

# Drawing Down the Life of Heaven: Magic in the Renaissance By Mark Stavish, M.A. Copyright 2005

"The Renaissance is the rebirth of the 'occult sciences' and not, as taught in schools, the resurrection of classical philology and a forgotten vocabulary." - Will-Erich Peuckert

- The Renaissance: Age of Art and Imagination
- Natural, Demonic, and Angelic Magic
- The Survival of Magic and the Re-Enchantment of the World in the 21st Century

## The Renaissance

Modern research has shown that the Medieval era was less dark than previously thought, and the Renaissance less a re-birth of ancient technology than has often been taught. While it has long been said that the Renaissance was the 're-birth' of learning, art, culture, and science in Europe (starting in Italy in the 14th century, and spreading to the rest of the Continent in 16<sup>th</sup> and 17<sup>th</sup> centuries) at its roots it was really more of a social transformation than simply an intellectual or technological one. The groundwork for this transformation took place when the highly fragmented feudal states - dependent on local agriculture, with church life dominating all forms of intellectual, artistic, and cultural expression - became increasingly focused on urban commercial life. This increase in wealth as well as its strengthening of the merchant class, broke the Church's monopoly on cultural expression by allowing for princes and even merchants to support educational, artistic, and scientific activities on a level not seen since the Roman Empire. The result of this patronage was the creation of a new social framework in which greater freedoms were being pursued and expressed. In turn, the new ideas, artistic expressions, and philosophical leanings created a social and cultural resonance which formed an ever widening circle of learning and expression.

The growth of urban populations and centers in northern Italy, particularly, Venice, Milan, Florence, and Ferrara, were a result of economic achievements. These cities moved from being virtual communes into territorial states exercising regional influence across the Mediterranean. By the end of the Renaissance, territorial unification had taken place in France, Spain, and England, giving rise to three of the most powerful Empires in the modern era. It was from the collective wealth of these cities, that the now famous achievements of the Renaissance became possible. Through the development of the idea of public debt, military expansion allowed for greater trade and control of the sea lanes. Modern practices, such as bookkeeping, checking and deposit, and bills of exchange, even permanent diplomatic embassies, find their origin or widespread use in this period of expansion and growth.

This fluid system of exchange was sharply different from traditional rural Medieval life. Not unlike our own age, the Renaissance was also more concerned with material, secular, and commercial objects, thus reducing to some degree, the ridged hierarchical class structure that preceded it. Even kings and princes began to rely on their emerging middle class to support their objectives. From these institutions and personal endowments, came some of the greatest minds in Western history.

## Religion in the Renaissance

The separation of the arts and sciences that we associate with the modern era had not yet occurred during the Renaissance, and would not occur until the 17<sup>th</sup> century. Reliance on the doctrines and approval of the Roman Catholic Church in areas of science, art, and philosophy began wane at this time – although still a powerful and dangerous if openly challenged. The ultimate result of this weakened, but still strong monolith, was the Protestant Reformation, and for two generations, full-blown warfare across Central Europe.

Part of this division was created because the ancient philosophers were looked upon with great favor by Renaissance thinkers, to the point where they themselves saw the Medieval period as bleak and desolate, thus making themselves, the founders of the 'turning point' in human history. It was during the Medieval period that the Catholic Church exercised its greatest most homogeneous influence over every aspect of daily life in Western and Central Europe and parts of the Middle East. With this period being perceived as culturally and philosophically bleak compared to the Classical period, it is easy to see how cracks would form in the Church's role in European culture. While it is partially true that the Renaissance philosophers and their patrons were creating a turning point in history, it is important to show that part of the reason for this break within the Catholic Church was the elevation of the ancient Greek and Roman philosophers, and their open discussion on level with Church doctrine.

## Magic in the Renaissance: The World of Imagination

"I am different, let this not upset you." The first line from Paracelsus' Credo

Magic did not disappear with the rise of the Roman Catholic Church as the dominant religious and philosophical entity in Europe. Instead, it adapted itself to the new political conditions and continued on as it always had. Magical practices from the ancient period survived into the early Medieval period via several lines.

A collection of ancient magical texts, the *Greek Magical Papyrus* (Papyrus Grecae Magicae) show that magic is a continuous, albeit underground, current of thought and practice starting in Late Antiquity and moving into Europe in the Twelfth Century by

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way of Byzantium; this current also possesses a distinct unitary characteristics, showing an uninterrupted period of continuity in the theories and methods of magic.<sup>i</sup>

Magic also appears to have taken a turn in the Renaissance, moving from the superstitious activities of their Medieval predecessors, into a kind of philosophic and *natural magic*. The *necromancer* of Medieval lore was replaced with the *philosopher* who sought to know and experience God directly, and understand the laws of nature as divine creation. The magus moved from the back rooms and lofts of secrecy to the drawing rooms and chambers of princes and potentates.

With the Renaissance, we see the addition of Neoplatonic philosophy, however the theory and practice of magic itself, is still indebted to the works of its Medieval forefathers: Roger Bacon and Albertus Magnus, who in turn, are indebted to Arab magic, and two works in particular, *De Radiis*, and the *Picatrix*.

Synesius of Cyrene (c.370-413), an archbishop was a student of the martyred neoplatonist, Hypatia of Alexandria (d.415). Synesius laid forth in his work, *Peri enhupnion*, or, *On Dreams*, a theory of magic that was influential in Renaissance magical circles.

Synesius adopted the previous notion of *pneuma*, or spirit, from the Greek philosophers. According to ancient tradition, the pheuma was a vaporous essence either in or of the blood, that gives life to all animals, but also forms the material matrix upon which all sensory and intellectual activity is formed. This idea of a 'subtle anatomy' remained unquestioned in medical literature until the 18<sup>th</sup> century. The spirit, or *pneuma*, then forms a kind of 'sixth sense' whose function is to codify the information received from the bodily senses, so that they can become understood by the human intellect. The function of the pneuma is identical to the *nefesh*, or 'animal soul' in qabalistic doctrine, and the *etheric body* in modern New Age writings.

The language of spirit, or the soul, was seen as symbols, inner images, or phantasy (*phantasmata*). Through imagination the intellect could make sense of the experiences of the world. Aristotle, and later Thomas Aquinas, stated, that we are unable to understand anything without translating it into inner images, "aneu phantasmatos - sine conversione ad phantasmata". According to Synesius, phantasy, or the inner world of imagination, is where the heavenly and material worlds unite.

Synesius' magical view was based upon the long held premise that there is a tangible interaction between humanity and the universe, and that this interaction can be effected though the use of imagination, also called the interior 'senses' or consciousness (*sensus interior*). Thus, magic, or the controlled and judicious use of imagination, becomes a means of establishing harmony between the objective and subjective realms of human consciousness, as well as, the Universe as a living entity. This understanding of

magic, places it in a context of being a forerunner of modern psychotherapy - an approach extended by Marsilio Ficino and Giordano Bruno.

Couliano states, "Magic is not a factor of disorder; on the contrary, it is a means to reestablish a peaceful coexistence between the conscious and the unconscious where this coexistence is under attack (either by mental illness or by the voluntary use of chemical substances with psychedelic effects.)." We could also add to his causes for the rupture in the established harmony between the levels of consciousness, social and religious conditioning. Synthesius' magical theory became popularized after it was translated in 1489 by Marsilio Ficino, and was influential during the entire Renaissance period.

However, magicians were not limited to Greek, Egyptian, or Roman texts for their inspiration. During this period a bizarre form of "magical ecumenicism" also took place. Almost as a reaction to generations of living in a closed social and religious society, Roman Catholic (and later Protestant) magi and scholars took to translating, and applying, many of the esoteric doctrines of Islam and Judaism. The most influential magical and alchemical texts come from these translations, among them, al-Kindi's *De Radiis, Picatrix*, and *Clavicula Salomonis*.

#### De Radiis

De Radiis, or On Rays, was written by an Arab al-Kindi (d. ce 873) and stands out among Medieval magical literature for its sophistication. The fundamental premise put forth is that the universe is a continuous network of interlocking 'rays' or emanations from the planets and the four basic Elements (Earth, Air, Fire, and Water) which make up the material world. These rays, extend to the farthest reaches of the universe no matter what their source, and place us in a sea of vibrating energy with particular characteristics and tendencies. These rays then act and react upon one another according to their sources 'disposition' or as al-Kindi calls it, hereditary nature. In addition, human emotions, such as joy, anger, sorrow, or love, also exert an invisible influence on the universe and other beings; and can consciously exert this influence through the use of imagination, faith, and will.

"Thus he (man) is a microcosm, and that explains why he receives, as does the world, a power to induce, by his own efforts, movements within an equivalent substance, always provided that imagination, intention, and faith be previously formed in the human soul....This is because the *spiritus imaginarius* has rays (vibrations) conforming to the world's rays; thereby, too, they gain power to move, by their own rays, external things, just as the world, both higher (spiritual) and lower (material), stirs rays of a thing according to various *momenta*.

Drawing Down the Life of Heaven: Magic in the Renaissance
A Special Report from The Institute for Hermetic Studies

Besides, when man conceives of a material thing through imagination, this thing acquires an actual existence according to the species in the phantasmic spirit (imaginative power)."iii

The power of imagination is the ability to embody ideas, emotions, and concepts into a workable construct. Once done, this image, or controlled phantasy, can be produced with such strength and energy that it takes on momentum or life if its own. The only thing which can either add or detract from its actually manifesting at this point is the faith, or confidence of the magician. If they are simply 'experimenting' to see if magic is 'real' then they lack the intrinsic confidence needed for the 'experiment' to manifest as reality. Thus, to increase one's confidence in the power of their imagination, additional power and potencies can be called upon, devices used, or natural energies, such as plants, minerals, or astrological forces to assist the magician in the successful fulfillment of their work.

For al-Kindi, magic is wholly dependent upon the operator. If the imagination is sufficiently developed, and directed with confidence (or faith), then the operations have a high probability of success, as the laws of nature are on their side. Only a weakness in one or more of the three areas will reduce the chances of the magician's success. Otherwise, nature is on the side of the magician.

In Religion and the Decline of Magic, Keith Thomas describes the difference between magic and petitionary prayer as such:

"The essential difference between the prayers of a churchman and the spells of a magician was that only the latter claimed to work automatically; a prayer had no certainty of success, and would not be granted if God chose not to conceded it. A spell, on the other hand, need never go wrong, unless some detail of ritual observation had been omitted or a rival magician had been practicing stronger counter-magic. A prayer, in other works was a form of supplication: a spell was a mechanical means of manipulation."iv

Magical acts can also be carried out, or reinforced through the applications of sound and actions.

- "There are indeed certain speeches which, coming form the mouth of man - while expressing imagination, faith, and desire - actualize in the world
- motions within individual beings."

and:

"Sounds produced in action emit rays like everything else in action, and  $\dots$ , through their rays in the world, work upon the elements similarly to the other individual things."

Furthermore, al-Kindi states that for magical operation to be effective, the operator must combine sounds with the image of the thing they wish to produce.

Synesius also recommends the use of sound (*phonai*), and as we shall see shortly, this idea of sound having a magical or creative power of their own, is developed in the qabalalistic doctrine of "natural language."

## **Picatrix**

The *Picatrix*<sup>vi</sup> is a comprehensive text on sympathetic and astral magic that carried substantial weight in Renaissance circles. It is primarily concerned with the construction of talismans, or *physical* magical images, based on zodiacal position of the planets, and the creation of prayers, or invocations, to the spiritual power personified by the planets. Over fifty images<sup>vii</sup> along with the appropriate times, places, attitudes, and ritual gestures are all described, so that the operator might successfully invoke the power of their chosen planet. The title of the work is the name in Latin given to the 1256 translation of an Arab text on magic<sup>viii</sup>. The work was originally translated into Spanish under the sponsorship of Alphonso the Wise, King of Castille. The Latin text, widely used in the Renaissance, differs slightly from the Arabic original and is shorter. Unfortunately, the Spanish manuscript has not survived. While never printed, it enjoyed a wide circulation<sup>ix</sup> in manuscript form throughout the Fifteenth and Sixteenth Centuries. <sup>x</sup>

Precious stones and gems are the preferred substance upon which to make a talismanic image. In fact, the use of gems bearing the images of deities was in use into the Medieval period, and many monasteries had their own cameos, as well as relics, crosses, books, alters, and reliceries mounted with gems of one sort or another.

While the knowledge of actually carving these images into the gems was lost somewhere between the Second and Third Centuries CE, the practice, as well as the actual passage in the *Picatrix*, regarding making such images on gems, was replaced with simply having the corresponding gem itself.

#### Clavicula Salomonis

The *Key of Solomon*, is among the most famous magical texts written and continues to exert an influence in magical circles to this day. Purported to have been written by King Solomon, the text gives 36 different talismanic images, as well as detailed instructions for their construction, use, and purpose. The talismans are described according to their relationships to the seven ancient planets of the solar system.

Solomon, like Moses, Hermes, and others, is often attributed to magical texts because of the extensive mythology that surrounds his kingship. He is said to have possessed a magic ring and used it to control 50,000 demons for the construction of his famous Temple. Despite them being pseudo-epigraph, that is, written or compiled by someone other than their attributed author, many of these books are still of value.

The *Clavicula Solominis* was in fact not Jewish, and was translated into Hebrew for the first time in the Seventeenth Century and is composed of Christian, Jewish, and Arab magical elements. The famous work, *The Book of the Sacred Magic of Abra-Melin*, purported to have been written by "Abraham the Jew of Worms" in the Fifteenth Century was first written in German.<sup>xi</sup>

The majority of the talismans described in some fashion use either a five pointed star (Pentagram), or a six-pointed star, often called the Shield of David (*magen David*), or the *Seal of Solomon*. This symbol, now universally identified with Judaism, was used as early as the Bronze Age, and appears in cultures as widely dispersed as Britain to Mesopotamia, with Iron Age examples coming from India and Iberia.<sup>xii</sup>

While the symbol appears as early as the Seventh Century BCE, and is used by Jews and their neighbors in the Second Temple Period along side the Pentagram, and along with the swastika in the Second or Third Centuries, it may have had only decorative purposes. The hexagram does not appear in any of the magical papyrus, or Jewish magical sources, and is not associated with such practices until the early Medieval period.

In Arab texts, the hexagram was used along with other geometrical symbols, and was known as the *Seal of Solomon*. A term later adopted by many Jews. By the Sixth Century CE, the name Seal of Solomon was in use by Byzantine Christians. From the Thirteenth Century onward, the symbol appears in Hebrew Bibles from both Germany and Spain. XIII

Arab magicians used the symbol widely, even to some degree using it interchangeably with the pentagram. In Jewish circles, its use was much more limited. However, the idea of it having some kind of magical power may have come from Islamic sources. It is in the *Koran* that David is first seen making use of the hidden, inner magical teachings of Judaism. xiv

From the Thirteenth through Seventeenth Centuries, the magical meaning and use of the 'shield of David' increased in popularity, complexity, and meaning. In the Fourteenth Century, Charles the IV allowed Jews in Prague to create a flag for their community. It is here that the Star of David appears to be used for the first time, to symbolize a distinctly Jewish community. By the Nineteenth Century, in their desire to imitate Christians, and have a symbol that represents Judaism in the same fashion that the cross is to Christianity, the Shield of David took on widespread use. It appeared on books,

religious literature, synagogues, and letterheads of organizations. While less than a century earlier, its use had been restricted to ecclesiastical paraphernalia.<sup>xv</sup>

#### Jewish Magic

Within Qabala, the possibilities of magic are clearly stated, particularly through the use of Divine Names. However, magic was considered to be a rare event, only performed by a pious person in times of emergency, and at physical and spiritual risk to himself. While qabalistic writings have warnings against the use of magic, there are no universal condemnations of it. This is further complicated by the distinction made between purely physical or material magic, and inner or spiritual magic, when such distinctions in practice are not always clear-cut.\*

Spanish schools of Qabala made a distinction between schools of practice that they received from the Lurianic tradition using the *Tree of Life*, and those they perceived as being derived from magical practiced based on the Name, or "Masters of the Name." It is these practices of the "Masters of the Name" that much of Medieval and later surviving magical practices is based, including German and Pennsylvania 'Dutch' folk magic. These distinctions, and at times reproach, for being 'practical' or magical uses of Qabala, is historically significant, since it is like a child disowning its grandparents, in that practical Qabala is older than the speculative or philosophic schools.

The practical application of divine or spiritual knowledge is derived from magical practices of the Talmudic period through the Middle Ages. They are very distinct and separate from the philosophic schools which use the Tree of Life, and in no way are dependent on them. Yet the use of power, even naturally forming power, can corrupt but the most ardent soul. As such, 'black magical' practices also existed, in which the 'unholy names' of the fallen angels were employed to do harm, effect personal gain at others expense, and disrupt the natural order of creation. Within the widespread diffusion of Jews across Europe and North Africa, Jewish magic also took on some of the practices of its neighbors, especially Arab demonolgy, and German and Slavic witchcraft.xvii In turn, the practices of these people were also effected by Jewish magical doctrines which quickly became legendary. The idea of 'the Jew' being a powerful magician, capable of conjuring up angels and devils, amplified awe of practical qabala, and anti-semetic fears. The *ba'al Shem* or "Master of the Name" was the archetypal magus of the Medieval period, and whose imitation many Christians sought, despite direct prohibitions by the Roman Catholic Church against magical practices.

#### Magical Writing

The belief in special alphabets attributed to angelic or divine sources is a cornerstone of phonetic Jewish magic. It also influences those in which the creation of talismans and magical drawings are also used, in that many of these images were composed of carefully crafted constructions composed of Hebrew letters.

The earliest of these so-called 'magical alphabets' or *kolmosin* ("angelic pens") is attributed to *Metatron*, the Archangel of the Countenance (or Throne of God). Additional alphabets exist, attributed to other Angelic and Archangelic beings, such as Raphael, Michael, Gabriel, in the same fashion that various magical texts are attributed to Hermes, Solomon, Moses, and other important figures. Several alphabets are similar to Babylonian cuneiform, while others more closely resemble early Hebrew and Samaritan scripts. These alphabets are often referred to as 'eye writing' in that they are composed of small dots and lines, closely resembling the human eye. This manner of writing was occasionally used in writing divine names in non-magical texts, but were mainly used in the creation of talismans. These magical images are descendant from Greek and Aramaic theurgical practices from the First Century CE. \*\*viii\*\*

#### Other Occult Practices

Alchemy and astrology had less impact on Jewish occult practices than they did on Christian and Hermetic schools, as other forms of occult knowledge and practice exist within the *Zohar* and Lurianic qabala. Chiromancy, or the belief that an individuals fate, as well as past (including previous incarnations) can be known by reading the lines on their head and hands is referred to in the *Zohar*. Clairvoyance, reading auras, automatic writing, using diving rods, and table rapping also exist within the established qabalistic framework. There also existed the use of Divine Names, some of which were corruptions from non-Jewish sources, for highly specialized purposes.xix

#### Distinctions Between Magic and Mysticism

While magic was seen as filled with dangers, and used mainly for creating effects in the outer world, mysticism, which used many of the same principles, was seen as a means of increasing one's personal holiness and relationship to God. Through prayer and meditation, it was believed that the individual could ascend the celestial spheres and attain increasing knowledge, love, and wisdom. These spheres, or the Biblical version of 'Jacob's Ladder' were patterned after Ezekiel's Vision, and its latter adaptation in Lurianic qabala as "The Tree of Life".

#### Scholem states:

"The Kabbalah regarded prayer as the ascent of man to the upper worlds, a spiritual peregrination among the supernal realms that sought to integrate itself into their hierarchical structure and to contribute its share toward restoring what had been flawed there. Its field of activity in kabbalistic thought is entirely in the inward worlds and in the connections between them...The ontological hierarchy of the spiritual worlds reveals itself to the kabbalist in the times of prayer as one of the many Names of God. This unveiling mystical activity of the individual in prayer, who meditates or focuses his *kavvanah* (meditation) upon the particular name that belongs to the spiritual realm through which his prayer passing. ...Such "inward

Drawing Down the Life of Heaven: Magic in the Renaissance A Special Report from The Institute for Hermetic Studies

magic" is distinguished from sorcery in that its meditations or *kavvanot* are not meant to be pronounced. The Divine Names are not called upon, as they are in ordinary operational magic, but are aroused through meditative activity directed toward them."xx

We see that for the pious Jew practicing qabalah, the so-called Divine Names were not a starting point, or an end point, but something that was revealed from within during periods of prayer and meditation, that acted as sign posts along the way. They were not functional tools in and of themselves, nor meant to be. Only in later years, did specifically qabalistic prayers and meditations develop.

The end goal of these prayers and meditations was complete absorption into the godhead. In doing so, the breach between God and humanity, symbolized by the 'fall' was repaired, and God became accessible once again. This often revealed itself in the form of ecstasy, sometimes even contagious to those around the one praying, and heightened states of awareness, such as prophesy, healing, and clairvoyance. These phenomena however, were regarded as side-effects of the state, and not a goal in themselves. They were viewed similar to Paul's advice on the *charismas* of the early Christians. A sign of grace, but not the act of grace.

#### Christian Magi

The major movement of the Renaissance, in magical terms, was the semi-official status of the magician. Where as the Medieval magician risked persecution at every turn, in the princely courts of Italy, to the Queen's chambers of England, the magus enjoyed a semi-official and sanctioned position. Instead of being questioned about the 'heresies' they had committed, they were often asked what the stars foretold, how to turn lead into gold to fill the state coffers, or means of healing diseases of mind and body. Among the most prominent of these 'modern magi' were Bruno, Ficino, Agrippa, Trithemius, and Dr. Dee.

## The Italians

Marsillio Ficino (1433 - 1499)

Ficino singularly defines Renaissance Hermeticism. It is his translations of Plato and the *Corpus Hermeticum* that started the Platonic and magical revival that defines the Renaissance. Born at Figline, outside of Florence, he studied medicine and philosophy, and learned Greek in preparation for the priesthood. Under the patronage of banker-statesman Cosimo de'Medici, Ficino established the *Platonic Academy*, and made a complete translation of Plato into Latin (1463-69). Ordained in 1473, he became a canon of the Cathedral of Florence. In 1482 he published an original work, *Theologica Platonica*, based on his understanding of St. Thomas Aquinas, and Plato's sidereal cosmology. His commentary on Plato's *Symposium* introduced the idea of humanity's

special relationship with God through love to a wider audience, and as such, would play an influential role in later Renaissance thought.<sup>xxi</sup>

#### Giovanni Pico della Mirandola (1463 - 1494)

Pico was born near Ferrara, and later educated at the University of Bologna, but failed to complete his studies and to obtain a degree. He chose instead to travel Europe, visiting the most famous universities if his day, and astounding scholars with his erudition. Finally, he settled in Rome at the age of 23, and posted his famous 900 theses, covering all known areas of learning while challenging critics to public debates regarding his postulations. However, since some of his propositions dealt with qabalistic magic, the Pope deemed them heretical, and Pico was forbidden to carry out pubic debate on their worthiness. In 1489, he competed a mystical text on the creation of the universe, *Heptaplus*. Having amassed one of the greatest libraries in Europe, along with great wealth, Pico decided to give away his fortune and possessions, and to become an itinerant preacher. He died however, before he could dispense with his wealth. Pope Alexander VI absolved Pico of the charges of heresy the year prior to his death.

In his work, *Oration on the Dignity of Man*, Pico expresses the nature of archetypes, or Platonic ideals, and the doctrine of correspondences:

"...That the good magic works through 'sympatia,' through knowing the mutual rapports running through all nature, the secret charms through one thing can be drawn to another thing, so that as the peasant marries the vine to the elm, so the Magus marries earth to heaven, that is to say, the forces of the inferior thing to the gifts and properties of the supernal things." "xxiii"

#### *Giordano Bruno* (1548 -1600)

Bruno was born outside of Naples, at Nola. Named Filippo, he changed his name when he became a Dominican. Like others, he was trained in Aristotelian philosophy and Thomastic theology. He ran away from the monastery in 1575 to escape charges of heresy.

His travels subsequently took him to Geneva, Toulouse, Paris, and London. He stayed in London for two years (1583-1585) under the protection of the French ambassador. It was here that he met the English poet Sir Philip Sidney, and a time in which he was most productive, writing *Ash Wednesday Supper* (1584), *On the Infinite Universe and Worlds* (1584), and *On the Cause, Principle, and Unity* (1584). He also composed *Gli eroici furori*, a poetic dialogue expressed the form of Platonic love that unites humanity to God through wisdom. Bruno's principle philosophical theory was a blend of Neoplatonism and pantheism. The universe for Bruno was infinite, and God was the universal soul that gave rise and life to all things. All material reality is a manifestation of this one infinite being.

By 1585 Bruno had decided to return to Paris, eventually traveling to Marburg, Wittenberg, Prague, Helmstedt, and settling in Frankfurt for a time, to have his writing published. He was induced to return to Italy by Giovanni Moncenigo, a Venetian nobleman, who employed Bruno as his personal tutor. Moncenigo would also be the one who would denounce Bruno to the Inquisition. In 1592 he was arrested and tried for heresy, and imprisoned for eight years. Refusing to recant his writings against the charges of heresy, blasphemy, and immoral conduct, Bruno was burned at the stake on 17 February 1600. Near the end of the 19<sup>th</sup> century, a statue was erected on the site of his execution in Campo dei Fiori, as a martyr to the cause of free thought and religious liberty. Oddly, it was not his magical writings that got Bruno executed, but his anti-Trinitarian positions. xxiii

In 2000 CE, on the 500<sup>th</sup> anniversary of his execution, the Roman Catholic Church issued a general apology for Bruno's murder, and that of an untold number of others who were imprisoned, tortured, and murdered under the direction of the Inquisition. This apology was issued by Cardinal Joseph Ratzinger, Prefect of Congregation for the Doctrine of the Faith, successor to the Holy Office of the Inquisition (its name changed in 1908 and 1983). Cardinal Ratzinger was elected Pope in 2005 upon the death of John Paul II.

#### Tommaso Campanella (1568 - 1639)

Dominican monk While Campenellas was imprisoned for his role as the leader of a failed peasant revolt (1599) in southern Italy against the Spanish occupation he who wrote *Civitas Solis* (City of the Sun), a utopian novel putting forth the ideas of the perfect society. In City of the Sun Campanella set forth the vision of a city, divided into seven circles for each of the ancient planets, ruled by a sun-priest, and guided by astrological magic. In addition, while in prison, Campanells wrote and translated texts on magic, astrology, and philosophy. It was Campanella's writings that won his release, and in 1628 and traveled to Rome at the request of Pope Urban VIII, who was a student of astrology. Together, they undertook a magical ritual designed to prevent the malefic influences of a coming eclipse which Urban VIII believed would portend his death. Campanella stayed in Rome hoping that he could influence the Church to reform its ways along Hermetic ideals. He went to Paris in 1693 where he became associated with King Louis XIII, and Cardinal Richelieu. Richelieu had an interest in alchemy, and at one point even possessed Nicholas Flamel's personal writings on alchemy.

#### The Germans

Johannes Reuchlin (1455 - 1522)

Reuchlin was born in Germany in the town of Pforzheim, and later received a doctorate in philosophy from the University of Basel in 1477, and degree in law from Poitiers in 1481. He traveled to Rome as part of the diplomatic corps, before settling in Stuttgart. He learned Hebrew at the age of 47, in the historic year of 1492, the year when

Drawing Down the Life of Heaven: Magic in the Renaissance A Special Report from The Institute for Hermetic Studies

Jews were ordered to leave Spain under the rule of the new Catholic king and queen, Ferdinand and Isabelle. His knowledge of Hebrew allowed him to study qabala directly from the original texts, and within two years he had produced his principle work on the subject – *De Verbo Mirifico*. *De Verbo* became a sort of Bible on what would eventually be called 'Christian' qabala. In it, Reuchlin claimed to have reconstructed the 'true' name of Jesus in Hebrew by taking the tetragrammaton, or 'Four Lettered Name' of God in Hebrew – Yod-Heh-Vau-Heh – and inserting the letter Shin in the middle – YHShVH.

"The main subject of Reuchlin's first book on Kabbalah, *De Verbo Mirifico*, was to expose the miraculous powers of the hidden divine name, the Pentagrammaton, formed from the insertion of the letter *Sh*, in the middle of the Tetragrammaton; this name formed, according to Reuchlin and his source Pico della Mirandola, the secret name of Jesus. In the Jewish Kabbalah we can find formations of 'divine' names that cannot be detected in classical Jewish texts, which are as bizarre as the form YHSVH (sic)." xxiv

This miraculous name was quickly adopted to show that the true mission of Jesus was that of Savior, but also to show that within Qabala, there were many secrets that had been forgotten since the time of the first Christian churches. This attempt to 'Christianize' qabala, made it a politically safer topic for Reuchlin and others to study.

However, Reuchlin did eventually end up before the tribunal of the Inquisition. The position of Jews in Christian Europe was always a precarious one. Not accepting the Christian faith was bad enough. Being blamed as a people for the death of Christ the Son of God only made things worse. Thus, when Emperor Maxmilian I ordered all books in Hebrew burnt on August 15<sup>th</sup>, 1509, few might have really been surprised. However, authorities did ask Reuchlin, in what might have been an effort at entrapment for his Jewish leaning sympathies, if he felt it just to burn all Jewish books while leaving them only the Torah. Reuchlin answered 'no' and was ordered to appear before the Grand Inquisitor in Mainz to defend himself against charges of heresy. Fortunately for Reuchlin, he was a well liked man. Representatives from 53 towns in the province of Swabia spoke up on his behalf. To thank him for the great risk he took in their defense the rabbis of the town of Pforzheim supplied him with the documents he would later use in writing *De Arte Cabalistica*.

De Arte Cabalistica quickly became the 'bible' of Christian Cabala<sup>xxv</sup> after its publication in 1516. It was dedicated to Pope Leo X who had an interest in Pythagorianism. The basic style of *De Arte* is that of a dialogue between a Pythagorean and a Muslim that is mediated by a Jew who explains how kabbalah contains the oldest of divine wisdom. This wisdom states that the sacred letters and names of things, in Hebrew of course, are not just symbols, but that they carry the very spiritual essence of the thing they are related to. The same doctrine was held by the ancient Egyptians regarding

hieroglyphs and their sacred writings. To substantiate his claims, Reuchlin references the *Zohar* and the magical text, *Sefer Ratziel* (Book of Ratziel) said to have been written by the Archangel Ratziel. *Sefer Ratziel* describes the "Fifty Gates of Wisdom" of which even the great King and magus Solomon was only able to penetrate unto the 49<sup>th</sup>, with the final 'gate' being closed even to him.

#### Johannes Trithemius (1462 - 1516)

The life of Johannes von Heidenberg, aka, Johann Trithemius, is a mysterious one. Surprisingly, it was only after his death that any real knowledge of his occult activities came to light. As for his life, Trithemius had an unpleasant childhood, and was abused by his stepfather. To escape from this situation he was enrolled in the University of Treir, with the help of his maternal uncle, and established a fraternity called, *Sodalitas Celtica* or the 'Celtic Brotherhood'.

He entered monastic life after having arrived unexpectedly at a Benedictine monastery during a snow storm while traveling home to see his mother. He decided to become a monk and took vows on his twentieth birthday.

The monastery was in sad repair upon Trithemius' arrival, and a year after taking holy orders he was running the place. Under his direction buildings were repaired, a library of 2,000 volumes was established. The fame of his collection quickly attracted attention from both religious and secular authorities. Johann Reuchlin was among the many visitors to Sponheim and its famous library and abbot.

Trithemius also attracted the attention of Maxmilian I when in 1505 he was summoned to appear before him and answer questions concerning his occult interests. It appears that Trithemius has written his friend Arnold Bostins several years earlier, 1498, and described to him his new book *Stenographia*. In the letter he told Bostins that Stenographia would contain many little known and never before revealed secrets. Unfortunately for Trithemius the letter was intercepted and talk of his occult interests began to flourish. It is said that Trithemius summoned the shade of Maxmilian's deceased wife, Mary of Burgundy, to appear in a darkened room during his interrogation.

His other writings include, *De Septem Secuneis*, or "The Seven Secondary Powers" which described the seven angelic intelligence's that influence the earth from the seven ancient planets. Each angel takes its turn ruling the world from the beginning of creation until the end of the world in 2235. Each cycle is 354 years and 4 months in duration. In *Stenographia* (1676), a work which the English occultist Dr. John Dee had in his possession, Trithemius describes in coded form the alphabets and techniques he claims will make the 'angels' obey us.

*Agrippa - Prince of the Magicians* (1486 - 1535)

Henricus Cornelius Agrippa von Nettesheim<sup>xxvi</sup> was born on 14 September 1486 in Cologne. His family was lesser nobility engaged in serving the royal house of Austria. This was a position the von Nettesheims had done for generations, and to which Agrippa himself aspired from as early as the age of seven. It was Agrippa shortened his name, referring to himself as Cornelius Agrippa. Agrippa's intellect was astounding, and as a boy, for a period of time, refused to speak anything but Latin.

His disposition towards magic showed itself at an early age, and he was fortunate to live near the home and burial place of the great Medieval magician, and philosophy teacher, Albertus Magnus (1193/1206 - 1280). XXVIII One of Agrippa's first primers on magic was Albertus' *Speculum*. Agrippa attended the University of Cologne, and received his licentiate less than three years later. He claimed to have possessed advanced degrees in both civil and canon law, and medicine, but information about this is unclear. He later served the Emperor as he desired, first as secretary and then in the field, as soldier, and possibly spy. At the age of 20, Agrippa arrived in Paris to study at the University, and quickly gathered around him a circle for the study of the occult arts.

His early life was filled with intrigue and mystery. He married three times, his first wife being divorced on the grounds of infidelity, as is often the case, Agrippa being the last to know. His second wife bore him three children, one of which was left in the care of its godfather so that Agrippa could find better employment in the town of Freiburg.

He was frequently attacked for his philosophic, religious, and scientific theories, being considerably more progressive than the ones in circulation in his day. As a result, he moved often in search of steady employment and security for his wife and children.

In the end, he had but one sponsor who had not abandoned him during his troubled life. The Archbishop of Cologne, Popplesdoft, defended Agrippa against the city's Inquisitor, and under his seal and protection allowed Agrippa's seminal work, *Three Books of Occult Philosophy* to be published in 1532 in Bonn.

As his life wound to a close, Agrippa began to wonder about the wisdom of his early decisions, principally, his chasing princes and potentates for patronage and a pension. He was denigrated as much in death as he was in life, however, in truth he was a noble character, if nothing else.

Paracelsus (1493 - 1541)

A contemporary of Agrippa, Paracelsus was the pseudonym of Philippus Aureolus Theophrastus Bombastus von Hohenheim, a Swiss-German, and father of contemporary Western alchemy. He famous in medical circles for advocating the belief that illness is caused by external agents and could be remedied by medicinal substances. He was born

Drawing Down the Life of Heaven: Magic in the Renaissance
A Special Report from The Institute for Hermetic Studies

in Einsiedeln, and held degrees in medicine (possibly from Vienna), and traveled extensively in search of alchemical knowledge. He strongly opposed the entrenched medical positions of his day, based on the writings of the Greek physician Galen, that disease could be cured by bloodletting and purging. Paracelsus wrote extensively on plant and mineral applications for health and healing, and based his approach on the premise that 'like cures like'. This was later made into the core hypothesis of modern homeopathy. Magic also played a strong role in his medical theory and practice.

His fame came while practicing medicine in Basel, Switzerland, when he cured Johannes Froben, a famous printer and resident of the city. In 1526 he was the city's official physician, and a professor at the university. He was freed from daily cares, and could see as many or few patients as he wished, while lecturing two hours a day at the university. It was here however, that Paracelsus' fame and fortune began to wane.

Forever a dissenter, he lectured in German, his native tongue, instead of Latin. Attacks were made against him, and he quickly made rebuttals. The attacks increased, as did the tone of his refuting. Less than one year from being appointed to the post in Basel, he escaped from the city under the cover of darkness as authorities sought his arrest. His crime - going against the entrenched medical and academic conventions of the day.

As with others before him, even the promise of material and moral support from those in power were nothing but chimera, adding to his list of burdens and disappointments.

The last three years of his life are shrouded in mystery. He traveled, wrote, and eventually settled in Salzburg, where on the night of 24 September 1541, he received Holy Communion and died. So legendary were his healing powers, that like Christian Saints, or Jewish *tzaddik* (Righteous Holy Man) his tomb became a place of pilgrimage when great disease and plagues ravaged Europe.

There are only a few of Paracelsus' original writings in existence. Most of what he said was published after his death, and there are variations between texts as Paracelsus always dictated his writings. Further complicating matters is that some of them were translated into Latin as he spoke to his scribe and others were written from memory. Thus, each of Paracelsus' texts has its own linguistic flavor reflecting not only his knowledge of the topic, but also his emotional mood and intensity in a manner that his not easily found in modern writing. According to his pupil Oporinus, Paracelsus dictated so quickly and intensely that, "you'd think it was the devil speaking in him."xxviii

Alchemy was not limited to Paracelsus however, and the 'Royal Art' as it was often called was considered to be the summit of occult knowledge and practice. It is safe to assume that all of the Renaissance magi were familiar with alchemy, but that its actual practice was more limited. Cost was one factor, as was the time involved. Assistants were

often needed, and the pressure from sponsors to create either gold or products that could be produced for commercial trade created difficult conditions under which to work. More than one aspiring alchemist, or persons claiming to be, died in a royal prison for failing to meet their production deadline. Connected to alchemy, and many of the magi of the period, was the formation of secret and semi-secret societies, of which the most famous is the Rosicrucians. No other society, real or imagined, has created such a stir in the collective consciousness of Western civilization. The Rosicrucians were said to possess the wisdom of the Arabs, Egyptians, the Orient, and to be masters of qabala, alchemy, astrology, and other arcane arts. According to legend, all of their wisdom was stored in a symbolic vault or tomb, wherein laid the body of their first Grand Master, Christian Rosenkreutz. It became fashionable in the later 19<sup>th</sup> and early 20<sup>th</sup> Centuries for modern esoteric organizations to claim a connection dating back to original Rosicrucian movement of the early 17<sup>th</sup> Century. XXIX

#### *Jakob Boehme* (1575 - 1624)

Born in Altseidenberg, Silesia, Boehme became famous for his writings on the relationship between humanity and God, and became known as the "Teutonic Theosopher." He received an elementary school education, and was devoted reader of Paracelsus and the Bible. He apprenticed as a shoemaker in his youth, and later lived and worked in Goerlitz, Saxony.

Boehme had visions as a child, and they continued into his adult life. Circa 1612 he wrote *Die Morgenrote in Aufgang* (The Morning Redness Arising) which outlined his visions and the attributes of Divinity. The manuscript was published under the title *Aurore* over twenty years later, in 1634, and was quickly condemned as heretical by Lutheran and civil authorities. He sought sanctuary in Dresden, until he was later cleared of charges, and returned to Goerlitz. His best known works are *Von den drie Prinizipien des Gottlichen Wesen* (Of the Three Principles of the Nature of God, 1619) and *Der Weg zu Christo* (The Way to Christ, 1624). He gained notoriety in Germany, Holland, and England, despite the often difficult style of his writing. English followers of Boehme called themselves 'Behmenists,' with the majority of them later absorbed into the Quaker movement.

His most basic tenant was that everything in creation can only be known through its opposite. Evil make good possible, and that God contains all elements, even conflicting ones, within itself. He combined medieval German mysticism with the *Natural Philosophy* of Paracelsus calling it *Theosophy*, or "Knowledge of God."

## The English

*John Dee* (1527 - 1608) and Edward Kelley (1555 - 1597)

Of all the Renaissance Magi, the most famous would have to be the pair of angelic communicators John Dee and Edward Kelly. At some times comic, and other times

Drawing Down the Life of Heaven: Magic in the Renaissance A Special Report from The Institute for Hermetic Studies

tragic, this pair of celestial skryers are known to more modern practitioners of magic than all of their contemporaries combined. While that may say more about modern occultists than it does about the work of Dee and Kelly, fact remains that Dee and Kelly have come to be the modern archetype of the Renaissance Magus.

In their work on the Western tradition, John and Caitlin Matthews compare the magician to his ancient predecessor, the tribal shaman. In this context, the authors state:

"If Merlin is an inner resonator who generated the literature which gathered about his name, then Dr. John Dee must be considered almost his outer manifestation in the real world. He is probably the single most influential aspect of the magician ever to have lived and a worthy successor to the Arthurian mage. Though his abilities have often been called into question, his influence has continued to be felt right up to the present time."xxx

Born in 1527 Dee rose to prominence in life quickly. His keen mind and brilliant intellect brought him fame while still a student, then solidifying his life-long reputation as a sorcerer, for building a mechanical beetle for a production of Arostiphanes' *Peace*. At 23 he was lecturing in Paris on mathematics and a year later was awarded a pension by Henry VIII for skill in astronomy. When Mary Tudor ascended the throne in 1553 he was received at court, and invited to draw up her horoscope. Dee's love of learning prompted him to suggest the founding of a national library, and personally donated 4,000 books to its origination thus establishing what would become the British Museum.

When Elizabeth I succeeded Mary six years later, she asked Dee to chose her coronation date, which became January 14, as Dee saw it as astrologically auspicious. In 1564 Dee published *The Hieroglyphic Monad*, said to have been written in two weeks, and dedicated it to Emperor Maximilian II, King of Bohemia and Hungary. In addition to his occult studies, Dee was also sought out for his practical and mundane knowledge in such diverse topics of astronomy, navigation, geography, perspective, optics, and mathematics. Dee was also believed to have been a spy for Elizabeth, as well as possibly the tutor to a young Francis Bacon (1561-1626), and the prototype for Prospero in Shakespeare's *The Tempest*. \*\*xxii\*\*

Across his life, Dee was patronized by some of the most influential monarchs of his day – Count Albert Lasky of Poland, King Stephen of Poland, Count Rosenberg of Trebona, even Sir Walter Raleigh sought his services.

Dee's life however moves on an almost fatal course after his meeting with Edward Kelley in 1581.

Edward Kelly, or Talbot as he is also known, came into Dee's employ and became the source for the majority of the visions that comprise the core of Enochian magic. While it is not clear if Kelly or Talbot are the same, or separate people, this is irrelevant as the key portions of Dee's diaries are written during his association with 'Kelly.' The major problem that we face with Kelly, is not only his true identity, but also that we only have Dee's perspective of him. Many rumors are associated with Kelly – everything from forgery to necromancy. He is painted as a scoundrel preying on Dee's credulity. Despite their troubled relationship, they stayed together for seven years and experienced many adventures, and have survived as a symbiotic pair – as a sort of esoteric Siamese Twins, or maybe Laurel and Hardy.

Systemically, the methods employed by the two were similar to what was typical in Renaissance magic except for three things: Dee did not celebrate Holy Mass as part of the ritual, there is no ceremonial circle, and no license to depart. This is highly unusual given the terrific fear of spirit obsession in the process of evocation and most ceremonial operations. For years however, the two experimented, recorded, and rewrote the details of their sessions. Promises of long life, riches, and fame poured forth from the 'angels' they communicated with. Kelly threatened to leave Dee on several occasions – but always stayed.

Yet in the end, Dee's life was in shambles. His house was partially destroyed along with the precious library he has worked so hard to build by a peasant mob after they heard of his magical practices. Despite this, Dee continued to practice magic until the end of his life, and was even willing to stand trial for witchcraft, certain that even the courts of James the First would see that his quest was an honest, Christian and spiritual one. After splitting with Dee, Kelley boasted of possessing the *Philosophic Stone*, and was imprisoned for life for murdering a man in a rage. He died after falling to his death while trying to escape from a tower.

At lest two plays have been written about Dee. One by Christopher Marlowe, Doctor Faustus, which put an end to Dee's influence at Court, as it associated him and others doing similar practices with devil worship; and Shakespeare's *The Tempest*, where he is portrayed as the outcast and betrayed magus Prospero. xxxii

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Robert Fludd (1574 - 1637)
               "Nature, infinite and glorious."
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Robert Fludd, or Robert de Fluctibus as he preferred to be called, was a physician and member of the Royal College of London, leaving us a remarkable work on medical theory. Fludd believed that the root cause of all diseases could be found in original sin. He believed that disease was caused by demons and healed, or at least combated, by angelic forces. Thus prayer was seen as effective as medicine in brining health to patients.

Fludd was the son of a Kentish squire and traveled on the continent in his youth, returning to study medicine at Oxford and graduating in 1605. Fludd probably met Michael Maier during his visit to England sometime after 1612. It is from this possible meeting that Fludd came into contact with the Rosicrucian stream of hermeticism that was beginning to flourish abroad, especially in Central Europe. While the connection of Fludd to Rosicrucianism via Maier is clearly circumstantial, what is not, is Fludd's publication of a defense of Rosicrucianism and the "Rosy Cross Brotherhood" in 1616 – *Apologia Compendiaria Fraternitatem de Rosea Cruce*, or "A Compendium Apology for the Fraternity of the Rosy Cross" by its shortened name.

Fludd published this, and all of his important works, abroad with publisher who had exhibited occult interests. Fludd also may have been a Freemason, and responsible for introducing Rosicrucianism into the early formation of Freemasonry. The first written suggestion linking these two forms of hermetic initiation occurs one year after Fludd's death in the Henry Adamson's *Muses Threnodie*:xxxiii

For what de do presage is not in gross, For we be brethren of the Rosie Cross: We have the Mason's word and the second sight, Things for to come we can fortell aright. xxxiv

## The Soul of the Renaissance Mage

"In him God and nature meet" -Sartorius von Waltershausen

It is difficult for us to understand the nature of the Renaissance mind, let alone that of its magi. Their relationship to the world, Creator, and creation, in particular though the medium of imagination, art, and symbols, which they called magic, is completely misunderstood by modern terms. "We," as one modern 'Renaissance style' magician has said, "must learn again with great pain, what every child then knew and took for granted." Hans Kayser points this out in the preface to his 1921 anthology on Paracelsus when he states that the world in which Paracelsus lived is "quite alien to our time, and only rarely comes into contact with it."

While it is difficult to give a stereotypical profile of what the average Renaissance magician was like, the above examples held many character traits in common. All were independent thinkers who looked within, as well as to the world for experience and knowledge. They sought to understand nature, and didn't separate Divinity from creation or its inhabitants as did their Medieval predecessors, or their contemporary theologians. God was everywhere and in everything, and as such, Divine power was literally in the hands and hearts of the magus who chose to use it. Plants, stones, the stars, all were a part of this Divine power and creative expression, and could be called upon by the magician to assist him in his redemptive work. A work aimed at ultimately healing the soul - the rift

Drawing Down the Life of Heaven: Magic in the Renaissance A Special Report from The Institute for Hermetic Studies

of 'the Fall' in Biblical terms - and put the magician in a precarious situation where in he mediated between heaven and earth. A power desired by king's and pope's, but also one that they could not control so easily, except by sword and flame.

The greatest tool of the magician was, and still is, his creative imagination. The ability to create in the mind's eye images of reality not yet experienced, or of an ephemeral, transcendental nature. Through the use of such images, the magician could enter into the etherial realms like Ezikial in his Chariot, or control the destiny of nations, and command the very elements of creation itself. Though judicious use of imagination, will, and confidence in this inner power, the magus believed that anything was possible.

As he ascended in power and knowledge through the celestial spheres, the magus would enter into communion with beings of a highly specialized and sacred nature. Through them, and the words they would convey to him, he could command the heavenly legions, as well as spirits in the deepest bowels of the earth. The Sacred Word, or Name, the first vibration of creation, was his tool to use, and in doing so, the magus identified himself with God. But power was not everything, often merely a byproduct of the mage's accomplishments. The true revelation came in realizing one's relationship to the godhead, and in having direct communication, free of interlopers and priests, with the Creator. This was done through love - a love so pure, etherial, and abstract, that it was the veritable incarnation of the Platonic ideal of pure love. In this love, Creator and creation were one, and expressed and experienced each other directly. This divine union, reminiscent of Gnostic, Hermetic, and even Buddhist doctrines is best expressed by Johann Scheffler (1624-1677) under the pen name Angelus Silesius:

"I know that without me God can no moment live; Were I to die, then He No longer survive.

I am as great as God, And he is small like me; He cannot be above Nor I below Him be.

In me God is fire And I in Him its glow; In common is our life, Apart we cannot grow.

He is God and man to me, To Him I am both indeed; His thirst I satisfy,

Drawing Down the Life of Heaven: Magic in the Renaissance
A Special Report from The Institute for Hermetic Studies

He helps me in my need.

God is such as He is, I am what I must be; If you know one, in truth You know both him and me.

I am the vine, which He Doth plant and cherish most; The fruit which grows from me. Is God the Holy Ghost."

Theosophy via theurgy becomes the predominant focus of the Renaissance magus. This theurgy was different from its Medieval predecessor in that it stressed the individuals role in repairing the rift between humanity, creation, and the Creator. Ritual and invocations were no longer meant to summon evil spirits, but instead to assist in human redemption. Magic became a kind of social sacred ceremony, a Mass in which all benefited, but in which the magician was the sole participant. The tools of the magician combined with the love and compassion of the mystic, creating a synthesis greater than either could accomplish alone. \*\*xxxvi\*\*

It was because of this ability to successfully combine two seemingly opposing esoteric views, in a climate that was at best lukewarm to the idea of their existence, that many of the magi, such as Paracelsus, Agrippa, or Bruno were sought out by both Catholic and Protestant alike to heal the many rifts in Christianity.

This love is born out in the interesting fact, that despite the richness of their works, those who sponsored them (on occasion), and the never ending stream of rich and poor seeking help, most of the prominent Renaissance magi died in poverty.

It is interesting, but also understandable, to note that the majority of the great writer/practitioners of magic and alchemy in this period were either Church trained or active Churchmen. The Roman Catholic Church in particular offered the easiest access to many of the 'forbidden books' in their monasteries and libraries, as well as the needed education and leisure time to read them. Some have made much of their apparent orthodox Christian calling or activity. However, since the Jews had been forcibly removed from Spain the same year the last Arab stronghold in Europe fell (1492), and those remaining forced to convert or hide, Europe was essentially officially a 'Christian' continent, albeit a heavily divided one.

The taking or even requesting of sacraments was in itself not enough to make 'good Christians' out of them either, for many sought not to remove Christ, but to reinvigorate the Church with pre-Christian, classical wisdom and learning. The appreciation

of nature, and observation of her truths is what drove them. The teachings of the Church, the sacraments, and rituals, these were merely the outer cloak that gave meaning and form to the magi's inner truths. God spoke to them through Nature, but the Church gave the language of the day to express it. Since any title other than Christian would have brought a death sentence, it is an unanswerable question what they would have called themselves given the freedom to do so openly. Since 'natural philosophy' is what united them some chose to be called by the humble title, Philosophers of Nature.

"As such the magician operates in a manner wholly different from that of his precursor: where the one had a direct line to the god or gods of his tribe, the other (ie. Renaissance magus) works with different techniques, different contacts, yet is always seeking to break through into the inner realm itself, to speak directly to God, as his ancestors (ie. tribal shaman) had once been able to do. Thus, his magic is a practical extension of a philosophical/mystical underpinning, and without taking into account his dream if unity, however partial or superficial, with deity, is to mistake his whole purpose.

#### And:

"Magic and ritual are microcosmic expressions of the macrocosm: man's tiny torch of desire uplifted to the fire of the stars. We plug into the universe though the enactment of ritual – beginning with...the propitiation of the elements and a desire to enter the womb of the world-mother. The Hermetic approach, as adopted by the magician, is more intellectually motivated, celestial rather than chthonic. The astrological calculations of 'star-led wizards' of Milton's *Ode on the Morning of Christ's Nativity* are a far cry from the instinctive actions of the tribal shaman – yet each in his way is motivated by the same needs and desires, only their methods have changed with the movement from tribal to individual consciousness."

#### Protestants and Peasants

Not all magi were Catholic, or marginally Catholic however. Some, such as Jakob Boehme were Lutheran. Others were a mix of early Christian beliefs along with the emerging esoteric currents, forming groups that at best can be called the "Left Wing of the Reformation". These liberal (by Renaissance standards), mystical and highly devote groups, such as the Quakers, Mennonites, and related splinters, were often persecuted by both the Catholic Church and the emerging mainstream Protestant sects - Lutheranism and Calvinism in particular.

They defied identification with either fraction, as they often partook of elements of both. While being Biblically oriented, along with believing that every person could

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read the Gospels for themselves and in their native tongue, they often preserved the mystical devotions common among Catholic cults. This personal reading of the scripture and having a direct relationship to God was only tolerated for not being a full blown gnostic heresy by both camps, because it stressed communal orientation, and interpretation of any interior experiences along orthodox lines. So, just like Saint Therese or Saint John, they were allowed to have personal conversations with God as long as they used the approved theological language to express them.

Many of these groups who started out as radical mystical elements of the Reformation eventually emigrated to the New World to establish their communal visions of paradise, or to await the Second Coming. Most of them have since lost their original mystical flavor and zeal and are now almost indistinguishable from the more conservative and traditional Protestant sects that have dominated the European and North American religious landscape for three hundred years.

Eventually, members of even these groups, who sought to continue the belief in spiritual freedom and the ability and right of each individual to have a direct and personal relationship with God formed the core of what would become the web of secret and semi-secret societies and esoteric initiatic orders that would characterize the underground stream of European, and to some degree American, occultism to the present day.

## Protestant Views Towards Magic

Martin Luther was an early advocate of alchemy, suggesting that it could reveal and demonstrate the mystery of God's creation. The Quakers, by far the most extreme of the Protestant sects in their attempt to disassociate from the Catholic Church, believed in the doctrine of the "Inner Light", or voice of God in each person. Mennonites, a splinter group of the Amish, can both be groups under the heading of German Pietist, for their extreme devotion, practiced 'Christianized' magic for healing crops, animals, and human illnesses. They adopted the qabalistic doctrine of 'the Name' and often used it in conjunction with the Psalms.

Just as there is no single, monolithic 'Protestant Church' there is no single Protestant view of magic. However, there are some *general views* that are held in common:

- The Catholic Mass was seen as a quasi-magical entity and the Eucharist viewed as a talisman of "Grace" even developing into a 'Cult of the Eucharist' in the Middle Ages. As a result, the mass is simplified somewhat, done in the colloquial tongue, and the doctrine of transubstantiation is argued.
- Worship of the Virgin Mary develops into the 'Cult of the Virgin' and is viewed as superceding salvation through Christ, and creating a 'fourth' person in the Holy Trinity, and as such, dismissed with by Protestant groups.

Drawing Down the Life of Heaven: Magic in the Renaissance A Special Report from The Institute for Hermetic Studies

- Relics are regarded as quasi-magical 'talismans of saints' and are viewed as a unnecessary survival of pre-Christian beliefs.
- Angelic communication is simply ignored since each person is their own priest and can communicate directly with their Creator.
- Intercessory prayer as a possibility, but only though Divine Grace and not human actions or 'will'.
- The *Spiritual Exercises* of Saint Ignatious Loyola (Jesuits) are seen as operative magic by many occultists, and as a method, that using visualization, is completely dismissed by the Protestant sects.

## Occult Sciences and Modern Therapies

"Nature performs in a natural way the things that the magician achieves by his art." Pico della Mirandola, Conclusiones philosophicae, cabbalisticae et theologicae (1486)

The above quote could be said about many human endeavors - chemistry, agriculture, medicine, engineering, even psychotherapy. Just as it has been pointed out that Ficino was in many ways the forerunner of modern psychotherapy – or in it's literal sense – 'healing (therapy)of the soul (psyche)', so do many of the practices of the Renaissance magi and their predecessors survive in the modern age. The form may be new, even the interpretation of how, why, or even if they work, but the essence still remains unchanged. Whereas an alchemist would be at a loss in a modern laboratory, and a stone mason in awe of modern earth moving equipment, Ficino and others like him would be quite at home in some respects in many aspects of the modern human potential and New Age Movements.

**Alchemy -** Homeopathy, Flower Essences, Crystal Essences, Indian and Chinese medicine

**Magic -** Creative Visualization, Hypnotherapy, Guided Visualization (Pathworking) Meditation

**Chanting -** Toning (also: Maier's *Atalanta Fugien-* art, music, psychodrama combined)

**Symbols -** Dreams, Color Therapy (Chromotherapy), Music therapy, Art therapy

**Healing -** prayer, contact healing, acupuncture, breath therapies

Collective Ritual - 'group encounters' i.e. task oriented outings, or 'collective effort'

**Legends and Morality plays** - modern story telling, archetypes

**Holy Guardian Angel/Inner Master/Voice of God** - inner dialogue techniques, entering into the silence, selected meditations, and *directed* dreaming

Exteriorization - lucid dreaming and near death experiences (i.e. astral projection)

The Golden Chain of Homer and al-Kindi's Rays - quantum physics and relativity

**Incense -** perfume and aromatherapy

Sex Magic/Tantra - modern sex therapies and education

**Spirit Communication** - channeling (spiritualism), and some modern grief therapies such as the use of black mirrors by Raymond Moody, MD.

"Spiritus Loci" or Sacred Geometry - Chinese Feng Shui

Everything from interior design, 'power ties,' good luck pieces, and most advertising methods, find their roots in an occult theory or practice. While some have been legitimized though scientific testing, and sanitized for mainstream acceptance, occultism and its related esoteric philosophies will not perish, and continue to thrive, even if as before, in disguised forms. Some specific schools based in part on Renaissance methodologies include: Carl Jung, Roberto Assangioli, James Maslow, and Mathew Fox.

#### Some Survivors

"Natural magic or physical magic, is nothing other than the deepest knowledge of the secrets of nature." DelRio, Disquisitiones Magicae (1606)

While magic has gone through several revivals since its highwater mark in the Renaissance, there continue to be individuals and movements that practice, or attempt to practice, magic as it was in the Renaissance.

It is interesting to note however, that the most accessible of these school fall under the domain of 'angelic magic' and seek communication with invisible beings and worlds. The school of thought and practice that has received the most attention in this domain is Enochian magic of Dee and Kelley. While this 'system' was practiced in a highly modified form by the initiates of the Second Order (*Rubae et Aurea Rose Crucis*) of the Hermetic Order of the Golden Dawn, it is to the 20<sup>th</sup> century's 'bad boy' of modern occultism – Aleister Crowley- that most of the credit belongs.

As a student and later rival of the Golden Dawn's founders and chief magus, McGregor Mathers, Crowley took Mather's teachings on Enochian and continued with his own research. Most of this he later published in "The Vision and the Voice" where he details his ascent through the various 'aethers' of the Enochian world. Like Mathers and others in the early Golden Dawn circle, Crowley was also interested in the operations of Abramelin, designed to give the practitioner the equivalent of a qabalistic initiation into Tiphareth on the Tree of Life, where they would have "Knowledge and Conversation" with their personal "Holy Guardian Angel." While it is widely debated whether this "Guardian Angel" is a separate entity from the magician or simply an external personification and projection of their "higher self" the operation remains one that is quite popular – despite its six month long duration. One modern student has even published a complete record of his ordeal as he undertook this operation following its technical and material requirements.

Enochian is a very complex system, if it can even be called that, in which there are several aspects. To date most of the attention has focused on the *Angelic Tablets* and the *Aethers*. A great deal of research remains to be done on the *Heptarcic* aspects of this work. Unfortunately, the material handed down to us is more of a notebook than a working text, and extensive experience in ceremonial magic with an emphasis on evocation seems to be a precursor to attempting any of the operations. \*xxxviii\*

Another highly regarded, and little known aspect of theurgic operations also included the works of Martines Pasqually.

Pasqually was born in Grenoble in early 18<sup>th</sup> century to Portuguese parents of conversio origin. Because of his Jewish background, and forced conversion to Roman Catholicism, Pasqually was able to blend his unique understanding of qabala with the piety and appearances of Christianity. As a final capstone on his creation, Pasqually blended these two streams with the desired legitimacy of a chivalric order via a Freemasonic charter from the Stewarts.

By 1750 Pasqually was traveling around France promoting his "Order of the Knight Masons, the Elect Priests of the Universe." The Elus Cohen, or Elect Priests for short, practiced a form of magic based on earlier medieval and renaissance practices, including Agrippa, and was based on the idea of 'Reintegration'.

The entire cosmology of the Elus Cohen was built around an esoteric interpretation of *Genesis*, in which humanity must recover its original spiritual state that were lost through 'the Fall.' Since this task is so arduous humanity must rely on the help of invisible beings or angels. Through this, the initiate goes from being a poor fallen creature devoid of its spiritual powers, to a 'creature of God' complete with the powers, but now also the wisdom of God, acquired through the soul's journey in the material and spiritual planes.

In many ways Pasqually's system was, and still is, unique. It crossed over between the magical operations of an earlier age and the evolving systems of lodge initiation of which Freemasory was at the forefront. The initiations of the Elus Cohen consisted of eight degrees, the first three of which were the regular, or 'blue lodge' initiations of Freemasonry. Starting with the fourth degree or that of "Master Elus Cohen" the initiate became part of the initiatic chain of Pasqually. Thus, like many systems of the day, the Elus Cohen was seen as a system of higher freemasonry.

The three regular operations of the Elus Cohen consisted of invocations done twice a day, monthly three day operations during the New Moon, and twice yearly equinox ceremonies. Additional operations are also done to attain contact with one's "Guardian Angel" as well as manipulating the forces of the zodiac through the 72 seals and names of the *Schemhamphoresch*.

The work of Pasqually attracted the attention of two individuals - Louis Claude de St. Martin and Jean-Baptiste Willermoz - who would eventually become his successors after his death in Port-au-Prince, Haiti in 1772. Saint Martin would rise to fame in France and Europe through his publications as the "Unknown Philosopher" and while not rejecting the works of his youth, he would instead advocate the 'Way of the Heart' or mysticism instead of the rituals of theurgy. Willermoz continued the methods of Pasqually though the Masonic temple group known as the *Rite of Strict Observance*. This separation of the two disciples of Pasqually would continue until their eventual reunification under the banner of "Martinism" in France during the occult revival of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Several Elus Cohen lodges are still active in Europe and the United States. Their teachings are even delivered through traditional methods of lodge instruction.

Independent practitioners of Renaissance magic also exist, although finding them can be difficult. In his work, *Angelic Magic*, Geoffrey James<sup>xxxix</sup> gives an account of a modern experiment in evocation which he witnessed in Southern California. Enochian magic is widely practiced by a variety of individuals and organizations, and has even become a minor publishing industry. Those seeking to experience magic as it was practiced 250 or even 500 years ago are better off finding a lodge or chapter of an existing order and through association discovering where the modern magi are (or in some instances where they are not).<sup>x1</sup>

## Jean Dubuis and The Philosophers of Nature

In the modern occult scene maybe the closest person there is to a true 'Renaissance Magi' is the French esotericist Jean Dubuis.xli Dubuis is the founder and former president of the now defunct French alchemical society *The Philosophers of Nature*. As an esoteric society, both LPN and its American counter-part were truly unique in their approach to alchemy, qabala, and esotericism in general. After a life-time in the French esoteric milieu, Dubuis had gone through many esoteric traditions and raised to positions of leadership in them – the *Rosicrucian Order*, AMORC; several schools of *Martinism*, the Elus Cohen, and others. He was accomplished in Enochian magic as well as in Cohen theurgy, and practical laboratory alchemy. Yet his experiences in esoteric 'traditions' were not always positive. For despite a lifetime of dedication to them, he renounced his initiations and decided to throw open the still tightly held shut doors of initiation by presenting a series of lessons on qabala, as well as plant and mineral alchemy. No initiations were offered, no vows of secrecy required, and no hidden masters from the Orient - simply practical information on hard to find topics and how to use it on one's own.

Yet, as Dubuis proceeded, he continually sought ways of making interior initiation more accessible to students. From this desire came a series of lectures on what Dubuis called 'natural alchemy'. Using planetary hours, solar influences, and native metals, the

Drawing Down the Life of Heaven: Magic in the Renaissance A Special Report from The Institute for Hermetic Studies

method described is pure 'natural magic' in a very modern form. And while designed to allow the practitioner to have communion with their higher self and not for curing their neighbors cow or finding gold, this system known as *Portae Lucis* (Gate of Light) is reported to be amazingly effective. His earlier work on basic esotericism is filled with references to Agrippa and the "Seven Double Laws" of Trithemius. Its techniques resembling the earlier Renaissance magic of Ficino or Bruno than anything else available.

## Thomas Moore and Ficino: The Planets Within

Thomas Moore, a psychotherapist, writer, and founder of the *Institute for Imagination*, resurrected the ideas of Ficino in his work, *The Planets Within – The Astrological Psychology of Marsilio Ficino*. In *Planets Within*, Moore describes the underlying principles and practices of Ficinian therapy and how it can be interpreted as psychotherapy and not 'magic.' Like Ficino, Moore sets for himself the task of presenting nearly dead subject matter to contemporary society as a living, vital, and valuable tradition.

## America: Land of the Free and Home of the Magus

While it is common to point to the Freemasonic connections of the Founding Fathers, and the practice of alchemy, astrology, and ritual magic at such places as Ephrata and among the Wissahickon Hermits, xliv magical practices were far more widespread than historians have often acknowledged. Renaissance magic can also be found in the practices of the Pennsylvania Germans, or Dutch, as well as in the foundational teachings of the *Church of Jesus Christ of Latter Day Saints*, better known as the Mormons. These odd throw-backs to an earlier age are both deeply embedded in what is essentially described as a magical world view. Known for their near universal belief in magic and witchcraft while still adhering to their fundamentally Christian belies, the Pennsylvania Germans commonly practiced a variety of magical techniques called pow-wow.xlv Be it for healing farm animals, casting spell for burns and warts, or to be as the as gods and goddesses producing spiritual children as the early Mormons were taught by the church's founder Joseph Smith., Renaissance magic survived and even flourished in early American history – and in some quarters, still does today.xlvi

## Conclusion

While the world of the Renaissance is forever gone, swept away by the currents of history, its influence is still felt, and in fact, one could make the argument is returning with great force. The idea of self-perfection be it seen through the eyes of the magus, or through the inspirational shouts of a modern motivational speaker both have the same goal in mind – self-mastery. While it would be easy to condemn the New Age Movement to the trash bin of social science history, in reality it is a meaningful, albeit infantile ideal,

that is much in harmony with its elder, and more sophisticated predecessors. Until with the Cosmos, natural healing remedies, the power of prayer, crystals, talismans, and walking with the ancient invisible forces of creation are all part of the Hermetic framework. In deed, even if we were dismiss these similarities as superficial, for in many instances they are, the single most unifying idea that unites the ancient magic of Trebon and Vinchenza is the overwhelming belief in the omniscient and omnipotent power of the human imagination.

Through imagination all things are possible. For the modern holistic movement, it might be to cure cancer or heal the earth. For the Renaissance magus it was the tool that allowed him to become a god.

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## Suggested Reading Magic and Occult Philosophy in the Renaissance

*The Pagan Dream of the Renaissance* by Joscelyn Godwin. Phanes Press. Grand Rapids, Michigan. 2001.

*Three Books of Occult Philosophy* by Henry Cornelius Agrippa, ed. Donald Tyson. Llewellyn Publications. St. Paul, MN. 1993.

*Eros and Magic in the Renaissance* by Ioan P. Culianu. University of Chicago Press. Chicago. 1987.

*Meditations on the Soul – Selected Letters of Marsilio Ficino* translated by members of the Language Department of the School of Economic Science, London. Inner Traditions, Rochester, VT. 1996.

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Three Books on Life by Marsilio Ficino, trans. Carol Kaske and John Clark

*Renaissance Thought and It's Sources* by Paul Oskar Kristeller. Columbia University Press. New York. 1979.

The Acentric Labyrinth – Giordano Bruno's Prelude to Contemporary Cosmology by Ramon G. Mendoza, PhD. Element Books. Rockport, Mass. 1995.

*The Planets Within – The Astrological Psychology of Marsilio Ficino* by Thomas Moore. Lindisfarne Press. Hudson, New York. 1990.

Drawing Down the Life of Heaven: Magic in the Renaissance
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*Theosophia – Hidden Dimensions of Christianity* by Arthur Versluis. Lindisfarne Press, Hudson, New York. 1994.

*Wisdom's Children – A Christian Esoteric Tradition* by Arthur Versluis. SUNY Press. Albany, New York. 1999.

The Art of Memory by Francis Yates. University of Chicago Press. Chicago, 1966.

Giordano Bruno and the Hermetic Tradition by Francis Yates. University of Chicago Press. Chicago. 1964.

*The Occult Philosophy in the Elizabethan Age* by Francis Yates. Routledge. London. 2001

The Rosicrucian Enlightenment by Francis Yates. Barnes and Noble. New York. 1996.

Theater of the World by Francis Yates. University of Chicago Press. Chicago. 1969.

*Pythagorean Palaces: Magic and Architecture in the Italian Renaissance* by G.L. Hersey. Cornell University Press. Ithaca. 1976.

The Queen's Conjurer – The Science and Magic of Dr. John Dee, Adviser to Queen Elizabeth I by Benjamin Wooley. Henry Holt and Company. New York. 2001.

#### Magic in Elizabethan Literature

*Marlowe, Tamberlaine and Magic* by James Robinson Howe. Ohio University Press, Athens, Ohio. 1976.

*Prospero's Island – The Secret Alchemy at the Heart of the Tempest* by Noel Cobb. Coventure, London. 1984.

Renaissance Magic & the Return of the Golden Age – The Occult Tradition & Marlowe, Jonson, & Shakespeare by John S. Mebane. University of Nebraska Press, Lincoln, NE. 1989.

Two Renaissance Myth Makers – Christopher Marlowe and Ben Johnson, Selected Papers from the English Institute, 1975-76. Edited by Alvin Kernan. The John Hopkins University Press, Baltimore. 1977.

Additional reading lists and suggested materials can be found in the Special Reports produced by the Institute for Hermetic Studies mentioned in the endnotes. These Reports include: (1) *Bridging the Worlds: Modern Shamanic and Hermetic Practices*, (2) *How to Practice Enochian Magic*, (3) *Introduction to Hermeticism*, and (4) *The Practice of Prayer in Western Esotericism*. These Special Reports can be found at: <a href="https://www.hermeticinstitute.org">www.hermeticinstitute.org</a> in the Products section.

## **Summary**

- The Renaissance was a period of intense economic, political, and social change, that resulted in artistic, philosophical, and scientific expansion across Europe, under the guiding influence of Greek, Qabalistic, and Hermetic writings.
- The world view during the Renaissance was a magical one in which nature, God, and humanity were seen as interacting with each other.
- The separation of the arts and sciences into hard and distinct disciplines was not firmly established, and the ideal person a Renaissance Man was one who was skilled in all fields.
- Magic in the Renaissance was heavily influenced by Arabic sources, principally De Radiis and the Picatrix.
- Renaissance Magic focused on the power of the imagination to direct energies and until heaven and earth through the powers of the natural world, and called this type of work, Natural Magic.
- Angelic Magic, or the communion with invisible beings was prominent in the Renaissance, with the works of Dr. John Dee and Edward Kelly being the most significant and influential on modern magic.
- Symbols common in modern magical practices, such as the pentagram and hexagram, become more common in magical use during the Renaissance.
- Protestant views towards magic differed from those of Catholics, in that they
  viewed many Catholic practices as superstitious and quasi-magical, therefore,
  against Christian teachings.
- Utopian ideals inspired by magical writings and the ideal of an enlightened monarchy were in vogue during the Renaissance.
- Open warfare, and the Thirty Years War (1618-1648) in particular, brought an end to the Renaissance, and the occult revival that inspired it.
- Renaissance magic survived and even prospered to a degree in early Colonial America, particularly among the Pennsylvania Germans.
- Renaissance magic is still practiced to this day by individuals, small communities, and even churches who may not recognize their connection to the past.

- See: The Greek Magical Papyri in Translation, Including the Demotic Spells, vol. 1. Ed. by Hans Dieter Betz., Chicago, 1986
- iiCouliano, p. 126.
- <sup>iii</sup> Quote taken from *Eros in the Renaissance* by Ioan P. Couliano. University of Chicago Press, Chicago, Il. 1987. P. 120-21. ivThomas, Keith, *Religion and the Decline of Magic*, Penguin, 1982. p. 46.
- VIbid. P. 122
- viPossibly a corruption of Hippocrates. See: *The Survival of the Pagan Gods* by Jean Seznec. Princeton University Press, Princeton, NJ. 1981. P.53.
- viiPossibly of Babylonian origin. Ibid, p. 160.
- viii End of the Sages by Means of Magic (Ghayat al-Hakim fi'l-sihr) attributed to al-Madjriti (d.ce 1004-7).
- <sup>ix</sup>It was also translated into Hebrew, *Takhilt he-Hakham*. Kabbalah by Gershom Scholem. P. 187.
- \*Giordano Bruno and the Hermetic Tradition by Frances A. Yates. University of Chicago Press, Chicago, Il. 1964. P.50.
- xiKabbalah by Gershom Scholem. Meridian Books, New York. 1974. P. 186.
- xiiIbid. P.362.
- xiiiIbid
- xivIbid. P. 365.
- xvIbid. P. 367-8.
- xviIbid. P. 182
- xviiIbid. P.184
- xviiiIbid. P. 186.
- xix. P. 188-9.
- xxIbid. P. 177
- xxiSee: "An Introduction to Hermetic Theory and Practices" by Mark Stavish, at: <a href="www.hermeticinstitute.org">www.hermeticinstitute.org</a>, Products Section.
- xxiiYates, Frances A., Giordano Bruno and the Hermetic Tradition, Routledge & Kegan Paul, 1983. p. 90.
- xxiiiFaivre, p.67.
- xxiv On the Art of the Kabbalah by Johann Reuchlin. Translated by Martin and Sarah Goodman. Universoty of Nebraska Press., Lincoln, Nebraska. 1983. P. xix.
- xxvSpellings of qabala vary, however, strictly Hebrew mysticism is increasingly spelled "kabbalah", Christian variations "cabala", and Hermetic schools "qabala".
- xxvi*The Three Books f Occult Philosophy* by Henry Cornelius Agrippa, Translated by James Freake. Edited and annotated by Donald Tyson. Lewelellyn Publications, St. Paul, MN. 1993. xv-xxxvii.
- xxvii Albertus Magnus was beatified in 1622 and canonized in 1932 by Pope Pius XI. He is considered the patron Saint of occultism. Numerous psuedographical texts are named after him, several of which are prominent in American folk magic.
- xxviii Paracelsus Selected Writings. Edited by Jolande Jacobi. Bollingen Series XXVIII, Princeton University Press, Princeton. N.J. 1979. P. xxix.
- xxixSee: "Opening the Vault: Rosicrucianism for the Twenty-First Century" by Mark Stavish, at: www.hermeticinstitute.org, Products Section.
- xxx The Western Way –A Practical Guide to the Western Mystery Tradition by Caitlin and John Mattews. Arkana/Penguin Books. London. 1986. P. 294.
- xxxiSee: Arcadia by Peter Dawkins. Francis Bacon Resaerch Trust Vol. 1-5, Stratford-upon-Avon. 1988.
- xxxiiSee: Prospero's Island The Secret Alchemy at the Heart of the Tempest by Noel Cobb. Coventure, London, 1984.
- xxxiii The Rosicrucians The History, Mythology, and Rituals of an Esoteric Order by Christopher McIntosh. Samuel Weiser, Inc. 1997. Pgs.40-41.
- xxxivThis poem can also be found in the *Encyclopedia Britannica* under 'rosicrucian'.
- xxxvFor additional information see: "Modern Shamanic and Hermetic Practices" by Mark Stavish at: www.hermeticinstitute.org in the Products Section.
- xxxviSee: "Wisdom's Bliss: Developing Compassion in Western Esotericism" by Mark Stavish, at <a href="www.hermeticinstitute.org">www.hermeticinstitute.org</a> in the Products Section.
- xxxviiMatthews, p. 290.
- xxxviiiSee: "How to Study Enochian Magic" by Mark Stavish, at: www.hermeticinstitute.org, Products Section.
- xxxix Angel Magic by Geoffrey James. Llewellyn Publications. St. Paul, MN. 1995. Pgs.145-151
- xl See: The Book of Solomon's Magick by Carroll 'Poke' Runyan, M.A., Church of Hermetic Sciences, Silverado, California.
- xli See: "An Interview with Jean Dubuis" by Mark Stavish at, www.hermeticinstitute.org in the Articles Section.
- xiii See:" The Portae Lucis Method of Jean Dubuis" by Mark Stavish at: www.hermeticinstitute.org in the Articles Section.
- <sup>xiiii</sup> Fundamentals of Esotericism by Jean Dubuis. Triad Publishing, Wheaton, Ill. 2000. Email: info@triad-publishing.com.

xliv The Rosicrucians and Magister Christoph Schlegel – Hermetic Roots of America by Manly P. Hall. Philosophical Research Society. Los Angeles, California. 1986.

xlv Hex and Spellwork - The Magical Practices of the Pennsylvania Dutch by Karl Herr. Weiser Books. York Beach, Maine. 2002.

xlviEarly Mormonism and the Magic World View by D. Michael Quinn. Signature Books. Salt Lake City, Utah. 1998. P. 238.