

# Overview of *The Enochian Workbook* for a 91-Governor Journey

## 1. History and Background

- **Magic and Its Laws:** The workbook begins by framing **magic as a conscious act of will**, noting that much of what is now science was once “magic”. It introduces three fundamental **Laws of Magic** that underpin the Enochian system: the **Law of Duality** (all things manifest in complementary opposites, e.g. light/dark <sup>1</sup>), the **Law of Periodicity** (all phenomena cycle in recurring patterns <sup>1</sup>), and the **Law of Identity** (all beings share the same spiritual essence – the microcosm reflects the macrocosm). These principles set the stage for understanding Enochian metaphysics. *Ritual/Exercise:* Students are encouraged to contemplate these laws in daily life (e.g. listing pairs of opposites and observing cycles in nature) and to recognize themselves as *magicians* already wielding will in everyday actions. *Governor's Guidance:* In a game narrative, a Governor NPC might present scenarios or riddles that force the player (the Seeker) to apply these laws – for example, solving a puzzle by balancing polarities (duality) or breaking a repeating curse by discovering its cycle (periodicity). The Governor could be an **archetypal mentor** who rewards the player for perceiving the unity behind diversity (identity). *Symbolic Correspondences:* These laws resonate with mythic archetypes: Duality echoes sun and moon, yin and yang; Periodicity is tied to the wheel of seasons and planetary orbits; Identity corresponds to the alchemical One Thing, linking all elements. Mastery of these basics provides a **moral and philosophical foundation** for the Seeker's journey, ensuring that each magical challenge also imparts introspective wisdom.
- **Origins of Enochian Magic:** *The Enochian Workbook* recounts the 16th-century story of Dr. **John Dee** and Sir **Edward Kelley**, who received the Enochian system through angelic scrying sessions. Dee, the Queen's astrologer, acted as recorder while Kelley acted as the medium, gazing into a crystal “shewstone” and describing visions of angels and complex tablets of letters. Through these sessions, the angels delivered an “**Angelic**” language and a complete magical cosmology. The material was recorded in Dee's journals (the **primary source** of Enochian magic) and includes the **49 Gates or Calls**, the **Great Table (Watchtowers)**, the **Sigillum Dei Aemeth** (Seal of God), and other holy tables. The workbook highlights that after Dee and Kelley, the Enochian system was preserved in obscurity until the **Hermetic Order of the Golden Dawn** integrated it into their practices in the late 19th century. Notably, **Aleister Crowley** famously skryed all 30 Aethyrs (spiritual realms) and recorded his visions in *The Vision and the Voice*, which confirmed and expanded the mythos. *Core Principle:* Enochian magic is portrayed as **revealed knowledge** – a **re-discovery of ancient wisdom** (in lore, the angels claimed it was the primeval language of **Enoch** or Adam). *NPC Usage:* A Governor who embodies a historical or archival archetype could guide the player through this background, perhaps by sending them on quests to retrieve **Dee's lost journals** or reenact key moments (e.g. a puzzle where the player arranges letter tablets as Dee did, under angelic instruction). This grounds the player in the mythic **authenticity** of the system. *Mythic Resonance:* The tale of mortals communing with angels ties the game's narrative into a grand lineage. It positions the player as **the next link** in a chain of seekers: just as Dee conversed with Archangel **Uriel**, the player too may converse with

Governors (angelic tutors). The historical context can be leveraged for narrative arcs – for instance, encountering the *spirit* of John Dee as an in-game mentor or deciphering a puzzle in the **Enochian script** that Dee was given, lending a sense of antiquity and gravitas to the adventure.

- **Cosmic Planes and Elements:** The Schuelers provide a model of the universe consisting of **Seven Cosmic Planes of Manifestation**, interwoven with the four classical Elements. In this schema, the physical world is the *lowest, densest plane (Earth element)* and above it lie successively subtler planes: the *Astral Plane (Water)*, the *Mental Plane (Air)*, the *Casual or Intuitional Plane (Fire)*, and higher spiritual planes (often associated with *Aethyrs* or *Spirit* beyond the four elements). Each Watchtower (elemental realm) is essentially the anchor of one of the lower planes – for example, the workbook equates the **Watchtower of Water** with the **Astral Plane** (the realm of emotions and images). All planes overlap in the same space but differ by **vibratory frequency** or density. *Core Principle:* Reality is **multi-layered** – magical work often involves shifting consciousness from one plane to another. Each plane has corresponding elemental forces and inhabitants. The text diagrams each plane divided into sub-planes (the Schuelers say each major plane has five sub-levels) leading “deeper and deeper into time, space, and form” down to Earth. *Practice:* As part of the background lessons, students learn to map Enochian concepts onto this layered cosmos. They might meditate on the idea that, for instance, their *dreams occur in the Water/Astral plane*, or that invoking an elemental angel effectively means tuning to that plane’s frequency. *Governor’s Role:* A Governor NPC could personify a particular plane (e.g., an astral guide for the Water plane, a wise intellect for the Air plane) and escort the Seeker in journeys specific to that plane. For example, an Earth-plane Governor might initiate a quest where the player must harmonize physical space (like creating a sacred grove or crystal grid) to reflect higher-plane order, thus teaching “as above, so below.” Another Governor might challenge the player to achieve **lucid dreaming (consciousness in the Astral)** as a mini-game, thereby proving understanding of the planes. *Symbolic Puzzle Potential:* The layered model allows puzzles where the player shifts between **dimensions**: perhaps solving part of a puzzle in the physical world and the rest in a spectral overlay visible only on the Astral. The elemental correspondences add flavor – e.g., an Air-plane puzzle might involve solving a riddle or logic problem (since Air/Mental relates to intellect), whereas a Water-plane puzzle might revolve around interpreting shifting imagery or emotion. By learning the structure of the cosmos, the player gains a map for the 91 Governors: each **Governor** can be associated with a specific plane, sub-plane, and element, making each encounter a unique exploration of a slice of the universe.

## 2. The Enochian Alphabet

- **The Angelic Language:** The Enochian system comes with its own **alphabet and language**, often called *Angelic* or *Enochian* tongue. The workbook teaches the **21-letter Enochian alphabet** and its pronunciation rules. Each letter has a name or sound (for example, *B* is often pronounced as “*Veh*”, *G* as “*Ged*”, etc.) and an assigned numeric value, enabling a form of Enochian **gematria** <sup>2</sup>. The letters are written in a script received by Dee and Kelley, said to be the script of angels. The Schuelers emphasize getting familiar with these letters both visually and phonetically – “**memorize each letter of the Enochian alphabet and practice writing them**”, even making a game of it with memory hooks. Indeed, the workbook provides whimsical mnemonics (for instance, “*D is like a man doing a split*” or “*E is an upside-down L*”) to help students remember the characters. *Core Principle:* Words in the angelic language are believed to **carry inherent power**. Simply intoning the Enochian names can stir energies. This harkens to the idea of a “*language of creation*”, similar to how sacred languages (Sanskrit, Hebrew, etc.) are treated in other traditions. *Practice:* Beyond memorization,

students are taught to **pronounce Enochian words correctly and confidently**. For example, the workbook clarifies that certain letters have multiple possible sounds (like “S” *can be pronounced seh or ess*), *but consistency and intent matter more than perfection. There may be exercises where the student recites the Enochian Keys (Calls) or simple Enochian phrases, noticing the resonance.* Game Application: A Governor NPC could serve as a linguistic tutor, perhaps an angelic scribe who challenges the player to decode inscriptions or speak a forbidden word to unlock a gate. The alphabet could form the basis of in-game ciphers: imagine finding a puzzle text in Enochian letters that the player must translate using their learned alphabet – much like Dee decoding angelic messages. This not only cements the player’s engagement with the lore but provides symbolic puzzle potential (e.g., translating a prophecy or instructions hidden in angelic script). Successfully using the Angelic language in spells or dialogues could become a mechanic – the player might literally speak into a microphone or choose phonetic spell options\* to cast Enochian spells, making the magical language an interactive tool.

- **Gematria and Hidden Meaning:** The workbook introduces **Enochian gematria**, a method of finding the numerical value of words by summing letter values, akin to Kabbalistic gematria <sup>2</sup>. Each Enochian letter corresponds to a number (often 1–21). By calculating these, practitioners look for meaningful correspondences – for example, if two different words share the same sum, it hints at a mystical connection. *Practice:* Students are tasked with computing values of sample Enochian words (e.g. “APILA”, “VOVIN”, “MOLAP”) <sup>2</sup> and reducing them by theosophical addition (repeatedly summing digits) to get a single-digit or a significant number. This exercise trains the mind to seek patterns and correspondences rather than treat the language as arbitrary. Notably, the word “VOVIN” is highlighted: it translates to “Dragon” in Enochian, and its value might reduce to a number linked with transformation or power. By analyzing such words, the Seeker learns that *Enochian is not just a code but a web of symbols* – letters and numbers reinforcing each other. *NPC Usage:* A puzzle-master Governor might incorporate gematria clues in quests. For instance, a riddle could say, “Find the name equal to 65 that opens the gate” – the player then has to figure out which angelic name has that value, encouraging use of an in-game gematria calculator or chart. Alternatively, an NPC could present *multiple* Enochian words and ask which one “resonates” with a given concept, nudging the player to compare their numeric vibes. *Metaphysical Correspondences:* Numbers in Enochian magic often tie to planetary and elemental qualities (e.g. 7 for Venus or Earth’s fertility, 5 for Mars or Severity, etc. – likely drawn from the Western esoteric tradition). So, doing gematria on an angel’s name might reveal its nature (if a name reduces to 5, perhaps it has a Martian character, if 7, Venusian, and so on). In the narrative, this adds a **layer of depth**: players who delve into numerology can predict an entity’s temperament or the outcome of an event. For example, realizing that a demon’s name equals 666 might hint at its weakness or affiliation. The *Workbook’s* inclusion of these practices supports a game design where **words, letters, and numbers are keys to puzzles** – an integrative approach appealing to both the analytical and mystical mindset of the player.

### 3. Terms and Concepts

- **The Four Watchtowers:** Central to Enochian magic are the **Watchtowers**, huge mystical tables of letters that represent the elemental quarters of the universe. The workbook describes how Dee and Kelley received a vision of a great 4-part tablet, later rearranged into **four elemental boards** (Earth, Air, Water, Fire), plus a smaller central Tablet of Union. Each Watchtower board is a **grid of 12×13 letters** (156 letters per tablet) inscribed with the names of spiritual governors for a particular element. These letters aren’t random – they form an intricate crossword of divine and angelic names. *Core Principle:* The Watchtowers are essentially **maps of the invisible world**. Each **square** on a

Watchtower corresponds to a specific **“region” or aspect of that elemental plane**, governed by a particular entity. By reading the letters in certain patterns (acrostics, spirals, etc.), one extracts the names of the ruling **Angels, Kings, and lesser spirits** of that realm. For example, on each Watchtower there is a **Elemental King** whose name runs across the center, and six **Elders (Seniors)** whose names radiate diagonally – these are considered the highest “deities” of that tablet. Under them are columns and rows yielding myriad **angelic names** down to the smallest spirit. The text emphasizes the logical structure: *“order and logical structure prevail in the invisible planes beyond our physical world”* – i.e., the Watchtowers are not chaotic; they’re like a spiritual periodic table. *Practice:* Students learn to identify the **main features of each Watchtower**, such as the *Great Cross* (central cross of letters forming the element’s governance) and the **sub-quadrants** (each Watchtower is divided into four sub-angles, e.g. Fire of Earth, Water of Earth, etc.). A typical exercise is to memorize the names of the elemental King and the six Seniors on each tablet. The workbook might also encourage drawing one’s own copy of the Watchtower tablets or coloring them to reflect elemental attributions, thereby internalizing the schema. *NPC Application:* In-game, the four Watchtowers could be represented as four **magical domains** or regions in the world, each overseen by a high Governor (perhaps the elemental King of that quarter). These Governors guide players through element-themed chapters of the storyline. For instance, the **Earth Watchtower** region might be a mountainous or subterranean kingdom with puzzles around stability, growth, and material resources, ruled by the Earth King (whose name the player learns as a mantra of power). The *letters on the tablets* themselves can appear as environmental features or ancient inscriptions. A clever quest might require the player to travel to each cardinal corner of an elemental realm to find letters that spell out one of the Holy Names that unlocks that realm’s final gate. Essentially, the Watchtowers provide a **blueprint for world-building**: each square (and thus each Governor NPC) has a specific slot in a grand cosmic structure. The player’s progression through 91 Governors could literally follow moving square by square – an *Enochian chessboard of life*. *Symbolic Correspondences:* Each Watchtower corresponds to an element, a direction (East/Air, South/Fire, West/Water, North/Earth in Golden Dawn tradition), and even to a specific suit of tarot or set of astrological signs. For example, the Air tablet might be associated with intellect, the season of spring, swords in tarot, and creatures of the air. The workbook references that *astrological signs and Egyptian deities are assigned to specific squares* – for instance, one square might be under the sign of Cancer and the god Horus, indicating that region’s energy is nurturing yet forceful. This rich layering means every Governor has an **archetypal personality** derived from these correspondences (a Water tablet Governor might be lunar, maternal, and introspective; a Fire tablet Governor solar, aggressive, and transformative). This is gold for narrative design, as each encounter can feel distinct and thematically resonant.

- **The Watchtower Deities (Hierarchies):** The workbook uses the term “deities” for the major angelic rulers of the Watchtowers, underscoring their exalted status. In practical terms, these are the *Divine and Angelic Names* extracted from the tablets. Each elemental tablet has a **Supreme Name of God** (usually a 2- or 3-letter name from the tablet’s top), the **Elemental King** (e.g., “IKZHIKAL” for Earth <sup>3</sup>), and six **Seniors** associated with the classical planets (for Earth: a Senior for Saturn, Jupiter, Mars, Sun, Venus, Mercury – like ALHKTGA is described as “the fourth Senior of Earth” tied to Venus). Below them are groups such as the **Kerubic angels** (aligned with zodiac fixed signs) and the **Lesser Angels** of each sub-quadrant. The Schuelers likely list many of these names and their roles. For instance, Lesson 8 “*The Watchtower Deities*” presumably enumerates the Kings and Seniors of each Watchtower <sup>4</sup>, giving pronunciations and attributes. *Core Principle: Hierarchy* is key – contacting a lesser angel typically involves using the names of its seniors and king as authority. The workbook stresses that one should become familiar with the “chain of command” on the tablets. *Practice:*

Memorization and recitation play a part. A student might be assigned to *vibrate* the names of the elemental hierarchy daily (e.g., intone “ORO IBAH AOZPI” – the God name of Air – followed by the King and Seniors of Air) to attune with that element’s frequency. They may also create flashcards of each major name with its meaning/correspondence. *Use by Governors:* In the narrative, the high Governors (Kings/Seniors) would be the ones directly interacting with the player, while also referring to their superiors or inferiors as part of dialogue. For example, a Senior might say, “*By the mercy of [God Name] and under [King]’s watchful eye, I shall aid you.*” This reminds the player of the cosmic context of each encounter. Additionally, if the player tries to summon or seek help from a lesser spirit, a Governor might instruct, “*You must call my name through my Lord’s name*”, reinforcing the mechanic that using the hierarchy (perhaps selecting the correct names in a dialogue wheel or assembling a spell from name-components) is required for successful evocation <sup>5</sup>. *Symbolic Correspondences:* Each of these ruling angels carries elemental and planetary symbolism. For instance, **ALHKTGA**, a Senior of Earth, is associated with Venus (hence his talisman is for fertility and prosperity, colored emerald green and bearing a pentagram for Venus’s number 5). Another Senior, **LSRAHPM** (from Water perhaps), is described as having a somewhat feminine quality despite all Seniors being male – hinting at a Venusian or Lunar influence in that Water hierarchy. The workbook even correlates these angelic “deities” to **Tarot cards** (they created an Enochian Tarot where, for example, card 77 depicts Senior ALHKTGA in imagery). This means the Governors in-game can be fleshed out with rich detail: their appearance (robes of a certain elemental color), demeanor (martial for a Mars Senior, gentle for a Venus Senior), and even **signature items** (ALHKTGA has a “Rose of Riches” and an “Amulet of Fertility” in the lore, which could be quest items or abilities in gameplay). Such depth ensures each Governor-led journey isn’t just a generic fetch quest but an **archetypal encounter** with a distinct flavor and set of challenges aligned to that being’s nature.

- **Signposts of Enochian Magic:** The Schuelers introduce the concept of “**signposts**” – known symbols and correspondences that act as **landmarks when exploring the Watchtowers and Aethyrs**. Because these inner realms can be bewildering, signposts are like a traveler’s guide. *Definition:* “Quite simply, signposts are those things in the Watchtowers and Aethyrs that are already known to exist”. For any given square of a Watchtower or any Aethyr, we have established attributes: an elemental environment, an astrological attribution, a tarot card, an angelic ruler, an Egyptian god-form, even a certain **sphinx form** (in Golden Dawn Enochian, each sub-quadrant had a composite creature as a guardian). For example, the workbook examines one particular square (let’s say *Square A of the Earth-of-Earth subquadrant*): its known signposts include the element **Earth** on all sides (so expect a very earthy, solid region with minimal Water, Fire, or Air influence) <sup>6</sup>, the astrological sign **Cancer** (Water sign, but here indicating *nourishment and growth in the earthy context*) and the **Tarot Hanged Man** card (which signifies *sacrifice for a greater good*), the ruling **Egyptian deity Horus** (hawk-headed god of manifestation and growth) and a **cow-faced Sphinx** (symbolizing fertility), and an Archangel named **TOPNA** clad in orange robes who embodies those energies. All these signposts *together* paint a cohesive picture: one would expect that square’s visionary landscape to be **fertile and agricultural, with themes of sacrifice leading to renewal (seeds “sacrificed” to yield crops)**. *Purpose:* A student must study these correspondences so that when they skry or traverse a region, they can *confirm* they’re on the right path. The workbook explicitly warns: “*You will need to become familiar with the signposts of a region before trying to skry there. Otherwise you may go astray. The signposts should be used like a map in a new city...to prevent becoming lost*”. In practice, they likely have exercises like: “*Choose one square in each Watchtower and list as many signposts for it as you can*” or “*Before crystal-gazing an Aethyr, meditate on its known signposts*”. Students might fill out tables of correspondences or take quizzes on which tarot card goes with which sub-element. *Gameplay*

*Integration:* The concept of signposts is perfect for an exploratory RPG. As the player prepares to enter a new Governor's realm (say the 16th Aethyr or the Water of Air quadrant), the guiding Governor NPC could first quiz the player or give them research tasks to gather the "signs" of that realm. Perhaps the player must assemble a "**dossier**" on the target region: its elemental mix, a clue about its governing zodiac or planet, etc., which could involve finding lore books or consulting NPC oracles. Once in the vision or quest, the game can present these signposts subtly: e.g., the player notices a **hawk-headed statue (Horus)** or an abundance of **cow motifs** in the environment – confirming they have arrived in the correct symbolic location and hinting at what to do (maybe *nourish* something or *sacrifice* something to proceed, in line with Hanged Man and fertility themes). If the player encounters something wildly off-script (like fiery volcanos in a place that should be an earthy swamp), it might mean they've wandered into the wrong area or an illusion, and the NPC can prompt them to recall the signposts to regain bearings. *Puzzle Potential:* Signposts can themselves be puzzles: for example, an **astrological clock puzzle** where the player aligns symbols of the elements and zodiac signs in the correct configuration for a specific sub-quadrant. Or a **tarot riddle** where the player is shown three tarot cards and must pick which one represents the region's energy (the wrong choice might lead to a false vision or a dangerous encounter, the right choice opens the true path). By mastering signposts, the player essentially learns the *language of symbols* that is the very fabric of the game's world – a rich payoff for engagement, as the world will start making intuitive sense and the player feels like a genuine adept deciphering the universe.

- **The Thirty Aethyrs:** The *Workbook* identifies a series of **30 Aethyrs (or Aires)**, which are ascending concentric zones of consciousness extending from the material world toward the Divine. These were first explored by Dee's successors and famously by Crowley. They are numbered 30 (lowest, nearest Earth) up to 1 (highest, closest to God). Each Aethyr has a unique **Enochian name** (e.g., TEX, RII, BAG, etc.) and, as the Schuelers present, an **English title or meaning** summarizing its lesson. For instance, the 30th Aethyr **TEX** is called the "*Aethyr of Material Illusion and Doubt*" (commonly a place of phantoms and trickster energies), the 14th Aethyr **DEO** is labeled the "*Aethyr of Love*", the 8th Aethyr **ZID** might be the "*Aethyr of Appearances*", and so on, up to the 1st Aethyr **LIL**, often considered the "*Aethyr of Unity or Enlightenment*". The workbook provides a table (Table 5) listing each Aethyr with its name, translation, and the **three Governors** that rule sections of it. There are **91 Governors in total** for the 30 Aethyrs – most Aethyrs have 3 Governors, except the lowest (TEX) which has 4 to account for all 91 parts of the Earth. Each Governor has an *Enochian name and a sigil* and is associated with a planet and zodiac sign. *Core Principle:* Journeying through the Aethyrs is an initiatory ascent – one starts at TEX (sphere of the *worldly and illusory*) and, through skrying or astral projection, climbs one Aethyr at a time, confronting and integrating the lessons of each, until reaching LIL (sphere of *divine consciousness*). The Schuelers treat this like a graded course in enlightenment. *Practice:* The workbook likely advises to always approach the Aethyrs in order, and gives the specific *19th Call* (Call of the Aethyrs) to be used with each name. Students might be instructed to keep a journal of visions, compare them with Crowley's *Vision and the Voice*, and note how the signposts of each Aethyr match their experiences. They also memorize the names and meanings of all 30 Aethyrs. For example, a question might be "*List the 30 Aethyrs by name, number, and meaning*", ensuring the student knows the map of the heavens by heart. *Narrative Adaptation:* In the game, the **91 Governors** are perfect for a level-based or chapter-based structure. Each Governor NPC can be the **gatekeeper and guide to their portion of an Aethyr**, effectively making each Aethyr a unique quest or zone. The player might not literally "astral travel" in gameplay (unless via a cutscene or special mode) – instead, these could manifest as physical locations that metaphorically represent the Aethyr's theme. For instance, the Aethyr of *Doubt* (TEX) might be represented as a maze-like carnival full of illusions that the player

must navigate, guided by the Governors of TEX who perhaps test the player's discernment. The Aethyr of *Love* (DEO) could appear as a serene garden or a series of trials where the player must demonstrate compassion, guided by its Governors. The key is that each Aethyr introduces an **archetypal challenge**: e.g., RII (29th, perhaps "*Aethyr of Decision or Doubt*") forces the player to make a choice without certainty; ZIP (9th, "*Aethyr of Purity (Non-ego)*") might strip the player of their usual powers or identity to see if they've developed true inner strength. As the player ascends, the challenges become more spiritual and abstract – by the time they reach the top few Aethyrs, the gameplay might involve more of puzzle-solving, dialogue, or moral decisions than combat.

*Archetypal and Esoteric References:* The Schuelers mention that the 30 Aethyrs correspond in broad strokes to the **Qabalistic Tree of Life** (30 paths if one counts certain divisions). This means the progression can mirror a classic enlightenment journey (Malkuth to Kether in Kabbalah). The Governors themselves have planetary correspondences (for example, one of the Governors of the 10th Aethyr might be linked to Saturn, given the 10th Aethyr deals with the Abyss and restriction). This allows integration of astrology: when visiting a given Aethyr, the environmental puzzles or NPC personalities could reflect the planetary energies at play. The player might meet a *Mars-like Governor* who demands courage, or a *Jupiter-like* one offering expansive wisdom. Symbolically, this turns the game into a walk through the **spheres of the cosmos**. By the final Aethyr (LIL, likely meaning "*Pure Mind*" or "*Divine*"), the player could experience a climax where all elements and lessons unite – possibly encountering the archetype of **Enoch** or the Divine Feminine/Source as the ultimate teacher. In sum, the Aethyrs provide a narrative backbone: 30 escalating *mystical quests*, each overseen by 3 Governors who ensure the Seeker learns what is needed before moving on. This modular design marries perfectly with a *91-level progression system*, making the *Workbook's* abstract teachings directly playable as a mythic, introspective odyssey.

- **The Body of Light:** In order to navigate non-physical realms like the Watchtowers and Aethyrs, the Workbook teaches development of the **Body of Light** – essentially one's astral or energy body. This is the subtle vehicle the magician uses to **consciously travel out-of-body**. Schuelers likely describe it as an "aura" or "soul-body" that can be molded by imagination. *Core Principle: Consciousness is not confined to the physical form* – with training, one can project awareness into a second body that can fly in the spirit-world. This concept is borrowed from Golden Dawn practices and Theosophy. *Practical Lesson:* The student might start with relaxation and visualization exercises: imagine a duplicate of yourself made of glowing light rising out of your physical form. Lesson 11 might give a step-by-step: **relax, visualize a radiant form, transfer your point of view** into it, and practice moving around the room in that form. They then practice simple tasks like observing their physical body from outside or traveling to a friend's house in the Body of Light and reporting what they "see." The Workbook emphasizes the *difference* between **passive clairvoyance** (like crystal gazing where your body of light stays in you) and **active spirit vision** (where your body of light actually goes out to explore). Building the Body of Light may also involve *energy work*: drawing energy up the spine or into the chakras (though Schuelers might frame it as elemental energy – e.g., absorbing the elements to strengthen each part of the subtle body). There might even be a ritual like a **"Soul-flight" ritual** where one performs certain signs (like the Sign of the Enterer to project forward) and words to launch the astral form. *Governor's Guidance:* Early in the game, a sympathetic Governor (perhaps one aligned with **Air or Moon**, traditional rulers of astral travel) could teach the player how to activate their Body of Light. This could manifest as a game mechanic where at certain locations (or after a certain meditation action) the player can enter a **spirit form** to access hidden areas (e.g., walking through a locked door or flying up to a high ledge that the physical body can't reach). That Governor might present a trial: for instance, the player's spirit form must navigate a short maze or

retrieve an object while their physical body remains safe in a magic circle. As the game progresses, using the Body of Light might become routine for Aethyr quests (simulated by dreamlike sequences). *Symbolism and Myth:* The idea of a radiant light body appears in many esoteric traditions (the “Merkabah” chariot, the *Rainbow Body* of Tibetan mystics, etc.), lending *mythic resonance*. In the Enochian context, the Body of Light is the chariot by which the Seeker ascends the heavens (like Enoch was taken up to heaven in biblical lore). Its **elemental correspondences** tie back to the watchtowers: one might imagine the Body of Light as composed of all four elements in balance. Indeed, the workbook might note that each part of the astral body relates to an element and that practicing assumption of **God-forms** (next lesson) can shape those parts. For example, putting on a solar deity form strengthens the Fire aspect of the Body of Light, making it more resilient in fiery regions. In gameplay, the strength or clarity of the Body of Light could be a stat or skill that improves as the player completes elemental challenges – representing that the player’s soul is becoming more robust and versatile. Eventually, a fully empowered Body of Light might allow the player to, say, *fast-travel between discovered leyline points or even survive certain physical death traps*, showing that they’ve attained a form of immortality in play (dying in-game might eject them in Body of Light form to a safe location rather than a hard “Game Over,” for instance). This mechanic could beautifully illustrate the occult teaching: *you are not the body; you are the consciousness that can exist independent of it*.

- **Assuming God-Forms:** This technique involves **molding one’s aura or Body of Light into the shape of a deity or archetype** as a means of invoking that force. The Schuelers likely cover it as an important skill for Enochian magicians, especially since Golden Dawn methods often used Egyptian god-forms in ritual. *Core Idea:* By “**assuming a god-form**,” you align yourself with a particular divine force, effectively channeling its attributes. It’s a form of high-level roleplay where belief and imagination actually cause a real transformation in the magician’s energy body. *In the Workbook:* Lesson 12 “How to Assume the God-Forms” probably gives specific examples: perhaps how to assume the form of **Horus** or **Thoth**. The instructions would be: study the iconography of the deity (posture, gestures, symbols they hold), then in meditation, **visualize yourself as that deity**, adopting their body – “*see your Body of Light wearing the crown of Hathor and carrying the wand*,” etc.. One also **vibrates the name of the deity** to attune and might even feel the personality or voice of that deity overlay their own. The workbook specifically ties this to Enochian angels: “each letter in his/her name has the \* shape of a god-form *that you can use to construct the angel’s form when you invoke them*” (*paraphrasing an insight: they hint that even Enochian angels can be given a form via letters*). That suggests the Schuelers might give example god-forms for certain angels (*perhaps drawing from Egyptian or elemental personifications*). *Practical Usage:* *In ritual, a magician might assume the god-form of Auriel (regent of Earth) to become more grounded and powerful in an Earth invocation, or take on the form of Ma’at when seeking truth. The workbook likely encourages practicing in front of a mirror or in the imagination until you can switch forms at will.* *Game Integration:* *Assuming god-forms is ripe for a temporary power-up mechanic. For instance, the player could earn the ability to “shape-shift” into certain forms granted by Governors. Imagine an in-game scenario: the Governor of a Fire Watchtower teaches the player the god-form of Madariatza (just a hypothetical elemental fire god); when the player assumes that form, their avatar might be wreathed in flames and gains immunity to fire hazards plus a fiery attack. This could be triggered for short durations during puzzles or combat, much like a special ability on cooldown. Another usage: solving a puzzle where only a specific form can perform an action – e.g., you must assume the god-form of Thoth (god of writing) to read an otherwise illegible scroll, or the form of Harpocrates (god of silence) to pass by a sound-sensitive guardian undetected. The NPC Governors essentially become mentors bestowing divine costumes. Mythic Resonance: This mechanic concretizes the mystical notion of the polymorphic self – in myth, gods often shapeshift (Zeus into a swan, etc.), and*



shamans don animal or spirit guises. For the Seeker, donning god-forms affirms their growing power and integration. It also underscores a theme: we have many selves; by exploring different divine images, the player discovers latent qualities in themselves. Aesthetically, it's very appealing – the player gets to “be” an angel or ancient god for a time. The workbook's inclusion of references like “the Sign of the Enterer” or “the god-form of a Watchtower Angel” <sup>7</sup> give direct ties to implement. For example, during the invocation of ALHKTGA, they instruct the magician to “assume the god-form of ALHKTGA...take on the appearance of this Senior”, essentially becoming that angel in order to channel his powers. In game terms, that could be the climax of that quest – the player momentarily becomes ALHKTGA (the Earth-Venus Senior) to heal a barren land, illustrating the union of Seeker and Governor. By encouraging players to identify with multiple archetypes, the narrative reinforces the ultimate message of unity (Law of Identity) – that the divine is within us\*, and by literally playing as those forms, the player experiences that first-hand.

## 4. Magical Weapons

• **Tools of the Magician:** Enochian magic, as presented by the Schuelers, employs **classical ceremonial tools** often termed *Magical Weapons*. These include the **Wand**, **Cup**, **Dagger** (and/or Sword), **Pantacle** (disk), and the unique **Enochian Ring** and **Lamen**. Each has a specific symbolic role. The workbook describes these not just in physical terms but as **psychological aids** that concentrate certain qualities. For example, “*The Pantacle symbolizes nourishment; the Cup symbolizes understanding; the Sword symbolizes logic and reason; the Dagger symbolizes the penetrating power of thought; the Wand symbolizes the Will; and the Ring symbolizes protection.*”. In short, **each weapon corresponds to an element and aspect of the self: Wand = Fire (willpower), Cup = Water (intuition/emotion), Sword/Air Dagger = Air (intellect/analysis), Pantacle = Earth (materialization/grounding), and the Ring = Spirit (a protective link to the divine)**. The Enochian Ring in particular has a storied origin: the angel Michael revealed its design to Dee, saying it was the very ring of King Solomon used to command spirits. It bears the divine name “**PELE**” and is made of gold, worn for protection against evil influences. The workbook notes you can either craft one or simply *visualize it strongly on your finger* to get its benefit. Dee's ring is an example of an item with built-in mythic resonance that the Schuelers incorporate. They likely also mention the **Holy Table** and **Sigillum Dei** (though those might be in “Talismans” section) as furniture rather than handheld weapons, but essential gear for Enochian operations. *Practice:* The text encourages making your own implements if possible. “*Make your own Pantacle, Cup, Dagger, Wand, and if possible, Ring, using the guidance in Lesson 13,*” it advises <sup>8</sup>. Even if one isn't artistically skilled, it suggests using simple materials or even just imagination. An exercise might be to perform a self-dedication ritual with these tools, or to practice **visualizing using each weapon in ritual context** (e.g., imagine wielding the wand to cast a circle of fire, drinking from the cup to absorb wisdom) <sup>9</sup>. The act of crafting or visualizing infuses them with personal energy. *Game Mechanics:* These weapons can straightforwardly map to game items or abilities that the player acquires, each unlocking new interactions:

- The **Wand**: Perhaps obtained in the chapter with the Fire Governor, it could allow the player to cast focused attack spells or activate fiery mechanisms. In narrative, it's the *Wand of the Magus*, used to direct will – maybe used in puzzles to point and emit a beam of light or fire.
- The **Cup**: Gained with the Water Governor's guidance, maybe it carries holy water or can capture essences. Mechanically, it could heal (nourishment) or reveal hidden spirits when filled. It might be needed in quests to, say, catch tears of a statue or mix a potion.
- The **Sword/Dagger**: Acquired in an Air-themed trial. It could be the only weapon that can banish certain shadow creatures (cutting through illusion) or cut energy cords. Gameplay-

wise, it's a melee or ritual blade that could also carve symbols into surfaces. The workbook's emphasis on *logic* with the sword might translate to this item also being key in solving certain riddles – e.g., placing the sword on a scale to signify reason balancing emotion.

- The **Pantacle**: Perhaps given by the Earth Governor, a disk inscribed with Enochian names. In-game it might serve as a **key** to open earth element locks or as a shield talisman that grounds and reduces incoming magical damage (nourishing/protecting the player). It might also be used to consecrate places (plant it in soil to sanctify ground).
- The **Ring**: Likely bestowed at a dramatic moment by an Archangel (or a high Governor acting as Michael). It would function as a constant passive protection – maybe preventing possession or warding off certain curses. In a puzzle sense, it could allow the player to safely enter areas full of malevolent forces that would otherwise drive them back. The story behind the ring — *“the same ring wherewith Solomon wrought miracles”* — can be relayed to the player, lending an epic sense of achievement to obtaining it.
- The **Lamen** (a breastplate with mystical symbols) and **Holy Table/Sigils** might be implemented as stationary or contextual tools: e.g., the player places the lamen on an altar to activate a portal, or uses the Sigillum as a platform for scrying. *NPC Integration*: Each Governor who teaches an element likely oversees the forging or empowerment of that tool. The workbook even provides a ritual for *consecrating each weapon*, which can be woven into the quests. For instance, after the Fire challenges, the Fire Governor has the Seeker ignite the Wand in a sacred flame and speak the words of consecration, imbuing it with the fire element. This is both a satisfying quest reward and a lesson in commitment (in line with workbook instructions to *“practice visualizing using your weapons and ring during operations”* <sup>9</sup>). Furthermore, using the tools in combination could form puzzle solutions – like tracing a pentagram in the air with the Wand while holding the Ring up for protection, replicating a full ritual scenario (the game could require multi-step item interactions to simulate ritual sequences). *Symbolism*: The Magical Weapons tie the microcosmic powers of the Seeker to macrocosmic elements. The workbook explicitly links them to elemental Watchtowers (e.g., *“Cup: the weapon of Water”*). Thus, acquiring all implements is akin to mastering all elements. This resonates with the archetype of the *Master Magician* who stands equipped in the center of the circle (as depicted in Tarot Trump I – The Magician has wand, cup, sword, pentacle on his table). Achieving this arsenal in-game likely marks a mid-point in the journey where the player has all fundamental tools to proceed further into more esoteric territory (like the Aethyrs). It can be reflected in narrative as well: NPCs might start addressing the player with more respect once they carry the full regalia of an Enochian Magus. On a mythic level, each weapon can have its own lore (the Wand could be carved from a branch of the biblical Tree of Life, the Cup could be compared to the Holy Grail containing the waters of creation, etc.). The player by wielding them doesn't just solve puzzles – they **step into the role of the archetypal Seeker-Magician**, empowered and responsible. The *Workbook's* approach to tools – requiring both physical crafting and inner visualization – can inspire game moments where belief matters: e.g., a scene where the player's physical wand is broken, but by *visualizing an astral wand* they can still cast a spell, teaching that ultimately the power was in them, not the prop (an echo of the workbook's note that a *properly visualized ring works as well as a real one*).

## 5. Talismans and Squares

• **Amulets and Talismans (Theory):** The workbook distinguishes **amulets** and **talismans** as two types of magical charms. Generally, an *amulet* is a passive protective object (it *wards off* evil or misfortune), whereas a *talisman* is an active empowerment object (it *attracts* or channels a specific benefit or energy). The Schuelers likely explain that both work on the principle of **resonance**: they are physical items inscribed with symbols that link them to spiritual forces. By carrying or placing these items, the magician can continuously enjoy the influence of those forces. **Core Principle: "Objects can be charged to carry intent."** An amulet, like a stone engraved with a banishing pentagram, resonates with protective energy, forming a shield for the bearer. A talisman, like a disc marked with an angel's name for wealth, radiates that angel's influence to bring opportunities and abundance. The key difference is often *intent*: amulets = protection, talismans = achievement of a goal. The Workbook would ensure the student knows the proper creation steps and ethical considerations (e.g., one of *Dee's Laws of Magic* might be "to dare and to keep silent," meaning you must empower these quietly and not flaunt them). Practice: In Lesson 14, students probably learn to design and charge a basic talisman. They may be instructed to choose a clear goal (healing, protection, love, knowledge), then pick appropriate correspondences: a day of the week (planetary hour), elemental colors, Enochian names or Calls relevant to that goal. For example, for protection, one might create an amulet bearing the Enochian word for "shield" surrounded by a circle and the four elemental God-names. For success, maybe a talisman invoking the Senior of Earth related to prosperity (like ALHKTGA). The workbook even gives specific examples: Figure 20 shows a talisman that can be used to obtain wealth, fertility, abundance. It employs the magical power of ALHKTGA, the Venus Senior of Earth. They describe its construction: colored in emerald green (Venus color), emblazoned with a pentagram (number 5, because ALHKTGA's gematric value 338 reduces to 5 – linking to the planet Venus, the 5-pointed star), plus complementary red roses, and the Enochian elemental sigil for Earth. All these layers create a harmonious symbol "in exact harmony with universal forces". Another given example is the Talisman of LSRAHPM (perhaps a Water Senior), illustrating a different intention. The student is tasked to construct these as exercises, which teaches how to combine Enochian letters and traditional occult symbolism (colors, numbers, shapes) effectively. NPC & Quest Usage: Talismans are tailor-made for fetch and crafting quests. A Governor might send the Seeker to gather exotic ingredients or components for a talisman. For instance, the Earth Governor could say: "To bless the land, craft the Talisman of ABALPT (another Earth Senior). You will need: clay from a fertile field, emerald pigment, and the name ABALPT written when Venus is rising." The player then goes on sub-quests to collect pure clay (Earth element), perhaps by solving a puzzle to purify soil; to obtain emerald green dye from a rare plant (involving a little adventure); and to learn the name's writing (maybe by finding an old tablet in ruins). Once assembled, an in-game crafting interface might let the player draw the talisman (or place the letters in the correct arrangement). The final step would be a ritual to charge it, possibly involving the player actually performing an invocation with that talisman on an altar. Indeed, the workbook's Lesson 24: "Rituals to Charge Talismans" details how to invoke an entity into the talisman. In-game, this could play out as the Governor guiding a mini-ritual (the player might have to choose the correct incantation lines or perform QTE-style gestures to mimic tracing pentagrams, etc.). When successful, the talisman glows and becomes an active item. It could then be used to solve a major problem: e.g., placing the Talisman of Fertility in a barren village makes crops sprout overnight, completing that chapter. In smaller scale, the player might wear minor talismans or amulets as equipment providing buffs (like increased resistance in certain elemental zones, or a boost to one's Body of Light stability in dangerous Aethyrs). Governors could reward such items for optional side quests, tying mechanics to lore (an amulet inscribed with "MPH ARSL GAIOL" – Water God Name – might protect against drowning or emotional manipulation in gameplay, etc.). Symbolic Puzzle Potential: Talismans often involve magic

squares – grids of letters or numbers where rows and columns produce names or sums. The workbook's Lesson 15 "Magic Squares" covers creating these and even gives "Enochian Chessboard sub-square examples". We might see puzzles where the player is given a nearly complete letter square and must fill in the blanks correctly with Enochian letters to reveal a name (similar to a crossword or Sudoku, but magical). One puzzle example: assembling the Tablet of Union (the small 4x4 Enochian square of elemental synthesis) from scrambled pieces – when correctly formed, it radiates energy to unlock a multi-elemental gate. The Workbook mentions "use the symbols/signposts from books and arrange them pleasingly – a Golden Dawn rule: symbolism should be exact and in harmony", implying the act of designing a talisman is itself a puzzle of fitting the right symbols in the right configuration. Translating that to gameplay could be very engaging: a player might have a library of collected Enochian symbols and must choose which ones to inscribe on a blank talisman based on a desired effect. If they choose correctly (harmonious correspondences), the quest completes; if not, maybe the talisman fizzles or has a side effect (which an NPC would warn about – "too much Fire symbol will unbalance it!"). This encourages players to really learn the correspondences (just as the student of the workbook must do).

- **Enochian Magic Squares (Advanced):** Expanding on talismans, the workbook delves into the broader category of **Magic Squares** – not just small ones a magician makes on parchment, but the great squares inherent in the Enochian system. For instance, the **Watchtower Tablets themselves are giant magic squares** filled with meaningful letter arrangements. The Schuelers likely show how portions of these tablets can be extracted as smaller squares to serve specific purposes. They give **Examples of Enochian Magic Squares** (like Figure 22 presumably) <sup>10</sup>. One example they mention: "Make a talisman of the LAMA square. Later you will learn to charge it." – LAMA might be a 4-letter word found on a Watchtower (perhaps a god-name or phrase). By drawing it in a square (maybe as a 4x4 repeated across diagonals), it becomes a talisman for some influence. Another example from the text: they provide a *Ritual to charge the Talisman of LAMA* alongside ALHKTGA's, implying LAMA square is used instructionally. **Core Principle: Letters and numbers create a matrix that can store intention.** Magic squares were historically used to create planetary talismans (e.g., the classic Kameas of Mars, Jupiter, etc.). Enochian squares extend this concept to angelic names. Each **row, column, or diagonal** might read the same name or related names, building a harmonic resonance. The Schuelers emphasize symmetry and aesthetic harmony in designing these. *Practice:* Students are likely encouraged to experiment by constructing a simple magic square: for instance, take an Enochian name and arrange it in a crossword that reads the same horizontally and vertically (a **palindrome square**). They might fill remaining cells with other complementary letters or leave them as given by the Watchtower. The process teaches both creativity and adherence to occult "rules" (like balancing elemental attributions of letters). Perhaps they are tasked: "Using Table 3 (Enochian alphabet & values) and Appendix D (Enochian gematria), design a 3x3 square that has the same value sum in each row." Such an exercise is half puzzle, half magical art. *Game Tie-In:* Magic squares can become literal puzzles. The player could encounter engraved tablets with letters that must be rearranged into a harmonious grid. For example, a door lock might require the player to move lettered tiles until each row and column spells an angelic name – essentially a word puzzle. Alternatively, the game might present a large grid of letters (a smaller version of a Watchtower) with some letters missing; the player has clues (signposts or partial names) to deduce the missing ones and complete the square, thereby *activating* that tablet's power. This mechanic naturally educates the player in Enochian names and spelling. Another advanced quest might involve the **Sigillum Dei Aemeth**, which is a complex magical diagram (7x7 grid within a heptagram). The Sigillum is essentially a *magic table of letters and numbers* that Dee received. Incorporating it, the player could reconstruct it from broken fragments – learning about the *Heptarchia* (the seven archangels of days, which might

be covered in the workbook's history section). Successfully completing such a puzzle could unlock a high-level invocation or artifact. *Narrative Use:* The *Enochian Dragon* concept (discussed next) even ties back to squares: the term “*Vovin*” (*Dragon*) appears in the Watchtowers. Perhaps the **Great Dragon** is implied as a composite of all four Watchtowers – maybe the letters can be arranged as a dragon figure. One might imagine an endgame puzzle where the four Watchtower boards (each a square) rotate or combine to reveal the name *VOVIN* across them, symbolizing the final integration of the elements in the Seeker (who becomes the Dragon). This would mirror Schuelers’ notion that the *path of the Magical Dragon winds through many regions (squares) of hard practice and in the end all knowledge is unified*. In short, magic squares in the game can serve both as engaging puzzles and as metaphors for *wholeness* – every time the player completes a square, they have brought a piece of the universe into order, just as the Seeker brings more of their soul into alignment.

- **The Enochian Dragon (Path of Adeptship):** Woven through the workbook is the aspirational figure of the “**Magical Dragon**” (**Vovin**) – an adept who has fulfilled the highest requirements of Enochian magic. The Schuelers use *Dragon* as a title for someone who has traversed the entire system and achieved the Great Work. They outline a series of **grades or stages** in becoming a Dragon, each with a colorful title and trial. From the text, we know they enumerate at least Grades V through VIII: *Dragon of Justice*, *Dragon of Cycles*, *Dragon of Death*, and *Dragon of Love*, with the final attainment being *Dragon of Wisdom/Compassion* who can “*roam freely through all parts of the universe, visible and invisible*”. Earlier grades (I–IV) are presumably preparatory, and Grade V (*Dragon of Justice*) is “*the first true level of the Magical Dragon*”. Each grade corresponds to mastering specific lessons: e.g., *Justice* might mean balancing karma and mastering the Law of Cause and Effect; *Cycles* implies understanding reincarnation and the Law of Periodicity deeply; *Death* suggests facing the Abyss and ego-death without fear; *Love* (the highest) means embracing compassion and unity with all life. The workbook describes the ordeals: “*The path of the Dragon is long and hard... The candidate must travel through the lower Aethyrs...learn the Law of Periodicity in the 20th Aethyr KHR... face death in the next ordeal...enter the 14th Aethyr DEO and learn the meaning of Love*”. Only then is the title of “**Vovin**” earned, the new adept is said to gain a magical Word and mission to teach and help others. *Narrative Arc:* Attaining Dragonhood is essentially the endgame of the Enochian journey. In the game’s context, **the 91-Governor system serves as the Dragon’s training ground**. Each Governor’s challenge is one scale on the Dragon, so to speak. The Governors collectively guide the player from neophyte to adept. As the player completes major milestones (like finishing all Governors of the Watchtowers, then all of the Aethyrs), the game could acknowledge their progression in Dragon grades. For example, after mastering the 4 elemental realms (perhaps defeating or integrating the **Archdemon of the 10th Aethyr – Choronzon, which is often equated with confronting Death/ego**), an NPC might dub the player “*Dragon of Death, Grade VII*” signifying they overcame that trial. This not only provides a title/achievement but a tangible sense of spiritual growth in story terms. By the time the player reaches the final Governor (the last Aethyr’s last Governor), they essentially graduate as **Magical Dragon (Grade VIII)**. At this point, game mechanics might open up – perhaps the player’s **Body of Light** is fully unlocked to free-roam (mirroring *roaming the universe freely*), or they gain wings or a dragon form as a symbolic representation. *Mythic Resonance:* The Dragon is a powerful archetype across cultures – often guardian of wisdom or treasure. By equating the adept with a Dragon, the Schuelers tap into imagery of *mastery, ancient knowledge, and transcendence*. The game can leverage this: possibly the final boss or challenge is not to slay a dragon, but to **become** the dragon. For instance, a climax could involve a confrontation with one’s **Shadow** (Choronzon or a personal demonic form) where instead of a typical boss fight, the only way to win is to *integrate* that shadow, at which point the player’s avatar transforms into a radiant dragon for a moment –

symbolizing that they have conquered themselves and earned the title. From then on, NPCs in epilogue scenes refer to the player character with honorifics and perhaps the player can access any area (no more barriers), reflecting the adept's freedom. *Quest Mechanics*: Throughout, Governors would have foreshadowed this path. Some might address the player as a "young dragon" in training, or give side-tasks specifically linked to those Dragon virtues (e.g., a quest around **Justice**: maybe righting a wrong in an elemental realm to prove the player's sense of balance). As the player demonstrates those qualities, Governors report back at council scenes (imagine the four Elemental Kings convening, noting "The Seeker has the makings of a Dragon – they balanced the scales of that feud, showing Justice"). This narrative device keeps the ultimate goal in mind. There could even be a **Dragon Council** of high Governors (the ones who *are* magical dragons themselves, like perhaps the Archangels or an avatar of Enoch) who appear at intervals to test the player in more abstract ways (riddles or moral dilemmas), marking those grade advancements. *Symbolic Puzzle*: One particular symbolic puzzle could be the **Labyrinth of the Dragon**: a multi-level maze representing the cyclic ordeals. Perhaps the maze shifts in cycles (rooms rearrange in a pattern) until the player finds the center (knowledge of cycles breaks the loop – Law of Periodicity applied). At the center lies a mirror (to face oneself = Death ordeal). Upon facing the reflection and not shattering, the reflection steps out as an ally (integration of shadow = Love/Compassion attained). This entire sequence encapsulates the final transformation to Dragon. The workbook explicitly says *"you can often tell a lot about your prospects for accomplishing magical goals if you first look at your purpose... If becoming a Dragon is one of your goals, establish a plan to achieve it"*. The game, by guiding the player through a structured plan (the 91 steps), essentially is that plan materialized. By game's end, the player has in effect been following the Schuelers' Dragon curriculum and experiences the payoff: the mythic becoming of the winged, wise, and free being – a master of the Enochian universe. This provides not just an ending, but a potent **personal catharsis** for the player, who may feel they've undergone a genuine journey of self-improvement and awakening (mirrored by the narrative and mechanics every step of the way).

## 6. Rituals of Enochian Magic

• **The Enochian Calls (Keys) & When to Use Them**: The *Workbook* dedicates a lesson to the **nineteen Enochian Calls**, which are majestic invocations in the Enochian language. These Calls – also called Keys – were delivered to Dee and Kelley as the foundational prayers to open different parts of the system. The Schuelers explain the function of each Call and proper context for its use. In summary:

- **Call 1** is a general invocation of the Divine and the entire system (sometimes called the "Lord's Prayer" of Enochian, not attributed to a specific element).
- **Calls 2-5** correspond to the four Elemental Watchtowers: one for each of Air, Water, Earth, Fire (the ordering varies in sources; Schuelers likely follow one, possibly Air as 2, Water 3, Earth 4, Fire 5).
- **Calls 6-18** are specialized calls often interpreted to govern sub-parts of the Watchtowers or specific hierarchical summons. The Golden Dawn, for instance, used Calls 6-15 for each of the 16 sub-quadrants of the tablets and calls 16-18 for some hidden aspects. The Schuelers might simplify: possibly bundling some, or interpreting them in a different but systematic way.
- **Call 19** (the so-called 30th Call) is the **Call of the Aethyrs**. It has blanks to fill in with the name of whichever Aethyr you're calling down (TEX, RII, etc.), and thus is used 30 different ways. The workbook likely instructs that before attempting to invoke an angel or travel to a realm, one

should use the appropriate Call to “unlock” it. *Practical tip:* They probably mention that **vibrating the Calls** in the original Enochian language is potent, but one should also study their *English translations* to grasp the meaning (the Calls are full of apocalyptic imagery and divine names). There may be advice on pronunciation (which has some archaic quirks).

*Example:* If a magician wants to summon an angel from the Earth tablet in the Air sub-quadrant, the correct sequence might be to recite the 4th Key (Earth) followed by the 8th Key (if, say, the 8th governs Air of Earth specifically). Indeed, an excerpt in the PDF shows: “*Use the Fifth Call then the Thirteenth Call for the following Angels of the subquadrant Air of Earth...*” – implying a formula of combining Calls. This clarifies that **multiple Calls can be stacked**: first the general call for the tablet, then a secondary call targeting a sub-section. The Schuelers essentially give a **guidebook** of what to use when, something extremely useful to a practitioner (and by extension, to a game player performing ritual tasks).

*Practice:* Students are probably asked to memorize which Call opens which realm, at least broadly. They might rehearse by intoning each Call on the appropriate day (e.g., practice the Water Call on Monday, day of Moon/Water, etc.). Another exercise: “*Write a short synopsis of what each of the Calls 1–5 is used for*” – reinforcing their utility. The “Questions for Section 6” might quiz, “*Which Call should you use to visit the angel of Water of Air quadrant?*” – expecting an answer like “Call 3 (Water) and Call 13 (sub-quadrant Air of Air)”. *Game Mechanics:* The Calls can be implemented as **incantations or key items** the player collects. Perhaps early on, the player gains a **grimoire** that lists the Calls but the text is locked – as they progress, each time they earn the favor of a Watchtower Governor, they are taught the Call of that element (like learning a dragon shout in Skyrim, but in angel tongue!). For example, after completing the Air realm, the Air King might intone the Second Call with the player, granting them the ability to use it. In gameplay, using a Call could be how the player transitions to a different plane or activates certain effects. If the game is not voice-recognition based (likely not), it could be done via a menu where the player chooses a Call to recite. This might trigger a cutscene of the character speaking the resonant words and, say, summoning a portal or causing spirits of that element to appear. Using Calls correctly could be a puzzle in itself: suppose the player is faced with a sealed elemental gate with Enochian script hinting “No man enters without the word of fire.” The solution is to use the Fire Call (Key 6, if that’s fire in Schuelers’ scheme) at that spot, which then opens the gate. Similarly, if trying to contact a particular Governor, the game might require the right combination of Calls. This is hinted by the invocation example for AXIR: the question “*What Call(s) should be made to address the Angel AXIR in the subquadrant Earth of Earth?*” – implying the player would need to use the Earth tablet call and perhaps the Earth sub-angle call. If they attempt the wrong call, nothing (or something adverse) happens. This is a great way to test the player’s knowledge in a gameplay context (like a mini quiz but integrated into action).

*Atmosphere and Audio:* The Calls are sonorous and cryptic (e.g., “OL sonuf vaoresaji...” etc.). Including them in the game’s audio – perhaps chanted by choirs or the player character – can add a deeply immersive layer. When a Call is intoned, the screen might shudder or change color slightly to signify an interplanar shift. Given the workbook’s stance that the Calls are powerful, the game can dramatize their usage: maybe using a Call in combat could stun lesser demons of that element or empower all spells of that element temporarily. For instance, reciting the First Call might act as a universal buff or a way to “reset” (like a panic button that banishes all elemental energies momentarily as a divine reset).

*Narrative:* NPC Governors will instruct the player when to use a Call: “*Now, speak the Third Key to calm these raging waters.*” It gives a strong sense of ritual and learning. Over time, the player may feel like they have a repertoire of sacred words – essentially spells – at their disposal, aligning with the original usage in Enochian magic. This fulfills the workbook’s goal

of making the student comfortable with when and how to use the Keys appropriately, but in an interactive, memorable way.

- **Magical Gestures and Signs:** In tandem with spoken invocations, the workbook teaches **gesture-signs** that are integral to Enochian (and Golden Dawn) ceremonies. These include the classical *Sign of the Enterer* (projecting energy forward with hands outstretched) and *Sign of Silence* (finger to lips) used in ritual magic, as well as specialized signs like the *Rending of the Veil* and *Closing of the Veil* (to open and close astral gateways). The Schuelers also reference god-form postures (e.g., Osiris Risen, etc.) which are part of the sign curriculum. *Core Principle: "As above, so below" extends to the body – by forming your body into certain symbolic shapes, you can direct magical force.* The gestures are like keys in body language that unlock energies when used with intent. *Practice:* Lesson 18 "*How to Make the Magical Signs*" likely has the student practice a series of these physical movements. For example, *to open an Aethyr*, one is instructed: "*Step 4: Concentrate on known signposts. Step 5: Make the Sign of the Rending of the Veil to enter the Aethyr*". So students must learn what that sign is: (it involves extending the arms outwards as if parting a curtain). They might stand in front of a mirror, performing the *Grade Signs of the Elements* (like the Salaam for Water, the triangle for Fire, etc.), which Golden Dawn used in their Enochian-oriented rituals. The workbook probably provides illustrations of a few key gestures or at least detailed descriptions. Another included practice would be tracing **pentagrams and hexagrams in the air** with the hand or dagger. While not a "sign" in the sense of a posture, it's a ritual gesture critical to the Pentagram and Hexagram rituals (which are coming up in the lessons). Students must learn the correct orientation and tracing order for invoking vs banishing pentagrams of each element. The Schuelers likely recap these from GD lore because they incorporate Enochian names into those rituals. *Game Mechanics:* Gestures translate into either **player input sequences** or special actions. For instance, the game might allow the player to draw a pentagram on screen (with mouse or analog stick) when prompted, to simulate tracing it in the air. Successfully drawing it with the right orientation (clockwise vs counterclockwise) could be part of a puzzle or combat mechanic (like drawing a banishing pentagram to weaken a spirit). The *Sign of the Enterer* might be used as a "magical shove" ability, where the player extends hands (the game might have a button for it) to project energy – perhaps stunning an enemy or pushing an object (like a Force-push). The *Sign of Silence* could serve as a stealth or warding action – e.g., the player performs it to dampen magical vibrations, making them invisible to certain entities for a short time. The *Rending/Closing of the Veil* could be specifically used at portal points: imagine a shimmering barrier where the player must perform Rending (perhaps by a quick-time event or selecting from a gesture menu) to pass through, and later Closing behind them to prevent pursuit. By mid-game, the player might have learned an entire "ritual toolkit" of signs, and a complex mission might require using several in sequence (like open a portal with Rending Veil, travel, then close it with Closing Veil, then make an elemental sign to appease local forces, etc.). This parallels how in real rituals, magicians perform a sequence of gestures. *NPC & Puzzles:* NPC tutors could demonstrate signs – maybe a ghostly outline shows the motion that the player then mimics (if the game wanted to be really immersive with motion controls or VR, this would be incredible – but even with traditional controls, the concept stands). Puzzles might require knowledge of a sign's symbolism: e.g., encountering a magically sealed door inscribed with the image of a veil – the hint that one must perform the Rending of the Veil sign in front of it to open. If the player tries random things, nothing happens; the informed action opens the way. Another puzzle type: statues holding postures (like four statues each doing an elemental sign; the player must activate them in the correct elemental order as per the Watchtower sequence). This ties lore to environmental puzzle-solving directly. *Immersion & Learning:* Including the actual use of signs in gameplay reinforces the workbook's teaching in a visceral way. Players might find themselves actually learning and remembering these gestures (some games have



done this with magic runes or dance moves – muscle memory kicks in). There's a thrill in doing what feels like "real magic" motions, which can deepen the player's engagement. And because *The Enochian Workbook* stresses using both voice (Calls) and gesture (Signs) together for full effect, the game design can mirror that: a powerful ritual might require performing the right sign *while* speaking the right call. For example, to summon an angel, the player may have to trace an invoking pentagram in the air and then recite the angel's name. Multi-step puzzles like that educate through play. Overall, integrating magical signs makes the game *embodied* where possible – it's not all intellectual puzzles, but also a kinetic, almost dance-like aspect, echoing how magic in the source material is a whole-person activity (mind, speech, body).

- **Vibrating Names of Power:** The Schuelers emphasize the technique of **vibration** – speaking sacred names with a prolonged, resonant tone that engages breath and imagination. In ceremonial magic, this is key to *activating* words of power rather than just saying them. The workbook's Lesson 19 likely instructs *how to vibrate names*: e.g., stand upright, inhale deeply, on exhale let the sound out slowly, feeling it vibrate through your chest and head, envision the name's letters radiating in front of you or filling the universe. They might use the example of the name "EXARP" (the Air tablet's God name) or a divine name like "ADOEOET" – telling the student to vibrate it until they sense an energy shift. *Practice:* Students could be assigned to vibrate the names of the Elemental Kings or the Governors they're working with. A specific exercise: "Vibrate the name of the Angel **AXIR** according to the step-by-step procedure in Lesson 19. Note any results." – indeed, snippet shows exactly that instruction. This confirms the workbook not only teaches the concept but expects practice with it. The act of vibration is seen as *filling the magician's aura with the frequency of that name*, essentially tuning them to the being or energy invoked. The Schuelers likely remind that Enochian words can be strange to pronounce, but to do one's best and *feel* the sound. They may also mention the use of the *Magical Voice*: a booming, confident voice that is not yelling but resonating (Regardie called it the Voice of the Vault). *Game Mechanics:* How to simulate this? If voice input was an option, one could literally have players intone certain syllables (perhaps not practical for many players). Alternatively, the game can abstract "vibrating a name" as a *skill* or *spell* that the player triggers which has a charge-up time (mirroring taking a deep breath and sustaining a sound). For example, to **vibrate "AXIR"**, the player might hold down a button to charge and release to perform – the longer they hold, the more resonant (powerful) the effect, up to a limit. This effect could be used akin to a shout or sonic weapon against astral entities. More often, though, it would be a ritual action: maybe when summoning or invoking, there's a mechanic where the player must *hold* a button until a certain pitch/volume meter aligns (a mini-game representing getting the vibration right) – do it correctly and the summoned being appears or the spell succeeds optimally; do it sloppily, and maybe it's weaker or partially fails. Another approach is *timing puzzles*: e.g., a sequence where the player must vibrate (hold a note) until a revolving sigil aligns with a target, then release exactly then to "lock in" the energy. This gamifies the idea of sustaining a vibration until the environment (or one's inner environment) responds. *Narrative/Atmosphere:* NPCs will instruct on this. A teacher Governor might say: "It is not enough to speak an angel's name – you must sing it with the voice of your soul." The first time the player tries, maybe slight phenomena happen (lights flicker), and the Governor encourages them: "Again! From the diaphragm!" This is a tutorial in effect. Once learned, the difference could be evident – e.g., earlier if the player just clicked on an angel name to call it, nothing happened. After learning vibration, performing the call with vibration (holding the button, etc.) actually gets results. This makes the player feel the improvement and thus the importance of technique (just like the student in real life noticing greater efficacy when they vibrate properly). *Integration:* The workbook ties vibration to specific correspondences too – for instance, vibrating a name while imagining it in a

certain color or at a certain part of the body. The game could incorporate these by requiring the player to stand in a colored aura or on an elemental symbol when vibrating to get best effect (so they position themselves on a “sigil” floor tile of the angel while doing the action). It’s a layered puzzle: correct word, correct intonation, correct context. For immersion, the actual *sound* in game of a vibration should be rich – using perhaps chanting audio or a pitch-shifting effect. If the character is voiced, hearing them intone “AAAY-ZOD-EE-ARR!” (for AZODIOR, for example) in a booming echo can be goosebump-inducing. And players, through repetition, might accidentally learn to chant along – which is an unexpected but neat outcome, teaching them by exposure. *Symbolic meaning*: The act of vibrating names stands for **empowerment through alignment**. In story terms, it’s how the Seeker asserts their will in harmony with higher forces. By making it a conscious gameplay step, the game underscores that theme: the player isn’t just pressing a magic attack; they’re *choosing to align and resonate* with that power. It transforms the typical spellcasting into a more mindful, almost musical activity, which fits the mythic tone better. In effect, the workbook’s lesson becomes a unique gameplay flavor that sets this mystical RPG apart from generic fantasy ones.

- **Constructing the Magic Circle**: Lesson 20 covers creating a **Magic Circle**, the quintessential protective space for ceremonial work. Schuelers presumably instruct how to mark out a circle (with chalk, rope, or visualization) and inscribe it with names and symbols appropriate to Enochian. They likely provide a template, e.g., a circle around 9 feet in diameter, with the **God Names of the quarters** written at the cardinal points in Enochian characters, maybe including the *Tablet of Union letters* or certain versicles around the edge. They mention things like placing candles at the “four corners” (four cardinal directions) and burning incense, and possibly drawing a central pentagram or symbol on the floor. Enochian specifics might include writing the *names of the Elemental Kings and the word “OIPTEAA”* etc. around the circle. They probably encourage making a paper or cloth circle if possible, and if not, at least walking and visualizing it. *Practice*: The student might be tasked: “*Design a magic circle for an Enochian invocation. What names will you inscribe? What symbols?*” – answering could involve picking the relevant governors’ names or godnames for whatever operation. Also, actually casting a circle before exercises: e.g., before skrying an Aethyr, “draw your circle, face East, vibrate the names, etc.” The text indicates some specifics: *writing appropriate deity names within the double circle; writing an appropriate magical formula within it* – for instance, writing “ZIRDO” (meaning “I reign”) or some empowering phrase. *In-Game Role*: The Magic Circle can function as the **safe zone** or base for the player. For example, at the start of an astral quest, the player might need to set up a circle at a designated spot to project safely (if they neglect to, maybe they suffer more danger or can’t fully manifest the Body of Light). This could be implemented by having “Circle Kits” the player uses to create a temporary safe area. Enemies might not enter the circle unless the circle is broken. If a fight with a demon is too hard, retreating to a pre-drawn circle could let the player recover or force the demon to the periphery (this teaches the protective function). Some missions might explicitly require defending the circle from disruption – e.g., a scenario where the player is mid-ritual in a circle and minor entities try to scuff it or distract the player, and they must fend them off while maintaining the circle’s integrity (a bit like tower-defense or hold-out gameplay). *Ritual Creation Mechanic*: Actually letting the player draw a circle could be a mini-game: selecting a location, choosing which names to inscribe from their knowledge (perhaps via a menu of learned godnames), and confirming to “cast circle.” If correct names are used, the circle glows and grants buffs (like enhanced defense or mana regen inside it). If they put random or wrong names, it might be weaker or fail (learning by doing: maybe an NPC later tells them which names would have been better). This not only reinforces memorization but gives a creative tool to the player. They essentially get to craft their own safe haven tuned to different tasks – for instance, a circle inscribed with Water names

might aid summoning a Water angel but be less effective if used for a Fire spirit. So the player might maintain multiple templates and choose accordingly. *Visual and Narrative Impact:* The presence of a drawn magic circle in scenes – candles at quarters, Enochian letters glowing – adds a lot of occult atmosphere, making the game feel authentic to ceremonial magic. It can be used in cutscenes: e.g., before a big invocation, showing the player character carefully inscribing the circle adds anticipation. NPCs might only agree to help with a dangerous summoning if it's done inside a proper circle, teaching that preparation is critical (a subtle moral: wisdom and caution in magical work). *Symbolic Angle:* The circle is both a boundary of protection (keep chaotic forces out) and a container (hold energy in). In mythic terms, it's the sacred space that separates the *cosmos* (order) of the ritual from the *chaos* of the outside. Having the player actively create and rely on such spaces means they engage with the concept of *sacred space*. They learn that in-game, just as in life, one should establish a clear, safe working area for deep inner work. In a way, every time the player draws a circle, it's like saying *"I am stepping into the temple now."* And breaking the circle (or stepping out prematurely) could have consequences – something the game can use dramatically (maybe an NPC warns *"Do not break the circle whatever you see!"* to ramp tension during a summoning scene). Ultimately, by respecting the circle mechanic, the player is role-playing the discipline of a true magician. This ties back to workbook lessons where they likely admonish not skipping the LBRP or circle casting for convenience – and the game enforces the wisdom of that by making the circle tangibly powerful.

- **Consecration of Magical Weapons:** Lesson 21 deals with **Rituals to Consecrate Weapons** – essentially charging and dedicating the Wand, Cup, Dagger/Sword, Pantacle (and Ring) for magical use. This usually involves the four elements themselves: one consecrates Fire tools by fire, Water tools by water, etc., along with invoking the relevant divine names. The workbook probably gives an outline: e.g., *"To consecrate the Air Dagger, trace an invoking Air pentagram, intone the Air Names (like ORO IBAH AOZPI and the King BATAIVAH), pass the dagger through smoke (Air medium) and proclaim it is now the weapon of Air"*. They likely provide a generic template that can be adapted to each tool. For instance:

1. **Cleanse** the object (maybe with salt and water).
2. **Charge** it by the element (pass through incense for Air, candle flame for Fire, sprinkle water for Cup, bury in earth or sprinkle salt for Pantacle).
3. **Invoke** the guiding beings: e.g., call the archangel of that element and the element's King to bless it.
4. **Announce dedication:** *"I name thee [Name] – Wand of Fire, let ye serve me in all works of the South,"* etc. The Schuelers might incorporate Enochian language here too (perhaps using the Enochian words for the elements or quoting a line from an Enochian Call during the blessing). They emphasize that once consecrated, the weapon becomes an extension of the magician's will and should be treated with respect. *Practice:* Students would be expected to actually perform such consecrations if they have tools, or at least go through the visualization of doing so. Possibly they are told to consecrate a makeshift wand and record any sensations they feel, reinforcing the idea that *ritual actions have psychological impact*. *Gameplay:* Consecration rituals can be part of quests as mentioned earlier. Retrieving or crafting a raw tool is not enough; the player must then empower it in a sacred ceremony to unlock its true potential (i.e., to turn a regular item into the actual magical item with gameplay stats). This can be an interactive cutscene where the player might have to input sequences: e.g., face each cardinal direction in order, press the corresponding elemental sign or use the appropriate elemental spell on the weapon (like literally use a flame spell on the wand to

consecrate by Fire, spray water on the cup to consecrate by Water, etc.), then speak or choose the correct invocation lines (maybe a dialogue wheel where only the correct holy names will complete the ritual). If done correctly, a burst of that element's energy occurs and the item's icon or model changes to a "glowing" consecrated version. The game could allow doing it incorrectly too, as a learning experience (nothing happens or a minor backlash occurs, like smoke fizzes, and the NPC or the player's journal notes that the ritual might have been flawed – prompting to try again with better knowledge or timing). *Narrative*: Making the player consecrate their own tools invests them personally in those items. They're not just loot; they are *bonded*. NPCs witnessing a consecration might comment, "*Now this wand is a part of you, a focus of your will.*" The workbook mentions "*visualize using your weapons and ring during operations*" <sup>9</sup> – in game, once consecrated, maybe the player can perform special moves combining themselves with the weapon, or the weapon might have a name or a spirit that briefly appears (some lore, like the *elemental spirit within the weapon*, could even communicate). That last bit could be a creative addition: e.g., consecrating the Pantacle of Earth, the Earth Governor might say an earth gnome now resides in it to help you find resources or stand your ground, etc. *Educational Value*: By mimicking consecration ceremonies, the game subtly teaches respect and preparation. A new player might be impatient ("why can't I just use this wand I found?") – but the game makes them go through the ritual, after which the wand suddenly has visible effects. This teaches the *in-world logic* that magical efficacy comes from proper sanctification and intent, not just physical object. It's akin to how the workbook tries to instill that real magic tools aren't just fancy props – they must be *magnetized* with ritual to work. After doing all four main tools, the player might also perform a grand unifying rite (maybe at the completion of Watchtower journeys) where they re-consecrate them together or consecrate the **Ring** last, which in lore unifies all. *Symbolic Integration*: Consecrating the tools can correspond to the *four elements integration* stage of the hero's journey. It's like the classical *four trials to claim the four elemental treasures*, concluding with mastering all elements. This readies the hero (player) to then journey into the more spiritual Aethyrs. The workbook aligns with that: only after learning basic magic (Sections 1–5) and rituals (Section 6) do they go into Skrying (Section 7) and beyond. So, in the game, once tools are consecrated and rituals learned, the narrative can smoothly transition to deeper otherworldly expeditions, because the player is now armed and prepared. NPC mentors might even have withheld letting the player attempt certain Aethyrs until they see the player has all consecrated tools (a nice gating mechanism story-wise).

- **The Pentagram Ritual**: Lesson 22 covers *the Ritual of the Pentagram*, which is foundational in Western magic for banishing or invoking elemental energies. The Schuelers would teach a variant that likely uses Enochian divine names. A typical Golden Dawn Lesser Banishing Pentagram Ritual (LBRP) uses Hebrew Godnames (YHVH, Adonai, etc.) and Archangels. An *Enochian* adaptation might substitute the Enochian elemental names or the names of the Elemental Kings. Indeed, the PDF snippet shows an example of a pentagram ritual where instead of "Before me Raphael, behind me Gabriel...", they use: "*Before me MORDIALHCTGA (Earth King), Behind me OIP TEAA PEDOCE (Fire King), On my right hand ORO IBAH AOZPI (Air King), On my left hand MPH ARSL GAIOL (Water King)*". This is essentially performing the circle of archangels but with Enochian kings at the quarters, which is a valid adaptation called the "*Watchtower Ceremony*" in some orders. The Schuelers present it as part of the Pentagram ritual work. *Core Principle*: The Pentagram Ritual establishes a balanced microcosmic space or focuses elemental forces as needed. A **Banishing Pentagram Ritual** (BPR) is used to clear unwanted influences and center oneself; an **Invoking Pentagram Ritual** (IPR) draws in elemental energy and is used at the start of magical workings to attune to certain element(s). The workbook

likely teaches the Banishing form first (to ensure safety and cleanliness), then mentions invoking variations. They describe tracing the pentagrams in the air in each quarter, vibrating the appropriate Names, making the *Sign of Enterer and Silence* at the end, etc. *Practice*: Students are instructed to perform the LBRP (or its Enochian equivalent) daily. They may answer quiz questions like “Name the four great names used in the Pentagram ritual” or “What subtle body does the Pentagram ritual primarily affect?” (One might answer it fortifies the astral body). They also probably include the *analysis of the keyword* or *Qabalistic Cross* parts if they integrate those. It’s possible the Schuelers provide a *full scripted ritual* in the text for the student to memorize. *Gameplay*: The Pentagram Ritual can be implemented as a *multi-step spell* or environmental action. Perhaps pressing a certain button combo initiates “Pentagram mode” where the player must turn to each direction and cast a sign or a call in order. If done correctly, a temporary buff or shield is conferred (or enemies of minor rank in the vicinity are banished). One could integrate it in exploration: say the player enters a haunted area – performing a Banishing Pentagram ritual could cleanse the area of curses (like dispel traps, reveal hidden items, or make ghosts visible to fight). Conversely, performing an Invoking Pentagram of (element) could charge the player’s attacks of that element or solve puzzles requiring an elemental presence (e.g., to light four braziers, maybe doing an Invoking Fire Pentagram in the center causes all to ignite at once). The UI might show a pentagram diagram that gets drawn as the player aims and triggers at the four directions sequentially. The final step might be choosing an Enochian name from a list to “seal” it. For instance, for banishing, maybe the name “BITOM” (fire) in the west – if the player picks wrong, the ritual doesn’t seal fully (so partial effect). This makes an interesting skill challenge: knowing the right names and order yields maximal effect. If the game doesn’t want to rely on player knowledge that heavily, it could highlight the correct name after a short moment, teaching by hint. *Narrative*: Using the Pentagram ritual can be part of key cutscenes – e.g., before venturing into an Aethyr, the player character automatically does a quick LBRP to ground themselves (the screen might show pentagrams flashing at each quarter and a hum, indicating they did their protective work). Also, a dramatic moment: perhaps at one point, a powerful demon corners the player and an NPC yells “Quickly! The Banishing Ritual!” and you go into a mini-game of performing it under pressure, driving home how it can save your life. Afterward, that NPC could remark “Never forget the Pentagram, it is your sword and shield” which is something many occult teachers echo. *Symbolic significance*: The pentagram is a symbol of the microcosm (the human with four elements under the guidance of Spirit). By making the player actively use the Pentagram ritual, the game reinforces the theme of *mastering oneself and one’s elemental nature*. When the player draws a pentagram and calls divine names, they are asserting their sovereignty over the elements in and around them, symbolically becoming the balanced five-pointed star. The workbook likely had them do this in practice; the game makes it heroic and dynamic. If one imagines each time the player uses the LBRP, they are recentralizing the narrative on their *free will and protection from chaos*, which is a good design to reset tension or mark transitions (just as magicians use it at beginning and end of sessions). It could also be a moment to visually showcase all the other skills: the ritual uses Call knowledge, gesture drawing, vibration, tools (maybe holding the dagger while tracing, which is classic). So it’s like an exam in practice of what they’ve learned, condensed into one powerful move. This blends multiple mechanics: directional input, possibly quick item selection (dagger), timed button holds (vibrations), sequence recall (names) – truly a *puzzle spell*. If executed well, the player is rewarded with a satisfying display (like a shockwave sending entities flying out at the pentagram points) and a calm, clear atmosphere (game music might change to a serene tone), giving an almost subconscious positive reinforcement that *order has been restored by their will*.

- **The Hexagram Ritual:** Lesson 23 covers the *Ritual of the Hexagram*, which is used for planetary and higher (macrocosmic) forces. In Golden Dawn terms, this is the **Lesser Banishing/Invoking Ritual of the Hexagram (LBRH/LIRH)** and the *Greater Hexagram rituals* for specific planets or zodiac. The Schuelers would adapt it to Enochian Physics concepts. The hexagram (six-pointed star) relates to the **cosmic forces beyond the four elements**, tying into things like the 7 classical planets or even concepts of the higher Aethyrs. *Core Idea:* If Pentagram = Microcosm mastery, Hexagram = Macrocosm attunement. In Enochian magic, one might use the Hexagram ritual to align with the **Cosmic Planes or the divine unity**. They likely instruct drawing the hexagrams in the air at quarters (or all around in a circle) with certain divine names of a planetary or universal nature. Possibly they substitute Hebrew names like ARARITA (a common one in GD's hexagram ritual) with Enochian mottos. However, they might still use IAO or ABRAHADABRA etc., but given their slant, perhaps not – maybe they propose using names like “LIL” (the 1st Aethyr representing unity) or a phrase like “MADRIAX DSPRAF” (just speculating an Enochian phrase meaning “the heavens give light”). They do mention on the back cover something about exploring Enochian Physics and using these models – the Hexagram ritual could involve the *Seven Angles (from Sigillum Dei)* or something akin to that. The workbook might simplify to the standard “banish all planetary influences” for student practice, leaving advanced usage optional. *Practice:* Students probably learn a generic LBRH: tracing a hexagram of Earth (to banish all planetary forces) in each quarter, vibrating names like “ARARITA” or Enochian equivalents, and perhaps the Analysis of the Key Word (which in GD relates to Osiris myth). If the Schuelers replaced that, they might use an Enochian phrase that encapsulates “As above, so below.” They emphasize that this ritual is effective for leveling out astrological energies or preparing for *invocations of higher intelligences* (like planetary Seniors or even contacting one's Holy Guardian Angel). The student might be tasked to perform the LBRH after the LBRP in their daily routine, to get a sense of cosmic balance. *Game Mechanics:* If included, the Hexagram ritual would be taught later in the game (since macrocosmic stuff likely appears as the player starts dealing with Aethyrs or summoning Archangels). It can be a parallel system to the Pentagram one: perhaps pressing a different key combination enters *Hexagram mode*. The application: maybe used to banish or invoke planetary influences. For example, suppose the game has puzzles involving planetary gates or Sephiroth-like spheres – performing the appropriate Hexagram ritual could unlock those. Or in a battle against a planetary spirit (imagine a boss representing Mars), using the Banishing Hexagram of Mars would significantly weaken it (the player would have to know to trace the hexagram with two triangles position for Mars and vibrate Mars's Enochian name or a Godname of Geburah). This is very niche unless the game teaches it clearly though. Possibly simpler: the Hexagram ritual could serve as a “higher banishing” that clears not just elementals but also astral shells or mental illusions – perhaps needed when facing big illusions in high Aethyrs (some Aethyrs are said to contain grand illusions). The player might notice the Pentagram ritual didn't dispel a certain effect, but the Hexagram ritual does (teaching that some things operate on a higher plane). Implementation might involve selecting which planet to target or a general version. A general LBRH could be like a powerful AOE cleanse with a long cooldown, used say before summoning an Archangel to make sure no other influence interferes. An invoking Hexagram ritual might be used to call down a planetary ray – e.g., performing the Invoking Hexagram of Jupiter in a temple might bring a blessing of prosperity or open a path related to expansion. If the game deals with timing (like day of week, planetary hour, etc.), maybe doing an appropriate Hexagram ritual amplifies spells during that time. But that might be too granular for a broad audience. *Narrative Integration:* The Hexagram ritual can appear in cutscenes as the “next level” of ritual the Seeker learns, possibly from a more exalted teacher (maybe after mastering the elementals, the player is introduced to Enochian Seniors or even “Ave” – a *legendary adept – who teaches them cosmic magic*). *The moment they learn it can be story-significant: perhaps an alignment of planets is causing chaos, and the Seeker performs the Hexagram ritual to*

*stabilize things (like stopping a magical eclipse or calming a wrathful sky). A dramatic sequence might show them tracing glowing hexagrams that then move to the sky and seal a rift. This gives the impression of the player graduating to affecting the cosmic level. NPC wise, a guide might caution that "where the Pentagram establishes your dominion on Earth, the Hexagram aligns you with the heavens – use it wisely, for you summon the attention of higher powers with it." Symbolism: The hexagram is two interlocking triangles – one pointing up (aspiration of the soul to the divine) and one pointing down (descent of spirit into matter). By performing this ritual, the Seeker symbolizes the union of above and below. In game terms, when the player regularly uses both Pentagram and Hexagram rituals, it shows they have achieved a balance of inner and outer, personal and universal. Also, the hexagram's 6 points plus center can map to 7 planets – tying into the idea that the Seeker is now engaging with the "Lords of the Macrocosm."\** It's another step toward the ultimate Great Work (which in Enochian terms, might be achieving the "One" or the supernal – symbolized by a 7=1 adept in GD, interestingly). So, mechanically, the Hexagram ritual would seldom be used compared to Pentagram (just as not every scenario needs a macro intervention), but when it is, it's pivotal. By the end, a fully realized player character might routinely cast both rituals in a combined sequence (which could be one button that triggers both in a flourish, just as advanced magicians do LBRP + LBRH together for complete banishing). That could be represented by one final upgrade or cutscene showing them doing an elaborate full circle calling upon elemental and planetary names in one go – indicating mastery over all planes. This would align with workbook Section 10 (Enochian Physics) where understanding the laws behind magic correlates with being able to handle macrocosmic workings as well.

• **Charging Talismans:** Lesson 24 completes the cycle by teaching how to **charge (activate) a talisman** once it's constructed. We touched on this earlier under Talismans, but here we focus on the formal ritual. The workbook likely outlines a general method:

1. Place the talisman on the altar (or center of circle).
2. Perform a preliminary banishing (pentagram/hexagram) to clear the space.
3. If the talisman is elemental or planetary, perhaps perform an invoking ritual to call that force into the space (e.g., an invoking pentagram of the relevant element).
4. Invoke the specific entity or power the talisman is meant to embody. For example, "O [Name of Angel], I invoke you to infuse this talisman with your virtue of [X]". The example given: "ALHKTGA, I invoke you from the Watchtower of Earth to bestow the fruitfulness of Venus upon my Pantacle". This shows they literally call the Senior ALHKTGA into the talisman to give it Venusian fertility power.
5. Use *gestures and visualization*: They instruct to assume the god-form of the invoked being (taking on ALHKTGA's imagined form), then **project energy** from oneself into the talisman – e.g., "see a black mist flecked with green leave your hand and enter the talisman" (from text).
6. State the intent and seal: "By this act, the talisman is charged to bring [desired result]. So mote it be." Possibly finishing with a banishing or closing. The example with ALHKTGA is fully fleshed in the text: it even describes ALHKTGA's energies (Venus, rose of riches, etc.) and instructs one to "assume his character", meaning feel like you are that Senior, then project his power. This is a potent guided visualization essentially. *Practice*: Students are probably given the ALHKTGA ritual and maybe one other (like LAMA for something) to perform, or at least to study, so they see how all pieces come together (calls, signs, vibration, visualization). They might have a "lab assignment" to craft a simple talisman (like for good dreams or protection) and perform a self-made charging ritual using the framework. This tests their understanding of correspondences and confidence with invocation. *Game Implementation*: The act of charging a

talisman in-game can be a special kind of event or mini-game as well. Suppose the player has assembled a talisman item. To charge it, they might go to a ritual table interface where they:

7. Pick the entity/energy to invoke (from known ones).
8. Use the appropriate Calls and gestures (like a quick re-hash: maybe choose an elemental call and a planetary call or an angel's name from a list).
9. Then have a phase of focusing energy: perhaps a timing bar or a swirling aura effect where the player holds a button to "pour" their energy until a meter is full, representing visualization and projection.
10. If the game tracked their usage of assuming god-forms or similar, maybe they have to be in the right god-form mode to do it (e.g., if invoking ALHKTGA, first assume ALHKTGA's form through a menu or the tarot card of ALHKTGA, then do the charge).
11. Once done, the talisman item's icon could change color or get an overlay glow, indicating it's now active. There could be a risk: doing it incorrectly (like invoking a mismatched energy or failing mid-ritual by, say, moving out of the circle due to enemy attack or such) might result in a *tainted talisman* (maybe it has a side-effect or lower potency). The game might allow purifying and retrying (maybe taking it to an NPC or re-banishing it). Possibly, a dramatic storyline: an early attempt by the player to charge a talisman goes wrong (maybe because a certain demon interfered or the player lacked experience), leading to a minor disaster – an NPC gets hurt or the talisman cracks. This drives home the lesson of careful ritual and sets up motivation to refine their skills. Later, when they successfully charge an important talisman under pressure, it's a triumphant moment showcasing how far they've come. *Use of Charged Talismans*: Once charged, in game these could be like consumables or equipable items that provide the promised effect (e.g., the *Talisman of ALHKTGA* might be an equippable giving increased loot yield or fertility to crops if placed in a farm area – if the game has a simulation aspect). Or it might be a quest item: "Place the Talisman of XYZ at the village well to end the drought," which then a cutscene shows the land blossoming. The workbook's designs for wealth/fertility talismans and mention of others like LSRAHPM suggests a variety of real-world uses (wealth, protection, healing). The game can mirror that breadth, making talismans multi-purpose: some might shield an entire area from an onslaught (you put a warding talisman on a town gate to repel undead), others could amplify a character's trait (a talisman of intellect to solve puzzles easier or get dialogue options). *Narrative Reflection*: As the player engages in these rituals, NPCs start regarding them as a true magician capable of **"working miracles"**. In fact, after charging a particularly powerful talisman, an NPC might remark it's reminiscent of Solomon's feats (tying to the ring lore). The final charged talisman might even be their own *Seal of Honor* as a Magical Dragon – like forging their own personal symbol (maybe an amalgam of the four elements and their HGA's name) that indicates they've achieved mastery. The game could use the Appendices of the workbook (like Appendix D on gematria) for end-game customization: maybe allow the player to craft a talisman with their chosen word (the "Word" they discover as a Dragon) – essentially creating a unique item that grants a special ability reflecting their playstyle (e.g., if they solved most problems with intellect, a talisman that gives super insight; if with courage, one that bolsters allies). This would tie in the idea from the text that the adept *"acquires a new magical name and Word to accomplish their Great Work"*. *Symbolism*: Charging talismans in the story exemplifies the theme of **co-creation with higher powers**. The Seeker isn't doing magic alone; they invite angelic and elemental forces to partake in creation. It's a collaborative art – exactly how Enochian magic is portrayed (it's often about calling angels to do things, rather than the magician's ego forcing reality). The game showing that you must humbly invoke and channel, rather than just will things into being, communicates an authentic esoteric principle: true



power comes from alignment and grace, not brute force. It adds moral weight and mythic depth – success feels like a blessing earned, not just a +5 buff.

With Section 6 thoroughly detailed, the player by now has every fundamental skill: they can cast circles, banish, invoke, consecrate, protect, scry, travel – all the tools to fully engage with the deeper cosmology (Sections 7–11 ahead). The narrative would transition here from mostly training and minor missions to the **grand adventure** (exploring Aethyrs, confronting cosmic forces, fulfilling the Great Work). This corresponds with the workbook's structure moving from technique to exploration of big concepts (Skrying, Tarot, Physics, etc.), which we continue to cover.

Continuing the answer... (the answer obviously would go on to sections 7-11 in a similar manner, each with summary, steps, NPC usage, correspondences, as exemplified above.)

# The Enochian Workbook Overview for a 91-Governor Journey

## 1. History and Background

**Magic and Science:** The workbook begins by framing **magic as a conscious act**, noting that many principles of science were once considered magical. *"Most science was once considered magic,"* it explains – for example, asserting that the world was round in Copernicus's day could get one executed as a heretic. Even in John Dee's era, using something as simple as a plus or minus sign was viewed as devilry. The lesson is that *today's magic is tomorrow's science*. What seems supernatural is often just natural law not yet understood or accepted. Modern magic therefore states there are *no* miracles – only laws/principles not yet recognized by contemporary science.

**The Three Laws of Magic:** Enochian teachings introduce three fundamental laws that underpin the magical worldview:

- **Law of Duality:** *All forces in the universe exist as polar opposites.* Every phenomenon has its counterpart – light and dark, positive and negative, creation and destruction – and neither can exist without the other. This law teaches the Seeker to find balance between extremes, as one defines the other.
- **Law of Periodicity:** *All things manifest in cycles.* Change is rhythmic and recursive – seasons turn, planets orbit, and organisms experience birth, growth, decay, and rebirth. *"All growth is cyclic,"* the text emphasizes, producing a *"Wheel of Life"* that everything rides. Mastering this law means recognizing patterns and timing in both nature and one's personal life (the rise and fall of emotions, fortunes, etc.).
- **Law of Identity:** *All things share the same essence.* Despite surface differences, every being is fundamentally a spark of the divine. *"The core or essence of every person is spiritual,"* a fragment of one greater life. Because of this, *"you have developed from the mineral, vegetable, and animal kingdoms into the human kingdom"* and thus *"can share consciousness with all things"*, being the microcosm of a

larger macrocosm (hence the occult maxim *"As above, so below"*). This law underpins empathy and psychic connection – the Seeker can find common ground with any aspect of creation.

Students are encouraged to reflect on these laws in daily life (e.g. to list dualities around them, observe cycles in nature, and recognize the *one life* in all forms) and thus adopt the **magical perspective**. The workbook even provides exercises – imagining opposites (up/down, hot/cold) to internalize duality, noting cyclical events (seasons, lunar phases) for periodicity, and meditating on the interconnectedness of all life for identity. These laws form a philosophical foundation that the Governors will later weave into challenges and lessons.

**Origins of Enochian Magic:** With these principles in mind, the workbook recounts how Enochian Magic began. In the late 16th century, Queen Elizabeth I's advisor **Dr. John Dee** – a mathematician, astrologer, and occultist – and his scribe **Sir Edward Kelley** began a series of experiments to contact angelic beings. They used a special crystal ball or *shewstone* to communicate: Kelley would gaze into the crystal and describe aloud what he saw, while Dee meticulously recorded every detail in his diaries. Over several years (1582–1587), they received an entire *"Angelic" language* (the Enochian language) along with a comprehensive magical system.

According to Dee's journals, the angels presented *tablets* filled with letters, which Dee and Kelley transcribed. *"One of the main results of Dee's research was a series of tablets sectioned into squares with letters on each square that spelled out the names of those deities who rule over the regions symbolized by the squares."* In plainer terms, the angels delivered a kind of **cosmic map**: the letters on these large grids (the **Watchtower Tablets**) formed the names of spiritual governors and forces. Each grid – one per element – represented a *Watchtower* (an elemental dominion of Air, Water, Earth, or Fire), subdivided into kingdoms and hierarchies of angels. Beyond the Watchtowers, the angels also revealed a schema of **30 Aethyrs** (or *Aires*), described as concentric heavenly realms leading from the material world (the 30th Aethyr) up to the Divine source (the 1st Aethyr). To each Aethyr they assigned strange names (like *TEX, RII, BAG...*) and angelic Governors who patrol those airy regions.

Dee and Kelley's angelic communications (often called the **Enochian Calls**, or Keys) were compiled into several manuscripts, notably *Five Books of Mystical Exercises* and *Liber Loagaeth*. Working with the angels day after day, they conversed in the Enochian language, which *"angels in the subtle regions...called the Watchtowers and Aethyrs"* spoke to them. Kelley would report (for instance) the appearance of an angel pointing to letters on an ethereal table, and read off a sequence of letters which Dee wrote down. In this way they received the **Enochian Alphabet** of 21 letters, numerous **Enochian Keys** (incantations in the angelic tongue), and the names of dozens of **Angelic Kings, Princes, and Governors** associated with the Watchtowers and Aethyrs. All this material – essentially the *"Enochian Workbook"* of their day – was recorded in code and later decoded by Dee with the angels' help.

Historically, after Dee and Kelley, Enochian magic largely fell into obscurity. It wasn't until the late 19th century that the **Hermetic Order of the Golden Dawn** (a secret society of magicians) resurrected and integrated Enochian magic into their system. They tested and expanded upon Dee's material (for example, by creating the Enochian Chess game and associating Enochian elements with Qabalistic frameworks). In the early 20th century, occultist **Aleister Crowley** undertook a famous exploration of the Aethyrs: *"Crowley traveled through each of the 30 Aethyrs and recorded his experiences in The Vision and the Voice."* His vivid accounts gave modern occultists insight into what each Aethyr represents. Thanks to the Golden Dawn, Crowley, and later writers like Gerald & Betty Schueler (authors of *The Enochian Workbook*), *"Enochian Magic*

*is experiencing a rebirth of interest.*" No longer confined to court advisors or secret lodges, its techniques are now practiced by lone seekers around the world.

This historical context sets the stage for the *91 Governors system* in the Workbook's narrative-driven application: the Governors that the player (or *Seeker*) will encounter are essentially those same intelligences first contacted by Dee and Kelley. The game's lore leans on this mythology – the Seeker may retrace Dee's steps, uncover his lost journals, or even meet angelic beings in the form of Governors who remember "when John Dee called us by name." It provides a rich, authentic background that the Governors can refer to, lending an air of historical mystery to the player's journey.

## 2. The Enochian Alphabet

**The Angelic Language:** A cornerstone of Enochian magic is its unique **Angelic language** – a symbolic tongue purportedly revealed by angels. *The Enochian Workbook* presents the **21-letter Enochian alphabet** and drills the student in its usage. Each letter has a name (pronunciation) and numerical value, similar to Hebrew or Greek in that regard. The letters are not arbitrary symbols but considered sacred sigils carrying magical force. The workbook explicitly equates the Enochian language with the language of angels (hence it's often called the "*Angelic*" language in the text) and with the primordial tongue spoken by biblical figures like Enoch. Students are advised to **memorize every letter's form and name** – for example, the letter corresponding to English A is called "*Un*". To assist with this, the Schuelers encourage making a **game of memorization**: "*First, think of the letter A and then think of some memory hook that will help you remember its title and glyph.*" The workbook provides humorous mnemonics (e.g., "*D is a man doing a split*" or "*H looks like an awkward chair*") to make the letters easier to recall. These quirky "*memory hooks*", though "*weird*," are deliberately bizarre so they stick in one's mind. The game-like approach – perhaps echoed in a puzzle mini-game in our application – helps the player quickly recognize and draw Enochian characters.

Beyond writing, the student must learn **pronunciation**. Enochian words often don't sound like their English counterparts. For instance, the letter S can be pronounced either "*seh*" or "*ess*," and the name of the letter B ("*Veh*") bears little resemblance to an English B. The workbook encourages practicing the pronunciation of both individual letters and whole words "*until you can speak clearly and distinctly without mistakes.*" There is even a suggestion to use memory hooks for sounds – for example, associating the Enochian word for "*king*" (OM) with a royal "*Om*" chant. In a gamified context, this could translate to the player character having to correctly speak (or select) angelic words during certain spells or when deciphering an Enochian inscription.

To reinforce learning, *Things to Do for Section 2* include exercises like: "*Practice speaking letters and words in Enochian,*" "*Memorize the gematric values for each letter (use your memory hooks!)*," and even "*try to speak the 30 Aethyr names according to the rules of Enochian pronunciation.*" These tasks ensure that by the time the Seeker encounters puzzles or spells involving the language, they have a working familiarity with how Enochian looks and sounds.

**Magical Significance of the Alphabet:** In Enochian magic, letters are not mere characters – each is a potent symbol. The workbook draws parallels to Qabalistic gematria: "*The 19 Enochian letters have a total gematria value of 489... The number 3 indicates intelligence and manifestation... suggesting that the intelligent way to live in this world is to express love and mercy.*" This example shows how numeric values of letters (and by extension, words) are interpreted for meaning. The letters are *keys* that unlock correspondences: for instance, the five letters of "*VOVIN*" (an Enochian word meaning "*Dragon*") sum to 1006, which reduces to 13, which in tarot corresponds to *Death* – hinting at transformation and rebirth. Such connections might be

beyond a beginner, but the Workbook does provide tables of letter values and suggests trying to compute the values of Enochian words like “BABALON” or “LUCIFTIAN” to see what numbers and thus what archetypes (planets, tarot cards, etc.) they connect to.

For game purposes, this could be leveraged in puzzle mechanics – e.g., an Enochian inscription where the player must realize that a certain word’s value equals that of another word (thus revealing a hidden relationship), or a lock that opens when the correct name with value 144 is drawn in letters. While deep gematria might be optional, recognizing that *Enochian letters double as magical code* can enrich the narrative (the Governors may speak in letter-number riddles to test the Seeker’s knowledge).

**Using the Language in Gameplay:** The *Workbook* gives us clear guidance that can translate into interactive elements. For example, one exercise says: “Calculate the gematric values of the following Enochian words: APILA, VOVIN, MOLAP, ABRAASSA, EXARP...” – in a game, this might be a journal entry puzzle where the player must use an in-game tool (a gematria calculator or chart) to deduce that two names share a value, meaning those characters are linked. Another prompt asks: “What letter corresponds to the Tarot card of The Fool? The Star?”, nudging students to recall the associations between Enochian letters and tarot attributions (Crowley had mapped some Enochian letters to tarot trumps). This kind of question could appear in a Governor’s trial – perhaps the Air Governor (associated with intellect) presents a quiz or riddle about such correspondences, which the player can solve if they’ve paid attention to the Enochian fundamentals.

Furthermore, the Enochian letters might be used as **sigils** in spells. The *Workbook* mentions that Dee and Kelley conversed with angels using a “magical device called a shewstone.” In practical terms, that shewstone often had letters (like the *Sigillum Dei* under it) and specific Enochian names around it to empower the scrying. In our narrative-driven game, when the player attempts angelic communication or scrying, they might have to inscribe certain Enochian letters in a circle or on a device to tune it – essentially re-enacting Dee’s procedures.

In summary, *The Enochian Workbook* treats the Angelic Alphabet as a foundational toolkit that the aspiring magician (or Seeker) must internalize. It’s presented in a learner-friendly way (with games and memory aids) while underscoring its sacredness and power. Our adaptation will do the same: early-game challenges will likely involve recognizing Enochian letters (perhaps decoding simple messages or identifying which sigil corresponds to which element), pronouncing words (maybe a puzzle where intoning “MADRIAX” correctly activates a mechanism), and using letters as magical keys (like spelling a name to open a seal). By mastering the Enochian alphabet, the player not only gains *lore knowledge* but also practical power within the game’s mechanics, much as the Workbook promises real magicians that mastering the language opens the doors of Angelic magic.

### 3. Terms and Concepts

*(This section of the Workbook introduces core concepts and structures of Enochian Magic that our game will incorporate as world-building and mechanics. Each concept can be thought of as an area of knowledge governed by certain NPCs (Governors) who will tutor or test the player.)*

- **The Watchtowers:** In Enochian lore, the *Watchtowers* are four great ethereal bastions at the cardinal directions, each associated with one of the classical elements (Air in the East, Fire in the South, Water in the West, Earth in the North). The *Workbook* describes them as vast **magical tablets** – literally grids of letters – which the angels delivered to Dee and Kelley. Each Watchtower tablet is a 12×13

square (156 letters) filled with an intricate mosaic of names. *“The Holy Tablets, made up of the four Watchtower Tablets and the Tablet of Union, provide us with a crude map of these regions,”* the text explains. By *“arrang[ing] each square as a truncated pyramid,”* one can analyze the *“tone or general atmosphere of each square.”* In other words, the letters yield clues to what each part of the realm is like. The important takeaway is that the Watchtowers are **structured realms**: each is divided into sub-quadrants (sometimes called *“Lesser Angles”*), each governed by specific angels whose names are embedded in the tablet.

At the top of each Watchtower stands a mighty **Elemental King**, and just below him are six **Seniors** (also called *Elders*), whose names also appear overtly on the tablet. These seven (1 King + 6 Seniors) are the *primary governors* of that elemental realm. (*The Workbook later confirms this hierarchy, noting that the 28 “court cards” of the Enochian Tarot correspond to “the Kings and Seniors of the Watchtowers (one King and six Seniors for each of the four Watchtowers)”*.) Beneath them are myriad other entities: each tablet is further divided into four sub-quadrants (one for each element within that element – e.g. Earth of Earth, Air of Earth, Water of Earth, Fire of Earth), and in each sub-quadrant reside a *Kerubic* angel, a multitude of *Lesser* angels, and so forth down to elemental spirits. The *Workbook* points out that by reading the tablet’s letters in different combinations, one can obtain *“the names of those deities who rule over the regions symbolized by the squares.”* In practical terms, if the Seeker knows where to look on a Watchtower grid, they can find the name of the angel governing, say, the “Air of Water” sub-quadrant, or the name of a *cacodemon* (malignant spirit) lurking in a specific row or column. The game may present the Watchtower tablets as puzzles or mystical interfaces – perhaps the player will acquire fragments of these tablets and must reassemble them to consult the *“map”* of the realms. Once reassembled, the letters on the tablet could become interactive: the player might trace a name on the tablet to summon that entity or highlight a sector to travel there astrally.

**Uses by Governors in Narrative:** The four Elemental Watchtower Governors (each likely a composite persona representing the King and Seniors of that element) will introduce the player to their domain’s qualities. For example, the **Governor of the Eastern Watchtower** (Air) might be characterized as intellectual and swift, governing a realm of lofty skies and winds. This Governor could guide the player in puzzles of logic or communication (Air traits), perhaps requiring the arrangement of letters or solving of word puzzles on the Air tablet. They might say, *“These letters before you form the names of my Wind-born servants. If you would call them, you must learn to read the Tablet of Air.”* Such interactions gently push the player to apply their knowledge of the Enochian alphabet and the concept of Watchtower structure. Similarly, an Earth Watchtower Governor might emphasize endurance and nourishment – their challenges could involve inscribing protective names from the Earth tablet to ward off a subterranean monster, teaching the player that letters *used in the right place* have power over that region’s creatures.

Symbolically, the Watchtowers reinforce the *“elemental”* theme that runs through Western mysticism. The *Workbook* ensures the student knows the elemental correspondences: *“Fire is a red BITOM in the South... Water is a blue HKOMA in the West...”* etc., and suggests even physically marking a magic circle with those names at the quarters. In game, when the player sets up protective circles or performs elemental rituals, they might need to use these elemental names and directions exactly – for instance, writing **BITOM** (Fire) in a summoning circle’s southern quadrant to invoke a fire spirit. Mastery of the Watchtowers in the game means the player can navigate and command the elemental forces.

- **The Watchtower “Deities” and Hierarchies:** The *Workbook* often refers to the highest beings of the Watchtowers – the Kings and Seniors – as *“deities”* or *“divine names.”* This underscores their exalted status. Each Watchtower has one **Divine Name** (sometimes a 2- or 3-syllable name derived from the tablet’s top row) that represents the *god-force* of that element, one **Elemental King** (e.g. *“BATAIVAH”*

for Air, “IKZHIKAL” for Earth) who personifies the element’s power, and six **Seniors** who embody specific planetary qualities within that element. For example, in the Earth tablet, the Senior **ALHKTGA** is associated with Venus (fruitfulness), while Senior **LAIDROM** is associated with Mars (strength/desire). The *Workbook* provides an example talisman that “employs the magical power of ALHKTGA, the fourth Senior of Earth (see Enochian Tarot card 77). The pentagram symbolizes the number 5 (gematria of ALHKTGA = 338 → 5), which is the number of Venus... The rose and red colors are used as complementary to ALHKTGA’s green, etc.”. This richly demonstrates how each Senior has a host of correspondences: color, planet, elemental attribute, tarot symbolism, and magical imagery. In gameplay, if the Seeker needs to appeal to a specific virtue – say they need fertile rains for a drought-stricken village – they might seek out **ALHKTGA** in the Earth Watchtower. The Governor of Earth could instruct them to create a talisman with ALHKTGA’s name and colors. Because ALHKTGA is associated with Venus and abundance, invoking that Senior’s name would bring fertility to the land. This aligns exactly with the *Workbook*’s exercises of making talismans for wealth or fertility using these Senior names.

A Governor NPC in our narrative might personify one of these great names or even *combine* them (maybe the “Governor of Earth” speaks sometimes as IKZHIKAL, sometimes channels ALHKTGA or other Seniors). The NPC’s guidance could take the form of teaching the player the names and how to call upon them. For instance, the Earth Governor might say, “To enter the Northern Tower, you must speak the name of its sentinel.” The player would then need to recall or find that “MOR DIAL HCTGA” (often written MOR-DIAL-HKTGA) is the grand Holy Name of Earth and intone it to open the way. Such moments give the player a direct connection to the hierarchy of beings – they are *literally* calling angels by their secret names to gain access or aid, which is very true to Enochian magic.

**Metaphysical Correspondences:** Each hierarchy level corresponds to cosmic forces. The six Seniors of a Watchtower correspond to the seven classical planets (excluding one for the King perhaps or excluding the Sun or Moon depending on system). For example, the Earth Seniors in Dee’s system are linked to Saturn, Jupiter, Mars, Venus, Mercury, and the Moon. This means that within the Earth realm, one Senior governs aspects of stability (Saturnine earth), another growth (Jovial earth), another conflict (Martial earth), etc. The game can surface this by including planetary symbolism in puzzles – say, a door with seven locks colored for each planet that the player must unlock by invoking each Senior in the right planetary order. The *Workbook* drills students on such associations (e.g., one question asks which Enochian letter corresponds to *The Star*, which is a planetary tarot reference). By mastering these, the Seeker in-game essentially gains *administrative privileges* in each Watchtower: they know whom to call for what effect. If a Watchtower region is unbalanced (perhaps an elemental realm has been corrupted by too much one aspect – like an overabundance of Mars causing war), the player might have to work with the corresponding Senior (Mars Senior) to restore equilibrium. This integrates learning with narrative: the Governors might actually *test* the player’s knowledge of their hierarchy. Imagine a dialogue challenge where the Air Governor asks, “One of my Seniors embodies the swiftness of Mercury – do you know his name, Seeker?” If the player can answer “**LANIROS**” (for example), perhaps the Governor grants them that Senior’s boon (increased speed or a clue for a speed-related puzzle).

- **Signposts of the Aethyrs and Watchtowers:** The *Workbook* introduces “signposts” – known markers or correspondences that help a magician navigate visionary experiences. “Quite simply, signposts are those things in the Watchtowers and Aethyrs that are already known to exist,” the text explains. Because astral and mental planes can be chaotic or deceptive, having *fixed symbols* to orient oneself is crucial. For any given region of an elemental tablet or a specific Aethyr, the signposts include things like the **astrological sign** governing that region, a **Tarot card** archetype, the **Egyptian deity** associated, the

form of the **sphinx** in that quarter (each sub-quadrant has a sphinx with different animal parts), the **elemental gender** (masculine or feminine atmosphere), and ruling angels. By checking these known correspondences, a magician can verify if they're in the correct visionary area. For example, the *Workbook* walks through an analysis of *Square A of the Earth-of-Earth subquadrant* (in the watchtower of Earth) and lists its expected signposts: *"First of all, the astrological sign is Water and the Tarot card is The Hanged Man..."* The Hanged Man usually implies a sacrifice of some kind. Together these signposts indicate we'd expect to see a region of fertility and growth where forms are sacrificed to produce new forms (seeds sacrificed to produce plants, etc.). It then adds: *"The ruling Egyptian deity is Horus (associated with growth). The sphinx is a cow – a universal symbol of nourishment. The sexual atmosphere of the Square is feminine..."*. All these clues paint a coherent picture: an Earthy realm with a Water influence – essentially a lush, green, nurturing environment (a "fertile crescent" vibe). Indeed, when the student eventually skries that area, they are primed to encounter imagery of farmland, goddesses, and cycles of life/death.

In gameplay, *signposts* translate to **environmental storytelling and puzzle cues**. Before the player ventures into a particular Governor's domain (say the 16th Aethyr or the "Air of Fire" quadrant), an NPC or a lore journal might provide signposts: e.g., *"In this realm, Aries rules and The Tower tarot card appears – expect fiery upheaval; the deity is Sekhmet (lioness), and the atmosphere is masculine."* With this knowledge, the player can anticipate the challenges (perhaps a trial of destruction and courage). It also gives them a *checklist* to confirm they are on track. Our UI might even include a "vision journal" akin to the workbook's *"Sample Worksheets"* for skrying, where the player can note the known signposts and then compare to what they actually see. The *Workbook* admonishes: *"You will need to become familiar with the signposts of a region before trying to skry there. Otherwise you may go astray. The signposts should be used like a map...to guide you safely – to prevent you from becoming lost in the vast inner regions."* In game terms, this could manifest as the risk of a *"false vision"* or getting lost in an astral maze if the player lacks the proper signpost info. Governors may refuse to open certain visionary quests until the player has researched the signposts (ensuring they've engaged with the lore). For instance, the Governor of a complicated Aethyr might say, *"Study the correspondences of my realm – only then shall I send you there."* The player might then have to gather the astrological, tarot, elemental clues about that Aethyr before the Governor allows the journey. This is essentially what the *Workbook* does pedagogically, turned into a quest mechanic.

Symbolically, signposts emphasize that the Enochian realms are *not random* – they are part of a grand, logical design. Every Aethyr has a meaning or theme (often given in the *Workbook* as a title like "Aethyr of Love" for the 7th Aethyr, DEO, or "Aethyr of Non-ego" for the 9th, ZIP). The game will leverage these meanings for narrative arcs: each Governor of an Aethyr presents an *introspective challenge* around that theme. For example, the 30th Aethyr (TEX) is described as the *"Aethyr of Falsehood or Illusion,"* so its Governor might confront the player with deceptive puzzles or phantom enemies – and the signposts for TEX (perhaps the tarot card *The Moon*, element Earth of Air, etc.) will hint at how to dispel those illusions. Players who pay attention to signposts could solve puzzles more readily: e.g., knowing the sphinx of a region is a **hawk** might clue that a *feather* is an important item or that a flying approach is needed; knowing the region's tarot archetype is *Justice* might foreshadow a moral choice puzzle. This integrates lore with gameplay seamlessly, rewarding knowledgeable players. Even if a player is not deeply versed in Enochian, the game can present signpost info through collectable lore or advice from NPCs, so they can still benefit from the system (mirroring how the *Workbook* expects you to review tables of correspondences before vision work).

- **The Thirty Aethyrs:** Beyond the elemental Watchtowers, the Enochian cosmos includes **30 Aethyrs** (ethereal planes) that tower above the material world. The *Workbook* explains that *"along with the*

*Watchtowers, a series of 30 subtle regions exists in the Magical Universe between our physical Earth and the highest spiritual regions of divinity. These are called the Aethyrs or Aires. The lowest is the 30th, called TEX. The highest is the 1st, called LIL.*" Each Aethyr is like a rung on a ladder of consciousness, often visualized as concentric spheres around Earth or as strata of the sky. Each has its own name and character. The text provides a table (Table 5) listing each Aethyr's Enochian name, its English meaning or epithet, and its ruling Governors. For example, it labels **TEX** as *"the 30th Aethyr (lowest) – Aethyr of Material Illusion*, **\*RII** as *"29th Aethyr – Aethyr of Doubt"*, **BAG** as *"28th Aethyr – Aethyr of Solitude"*, and so on up to **DEO** as *"7th Aethyr – Aethyr of Love"* and **LIL** as *"1st Aethyr – (no English given, but essentially Unity)"*. These descriptions encapsulate the *initiation one undergoes* when ascending the Aethyrs: starting from overcoming illusions and doubts, moving through challenges of ego and knowledge, eventually confronting pure divine love and unity at the top.

Each Aethyr has one to three **Governor names** associated with it (91 Governors in total for 30 Aethyrs, as originally dictated to Dee). The lower Aethyrs have three Governors each, and the very top Aethyr (LIL) has only one, adding up to 91. These Governors can be thought of as presiding angels or gatekeepers of those realms. In the game's narrative-driven design, these 91 Governors are envisioned as 91 distinct NPC guides (or challenges) the player will encounter – essentially one for each significant *"step"* on the spiritual journey. The *Workbook* itself suggests the idea of sequential attainment: it says a magician must systematically rise through the Aethyrs from 30 to 1, learning the lessons of each in turn. For instance, it notes that *"the candidate learns the Law of Periodicity in the 20th Aethyr, KHR, where he/she observes the universe as a giant revolving wheel... learns the Law of Duality in the 17th Aethyr, TAN, observing polar forces in the form of a great balance... and faces the Archdemon Choronzon in the 10th Aethyr (the Abyss)..."*. Only after crossing the dreaded Abyss and then *"entering the 8th Aethyr, ZID, and communicating with his/her Holy Guardian Angel (True Self)"*, does the aspirant approach the final ordeals of Love in the 7th Aethyr, DEO. Finally, *"all of the many aspects of Love are contained in DEO, and the candidate will only become a Dragon (master) if he/she can learn from all of them. The highest aspect of Love is compassion."* In game terms, this is a blueprint for the *narrative arc* of the last segments of the journey: the player will sequentially tackle internal challenges – doubt, fear, ego dissolution, revelation of true will, and ultimately the embodiment of divine compassion – likely in that order, each guided by the Governor of the respective Aethyr. For example, the Governor of **ZIP (9th Aethyr)** might test the player by stripping them of their usual identity and powers (forcing a scenario where the player has to act without ego or crutches, since ZIP is the *Aethyr of Non-ego*). Passing that, the Governor of **ZID (8th Aethyr)** could present the player with an encounter with their *Holy Guardian Angel* (perhaps a spiritual double or higher self of the player character) – effectively a dialogue or mirror puzzle where the player learns their true desire or destiny (as ZID is about the *"inner god"* or Holy Guardian Angel contact). Such an event might unlock the player character's ultimate ability or clarify their purpose going forward.

**In-game structure:** The 30 Aethyrs give a natural *chapter structure* for a narrative game. The lower Aethyrs might correspond to more physical or worldly quests (TEX's illusions might manifest as a haunted house dungeon; RII's doubt could involve a betrayal storyline to overcome trust issues; BAG's solitude could put the player in an eerie, lonely astral landscape to find inner strength). As the player climbs higher, the quests become increasingly otherworldly and symbolic (perhaps more puzzle-oriented or dialogue-heavy rather than combat). By the time they reach the single Governor of LIL, it could be the climax – an encounter with an ineffable divine figure or an experience of unity (the game's *"True Ending"* perhaps).

The *Workbook* ensures to list the Governors' names for each Aethyr (e.g., it shows for TEX the four governors TAOAGLA, GEMNIMB, ADUORPT, DOZIAAL). It even provides *sigils* (lineal magical symbols) for each Governor and instructions on how to call them: *"Vibrate the name DOZIAAL...and trace his sigil in the air before you... This Governor is very emotional and can bestow either pleasure or pain."* For our adaptation, this means the player



might collect or learn these Governor *sigils* – perhaps needing them to unlock the corresponding Aethyr or to gain the Governor’s cooperation. The act of vibrating the name and tracing the sigil (as described in the text) can be turned into a spell-casting mini-game or ritual. For instance, to invoke Governor DOZIAAL of TEX, the player might have to select the right Enochian name from a menu (or pronounce it using a voice mechanic) *and* draw the sigil pattern on-screen, within a limited time or under some astral pressure. Succeeding would cause DOZIAAL to appear (or to assist), whereas failing could attract a *demonic* interference (since the *Workbook* warns how the wrong vibrations or lack of focus can lead to false visions or mischievous spirits stepping in).

**Archetypal Journey:** The Aethyrs, in essence, form an archetypal hero’s journey from ignorance to enlightenment. The Governors serve as mentors, threshold guardians, or even antagonists at each stage. For example, Choronzon (the “*demon*” of the Abyss in 10th Aethyr, ZAX) is literally a mid-boss the player must defeat or outwit to progress – represented in Enochian lore as a chaotic, fractal entity that must be confronted without losing one’s sense of self. The game could make this a tense boss battle or a psychological horror puzzle (Choronzon might shapeshift into past NPCs to trick the player, etc.). Overcoming it (with the help of signposts and prior teachings the player has accumulated) would allow the final ascent where the tone shifts from conflict to *revelation* (Aethyrs 8, 7, etc., which are more about understanding the self and divine).

In summary, the 30 Aethyrs provide the grand structure for the latter part of the game’s narrative – each Aethyr’s Governor guiding a unique “*introspective and archetypal journey*” for the player, as requested. The *Workbook*’s content on the Aethyrs ensures we have rich descriptions and thematic keywords to draw on, so each of those 30 chapters feels distinct yet cohesive as part of an overarching ascent. This also means the 91 *Governors* are not random quest-givers but an integrated system of enlightenment, each with a specific lesson or test. The player’s progression through them can be tracked not just by typical XP, but by how their character evolves in virtues and understanding – echoing how the *Workbook* quizzes the student at the end of each section to ensure they gleaned the intended lessons (we might do something similar via the Governors’ feedback or cutscene reflections).

- **The Body of Light:** Early in the *Workbook*’s “Terms and Concepts” (specifically Lesson 11), the student is introduced to the concept of the **Body of Light** – an important practical concept for traveling in the spirit realms. The Body of Light is essentially one’s *astral body* or *energy double*, capable of separating from the physical body to move on the astral and mental planes. The Schuelers emphasize that “*magic is both a science and an art*,” and here the *art* is the skill of conscious out-of-body experience. The text likely relates this to the idea that humans have multiple “*subtle bodies*” (etheric, astral, mental, etc.), nested within the physical. Indeed, it provides a table of the *Seven Bodies and Planes*, mapping them to the Enochian realms (e.g. Astral Body corresponds to the Watchtower of Water, Mental Body to Air, Causal Body to Fire, etc.). This theoretical groundwork teaches that part of learning magic is learning to shift consciousness into these subtler vehicles.

The workbook’s *practical* instructions for the Body of Light are likely in Lesson 25 or 26 (Crystal Gazing and Spirit Vision): it tells us “*the magical technique known as ‘skrying in the spirit vision’ is more advanced than simple clairvoyance... basically the difference is this: when crystal gazing, your Body of Light remains within your physical body. When skrying in the spirit vision, your consciousness leaves the physical body and enters your Body of Light which then goes to the location desired.*” In other words, the Body of Light is the vehicle for *fully immersive* astral travel (as opposed to just seeing images in a crystal while still awake). The student is taught methods to develop this ability: relaxation, visualization, and a ritual called the *Sign of the Rending of the Veil* (to project out). The *Workbook* gives a step-by-step: empty your mind, breathe deeply, imagine your

consciousness sinking to your feet then “*shooting upward*” and “*thundering outward to the far corners of the universe*” as you project a divine name. Essentially, it combines controlled breathing, imagination, and vibration of a Name to launch the Body of Light.

For our adaptation, the Body of Light will likely be a gameplay mechanic and narrative element. For example, certain quests might require the player to enter a trance and **project into the Body of Light** to visit a Watchtower or Aethyr (much like entering a different game world or dungeon). We might show the player’s avatar collapsing or meditating in the physical world, and then control shifts to their glowing Body of Light form in a surreal landscape. This distinction between normal exploration and Body of Light exploration parallels how the workbook separates ordinary psychic vision (like crystal gazing, where you remain aware of your physical body) from *Spirit Vision* (full out-of-body experience). We can enforce this by, say, only allowing full movement in an Aethyr if the player has performed the correct ritual to project their Body of Light; otherwise, they might only get fragmentary images (simulating an “unsuccessful scry”). This adds a small preparatory step to those missions – perhaps the player must “*Consecrate a Circle and assume the God-form of (an angel)*” before an Aethyr journey, reflecting the Workbook’s instructions for safe and effective travel.

Narratively, the Body of Light also opens the door for interesting scenarios: The player might have to retrieve something while in astral form, or even fight an astral battle (using different abilities, since physical weapons might not accompany the Body of Light unless magically created there). The *Workbook* does mention that “*skrying in Spirit Vision is identical to astral traveling. The process is like falling asleep, except you remain conscious and return with full memory.*” – our game could visualize the Body of Light sequences with dreamy filters or altered physics (e.g. flying ability) to make it clear this is a different state of being. One can imagine a puzzle where the player must possess their sleeping Body of Light to pass through a locked door and then *re-integrate* with their physical body on the other side (perhaps by finding a re-entry sigil). This is a literal use of the concept that your Body of Light can go where your physical form cannot, which the Workbook implies is one of the benefits of this technique.

An important narrative theme tied to the Body of Light is *training and purity*. The Workbook likely advises the student to strengthen their Body of Light through regular practice and by *consecrating* it with divine names (some rituals have you imagine each body part filled with elemental light). In game terms, this could be represented as skill upgrades – e.g. initially, the player’s Body of Light can only stray so far from their body or stays only a short time (a time-limit in astral quests, adding tension). As they learn from various Governors (perhaps the Air Governor teaches a breathing technique, the Water Governor teaches fluid imagination, etc.), their Body of Light “skill” improves – allowing longer, safer astral journeys. This mirrors how the workbook gradually builds the student’s competence, from simple crystal-gazing in Section 7 to full Spirit Vision in Section 7’s later lessons. We could reflect that by gating deeper Aethyrs until the player’s Body of Light is ready (maybe measured by completing earlier Watchtower challenges or obtaining certain magical items that empower the subtle body).

Furthermore, the Body of Light ties into the concept of *God-forms* (Lesson 12) – the idea that you can shape your astral body into the form of a deity or angel to attune to that force. In the game, this might manifest as temporary **astral transformations**. For example, if the player needs to traverse a fiery Aethyr unharmed, the Fire Governor might instruct: “*Assume the God-form of a Salamander (fire-spirit) so the flames recognize you as kin.*” The player then uses a learned ritual to morph their Body of Light into, say, a dragon made of fire (with a corresponding buff to fire resistance). The *Workbook* explicitly has an exercise where “*each letter of an angel’s name has the shape of a god-form to help construct the angel’s form when entering your Body of Light.*” –

implying a step-by-step building of an astral form. In simpler game terms, these could be pre-set forms unlocked through achievements (the player could gain the *“Form of Horus”* ability from an Air Watchtower quest, allowing them to, for a limited time, fly and have keen vision – useful for solving an Air puzzle or battle).

Ultimately, the Body of Light concept in the game emphasizes *introspection and mastery of self*. The player isn't just exploring external worlds; they are learning to control their own consciousness (the very essence of magic). The Governors, especially those in higher Aethyrs, will likely stress this – for instance, the Governor of a mid-tier Aethyr might block the player with a psychic barrier that can only be passed by projecting out-of-body (teaching them not to rely solely on physical prowess). Upon success, that Governor could acknowledge, *“You have learned to leave your earthly shell; you are ready to learn the secrets of this realm.”* This reflects the *Workbook's* attitude that astral travel (Spirit Vision) is *“the hallmark of magic”* – a skill that separates the adept from the novice. By integrating the Body of Light mechanic, our game ensures the player's journey is not only outward through fascinating realms, but also inward, developing the subtle senses and willpower of the character – key themes in any esoteric training and satisfying for a narrative of personal growth.

- **Assuming God-Forms:** Lesson 12 in the *Workbook* covers *“How to Assume the God-Forms,”* which is a technique from Golden Dawn magic where the magician imitates a deity's form to invoke its qualities. Practically, this means using **imagination and posture** to shape one's Body of Light (or even physical stance) into the *symbolic likeness* of a god or angel. For example, taking on the form of the Egyptian god **Thoth** might be done by standing in a certain way and visualizing an ibis head and carrying a staff of wisdom, thereby tuning your consciousness to Thoth's vibration. The Schuelers include this because it's powerful in Enochian work – often practitioners would assume forms of angels (like the Archangel Raphael's form when working Air magic) or classical deities that correspond to the Enochian element (e.g., form of a water deity for Water Watchtower).

The *Workbook* likely gives specific examples (since they created an Enochian Tarot with Egyptian figures, they might align god-forms to Watchtower forces). For instance, it might suggest using the form of **Horus** when working in a fertile region (since Horus was given as a signpost for a growth region). It also provides a general method: *“In order to assist in constructing an appropriate god-form for the Greater and Lesser Angels of the Watchtowers, each letter in his/her name has the shape of a god-form.”* This intriguing line implies that the letters of an angel's name themselves can guide the visualization (perhaps an advanced technique not fully elaborated in the summary, but interesting to note).

**In gameplay**, assuming god-forms could become a special ability or puzzle solution. Mechanically, it might work similarly to “power-ups” or transformation magic in other games. Perhaps the player collects **figurines** or **cards** representing different entities (maybe literally the Enochian Tarot cards the Schuelers made). When the player activates one, the character's appearance and abilities change to that form for a duration. For example, using the *“Horus form”* might give the player wings (ability to fly) and a hawk's vision (seeing hidden things) – great for an Air mission. Using the *“Auriel form”* (Auriel being an archangel of Earth) might encase the player in golden armor, granting strength and protection in Earth missions. We can tie this to the 91 Governors as well: perhaps each Governor, when truly befriended or defeated, grants the player the *“form”* of themselves or their patron deity. The *Workbook* says *“Assume the god-form of [the angel]”* in some of its rituals (for charging talismans, it instructs: *“Assume the god-form of ALHKTGA... let your Body of Light take on the appearance of this Senior”*). In our game, after aiding ALHKTGA's mission in the Earth realm, the player might earn the ability to assume ALHKTGA's form – embodying the virtues of Venusian Earth (perhaps an ability to heal and prosper the land around them).

Narratively, God-forms resonate with the theme of *mythic identity*. The Seeker's journey is not just external but about discovering aspects of themselves mirrored in these archetypes. By taking on god-forms, the player *experiences* different archetypal states. For instance, if they are struggling with courage, a Fire Governor could say, *"Take on the form of Mars, the warrior, and fear will leave you."* The game could then have a scene where in a critical battle the player invokes *"In the name of Madim (Mars), I assume thy form!"* and for a short time becomes a fiery knight to overcome an obstacle they previously fled. This empowers the player and also illustrates the Workbook's principle that by *acting out* a divine role, you can *become* that force ("fake it till you make it," magically speaking).

**Symbolic Puzzle Potential:** Some puzzles might explicitly require a certain form to solve. An example: a door guarded by elemental glyphs that only opens if someone of the corresponding element touches it – so the player must assume the form of an elemental or deity of that element to pass. The *Workbook* gives a neat hint of such a mechanic: it describes the *sphinx* in each Watchtower quadrant, which is a composite creature (with head, torso, limbs each from different beasts depending on element). Imagine a puzzle where four statues of sphinxes block a path, each missing one piece. The player must assume the god-form with the correct "piece" to complete each statue (like taking the form of a bull for the Earth sphinx's head, an eagle for the Water sphinx's wings, etc.). This would literally *complete the puzzle* by the player becoming the missing piece.

On a role-playing level, each assumed form is an *"introspective challenge."* The *Workbook* emphasizes that one should not lose oneself in assumed forms – you project your consciousness into a form but retain your own point of reference (this is actually an occult caution to avoid obsession). We can reflect that by maybe making the use of god-forms limited or requiring willpower (perhaps if you stay too long in a powerful form, you risk a "failure state" like a temporary stat penalty after, representing the effort or the danger of losing oneself). The Governors might warn, *"Do not forget yourself when you wear the mask of a god."* For example, if the player uses the form of a wrathful war god to win a fight, afterwards maybe a dialogue or internal monologue questions if they enjoyed the bloodlust too much – planting seeds of narrative about balancing power with integrity.

By the end of the game, the player might have an entire pantheon of forms at their disposal, effectively making them a *shapeshifting master* – which in mystical terms signifies they've integrated all these archetypal energies into their psyche (a hallmark of enlightenment: being *"One with the Many"*). The *Workbook's* final section (Invocation) actually has the adept proclaiming a *"Magical Word"* and traveling the planes to help others, which in our game could be portrayed as the player now seamlessly adopting whatever form or energy is needed to heal or resolve situations, having no more bias or fear. In short, the mastery of god-forms in the game is both a mechanic for solving quests and a narrative symbol of the Seeker's personal growth into a versatile, compassionate Dragon (one who has *"learned from all aspects of Love"*, as the Workbook puts it for the final Aethyr).

## 4. Magical Weapons

**Tools of the Magician:** The Workbook devotes Section 4 to **Magical Weapons**, which are the traditional ritual tools in Western magic adapted to Enochian use. It outlines six primary implements – the *Pantacle* (disk), *Cup*, *Sword*, *Dagger*, *Wand*, and the *Ring*. Each tool corresponds to an element or function and serves as a focus for the magician's will. As the text states, *"Magical weapons are real or vividly imagined props used as psychological devices to help focus the mind during magical operations."* They aren't weapons in the gaming sense of dealing damage (though a sword can literally banish spirits), but rather symbolic extensions of the

self. The workbook highlights their symbolism clearly: *"The Pantacle symbolizes food or nourishment; the Cup symbolizes understanding; the Sword symbolizes logic and reason; the Dagger symbolizes the penetrating power of thought; the Wand symbolizes the Will, and the Ring symbolizes protection."* In short, each is tied to one of the core faculties or virtues the Seeker must develop: - **Pantacle (Earth)**: Nourishment and grounding – associated with the physical body and prosperity. - **Cup (Water)**: Understanding and intuition – a passive, receptive tool for insight and emotional attunement. - **Sword (Air)**: Logic and analysis – an active tool for cutting through confusion and illusion. - **Dagger (Air, sub-element)**: Focused intellect – often used for more surgical banishing of thoughts or astral entities (in Golden Dawn, the dagger is sometimes a substitute for the sword or used to banish specifically). - **Wand (Fire)**: Willpower and authority – the primary tool for commanding forces and directing energy. - **Ring (Spirit)**: Protection – a token linking the magician to the divine and warding against evil (the Enochian Ring given to Dee was inscribed with the Name of God and was said to *"protect the wearer from all evil influences"*).

The Workbook actually provides practical DIY instructions for each weapon – how to craft and consecrate them. It recounts, for example, that *"the Enochian magical ring design was given to John Dee by the angel Michael... the same ring 'wherewith all miracles and divine works were wrought by Solomon.'" Dee's ring was made of gold and inscribed with the divine name PELE – our game references this by including **Dee's Ring** as a crucial artifact (perhaps the player retrieves it early on, gaining a basic protective charm that grows in power as they do). The workbook assures that one doesn't need the physical ring, *"A properly visualized ring will work just as well and will not cost a cent."* – which reinforces the theme that imagination and will are what truly empower the tools. We can incorporate that by not making the physical props *overly* important beyond certain rituals – for instance, if the player loses their wand in a story twist, they might recall the Governor's advice that visualizing it is enough, and still cast spells successfully (a test of reliance on inner power vs external tool).*

**Crafting and Consecration:** In the Workbook's approach, making one's own magical weapons is a key step. It gives tips like painting the Pantacle black with a white hexagram and Enochian names, using a blue glass for the Cup inscribed with the Water holy name HKOMA in orange, painting the Wand red with green Enochian fire names on it (OIP-TEAA-PDOKE, etc.), and so forth. It then provides rituals to **consecrate each weapon**, essentially charging them with the elemental forces. For example, it has a *"Ritual to Consecrate Your Pantacle"* where you invoke the King and Seniors of Earth one by one (IKZHIKAL, LAIDROM, AKINZVM, etc.) to *"bestow the Fruitfulness of Venus," "the Desire of Mars," "the Reason of Mercury,"* and so on into the Pantacle. This is an elaborate way of infusing the Pantacle with all planetary energies of Earth – essentially making it a miniature of the whole Earth Watchtower. In game, this consecration could be a multi-step puzzle or mini-game, as it involves sequentially invoking multiple names and visualizing different qualities entering the disk. We could simulate this by having the player collect four elemental essences or symbols (one per Senior perhaps) and then perform a ceremony at an altar to fuse them into their Pantacle, with audiovisual effects for each phase (green light for Venus, red for Mars, etc., matching the Workbook's description of *"forces of fruitfulness entering," "forces of memory (Moon) entering,"* etc.). By doing so, the Pantacle in game would gain its protective power (maybe a permanent buff to defense or a once-per-chapter ability to ward off harm).

Likewise, for the Sword and Dagger (Air weapons), the workbook describes them as used to *"counter illusion"* and *"extinguish emotions"* during Watchtower of Air operations. In the game, the Sword might literally cut through an illusory wall or disperse a cloud of enchantment (a puzzle solution), while the Dagger might be needed to perform a precise banishment – perhaps the player needs the Dagger to carve a specific sigil in mid-air to dispel a particular demon (where a broad swing of the sword would be too clumsy). The

consecration of these could involve the Air names (EXARP, ORO IBAH AOZPI, etc.) and we could have the player call the four Air Seniors to bless the blade with intellect, wit, etc. The text mentions inscribing the dagger with *“the Holy Name ORO-IBAH-AOZPI and the word EXARP in Enochian letters”* – so in the game’s crafting system, the player might actually have to inscribe these letters on their dagger item to complete its creation (imagine a mini-game where you trace Enochian letters with your mouse/controller on the blade – edutainment meets gameplay).

**Use by Governors / Quests:** Governors may require the player to obtain or master these weapons as part of their quests. For example, the Fire Governor might send the Seeker to find the pieces of the Wand of Fire (perhaps a charred staff, a magnetized iron rod for its core, and a ruby tip – paralleling the instructions *“one end should be cone-shaped with an iron or steel rod inserted...paint it bright red”*). Once assembled and consecrated, the Wand allows the player to control elemental fire in puzzles or combat (like activating fiery runes or commanding a lesser fire elemental to aid them). Similarly, the Water Governor could insist the player craft a proper Cup and fill it from a sacred spring to prove their understanding (the Cup’s passive/feminine nature might be tested in a challenge where patience and receptivity win over aggression).

The Ring, being special, might be integrated as an item from Dee (as mentioned). The workbook notes Archangel Michael said it was Solomon’s ring – this ties into mythic resonance that the ring grants authority over spirits. In our story, the player having the Ring could be what marks them as the *Chosen Seeker* who can command Governors to an extent (hence why these powerful angels pay attention). The *Workbook* even includes a meditation to visualize the ring on one’s finger if they can’t physically get one, which could be a neat mechanic if, say, the ring is stolen by enemies at one point – the player must continue by visualizing it (maybe a quick-time event to focus and maintain an imaginary ring barrier around them while under attack, demonstrating that the real source of power is their will, not the object).

**Symbolic Puzzle Integration:** Magical weapons can become part of puzzles too. Perhaps to unlock a vault in the Earth realm, the player needs to place the Pantacle on a dais representing Earth (completing a circuit of symbols), or to quell a restless spirit in an Air temple, they must use the Dagger to carve a banishing pentagram in the air at the right moment. The game might present combination puzzles where you must use multiple tools in the correct order: e.g., a ritual puzzle where first the Wand (Will) is used to invoke, then the Cup (Understanding) to receive a vision, then the Sword (Reason) to interpret it correctly, and finally the Pantacle (Grounding) to manifest the result – essentially reenacting the magician’s process described in magical theory. The *Workbook* summary indeed lists as an objective: *“List the six magical weapons, their symbolism, and uses”*, indicating the student must know when and why to use each. We ensure the player learns similarly by designing challenges that highlight each tool’s unique property: - The **Pantacle** might shield against earth-bound threats or store gathered energy (maybe the player “feeds” it with elemental energy which they can later consume for healing – nourishment indeed). - The **Cup** might reveal hidden truths (filling it with holy water to scry an illusion) or calm raging forces (using water from the Cup to quench a magical fire or angered spirit – the passive, healing aspect). - The **Sword/Dagger** cut through enchantments or sever links (maybe cutting a magical tether that binds a Governor in a trap set by demons). - The **Wand** empowers and commands (used whenever the player needs to assert control – opening a locked sigil by tapping it with the Wand while invoking, or drawing a line of fire to block pursuing shadows). - The **Ring** protects and binds (perhaps the player activates the Ring to create a protective dome in certain timed sequences, or flashes it to compel truth from a lesser spirit who cannot lie in its aura).

By the end of Section 4 in the *Workbook*, the student is expected to have constructed their weapons and practiced visualizing using them. In our game’s terms, by mid-game the player will have acquired all these

tools and proven their proficiency. This corresponds to a kind of “*graduation*” in classic RPG structure where the player finally has the full set of abilities needed for the toughest trials ahead (the Aethyrs). The narrative might mark this moment with a ceremony or acknowledgement by the Governors: “*You now bear the Wand, Cup, Sword, Pantacle, and Ring – the arms of a true Magus. Go forth, armed to face the unseen.*” This echoes the Workbook’s own transition from theory to the full-scale Enochian rituals that follow (Section 5 onward deals with talismans, evocations, journeying, etc., which our game aligns with the later Aethyr adventures).

In summary, the Magical Weapons are both **key items** (with mechanical uses) and **character-building tools** for the Seeker. They externalize the inner qualities the player must develop: Will (Wand), Imagination/Intuition (Cup), Intellect (Sword), Focus (Dagger), Physical wellness and security (Pantacle), and Divine connection (Ring). The Governors will often remind or test the player regarding these virtues – e.g., an Air Governor might scold, “*Your mind wavers – steady it as a sword, or you’ll never cut through this illusion!*” prompting the player to perhaps literally use the sword item or metaphorically sharpen their focus. By tying item use to story like this, we ensure the player’s understanding of the symbolism deepens, just as the Workbook intends for the magician to *internalize* the meaning of their weapons, not just wield them mindlessly.

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