

” Y ”

CHESS AND CHATURANGA

PARTS 1 AND 2.

GRADE 5°=6°

Z.A.M.

ROSICRUCIAN ORDER OF A.O.

1921

DIGITALLY PREPARED BY TOMMY WESTLUND © 2007

INTRODUCTION

For the benefit of the Golden Dawn community at large, and due to certain recent requests, we are offering this transcribed document on Rosicrucian Chess to the public. The original is in the handwriting of George Slater, V.H. Frater Vincit Qui Patitur, who was a member of the Rosicrucian Order of Alpha et Omega in Paris in the 1920's, and more of his documents will be available in the future in a likewise manner.

Officially labeled "Y", the present AO version contains some hitherto unpublished material, but is also informative on how they chose to split up original Z.A.M. material for the various Adeptus Minor sub-grades. Generally speaking, the AO were quite conservative with regard to the original GD and RR & AC corpus, and changes were more in the nature of minor additions than revisions. The major revisions and changes that we see in much of the SM material, from initiation rituals to official teachings, are more or less absent. There are, however, some important exceptions to this, but perhaps not as much as would be expected from an Order that was headed by one of the three original founders for two decades.

The major addition in the present document is how the figures of the die relate to the Sephirothic Cross, which results in different pieces being moved depending on which sub-angle they are standing upon. For a person who regularly plays Rosicrucian Chess, this will probably be the most beneficial part of this paper, together with the instruction that a pawn can be moved instead of its major piece. The historian, however, may rather appreciate to see how the AO chose to move material and instructions from the Zelator Adeptus Minor grade to higher sub-grades. The Z.A.M. in AO did not even need to construct his own chess set, neither boards nor pieces, but could use a traditional chess set. The divinatory section is thus also completely removed to a higher sub-grade, which required the fully constructed chess boards with all relevant attributions, including the Enochian letters.

The AO "Y" paper can therefore be described as a watered down version of the original document, with some sublime changes and some additions, where the magical and divinatory aspects of the game have been moved to a more advanced level.

Tommy Westlund
Sodalitas Rosae+Crucis & Solis Alati
www.rosae-crucis.net

“Y” – FIRST PART

CHESS, SHATRANJ & CHATURANGA

The present European game of Chess has been gradually developed from the more primitive form in which it reached Western civilisation. It came to us from the Arabs or saracenic races who over-ran Spain in the 8th century. The Arab races had a knowledge of the game for many centuries and they are believed to have received it from Persia and from ancient Egypt. The game, however, in its essentials is found to exist in descriptions by the oldest poets of India. In its oldest form traceable in literature its name is found in Sanskrit works as Chaturanga, from Chatur = four; and Ranga = Member.

Among the Persians and Arabs the name became Shatranji. Introduced in Europe, we find in France Echecs; in Italy Scacci; in England Chess – perhaps from the chequered board on which it is played – in Germany Schach.

In all forms the board used is quite similar, being square and divided into $8 \times 8 = 64$ lesser squares. The chessmen too have not varied in number: 16 pieces and 16 minor pieces or pawns.

In the Chaturanga, these 32 men were divided equally between 4 players, two partners against two, generally green & black against red and yellow. Each player had four pieces & four pawns. Dice were cast to determine which piece or pawn should be played.

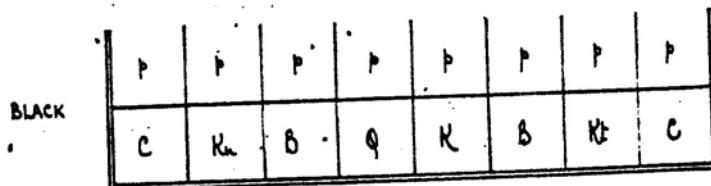
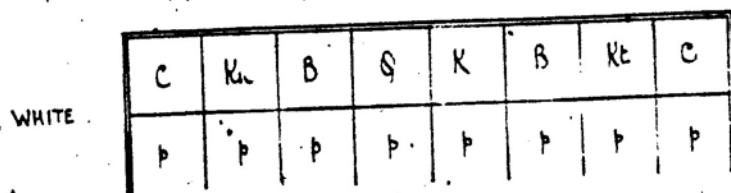
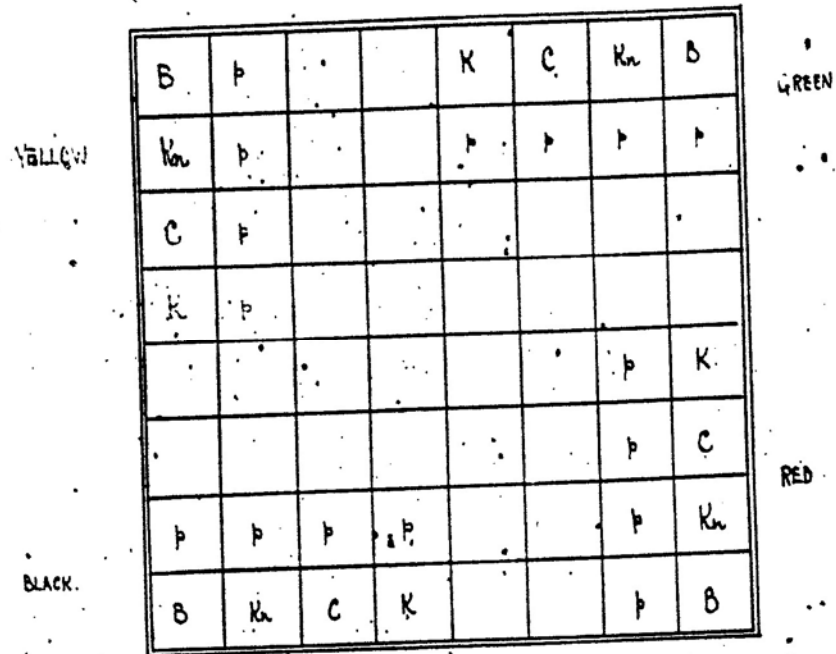
The earliest important change in the game was the alteration made by combining the forces of the partners. From that time the Chaturanga out of India lost its “chatur” character and was played by two persons, each with 16 pieces and pawns. This change brought in other changes; for whereas each partner used to have a King, when the two forces were combined, one King had to be converted into a Minister or Vizier, who in later times became the Queen.

In India the names and titles of the pieces suggest a military ideal.

In Egypt the tendency was rather to look upon the pieces as Gods of various forces and natural powers.

ANCIENT CHATURANGA

Four players in pairs. Pieces and pawns are arranged as in diagram below.



The pieces were: King on the right; then Elephant; then Horse; then Ship: and the pawns were infantry.

The moves of the Elephant, with castle or howdah on its back, and of the Knight, were unaltered for ages. Castling was unknown. Pawns moved one square forward only, but took diagonally forwards. Dice were thrown to decide moves. Dice had four sides marked on opposite sides with 4 & 3, or 5 & 2, making in each case 7. The Brahmins abolished the use of dice.

Chaturanga is referred to in Valmiki's Ramayana Book II, Cap 51. It is also mentioned in one of the Sanskrit Puranas, where it is said that it was invented in the "second age" by the wife of Ravan, King of Lanka; which is Ceylon.

In Chaturanga ELEPHANT	has become our Castle
SHIP	has become our Bishop
HORSE	has become our Knight
KING	remains King. but the second King has become our Queen.

The Elephant and the Ship, and Castle and Bishop have exchanged places. Perhaps the Elephant became Castle from the howdah on its back.

The Ship was formerly a Chariot in some places.

In the oldest Chaturanga Dice-throwing, if

2	were thrown, the player had to move the SHIP
3 HORSE
4 ELEPHANT
5 KING or PAWN

Shatranji of Persia and Araby appears to have become well known in Persia about 1500 A.D.

We then find that the game has become the contest between two players; and two of the four Kings have become ministers or queens. The early title was Mantri, or Farzin or Firz, hence it is supposed came "Vierge" for Queen. The Castle and Bishop changed places.

This game is described by the Persian poet Firdusi: a copy is extant dated 1486.

The Persian introduced the change of rank in a pawn by reaching its 8th square.

In the 3rd, or European, Epoch the modern game of chess was developed. The players being two only became quite defined. It was laid down that the Queen should stand on her own colour; and that each player should have a white square at his right hand. This brings the two Queens opposite to each other; whereas one King has his queen on his right, the other has his queen on his left. Castling has been introduced; and each pawn has been permitted to move either one or two squares at the first move. The queening of a pawn at the 8th square has been finally settled. The moves of the Queen and Bishop were much altered. Formerly the Queen could only move diagonally or on her own colour; and the Bishops, moving diagonally, could only attack the next square but one. The Castles, or Rooks, were definitely placed at the extreme right or left.

The present moves are:

Pawns move 1 or 2 squares forward the first move, one square only afterwards, take diagonally forward and never move back.

King moves one square only in any direction; two squares laterally when castling.

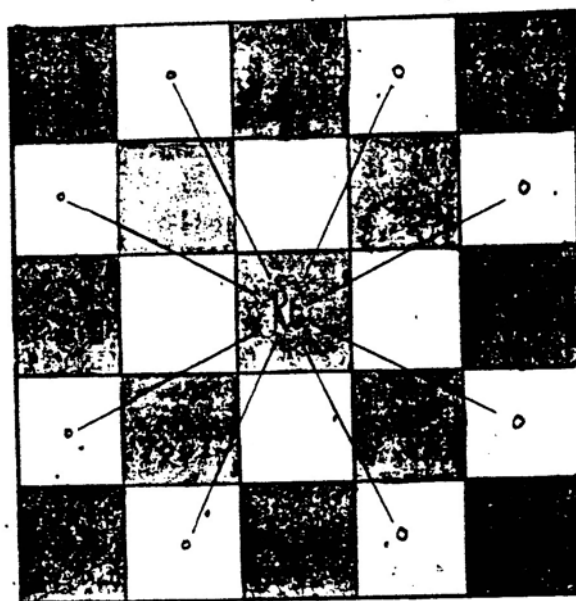
Bishop moves diagonally in his own colour only any number of squares if they are empty, forward or backward.

Castle or Rook moves always in straight lines, not diagonally, and so moves over squares of both colours, forwards or backwards or laterally, and any distance if the squares are unoccupied.

Queen moves in straight and diagonal lines, any distance over vacant squares, forwards or backwards or laterally.

Knight. His move is peculiar; in any direction, but always to the square which may be described as two forward and one to the side; or one diagonally and then one forward always. So long as the designed place be vacant, it is immaterial whether the adjoining squares be occupied or not.

Diagram showing the Squares commanded by the Knight.



(Thus when in the centre of the board he commands 8 squares at any one time).

- Unofficial Note by "VQP"

The old Egyptian language fell naturally into 3 dialects:

Upper Egyptian;	Thebes; - Sahidic.
Lower Egyptian;	Memphis – Bahuric, Coptic.
Delta of Egypt;	Mouths of NILE – Bashmuric.

Lower Egypt – Coptic – is the Biblical Mirzur.

THE ROSICRUCIAN RITUAL OF THE RELATION BETWEEN CHESS AND TAROT.

(Note by "S.R.M.D.")

The modern game of Chess is derived from the scheme which follows; whence its name; chess, from Chequers; and like the Tarôt originals, the Chess forces were anciently small figures of Egyptian Gods, representing the operation of the Divine Forces in Nature.

The Chess pieces correspond to the Tarôt Ace and Honours, thus:

CHESS	TAROT	ATTRIBUTION
King	Ace	Spirit
Queen	Queen	Water
Knight	KING-Knight	Fire
Bishop or Fool	PRINCE-King	Air
Rook or Castle	PRINCESS-Knave	Earth

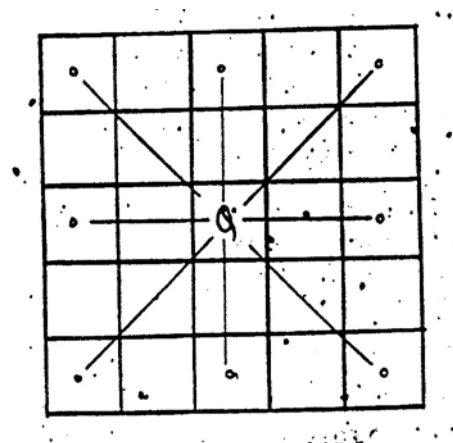
Pawns: the potencies of the ACE combined with each of the other forces – the servant or viceroy of that force.

The pawns can only move one square at a time, and not two at the first move as in modern Chess.

The moves of the other pieces, excepting the Queen, are the same as those of modern Chess. The move of the Queen in this scheme is unlike that of any piece in modern Chess, for she controls only the third square from herself in any direction, perpendicularly, horizontally or diagonally, and can leap over any intervening pieces: from which it results that she can check or control only 16 out of the 64 squares, including the one on which she stands, and these are all of her own colour.

Each Elemental set of Pieces then consists of King, Queen, Knight, Bishop, Rook & 4 Pawns.

DIAGRAM OF QUEEN'S MOVES.



OFFICIAL RITUAL

The correct application of the Moveable Images representing the motion of the Ruling Angels over the Servient Squares is called "The Plays or Raying of the Chequers of The Tablets."

OF THE CHESS KING - TAROT ACE.

The move of this piece is one square every way; and answereth to the action of the Spirit, wherever it goeth commencing and initiating a fresh current. Whence represented by the motion of only one square in any direction, as there staying for this purpose before moving onward. So that his action is not hurried, but represents a balanced movement.

Yet in his beginning of action is he at first a mute force and throned upon the Water, as in the end of his action he is a Life, manifested and Aishah and Neuphthuseh; thus representing the beginning and end of the action of Him in Whom Beginning and End are not, but rather concealment and then Manifestation.

And herein is a great mystery of Life; for these thrones are not in the two active elements, seeing that these are His Horse and Chariot of transition in the passage from Concealment unto Manifestation.

This piece then is the symboliser of the action of the potencies of the Crosses on the Servient Squares.

OF THE CHESS KNIGHT - THE TAROT KING-KNIGHT.

The move of this piece is three squares cornerwise every way; and representeth the leaping action of flickering flame; wherefore also is he not stopped in his course by a piece or an intervening square; even as fire, seizing on a matter, speedily rendereth it transparent.

This piece representeth the action of Fire, as the Revealer of the Strength of the Spirit; even as Hoor is the avenger of Aeshoori.

It is a force potent and terrible, the King in the Elemental operations.

Thus is openeth the locked doors of matter, and sheweth forth the treasures hidden therein.

Therefore hath all Life its beginnings in a Fire Celestial.

And the number of squares covered by the move of the Knight in the midst of the Board, from the square on which he standeth, but not including it, is 16 squares, of which 8 are checked and 8 are passed over.

OF THE CHESS QUEEN - TAROT QUEEN.

The move of this piece is unto every 3rd square from her – reckoning the square whereon she standeth as the first – as well cornerwise, as well perpendicular, as horizontal; thus again covering 16 squares out of a square of 25 squares, of which 8 are threatened and 8 passed over.

And she threateneth not a piece upon the intervening square of her move.

And her movement is as that of the waves of the sea, and – like the Knight – she is not hindered in her motion by a piece on an intervening square.

This piece representeth the undulating action of Water and of the Sea; and she is ascribed unto the Great Goddess Aeisheh, who is the Cherisher of Life.

OF THE CHESS BISHOP or FOOL - THE TAROT PRINCE-KING.

The move of this piece is any number of squares cornerwise in any direction, even unto the limits of the Tablet.

He representeth the keen and swift Wind; and he is ascribed unto Araeoueri, the God.

He is stopped by any piece in his way, even as the wind is stopped by a material barrier.

He representeth the swift vehicle of the Spirit.

OF THE CHESS CASTLE or ROOK - THE TAROT PRINCESS or KNAVE.

The move of this piece representeth the ponderous and formidable force of Earth; and its motion is any number of squares in a square direction, perpendicular or horizontal – but not cornerwise, even unto the limits of the boards.

And it is ascribed unto Neupthuseh, the Goddess.

It representeth the completed action of the Spirit in Matter; and therefore is its movement squarewise, and also stopped by intervening pieces; yet powerful from the length and breadth of its range.

OF THE PAWNS.

The four pawns represent certain forces formed by the conjunction of the Spirit with each of the Four Elements severally; and they are ascribed unto Ameshet, Ahephi, Toumathph, and Kabexnuf, who stand before the face of Aeshoori.

And their movement is but one square forward perpendicularly; and they threaten one square forward diagonally on each side; thus formulating the symbol of the Triangle: for they each represent a mixture of three Elements under the presidency of the Spirit. Therefore each is, as it were, the servant of the God or Goddess before whom he standeth. Yet they be all in a manner alike in action, although their Lords be so different. But each is the servant of the God or Goddess whose Element is expressed in his Symbol – without its contrary. For in each set of 3 Elements taken together, two are contrary, wherefore Ameshet $\nabla\triangle\nabla$ is the servant of Neuphthuseh whose element ∇ is expressed in his attribution without the contrary of \triangle .

- Ahephi = $\triangle\triangle\nabla$ is the servant of Araeoueri.
- Toumathph = $\nabla\triangle\nabla$ is the servant of Aeisheh.
- Kabexnuf = $\triangle\triangle\nabla$ is the servant of Hoor.

“Y” – SECOND PART

RITUAL.

In the first part of Ritual “Y” some notes on the history of Chess are given; and it is shown how modern Chess has been derived from the ancient Chaturanga of India and from the ancient magical play of the Chess related to the Egyptian Mysteries. The official ancient Ritual of the Rosicrucians of the “Play or Raying of the Chequers” as far as relates to the pieces and pawns, their symbolism, names & moves, are added.

In this Second Part of “Y” some elementary knowledge of the true Rosicrucian system, as far as the boards used and the method of setting the pieces and pawns and some rules of the method of play, are advanced.

In a more advanced Grade of Ad. Min. this system is very greatly extended to purposes of divination and the solution of problems coming under the spiritual, intellectual and material heads.

The “Awakening of the Abodes” formula is the first mode of play to be mastered and is here given; but there are other modes of play, such as “Battle Formulas” etc. of which only the simple forms are now given. The complex systems are excluded from the view of the Zel. Ad. Min.

The present object is that the Zel. Ad. Min. should reach a further Grade with some familiarity with the general rules of Rosicrucian Chess-play and of the Egyptian names of the pieces and pawns.

THE METHOD OF CHESS. – PLAY CALLED “THE AWAKENING OF THE ABODES”

Four persons are engaged in the play; two are partners against two.

Of these four, one is the first player; and in later Grades the querent of the problem for which the game is to be played.

The chess-board used may be an ordinary one of 64 squares; but the fully developed game is played on either one of Four Boards, which are designed as copies of the Four Enochian Tablets. These boards have to be made specially and are formed of an Enochian Tablet from which the Great Cross and the four Sephirothic Crosses and the cherubic Ranks have been erased or omitted; thus leaving four sets of 16 Servient Squares. In the further Grades all the symbolism is added to these Tablet Boards, each square showing its Triangles, Coptic or Hebrew Letters, Signs, Geomantic Figures and Enochian Letters: at this stage these may be neglected.

Each player has a set of 5 pieces and 4 pawns of a special colour, such as

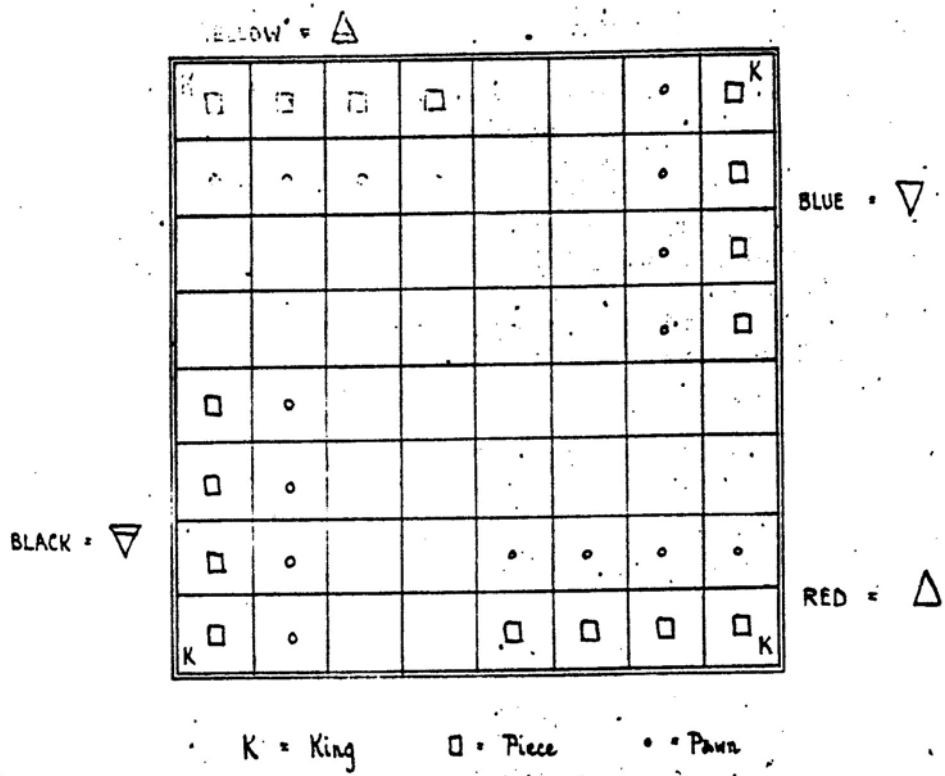
RED
△

BLACK
▽

BLUE
▽

YELLOW
△

and begins the game with his pieces and pawns set accordingly in the related lesser angle. The following Diagram shows the squares occupied most simply.

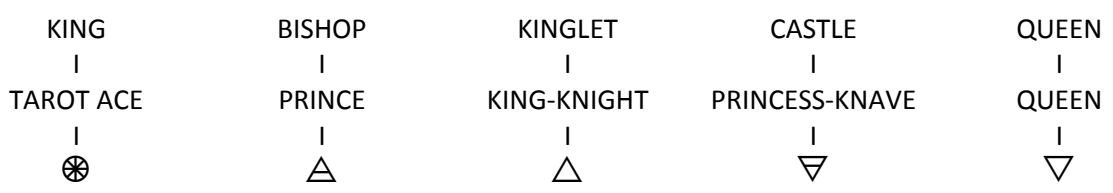


It will be observed that on each corner square there are two pieces. The additional piece is the Chess King of each set; and he is always so placed at the commencement of the Game.

A piece or pawn threatening, that is giving check, to that corner square, therefore checks the King as well as the piece upon it.

For those not familiar with modern Chess, let it be understood that check means "threaten": a piece threatened by an opposing piece is always in danger of being taken – a King when similarly threatened is said to be "in check" and the check must be removed at the owner's next move, either by moving the King away; or by the capture of the opponent; or by the interposition of a piece in the last mode, except as regards Queen and Knight, against whose attack the King must be moved. When neither alternative is possible, the King is "checkmated" and when both allied Kings are checkmated, the game is at an end.

Rosicrucian Chess doeth not acknowledge the modern Chess process castling, not taking pawn "en passant", because a pawn can only move on square. But a pawn on reaching the 8th square opposite becomes the piece of which it was the viceregent; and even if the piece is still on the board. The pieces are:



and four pawns:

AIR pawn
Ahephi

FIRE pawn
Kabexnuf

EARTH pawn
Ameshet

WATER pawn
Toumathph

It is desirable that these pawns should be in some way marked with their elements or names, so that each one may be identifiable after they have been moved.

The names of the EARTH – Black set of Pawns are also applied similarly to pawns of the other three sets.

The true spellings are given in part I with further particulars.

As to the sets of vie pieces, their names are different in each set and should be learned. They are as follows:

FIRE.	Red Set.
⊗ KING	Chnuphis, Kneph
▽ QUEEN	Sati, Ashtoreth
△ KNIGHT	Ra
△ BISHOP	Toum
▽ CASTLE	Anouke
AIR.	Yellow Set.
⊗ KING	Socharis
▽ QUEEN	Nutpé
△ KNIGHT	Seb
△ BISHOP	Schu - Zoan
▽ CASTLE	Tharpesh, Tefnu, Pasht
WATER.	Blue Set.
⊗ KING	Pta ha Phanes
▽ QUEEN	Taour
△ KNIGHT	Sebak
△ BISHOP	Hapimon
▽ CASTLE	Shoeon
EARTH.	Black Set.
⊗ KING	Osiris
▽ QUEEN	Isis
△ KNIGHT	Horus
△ BISHOP	Aroueris
▽ CASTLE	Nephthys

A small figure of Ptah is used to mark a square specified for the Querent's King to attain to, for mystical divinatory purposes; it has no power in the play, does not act as a piece or pawn and does not hinder another piece or pawn from moving on to its square.

In the present simple form, any square in his own lesser angle, except that on which he stands at the commencement of the game, may be chosen by the first player as a point to be aimed at; and in that case this player wins the game if his King reaches the chosen square and remains there on round of moves undisturbed and unchecked.

When the so-called "Stale mate" occurs, which is when a player has no piece or pawn that he can move, the King not in check, the only result is that the player whose King is affected loses his turn until his state of stale mate is removed.

The method of setting the men varies with each Tablet and each purpose. Bu the guiding principle is in the order of the Elements in the Cherubic Line. In later stages the special Tablet Board to be used should be chosen with relation to the object of the Game. But for our present purpose, any Enochian Tablet Board may be used; and this is preferable to using the Earth Tablet only, because familiarity with the different settings is obtained.





For example, in the Earth Tablet Board there are four settings dependent upon the elementary nature of the lesser angle of the Tablet chosen by the first player. Thus he chooses either:

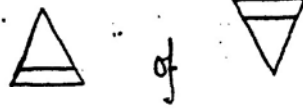
- The Setting of AIR of Earth
- or WATER of Earth
- FIRE of Earth
- EARTH of Earth


The first player sets his men by the Cherubic Line of the Lesser Angle he chooses; and the other three must place their pieces similarly, following his setting, and not the natural setting of their lesser angles.

Here follow the four forms on the Earth Tablet.


Compare this Airy part of EARTH as to the Cherubic Line:


			
^K B	C	K ₂	Q




YELLOW =  FIRST PLAYER

^K B	C	K ₂	Q					•	^K B
•	•	•	•					•	C
								•	K ₂
	•	•						•	Q
Q	•								
K ₂	•								
C	•			•	•	•	•	•	•
^K B	•			Q	K ₂	C	^K B		^K B

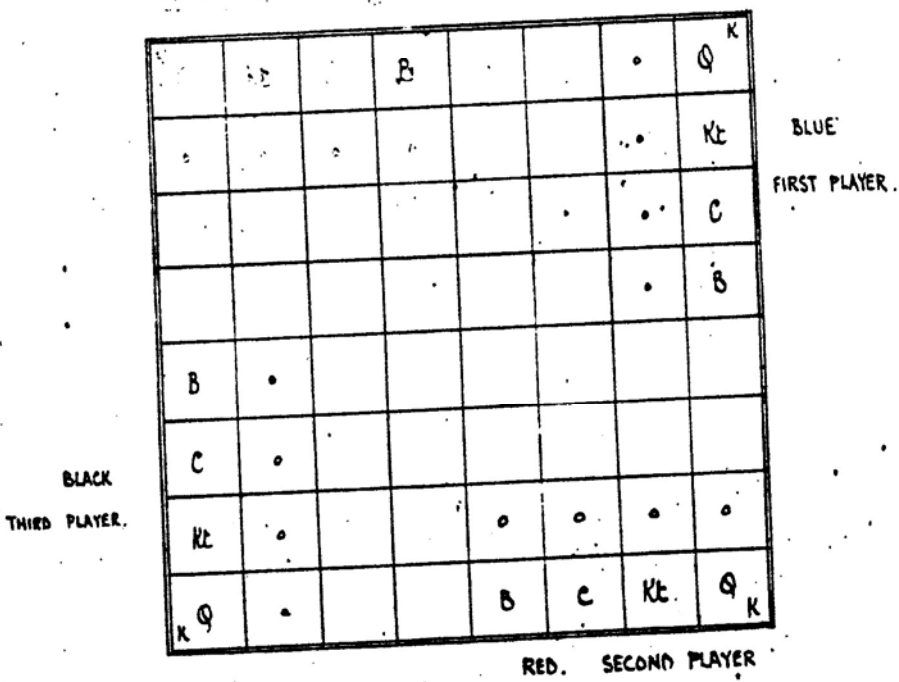
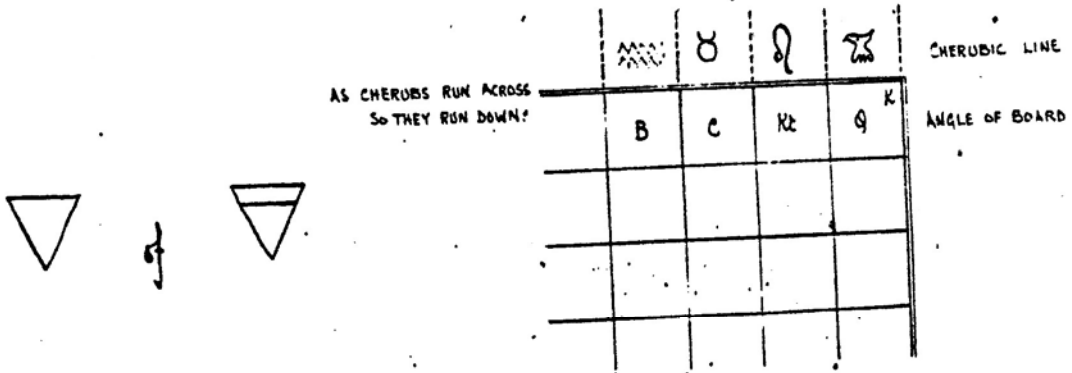
BLACK =  FOURTH PLAYER

BLUE =  SECOND PLAYER

RED =  SECOND PLAYER

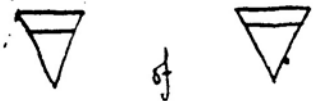
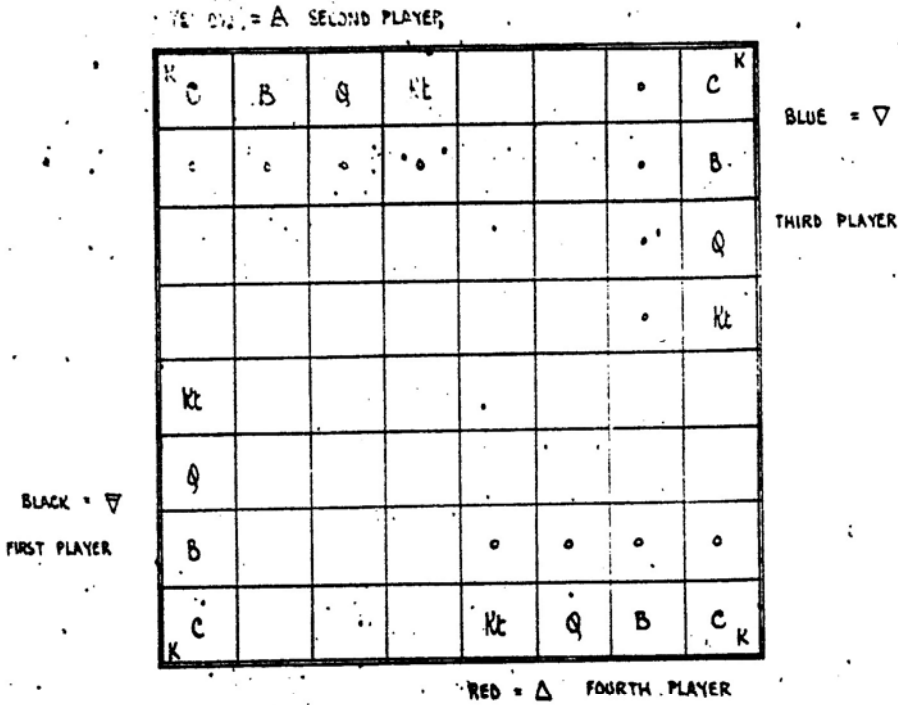
SPECIAL SETTING FOR ▽ of ▽.

Ruled by the series of Cherubim of the Watery Lesser Angle of EARTH.



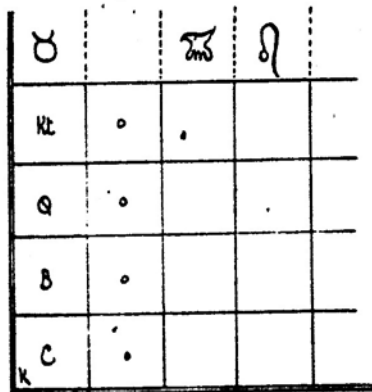
SPECIAL SETTING FOR ▽ of ▽.

Ruled by the Cherubim Line of the Earthy Lesser Angle of EARTH.



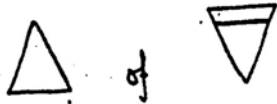
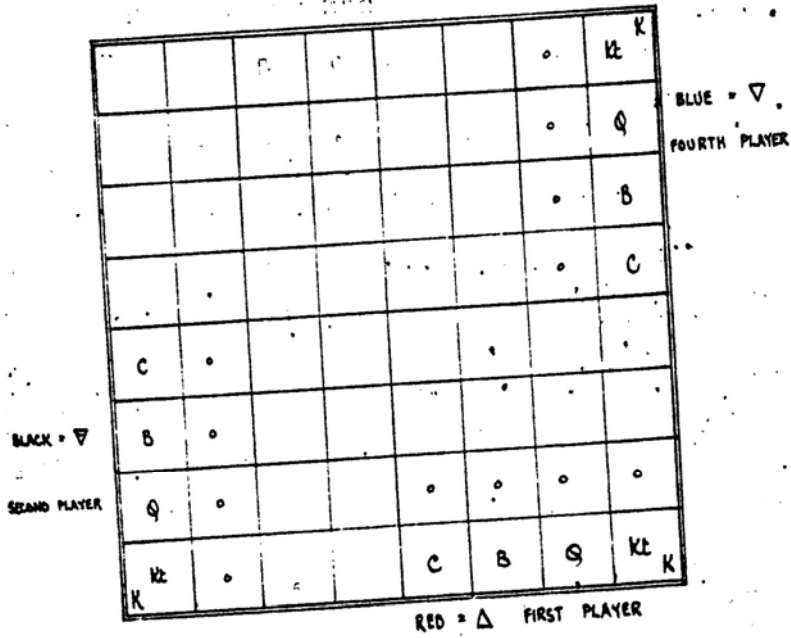
IMAGINE THE CHERUB LINE HERE;
AS CHERUBS RUN FROM RIGHT TO
LEFT, SO THEY RUN DOWN.

BLACK
FIRST PLAYER



SPECIAL SETTING FOR Δ of ∇ .

Ruled by the Cherubic Line of the Fiery Lesser Angle of the EARTH Tablet.

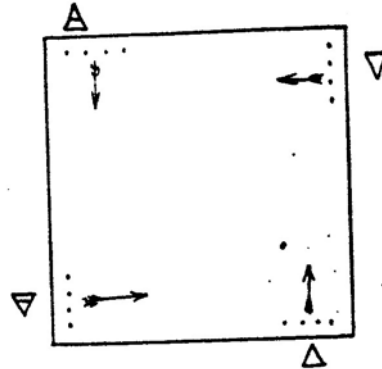


CHERUBIC LINE. CHERUBS PASS DOWN AND SO RULE THE LOWEST RANK OF SQUARES.

This setting being in all cases governed by the setting of the first player.

The pawns of each set move to their direct front and of course take diagonally right or left.

This diagram shows the proper front of each player's set of men:



As to the partners, Fire plays with Air against Water and Earth.

Note that allied Kings do not check each other and so can be on contiguous squares; opposed Kings cannot do so.

The "Prime Mover" or "Ptah Owner" plays first; and it is to be decided by the throw of a die which piece or pawn he must first play. When during the game, also, the player is in doubt, let him throw on the same principle.

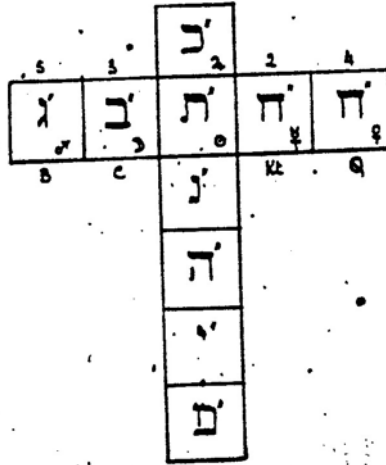
TABLE OF DIE CASTINGS.

If he throw

- | | | |
|----|-------------------------------|---------|
| 1. | He moves any King or pawn. | |
| 6. | any pawn. | |
| 2. | (according to the Sephirotic) | CHOKMAH |
| 3. | (Cross, either pawn or piece) | BINAH |
| 4. | (standing under square) | CHESED |
| 5. | (allotted to) | GEBURAH |

NOTE

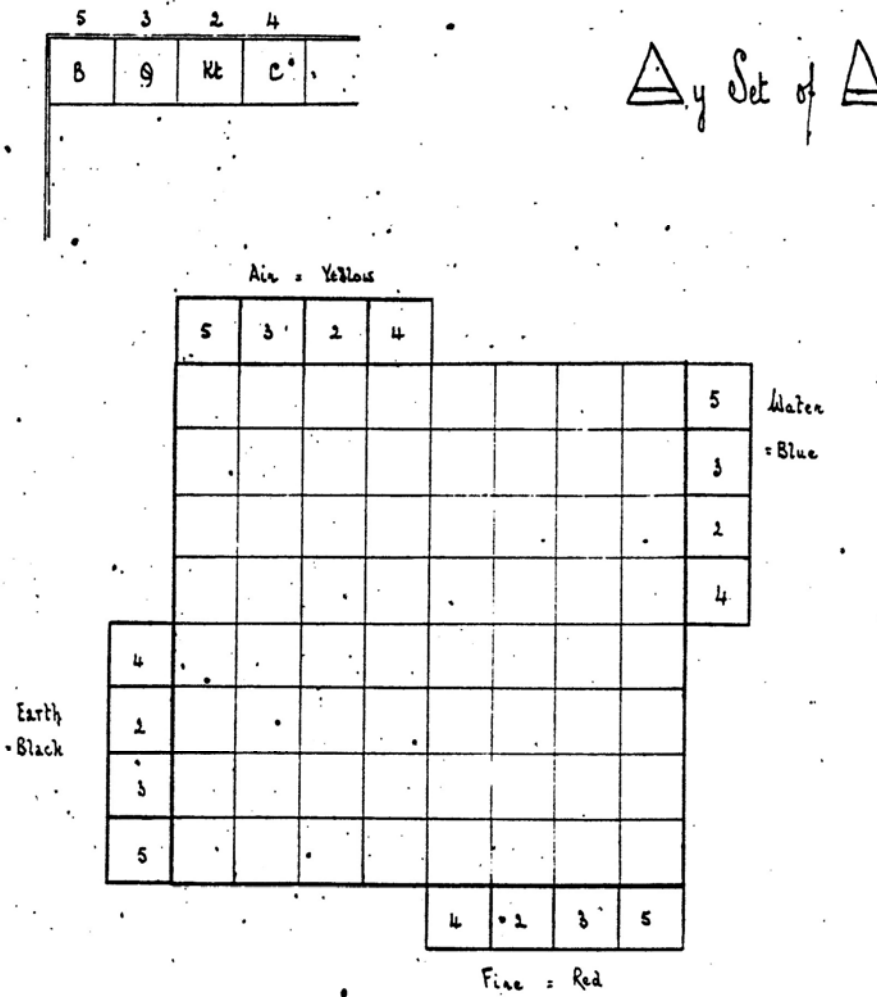
At the first move of the Game, the die cast 1. clearly does not apply to the King. This diagram shows the lines of a Sephirotic Cross with the order in which 2, 3, 4 & 5 stand in all cases:



The 5 pieces are placed here as they would be for the setting Air of Earth, so

- If 3 were thrown, play Castle;
- If 4 were thrown, play Queen etc.

The Diagram below shows the Sephirotic transverse line of the Calvary Cross applied to the places of the 4 sets on the Chessboard.



Example for Air of Air:

4 brings CASTLE into play
2 brings KNIGHT into play
3 brings QUEEN into play
5 brings BISHOP into play

But in Earth of Air;

4 brings BISHOP into play
2 brings QUEEN into play
3 brings KNIGHT into play
5 brings CASTLE into play

Nevertheless the number 5 is not sympathetic to Castle.

CHESED 4 is most sympathetic to the QUEEN;
CHOKMAH 2 is most sympathetic to the KNIGHT;
BINAH 3 is most sympathetic to the BISHOP.

And there is some similarity in the pieces at present employed in Chess to the Tarôt Keys allotted to these squares of the Sephirotic Cross:

Head of BISHOP	Air =	Mitre of High Priestess;
CASTLE	Earth =	Tower struck by Lightning;
QUEEN	Water =	Empress.

Each player must play each turn if possible as it passes around the board, with the SUN, from the Prime Player. If the Prime Player's King is checked and he cannot move it, his game is arrested and his pieces cannot move until the pieces of his ally can release his King. That is to say, that his pieces remain in situ but have during that time of check no power of action and neither attack nor threaten; they only block the squares occupied. If the allied King be checkmated, his partner continues to play and to seek to release him.

When both allied Kings are checkmated, the game is at an end; and the partners checkmated have lost the game.

The game is also lost by the first player when, though unable to check him and his ally, the enemies hold such a position that the Prime Player cannot possibly attain the Ptah Square.

When a King has once been moved from the square which he occupied at first with another piece, neither he nor that piece can be moved back again to that square unless it be vacant.
