

The Cauldron

Issue NO. 106 November 2002

THE MAGUS OF ST GILES

MADELINE MONTALBAN AND HER MAGICAL LEGACY

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In today's age of media witches, cloak-flappers and magical wannabes it is relatively unusual to find someone in the esoteric world who shuns the limelight of publicity. In the past such a person was Madeline Montalban (1910–1982), who was described during her lifetime as 'the best ceremonial magician in London', yet she could have walked into the Atlantis and Watkins bookshops and passed unrecognised by browsing customers. Twenty years after her death it is time to examine her life, magical career and lasting legacy. For this writer, it is a personal story, as I knew Madeline for the last fifteen years of her life and was one of her students.

Madeline did not write any major books on the occult during her life and her public appearances at esoteric gatherings were rare. In the late 1960s, when I first met her, she was a virtual recluse hardly ever venturing out, even though she lived within a stone's throw of the bustling West End of London. However she welcomed selected visitors, while largely avoiding social contact with other practitioners, and the parties she held for students and friends were lavish affairs. Despite her public aloofness, Madeline was loved, respected and, when she was suffering from one of the occasional mood swings that often led to her famous rages, sometimes feared by her small coterie of senior students and personal friends who belonged to her magical Order of the Morning Star (*Ordo Stella Matutina*).

Because Madeline refused to jump on the occult merry-go-round an aura of mystery, speculation and myth grew up around her. Often she deliberately encouraged this and sometimes even her closest friends found it difficult to separate the real person from the manufactured legend. She had a low boredom threshold and did not suffer fools lightly. In common with most magicians whose patron is Hermes, she could easily adopt the persona of the trickster and sometimes the agent of chaos. This dangerous combination, together with her unusual teaching methods, led to some interesting and quite exciting incidents.

If Madeline did not believe a would-be student was sincere when they sought her out she could be quite cruel. I was present on more than one occasion when she told an open-mouthed seeker that her students became so advanced on the magical path that they could levitate and emulate Jesus by walking on water! This was a test of their gullibility level, but people who did not understand this way of teaching went away muttering that she was a charlatan and a mad woman. They had obviously failed the test. In fact she was employing the old occult trick of turning reality on its head and seeing if anyone noticed.

Her motto was "Accept nothing. Question everything" and in the crazy world of the occult it is one worth remembering. It is wise advice that has served me well over the years. Because of her often eccentric and bizarre attitude, people either loved or hated Madeline. However those who tolerated her odd ways and were accepted as her students soon found out she acted as a catalyst that transformed their lives. This is a sign of a good occult teacher and she certainly influenced my life and the direction I took on the Path at an early age.

Behind the magical personality of a powerful and knowledgeable occult teacher was a very down-to-earth Capricorn who would have been scornful of today's airy-fairy New Age fluffy bunnies. Madeline taught her students that first and foremost magic was a practical art and occult science based on natural laws. Above all else it should be able to produce practical results in the material world if you were doing it right. She however did add " Magic helps those who help themselves. You cannot get something by magic that you can easily obtain by other means." More wise words that should be noted by those nowadays who seem to do spells for the most trivial reasons at the drop of a pointed hat. Her magical philosophy was firmly based on the Hermetic art of astrology, (which she regarded as the foundation of the ancient religions and mythology), the secret tradition behind the Tarot, the study of omens, portents and dreams and, most importantly, control of the elemental realms and psychic communication with angelic forces.

This practical attitude to magic, combined with her unusual, some might say heretical, beliefs, led a few silly people to dub her a 'black magician'. Her response to this was typically direct and straightforward. She said: " Magic itself is neither black or white . . . a magician is simply a magician and the purpose to which he or she puts their powers is their business." Like many magicians and occultists of the 'old school' Madeline had no reservations about hexing someone if they crossed her. Another member of the Order has described to me how she once went to a local street market and brought a set of large white dinner plates. She then wrote a curse and the recipient's name on the plates in one of the magical alphabets using a felt pen (properly consecrated of course), before ritually smashing them to pieces with her ceremonial sword. This act was accompanied by some colourful language featuring the person's name and their probable fate.

I first met Madeline in August 1967 after writing to her about one of her articles on magic published in the popular occult magazine *Prediction*. We met at her large Gothic-style apartment at Grape Street, St Giles, which is just behind the Shaftesbury theatre and at the time it was showing the controversial hippy musical *Hair*. Grape Street is a few yards walk from the famous Atlantis bookshop and the British Museum. In the locality were also her favourite Italian restaurant and the off-licence that provided her with daily deliveries of wine. With its turrets, balconies and leaded windows the flat seemed totally out of place in modern London. It perched over the street like a fairy tale tower or a sorcerer's eerie.

Inside this otherworldly effect was heightened by the flat's unusual antique furnishings and glass-fronted cabinets and bookcases full of occult curios and arcane books dating back to the 19th century. Candles and incense were continually burning adding to the atmosphere. It was the most haunted place I have ever been in. Staying the night in the guest room was always a daunting experience, as you lay awake until the early hours listening to ghostly footsteps padding down the hall and the doorknobs rattling. During the day the place was alive with elementals, that you could just vaguely glimpse out of the corner of your eye as small darting shadows, as Madeline was not one for banishing spirits. She took it all in her stride and was ever youthful. In fact when I first began to visit her a group of teenagers, the children of her students, were actually running a short-lived pirate radio station from the flat in that famous and totally bizarre 'summer of love'.

On our first meeting Madeline cast my horoscope, told me she had known me in a past life in Ancient Egypt and that I bore the "Mark of Cain". The last comment I did not fully understand and it took me several years to realise its full significance. At the time it left me puzzled and as a shy nineteen-year-old I did not have the necessary courage to ask this formidable character, dressed in one of her trademark heavily embroidered Arab kaftans, what it meant. I was pretty overwhelmed by her magical persona and the exotic ambience of her flat. It was a bit of a culture shock for a young lad living on a council estate with working class parents. In fact I glossed over the details of Madeline's life style at home as my father was a Methodist and a socialist of the old school who would not have approved. She also enrolled me into

her correspondence course in magic and as a matter of fact informed me that I had previously visited the flat several times before as a 'fetch', although she had thought I was one of the many resident ghosts. This explained the look of surprise on her face when I had first stepped out of the lift and walked into the flat's entrance hall. My unconscious astral visits later became a subject for one of her articles in the *Prediction Annual*, although she did not mention me by name.

We started to talk about how she first came into the occult and she told me a rather romantic story that she apparently told to other students and journalists. According to this tale her father, who was a wealthy businessman from the north of England, did not know what to do with Madeline, who was a rebellious teenager. So at the age of sixteen he allegedly put her on train to London with a large cheque and a letter addressed to Aleister Crowley. The money was supposed to induce the Great Beast to take her under his wing as a sorcerer's apprentice. When Madeline arrived at his flat in Half Moon Street she was let in by his latest 'Scarlet Woman' and told he was in the bath having an asthma attack. As either Madeline or one of her relatives (I cannot remember which) had suffered from asthma she was able to help him recover from the attack and he was apparently eternally grateful. She claimed to have been with Crowley at his Abbey of Thelema in Sicily, but at the time she would have been only about ten years old!

The truth is slightly different. Madeline was born in 1910 in Blackpool, Lancashire and her real name was Madeline Sylvia Royals. She was always rather pleased that she shared her birth date (if not the same year) with Elvis Presley. As a child she suffered from ill-health and led a pretty lonely existence with only the company of strict parents. Her enforced isolation through illness gave her lots of time to read books and her favourite authors were adventure writers like Kipling, H. Rider Haggard and Lord Bulwer-Lytton. She also avidly read the Bible and later said that trying to understand the esoteric meanings of its myths eventually led her to the occult path. In 1939 she married a naval officer called George E. North and from then on she sometimes used the name Dolores North.

In fact Madeline probably met Crowley in the 1930s when she was working as a journalist in Fleet Street with the *Daily Express* and as a correspondent with the Reuters press agency. Madeline remembered 'The Wickedest Man in the World' (surely not compared with his contemporaries Hitler and Stalin) as a "perfect English gentleman" who, despite his reputation as a serial seducer of both sexes and an all-round bad egg, never made any untoward advances to her. In fact, she said, he regarded her as his 'Moonchild' and used her in magical ceremonies as a seer. Whether she actually did work magically with Crowley has always been open to debate. However a fellow member of the OMS has told me she had a full set of ritual robes from the AA, Crowley's personal magical group, in a chest.

Perhaps a little ironically, Madeline thought that Crowley, like many well-known occultists before and since, became a victim of circumstance because he started to believe the lies people told about him and helped foster his own legend. As a magician she believed his great mistake, apart from using far too many drugs so he became a junkie, was to reject astrology. This observation has always puzzled me as he once wrote a book on the subject and seems to have used it to time his magical operations. Generally Madeline dismissed Crowley's methods as "over dramatised piffle designed to impress the weak-willed." She did however credit him with teaching her all about the Tarot and the Cabbala – so he wasn't all bad!

After she parted company with Crowley, at whatever date, Madeline continued her occult studies while earning her living as a reporter. During World War II she joined the Royal Navy as a Wren and served on the personal staff of Lord Louis Mountbatten, the Admiral of the Fleet, a member of the royal family and, after the war, the last Viceroy of India. In fact Madeline claimed that she was secretly acting as his personal psychic and seer. She once showed me a silver framed photograph of Mountbatten in naval uniform that he had signed to her and it is rumoured that he had a secret interest in the occult.

Gerald Gardner told Doreen Valiente that when he first met Madeline it was during the war and she was wearing the uniform of a naval officer. She also told Gardner that this was just a cover as she was acting as Mountbatten's personal clairvoyant. Writer and researcher Philip Heselton has recently discovered that Madeline's husband, Commander 'Bill' North R.N., was the manager of Mountbatten's family estate on the edge of the New Forest in Hampshire. When Madeline met Gardner she told him she had a "family connection" with Mountbatten's country estate.

Before 1951 and the repeal of the old Witchcraft Act, Madeline, in common with her contemporaries in the occult and witchcraft, kept a low public profile and disguised her interests as research into folklore and ancient religions. However in 1945 she seems to have been fairly active in the esoteric scene in London. At the time she lived in a flat in an apartment house that stood on the site of the present Centre Point office block at St Giles Circus. One of her favourite stories was that she had cursed the new modern building and that was why it was empty for a long time in the 1960s. She knew people like Gerald Gardner, the Jewish-German refugee Michael Juste (Houghton), hierophant of the Hidden Order of Masters who had founded the Atlantis bookshop in the 1930s, and Kenneth Grant, head of the Typhonian OTO. Grant has claimed Madeline and Gardner worked magical rituals together. He says he was introduced to 'Mrs North' by Gardner in the late 1940s after challenging him to show him a 'real witch' (pers. comm, from Grant 20.12.93). In fact Madeline told me that she had typed the manuscript of Gardner's historical novel *High Magic's Aid* published by Michael Juste in 1949. I have since found out that she told another member of the OMS that had also edited it using her journalistic skills. This claim is also confirmed by Doreen Valiente who was told the same story by Gardner.

Although during this period in her life Madeline seems to have cheerfully adopted the public image of a witch, when I met her she hated Wiccans and said she regarded Gardner as "a fraud and a pervert". She told me of a so-called magical ritual she had attended where a skylad Gardner was tied up and had his genitals tickled with a feather duster. Despite strident protests from his modern American disciples that it is all lies, Gardner's liking for ritualistic S & M scenarios has been independently confirmed by others who knew him. Whatever turns you on.

Any discussion of modern Wicca in Madeline's presence was verboten and she had a real dislike of the media witches who often featured in the Sunday papers in the 1960s and 1970s. One wonders what she would make of the fact that the late Alex Sanders got hold of copies of some of her OMS course and used it in his training of new witches. Ironically, some of it has been incorporated into the Alexandrian Book of Shadows by those unaware of its source and is now accepted as ancient Craft teachings! Hopefully she would be amused by the irony, but when she was described as "The Witch of St Giles" in an interview published in the 1970s partwork *Man, Myth & Magic* she went crazy.

She was however aware of my own interest in the Craft, which pre-dated our meeting by about four years, and I had made no effort to hide it. She seemed to tolerate it to a point, as she knew I was more interested in the folkloric and traditional aspects. In fact she even actively encouraged it by helping me to write a manuscript on historical witchcraft that in the end was never published. Oddly Madeline always seems to have had a young man in her social circle who was interested in traditional witchcraft and folklore. During the late 1960s I fitted that bill for a while. However things came to a head in 1969 when I was initiated into Gardnerian Wicca and sadly we fell out for a while. I don't think she ever forgave me for what she regarded as a personal betrayal and an act of treachery and our relationship was never quite the same again. I have often wondered what happened between her and Gardner to account for all this, but it is very doubtful we will ever know now.

It was not until the mid-1950s that Madeline, like a lot of other occultists, considered it safe enough

to come out of the broom closet and write openly about magic. The Witchcraft Act had been repealed and shortly afterwards she began to contribute regularly to *Prediction* on astrology, the Tarot and the occult arts. She supplemented this monthly income by writing romantic novels under nom-de-plumes and by doing birth charts and Tarot readings for wealthy clients. In 1956 Madeline founded the Order of the Morning Star and this followed a visionary experience she had involving the rebel archangel Lumiel. As the OMS's outer court she began to circulate a correspondence course in angelic magic. This was initially twenty-two lessons and was based on mediaeval magic, the major arcana of the Tarot, astrology and Hermetic and Cabbalistic occult correspondences. Some of the more philosophical material in these courses came from theosophical sources, such as Madame Blavatsky's *The Secret Doctrine*, and from *The Book of Enoch*. It was also influenced by the writings of the occult author R. Randall Stevens. He wrote several privately printed books about Atlantis and the Egyptian mysteries in the 1950s and was the Grand Master of an esoteric group called The Knight Templars of Aquarius with headquarters in the Channel Islands.

Taking the course in monthly lessons eventually led those deemed suitable to the inner court of the OMS. Later lessons contained some Luciferian material and students were gradually drawn in until they had the necessary mind-set to accept such controversial ideas as the true nature of the Fall and the Garden of Eden myth, the angelic origins of the human race, and the real identity of the Master Jesus. 'The course students were mostly enquirers who had read Madeline's articles in *Prediction* and had written to her asking for further information about magic. Madeline believed she had known those senior students who eventually joined the Order in shared past lives as priests and priestesses in Ancient Egypt.

Unlike the fantastic claims made by so many occultists of her generation, who invented 'ascended masters' or claimed to have been taught by Tibetan lamas, Madeline was quite open about the source of her occult knowledge. She said that most of it had been gained by "years of study in dusty libraries and museums." The key to her success as a magus and occult teacher was how she managed to synthesis ancient Chaldean stellar lore with Egyptian mythology, the medieval sorcery of the grimoires, the natural magic of the Renaissance and a Luciferian gnosis. Her primary major sources for her magical system were the Chaldean Oracles, Agrippa's *Occult Philosophy*; Sir Francis Barratt's *The Magus, The Key of Solomon, The Book of Abramelin the Mage* and the Enochian system of Dr John Dee. Heady and powerful stuff – especially at the time for an aspiring teenage magus like myself.

Madeline was drawn to the ancient Chaldeans because she believed their 'magical religion' was based on esoteric astrology and primeval stellar lore. They worshipped the stars, she said, as symbols of invisible forces, but without making the common mistake of many followers of religion, of confusing the reality with the symbol. These forces, which they called planetary gods, were the same as the Archangels invoked by members during their magical workings. The angels were androgynous and could appear in male or female form. They also corresponded to the gods and goddesses of the Sumerian, Egyptian, Celtic and Norse mythologies and interestingly Madeline always described herself as a pagan and said that the religion she followed was paganism. The basic premise behind her magical system was to use certain symbols as a shorthand to achieve a concentration of mental energy focused upon the goal required. The icing on the cake, as it were, were the communications with the angels or the Gods to ask for their added help to produce the end result. Material circumstances could then be manipulated to produce the desired outcome on the physical plane,

For so-called 'low magic' elementals and earth sprites could be used. In her interview with *Man, Myth and Magic*, Madeline described how she worked with daemons or spirits she kept sealed in bottles. She explained this simply in terms of the djinn trapped inside Aladdin's famous lamp. An ordinary bottle was used with a label inscribed with certain sigils representing the spirit to be evoked, The ceremony was

performed, the spirit was summoned and then trapped. The spirit bottle was corked and sealed with wax ready for future use by her clients who paid handsomely for them. Interestingly, very similar practices can be found in traditional witchcraft.

Madeline believed a lot of nonsense (she actually used another stronger word) was talked about initiations into this or that magical lodge or high degree. For instance she had little time for what she regarded as the theatricals of the Hermetic Order of the Golden Dawn and similar magical lodges. In fact much of her practical magical and occult work was similar to the traditional practices of the old cunning folk. It used the minimum of magical props – a candle, some incense, a relevant Tarot card or two, some magical sigils and an incantation written on virgin parchment in one of the magical alphabets, and a few coins. She believed that the most important initiations did not take place behind the doors of human-made temples. To her life was the Great Initiation and that is why we were incarnated on Earth as it was a training school for souls. For those who chose the occult Path in this life it was a hard school and we are not talking Hogwarts here!

Retrospectively, some people have criticised Madeline's course lessons as simplistic and unsophisticated. It should be remembered that her courses were a product of their time. They were written in a simple language because she was teaching ordinary people, not academics or intellectuals. Some of the ideas she was putting over were mind-boggling enough for ordinary Jo and Joe Public to accept without wrapping them up in purple prose and airy-fairy concepts. Her motto was "Keep it simple" and, like all genuine and experienced practitioners of the Royal Arte, she taught that if you did not have a fancy wand handy then you used your finger. After all magical tools are only extensions of your Will.

Talking about the *modus operandi* of magic, Madeline said that universal laws control everything in the cosmos, despite the impression scientists get that everything is chaotic and random. It was the task of the student of the Mysteries to study these cosmic laws and understand their application on the physical plane. The first study of the magus was summed up in the maxim of the ancient mystery schools that stated 'Man Know Thyself And You Will Know the Universe and the Gods'. In practical terms this was also expressed through the Hermetic motto 'As above, so below' and the occult system of correspondences that link the macrocosm (universe) with the microcosm (humankind). She taught that these correspondences should be the first thing beginners should learn and master.

In the modern sense of the word Madeline could never be described as a feminist and she was certainly not politically correct as that term had not been invented. However she does stand in a gifted line-up of strong female occultists of the 20th century who include Moina McGregor Mathers, Dion Fortune, Christine Hartley, Annie Besant and Alice Bailey. In Madeline's system of magic women played an important role as both seers and magicians. Most importantly they acted in a 'shamanic' role as intermediaries between humanity and the angelic forces. In a metaphorical way this is described in the myth of the Garden of Eden and the serpent that taught forbidden knowledge to the first woman. The serpent was, of course, the form adopted by Lord Lumiel, the archangel of Earth, and his task is to educate humans in occult matters. By doing so he will eventually achieve cosmic redemption as his previous interventions in our affairs to accelerate human evolution have failed.

In common with Russian mystic Gurdjieff Madeline believed that the majority of the human race are asleep – the 'death sleep' of gross materialism. To use a term invented by the French philosopher Guy Debord, they are those materialists the 'clay-born' who readily accept 'the society of the spectacle'. They are content to survive on a spiritually deprived diet of 'bread and circuses' provided by the temporal powers-that-be to keep them happy and docile. Today socially controlled events like the Queen's Golden Jubilee, Big Brother and the public's obsession with the false glamour exuded by dim-witted celebrities

fit the bill nicely. It is the divine mission of Lord Lumiel and his earthly followers to try and awaken people from their deadly slumber so they can recognise the inner light. When this happens Lumiel will be redeemed and the Dark Angel will once again take his rightful place in the cosmic order as the Lord of Light, first-born of the universe.

Madeline believed that feminine vibrations could more easily attract angelic forces as in the aforementioned Garden of Eden myth Lumiel taught Eve and ignored Adam. Women could also more easily create the shining force field of energy through which she believed magical power operated in the physical world. She described this in Cabbalistic terms as the Shekinah or Bride of God, the feminine aspect of Divinity. She also identified it with the ancient moon goddesses such as Diana, Tanith, Lilith and Hecate. The Lady Lilith, of course, is the consort of the Lord Lumiel and was rejected by Adam, when she tried to teach the clayborn man in his primal innocence what life, the universe and everything was really all about. In Madeline's neo-gnostic cosmology the archangels were emanations from the Father-Mother God created to act as the planetary regents of our solar system. As the demiurge, Lumiel was the Lord of This World and it is through him that mortals can contact the Absolute.

Despite this emphasis on the role of the female on the inner planes and in a cosmic dimension, Madeline also accepted the important part played by men in the Arte Magical. This she saw as a mediaeval image expressed through the Arthurian mythos, romantic legends and fairy tales as the knight dedicated to his courtly lady who spends the night before battle or a quest in a prayer vigil. In fact Madeline was fascinated by the Arthurian legends and she took me on my first visit to Tintagel and Boscastle in Cornwall around 1968.

To Madeline the mythic quest for the Grail symbolised the warrior or magician's inner search for his anima or the female self within his psyche through whom he could attain spiritual enlightenment. The anima also provides the image of the ideal woman or femme fatale of his fantasies that on a spiritual level may manifest in his life as the goddess of Fate or human representative. If the feminine side was equally balanced with his masculine side he could directly receive the knowledge and wisdom from the inner planes that he needed to 'know himself'. We should remember that it was the Lady of the Lake, who was of elven origin and the Otherworld guardian of Excalibur, who gave King Arthur the magical sword. It was his on loan only and it had to be returned to her faery realm when he died. He only owned it by her permission as the temporary Pendragon of Albion and also he had to marry Sovereignty, or the goddess of the land, to rule over his kingdom in her name. In the ancient Welsh myths Arthur descended to Annwn to capture the Grail cauldron guarded by nine maidens and thereby underwent the 'underworld initiation' of the Dark Goddess.

The Grail or Cauldron is a feminine symbol for every man has within himself the qualities of receptivity and gentleness. However each woman also has her animus, the masculine aspect of her psyche, which represents her ideal male lover and the Homed God. It is symbolised in the outer by Excalibur, the magical sword of action, strength and courage. Madeline taught that only by balancing these male and female energies within ourselves, in the alchemical process known as the 'sacred marriage of the opposites', could the magus (of either gender) achieve the spiritual transformation that is the ultimate goal of the Great Work of the Royal Magical Arte.

On a more mundane level, in the early 1970s Madeline allegedly had plans to buy a castle in Wales (The fairy-tale Castell Coch outside Cardiff would have been ideal and would have made a fantastic magical centre!) and, more realistically, publish a glossy occult magazine. Predictably, it was going to be called *The Magus*. She wanted yours truly to edit this new publication and I received several late-night telephone calls to discuss the matter. Madeline was a nocturnal person and she often typed her contributions to *Prediction*,

usually at the very last minute to catch the publisher's deadline, late at night and then slept long into the day. Sadly, like her grand scheme for a 'magical boutique' in Harrods selling expensive candles, incense and talismans to rich folk, the magazine idea came to nothing and the castle was just another fantasy in the Welsh mist, among many at the time.

During the last years of her life, to the surprise (and consternation) of some of her friends, Madeline became heavily involved with the Richard III Society. This was a historical research organisation dedicated to the last Plantagent king who lost his crown to Henry Tudor on the killing field of Bosworth. Strangely enough Madeline firmly believed in the Murrayite theory that King Richard was the spiritual leader of the pagan 'Old Religion' in 15th century England. She also believed she had shared a past life with the mediaeval king and that he was still in psychic contact with her from the Other Side. This belief manifested in an unfinished historical novel produced by automatic writing and to be called either *The White Boar* or *The Heron King* (The white boar was Richard's personal heraldic device and The Heron King being one of the tides of the witch god in Traditional Craft). Her newly founded interest also led to some grand parties at her London flat, where revellers in medieval costume did not look out of place at all!

Madeline passed to spirit in 1982 after a long struggle against cancer. This condition had probably not been helped by her addiction to Woodbine cigarettes and cheap Spanish wine, but as I have said she was a down-to-earth person with human flaws like anyone else. Anyway as she once told a journalist: "I cannot stand those so-called 'magicians' who treat the whole thing as an intellectual exercise – not smoking, not drinking, being strictly vegetarian . . . That is nonsense. Magic should make life easier. That's what it is all about!"

Standing in front of her coffin, which was draped in regal purple with a wreath in the shape of an Egyptian ankh, in the crematorium chapel it was difficult to believe that this larger-than-life personality had gone from my life. Madeline was obviously a firm believer in the doctrine of reincarnation, believing it was the only common-sense way to see death and the afterlife, so later in her flat her students raised silver goblets of her favourite champagne with the toast "Until we meet again".

As is often the case in the occult world the OMS did not physically survive the transition to spirit of its founder. However, as we know, nothing really ceases to exist and, as Dion Fortune said, if the work is good it will rise again in another form and that has come to pass. The Order of the Morning Star still operates on the inner planes. As such its 'temple not made with human hands' can be contacted in the astral realms by those with an open mind and an open heart who sincerely seek the mysteries of the Elder Gods and contact with Lord Lumiel and his 'fallen angels'. This is Madeline's legacy to modern occultism and one for which she will always be remembered long after the last of her earthly students has passed to the Land of the Summer Stars.

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Readers interested in Madeline Montalban's teachings are recommended to read *The Pillars of Tubal Cain* and the *Book of Fallen Angels* by Michael Howard, published by Capall Bann and Julia Phillips' *Madeline Montalban, The Magus of St. Giles*, published by Neptune Press. The two latter titles were published after this article was written in 2002.