

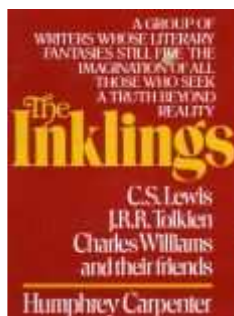
# J.R.R. Tolkien, C.S. Lewis, The Inklings, Narnia & the Hermetic Order of the Golden Dawn

In this teaching we will start out by first discussing many of the occult details and facts regarding both J.R. Tolkien's 'Lord of the Rings' books/movies and then C.S. Lewis's 'Narnia' books/movies. During the 1930's to 1940's both Tolkien and Lewis were part of an informal literary discussion group associated with the University of Oxford & known as the "Inklings". C. S. Lewis called Charles Williams (Fellow "Inkling", **specialist in Tarot and Kabbalah** & a man whose mind was steeped in occult rituals and demonic forces) "his dearest friend." This close friendship made a large impact on Lewis and his writings. C. S. Lewis wrote of Williams poems, 'They seem to me... for their **profound wisdom**, to be among the two or three most valuable books of verse produced in the century.' Charles Williams was also a member of the 'Hermetic Order of the Golden Dawn'. There are many that assert that both Tolkien and Lewis were closet members of the Golden Dawn. The Hermetic Order of the Golden Dawn was an amalgamation of Freemasonry (Babylonian mystery religions), Theosophy (An Satanic/occult religious philosophy combined with metaphysics, started by a high level witch named H. P. Blavatsky), Eliphas Levi's Teachings (A high level black magic occultist), Enochian Magic (an elaborate system of advanced, Satanic, ceremonial magic), The Kabbalah (A highest level of Jewish witchcraft) and medieval grimoire (a manual of black magic for invoking spirits and demons). Regarding the Order of the Golden Dawn, among its first initiates was a coroner who allegedly performed necromantic rites, while another early member was black magician Aleister Crowley, the self styled Great Beast/666.

## Excerpts from various sources

### The Inklings -- Charles Williams (1886-1945)

Skip down to Rosicrucianism, Evelyn Underhill and Hermetic magic



### Notes:

1. C. S. Lewis called Charles Williams, a man whose mind was steeped in occult rituals and demonic forces, "his dearest friend." This close friendship made an impact on Lewis and his writings -- especially on fantasies such as *That Hideous Strength*.
2. The second part below, "Excerpts from *The Inklings*," shows the dark nature of Charles Williams' beliefs and writings. Some of you may prefer to skip it.
3. Our goal is to equip you to recognize today's popular forms of

spiritual counterfeits, so that you **won't be deceived** by the flood of occult suggestions flowing into many churches today. But remember, the best defense against deception is love of God's Word. Those who know His Truth and put on His Armor, will share in His victory.

3. Our comments are bracketed, italicized, and colored green.
4. The British spelling used here is slightly different from U.S. spelling.

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**From *The Narnian: The Life and Imagination of C.S. Lewis* by Alan Jacobs**  
(HarperCollins, 2005) pages 196-198.

"Perhaps the most interesting person among the Inklings was one of the temporary members of the party: Charles Williams, an odd and charismatic man.... He wrote plays, poems short and long (including a sequence based in Arthurian legend), works of literary criticism, and theological treatises, but Williams was chiefly known for his novels.... Often referred to as 'supernatural thrillers,' they include... **Black Masses, magical Tarot Cards**, the crown of King Solomon, an Antichrist, and **dead people who can speak with the living** [*i.e. necromancy*].

"A reader of Williams' biography is likely to come to the conclusion that he was rather creepy. His 'romantic theology'—which understands **erotic love** not so much as a path or ladder to the love of God but **as a form of the love of God**—encouraged him to flirtations... (Williams was married).

"He seems to have had the same sadomasochistic tendencies as the young Jack [C. S.] Lewis, though without ever escaping them. His fascination with the occult exceeded what most Christians think of as appropriate bounds. Yet few who knew him saw him in this light. **Lewis adored him**, finding him chivalrous, generous, even selfless, as well as a major thinker and a brilliant (though often too obscure) writer. 'I begin to suspect that we are living in the 'age of Williams' he once wrote in a letter to his friend, and our friendship with you will be our only passport to fame.'

"The poet W. H. Auden, who worked with Williams on a collection of Poetry he edited for Oxford University Press, had perhaps a stronger response... Many years after first meeting Williams, he would recall that interview in surprising terms and mark it as one of the events that led him to embrace the Christian faith:

'For the first time in my life, [I] felt myself in the **presence of personal sanctity**.... I had met many good people before who made me feel ashamed of my own shortcomings but in the presence of this man... I did not feel ashamed. **I felt transformed** into a person who was incapable of doing or thinking anything base or unloving (I later discovered that he had had a similar effect on many other people.)'

"...How could a conversation about 'literary business' generate such an aura of 'personal sanctity'? ... Williams simply made an exceptionally powerful impression on almost all who knew him... though in more variable ways....

"Williams and Lewis met by exchanging fan letters. In 1936... Lewis had read Williams' novel *The Place of the Lion* and was so taken with it that ("for the first time in my life") he wrote a fan letter to the author; almost immediately he received a reply from Williams explaining that he had been just about to write a similar letter to Lewis after reading the proofs of *The Allegory of Love*....

"Williams would remain in Oxford, continuing to work for the press but also giving occasional lecture series for the university, and of course meeting with the Inklings, until his sudden and unexpected death in May 1945.... **Lewis was devastated by the loss**, more than any of the other Inklings. Williams had... effectively displaced Tolkien from his place in Lewis's life—indeed, he called Williams, in a letter written soon after the man's death, '**my dearest friend**.'"

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<http://www.crossroad.to/Excerpts/books/lewis/inklings-williams.htm>

**Excerpts from *The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams and their friends*** by Humphrey Carpenter (Boston: Houghton Mifflin Co., 1979), pages 80-84.

"...a fundamental element in Charles Williams's character, the thing that he was trying to express when he told a friend: 'At bottom a darkness has always haunted me.' What was this darkness? ...

"...by the time he was in his late twenties he was making some study of the beliefs and practices of that semi-magical branch of Christianity known as Rosicrucianism. [*An occult system using a blend of Egyptian and Christian symbols*] During this period he read books by the Rosicrucian writer A. E. Waite; he entered into correspondence with Waite, and at Waite's invitation was initiated (in 1917) into an organisation called the Order of the Golden Dawn....

"Among its first initiates was a coroner who allegedly performed **necromantic** rites... while another early member was **black magician Aleister Crowley**, the self styled Great Beast.... But the Order of the Golden Dawn also included persons of less outlandish ways, such as **W. B. Yeats**, whom Williams met during the period of his membership, one or two clergy with a taste for the mystical, and A. E. Waite himself.... It was this group that Williams joined.

"As a neophyte aspiring to be initiated into the Golden Dawn he would apparently have had to declare: 'My soul... seeking for the Light of Occult Knowledge... [*I chose not to include this oath*].' He also had to take an oath to keep the rites secret, on penalty of a 'hostile current' which would be set against him if he broke faith.... Probably they were harmless enough [*they were not harmless*], based as they seem to have been on **Waite's enthusiasms for freemasonry**, vaguely Christian mysticism, and **Rosicrucianism**, a system of occult beliefs which combines the symbolism of Christianity with the terminology of **alchemy**...." [*This is a demonic counterfeit of Christianity, yet it seems to be influencing the church through the popularity of mysticism, spiritual experience, and postmodern disinterest in God's unchanging Word*]

"Waite's own explanation of Rosicrucianism comes as near to lucidity as does any account of this opaque subject: 'The Cross is the sign or symbol... of the **Brotherhood** in its inward dedication, of pure **mystical wisdom**. Its red colour represents the mystical and divine blood of Christ.... There is placed in its centre a Rose 'of the colour of Blood' to indicate the work of Sacred and Divine **Alchemy**...'" (A. E. Waite, *The Brotherhood of the Rosy Cross* (William Rider, 1924), pp. 107—8.)...

"Certainly membership of the Golden Dawn involved the performance of rituals, which **Williams, with his love of rite and ceremony, entered into wholeheartedly**... he had always taken care to **learn by heart the words** of any Golden Dawn rite.... There does not seem to have been anything in Waite's 'temple' of the Golden Dawn which was opposed to Christianity. [*Everything there opposed Christianity!*] Indeed Waite, who had been brought up a Catholic, believed its practices to be part of what he called the '**Secret Tradition**' of Christianity, the tradition that besides the overt meaning of Christian doctrine there is also a hidden series of truths revealed only to an elect few. Waite remarked of this **gnostic tradition**, and apparently of his 'temple'... 'It is not in competition with the external Christian Churches....' Waite also made a special study of talismans and of the **Tarot cards**.... These and other **details of occult knowledge** were to play a major part in Williams's novels."

[*The next sentence refers to **Kabbalah**.*] "In one of Waite's books he also encountered the 'Sacred Tree of the Sephiroth,' a symbolic diagram based on the Jewish mystical Zohar....

"Perhaps, too, Williams's developing notions of human love as a ladder to God owed something to Waite's account of the concept of marriage in the Zohar, which pictures the nuptial union on earth as a type of, and path or approach to, the mystical union in heaven. And it was maybe also from Waite's writings that Williams acquired some of his knowledge of **black magic**.... Whatever the sources, by the late nineteen-twenties Williams was thoroughly acquainted with the terminology and practices of black magic.... To him it was as valid a form of symbolism as the symbols of Christianity....

"'No one can possibly do more than decide what to believe,' says a character in one of his novels, and that was exactly what Williams himself thought. He had decided to believe in Christianity, but it was a conscious choice." [*The same seems to be true of C. S. Lewis, according to his own autobiography and other writings*]

"So, though he [Williams] soon outgrew the Golden Dawn and left the Order (the date of this is not known), the symbolism and the knowledge of the occult that he had acquired during his membership remained valuable to him, not least because in **its extreme form black magic was the polar opposite of Christianity**; and his mind was always drawn to an awareness of the opposite pole of any argument or belief."

[*This point illustrates Hegel and his dialectic process. Here, the text includes a poem by Williams, which I left out. Titled 'Witchcraft,' this] hymn to Satan... is an investigation of the 'oppositeness' of the devil to Christ...."*

[After another poem by Williams, the author of "The Inklings" continues:] "Certainly a reader... might suppose this poem to be the work of someone with a potential for cruelty. And this would be true." [One of his poems follows:]

My mind possessed me with delight  
To wrack her lovely head  
With slow device of subtle pain.

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From **Charles Williams: The Last Magician** (to be published in 2008) by Grevel Lindrop  
<http://www.grevel.co.uk/pp002.shtml>

"...Williams, a devout Anglican as well as a former member of the **Fellowship of the Rosy Cross and a specialist in Tarot and Kabbala**, was a close friend of Tolkien during the years of the Second World War, and an even closer friend - **almost, indeed, a spiritual adviser - to C. S. Lewis....** He is 'the last magician' both as the last of the **magically creative 'Inklings' to receive due attention**, and as the **last major writer to emerge, as Yeats did before him, from the Western Occult tradition....**

He was also the greatest twentieth-century poet to take the **Arthurian legends** for his theme. C. S. Lewis wrote of his poems, 'They seem to me... for their **profound wisdom**, to be among the two or three most valuable books of verse produced in the century.'...

"Williams was an **occultist** trained in A.E. Waite's '**Fellowship of the Rosy Cross**', an organisation descended from Yeats's '**Order of the Golden Dawn**'. A **lifelong Christian**, he challenged the Church's traditional asceticism with a '**theology of romantic love**' urging a **positive reassessment of sexuality**, and emphasising 'Co-inherence'...

"Alongside his marriage he maintained an agonisingly unconsummated eighteen-year love affair with Phyllis Jones... and acquired a host of disciples - young women in particular - who depended on him for spiritual advice.... He continued (sometimes with their co-operation) to practice **magical rituals** which he believed were **essential to sustain his creativity**.

"Potential audiences [of the upcoming book] include... enthusiasts for the **Arthurian legends**; those with an interest in spiritual matters and the **occult**; and **Christians**, especially in the USA, where Williams's theology is on college reading-lists and his novels have a cult following.....

"A brilliant **Anglican theologian** and **interpreter of Christian doctrine**, he was a **trained occultist** who continued to practise what can only be called **magical rituals** with a **sexual and even sadistic** tinge to them...."

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**From a review of Charles Williams' book, "All Hallows Eve,"** published by Regent College. Eugene Peterson, author of The Message, taught at this college. Notice how the book turns God's truth upside down:

"Regent College has done us all a service by reprinting Charles Williams' best novel.... This is thinking man's (or woman's) Goth; there are more ideas in one chapter than in an entire Stephen King novel. Another difference is it's the Good and not evil that is truly terrifying (evil is a shade or shadow of the Good).

"The occultic plots are somewhat drawn from Williams' involvement in The Order of the Golden Dawn, a secret society headed by A.E.Waite, best known for the Waite Tarot Deck. Its members variously included poet W.B. Yeats (known for his poem, "The Second Coming") and Evelyn Underhill, author of *Mysticism*. At one point, Aleister Crowley, the self-styled "Great Beast," attempted to wrestle control of The Golden Dawn, and one can only speculate what the outcome would have been had the many converts to Crowley's "Magick" have stumbled on Williams' books instead.... But this reader joins the many who, having encountered Charles Williams, will never be the same." Sent by Gord Wilson. Scroll down to his name at Amazon.com.

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Here is an excerpt from a review of the book "**Charles Williams: Alchemy and Integration**" by Gavin Ashenden, the **chaplain** and a lecturer at the University of Sussex, England:

Charles Williams Alchemy and Integration: "The questions that arose from his **immersion in Rosicrucian and hermetic culture** and ideology—central to understanding Williams's thought and art—remain provocatively unexplored. For a decade of his early adulthood, Williams was a member of the **Fellowship of the Rosy Cross**, a form of neo-Rosicrucianism. There is widespread confusion about its nature, which is to be expected given that this was a semisecret society. Though Williams left his formal association with it behind, it enriched and informed his imaginative world with a **hermetic myth** that expressed itself in an underlying ideology and **metaphysics**.....Since one of the foremost ideas in Williams's work is the interdependence or coinherence of both our humanity and the creation, understanding the extent to which he lived and achieved this in his own life is important."

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*The link below is now broken. I have not replaced it, since the new link leads to an occult website that I prefer not to make available.*

Hermetic Imagination: The effect of the Golden Dawn on Fantasy Literature: At the Tolkien Centennial Conference, 1992: "CHARLES WILLIAMS. Charles Williams stands out... because of both his overtly theological *oeuvre*, and because of his close connection with C.S. Lewis and J.R.R. Tolkien. He joined the Golden Dawn in 1917, and was active for at least five years thereafter. He too was attached to Waite's group....

"There can be no doubt that **Williams' novels owed their themes to areas studied by the Golden Dawn.** *Shadows of Ecstasy* pulsates with the Hermetic dictum, '**as above, so below.**' *War in Heaven* concerns the Grail, *Many Dimensions...* and *The Place of the Lion* the Platonic archetypes. We are confronted with the **Tarot** deck in *The Greater Trumps*, **necromancy** in *All Hallow's Eve*, and ghosts, witchcraft, and damnation in *Descent into Hell...*

"One may legitimately wonder what **influence the Golden Dawn had on Lewis and Tolkien via Williams.** Certainly *That Hideous Strength* is universally acknowledged to have been greatly affected by Lewis' acquaintance with Williams. Its description of the Company of St. Anne's is certainly evocative of Williams' *Companions of the Co-inherence*; from afar off it carries therefore also the mark of the Golden Dawn.

"Tolkien was a cultural Catholic, deeply read in both folk-lore and in pre-Reformation literature. These were themselves suffused, albeit more or less unconsciously, with the **magical or Hermetic world-view**, of which, after all, the Golden Dawn was only one exponent.

"... the **Hermetic/Neoplatonic** worldview has come to be commonplace throughout fantasy literature.... But developments in such areas as Depth Psychology and the New Physics suggest that it may indeed have a validity beyond the pages of fiction."

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Charles Williams: " Williams gathered many followers and disciples during his lifetime. He was for a period a member of the **Salvator Mundi Temple of the Fellowship of the Rosy Cross** (Fellowship of the Rosy Cross: the fellowship of the rosy cross was a christian mystical organization established... , an offshoot of the **Hermetic Order of the Golden Dawn**.... He met fellow Anglican Evelyn Underhill ... an anglican writer on mysticism, a novelist... (who was also affiliated with the Golden Dawn) in 1937 and was later to write the introduction to her published Letters in 1943.

"Beyond these fields and this borderland there lies the legendary wonder-world of theurgy, so called, of Magic and Sorcery, a world of fascination or terror.... There all paradoxes seem to obtain actually, **contradictions coexist logically**, the effect is greater than the cause and the **shadow more than the substance**. Therein the **visible melts into the unseen**, the **invisible is manifested openly**, **motion from place to place is accomplished without traversing the intervening distance**, **matter passes through matter**. There...space has a fourth dimension, and untrodden fields beyond it; without metaphor and without evasion, the circle is mathematically squared.

"There life is prolonged, youth renewed, physical **immortality** secured. There **earth becomes gold**, and gold earth. There **words and wishes possess creative power**, **thoughts are things**, desire realises its object. There, also, the **dead live** and the hierarchies of extra-mundane **intelligence are within easy communication**, and become **ministers or tormentors, guides or destroyers of man**. There the Law of Continuity is suspended by the interference of the higher Law of Fantasia. (**A.E. Waite**, *The Book of Ceremonial Magic*, University Books, NY 1961, pp. 3-4)"

Hermetic Order of the Golden Dawn: "Influences on Golden Dawn concepts and work include **freemasonry** (freemasonry: Freemasons collectively), **theosophy** (Belief based on mystical insight into the nature of God and the soul), **Eliphas Levi**.... Enochian Magic (...an elaborate system of ceremonial magic) and medieval grimoire (a manual of

black magic ...for invoking spirits and demons). It has long been thought that the synthetization of these influences into a new school of thought is largely the merit of Mathers.... **Mathers was responsible for the Rosicrucian inner order of the Golden Dawn** being established where practical magic was taught.... While it existed, it was the focal point of the development and redevelopment of magical thinking in Europe."

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**From Tolkien Centennial Conference, 1992: HERMETIC IMAGINATION: The effect of the Golden Dawn on Fantasy Literature**

"Charles Williams.... joined the **Golden Dawn in 1917**, and was active for at least five years thereafter. He too was attached to Waite's group, and as we shall see, some major themes in his work may be derived from that source....

"*Shadows of Ecstasy* pulsates with the Hermetic dictum, 'as above, so below.' *War in Heaven* concerns the Grail, *Many Dimensions* the Philosopher's Stone, and ***The Place of the Lion*** the Platonic archetypes. We are confronted with the **Tarot deck** in *The Greater Trumps*, **necromancy** in *All Hallow's Eve*, and **ghosts, witchcraft**, and damnation in *Descent into Hell*....

"Referring long afterwards to the making of a magical circle against the dangers of the Dark, he wrote that he still felt the darkness, though it is "known to be merely untrue." (Charles Williams, p. 31)...

"It is doubtless true that Williams came to the Golden Dawn with a fully formed world-view; so too did Machen and Yeats, for only such would be interested in joining this kind of a group anyway. What the Golden Dawn offered to these men and their colleagues was a) a coherent philosophy of the esoteric; and b) some type of actual experience which they, at any rate, accepted as objective factual confirmation of this philosophy...

"Charles Williams... is a thoroughgoing supernaturalist.... There are many specific instances one could cite of particular traces of the Golden Dawn in Williams' work. For example, his conception in Taliessin through Logres of the Map of Europe corresponding to the human body is obviously connected with the sephiroth of the Qabalistic tree of life. But it is Williams' central doctrines of co-inherence, exchange, and substitution which figure in and inform all his prose fiction which most point up his Hermetic legacy.... Williams also saw these three principles as operating not only between the living in space and time, but also between the living and the dead---or the unborn."

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<http://www.lasttrumpetministries.org/2006/January2006.html>

# Last Trumpet Newsletter

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Last Trumpet Ministries, PO Box 806, Beaver Dam, WI 53916

Fax: 920-887-2626 Internet: <http://www.lasttrumpetministries.org> The Narnia Chronicles  
– A Witches' Brew!

On December 9th, 2005, a major Disney movie, based on the first book of The Chronicles of Narnia by C.S. Lewis, opened in theaters across the country. The movie was such a hit that it took in nearly 24,000,000 dollars on opening day. (21) One of the reasons for its success is because "Christian" churches of all denominations filled the theaters in droves as they arrived by the busload to view the movie based on the first chronicle of Narnia, known as The Lion, the Witch, and the Wardrobe. Many church pastors and church leaders are declaring that the movie is Christian and contains Christian themes and has a type of Christ in it. Many churches are also using The Lion, the Witch, and the Wardrobe as Sunday school material for teaching the young people of their congregations.

In short, the story is about a little girl named Lucy, who hides in a wardrobe while playing a game. As she looks into the mirror of the wardrobe, she enters through the mirror into a strange new land called Narnia. Soon she is having tea with a faun, which is a mythological creature that has the body of a man but the horns, legs and tail of a goat. There are also talking animals and other creatures in the seven Chronicles of Narnia, such as Bacchus, the god of wine and drunken revelry; the Maenads, which were orgiastic wild and frenzied women; a witch who casts a spell to cause perpetual winter; and a lion named Aslan. When Aslan roars and shows his teeth, winter immediately turns to spring. Aslan also faces the rising sun in the East, and as he shakes his mane, bright rays of light are sent forth from him. The controversy in the movie is between the lion and the witch.

Church leaders have become so caught up in this movie that in some cases they have turned their sanctuaries into the land of Narnia. One example is the Bellaire United Methodist Church in Houston, Texas. Those who arrive for Sunday church must walk through a wardrobe and brush past coats to emerge into Narnia, where pastor Valerie Hudson gives them a Narnia sermon. Pastor Robert Creech of University Baptist Church in Houston is basing all of his December sermons on Narnia themes. (22) We also know that Dr. James Dobson's Focus on the Family organization is promoting these works of C.S. Lewis for a suggested donation. (23)

Are the Chronicles of Narnia a Christian work, and was C.S. Lewis a true Christian? Is Aslan, the roaring lion, really a type of Christ? The Bible does call our Lord Jesus Christ "the lion of the tribe of Judah", but Jesus is never presented as a roaring lion. We do,

however, read in I Peter 5:8 as follows: “Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour.”

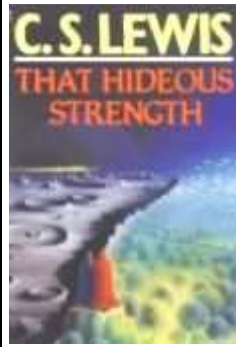
The witches know that if they present witchcraft as having two sides, they can claim to be on the good side fighting the bad side and thus pull people into the craft, or at least be influenced positively by it. That is the mistake “Christians” make, and it is a big mistake. They pick out the hero in a witches’ fable and make a type of Christ out of it, but it is all really witchcraft and an abomination of the first magnitude. Clive Staples Lewis, who was born in Belfast, Northern Ireland, was not a Christian. His so-called “Christian” books can be found in “Christian” bookstores and occult bookstores as well. The works of Lewis are required reading for neophyte witches, because these books firmly root the concepts and mindset of witchcraft in the beginner or neophyte members of the craft. The writings of C.S. Lewis are so clearly antichrist that only spiritual blindness could prevent one from seeing it. Let us now look at some of the words of Lewis from his so-called Christian books.

In the C.S. Lewis book *The World’s Last Night and Other Essays* on pages 98-99, Lewis said, “Assuredly, I say to you, this generation will by no means pass away till all these things take place...certainly the most embarrassing verse in the Bible. The one exhibition of error and the one confession of ignorance grew side by side. That they stood thus in the mouth of Jesus himself and were not merely placed thus by the reporter, we surely need not doubt...the facts, then, are these: that Jesus professed himself (in some sense) ignorant, and within a moment showed that he really was so.” What rank blasphemy from this pseudo-Christian, who was actually a witch and an illuminist, and a member of the coven known as the Thelemic Order of the Golden Dawn! How can he get away with calling our Lord and Saviour Jesus Christ ignorant?

In his book *Reflections on the Psalms* on page 129, C.S. Lewis said, “...as I believe, Christ...fulfilled both paganism and Judaism.” In a biography of Lewis, he was quoted as saying, “I had some ado to prevent joy and myself from relapsing into paganism in Attica! At Daphni it was hard not to pray to Apollo the Healer. But somehow one didn’t feel it would have been very wrong – would have only been addressing Christ sub-species Apollinis.”

For those who would like to know more about this subject, I have written a powerful tract entitled “The Witchcraft of the Narnia Chronicles.” This tract is available, free of charge, and in quantities for the asking, but please help us with postage if you can. The tract is also available in camera-ready form on our website. Please help us to get the word out. We must help people to break free of gross deception.

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**Trouble in Narnia:  
The Occult Side of C.S. Lewis**

**by Mary Ann Collins**

February 2006

See *C. S. Lewis Index - How mysticism is changing the Church*



I've been uneasy about the enthusiasm for Narnia. Then one morning I woke up vividly remembering some things in the third Narnia book. And now I recognize the root of what has been troubling me.

I had read all of C.S. Lewis' books, including his essays, his collections of letters, his science fiction, and the Narnia books. I read most of the books more than once, and I read the Narnia books many times. I also read all the books of Charles Williams because he was a close friend of Lewis' and Lewis spoke so highly of his books. And I read all of George MacDonald's books because Lewis admired him and spoke well of his books."

**"The Voyage of the Dawn Treader"** is the third book in the Narnia series. It directly promotes spells and magic.

Chapter 10 ("The Magician's Book") features a book of spells that is on an island inhabited by invisible creatures called Dufflepuds. Lucy works a spell to make the Dufflepuds visible. She goes through a spell book, and it is beautiful and fascinating. Then she finds the right spell and says the words and follows the instructions. And then the Dufflepuds (and Aslan) become visible. Her spell made Aslan visible, and he is pleased with what she did.

The book of spells is beautiful and fascinating. One spell is illustrated with pictures of bees that look as if they are really flying. In the world of C.S. Lewis' day, this would not have caused practical problems. However, these days, kids can go to regular bookstores and buy spell books written by modern witches.

Many Christians are treating the Narnia books as being an allegory, with Aslan representing Jesus and the children representing Christians. If you do this with "The Voyage of the Dawn Treader," then you portray Jesus as being pleased when Christians do magic and work spells. And you support the idea that that there are "good"

spells and “good” magic. That belief is the basis for modern “white” witchcraft. However, the Bible clearly forbids any form of witchcraft:

“There shall not be found among you any one that maketh his son or his daughter to pass through the fire [child sacrifice], or that useth divination [fortune telling], or an observer of times [astrology], or an enchanter [working spells], or a witch [practicing witchcraft or consulting a witch], or a charmer [using charms and other objects for protection or “good luck”], or a consulter with familiar spirits [channelling], or a wizard [doing magic], or a necromancer [spiritism, contacting the dead]. For all that do these things are an abomination unto the Lord.” (Deuteronomy 18:10-12)

In the book, the Dufflepuds are ruled by a wizard. He uses magic to rule the Dufflepuds because they aren’t yet mature enough to be ruled directly by Aslan. So there is good magic and a good wizard. This magic prepares people for relationship with Aslan. Again, if Aslan is taken as a symbol for Jesus, then magic prepares people to become Christians. In our modern culture, that would mean that Wicca is a way to get to know Jesus and become His follower.

Back when C.S. Lewis wrote the Narnia stories, Wicca did not exist. Kids who read the books couldn’t experiment with spells. But this is a different world today. Now kids are surrounded by movies and TV shows that promote witchcraft, and they may know kids at their school who dabble in it.

What will happen when Disney comes out with a movie of “The Voyage of the Dawn Treader”? Christian kids may wind up feeling free to practice magic. And this could take down the barrier between Christianity and Wicca. It could “Christianize” witchcraft in the eyes of some Christian kids.

There are some other problems with C.S. Lewis. He taught many good things, but mixed in with those good things there are other teachings that lay a foundation for apostasy.

For starters in understanding the man, here is a quotation from a letter that he wrote describing a trip that he and his wife Joy took to Greece in 1960. He wrote,

“I had some ado to prevent Joy and myself from relapsing into Paganism in Attica! At Daphni it was hard not to pray to Apollo the Healer. But somehow one didn’t feel it would have been very wrong”.

Lewis also said that “Christianity fulfilled paganism” and “paganism prefigured Christianity.” (Roger Lancelyn Green, “C.S. Lewis: A Biography,” Harcourt Inc., 1974, pages 274 and 30.)

In his autobiography (*Surprised by Joy*), Lewis tells how at age 13 he abandoned his Anglican faith due to the influence of a school mistress who was involved with “Theosophy, Rosicrucianism, Spiritualism; the whole Anglo-American Occultist tradition.” And Lewis developed a “lust” for the occult that remained with him even after he returned to Anglicanism. He said,

“And that started in me something with which, on and off, I have had plenty of trouble since--the desire for the preternatural, simply as such, the passion for the Occult. Not everyone has this disease; those who have will know what I mean. I once tried to describe it in a novel. It is a spiritual lust; and like the lust of the body it has the fatal power of making everything else in the world seem uninteresting while it lasts.” (*Surprised by Joy*, Harcourt Brace, 1955, pages 58-60.)

Lewis said that he described that lust for the occult in a novel. It occurs in the third book of his science fiction trilogy. A man is in the process of being initiated into an inner ring of scientists who are occultists. They worship demons, which they call “macrobes” (huge, powerful invisible things, as opposed to microbes, which are tiny invisible things).

“Here, here surely at last (so his desire whispered to him) was the true inner circle of all, the circle whose centre was outside the human race--the ultimate secret, the supreme power, the last initiation. The fact that it was almost completely horrible did not in the least diminish its attraction.” (C. S. Lewis, *That Hideous Strength: A Modern Fairy Tale for Grown Ups*, Collier Books, Macmillan Publishing Company, 1946, pp. 259-260.)

“These creatures [demons]... breathed death on the human race and on all joy. Not despite this but because of this, the terrible gravitation sucked and tugged and fascinated him towards them. Never before had he known the fruitful strength of the movement opposite to Nature which now had him in its grip; the impulse to reverse all reluctances and to draw every circle anti-clockwise.” (*That Hideous Strength*, p. 269.)

Note that Lewis said that he had trouble with that lust for the occult ever since his encounter with the Matron in his boys’ school. He wrote that statement in 1955. By then, he had written all but three of his books. (“The Four Loves,” “Reflections on the Psalms,” and “A Grief Observed”).

Lewis dedicated his autobiography (*Surprised by Joy*) to Bede Griffiths, a former student of his who became a long-time friend. Griffiths founded a “Christian ashram” in India. He said that Hindu temples are a “sacrament.” And he said, “No one can say in the proper sense that the Hindu, the Buddhist or the Muslim is an ‘unbeliever.’ I would say rather that we have to recognize him as our brother in Christ.” (Randy England, *The Unicorn in the Sanctuary: The Impact of the New Age on the Catholic Church*, TAN Books and Publishers, Inc., 1991, pages 70-72)

What Bede Griffiths did and said is the logical conclusion of a statement that C.S. Lewis made in "Mere Christianity." He said,

"There are people in other religions who are being led by God's secret influence to concentrate on those parts of their religion which are in agreement with Christianity, and who thus belong to Christ without knowing it. For example, a Buddhist of good will may be led to concentrate more and more on the Buddhist teaching about mercy and to leave in the background (though he might still say he believed) the Buddhist teaching on certain other points. Many of the good Pagans long before Christ's birth may have been in this position." [There are many editions of the book, and page numbering varies. This quotation comes from Book IV, Chapter 10, "Nice People or New Men," the fourth paragraph.]

Lewis said that he was strongly influenced by George MacDonald, who was a universalist. MacDonald's book "Lilith" is based on an occult teaching that Adam was married to a demon named Lilith before he married Eve. By the end of MacDonald's book, Lilith is redeemed, and Adam says that even the devil will eventually be redeemed.

This universalism shows up in some of Lewis' fiction books. In "The Great Divorce," Lewis is in Heaven. He speaks with George MacDonald and asks him about universalism, and MacDonald answers that Lewis cannot understand such things now. In the last of the Narnia books ("The Last Battle"), a pagan makes it to Heaven ("Aslan's Land") because of his good works and his good motives, in spite of the fact that he did not believe in Aslan and he worshipped Aslan's enemy, a false god named Tash.

Lilith shows up in "The Lion, the Witch and the Wardrobe." Mr. Beaver tells the children that the White Witch is descended from Lilith, who is the "first wife" of Adam. This could cause confusion, especially for children. Although Mr. Beaver is a fictional character, he is speaking authoritatively about the real world--the real Adam and Eve of the Bible.

Lewis spoke very highly of Charles Williams and his books, so I read all of his books. They are novels that mix darkness and occultism with some insights about Christianity. In "The Greater Trumps," the hero is a saintly woman who saves the day by doing magic with Tarot cards.

Williams was as much a mixture as his books were. He started out as a serious occultist. He believed Theosophy and other occult teachings, and he joined the Golden Dawn, a group that practices "sex magick," which is ritual sex that is done for the purpose of getting occult power. (The notorious Satanist, Aleister Crowley, was a member of the Golden Dawn.) Williams left the Golden Dawn and joined the Anglican

church, but he kept some of his Theosophical beliefs.

Lewis also had a close friend named Owen Barfield. He dedicated the Narnia books to him and named Lucy after Barfield's daughter. Barfield was a philosopher who started out with Theosophy and developed his own version of it.

According to Theosophy, the God of the Bible is a tyrant, and Lucifer (the devil) came to rescue mankind from him. Even this dark view of God shows up in C.S. Lewis' writings.

After his wife Joy died, Lewis wrote "A Grief Observed," a book describing his thoughts and emotional struggles as a result of her death. The dark Theosophical view of God shows up in this book, as shown in the following quotations.

"Supposing the truth were 'God always vivisects'?" (C.S. Lewis, "A Grief Observed," Bantam Books, The Seabury Press, 1963, p. 33)

"Is it rational to believe in a bad God? Anyway, in a God so bad as all that? The Cosmic Sadist, the spiteful imbecile?" ("A Grief Observed," p. 35)

Lewis didn't stay there. He vacillated between despair and hope. But in his moments of agony and despair, the Theosophical view of God came back to haunt him.

There is another problem with C.S. Lewis. I read all of his books, and I do not recall any place where he treated Scripture as being authoritative. He may have done it, but if he did, it was not done often enough, or clearly enough, or strongly enough, to stand out in my memory. Lewis' theology seems to be based primarily on human reasoning (including evolution and Freudian psychology). Some people have called him a "Christian humanist."

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## **THE OCCULT**

**J.R.R. Tolkien and C.S. Lewis**

**- The Occult Overtones In Their Writings -**  
**by Wes Penre, November 28, 1998, updated January 1, 2005 -**

*(This essay will be updated with new information as it comes in. Your contribution is much appreciated. My e-mail address can be found [here](#))*

*A shorter version of this essay was posted on the Internet in 1998 under a previous title: **J.R.R. Tolkien - The Middle-Earth Saga and the Illuminati***

Wes Penre Beyond doubt, there are lots of obvious links between Tolkien's imaginary world and the occult teachings of different secret societies. You who have read "Lord of the Rings", and "Silmarillion" in particular might know what I am talking about.

My own first contact with Tolkien's world was in 1968, when a European radio station presented "The Hobbit" as a summer-series. It was very well produced, with different voices for different characters, background sounds and singing even; I was totally fascinated. A whole scenario in 3D was playing inside my head, and for me it was very real. I was stuck in front of the radio every morning the whole summer through, and when Thorin died at the end, I was crying - like if I had lost a long gone friend. I experienced the same thing two years later when I read "Lord of the Rings" - the episode when Gandalf fell to his death in the depths of Moria (and the enormous relief when he later reincarnated).

### **My Own Experience with Tolkien**

Throughout my teens, Tolkien was a big part of my life, and when he died in 1973 I thought the world must have come to an end. Seemed like he had so much more to give, and still the masterpiece which I'd been waiting for - the "Silmarillion" - was not yet released. Terrible ...!

However, his son, Christopher Tolkien, later put Silmarillion together and to my big satisfaction it was released, I think in 1977.

Of course, Tolkien was a professor in the English language and a wonderful storyteller, no doubt about that, but there is something more to it. Long before I knew anything about occultism, I had the feeling parts of his story was true in some way. Had Middle-Earth existed some time in the past? (Tolkien himself refers to it as old England.)

### **Tolkien, the Bible and the Illuminati**



Some of the following can only be speculations, but I think it is interesting to debate it, and I welcome any comments on it from you, the reader. I will attach my e-mail address at the bottom of this article, so you can give me your viewpoints and feedback on the subject, if you wish.

When we discuss the matter of the secret societies and the Illuminati<sup>(1)</sup>, it's inevitable to make the comparison to Tolkien. Sauron is of course Satan/Lucifer with his occult power, and Gandalf is a member of a Brotherhood called "The Wizard's Council", which *is* a secret society in itself with magic rituals and esoteric wisdom.

The hobbits would from this viewpoint be the ignorant homo sapiens, who don't want to get involved and don't know very much about what is going on around and above them anyway. Just like in the world today, ignorant people are used for "greater purposes" by the secret societies, without knowing that they are being used.

Then there are the orcs, of course. I can't help comparing them to the small, gray aliens with their underground bases and malign intents. It seems like the Grays are hybrids and hence "created" and crossbred. So were the orcs, created by Melkor, the "fallen angel". Interesting also that Tolkien created a whole separate world with tunnels underneath the mountains. Many secret societies claim that the Earth is hollow and strange creatures live underneath the surface of the Earth.

A funny thing is (and I'm sure many Tolkien fans will recognize this), that you have a very clear picture inside your head of how the different creatures and characters in the saga look like. Sometimes you study pictures drawn by artists, related to Tolkien's world, and you sometimes get quite upset, because you "know" that's not the way they looked like. The opposite also happens. You think, yeah! This artist really got it! Do you recognize this? Personally, I think most of the characters in the movie "Lord of the Rings" pretty much confirm my own picture of how they should look like.

It's interesting from this viewpoint to compare the power-struggle of Middle-Earth with the power-struggle on Earth today, as we know it from a magical point of view<sup>(1)</sup>. Because that's exactly what is going on today - an occult power-struggle above ordinary people's heads. We are the "ignorant", the "sheep", and the magicians are the "shepherds" (from an occult standpoint, not a Christian),

eager to keep the sheep within their fold, so they themselves can stay busy with creating an empire for them to rule over.

Similar to many occult Masters, Tolkien got the idea to his masterpiece after he had been wounded in the first World War. He didn't know from where he got the idea, it just "came to him" (*discussed in the Swedish book "Sagan om Tolkien", by Åke Ohlmarks, Norstedts 1971*). Many occultists have had the same experience - some strange power(s) just channeling through them. Also, Tolkien was a professor in Oxford, which is controlled by the Illuminati. Question: was Tolkien a part of the Brotherhood to some degree? Did he know the occult technology, or is everything just a coincidence? He himself said he used parts of the Beowulf saga and the old Icelandic myths to create his own epos, but that doesn't explain everything. Hopefully we will understand this better as we continue the discussion in this essay.

### The Sumerian Scriptures

Tolkien was very aware of the Sumerian Scriptures. If you look at the Genesis in "Silmarillion", you see the similarities to old Sumer. Eru is from this sense Anu, the alien king/god of Sumer, and "ainur" would be the "Anunnaki". Melkor (Satan) is the fallen angel, Sauron's (Lucifer's) teacher. There is also another connection, a play with words. Moriah is the name the Illuminati use about themselves, for their Order<sup>(1)</sup>, and Tolkien uses the word Moria, referring to the hidden, secret realm in the tunnels under Misty Mountains. Symbolically the realm of Moria could be compared to the Realm of Moriah, the place where secrets are kept. The sorcerer (Gandalf) fell into the depths together with the Balrog; died and were reborn, coming out even wiser, dressed in white instead of grey. White is wisdom. Saruman chose the other road and joined the Black Order of Mordor. He eventually caved himself in (as most black magicians do), and the good forces celebrated victory.

There are more "coincidences" with the Sumerian scriptures. This is an excerpt from the website "Tolkien's Lord of the Rings: Truth, Myth of Both?":

"Dr. Ralph C. Wood, Professor of English at Baylor University and an expert on Tolkien's work, described those "lesser gods" or ruling spirits. Notice that the reigning God sounds more like the aloof deity of deism than the caring God of the Bible. Other "gods" would fit right into Norse and Celtic mythology (two areas of research that fascinated Tolkien):

*"At the top stands **Ilúvatar**, the All-Father, corresponding roughly to the One whom Christians call God the Father Almighty, Maker of Heaven and Earth. From him all things proceed, and to him all things return. He is the beginning and the end, the One who shapes all events to his own purposes. He... only rarely intervenes in his Creation, preferring instead to work through... fifteen subordinate beings....*

*"Manwë, the Good and Pure.... is most concerned with air, wind, clouds, and the birds that fly. Manwë's spouse is Varda, the Exalted. **She made the stars, established the***

**courses of the Sun and Moon**, and set the morning and evening star Eärendil in the sky. Thus is she known to the elves as Elbereth (**Star-Queen**) and Gilthoniel (Star-Kindler). She listens to the cries of both men and elves in order to come to their aid and succor.

Next comes Melkor ("He who arises in Might"). Ilúvatar gave to him greater power and knowledge than to any of the other Valar.... He desired to have his own power to create things out of nothing--to give them true Being--as the All-Father did. So he searched in the Void for the Flame Imperishable, disturbing the original Music which Ilúvatar had created to keep the Timeless Halls in harmony....

Ulmo ("pourer, rainer") is... **lord of waters**... he dwells in the Outer Ocean or in the waters underneath Middle Earth, **governing the movement of all oceans and rivers**. Ulmo cares greatly for the Children of Ilúvatar, advising them by direct appearances, by dreams, or through the music of waters....

"Irmo ("master of desire") is the author of visions and dreams...."<sup>(2)</sup> *emphasis added*  
Just like the Sumerian Gods, the Tolkien "lesser gods" were lords over the elements; Ulmo was the "Lord of Waters" as were Enki in the Sumerian Scriptures.

### **Was Tolkien an occult or a Christian writer?**

Christians are divided into two camps with regards to Tolkien's books. One camp says there are allegorical links between his myth and Biblical truth, while the other camp points out the occult links, and emphasizes that "Lord of the Rings" was written to deceive and mislead people, and steer them away from God and into the occult:

"Sadly, many professing Christians via the lie that anything done by a 'Christian' is acceptable, have accepted the occult. Tolkien was defined to be a Christian. Satan then got acceptance for his evil occult series of Lord of the Rings by gullible people that believe anything done by a 'Christian' is acceptable..."

"...Satan has used Tolkien and his occult series in very successful attacks against both the lost and professing Christians. The devil succeeded in getting the occult accepted by both groups, the lost and professing Christians and Tolkiens [sic] demonic works played a major role in the process.

Tolkiens [sic] occult stories were first published in the 1950's. It is interesting to note that Tolkien took 12 years to write his occult stories and he released them in the 13th year. He was a true occultist and the devil was pleased and blessed his work!"<sup>(3)</sup>

"John Ronald Reuel Tolkien (1892-1973) was a man of many contradictions. For example:

- Back in 1969, he wrote a letter affirming that "the chief purpose of life, for any one of us, is to increase according to our capacity our knowledge of God by all

*the means we have, and to be moved by it to praise and thanks."*<sup>(8)</sup> Yet the primary focus of his life was his mythical Middle-earth, headed by a distant and impersonal "God" who might confuse rather than clarify the nature of the Biblical God.

- *In his personal letters (many are included in a book titled The Letters of J. R. R Tolkien), he expressed caution toward occult practices. But he equipped his team of mythical heroes -- the fellowship of the Ring -- with the pagan powers that God forbids. For example, "Gandalf [a helpful wizard] is able to wield potent magic... To do battle with the forces of darkness, Gandalf the Grey can call upon not only his spellcraft, but also his staff of power and the Elven sword Glamdring."*<sup>(9)</sup>
- *Tolkien once told a Jesuit friend: "The Lord of the Rings is of course a fundamentally religious and Catholic work... the religious element is absorbed into the story and the symbolism."*<sup>(11)</sup> People defending Tolkien, saying he was a strict Roman Catholic and thus Christian, should read more about Roman Catholicism and especially the Jesuit Order. Both these "religious" groups are nothing but front groups for the Illuminati - the power that is currently controlling political events in the background, to create a One World Government, and to pave the way for the "AntiChrist". Challenging question: Was Tolkien actually also a Jesuit in secret?
- *A staunch Roman Catholic, he affirmed his faith in the One God who created the universe. But his mythical God stopped creating before the work was finished, then turned the rest over to a group of lesser gods or "sub-creators." In other words, Tolkien invented a hierarchy of deities that defied the Biblical God's wise warnings concerning both real and imagined idolatry."*<sup>(5)</sup>

Personally, no matter what Tolkien's intentions were, I believe that the effect his epos created was an increased interest in the occult. I can speak from my own experience; after had read his books, I wanted to know more about magic and sorcery, and directly or indirectly, his work eventually led me to one of the occult secret societies, where I became a member. However, I finally realized how I was used there for evil purposes, and left.

Today we have Dan Brown and "The Da Vinci Code", which also has helped to increase the interest in the occult. Brown says he is neutral regarding whether the secret societies are benevolent or malign, but his books present them as mysterious, and working for humanity. The same thing goes with Hollywood and movies like "National Treasure" and other similar films. They present a wrong picture of what secret societies are, most likely as a counter-attack against serious researchers like myself and many others. (After I wrote this paragraph, I accidentally stumbled upon the following article, <http://www.styleweekly.com/article.asp?idarticle=9607>, which further gives strength to these arguments. I quote from the forth and fifth paragraph of this article, published on December 29, 2004, but I strongly advise you to read the **full** article, as it continues in the same manner):

*"Last year's "The Da Vinci Code" has made Dan Brown enough money to start his own religion, as well as inspiring a number of nonfiction titles to seek the truth behind his premise of secret societies, da Vinci's art, and the bloodline of Jesus Christ. "Cracking the Da Vinci Code" by Simon Cox and "Cracking Da Vinci's Code" by James Garlow look for flaws in Brown's conspiracy. But Martin Lunn's "Da Vinci Code Decoded: The Truth Behind 'The New York Times' #1 Bestseller," despite having a bulky name, got the farthest up the charts. All of them seem to have forgotten that Brown's book was a best seller in fiction. Unfazed by the allegations of embellishment, a new version of the book came out this year: "The Da Vinci Code Special Illustrated Edition," so we don't have to rely on Brown's descriptions of the art anymore.*

***Magic and ingenuity made two series top sellers for both adults and children [my emphasis]. After five books and three movies, interest in J.K. Rowling's Harry Potter books are still strong. Now a boxed set collects the first five books of the adventures of the boy in wizard school..."***

Tolkien's books have had a great influence on people and they paved the road for other forms of occultism. Games like Dungeons and Dragons were heavily influenced by Tolkien's "Lord of the Rings". In addition, his books influenced a numerous of other authors to write similar stories, which boosted an interest in the occult and magic. In my upper teens, I started writing fantasy short stories and novels myself, obsessively inspired by Tolkien. This was in the early 70's, but when I tried to get them published I was met by a very interesting remark from the book publishers. Now in retrospective, this remark makes sense. They often said that it was "too early to publish these kinds of stories", but that I should wait another 5-8 years. They "expected" a new trend on the book market, and that trend was the "Fantasy genre". Now, looking back, I know they were right. Suddenly, the bookstores were overloaded with fantasy novels and they sold like water in Sahara, and still do, now boosted by the movie trilogy "The Lord of the Rings", Harry Potter and more.

Were they psychic, or how else did they know that people would want fantasy novels in 5-8 years? There is nothing esoteric about it; actually this is a typical phenomenon. The same thing happens in the occult music industry<sup>(4)</sup>. The book- and music industries decide the future trend and start promoting it on a big scale, and they know exactly how to get people interested; how to do that is already thoroughly researched by them. As with everything else in big business, politics and banking, the trends are always set in the direction of creating a New World Order, whether the artist, writer, or common man is aware of it or not. Those two media - books and movies - are excellent tools for the Illuminati, because their message reaches millions of people at once. Therefore, the fantasy genre *is* an introduction to the acceptance of the occult, which has to be looked at in a broader perspective, as we rapidly are heading towards a global, occult Super state. The occult rock group, Led Zeppelin, also used Tolkien's fantasy world in a few of their songs; the best known are probably "Ramble on" "The Battle of Evermore".

Now, was Tolkien a Christian or an occult writer?

*"Decades ago, when witchcraft and wizardry were hidden from public view, young "Middle-earth" visionaries had no real-life place to test the new suggestions. That has changed. Through books, local covens, the Internet and other available sources, seekers can easily find tutors and practices that turn wizardly fantasy into practical occult reality. This sobering fact makes our world today radically different from the times when Tolkien and his friends shared their stories with each other."<sup>(5)</sup>*

Tolkien himself denies any supposed allegorical link between his myth and Biblical truth, it's not fair to hold his stories accountable to that truth. Nor is it wise to continue claiming that they teach us God's truth. Those who do could easily be tempted to lower their guard, set aside discernment, internalize the fascinating suggestions and be drawn to occult images.

In "The Fellowship of the Rings" Gandalf falls into the depths of Moria and dies, just to reincarnate later, much wiser, from Gandalf the Grey to Gandalf the White. Here is Tolkien:

*"Gandalf is not, of course, a human being (Man or Hobbit). There are naturally no precise modern terms to say what he was. I would venture to say that he was an incarnate 'angel'..."<sup>(6)</sup>*

And now this:

*"This incarnate "angel" wouldn't fit into the host of Biblical angels. But he could well fit in the hierarchy of "devas" or "angels" and ascended masters in the elaborate spiritual system called Theosophy or "Ancient Wisdom." Popularized by Madame Helena Blavatsky, this esoteric blend of Hinduism and Western occultism received its doctrines from "ascended masters" or spirit guides such as Djhwal Khul who channeled his messages to the medium Alice Bailey."<sup>(5)</sup>*

Interestingly enough, shortly after I had published the first version of this article on the Internet in 1998, I got a letter from a visitor, who was told by a high initiated witch, that both Tolkien and C.S. Lewis were initiated in the H.O.G.D. (The Hermetic Order of the Golden Dawn), which is a deeply occult, black magic secret society. The Golden Dawn is closely related to Madame Blavatsky's "Theosophical Society". During a discussion about Tolkien and his work, this male witch commented that "The Hobbit" and the rest of the Middle-Earth series was merely an elementary 'primer' for witchcraft. He was even a bit irritated at the lack of background knowledge about Tolkien among the people gathered. Later he added C.S. Lewis to the conversation as another well known literary figure who was initiated in the H.O.G.D. If this is true or not is hard to say, but it is interesting and well worth looking further into. However, there are more indications that both Tolkien and Lewis had Golden Dawn connections. The following website is no longer on the Internet, but I still have a saved copy of it, so I am hereby re-posting it: "Hermetic Imagination: The Effect Of The Golden Dawn On Fantasy Literature".

Another allegory Tolkien uses is the one about Atlantis, the legendary continent that sank into the ocean. In Tolkien's world, the equivalence to Atlantis would be Númenor, the big island to the west where the Great Kings of a Divine bloodline, lived. Just like with Atlantis, Númenor sank into the ocean in a devastating catastrophe, and the survivors escaped to Middle-Earth where they mingled with "ordinary" humans. This is almost exactly how the story about Atlantis is told as well; how the blue-blooded survivors escaped the catastrophe, to Egypt and other places in the Mediterranean.

Here is Tolkien again, discussing Atlantis. He is talking about a dream he had, or was it maybe channeled information?:

*"Númenor is my personal alteration of the Atlantis myth and /or tradition, and accommodation of it to my general mythology. Of all the mythical or 'archetypal' images this is the one most deeply seated in my imagination, and for many years I had a recurrent Atlantis dream: the stupendous and ineluctable wave advancing from the Sea or over the land, sometimes dark, sometimes green and sunlit."*<sup>(Z)</sup>

In fact, Tolkien mentioned something that could be interpreted as "channeling":

"...the thing seems to write itself once I get going...." *The Letters of J. R. R Tolkien, page 91.*

### **Occult Symbolism in the Lord of the Rings**

One thing is certain; J.R.R. Tolkien was very fascinated by occult symbolism. His epos has an abundance of it. Let us pick a few examples:

The picture to the left is taken from a website called "[The Lord of the Rings Symbolism](#)", The following is taken from this website, and I paste it here for the argument's sake. I have added my own comments to those of the author. My comments are in **[bold letters and in brackets]**:

"The first installment of Tolkien's 'The Lord of the Rings' was released on DVD and video this week in Britain.

When I first saw the film 'The Fellowship of the Ring' at the cinema I noticed a very familiar set of symbols. Now that the film is now widely available it seems timely to take a closer look at this symbolism, and invite further debate. The symbolism in question appears on the door to the dwarven caverns of Moria, a gateway that initially blocks the progress of the beleaguered Fellowship.

A symbolic arch is supported by 2 pillars, themselves wrapped by climbing vegetation. The arch bears an inscription written in an ancient form of Elvish, saying "The Doors of Durin, Lord of Moria. Speak, friend, and enter." Drawn below the arch are seven stars and a crown, and below these can be found a much larger star (the 'Star of the House of Fëanor').

This motif is very similar to the Royal Arch of the Freemasons, who also incorporate seven stars into the space below the arch. Their arch is comprised of 7 houses of the zodiac, whose position in the sky binds the Duat. As such, the seven stars cannot denote the Pleiades star cluster in Taurus, nor the Corona Borealis, or Northern Crown. They are also not suggestive of any stars present in the Duat itself, specifically around Sirius or Orion. The 'Star of the House of Fëanor', however, may be analogous with Sirius if we compare the Door of Durin and the Freemasonic Royal Arch. This then gives us a very specific sky location, into which are incorporated a crown and seven stars.

For reasons which will become apparent in a moment, I proposed that this symbolism might be the same as that of Niburu, indicating its perihelion location in the sky.

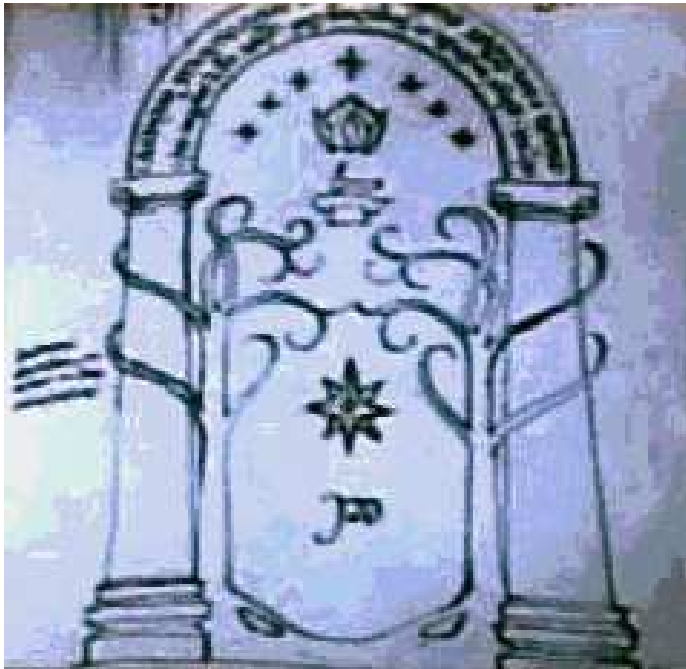
When I first suggested this 6 months or so ago, I received a very informative e-mail from Greg Frey, and I would like to share his thoughts with you here:

*"The gateway to Moria in the movie is reproduced directly from Tolkien's drawing in the book "Lord of the Rings". His symbols I'm afraid have nothing to do with alchemy or anything else esoteric. They are a reference to the 7 Dwarven Kings and their rings of power. To understand the symbolism in Tolkien you would need to read the Silmarillion also by Tolkien. Although some parallels will be found with esoteric symbolism I think you would do well to remember that Tolkien was a devout Christian. The parallels I mentioned will be evident for two reasons, neither of them conscious on Tolkien's part: 1) His sources are pagan (The Kalevala, the Ring Cycle of the Niebulung, ancient Celtic and Germanic myth, etc.) and 2) in writing the Silmarillion he accessed the Collective Unconscious of the human race, where many of these archetypal symbols are deeply embedded."*

Indeed, the seven stars may well be representative of the seven rings of the Dwarven Lords rather than anything astronomical per se, but I think that Greg's final point is very important. There is a lot of subconscious archetypal imagery at play here, in a Jungian sense, and the initial source of the symbolism may be very deep indeed. Of course, being a devout Christian need not preclude one from esoteric interests. Most Freemasons are Christian, and the new Archbishop of Canterbury is not above the



donning of a Druid's mantle! [I am certain of one thing with regards to this: Tolkien was a highly educated man, and his symbolism is not coincidental. He knew about the occult symbols, and he DID use them for some hidden purpose. *Wes Penre*]. Let us compare Tolkien's Door of Durin with the Royal Arch and the equivalent alchemical imagery:



Tolkien's Gate



The Freemasonic "Royal Arch"



Alchemical Version of the "Royal Arch"

The Royal Arch is fascinating because it gives us a particular sky location for this symbolism, one that *should not* include 7 stars. It also boasts a cometary star, highly suggestive of the rogue 10th Planet, Nibiru [*sic*], in this context. Is Nibiru [*sic*] the crowned Eagle, the Returning King of the celestial deep? Tolkien also gives us the crown among the seven stars. This symbolism is very powerful, and the Door of Durin might therefore be seen as one of Initiation. Could the Crown be that of Christ? **[or that of the Illuminati Royal bloodline? Wes Penre?]** If we look at the same symbolism deployed on the Talisman of Orpheus then this parallel becomes very clear indeed:



**Talisman of Orpheus**

I think this helps to answer Greg Frey's point about Tolkien. His mixture of Pagan sources and Christian belief is quite Gnostic, in the broadest sense of the word, and is in keeping with the arcane mixture of symbols that we are comparing here. If Nibiru [*sic*] was the Messianic Star then its archetypal signature within the Collective Unconscious would be very strong. Tolkien's incredible imagination would be fertile ground for its re-emergence.

Even if Tolkien was unconsciously applying these symbols, apply them he did. The parallels are too striking to be entirely coincidental **[I agree! Wes Penre]**. But more tantalising is the possibility that he consciously applied symbols from Pagan sources that were very ancient and mysterious, ones that have been largely eradicated, or altered beyond recognition, by orthodox Christian belief.

Only through the passing down of these ancient symbols by esoteric schools such as Alchemy are we even able to make these comparisons. Was Tolkien an Initiate, then? I can't answer this question, but I'm tempted to think so. I would certainly be interested in researching this possibility.

Is the Crown and its companion Seven Stars equivalent to the Messianic Star, taking the guise of the dark star Nibiru [*sic*] and its moons? This is a more speculative claim,

but one that may be deserving of some consideration.

### **Aragorn's Breastplate**

A similar set of symbols is deployed by Tolkien for the Kingdom of Gondor. As well as the White Tree of Gondor, seven stars are also apparent on the Gondor flags (as pointed out to me by Martin Wells). In this case these cannot denote the seven rings given to the dwarves, as Gondor is a kingdom of men. But things become even more intriguing when looking at the symbols used on the breastplate of Aragorn upon his Coronation, towards the end of the movie 'Return of the King'.

This black breastplate shows the same seven stars and crown symbol that is used on the Door of Moria, that has the Masonic connotations we have looked at. Of course, Tolkien was himself Roman Catholic, and surely no Freemason (although Roman Catholics are sometimes Masons, I am given to understand) **[Being a Roman Catholic certainly does not exclude him from being a Freemason as well, although I have not so far seen such a connection in his case. It's not well known, but like Mr. Lloyd implies here, one thing does not exclude the other. Wes Penre]**, but he does seem to have dipped into the iconography of the Royal Arch degree nevertheless (see above).

It's more difficult to dismiss this 'coincidence' in the case of Aragorn's breastplate. He is, after all, the returning King, intimately connecting the meaning of the symbols with the Royal Arch. There are self-evident analogies with a Messianic return, connected with celestial imagery. It's easy to create a meaningful link to the return of an ancient 'Royal Planet.

When I saw this symbolism in the film I couldn't help but be impressed with the Egyptian styling. The crown looks a little like a scarab, but might also represent a Winged Disc. The larger design below is presumably a stylised version of the White Tree of Gondor, and looks to have a central focus of a Cross, or Crucifix. Again, this is in keeping with the 'Talisman of Orpheus', with its Crucified figure (Bacchus/Orpheus/Christ) below the semi-circle of seven stars and the crescent.

The Cross and the Tree may be inter-changeable symbols, which creates quite a striking parallel between the imagery used by Tolkien and the ancient esoteric symbols that I associate with the Dark Star. It's a bizarre thread to develop, I know, but the symbolism speaks for itself.

### **The Rosicrucian Crown and Seven Stars**

Greg Jenner has kindly supplied me with some examples of Masonic Symbology that correlate well with Tolkien's own. The most striking (so far) is this one, which Greg describes as follows: *"It is a certificate of membership in 'The Societas Rosicruciana' in Anglia founded in 1886 by a group of Freemasons."* This is the 'Rosicrucian Society in England'. My copy of 'The Rungs of the Ladder' (1999) by Michael J. Stayt emphatically notes that this is not a Masonic order, but a Society of Freemasons. Here is an image of the certificate on the left, and a detail on the right. Greg has highlighted the fiery Crown and seven stars symbolism in colour:

Regarding the nature of the Masonic Rosicrucian Society, Michael Stayt goes on to write:

*"The qualification for membership is to be a Master Mason and a Christian. Perhaps even more important is the need to be interested in the deeper subjects surrounding Freemasonry and a willingness to study them. The Society was formed in 1865...Each of the First Order ceremonies covers a specific aspect of esoteric study and marks a specific stage in the personal development of the Frater (Brother) involved... The Society encourages study of all arcane and esoteric subjects, but from a theoretical rather than a practical standpoint. Time is devoted to the presentation of papers and members are exhorted to write and present papers. These may be on any non-Masonic subject, but examples might include:...astrology, astronomy, alchemy, theosophy...and especially the Kabbalah."*

Which is very interesting because there is an almost Gnostic flavour to this Christian Masonic area of study. It feels a lot like my Dark Star theory itself, in fact, where an unusual set of symbols can be found across a wide variety of religious, esoteric and mythological disciplines, requiring a wide net to be thrown. In the Rosicrucian certificate above, the Nibiruan [*sic*] symbols are elevated above the Sun, above the Zodiac and even above the Cross itself (much like the Talisman of Orpheus). It implies an extra-solar presence. They are also *identical* to Tolkien's symbolism.

This is a remarkable find, and I'm very grateful to Greg Jenner for passing this along."

© Andy Lloyd  
24th January 2004

\* \* \*

Thus ends Mr. Andy Lloyd's comments.

I am constantly getting information from readers, and as I go along I will post what is relevant and interesting in this regard. This morning, on January 2, 2005, I got an email from a person who is an initiate in the A.'. A.'. , which is a group of people who study Aleister Crowley's Magick and practice it, without being a member of a specific secret society. He told me that Tolkien indeed was an initiate for some time, but was excluded

because of "incompetence" (in studying and practicing Magick?). This particular Crowley adept gave me the following comparison between some of the characters in the "Lord of the Rings" and the world today:

Frodo = *aspirant*

Gandalf = *The Secret Chief of the A.'. A.'. (Aleister Crowley)*

Saruman = *Golden Dawn adept (Mathers, who was the Grand Master of the Order while Crowley was alive)*

Sauron = Choronzon

Aragorn = *Spirit*

Arwen = *Body*

The Ring = *Magick powers*

Volcano = *Abyss*

The Ring Wraiths = *Initiate in the Black Brotherhood (The Illuminati)*

In this aspect it is interesting to note that Frodo, the *aspirant*, after had completed his work, was fully accepted by the Brotherhood, was initiated and allowed to leave his old "ordinary, ignorant human [hobbit] life" and join the Illuminated Ones. This was symbolically done when Frodo left Middle-Earth together with Gandalf and the Elves at the end of "The Return of the King". Bilbo also left (was accepted into the Order) after he had shown that he could overcome his ego and be in control over the temptation from the "One Ring of Power". His final battle with the temptation from the Ring was in Rivendell, just before Frodo decided to go alone to Mordor. At that point Bilbo passed the requirements and were initiated into the Higher Order; became Illuminated.

Also, the comparison with Gandalf and Saruman is interesting, too. Aleister Crowley [1875-1947] and S.L. MacGregor Mathers [1854-1918] were friends at first, but became arch enemies eventually, when Crowley left the Golden Dawn and became the head of the OTO. Mathers never forgave him for bringing some of the "secret" knowledge out in the open, and the two magicians started a magic(k)al battle, which Crowley (Gandalf) won, and Mathers (Saruman) ended up as a broken man and eventually caved in mentally and physically, and died.

To me, contrary to the information I was given above, Aragorn is BODY and Arwen is SPIRIT. Arwen was half Elf and half human, which means she is "enlightened" and one of the "Old Race" (compared to the root races in Theosophy). When Aragorn became KING he symbolized the end of the Third Age (the "Old Order") and now became the first KING of the Fourth Age ("The New World Order"), the King of Man. By marrying Arwen he became "fulfilled". He was of the Illuminated Royal Bloodline, in direct line from Isildur (king Salomon). Arwen (Spirit) to me symbolizes the full circle, when the blue-blooded king of the Illuminati bloodline sits on the throne to rule over mankind, possessing secret knowledge through Arwen (Spirit).

**J.R.R. Tolkien and C.S Lewis**

Tolkien and C.S. Lewis were both Oxford professors and members of a society among the University professors - "The Inklings". Stories go with that this society was just a friendly meeting place for them, a relaxed club where they used to read their own books and work in progress, and discuss them. This may be correct, but if there was more to it, the following is interesting. It's taken from a lecture by Bill Cooper called "The New Covenant" and is not on the subject of Tolkien or Lewis, but about the Illuminati and their beliefs. But before we discuss that, let us look at the following names the two authors used for their book characters. We already discussed Tolkien above, but also look at the name "Galgalum" here below, meaning "The Guide". Compare it with Gollum in Tolkien's world - he who guided Frodo and Sam to Mordor.

C.S. Lewis on the other hand, who wrote the books of Narnia, another fantasy world, used a Lion God (also a symbol for the "God" of the Illuminati - Satan/Lucifer). This Lion God he called Aslan, compared to the Brotherhood's "Asalam" (see below).

Walt Disney is another example; he was a 33 Degree Freemason of the Scottish Rite, and his entire life he spun threads from the Mystery Schools into the children's minds with the purpose of getting them used to the occult, for days to come. Could it be that Disney indoctrinated the kids, and Lewis and Tolkien "took care" of the indoctrination of the teenagers and the adults? Speculations, but still ...

Here below follows an extract from Bill Cooper's lecture:

*...Green then was told, probably accurately, that the members of this college, the Gnostics, had gathered across many countries, but were united by Magnalucius's teachings, the heart of which is the secret doctrine of the unicorn.*

*What is this secret doctrine? There are interesting scriptural parallels with it, and the biblical account of Lucifer's, or Satan's, fall from heaven.*

*The first unicorn--wrapped in a cloud came he. By a bright whirlwind borne along, he descended gently from the heavens to the infant fields of earth, even before the fires of its forming were yet. Thus, did the unicorn possess the brightness of the light that he might drive all darkness and obscurity from him. He was called "**Asalam**" --of unicorns, the first born. A creature fearfully wrought and wonderful to behold, bearing a horn of spiral light that is the sign of **Galgalum** the Guide. [my emphasis]*

Could it be that Tolkien used the name Gollum from "Galgalum the Guide"?

Interestingly enough, former Illuminati mind controlled slaves have stated that Tolkien's epos is used by them in mind control<sup>(10)</sup>. Some of the mind controlled slaves seem to obsessively look for a ring. In fact, the following extract from "The Lord of the Rings" is used to control Illuminati victims:

*"One ring to rule them all,  
One ring to find them,  
One ring to bring them all,  
And in the darkness bind them!"*

There is a whole website with research on Lewis' "The Chronicles of Narnia". There they discuss in depth the theological aspects of the epos. It is interesting reading, and I advise you to check it out to build your own opinion. The name of the website is "[Into the Depth of the Chronicles of Narnia](#)".

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#### **Footnotes:**

***(After have read the specific footnote you are interested in, click the 'back button' on your browser to go back where you were in the text)***

(1) <http://illuminati-news.com/moriah.htm>.

(2) *Dr. Ralph C. Wood, "Tolkien's Cosmogony" at* <http://www.leaderu.com/humanities/wood-cosmogony.html>.

(3) <http://www.geocities.com/Athens/Rhodes/7895/rapmay04.html>

(4) <http://www.illuminati-news.com/art-and-mc/used-artists.htm>;  
<http://www.illuminati-news.com/art-and-mc/intro-occult.htm>;  
<http://www.illuminati-news.com/art-and-mc/field-of-art.htm>

(5) [Tolkien's Lord of the Rings: Truth, Myth of Both?](#)

(6) *The Letters*, page 202.

(7) *The Letters*, page 361.

(8) *The Letters of J. R. R Tolkien, Humphrey Carpenter, editor (Boston: Houghton Mifflin Company, 1981)*, page 400.

(9) *Jude Fisher, The Lord of the Rings: The Fellowship of the Ring, Visual Companion (Boston: New York, 2001)*, page 57.

(10) *Source: Fritz Springmeier*

(11) *"The Letters"*, page 172

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#### **More Resources:**

[Tolkien At the End of Time - Alchemical Secrets of \*The Lord of the Ring\*](#)  
[The Inklings: Lewis, Tolkien and Barfield explore Theosophy and Reincarnation](#)

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*Wes Penre is the owner of the domain Illuminati News and the publisher of the same. Please also check out his MySpace website: <http://www.myspace.com/wespenre>.*

<http://www.illuminati-news.com/tolkien-occult.htm>

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**Hermetic Imagination:  
The Effect of the Golden Dawn on Fantasy Literature  
- Appeared in the Proceedings of the  
Tolkien Centennial Conference 1992 -  
- by Charles A. Coulombe**

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[Printer-Friendly Version]

Beyond these fields and this borderland there lies the legendary wonder-world of theurgy, so called, of Magic and Sorcery, a world of fascination or terror, as the mind which regards it is tempered, but in any case the antithesis of admitted possibility. There all paradoxes seem to obtain actually, contradictions coexist logically, the effect is greater than the cause and the shadow more than the substance. Therein the visible melts into the unseen, the invisible is manifested openly, motion from place to place is accomplished without traversing the intervening distance, matter passes through matter. There two straight lines may enclose a space; space has a fourth dimension, and untrodden fields beyond it; without metaphor and without evasion, the circle is mathematically squared. There life is prolonged, youth renewed, physical immortality secured. There earth becomes gold, and gold earth. There words and wishes possess creative power, thoughts are things, desire realises its object. There, also, the dead live and the hierarchies of extra-mundane intelligence are within easy communication, and become ministers or tormentors, guides or destroyers of man. There the Law of Continuity is suspended by the interference of the higher Law of Fantasia. (A.E. Waite, *The Book of Ceremonial Magic*, University Books, NY 1961, pp. 3-4)

This rather lengthy quotation serves well as an introduction to the Hermetic or Magical world-view. It is in complete contradiction, needless to say, of the more or less materialistic perspective our education and upbringing have bestowed on us modern Europeans, North Americans, and Australasians. Since at least the Enlightenment, educated opinion has insisted on what we call the scientific method. Relying on the purely measurable, it has provided us with the technology necessary to provide us with



all the conveniences we possess---surely a telling argument in any case. But to understand the World view of W.B. Yeats, Arthur Machen, and Charles Williams, as well as that of the Hermetic Order of the Golden Dawn to which they all belonged, we must first pick up a little of its history. While the Magical world-view may not be popular among us today, it is an integral part of practically all pre-industrial societies. In Europe, the country-folk from time immemorial to this century (and in some out-of-the-way places even yet) saw this everyday life of ours as interpenetrated with beings and actions from other worlds co-existent with this one:

Often they are described as distant realms, but almost as frequently they are imagined to lie so close alongside normal space that transition from one to the other is only too easy, in both directions. Certain places and times facilitate the transition. Supernatural powers break through into the normal (or can be summoned to it) at turning points of time: midnight, midday, New Year's Eve, Halloween, May Eve, Midsummer Night. Similarly with space; it is at boundaries, thresholds, cross-roads, fords, bridges, and where verticality intersects the horizontal, as on top of mounds, down wells, under trees, that Otherworlds are accessible...One key is ambiguity, the concept both/and and neither/nor. If a man stands exactly on the boundary where three parishes meet, at the stroke of midnight, in which parish is he, and what date is it? He has cut loose from normal space and time. He has also reversed normal human conduct by going outside at night, the time when supernatural beings are active, but humans should be asleep. In such circumstances, he places himself in contact with "the other;" he can reach, or be reached by, fairies, ghosts, or demons. (Jacqueline Simpson, *European Mythology*, p. 34).

While the same views may be found in all the world's folklore and mythology (as, for example, the Australian aboriginal "dream-time," so often invoked today), in Europe the influence of Christian doctrine made a great impact. Even as Faerie was conceived in terms like those just quoted, so too were Heaven, Hell, and Purgatory, which realms also erupted into our own in various ways. Churches were seen as outposts of the celestial, brought down at the Sacrifice of the Mass and other Sacraments. Purgatory, through the medium of ghosts (ala Hamlet's father) played its part. Hell too, through its demons, those of Faerie who were evil (the "unseelie court," as the Scots put it), Werewolves, Vampires, and so on, made its presence felt. Human beings too could align with the infernal in return for supernatural power; these were of course the Witches of song and story. In the philosophical world, the meeting of Hermeticism (the belief that the visible world is an analogy of the invisible, summed up in the phrase "as above, so below") and Neoplatonism (with its insistence that the Platonic Archetypes were the realities, of which earthly expressions were mere shadows) with Christianity produced several waves of educated folk who shared this magical concept of the world. First came such Neoplatonic Church Fathers as St. Dionysius the Areopagite, St. Clement of Alexandria, Origen, and St. Augustine.

Then came the Ultra-Realist scholastics such as John Scotus Eriugena, Pope Sylvester II, William of Auvergne, Roger Bacon, Bl. Raymond Lully, St. Bonaventure, and St. Albertus Magnus, many of whom looked to Alchemy, Astrology, and the Qabalah as a

means of interpreting the revelation implicit in creation---a revelation supplementary, but inferior to, Holy Writ. Lastly, the Classical Humanists such as Reuchlin, Pico della Mirandola, Cardinal Bessarion and Aeneas Piccolomini were similarly inclined. The Reformation, put an end to most such developments. While the next few centuries would produce a few figures like Jakob Böhme and Claude de St. Martin, for the most part materialism and "modern" scientific method grew in their monopoly of Europe's intellectual life. The Enlightenment was the fruition of this process. Then came the French and Industrial Revolutions, which idolised the materialistic. Almost inevitably, there came a reaction.

## **Romanticism.**

Romanticism encompassed many allied themes. To the Materialist assumption of the all-importance of the body and the group, it opposed the individual. To the mechanistic view of nature it replied with a Naturphilosophie which again saw nature as at once veiling and representing spiritual realities. To the cult of progress, the Romantics also opposed a love of the Medieval past and the Peasant or Exotic present. Perhaps the greatest of the Romantic philosophers was the incomparable Franz von Baader, who later inspired Vladimir Soloviev.

From the outpouring of all of this throughout the 19th Century, interest arose in much of the literate European public in fantasy literature, spiritualism, and the occult: The industrial revolution naturally gave rise to an increasingly marked interest in the "miracles" of science. It promoted the invasion of daily life by utilitarian and socio-economic preoccupations of all kinds. Along with the smoking factory chimneys came both the literature of the fantastic and the new phenomenon of spiritualism. These two possess a common characteristic: each takes the real world in its most concrete form as its point of departure, and then postulates the existence of another, supernatural world, separated from the first by a more or less impermeable partition. Fantasy literature then plays upon the effect of surprise that is provided by the irruption of the supernatural into the daily life which it describes in a realistic fashion...

It is interesting that occultism in its modern form---that of the nineteenth century---appeared at the same time as fantastic literature and spiritualism. The French term *occultisme* was perhaps first used by Eliphas Levi (1810-1875), whose work is sometimes somewhat misleadingly identified with the beginnings of occultism itself...Like the fantastic and the quasi religion of spiritualism, nineteenth century occultism showed a marked interest in supernatural phenomena, that is to say, in the diverse modes of passage from one world to the other. (Antoine Faivre, "Occultism", op. cit.). Not too unsurprisingly, the Occult revival in France which featured men like Levi, Papus, Peladan, Grillot de Givry, and many others, was paralleled by a similar movement in French literature featuring such names as Barbey d'Aurevilly, Villiers de l'Isle Adam, and Huysmans. While many of these considered themselves loyal Catholics, the standard theologians of the time, much under Neo-Thomist influence, regarded them suspiciously.

This phenomenon was not restricted to the continent. In 1875, Helena Blavatsky founded the Theosophical Society in New York, which soon spread throughout the English speaking world. Originally very Western in emphasis, studying such topics as alchemy and the writings of Paracelsus, the Society took on a strongly Oriental tone after Mme. Blavatsky took a voyage to India, and claimed to have made contact with various Tibetan "Ascended Masters."

A number of members took issue with this (among whom was Rudolf Steiner, who eventually founded his own Anthroposophical Society in Germany). A further objection to the course of the T.S. was that its membership were encouraged only to study occult doctrine, not to practise it---that is, not to practise Magic. But an organisation formed in 1888 soon attracted many Theosophists who wished either a more Western teaching or Magical practise, or both: The Hermetic Order of the Golden Dawn.

### **The Golden Dawn**

This society was formed as a result of the discovery in a bookstall of a cypher MS by one Rev. A.F.A. Woodford. Supposedly, this manuscript was written by a German Rosicrucian lady, and invited anyone interested in setting up a similar organisation to contact her. In concert with Macgregor Mathers, a Scottish student of the Occult, and Dr. W. Wynn Westcott, the Golden Dawn was accordingly organised. From the very beginning, its membership fell roughly into two categories: those who were of a Western-Theosophical bent (many of whom, as just noted, had left the T.S. for that particular reason), and those of a more explicitly Christian orientation. This uneasy mix would erupt later into open conflict; but at the very beginning both camps were united in declaring that "to establish closer and more personal relations with the Lord Jesus, the Master of Masters, is and ever must be the ultimate object of all the teachings of our order."

Unexceptional as this goal was, the Order's means of reaching it were quite unusual. The G.D. aspired to be not merely a complete academy of occult knowledge (as indeed the T.S. had claimed to be) but also a forum for Mystico-Magical practise---which Magic was seen as being like that of Eliphas Levi. In the words of Stephan Hoeller, Magic in this sense is "an umbrella term for the growth or expansion of consciousness by way of symbolic modalities." To impart both knowledge and practise, an elaborate system of grades was established; as the student ascended these grades, he or she learned ever more esoteric skills. These latter included knowledge of Qabala (which Hebrew system's model of all reality---the "Tree of Life"---provided the G.D. with its basic ideational framework); Tarot; Geomancy; Astrology; Alchemy; and ritual Magic. The workings of the last-named included making of sigils and talismans, communing with Elementals, evocation of Demons, and invocation of Angels. As well, the Golden Dawn initiate was taught "skrying," which included both clairvoyance and astral travel. From its beginning, the G.D. attracted a highly literary membership. In addition to the three whom we shall consider, Algernon Blackwood, Dion Fortune, Sax Rohmer, actress Florence Farr, Maud Gonne, E. Nesbit, and Evelyn Underhill were all members at one

time or another, either of the G.D. itself or of one of the splinter groups which survived the Order's disruption in 1900.

With the publication of the Order's rituals by Israel Regardie, we are now in a better position to gauge the ideology of the G.D. than were earlier writers on the topic. Concurrent with its Western-Theosophic and Qabalistic viewpoint (themselves manifestations of Hermeticism and Neo-Platonism) the G.D. also reflected in its rituals the Christian emphasis earlier referred to. While subsequent authorities (notably Regardie) have sought to minimise this in accordance with their own biases, it is still evident from an examination of the material. Indeed, it is alleged that many of the first members of the Anglican Community of the Resurrection (the Mirfield Fathers) were members, although this would be hard to substantiate. Still, there can be no doubt that many G.D. Fratres and Sorores achieved in their own devotional lives the same synthesis between Hermeticism/Neoplatonism and Sacramental Christianity that characterised Medieval Ultra-Realists, Renaissance Humanists, and (in a much less conscious way) European folk-culture members. In a word, their Christianity, while tied to the dogmas of Revelation, saw the world as both a symbol and concealment of higher realities, contact with which was attainable both through magic and divination, and on a purer and greater level, through the Sacraments. Most representative of these was perhaps the Catholic A.E. Waite, who formed a separate, more explicitly Christian Mysticism-oriented Golden Dawn group in 1903. Commenting on Claude de St. Martin's works, Waite wrote: "It is difficult to agree that a system which includes institutions of such efficacy [the Sacraments], and apparently of divine origin, can at the same time transmit nothing. It becomes more apparent...that the failure in transmission is not in the Church, but in the ministers.

The Church assists us towards regeneration by operating divers effects at divers seasons" (The Unknown Philosopher, p. 331). He goes on to say "...I think the Church Catholic is preferable to the most exotic plant of Lutheranism..." (ibid., p. 333). A good understanding of Waite's position is important, because Yeats, Machen, and Williams all elected to follow him, and his view of matters esoteric is the strand of Golden Dawn tradition which informs their work. He wrote of the Golden Dawn itself: "It is not in competition with the external Christian Churches, and yet it is a Church of the Elect, a Hidden and Holy Assembly...It is a House of the Holy Graal in the sanctity of a High Symbolism, where the sacred intent of the Order is sealed upon Bread and Wine" (quoted in Humphrey Carpenter, *The Inklings*, p. 82). Odd though Waite's views may appear to many today, they were not unechoed on either side of the channel.

In her 1963 foreword to Waite's similarly-viewed French contemporary Grillot de Givry's *Sorcery, Magic, and Alchemy*, Cynthia Magriel informs us that De Givry lived in a moment in history and in France when his views, though strange to most Catholics, could be tolerated. They were shared in part by a number of Catholics who were considered no worse than eccentrics. Thus the Baron de Sarachaga, a Basque and a nephew of St. Teresa [of Avila], for forty years headed the Institut des Fastes; this school was approved by Popes Pius IX and Leo XIII. Pierre Dujois, a learned hermetist, wrote of this school in 1912:

*"There exists in Paray-le-Monial [the centre of devotion to the Sacred Heart of Jesus] a mysterious Cabalic centre, sincerely Catholic it seems, and where the bizarre orthodoxy is nevertheless accepted and even encouraged by the Church..." (p. 5).*

So the mixture of orthodoxy and magic we encounter in the writings of our three authors, deriving from the Golden Dawn and particularly from Waite, was not without contemporary as well as past parallels. This is an important point, because for varying reasons Christian and non-Christian writers alike have attempted to set up a dichotomy between the Christian and occult elements in the three's work where there is in fact a synthesis---a synthesis which in these particular cases is the direct result of their membership in the Golden Dawn.

Let us now look at each of them. WILLIAM BUTLER YEATS Of the three, Yeats' connexion with the Golden Dawn is the best known and documented. In his Autobiography, pp. 341-342, he discusses his involvement with the Golden Dawn and its history, calling it "the Hermetic Students," but giving Mathers and Westcott their proper names. His Memoirs, published posthumously, are full of bits of gossip about the Golden Dawn and its members. Of the Order, he says therein, "I...value a ritual full of the symbolism of the Middle Ages and the Renaissance..." (p. 27).

He had come to the Golden Dawn after having been expelled from the Theosophical Society by Madame Blavatsky for actually practising Magic. Yet even before his entrance into the T.S., he and a number of other Dublin Anglo-Irish youths had formed a "Dublin Hermetic Society" for the study of European Magic and Mysticism, and to a degree of Eastern religion. Why? "All were parched by the desiccated religion which the Church of Ireland and the Presbyterian Church, now purged of their old evangelicalism, provided." (Richard Ellmann, *Yeats: The Man and The Mask*, p. 41). Certainly Yeats' exposure to the folk and fairy lore of the Irish played its part also. Yeats entered into the Golden Dawn with great gusto in 1890. He followed its practises, and claimed to have particularly benefited from clairvoyance. For Yeats Magic and Poetry were near synonymous. When in 1892 a friend wrote to him questioning the "healthiness" of his Golden Dawn activity, he wrote back.

Now as to Magic. It is surely absurd to hold me "weak" or otherwise because I chose to persist in a study which I decided deliberately four or five years ago to make, next to my Poetry, the most important pursuit of my life. Whether it be, or be not, bad for my health can only be decided by one who knows what Magic is and not at all by any amateur. If I had not made Magic my constant study I could not have written a single word of my Blake book, nor would The Countess Kathleen have ever come to exist. The Mystical life is the centre of all that I do and all that I think and all that I write. (*The Letters of W.B. Yeats*, ed. Allen Wade, p. 210).

In 1897, Yeats published *Rosa Alchemica*, an allegory of his studies with the Golden Dawn. But in practically everything he wrote, the world-view enunciated in the opening quote was evident. Whether he was dealing with fairy-lore or mystic visions, the conviction that this world both symbolises and conceals greater realities was ever obvious in his work. In 1915, he wrote a poem for initiation into the highest grade of the Golden Dawn's outer order: FOR INITIATION OF 7 = 4.

We are weighed down by the blood & the heavy weight of the bones  
We are bound by flowers, & our feet are entangled in the green  
And there is deceit in the singing of birds.  
It is time to be done with it all  
The stars call & all the planets  
And the purging fire of the moon  
And yonder is the cold silence of cleansing night  
May the dawn break, & gates of day be set wide open.  
It were useless to belabour the point much further. But what is not so well-known is the degree to which Waite (whom Yeats followed in the 1903 split) must have influenced Yeats' views of Christianity in general and Catholicism in particular. There can be no doubt of Yeats' disenchantment with both the Protestantism of his youth, and with the Irish Catholic hierarchy. He complained in 1907 of the "ingratiating manner...of certain well-educated Catholic priests, a manner one does not think compatible with deep spiritual experience" (*Autobiography*, p. 282). Two years later he wrote in his diary: "Catholic secondary education destroys, I think, much that the Catholic religion gives. Provincialism destroys the nobility of the Middle Ages" (*op. cit.*, p. 304). Certainly, at first glance, such anti-clericalism, read in the light of his comment in *Rosa Alchemica* that "...I knew a Christian's ecstasy without his slavery to custom," would imply a Mysticism completely un-Christian. But this would be a superficial reading indeed. In fact, it would appear that his view of the central Christian dogma of the Incarnation, while reminiscent of orthodoxy, was given the esoteric emphasis familiar to readers of Waite's work: Western civilisation, religion, and magic insist on power and therefore on body, and hence these three doctrines---efficient rule---the Incarnation---thaumaturgy. Eastern thoughts answer to these with indifference to rule, scorn of the flesh, contemplation of the formless.

Western minds who follow the Eastern way become weak and vapoury, because unfit for the work forced upon them by Western life. Every symbol is an invocation which produces its equivalent expression in all worlds. The Incarnation invoked modern science and modern efficiency, and individualised emotion. It produced a solidification of all those things that grow from individual will. (*op. cit.*, pp. 292-293). In one sweep, we see that the causes for Yeats' break with the Theosophical Society (Mme. Blavatsky's Eastern interests and her dislike of practical magic experimentation) he believed to be linked directly to the Incarnation. There are other examples of Yeats' specifically Christian esotericism, derived from the Golden Dawn and Waite. One must suffice, however. In his essay "Ceremonial Union," (*Hermetic Papers*, pp. 189-194), Waite describes the unity existing between Order members, a unity which permits them to share, via their ritual connexion, each other's pains and difficulties, and so lessen them. Compare Yeats: A French miracle-working priest once said to Maud Gonne and myself and to an English Catholic who had come with us, that a certain holy woman had been the "victim" for his village, and that another holy woman who had been "victim" for all France, had given him her Crucifix, because he, too, was doomed to become a "victim."

French psychical research has offered evidence to support the historical proofs that such saints as Lydwine of Schiedam, whose life suggested to Paul Claudel his *L'Annonce faite à Marie*, did really cure disease by taking it upon themselves. As disease was considered the consequence of sin, to take it upon themselves was to copy Christ. (op. cit., p. 199). Thus it was that a few years later, in 1917, he would write comparing the contemporary French Poets like Jammes and Peguy to those of his youth like Mallarmé: Nothing remained the same but the preoccupation with religion, for these poets submitted everything to the Pope, and all, even Claudel, a proud oratorical man, affirmed that they saw the world with the eyes of vine-dressers and charcoal-burners. It was no longer the soul, self-moving and self-teaching---the magical soul---but Mother France and Mother Church. Have not my thoughts run a like round, though I have not found my tradition in the Catholic Church, which was not the Church of my childhood, but where the tradition is, as I believe, more universal and more ancient? (Mythologies, pp. 368-369). It would appear that as Yeats grew older, he did, at least with one part of his complex psyche, ever more closely synthesise esotericism and mystical Christianity. But he would never be a conventional parishioner---nor did he ever settle publicly into any denomination. He would, until his death, remain critical of clerics of every denomination. Yet it may well be that his final word on the matter might be summed up in an editorial he ghost-wrote for the short lived artistic journal *To-Morrow* in 1924:

## **TO ALL ARTISTS AND WRITERS**

We are Catholics, but of the school of Pope Julius the Second and of the Medician Popes, who ordered Michael-angelo and Raphael to paint upon the walls of the Vatican, and upon the ceiling of the Sistine Chapel, the doctrine of the Platonic Academy of Florence, the reconciliation of Galilee and Parnassus. We proclaim Michaelangelo the most orthodox of men, because he set upon the tomb of the Medici "Dawn" and "Night," vast forms shadowing the strength of antediluvian Patriarchs and the lust of the goat, the whole handiwork of God, even the abounding horn. We proclaim that we can forgive the sinner, but abhor the atheist, and that we count among atheists bad writers and Bishops of all denominations. "The Holy Spirit is an intellectual fountain," and did the Bishops believe that, the Holy Spirit would show itself in decoration and architecture, in daily manners and written style. What devout man can read the Pastorals of our Hierarchy without horror at a style rancid, coarse and vague, like that of the daily papers? We condemn the art and literature of modern Europe. No man can create, as did Shakespeare, Homer, Sophocles, who does not believe, with all his blood and nerve, that man's soul is immortal, for the evidence lies plain to all men that where that belief has declined, men have turned from creation to photography. We condemn, though not without sympathy, those who would escape from banal mechanism through technical investigation and experiment. We proclaim that these bring no escape, for new form comes from new subject matter, and new subject matter must flow from the human soul restored to all its courage, to all its audacity.

We dismiss all demagogues and call back the soul to its ancient sovereignty, and declare that it can do whatever it please, being made, as antiquity affirmed, from the imperishable substance of the stars. (Ellmann, op. cit., pp. 246-247). We are close here to Grillo de Givry's desire to build at Lourdes "a gothic jewel," which would "teach the clergy a lesson in architecture which they need," and Waite's gleeful repetition of St. Martin's maxim "The Church should be the Priest, but the Priest seeks to be the Church." It is just such surface anti-clericalism, concealing a desire to reintegrate the Christian Mysteries into Man's Art and conception of reality---whence they had been sundered by the Enlightenment and the Industrial and French Revolutions---which constituted the quest of that segment of the Golden Dawn with which Yeats, Machen, and Williams had affiliated. This writer has seen in one source an indication that Yeats' first burial at Roquebrune in 1939 was conducted with Catholic rites. Should this be true, it would mean that he must have been received into that Church on his deathbed; such a reconciliation would not have been with the clergy he regarded as being in the main rationalist, but with the Sacramental and Mystical system they represented. It would mean that he had achieved at his death the Hermetic conjunction he at times approached in his work.

### **Arthur Machen**

Where Yeats' attachment to Christianity is tenuous, there is no such ambiguity with Arthur Machen. As Ireland did for Yeats, so Wales cast its glamour over Machen. H.P. Lovecraft wrote of him that: "He has absorbed the medieval mystery of dark woods and ancient customs, and is a champion of the Middle Ages in all things---including the Catholic faith" (Supernatural Horror in Literature, p. 88). Unlike Yeats, Machen was never estranged from the faith of his youth. But the lore of the neighbourhood of Caerleon upon Usk, one of Arthur's cities, so it was said, worked powerfully upon his imagination. From this early experience he evolved the credo that "Man is made of mystery and exists for mysteries and visions." This view of life turned him early to writing of the fantastic. In "The Novel of the White Powder," he wrote "The whole universe, my friend, is a tremendous sacrament; a mystic, ineffable force and energy, veiled by an outward form of matter; and man, and the sun, and the other stars, and the flower of the grass, and the crystal in the test tube, are each and every one as spiritual, as material, and subject to an inner working" (Tales of Horror and the Supernatural, p. 57). On his own, with just his admittedly mystical religion and his Celtic imagination, he had arrived at the same conclusions as the Hermeticists, Neoplatonists, and Ultra-Realists. He expressed much of the same viewpoint in "The Great God Pan:"

Look about you, Clarke. You see the mountain, and hill following after hill, as wave on wave, you see the woods and orchards, the fields of ripe corn, and the meadows reaching to the reed beds by the river. You see me standing here beside you, and hear my voice; but I tell you that all these things---yes, from the star that has just shone out in the sky to the solid ground beneath our feet---I say that all these are but dreams and shadows: the shadows that hide the real world from our eyes. There is a real world, but it is beyond this glamour and this vision, beyond these "chases in Arras, dreams in a



career," beyond them all as beyond a veil. (op. cit., p. 62). These two stories were written in 1895 and 1896. At the time that Machen wrote them, while he was perhaps temperamentally oriented in the direction of such beliefs, he was not inclined to give them much credence in the workaday world---in any case they were hazy, being based upon general impressions of life rather than experience of Magic. This changed with his entrance into the Golden Dawn in 1898. There he gained practical knowledge of what he had guessed. In an 1899 letter written to French novelist Paul-Jean Toulet, he declared:

When I was writing *Pan and The White Powder*, I did not believe that such strange things had ever happened in real life, or could ever have happened. Since then, and quite recently, I have had certain experiences in my own life which have entirely changed my point of view in these matters. Henceforward I am quite convinced that nothing is impossible on this Earth. I need scarcely add, I suppose, that none of the experiences I have had has any connexion whatever with such impostures as spiritualism or theosophy. But I believe we are living in a world of the greatest mystery full of unsuspected and quite astonishing things. (Louis Pauwels, Jacques Bergier, *The Morning of the Magicians*, pp. 212-213). In the 1903 split, Machen also followed Waite, whose more Christianised esotericism he apparently found congenial. Three years later, a new collection of his fiction appeared. While it included both of his older pieces, new material was included, in which obtains a certain shift of tone. In the first two works, he had been very vague about the shape of things, as we have seen.

There is in part an almost Manichean quality to his description of reality---as well as a certain tentativeness. But the post-Golden Dawn material is at once more strictly in line with Christian dogma, and more authoritative. So he commences "The White People" with "Sorcery and sanctity...these are the only realities. Each is an ecstasy, a withdrawal from the common life" (Machen, op. cit., p. 116). After declaring that real sin is an obscene alteration of reality, he writes, "Holiness requires as great, or almost as great, an effort; but holiness works on lines that were natural once; it is an effort to regain the ecstasy that was before the Fall. But sin is an effort to gain the ecstasy and the knowledge that pertain alone to angels, and in making this effort man becomes a demon" (p. 119). Similarly, a character in "The Red Hand" remarks "There are Sacraments of evil as well as good about us, and we live and move to my belief in an unknown world, a place where there are caves and shadows and dwellers in twilight" (*The Strange World of Arthur Machen*, pp. 170-171). As for Waite, so too for Machen, the Holy Grail was an important theme. Symbolising at once the Eucharist, the Crucifixion, and the ecstasy Machen believed was the heart of Christianity, he returned to it again and again. In "The Great Return," he described the Grail's coming to a remote Welsh village during World War I, and the veil it removes during its short stay from the world around us:

...if there be paradise in meat and in drink, so much the more is there paradise in the scent of the green leaves at evening and in the appearance of the sea and in the redness of the sky; and there came to me a certain vision of a real world about us all the while, of a language that was only secret because we would not take the trouble to

listen to it and to discern it. (Tales, p. 222).

### **The presence of the Grail causes not only miracles but clarity of vision:**

Old men felt young again, eyes that had been growing dim now saw clearly, and saw a world that was like paradise, the same world, it is true, but a world rectified and glowing, as if an inner flame shone in all things, and behind all things. And the difficulty in recording this state is this, that it is so rare an experience that no set language to express it is in existence. A shadow of its raptures and ecstasies is found in the highest poetry; there are phrases in ancient books telling of the Celtic saints that dimly hint at it; some of the old Italian masters of painting had known it, for the light of it shines in their skies and about the battlements of their cities that are founded on magic hills. But these are but broken hints. (op. cit., p. 237). This union of the Catholic with the Hermetic, of the Christian with the Esoteric, would, it must be again repeated, have made perfect sense to the Ultra-Realist, the Humanist, or the peasant. For Arthur Machen, it required whatever experiences he gained in the Golden Dawn to transmute the iron of impression into the gold of conviction. What began as instinct on his part was, through the medium of his time in the Golden Dawn, made into experience. This in turn gives his later works the feeling of one who knows whereof he speaks. Yet it also presents those of us comfortable with neat compartments marked "religion," "magic," and "literature," with tremendous problems of classification. So it is that Gunnar Urang in *Shadows of Heaven* is quite perplexed by Machen's definitions of literature in his *Hieroglyphics*, which he quotes on p. 150:

If we, being wondrous, journey through a wonderful world, if all our joys are from above, from the other world where the Shadowy Companion walks, then no mere making of the likeness of the external shape will be our art, no veracious document will be our truth; but to us, initiated, the Symbol will be offered, and we shall take the Sign and adore, beneath the outward and perhaps unlovely accidents, the very Presence and eternal indwelling of God. "But," Urang grumbles in reply, "he proposes another, quite different test: 'literature is the expression, through the artistic medium of words, of the dogmas of the Catholic Church, and that which is any way out of harmony with these dogmas is not literature;' for 'Catholic dogma is merely the witness, under a special symbolism of the enduring facts of human nature and the universe.'" For Machen, however, as for Yeats (at least, for Yeats when he was in the mood in which he wrote the earlier referred to *To-Morrow* editorial), these two tests are not different; rather they are the same. This synthesis between Christianity and ecstasy and the Hermetic would have been well recognised by Bl. Raymond Lully or Pico della Mirandola.

That it is not to us tells us much about the avenues in which religious and literary thought have flowed since then. But Machen was able to see the synthesis---precisely because of his experience with the Golden Dawn.

**Charles Williams**

Charles Williams stands out among the three because of both his overtly theological oeuvre, and because of his close connexion with C.S. Lewis and J.R.R. Tolkien. He joined the Golden Dawn in 1917, and was active for at least five years thereafter. He too was attached to Waite's group, and as we shall see, some major themes in his work may be derived from that source. There can be no doubt that Williams' novels owed their themes to areas studied by the Golden Dawn. *Shadows of Ecstasy* pulsates with the Hermetic dictum, "as above, so below." *War in Heaven* concerns the Grail, *Many Dimensions* the Philosopher's Stone, and *The Place of the Lion* the Platonic archetypes. We are confronted with the Tarot deck in *The Greater Trumps*, necromancy in *All Hallow's Eve*, and ghosts, witchcraft, and damnation in *Descent into Hell*. Despite this, it is usual to downplay Williams' membership in the Golden Dawn as a factor in his artistic vision. His close friend, Alice Hadfield, remarks:

In the end, what did Waite's Golden Dawn mean to him? Surely his outlook and philosophy were not generated, or indeed much affected, by it. He was thirty-one when he joined and his mind was already well-based, developed, and directed. His three following works, *Divorce*, *Windows of Night*, and *Outlines of Romantic Theology*, scatter the shadows of such a suggestion. Referring long afterwards to the making of a magical circle against the dangers of the Dark, he wrote that he still felt the darkness, though it is "known to be merely untrue." (Charles Williams, p. 31) This is a view echoed by many other Williams scholars. The distinguished critic Thomas Howard declares:

Williams was not interested in the occult at all except during a brief period in his early life. One might be pardoned for forming the impression from his novels that he was quite caught up in the occult, but this would be a mistake. His imagination was aroused by certain ideas that crop up in occult lore, but he remained a plain Anglican churchman all his life. He accepted the taboos that rule out forays into the occult. (The *Novels of Charles Williams*, pp. 23-24). While both of these statements reflect a very commonly held view, emphasising separation between the esoteric and Christianity, it is in this case based upon a false understanding of what the Golden Dawn was all about. The activities of its best known non-primarily-literary member, Aleister Crowley, have served to bring upon the Order enormous discredit, despite the fact of his early expulsion there from. As has been observed the whole point of the Order was, in essence, to reveal experientially to its members the subtler realities of the cosmos. Assuming Christianity to be literally true, such experimentation could only reveal this. We are very far here from the kind of opportunistic evocation castigated by Williams in *Many Dimensions*, *The Greater Trumps*, and *All Hallow's Eve*.

It is doubtless true that Williams came to the Golden Dawn with a fully formed world-view; so too did Machen and Yeats, for only such would be interested in joining this kind of a group anyway. What the Golden Dawn offered to these men and their colleagues was a) a coherent philosophy of the esoteric; and b) some type of actual experience which they, at any rate, accepted as objective factual confirmation of this philosophy (obviously, the exact nature of such confirmation is open to question). Carpenter admits that "Waite himself discouraged the Order of the Golden Dawn from practising 'Magia', the Renaissance term for white magic, and certainly he was opposed to any meddling in

'Goetia' or black magic" (op. cit., p. 82). Neither Williams, Yeats, nor Machen appear to have done much vis-a-vis evocation of demons, in keeping with Waite's strictures. Presumably the ritual, meditation, clairvoyance, and divination that was practised was sufficient to confirm the Order's teachings to them. The result has been described by Urang:

Charles Williams, in short, is a thoroughgoing supernaturalist. He predicates modes of existence other than those perceived by the senses and known by reason and takes for granted that the natural order proceeds from and is dependent upon a reality which is invisible and which operates by laws transcending those discoverable in the physical world. He is eager to insist, however, that the supernatural is not divorced from the natural; one is not to escape from sensory illusion into spiritual reality. It is rather the true form of the natural, so that one knows the supernatural through images within the natural. Shakespeare, says Williams, conceived the whole supernatural life in terms of the natural, and his work should stand as a rebuke to "arrogant supernaturalists." (op. cit., p. 56). This is as true of Machen and Yeats as it is of Williams; it is an outlook directly traceable to the influence of the Golden Dawn. There are many specific instances one could cite of particular traces of the Golden Dawn in Williams' work. For example, his conception in Taliessin through Logres of the Map of Europe corresponding to the human body is obviously connected with the sephiroth of the Qabalistic tree of life. But it is Williams' central doctrines of co-inherence, exchange, and substitution which figure in and inform all his prose fiction which most point up his Hermetic legacy. Alice Hadfield defines them thusly: Co-inherence. Christ gave his life for us, and his risen life is in each one if we will to accept it. Simply as men and women, without being self-conscious or portentous, we can share in this life within the divine co-inherence of the Trinity, and in so doing live as members one of another. In our degrees of power, intelligence, love, or suffering, we are not divided from God or each other, for Christ's nature is not divided. Exchange. The whole natural and social life of the world works as a process of living by and with each other, for good or bad. We cannot be born without physical exchange, nor can we live without it. But we can each day choose or grudge it, in personal contacts in neighbourhood, and in our society under the law. To practise this approach to co-inherence we can find strength in the risen power of Christ linking all men. Substitution. Another way of approach to co-inherence is by compact to bear another's burden. One can take by love the worry of another, or hold a terror, as one member of Christ's life helping, through that life, another member in trouble.

Williams also saw these three principles as operating not only between the living in space and time, but also between the living and the dead---or the unborn. (op. cit., p. 32). Here we see a proposal strikingly like Waite's in "Ceremonial Union," and reminiscent of Yeats' observations regarding "victims." This is deeply esoteric matter here. Yet it is also profoundly Christian, being a restatement of the idea of the "Mystical Body of Christ," exemplified by St. Paul: "We being many are one bread, one body; for we all partake of the one bread" (I Cor., x, 17). Here we see at once the identification of the Church with her founder, with the Sacraments, particularly the Eucharist, binding all together. In time, Williams felt the need to give some kind of structure to like-minded

friends. He founded in 1939 a loosely organised "Order of the Companions of the Co-inherence." To its membership were given seven guidelines.

One of these advocated the study "of the Co-inherence of the Holy and Blessed Trinity, of the Two Natures in the Single Person, of the Mother and Son, of the communicated Eucharist, and of the whole Catholic Church" (Hadfield, *op. cit.*, p. 174). Another set down the Order's four feasts: the Annunciation, Trinity Sunday, the Transfiguration, and All Souls (*loc. cit.*). All of this is extremely reminiscent of Waite's version of the Golden Dawn. It is interesting to note that the Golden Dawn observed five feasts; these were the four solstices and equinoxes, and their high festival, the feast of Corpus Christi. All of these concepts, applied to Christianity, may seem peculiar---particularly as expressed in Williams' fiction. Dr. Howard tells us, "...his religious vision was not idiosyncratic. It was a matter of traditional Christian orthodoxy. But his way of picturing it all was emphatically idiosyncratic" (*op. cit.*, p. 294). But it is only idiosyncratic if one is referring to Aristotelian and/or post-Reformation forms of Christianity. Urang (p. 156) tells us that, for Williams, "Particularity must submit to the Idea, individual experience to dogma." Further, "the unity he celebrates is one attained by including the natural within the supernatural. He focuses upon the structures of the natural and derives an 'ontology of love;' but he locates and interprets these structures by means of the insights available in the supernaturalist frame of reference."

The Double Truth (the idea that what is true in theology may be false in philosophy) which has undergirded much of Western Christianity for a long time is indeed alien to all of this. But the Fathers, the Ultra-Realists, the Classical Humanists, and the orthodox Romantics would all have recognised this concept. However Williams initially arrived at it, there can be no doubt that he saw it codified and demonstrated while a member of the Golden Dawn. CONCLUSION One may legitimately wonder what influence the Golden Dawn had on Lewis and Tolkien via Williams.

Certainly That Hideous Strength is universally acknowledged to have been greatly affected by Lewis' acquaintance with Williams. Its description of the Company of St. Anne's is certainly evocative of Williams' Companions of the Co-inherence; from afar off it carries therefore also the mark of the Golden Dawn. Ithell Colquhoun, a relative of G.D. co-founder MacGregor Mathers, opines that "Lord of the Rings has a tinge of the Golden Dawn though this may be filtered through E.R. Eddison rather than Williams, since passages near the beginning of *The Worm Ouroboros* (1922) are so pervaded by the G.D. atmosphere as to make one speculate on its author's esoteric background" (*Sword of Wisdom*, p. 234).

But the well-known suspicion J.R.R Tolkien had for Williams' ideas in this area leads one to suspect a rather different source for the "tinge" Colquhoun detects. Tolkien was a cultural Catholic, deeply read in both folk-lore and in pre-Reformation literature. These were themselves suffused, albeit more or less unconsciously, with the magical or Hermetic world-view, of which, after all, the Golden Dawn was only one exponent. Through it, however, and more particularly through the influence of Yeats, Machen, and Williams (to say nothing of Blackwood, Nesbit, etc.) the Hermetic/Neoplatonic

worldview has come to be commonplace throughout fantasy literature. Exiled from mainstream Christian theology, academic philosophy, and the sciences, it has nevertheless subsisted, and even thrived---at least among readers of such literature. But developments in such areas as Depth Psychology and the New Physics suggest that it may indeed have a validity beyond the pages of fiction. The popularity of the New Age might notify Christianity of a hunger unfed by either social activism or doctrinal rationalism. The Christian Hermeticism encompassed by the Golden Dawn, like all such Hermeticism, might well be symbolised by a scene in the Medieval Quest of the Holy Grail (p. 275), wherein Joseph of Arimathea took from the Vessel a host made in the likeness of bread. As he raised it aloft there descended from above a figure like to a child, whose countenance glowed and blazed as bright as fire; and he entered into the bread, which quite distinctly took on human form before the eyes of those assembled there.

When Josephus had stood for some while holding his burden up to view, he replaced it in the Holy Vessel. In a real sense, the whole conundrum regarding an authentic understanding of the Golden Dawn's teaching may be symbolised by the Ace of Cups in the Tarot Deck. Considered merely as a fortune telling device, it can mean plans or latent thoughts, ready to be put into action but whose meaning is still hidden. On a higher level it is said to mean psychic protection and knowledge. But its appearance suggests a world of meaning. For it shows a chalice held by a hand descending from a cloud. The Dove of the Holy Ghost conveys directly into it a wafer bearing a cross, and out from the chalice pour into the sea streams of pure and living water. We have at once a representation of the Sacramental system (the Eucharist and Baptism), and of the Holy Grail. Two mysteries, one attainable only at the end of a long quest, and the other so near as to be taken for granted. Yet they are in fact one. This is deepest Christian Hermeticism indeed. It is to the honour of the Golden Dawn that the Order both developed an authentic strand of such Hermeticism, and attracted members of the calibre necessary to convey such to a world not without need of it.

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