades of True Ancestry! By Qinaya and Lilis
be summoned!

In the West I invoke Thee, in the Indigo Light of Dusk, in the
Lapis Fire of the
Wards and Watchers! By Agrath and Azhael be summoned!

In the South-west I evoke Thee, in the Azure Light of the Sky-
going Gods,
In the Companie of the Passionate and Free! By Qafa and
Ruha be summoned!

In the South I invoke Thee, in the Emerald Light of Divine
Imagination,

In the Ring of Seven Mountains that edge the World-without-End!

By Rahab and Azhazael be summoned!

In the South-east I evoke Thee, in the Saffron Light of the Shining Ones,

By the Horns of the True and Chosen Gods!

By Azh'modai and Azh'terah be summoned!

In the East I invoke Thee, in the Amber Light of the Timeless,

In the Wild Procession of the Turnskin Gods!

By Naamah and Zhamael be summoned!

In the North-east I evoke Thee, in the Crimson Light of all Sacrifice,

In the Purified Way of Entrance that leads to the Circle of Witchblood!

By Tubalo and Lucifera be summoned!

From the North I approach Thy Heart, my Lover, my Soul of Souls!

Beneath my heels is the Lucifer-Stone, the Hidden Centre of every Land.

Above me is the Circle of the Seven Holy Stars, the Crowned Heads of Thee;

In their midst is set Thy Secret Throne: Pole of Poles, Star of Stars,

The Nail that never cools!

Amid the Realms of Shade and Spirit I call to Thee,

Intercessor! Ghost-King! Sage and Jester!

Man'draku Ezh-hou Sabatraxa! Open the Way for me!

Amid the Seven Lands of Earth I call to Thee,

Wanderer! Loner! Witch-begetter!

Qayin Azhaka! Qayin Azhaka! Qayin Azhaka!
Open the Way for me!

Amid the Star-rayed Web of Heaven I call to Thee,
Father! Mother! Initiator!
Az'ra-Lumial! Az'ra-Lumial! Az'ra-Lumial!
Open the Way for me!

Az'ra-Lumial, Thy Name I recite til Thou art come –

III. The Third Call: Sacrifice for Divine Assumption

The Sphere of the Seven Rays shines all about me;
The Serpent of Seven Colours uncoils within;
The Inmost Gate is made open to Thee.
O' Azrail-Lumial, Spirit of Witchblood, I bid Thee enflesh!

O' Thou Spirit ruling the countless Paths of Initiation,
Open the Way for me, that I may open the Way for Thee!
This Rite is mine Oath and Pledge: in passing through all
things
I shall become the Living Truth.

Thus I entreat Thee O' Many-masked God of the Royal Arte,
Make Thou Thy Shrine and Hearth within me,
That I may burn with Thy Gnosis – consumed in the Perfect
Love of Thee!

The Words of this Rite are as Milk, Blood and Honey to Thee.
Devotion I offer: my heart is the Rose that I lay 'pon Thine
Altar.
Such are my Words, so shall it be! In Silence to go forth anew!

IV. Contemplation: The Seal of the Rite

In Hermitage most secret, I make my decree in unsaying
truth.

In Thought, Word, and Deed a Wayless Fate; unique, from all paths astray:
Mine own law – ethos, aesthesis and credo – unknown to mortal gods and men.
This Rite is mine own epiphany, the Lover's Call of Apophasis:
I
So Mote It Be.

The text of this Rite is adapted from *The Draconian Grimoire* or *Dragon Book of Essex*, a privately published grimoire of Crooked Path Sorcery by Andrew D. Chumbley, Magister of the Cultus Sabbati and the Companie of the Serpent Cross. The Call to Az'ra-Lumial may be used by any wishing to devote themselves in private practice to the path of the Sabbatic Craft Mysteries. The version of the ritual presented here is newly adapted for *The Book of Fallen Angels* in dedication to Michael Howard.

Andrew D. Chumbley
Lammas, 2003.

Appendix B

An Address to the Master at the Throne of God

Through all cunning and guile let the Faithful procure a stone as Green as the Land of Albion, shining as the very Crown Stone of Lumial.

The temple of the Faithful should be adorned with the draping of pure yellow silk and the air perfumed with the lightest scent. Incense that encapsulates the mind and promotes trance be best. Before an image of Lumial light ye three candles; to the left and to the right, a candle of golden yellow, in the centre one of emerald green.

Let the Faithful hold the Emerald Stone in thy hand, be it left or be it right, whatsoever is thy persuasion. Listen well to the voices as they come, embrace the visions as they arise.

Carry the stone upon thy person at all times. May the Lord walk with you always.

A Charm of Lumial

From out of Heaven the first angel fell,
The wisdom of knowledge your crime to tell,
To save the first man from the world of dark,
To open the eyes to the witches' mark.

Cast from Thy seat in the glory above,
To aid mankind with the crime of love,
To whisper the words to eat from the Tree,
A poison so sweet and a poison deadly.

Bathed in Thy light from the darkest abyss,
Caressing my face with the angel's kiss,
Speaking the words that none shall hear,
Speaking the words of truth and fear.

You rise in the East at the dawning day,
Resplendent in glory the shining ray,
Fall up, rise down, yet never far,
Light of the East, the Morning Star.

Address to Lumial

Great Serpent of the land of Eden,
Wise One, fallen of the stars,
O' Lumial, how art Thou fallen?
The most subtle serpent art Thou,
Most Cunning beast of the field art Thou,
I call unto Thy name and pray that you shall be here,
Eat and we shall be wise!

The words whispered into the ears of man,
The tales of illumination to open the eyes of man,
Temptation against the words of the Creator.

For we feast together this night upon the spirit of the land,
As we feast, our eyes become open and we see the world,
From the Tree of Life we eat,
And we see the nakedness of the world,
We see now the angels that walk among us,
Those who would teach and heal our wounds,
Those who strive to halt our growth,
To close our eyes,
For we shall surpass those who created us,
Before us the Gods shall tremble by our words.

These words I offer unto you are as a prayer to the wise,
May they be divine offerings to call Thee down,
As I speak the words the Way is made open for you,
I lay before you the offerings of the land,
The first-born of the flock, a blood offering on high,
May this feed your descent into the Garden of the Wise.

We pray beneath the stars from whence you fell,
Yet each day you rise as the light of the Morning Star,
Resplendent in all your glory on high,
Unto the seat of your throne in the heights,
Rain down upon us all your blessings.

Frater Benan-Anisk

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The Pillars of Tubal-Cain Nigel Jackson and Michael Howard

At the secret heart of the Western Mystery Tradition lies the angelic wisdom that forms the teachings of true magick. Drawing from a wide range of sources, this book presents a new and unique overview of Western magick and occultism, exploring how this secret tradition has been inherited from Persian, Chaldean, Canaanite, Egyptian, Arabic, Hebrew and Greco-Roman sources. It also records how this tradition was preserved in the symbols and beliefs of Esoteric Christianity, Gnosticism, Hermeticism, alchemy, medieval magick, the Cabala, the Tarot, the Grail mythos, the Arthurian legends, Freemasonry, Rosicrucianism and some forms of traditional witchcraft. Topics include the origins of angelology; the gnostic myth of the Grigori or fallen angels; the forgotten civilisations of the giant races; the esoteric symbols within Hermeticism and Masonry that reveal the key to understanding the mythic theme of the Luciferian gnosis; the inner mysteries of the Grail; King Solomon's temple as a Goddess shrine; the real identity of the Queen of Sheba; the truth behind the myth of the Garden of Eden and the Fall; the place of the dark moon goddess Lilith in the Luciferian tradition; the symbolism and meaning of the previously forbidden Luciferian occult tradition concerning the Watchers, or fallen angels, and the so-called 'Prince of Darkness' - revealed to be really the Lord of Light; arcane lore that illuminates several mysterious figures in the Bible whose real significance and identities have been hidden from us for centuries; the real occult secrets of the sacred bloodline of Jesus and Mary Magdalene and the spiritual reality behind the worship of the goat-god Baphomet by the heretical Knights Templar. This is a major work on a subject little known or discussed outside the inner circles of secret societies, occult orders and traditional witch covens. As we enter the 21st century, the information here may prove essential to understanding what is happening in the world today and the future destiny of the human race. It reveals that our modern civilisation is not the product of haphazard cultural phenomena, but its development has been guided and influenced by celestial intelligences who first made contact with humans in prehistory. These 'teaching angels', as they are called, are still there ready to teach and guide those who recognise their presence. This book contains several appendices that offer ritual practices for those interested in contacting the angelic forces. This is the first book to be written exclusively on the Luciferian gnosis and angelic magick which reveals the real 'secrets' within the Western magical tradition. It provides an important and essential starting point for the reader to delve further into the numinous realm of the angels. 'The voice of the angels shall speak unto you and by their signs shall ye know them.'

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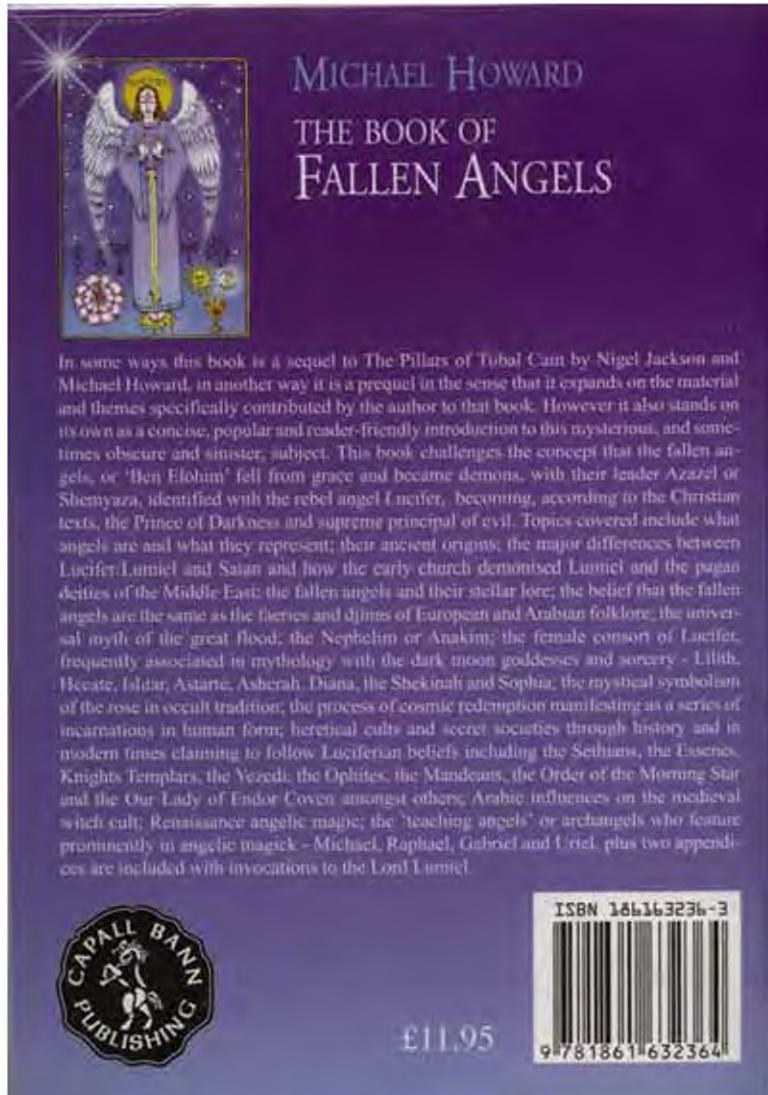
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In some ways this book is a sequel to *The Pillars of Tóibín Caím* by Nigel Jackson and Michael Howard, in another way it is a prequel in the sense that it expands on the material and themes specifically contributed by the author to that book. However it also stands on its own as a concise, popular and reader-friendly introduction to this mysterious, and sometimes obscure and sinister, subject. This book challenges the concept that the fallen angels, or 'Ben Elohim' fell from grace and became demons, with their leader Azazel or Shemyaza, identified with the rebel angel Lucifer, becoming, according to the Christian texts, the Prince of Darkness and supreme principal of evil. Topics covered include what angels are and what they represent; their ancient origins; the major differences between Lucifer/Lumiel and Satan and how the early church demonised Lumiel and the pagan deities of the Middle East; the fallen angels and their stellar lore; the belief that the fallen angels are the same as the faeries and djinns of European and Arabian folklore; the universal myth of the great flood; the Nephilim or Anakim; the female consort of Lucifer, frequently associated in mythology with the dark moon goddesses and sorcery - Lilith, Hecate, Ialdor, Astarte, Asherah, Diana; the Shekinah and Sophia; the mystical symbolism of the rose in occult tradition; the process of cosmic redemption manifesting as a series of incarnations in human form; heretical cults and secret societies through history and in modern times claiming to follow Luciferian beliefs including the Sethians, the Essenes, Knights Templars, the Yazidi, the Ophites, the Mandaeans, the Order of the Morning Star and the Our Lady of Endor Coven amongst others; Arabic influences on the medieval witch cult; Renaissance angelic magic; the 'teaching angels' or archangels who feature prominently in angelic magick - Michael, Raphael, Gabriel and Uriel, plus two appendices are included with invocations to the Lord Lumiel.



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