

# The House of Life

*Footsteps of the Gnostic Sphinx*

**'One foot from the teacher comes;  
A second from others on the path;  
A third from your very own self;  
Lastly through the passage of time.'**

*The Book of Shu*

# The House of Life

Mogg Morgan

Fundamental principles of magical practice

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First edition

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Note: The Sanskrit, Greek, Egyptian etc., terms and names are given in broad (mostly Anglicised) transcription without diacritical marks.

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# Tankhem training course

'Do what thou wilt shall be the whole of the Law'



## Introduction

Hello. The following course makes use of a certain thread of Egyptian mythology in its construction but it should be relatively easy matter to extract an essence that can be applied to another system should that be your will. Crowley recommends that the novice magician immerse themselves in the mythology of ancient Egypt. The various documents act as a structured introduction to the basic techniques of magick. I call it *Tankhem*, because it combines Eastern Tantrik

with ancient Egyptian magical concepts and techniques. Some of it is very experimental. Although you are free to read the material in whatever order you choose, it is recommended that you work through them in the order they are published here.

The picture above is of the nineteenth dynasty pharaoh *Sety men-en-ptah* ('Seti , beloved of Ptah'); known in modern times as Sethy I or Sethos. This picture is what now remains of him or rather his mummy. It is one of the finest examples of mummification to have survived from ancient times. Much of the material that follows, especially in later sections, concerns Sethy and the ideas of his time. He was one of the greatest Kings of ancient times. The celebrated Egyptologist Jan Assmann, tells us that the eighteenth & nineteenth dynasties, represent what is perhaps the most significant turning point in Egyptian intellectual history. Personal piety and mysticism achieve a new importance. Which might go some way to explain why a Thelemite might model himself on this pharaoh. A pharaoh was, after all, an individualist, one of the few who was allowed this freedom.

Sethy is the pharaoh's original name, not one he took on assuming office. He was therefore named after the ancient sky god Seth. It is often said by Egyptologists,

on Set and Setanism (see the chapter in the Tankhem printed book). The pharaoh, was in many ways, the earthly representative of Seth. Their qualities are our qualities, if we could but see it. It is for this reason that I suggest that, until you come up with a better alternative, you adopt the *god-form* of Seti I. For more information on this technique look at *Liber O* in Crowley's *Magick Liber ABA*. . If you haven't already done so, you might find it useful to have your own copy of this book, there are loads of secondhand copies available on ebay..

Mandrake-subscribe@yahoogroups.com and join the Tankhem list (tankhem-subscribe@yahoogroups.com) and post an introduction about yourself perhaps commenting a little on the ideas above. (Tankhem is a closed list but you should still avoid posting material that is too personal, just in case) Any problems - let me know.



# Tankhem background reading

Here's a basic reading list. You could also look at the curriculum of the AA as published in Crowley's *Magick* for many other useful texts. It might take a while to get through these books, assuming you are able to get hold of them. You don't need to have read them all before continuing. Professor Ronald Hutton once expressed the view that if a candidate read and assimilated all of the material suggested by Crowley, they would be better educated than most university students! Whatever way you look at it, magicians have to read quite widely.

## Magician's Introductory Reading List

### **Magick General Introductions**

*Magick : The Western Tradition* by Francis King

*Ritual Magick In England* by Francis King

*Sexuality, Magick and Perversion* by Francis King

*Techniques of High Magick* by Francis King

[The Francis King books are a little bit out of date but are easy to read and full of useful information. The titles can belie the serious content. Copies should be available in most public libraries. ]

*The Search for Abraxas* by Neville Drury

*The Occult* by Colin Wilson

*Magick : An Occult Primer* by David Conway.

*Visual Magick* by Jan Fries [excellent beginner's book]

### **Kemetic & Hermetic Magick**

*The Splendour that was Egypt* by Margaret Murray

*The Hermetica*, edited by Adrian Gilbert. isbn 1873616147

*The Hermetica*, new translation by Copenhagen

*The Greek Magical Papyri In Translation* by H D Betz

*Tankhem: Seth and Egyptian Magick*, Mogg Morgan

*The Bull of Ombos: Seth & Egyptian Magick II*, by Mogg Morgan

*Supernatural Assault in Ancient Egypt* by Mogg Morgan

*The Egyptian Magical Religion* by Mogg Morgan (forthcoming)

*Hermetic Magick* by Stephen Flowers

*Seven Faces of Darkness* by Don Webb

*Ancient Egyptian Books of the Underworld* Eric Hornung

*The Search for God in Ancient Egypt*, Jan Assmann

### **Thelemic Magick**

The Great Beast by John Symonds (reprinted as *King of the Shadow Realm*)

[The author is hostile to Crowley but this is an fascinating account if one bears in mind the authors prejudices]

*The Eye in the Triangle* by Israel Regardie

The Middle Pillar by Israel Regardie

Legacy of the Beast by Gerald Suster

Magical Dilemma of Victor Neuberg by Jean Overton Fuller

Magick, Liber ABA etc. by Aleister Crowley

[Not an easy book to read in one sitting but worth having a copy of and working through over a few years as your experience grows. The best edition used to be the Penguin/RKP has been withdrawn. Weiser have produced a definitive edition at \$49. Otherwise there are several reprints of the first edition available but they lack an index and decent contents page but they are very cheap. If your edition has the section on yoga then have a look but I recommend skipping this and getting a decent yoga and meditation teacher instead. It is really a rewriting of Vivekanandas Raja Yoga which is in turn a commentary on Patanjali's Yoga Sutras. These are crucial magical ideas here but take a bit of digesting. Read Introduction then go to section two on ceremonial magick. Read through the various short chapters that sets out the basic symbolism of the magical weapons.] Dip into the fascinating chapters in part three, which begins with the fantastic 'Hymn to Pan'.

Much of the instructional material is actually contained in Appendices VI and VII 'a few principle rituals' (an understatement if ever there was one), which can be worked through in the following order (perhaps it might take a few years to do this)

'Liber O'

'Liber Astarte '

'Liber HHH'

Appendices IV 'Liber Samech' is an advanced ritual and you need a bit of experience before making much of it,

The smaller rituals such as 'Star Sapphire', 'Star Ruby' and 'Mass of Phoenix' are very much Crowley/Thelemic rituals and can, if you wish, be used to substitute the older Golden Dawn formulae given in 'Liber O'. 'Liber Resh' is worth memorising as a neat way of worshipping the sun on solstices etc

'Liber 15 - The Gnostic Mass' is a church like ritual for larger groups who are into that sort of thing. Various tapes of this are available.

Do not slavishly follow the formulae in Magick, use your brain.] The Confessions or Autohagiography by Aleister Crowley

[Long winded, but if you're hooked by now, you'll love it]

Aleister Crowley and the Hidden God by Kenneth Grant

The Magical Revival by Kenneth Grant

Cults of the Shadow by Kenneth Grant

[Not the easiest or the most scholarly of writers, but very original and even though you may only understand 25% of what he says, you'll either be fascinated or repelled. Read in conjunction with Shantidevi's article mentioned above.

Articles

'Aleister Crowley' in Dictionary of National Bibliography

'Aleister Crowley - Great Ideas of the Twentieth Century' by Snoo Wilson (Video or transcript as published in Thelema 94 edited by Mogg Morgan)

## **Kabbalah**

'Gematria' by McGregor Matters - reprinted in collection entitled The Kabbalah of Aleister Crowley - which also contains 777 a book of correspondences which is essential part of any magicians library and also Sepher Sephira, a dictionary of kabbalistic terms also worth having.

The Mystical Kabbalah by Dion Fortune

Flawed but important study of Kabbalah which shows how the image can be integrated into astral work.

The Sephir Yetzirah edited and translated by Aryeh Kaplan - work of great genius.

The Bahir edited and translated by Aryeh Kaplan

The Kabbalah by G Scholem

Readings from the Zohar by G Scholem

*Major Trends in Jewish Mysticism* by G Scholem

[Scholem is a famous scholar of the Kabbalah although he has received some criticism of late for his failure to acknowledge the centrality of magick to Kabbalistic thought.]

### **Astrology**

Modern Textbook of Astrology by Margaret Hone

[Old but much ripped off introduction to main tenets of astrology and a must for any serious occultist.

History of Astrology by Jack Lindsay

### **Witchcraft**

The Spiral Dance by Starhawk

Witch cult in Western Europe by Margaret Murray

Witchcraft for Tomorrow by Doreen Valiente

Ecstasies: Decoding the Witch's Sabbath by Carlo Ginsberg

The Pagan Religions of the Ancient British Isles by Ronald Hutton

Helrunar by Jan Fries

The Western Way by John Caitlin Mathews [The first and for many, best book by this prolific pair.]

### **Tarot**

The Book of Thoth by Aleister Crowley

Encyclopaedia of Tarot by Richard Cavendish

78 Degrees of Wisdom by Rachel Pollack 2 vols

The Truth About the Tarot by Gerald Suster

[Not bad introduction but hardly at the forefront of modern magick]

### **Theosophy**

Blavatsky and Her Teachers by Jean Overton Fuller

The Secret Doctrine (abridged by Christmas Humphries) by H P Blavatsky

### **Comparative Religion**

Varieties of Religious Experience by William James

Golden Bough (abridged version) by J G Frazer

[Useful as a compendium of sources but theoretically dubious.]

Yoga Immortality and Freedom by Mircea Eliade

Shamanism by Mircea Eliade

Gods and Myths of India by Alaine Danielou

Shiva Dionysus by Alaine Danielou

Masks of God by Joseph Campbell

[see also the PBS video series by Joseph Campbell (with Bill Moyers), The Power of Myth in six programmes. ] I borrowed a copy at my local library

History of Religious Ideas (3 vols) Mircea Eliade

Three Pillars of Zen by Roshi

### **Fiction**

Wizard of Earthsea by Ursula Le Guin

Left Hand of Darkness by Ursula Le Guin

Steppenwolf by Herman Hesse

Doctor Faustus by Thomas Mann

The Glass Bead Game by Herman Hesse

Siddharta by Herman Hesse

The Chemical Wedding by Lindsay Clarke

Angel of the West Window by G Meyrinck

The Golem by G Meyrinck

The Green Face by G Meyrinck

La Bas by Huysmans

Moon Child by Aleister Crowley

Sea Priestess by Dion Fortune

Moon Magic by Dion Fortune

[Dion Fortune's novels are hardly works of art but they contain some key magical ideas]

### **Chaos Magick**

‘On the Other Hand Path’ by Ray Sherwin published in Nuit Isis Reader 1

Liber Null and Psychonaut by Pete Carroll

Now that's What I Call Chaos Magick, Greg Humpries and Julian Wayne

The Book of Results by Ray Sherwin

Liber Kaos by Pete Carroll

SSOTBME by Ramsey Dukes

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Thundersqueak by Angerford and Lea

Condensed Chaos by Phil Hine

### **Tantra**

*Tantra Sadhana* / Mogg Morgan

*The Tantrik Tradition* by A Barati

*Shiva Dionysus* by Alaine Danielou

*Yoga Immortality and Freedom*, M Eliade

*Gods and Myths of India* by Alaine Danielou

*Tantra* by P Rawson

# o On beginning your first practice

You need to start planning and doing a first magical practice. It will take a while for the practice to get going, as I add bits to it in response to your feedback and pace. For now you need to think about when to start the practice, perhaps a special auspicious date. The initial practice needs to be kept at for about twelve months, allowing say up to an hour a day, where possible, so it shouldn't interfere too much with your livelihood. You need a space, say the corner of a bedroom, to set aside for this. I've enclosed a document which may also clarify some ideas. When you're ready I send the guidance notes on the nature of the practice, which is fairly straightforward and revolved around the magical elements.

## 1. All is one

Whatever style of Magick you choose to work in, for example ritual Magick, Thelema or Tantra, the basics will be similar in most important details.

## 2. Be enthusiastic

After choosing a magical name, taking an oath and receiving your first initiation from your outer guide or guru, what then? Prepare to begin the regular practice of Magick. When you start out you are keen and can think seriously about a daily practice without becoming discouraged. Take advantage of this time - it is special. But it's also worth wearing a special ring, piece of jewellery, etc, that will constantly remind you of who you are even in the hustle and bustle of work, home life, etc

## 3. There is never a good time for Magick

Begin by preparing a physical altar or shrine. Do not cut corners and do not be over ambitious. One of the basic axioms of Magick is that there is never a good time to do it. If you wait for an imagined perfect time, the demons of chaos will probably ensure that it never comes. Similarly, do not wait until you can build the temple of your dreams. Be content with a corner of your bedroom, this is what most of us use and it is perfectly adequate. It has the advantage that after a late night practice you can sleep near your altar, often a stimulus for interesting and relevant dreams.

Please let your teacher or sumitra know when you will actually begin your practice. Perhaps this could be on or near the new moon, which will give you something to write about if you decide to submit a diary summary as recommended in the subsidiary paper on the magical diary,

#### 4. The Altar should delight

A personal magical altar should be a delight to behold. Keep things simple and aesthetically pleasing. For starting out, you need only a very few things. The basic altar has on it symbols of the five elements. Candles or lamps for fire, a cup for water, incense and burner for smell, a plate or pentacle for earth, a bell for spirit. Try to put aside any doubts you have about the need to have these things actually there. You will come to see these doubts as just another kind of conditioning that you need to work through.

Optional things for your altar are perhaps a special knife or wand to point with when doing an invocation. At this stage a finger does just as well. A wand you make now may not please you in a years time but you will nevertheless have great difficulty abandoning it. To avoid this problem, why not do without a wand until you really feel the need for one - perhaps you never will. Other useful things include a robe or cloak (black cotton is the most widely used variety). Robes and cloaks work well for standing up rituals, but for sitting down, of which there is a fair amount in Magick, they can be a bit restrictive. If your room is well heated then going naked might be an option, otherwise comfortable leggings or yoga trousers might be better. One last recommendation, try using real incense, which is burnt on self lighting charcoal. Clouds of incense have long been used by magicians as an alternative to the ancient animal sacrifice. Real incense is more expensive, but much more potent than joss sticks. Ask about reputable magical incense suppliers or details about how you can make your own - as with anything there are good and bad suppliers of such things. (suggested reading Dave Lee's *Magical Incenses* (1993).

#### 5. Inflamm yourself

Do something to quicken the energy in your body. Go to a local yoga, dance or martial arts class solely for this purpose.



## 6. Invoke Often

Set a time for the start of your first magical practice. You should aim to do about 30 minutes once a day for the next year. The thirty minutes will gradually creep up to one hour, the optimum length for a magical practice. You may say, 'why set a limit' - the answer is that there seems to be a natural limit to one's endurance of magical consciousness. But more importantly, experience suggests that when one gets near the end of a practice, as measured by clock or better still an hour-glass, things start to happen. The ebbing of time acts as a catalyst and often the most interesting states occur for these few privileged moments.

## 7. 'Posture should be easy and comfortable'

Spend some time perfecting a posture for sitting quietly and without fidgeting for up to 30 minutes. For many people this is surprisingly difficult. Westerners especially are used to sitting on chairs and the open hipped postures of yoga can be very uncomfortable at first because the muscles are so stiff. Ignore Crowley's advice on this. If I see you I can demonstrate some simple sitting techniques. You need a cushion (for cross legged posture) or a 'sadhu seat' for kneeling (dragon postures.) The *Yoga Sutras* II.46 says that a posture should be 'steady and easy' i.e. natural. Krishna in the *Bhagavad Gita* recommends using soft straw or hide as a cushion, there is no need for masochism. If you are very stiff you may need a couple of weeks to perfect your posture - and Magick may be out of the question whilst doing it. Try listening to music, watching telly or reading until you can do 30 minutes without dying of agony.

## 8. Restraints and disciplines

Before doing your practice, resolve any difficulties that are likely to intrude during your temple time. Settle any arguments where possible. Remove the phone from the hook a little before you start. Stop watching TV and reduce any other extraneous stimulation. Do not have a full stomach, but neither need you be starving. A glass of milk can sometimes be useful.

## 9. Nothing in, nothing out.

One important feature of ritual is the way it dramatises and makes sense of symbols and myths. The dialogue between a symbol and its instantiation in a ritual is one of the sources of magical knowledge. But you must submerge yourself in a chosen symbol system in order for the dialogue to take place - to have something to work

with. Study the mythology of your chosen style of Magick, Paganism is polytheistic - the absolute true cannot be known directly - it must be represented by symbols - usually by a pantheon of gods and spirits. Get to know this symbolism. Your should be familiar with astrology and the tarot at the very least.

## 10. Making sacred space

Now you are ready to start a regular magical practice. Open your temple. Centre yourself for a few moments then do a banishing ritual. Some may prefer to use the well-known pentagram rite as described in many books for instance Crowley's *Magick* or Israel Regardie's *Middle Pillar*. Or, if you are in a Tantrik mode, then do the Tantrik banishing ritual from *Tantra Magick*. In my book *Tankhem: Seth & Egyptian Magick*, I suggest a special "kemeti" version of these rites, based on older pagan sources from Roman Egypt. Naturally enough this rite has evolved. Please do contact me via email for any further updates. Currently it looks thus:

### Opening: (revised version)

Hekas, Hekas, Este Babaloi  
"Love and do what you will"

Face North and try to see the constellation  
Ursa Major.  
Draw down its power and say:

0. Guardians of the House of Life at Abydos  
Before me In the East: Nephthys  
Behind me in the West Isis  
On my right hand in the South is Seth  
And on my left hand, in the North Horus  
For above me shines the body of Nuit  
And below me extends the ground of Geb  
And in my centre abideth the 'Great Hidden God'

Mnemonic:

**F**Ather **GE**t **GA**me to **FE**Ed the **HO**t **NE**w **hO**me.

1. Now turn to the East.

Make the “Horus Fighting” gesture.

[Breath in and in one perfect movement, form both hands into fists and raise them up and to the left of your head, stretch your right hand and arm in front of you and bring the left hand and arm to join it. As you finish the intonation, bring both hands back to the centre of your body}

Vibrate the first vowel long and hard - AAAAAAA -

2. Now turn to the North

Make the gesture “Horus Fighting” and vibrate the second vowel EEEEEEE, using the mnemonic gEt as above.

3. Then turn to the West

Make the “Horus Fighting” gesture and vibrate ÊÊÊÊÊÊÊÊ as in GAME

4. Turn to the South

Make the “Horus Fighting” gesture and vibrate IIIIII as in fEEEd

5. Return to face the East

Now bend over and reach out to the Earth  
vibrating OOOOOOO as in HOt

6. Then gradually unfolding, come up and place your hands on your heart and vibrate YYYYYYY as in NEw

7. Finally stretching up to the heavens vibrate Ô Ô Ô Ô Ô Ô Ô as in HÔme.

(Now make the sign of the (invoking) pentagramme in the air in front of you and vibrate

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Nephthys

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Horus

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Isis

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Seth

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Geb

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Nuit

Aa, Eye, EE, Ou, Uh (Ay EAO - Oh Hail) Hidden God

8. Repeat "Abydos Arrangement" (0)

Listen to how others do the previous or other rites and incorporate any variations that seem useful to you into your version. There is no need to slavishly follow a formula just because it was written in a book - even if the author is as famous as Crowley. All useful rituals evolved over time. Really do the ritual, standing and making the gestures and vibrating the divine names with enthusiasm. The first few times you may be just 'walking through', to get familiar with the gestures and sounds. When you can dispense with the book and really let rip, you should feel a noticeable difference - you have created a sacred space.

There are several elements in any good banishing ritual.

i. *Statement of purpose.*

You need to begin every ritual with one of these, before you even start banishing. You can use a ritual for all sorts of things: to get information, to create a result in the physical world, for initiation, for inspiration, etc. At this stage you are focussing mainly on the banishing and on the elemental guardians which are a part of that banishing so you would say something like 'I [your name] perform this rite because it is my will to gain the knowledge of the elemental guardians of my temple, and to learn to create sacred space.'

ii. *There is always a part of you which doesn't want to perform the rite!*

Inertia, fear, laziness, embarrassment, whatever. I suggest you acknowledge this. Crowley says in *Magick*, with typical drama:

'He then takes an oath before the Lord of the Universe as if to call Him to witness the act. He swears solemnly that he will perform it - that nothing shall prevent him from performing it - that he will not leave the operation until it is successfully performed...

Yet, having demonstrated himself in that position of once infinitely lofty and infinitely unimportant, the instrument of destiny, he balances this by the Confession, in which there is again an infinite exaltation harmonised with an infinite humility. He admits himself to be a weak human being humbly aspiring to something higher...

He makes this confession prostrate before the altar in agony and bloody sweat. He trembles at the thought of the operation which he has dared to undertake, saying 'Father, if it by Thy WILL, let this cup pass from me! Nevertheless not my will but "Thine be done!"

The dread answer comes that *It Must Be*, and this answer so fortifies him with holy zeal that it will seem to him as if he were raised by divine hands from that prostrate position' with a thrill of holy exaltation he renews joyfully the Oath, feeling himself no longer the man but the Magician...'

In the Tantrik banishing I always think about this when I am saying the words 'I salute the line of innumerable naths' - the idea is that I am calling upon them to bear witness to the rite and to assist me to carry it out fully, and I am acknowledging the fact that there are parts of my psyche that aren't yet completely attuned to my Will yet.

### iii. Raising power.

At the beginning of the banishing whether you're performing the tantric banishing or the lesser banishing ritual of the pentagram you need to raise power. It's worth jumping around, stretching, etc, before you start to work to become more aware of your bodily energy, and as you cast the protective circle around you breathe deeply from your belly and imagine that you are drawing up the energy from the centre of your earth and, as you chant 'Om' three times, imagine the earth energy flowing out through your breath and forming the shimmering protective circle. Vibrate the 'Om's very loudly! This is very important.

### iv. Evocation of the guardians of the directions

In *Tantra Magick*, the ritual describes the four sets of guardians of each direction. As you evoke them, I think again you need to put some energy into that evocation: visualizing them isn't enough at first, in my view. Later when you have more contact with them they will tell you their names and you can vibrate these sounds as you evoke them; for now, I suggest you chant 'Om Namo Shiva-ya' ('blessings to the name of Shiva') at each quarter. When you visualize them try not to just imagine what they look like but use all your senses - for air, imagine the rushing

wind; for fire imagine the warmth, sound, and smell of fire and the taste of smoke in your throat. More about this later.

## v. Closing of the temple

At the end of the ritual, it is important that you

(a) earth the energy you have raised in the rite by crouching down with your hands on the ground and feeling the energy flowing out of you back into the earth. Failing to earth it can make you irritable and cause magickal indigestion! Ensure at this stage that you are breathing through your belly again - become fully aware of your body.

(b) absorb the guardians of the directions again (imagine them approaching you and absorb them into you), and (c) give any spirits entrapped by your working license to depart, saying something like:

‘[clap or bell or loud noise] I hereby release any spirits entrapped by this working. May you return to your abodes and habitations with my blessings and thanks. To those unable or unwilling to depart, I command you, in the name of the Goddess Shoshita, to depart now [another loud noise!]’ Shoshita is the goddess of leftovers (see the description of the ‘opening rite’ of Tantra Magick) who will also absorb excess energies.

That’s more or less the end of the first section. It may take you a while to absorb and prepare all the of the above and be ready to move on. However if you do get this far and want a few useful preliminary exercise here are some suggestions, although the actual tankhem practice is quite different.

### 11. Use the time

The opening of the temple and banishing take about five to ten minutes. Closing, which must never be neglected, takes a few minutes. So what to do with the time in between? Well, when you are ready I will give you some ideas on a regular practice to do in this space. But for the time being here is a fall-back practice. Most magicians, whatever their style, have a natural limit on the amount of time they can concentrate in a ritual. Their mental stamina may well develop and grow, but everyone on occasion experiences a premature shutdown of transmission. If you are meditating with a group, you can’t just get up and have a cigarette. You have

to wait until everyone has finished. Or even if you are alone, it's a good idea to keep sitting until the time period is complete. Sometimes time plays a trick, seemingly bending back over upon itself, so that the most appropriate vision for the ritual comes in a flash right at the beginning, and then nothing more. In all of these circumstances one needs a fall-back basic meditation to fill the time. I am lucky enough to be able to do a Buddhist meditation called 'just sitting' - remarkably similar to the void-mind type practice described by Crowley in his *Eight Lectures on Yoga* and elsewhere. I find it wonderfully refreshing and can sit for a long time in void mind state.

Making the mind empty is more difficult than it seems and it is usual to get into the practice by counting breaths. Sit in your asana and begin counting your breaths, taking as your marker the 'in' breath - i.e. in (1), out; in (2), out; etc. until you reach ten, then begin again. If you loose count, simply go back to number one. Focus on either the movement outwards of the stomach with each in-breath or the coolness of the in breath as it passes through your nostrils. After counting for about 10 minutes, switch attention to the out breath i.e. in, out (1); in out (2); etc. If you get through ten minutes of that, switch attention to the in and the out breath i.e. count in - out (1); in, out (2); etc. If you can go on for another ten minutes, focus for a while on the bridge of your nose as you breath in and out, not consciously counting. And finally, for the last ten minutes focus on nothing at all - void mind. If you do all that, then you have been sitting for about 50 minutes, and with banishing and closing, the magic hour is almost done. If you try it and are concerned about getting the timing right, then pre record a tape with a gentle bell at ten minute intervals. In Buddhist monasteries, one of the monks chimes a special bell at the required interval.

However, if this sounds too bare and you prefer something with which to occupy your mind, then visualise one of the following, as it suites you: If you find visualisation difficult, then lets talk about it. I really recommend reading some of the chapters in Jan Fries' book *Visual Magick*, which has some sound advice on getting this ability going.

Sit in your asana in front of your altar and visualise one of the following:

a) the first hexagram of the I Ching i.e. six horizontal unbroken lines. It represent six dragons rising up to heaven and is therefore a symbol of humanities highest aspiration for transcendental knowledge.

b) or visualise the lingam (phallus) of Shiva with a trident marked upon it

c) or visualise a seven pointed star, in its centre is a diagram of the sun and moon conjoined. There is no need to imagine these images in a very static form. For instance, you could visualise yourself drawing the I Ching hexagram on an object or on someone forehead, anything to get a clear image in your mind.

### 13. Astral Temple

You will not have to do these meditations very long. In the next document I will introduce you to the astral temple. Before I finish consider what you think the purpose of ritual might be. Cover up the last few lines of this paper so you can think about it before reading what I have written.

Ritual, and I include here trance, has two sides (maybe more.). One side is definitely the process by which the magician makes his or herself receptive or open to something outside of themselves. The second is the calling or invocation of that for which you have made yourself receptive.

Now go to discussion topic 'What is magick'



# Magick - an invitation

Before reading this, you might find it useful to jot down in your magical diary or record some of your own thought on what magick is and what you are hoping to achieve by its practice. It might help if you also took another look at the questionnaire and your responses.

Perhaps it was an unusual book someone lent or gave you, or a lucid dream or an unusual experience has aroused your curiosity about magick. There are many definitions of magick. One of the most widely respected comes from the almost legendary Aleister Crowley. Before going on, does that name, Aleister Crowley, ring any alarm bells? He is the most famous of this century's practitioners of magick and perhaps for this reason he was widely vilified by the press. You will have to find out for yourself, whether or not his notorious reputation is really justified. Crowley wrote that 'magick was the science and art of causing change in conformity with will.' Magick is a set of techniques, some of them very ancient, that help us humans change our consciousness at will. It is an axiom of magical belief that human consciousness and reality are mysteriously linked. By changing consciousness it is also possible to change the world in which we live. Here is a simple example - if I want to make the people listening to me feel excited about what I am saying, I speak in a special voice, perhaps louder than normal and certainly faster. So if I am describing a football match, the listener may begin to feel as if they are actually there, they become excited, their heartbeat may actually speed up and they generally enjoy the experience. Word alone have been used to invoke a mood in the listener, and physical changes have taken place e.g. heart rate etc.

## The aims of magick

There are two basic purposes why the magician trains to manipulate and change his or her consciousness in these ways. The first, most common aim or use of magick is called results magick. For example a witch's spell is often a piece of results magick. As a magician, I get about one request a month to work such a spell on someone's behalf, but I very rarely can agree to do so. One example of results magick which I would be willing to participate in would be the finding of a lost person, actually a very traditional part of the magical art and arguable one in which

the techniques of results magick are most effective. It may surprise you to learn that most magical people regard spells etc. as the least important part of the magical life, although this does not mean they take up least time. Results magick and spells are in fact a side line.

### The spiritual side of magick

The real core of magick is an individual spiritual quest undertaken by every magician worth his or her salt. The practitioner of magic passes through a number of distinct stages as follows: foundation year practice, during which the basic vocabulary and techniques of magick are learned, either alone from books, from a teacher or as part of a magical group, coven or order. During this foundation year a start must be made on the acquisition of the various skills such as: divination, visualisation, raising power, trance, astrology, invocation and symbol manipulation (kabbalah). The training magician will try to spend a part of each day during this crucial foundation year, in his or her temple, exploring the 'astral world' and discovering the nature of the magical elements. At the end of this period the magician may be shown a glimpse of what is to come. What they see, has a traditional name that may seem odd to the uninitiated - it is almost universally known as the Holy Guardian Angel (HGA).

Several years may pass and much training and sometimes ordeals may come to the magician as he or she develops. But always the magician retains a memory of that initial special experience. Later in the magician's career, as they gain maturity, they will attempt to recreate that moment and to know fully, in vision and voice their Holy Guardian Angel. This is the spiritual guiding principle of all genuine magick. Perhaps another way of putting it is that the magician, through the traditional formulas and techniques of the art, gradually changes his or her consciousness until a new mind arises. That mind can be called the 'ritual' or 'magical mind' and it sees and experiences things differently to the mind we all use in mundane matters. In our modern age full of ever increasing laws and restrictions, experimentation with your own consciousness is perhaps one of the few remaining areas where you can still truly be free. If you would like to travel down this road, the section below on 'magical people' should help you get started.

## Group work

Another important way in which to practice magick is as part of a group. Finding a good group is not easy, however the benefits of joining one can be immense. Most magicians agree that they learn more from other magicians than from almost any other source. There is no need for strict hierarchies or bureaucracies. The mere coming together on an equal basis is the real function of a group. Furthermore there are many rituals that cannot really be accomplished without the participation of several magicians. There is, if you like, a special energy, that can manifest when a people work together. The 'B' side of this, is that group dynamics can sometimes bring out the worst in some people, such as power hunger, manipulation and megalomania. All these things present an interesting challenge to be worked through by a mature group. Experience shows that it may take as long as two years before a group of magicians is really happy working together, and some reformations may be necessary after the initial period. Another aspect of this is the challenge of forming a group for yourself. This may be a necessity if there is no ready made group in your area and could be viewed as a magical task of some value both to yourself and the community. Before pursuing this option, take some free advice from a well run pagan group first.

## Magical People

There are many groups and styles of magick. The main division seems to be between Hermeticism and Wicca. Before going further, it is a good idea to read one or two introductory books. David Conway's *Magick A Occult Primer*, especially the first few chapters, is not a bad introduction to the Hermetic side. But no one book can really hope to deal with all aspects of the wide tapestry of hermeticism. Conway's book is at its weakest when dealing with the practical ritual work of magick. Indeed, whatever style of magick interests you, is best learnt from a practising magician on a one to one basis. You could also look at John Symond's biography of Aleister Crowley entitled *King of the Shadow Realm*. Symonds is quite hostile to Crowley's magick but nevertheless manages to write an exciting and at times inspiring account of one man's magical quest.

For Wicca, have a look at Starhawk's *The Spiral Dance*, and perhaps Doreen Valient's *Witchcraft For Tomorrow*. For a primer of some of the other elementary techniques of magick, including visualisation, see Jan Fries *Visual Magick*.

**questions:**

What does magick mean to you?

What is the essence of magick?

What are magical activities and how do they differ from its essence?

Go to 'short section of magical oaths'

# The Magical Oath

At about this point its quite a good idea to work out for yourself some kind of magical oath. As back-ground you could have a look at the appropriate chapter in Crowley's *Magick*, where he has plenty to say on the subject. You should find it a useful magical and intellectual exercise. I suppose the basic ingredients of the oath are:

1. A statement of the purpose of the magical practice you are beginning. What is it you hope to achieve and how much effort are you willing to impart to it? Tip: be easy on yourself - as Austin Spare once commented 'there is no need for crucifixion'.
2. A statement concerning the time-frame of the practice, when will it start and when will you finish.
3. Finally sign the oath and keep it in the beginning of your 'magical record' or diary (see next section)



# The Magical Diary

It is essential to begin the writing of a proper magical diary, as soon as possible after you begin the serious study of practical magic. The benefits of this cannot be overstressed. Crowley wrote that the diary represents all the momentum of the magician. Those magical events that are well recorded, are almost invariably the ones that stick with you and to which you can go back and reflect upon again and again. Especially when you are feeling discouraged, a quick look at some past entries in your diary will often be enough to restore your confidence.

If you are already a regular diarist, then it is still quite a good idea to keep a special book for your magical work. A small piece of practical advice - choose a book that is about octavo size and not too heavy or grandly bound. It may seem very nice to have a 'ye olde worlde' type book on your altar, but it soon becomes impractical. Magick will often be done in out of the way place, or even abroad, when you go on holiday or to work, carrying a weighty tome soon loses its attraction.

Write in your diary at any time of day, those thoughts, dreams or magical insights that have presented themselves since you last sat down to write. If you are reading an interesting book and a passage strikes you as significant, or maybe a poem or an invocation, plan for a ritual or whatever, write these down. Actually I confess I have about five current diaries. One is the main book that I write in every few days or after a ritual. I have a small Chinese pocket book that contains some of my favourite invocations. I have a large unwieldy 'Book of Shadows', that contains many rubrics for rituals I have done. I also have one or two notes books that I keep for specific magical currents - e.g. I have one for my occasional workings with Seth. I'm not recommending this, start with just one basic one for now. Shanti uses just one and often reads some of her invocation from its pages.

Writing a diary is not a natural thing. In the west, the writing of a diary is a comparatively modern phenomenon. Consider what it is you are doing when you write in your diary - is it not the construction of a private and individual personality? People of the Middle Ages apparently felt no urge for such a private identity. Consequently do not be surprised that it is often at first difficult to persuade your conscious mind to begin the dialogue with itself that is required. The words may come slowly and then dry up altogether. But if you persevere and write every day, your personality will begin to flow into the pages.

The Surrealist filmmaker Luis Bunuel does the following exercise everyday - at around six o'clock he goes alone to his room and spends half an hour making up a story. At supper, he tells this story to whoever he is eating with. And they do the same. Imagination, he says, is like a muscle, and it grows the more you exercise it. So too is the process of externalising your thoughts that goes with the writing of a magical diary.

Before I give some examples of diary entries I just want to mention one or two useful magical techniques that can be used in conjunction with diary writing. The first of these is 'stream of consciousness'. To do this you enter a light trance state, or allow one to develop and simply write whatever comes into your head, without worrying too much about punctuation and grammar. Just keep writing for a set period, perhaps on a theme such as something that cropped up in one of your meditations, keep going for say five minutes.



The second technique is called sealed writing. In this you enter a light trance state and write as fast as you can without focussing on the words as you write them. When you have finished turn the page and don't look at what you've written until sometime later.

It is not uncommon to be asked to submit copies of a diary to your sumitra or guide for appraisal and feedback. Acceptance into some magical orders is sometimes dependent on submitting an appropriate diary. I do not intend to adopt that approach. Rather I am willing to look at diaries if you would like me to and think that you might benefit from the feedback. However, rather than retype or photocopy the whole diary, I suggest that each month just before the new moon, you make a summary of it in the form of an essay, which describes the main points of interest or difficulties experienced during the month. This should be written out neatly or typed. Perhaps during the writing of this précis would be a good time to look at a bits of sealed writing you did during the month.

## Model Diaries

Here are some examples of things to write in your magical diary, things that may help you get going.

Begin perhaps by recording the date and time of the entry, especially if you are doing the post mortem on your daily practice. Some magicians like to record the position of the sun and moon or any other interesting planetary positions, as patterns do emerge over time, for instance - are your visualisations better at some phases of the moon?

As Thelemites, we often look at Crowley's magical diaries as guides to the writing. Crowley is to be thanked for underlining the importance of this practice, but this cannot prevent one from being disappointed with the way he went about it. The entries are dry and very technical even boring, more like a scientific report than a magical record. This is perhaps how he intended it, but we need not emulate him. Here is an example:

*The Third day*

10.40 I will drink a cup of coffee and then proceed to the Hammam. This may ease my limbs and afford an opportunity for a real *go-for-the-gloves* effort to concentrate

*John St John*

or

31 Jan [1917] 8.30 pm

as LXXXIII [{*Assistant*} 'Irene Standfield', extremely voluptuous {prostitute) & of the greatest possible skill & goodwill.]<sup>2</sup> This long abstinence [from sex-magical operations] is due to complete absorption in creative work.

*Object:* Dedication of myself to be the High Priest of the Most Holy f.

*Operation:* fairly good considering. Elixir, fair

The following is an extract from an extended magical record of contemporary magician Evangelos Rigakis, who is the head of a Thelemic magical order which goes under the name OMI or 'The Order of the Glory to God. It is of interest as an example of the construction of the magical record. It shows the process by which the magician arrives at certain key formula later be used for the invocation of his Holy Guardian Angel. Such an invocation is the key task of the magus..

### **The Pan Working**

Prologue

Do what thou wilt shall be the whole of the Law

The main purpose for the present experiments was to find the hidden meanings and uses of the book called 'The Serpents Egg, especially concerning the word P.A.N. which stands for Nox Aum Pan and the formula S.I.S.O.I. which stands for Sanctum Ispe Serpens Ortus Iacchus, being the formula of my own Holy Guardian Angel.

The experiments will be conducted in the temple of Agape Prophet House called Aeonious, with the Ritual resulting from the same book called Liber Genesis. This working becomes then another volume of my Magickal Diary.

Love is the Law, Love under will

WE begin this working by recording evaluation taken from volumes VII and VII of the Magickal Diary.

Larisa Mercury 18 12th Moon, LXXXVII

Sol in 27 degrees Virgo 12:45 PM

S.I.S.O.I. = 210 Heb. Sanctum Ipse Serpens Ortus Iachhus, meaning: Drunken with the Holy Self the Serpent Rises

Larisa Venus 20, 12th Moon, LXXXVII

Sol in 29 degrees Pisces Luna in 16 degrees Libra 1:07 pm

Could SISOL be a formula? I believe so, the formula of my Higher Genius. The formula needs to be properly contemplated and its key is in its meaning.

Here is an extract from my own magical diary, again the practice is not one you are currently working on, but perhaps some of the style might be useful to you:

3/1/87: Opened circle as usual and recited the mantra for the number of beads on my rosary, 108 I think. Sat and waited until the image of yesterday recurred. This time I went through a doorway at the top of the stairway into a bedchamber. Made love for a moment as though with my Shakti. The sensation was like the first touch of lingam and yoni, wet and hot. I felt a strong stirring in the yesodic chakra (as a do now typing this record.) The power between Shiva/Shakti is the fiery chakra of manipura. The stomach/navel can be sensed burned slightly as the meditation continues. I pass upwards checking each chakra. My head is heavy and there are momentary rushes of energy. I wait again for the God's guidance. It occurs to me that this practice works like a sophisticated biofeedback loop - a mental exercise that will unlock the secrets of the body. I hope.

*Further Reading:*

One of the best magical diaries I have ever read is William Bloom, *The Sacred Magician: A Ceremonial Diary* (Gothic Image). Although it is an account of another advanced magical practice, you might have a look at it as it is very inspiring.

Other examples of published diaries are:

Crowley: *Magical Record of the Beast 666*, ed. Symonds & Grant (Duckworth)

*Magical Diaries of Aleister Crowley*, Ed Stephen Skinner

Crowley, *John St John*

Crowley *Liber Tzaba*.

*Notes*

- 1 A Buddhist term meaning good or special friend. It does not load your teacher with the god like status of a guru.
- 2 The example is normally termed a piece of advanced magical work. Modern magicians are quite critical of Crowley's use of prostitutes in his rituals. Not for any moral qualms but because of the fact that the partner is kept quite ignorant of what is going on, which is yet another example of Crowley and some of his disciples unacceptable attitude towards women.).

You will find more information on this topic in Tankhem - including some suggestons and a template for a lunar diary

Go to 'The Astral Temple or Theatre of Memory'

# The Astral Temple or 'Theatre of Memory'

In an earlier document I talked about constructing a physical altar or temple room. Now I will talk a little about a concept in Magick whose importance cannot be over-emphasised - the construction of an imaginary counterpart to the physical temple.

Every style of Magick has its own particular astral temple. In Kabbalah I have heard it called the Malkuth temple, and its description is based upon the mystical drawing called the Tree of Life. In Chaos Magick it is the Chaos Sphere, in Greek Magick is the Tetratis. The Renaissance magus Giordano Bruno coined the term 'Theatre of Memory' for this concept. He designed, in his mind's eye, an imaginary Greek theatre, where every part had symbolic significance. He could use this technique to memorise the relationship between very complex groups of symbols. Similar images were used by John Dee and Robert Fludd, see for instance Palladio's reconstruction of the theatre of Vitruvius or even the plan's of Shakespeare's Globe theatre. This is a very important discovery.

I intend to use an example drawn from Tantrism. The basic design of the Tantrik astral temple is the Shri Yantra, the most famous and universal of all the mystical diagrams (mandala or yantra). If you are not familiar with this diagram, then it is reproduced on page 85 of *Tantra Magick* in bare outline, and elsewhere throughout that book in various sections and partial views. I am indebted to blessed Ganesha, the Elephant headed one, for revealing to me some of its significance.

Becoming familiar with the lineaments of the astral temple, is usually accomplished by the repeated practice of guided visualisation or so-called 'path-working'. This is where the experimenter imagines his or herself walking or moving through the designated landscape or building in serial order. Thus at first only the lower parts of the glyph are traversed, building up a great familiarity with its topography. As

one grows in mental stamina and ability, higher and higher levels of the glyph are opened up to the explorer.

It is possible to obtain pre-recorded tapes of famous path-workings, which are designed so that the experimenter may follow the imagery as it unfolds. In my experience this kind of pre-recorded guided visualisation is of limited use. The more the experimenter gets into the path working, the more of a distraction becomes the voice on the tape. For instance the speaker may insist that the statue has an angry face, when you've already seen it, and it is smiling! The answer is to perhaps read (or play the description) once or twice, and then do the path working without the tape. Alternatively the guide can lead you to a particular door, describing what is behind the door and then inviting you to step through it alone, and explore it at your own pace. The guide then remains silent - the best example of this are done in rituals, and the guide has been chosen before hand and will often not read from a prearranged script but improvise with what comes into their head, a kind of stream of consciousness. When the guide stops talking, they can lapse into their own meditation or path working. So what the guide is saying is not scripted, it is what they are 'seeing' or intuiting - they are in fact in a low level trance, which can often deepen significantly when they lapse into silence.

When the guide invites to proceed on your own, do so. Following the vision, however feeble, to its natural conclusion. The session usually terminates when you reach your goal or begin to run out of mental stamina and feel the need to wind things up. During this time, you may have become quite dissociated from your physical body. Perhaps it is some physical sensation, such as pins and needles that disturbs you, or the subtle movements of others in the room who have obviously finished. Alternatively, you may hear a gentle sounding of a bell chimed by one of the other participants, as the pre-arranged signal to return. When either of these things happens, try and mentally retrace your steps to where the guided visualisation began. When you have done this, become fully aware of your body again and if necessary vibrate or chant some sacred words to really ground yourself. It is especially important to join in with any chanting at the end of the ritual where appropriate, or do your closing, as this serves to balance everything up again and prevent unwanted obsession.

Move to next page which has leads into a description of the Temple of Sethi I at Abydos. The first section of this temple, which include the courtyards, hypostyle hall and shrine of Amon Ra will be open for you to explore and familiarise yourself with before running the whole image in real time during a meditation. Ie. The virtual temple is merely a training exercise to be used before you do the actual ritual and mediation on a daily basis. If you think you might prefer a hindu version of the 'same' temple then take a look at the Kamarupa temple. (Your might find it useful to look at the Kamarupa version anyway, as it has some useful information on how to turn this symbolic data into a real virtual temple.

Go to 'Temple of Seti I at Abydos'





# Pilgrimage to Abydos



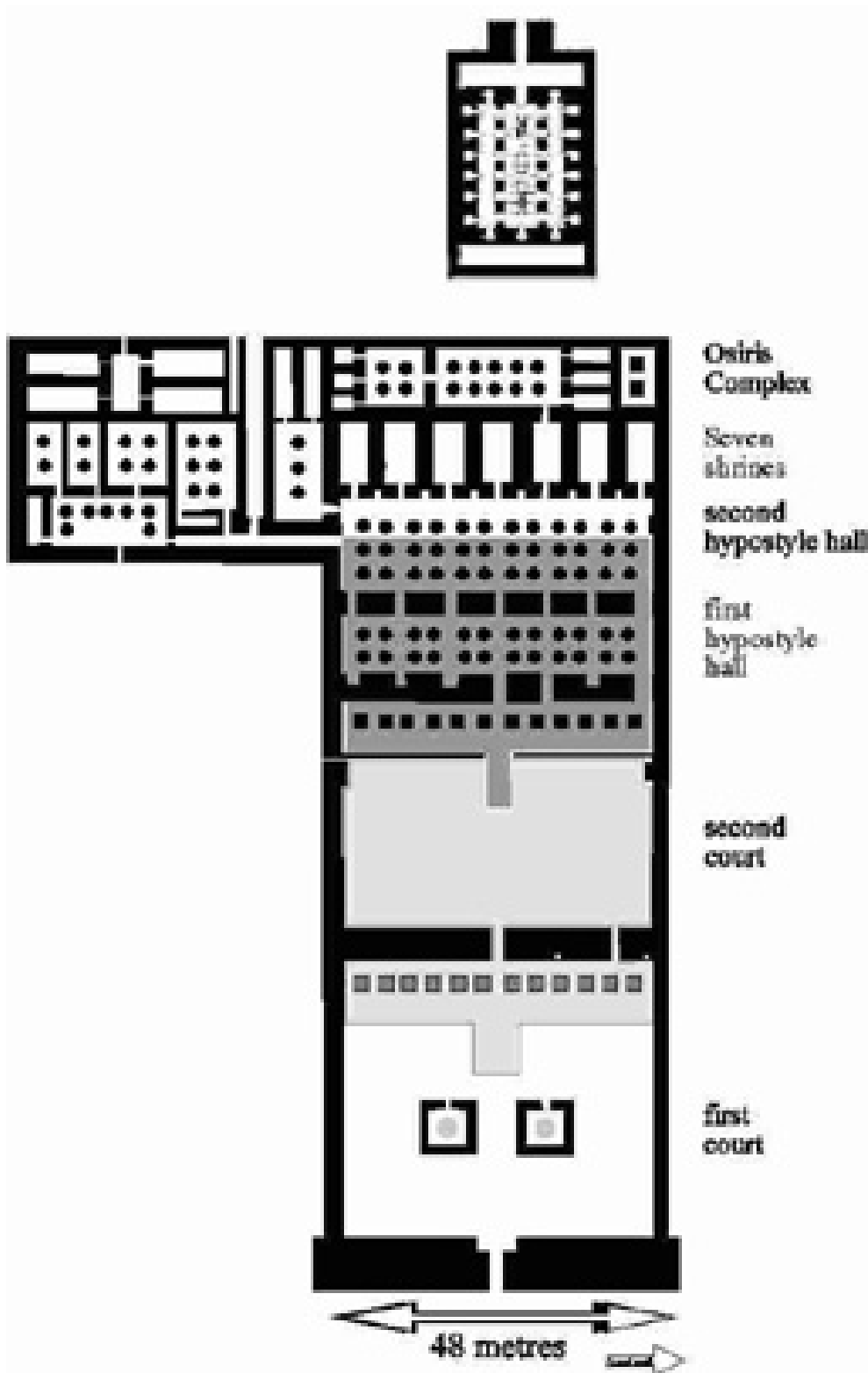
In this ritual the magi takes on the form of Sethy. Sethy is in this instance the representative of any human operator in the temple. I have pictures of Sethy, carvings and indeed his actual mummified body, one of the finest surviving and still a beautiful thing. Sethy takes his name from the god Seth, who was worshipped in Sethy's native province. He did not alter this when he moved to the holy city of Abydos.

There are various ways to come to and enter the temple. The first picture shows a general view of the site from the south, the long southern wall of the temple is in the middle distance (sorry it's a bit shadowy) and behind that are surrounding hills and the desert. Most pilgrims travel to Abydos by boat perhaps from Thebes or Dendera. Abydos is not directly on the Nile but is connected to it by a fifteen kilometre canal ending in a stone lined canal of very ancient construction (older than the temple). This canal is called Nif-Wer and the ferry, run by the temple, sails from *al-Balyana* on the Nile to *Arabat-el-Madfouneh* (Buried Arabia) just outside the temple. If you come this way - the floods are over and navigation is possible. The local ferry is run by the priests of the temple and is free of charge. The ferry stops at a special jetty and you, along with other pilgrims, disembark.

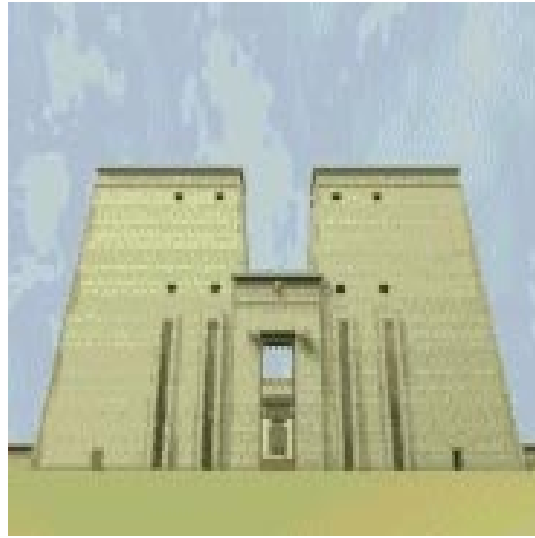
The sacred enclosure of the temple is delineated by a high wall made of mud bricks. This is the 'temenos' or boundary of the sacred space. The foundations of the temple slope from east to west. According to an inscription, Sethos was instructed by an oracle to build on this unpromising site. These direct communications between the gods and people was something peculiar to this time. The site was artificially levelled and rise in four 'steps' from the east. If you go through the temenos and towards the eastern front end of the temple proper, the massive stone built pylons forming a massive ornamental gateway in the Egyptian temple style. The wooden doors of the temple are shut. This is not the normal way to enter the temple, these are ceremonial doors, and are only used on special festival occasions, when the images of the gods inside are brought out through them, paraded on special boats and oracles are 'spoken'. There are several other entrances into the temple, depending upon your status and experience. But before moving on, take a good look at the face of the pylons.



# Plan of Seti's Temple







## The Main Gate or Pylon

Move through the temenos and towards the eastern front end of the temple proper. The massive masonry pylons form an ornamental gateway in the Egyptian temple style. The wooden doors of the temple are shut. This is not the normal way to enter the temple, these are ceremonial doors, and are only used on special festival occasions, when the images of the gods inside are brought out through them and paraded on special boats. There are several other entrances into the temple, depending upon your status and experience. But before moving on, take a good look at the face of the pylons. They are decorated with two full size reliefs, representing two apparently opposing principles that the temple aims to reconcile. You may also see two colossal sculptures of gods, representing similar principles, perhaps male and female, spirit and matter, dark and light. If you can see the top of the pylons, you will see seven flags - the hieroglyphic symbol of the gods or *Neters*





# The First Courtyard



Now move on. Your way in is via a small door in the northern wall of the temple, near its corner with the eastern pylon front. There may well be an 'official' stationed here to ensure the correct etiquette is observed, shoes are removed etc. You may also buy special offerings for your devotion, usually a cylindrical loaf of bread and a small clay pot of beer. Once inside you see two square ablution basins in the centre of a perfectly square courtyard, open to the sky. Wash yourself, removing any unnecessary associations of your journey.

Look around you. Depending upon time of day and season, different parts of the reliefs on the walls will be clearly visible. But in the general the images are of Ramesses II and his various achievements in the outer world. For the ancient Egyptians, warfare, expansion of empire and defence of secure borders were pinnacles of earthly & spiritual achievement. Do not despise this, try to see the essence that lays behind it, and cast in your own idiom, what the equivalent might be. Pause for a while and explore this.

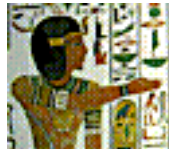




# The Stairs to the Portico



When you are ready move towards the western wall and the second pylon. Move from the hot overhead sun (if it is daytime) to the shade of a portico. As you do so, you will need to climb a small ramp or set of steps which make the next level about five feet higher than the last. Others are here, perhaps passing over some of the fruits of the temple - divinations, sacred objects and food, blessed by contact with the holy of holies. Move on beyond this, through the central doorway into the second courtyard. (Some are allowed to sleep in these courtyards, and elsewhere as an aid to dream incubation).





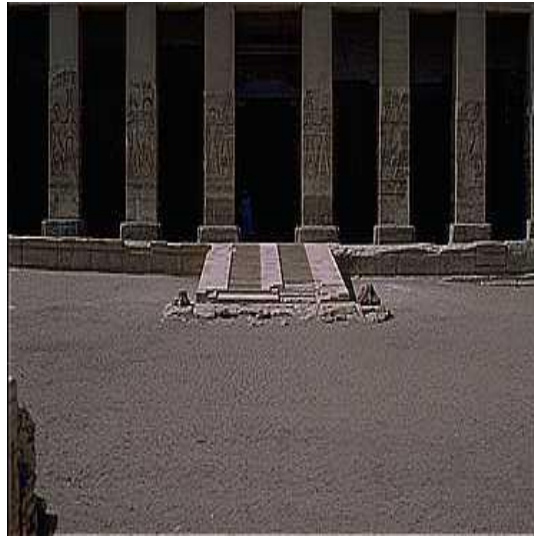
# The Second Court



This is similar to the first court, but more refined. You have moved further towards the west and away from the grosser, but still important elements of the spiritual life. There are different images to be seen here, represent physical achievements but closer to home than those described earlier. They concern such things as the joys and responsibility of family in all its aspects; the outer observances of festivals and religion; the mysteries of water and of the ecology of the river Nile. Pause for a while here and observe difference in the imagery as the light shifts and changes.



# The Stairs to the 2nd Portico



Further to the west is another portico. Once again you must climb a small staircase or ramp rising about five feet under the portico. Now you are just outside the temple proper. Only someone pursuing their true will can pass beyond this point. Notice before going any further, the symmetry of some of the images, again remind yourself of opposites that need to be reconciled. Here are images of Horus and Seth, shown in a unified form.



Now take your courage in both hands and move through the central doorway into the dark interior of the temple. You are confused. Everything is dark and you are in a labyrinth or forest of closed papyrus pillars. Strange noises, sights, smells and sounds assail you. Sometime a shaft of light or a flickering flame illuminates a particular images, try to remember this and record its meaning later.



# The Shrine (Naos) of Amon Ra (see glossary)



For this experiment, stick, as far as possible to the central pathway through the pillars. In front of you are in fact seven vaulted, cave like shrines of equal prominence. Seven is a special number in this system, very special indeed. Your first task is to remind yourself of your origin and thus you keep to the central colonnade, that leads you inexorable and through gentle rising steps to the vaulted shrine of Amun.

page 7





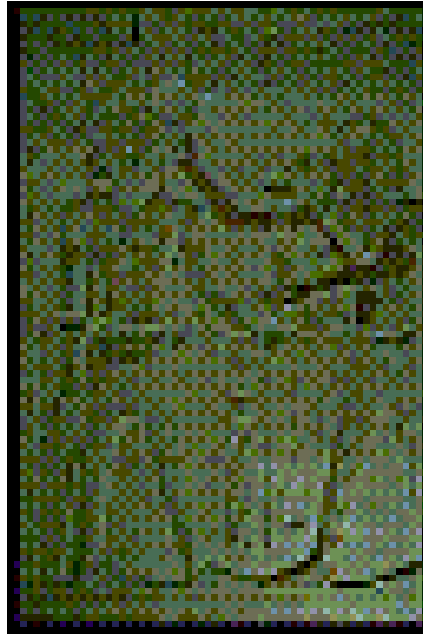


# The Shrine of Amon Ra





# Amon Ra



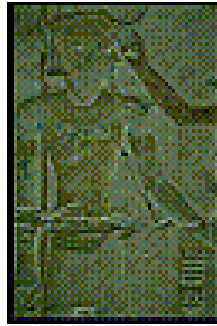
As you approach the height of the room decreases with every step. Just outside the shrine are two phallic and colossal statues of Min. You must pass between them, acknowledging each day the sexual nature of your being. Before you is the vaulted, womb-like shrine of Amun. The door is locked. An iron bolt, known as the finger of Seth, is held in place by a clay seal. If you think you have the understanding, then break this seal perhaps with the words:

“The finger of Seth is withdraw from the eye of Horus and it is well. The cord is undone from Amon, the sickness is unloosed from the god.”

Now the doors may be opened and you can look inside.



# Amon Ra



Try to remember your first impressions. The actual form of Amon is unknown, thus his name means *mysterious*. The ‘great solar religion’ was a part of every Egyptian’s life, whatever their ‘cultic’ or ‘sectarian’ affiliations might be. So for example, if you are a devotee of the goddess Isis, you would still find time to honour the God Amun-Ra, perhaps even viewing him / her, as the source from which Isis etc., emanate. All the historical imagery such as Baphomet, the Goat of Mendes, are metaphors for this creative vortex. Sometimes the image is blue to represent more of the mystery. The image is about your own size and will be facing you from an ornamental wooden shrine box. Beyond this image you can see other strange things. There is a diaphanous veil or screen and beyond this the hint of a secret door. You may wish to make an offering, saying:

‘I offer what is in my hands’ -

If your hands are empty, then you must offer your hands, laying them on the god. If you don’t feel ready for this, then leave your offering in a niche that you will find outside the shrine, in the wall between this shrine and the next one. You might consider performing the orthodox function of the priest, doing to the god, what he/she would like if he or she were a person. Primarily this means to clean and tidy the shrine, to change the god’s clothing, decoration and to leave some food and drink, taking away the previous times offerings (this will be sold to pilgrims in the temple courtyards).

When you have done, sweep the floor as you retreat, obliterating your footprints, walk *backwards* out of the shrine and close the door, replacing the seal with one of your own that you can remember. When you are ready, either explore a little

further as is your will or return the way you came. Mentally repeating in reverse the process. I suggest that this point of contact with the creative Amun is the basic practice that should be done before moving onto other deeper mysteries. End the ritual as taught and do some vibration of god names to make sure you are fully earthed and everything is finished.

# Appendix 1

## Virgins, Whores and Scarlet Women : Women and Magick

By Shantidevinath 93

People often ask me why as a woman, I got involved in a magickal system, the main tenets of which were described in this document - Liber Oz - and which began "There is no god but man"!

It's true that you can get around this linguistic objection by pointing out, as people have that to quibble with its terminology is to miss the importance of the Spiritual Truths that are embodied therein. Liber Oz was Aleister Crowley's summary of the Law of Thelema - the formula of Love Under Will: essentially it was a Charter of Freedom - Do What Thou Wilt Shall Be the Whole of the Law - but also, the strictest possible bond - as it says "Thou has no right but to do thy will. Do that, and no other shall say nay". Do What Thou Wilt clearly does not simply mean do as you like. The message of Liber Oz, it has been argued, is one of liberation for both sexes: It contains the statement that "Every man and every woman is a Star" - that is, every person, man or woman, has a soul. To quote from Crowley's *Magick in Theory and Practice*, "Magick is for All".

But, to me, this still leaves many questions unanswered. Lots of these have to do with Crowley, of course. Certainly, he is a figure from whom many magicians today take their inspiration, including me, In particular, we take the words of The Book of the Law to be an important spiritual message, transmitted to Crowley in Cairo 1904 by a entity called Aiwass. How this occurred is described by his biographer John Symonds in *The Great Beast*.

Even before you begin to work with Crowley's system of Magick, I think you are struck first by the incredible beauty of the language, something that really is

inspired. eg “Come forth, oh children, under the stars, and take your fill of love. I am above you and in you. My ecstasy is in yours. My joy is to see your joy.” Nonetheless, Crowley has been criticised, with some justification, for his attitude towards women. It’s important to put any criticisms of Crowley in context. I would argue that within the Magickal scene today there are still many unquestioned assumptions about the role of women, in Magick. Attitudes persist which can only be described as Sexist. I’m talking here not only about the present-day appraisals of great women occultists of the past, of whom there are dozens: Leah Hirsig, Dion Fortune, to mention but two. I’m also talking about ideas which are still spread around, in the guise of important occult ‘truths’. I believe strongly that we need to reappraise these, and that there IS an alternative to these timeworn responses to the issue of women - or, as they so love to put it, W-O-M-A-N which is a term which makes your teeth stand on edge! They seem unable to contemplate the notion of diverse and autonomous WOMEN. I would argue that in fact that sexist ideas are a positive hindrance to attaining the goal of Magick - the attainment of one’s own true will.

Perhaps it’s wise to begin with talking about my own experience. I first got into Magick having spent some years being involved in the womens’ movement. I think that one of the real steps forward within the womens’ movement in the 1980s has been to concentrate on aspects of womens’ experience which up until then had perhaps been the \*focii of their oppression. Instead, within the womens’ movement these were upheld as something positive. The most obvious example of this is motherhood. When I was at Greenham Common, as I occasionally was, I often heard women give as their reason for supporting the action, fears over the fate of their children, and a strong belief that control over their childrens’ lives shouldn’t be left in the hands of the military or the government of the day. Although this might sound merely political or irrelevant, this attitude was crucial to my original interest in Magick. For the first books I read were by the American feminist and witch, Starhawk. In her books there is a lot of emphasis on developing essentially non-rational abilities such as intuition, psychic abilities, and so on. These are largely unexplained by the currently predominant rational-scientific paradigm. Traditionally, too, women have been thought of as lacking in the ability to make rational judgments: “Objectivity” so it was said.”is rarely to be found in the feminine psyche” Women were supposed to base their beliefs on frivolous whims or



unaccountable gut feelings. Therefore, in reading Starhawk I saw the same process happening again, as had happened within the women's movement: the uplifting and validating of previously vilified attributes. Most importantly there was the concept of Goddess religion. Instead of the patriarchal Christian God, one's devotions could be directed towards God and Goddess - and it was the Goddess, effectively, who was the Great Mother, the Creatrix. When first learning about Magick, then, the crucial point about it was that a woman, any woman was the incarnation of the great, primordial Goddess.

Yet, gradually I became aware that the concept of the Goddess was in fact not all embracing. She was not universal. Instead, she was portrayed as the moon goddess - or the earth goddess. One is dark, having no natural light of its own except that which is reflected from the sun. The other is rich and fertile - yet, unless you count earthquakes essentially nurturing and passive! Doreen Valiente describes the moon Goddess as having a 'vital relation to human fertility, as the female menstrual cycle of twenty-eight days coincides with the duration of the lunar month' The 'beauty and mystery of the light of the moon' are contrasted with the 'virility of the great horned beasts' - represented by, you've guessed it, not the Goddess at all, but the Horned God!

I do not want to fall into the trap of deriding the dark or more nurturing aspects, as embodied in the moon, earth or sea Goddesses: there's no doubt that they are a source of strength for women which previously had been ignored or despised. I'm not disputing that a priestess can be intuitive, psychic, and make a strong contact with a moon Goddess. I would however question whether this is ALL a woman can be. Starhawk describes the Goddess thus:

"The Goddess is first of all earth, the dark and nurturing mother who brings forth all life. She is the power of fertility and generation; the womb, and also the receptive tomb, the power of death. All proceeds from Her, all returns to her...The celestial Goddess is seen as the moon, who is linked to women's monthly cycles of bleeding and fertility. Woman is the earthly moon; the moon is the celestial egg, drifting in the sky womb, whose menstrual blood is the fertilizing rain and the cool dew..." (p 78, *The Spiral Dance*)

but compare that with this extract of an invocation of the horned God:

“Bright Sun, Dark Death,  
Lord of winds, Lord of the dance  
Sun child, Winter-born king,  
Hanged one  
Untamed! Untamed!  
Stag and stallion, Goat and bull...  
Move Us! Touch us! Shake us!  
Bring us through!  
(p 93).

In this invocation see the emphasis on the energy and active nature of the horned God, and the passivity of the description of the Goddess, by comparison!

In Wicca, a contemporary version of the more ancient Witchcraft, the God is also personified as the solar-phallic force - as the Sun-child who is reborn at the Winter solstice. Accordingly, the Wiccan calendar stresses the lunar cycle as the time for the worship of the Goddess in her different aspects, which vary according to the period of the moon. Frequently, at the full moon, a ceremony called “Drawing Down the Moon” is performed, in which the priest invokes the Goddess Diana into the body of the high priestess. The ‘solar’ calendar follows the death and rebirth of the Sun God: in Starhawk’s ritual for the Winter Solstice, for instance, “We watch for the coming of dawn, when the Great Mother again gives birth to the Divine Child Sun, who is bringer of life... the Winter-born King!”

This is perhaps a too cursory description of Wiccan ideas (Starhawk’s own ideas seem to have developed further in her more recent books) but it is, I think, enough to prove my point that there is an almost complete duality in Wicca between the solar-phallic-active force of the God, and the lunar-receptive-passive aspect of the Goddess. I believe this is mistaken for two reasons. One is that this is simply NOT an accurate portrayal of the ‘native tradition’ of the British Isles, and still less does it reflect the mythology of the rest of the world. It is as easy to give examples of Solar Goddesses - for instance, the Egyptian lion-headed Goddess, Sekhmet - as it is to find examples of lunar Gods - for instance, Menuo, the moon-God of the

Baltic lands, who was frequently slain by his consort, the Sun-Goddess, Saure (this representing the period of the dark of the moon!). Significantly, too, in the mythology Saure appears to give birth to her daughter \*Auszrine, the morning star, without Menuo's aid - a pattern which is repeated in many mythologies: the Indian elephant-headed God, Ganesa is said to have been born, not through the union of Shiva and Parvati, but through Parvati making a figure out of sandelwood and breathing life into it. Perhaps it should be added that it was only when Shiva, on returning from his meditation in the mountains discovered the child and cut his head off, that Ganesa took an elephant's head instead! Even more disturbing for the idea of the union between passive Goddess and active God producing a magical child would be the birth of the Egyptian deity, Thoth, who is said to have sprung from the head of the God Seth!

So, there seem to be severe inaccuracies in Wicca about the nature of the Goddess and the God. Even if their interpretation of the God and Goddesses' aspects were correct, and lunar deities were exclusively female and solar ones exclusively male, we still cannot assume that there is some intrinsic 'male-ness' about the sun: equally, the equation of the male sun might tell us as much about the society which worshiped the deity as about the nature of the sun itself. In Wicca, these views were reflected in the practice. The idea, for instance, of a priestess 'drawing down the moon' into the priest was unheard of: but my reaction was, why not? In particular if the woman was by nature fiery and solar, as I am.

I found equally irksome the insistence on the male-female, God-Goddess duality. Dion Fortune, a woman occultist who worked in the first half of this century, wrote that "All Goddesses are one Goddess and all Gods are one God and there is one initiator". Most Wiccans would seem to accept this statement - and yet surely it implies that the Goddess is ALL her aspects - the solar, fiery aspect as well as the lunar one - the active, transformative aspect as well as the passive and receptive one. Any woman, as the embodiment of the Goddess, therefore contains all these aspects within her - and hence the insistence on, for instance, working in male-female pairs, as if this is the only way to magically create a 'balance' within those two partners is just incoherent. Obviously, the same would be true for a male magician.

Going back to my own experience, then, it was the limitation of the notions of God and Goddess to what were in effect traditional sex roles that made me begin to look for other areas of Magick to explore. When I first became interested in Thelema, therefore, I saw in Crowley's ideas a new image, a new archetype, of women: the Scarlet Woman. In the Book of the Law, it says "Now ye shall know that the chosen priest and apostle of infinite space is the prince-priest the Beast and in his woman, called the Scarlet Woman, is all power given. They shall gather my children into their fold: they shall bring the glory of the stars into the hearts of men". My conception of the Scarlet Woman at that time was of a complete woman, who embodied all magickal attributes in balance within herself: the names "Scarlet Woman" and the "Lady or Whore of Babalon" were themselves a liberation - they implied someone who was not simply a passive sexual partner but fully in control of her own sexuality, who was "covered with jewels, and rich garments, and ..shameless before all men". (AL 3:45) Primarily, therefore she was someone who did her own Will. At the time, I had a really vivid dream of preparing for marriage, wearing a red, velvet wedding dress. I clearly found that image inspiring - and I still do.

Sadly, however, (just in case anyone thinks I'm being too hard on the Wiccans) I was to find that many of the Thelemites' interpretations of women's role in Magick as restrictive as the Wiccans. Again, the basic process seemed to be the same: a restriction of Women's role in the guise of validating and uplifting her!

In 1978 a book was published called *The Wise Wound*, which aimed to reappraise the psychology of menstruation. Obviously, it's vital to stress the significance of a book which is about the first to discuss this taboo subject - as a writer in *Spare Rib* put it several years ago, menstruation is one of the best-kept secrets there is. Perhaps you know the story of a woman in hospital who asked her husband to bring her some sanitary towels and a belt, and the poor man brought her a lace suspender belt and some brillo pads! It's true, I think that we owe Penelope Shuttle and Peter Redgrove an enormous debt for bringing the subject out into the open. Having said that, much of the actual content of the book I feel does nearly as much to entrap a woman as to liberate her. For one thing, again we see the emphasis on the supposedly exclusively lunar nature of women. It's true that a woman's menstrual cycle, on average, is the same length as that of the lunar cycle - although there are large variations within that statistic.

Nonetheless, in the chapter *Does the Moon Menstruate?* Shuttle and Redgrove claim that in many languages there is a fundamental relation between the word for woman, the word for moon, and the word for measure and the word for Knowledge. This is supposed to reflect early civilisations' knowledge of the implicit relation between these four concepts: that, for instance, ancient civilisations attained their first knowledge of the cyclical nature of things through their experience of the menstrual cycle. This certainly seems unlikely - the knowledge of one's own in and out breaths, or of the cycle of day and night would seem to be the first indications of a cycle, rather than the longer lunar one; in addition, although it seems that our word Menstruation IS linked to the Latin Mensis (months) or Mens (measure) there is no evidence that this necessarily applies with regard to other languages like, for instance, Sanskrit. It seems that in Sanskrit the most common word for moon was actually masculine, and although at first glance the root of the words for "measure" and "devotion" or "knowing" might appear to be the same - spelt MATI one of these is a long "A" and in the other the "A" is short: this is actually a crucial distinction in Sanskrit. For Redgrove to link the two in this way is actually false etymology.

You find a similar, supposedly exclusive, link between women and the moon in Kenneth Grant's books - and you do get the impression reading Redgrove's work that he's certainly a fan of KG's. Again, there is the conviction that women are fundamentally lunar in character: he writes "Babalon means 'the gate of the sun': she admits the solar force through her gate, gut, cut or cat. As the cat she is the Moon, or the Sun reflected in the Eye of \*Amenta; the left eye of Space as the Sun is the right." The danger in this view, I feel, is not only limiting women to one particular assigned role in Magick: it also amounts to an attempt to mythologise women - in effect, creating a new Feminine Mystique. Ann Campbell, who is quite a fan of Kenneth Grant, wrote in her article "Women and Liber Oz": (Starfire Magazine 2) that: "... (during the period of patriarchal religion) the God succeeded in denigrating the 'Goddess' - or, put more grossly, mens' egotism cruelly effaced the power inherent in Woman. Yet in this present aeon, women must not only come to terms with why this happened, but must also relearn to understand their own spiritual wealth. Not only do women contain the womb from which comes material life, but Woman - that is, raw female energy - is the WOMB, the dark sea

in which all understanding is born. it is the void in which all potentiality is contained, and as such cannot be understood unless there is light to pinpoint the actuality of its being. That light is male energy. The aeon of Horus is the use of both Male and Female energy to create a New Consciousness, the Child. Women who are terrified of allowing `maleness' its place, or who try to improve womens' status by reusing male energy as they have experienced it over the centuries, are defeating themselves. Woman's task is incredibly difficulty because we are the outer symbols of the Great Negative, and we have Nothing to give - yet that Nothing is the Source of all Consciousness, and we have been brainwashed into forgetting how worthy a task that is."

There are two aspects to this 'mythologising' of women. One is the idea that somehow women have, by virtue of having a womb, some remarkable form of power which men do not naturally possess. Although this might seem an attractive idea, particularly in contrast to the shame that women frequently feel regarding their bodies - and their menstrual cycle in particular, I think it is in fact in the long term an oppressive one. For one thing, both Ann Campbell and Kenneth Grant agree that there is some power in Women that CAN ONLY BE TAPPED IN PARTNERSHIP WITH A MAN. This sounds for a start uncannily similar to the popular view of womens' sexuality - that somehow women have this mysterious Lolita-like sexual power over men, that men can't help acting on impulse, but also that womens' sexuality is somehow latent until 'awakened' by a man - basically, that women have no sexual autonomy. According to Ann Campbell and Kenneth Grant, women don't seem to have any magickal autonomy either: Ms Campbell stresses that the womens' power CANNOT be understood without the 'light' of 'male energy'.

More disturbing, still, I feel, are the parasitic overtones of this idea. Kenneth Grant goes on to speak of the "Vama Marg, literally the Left Path, or the Path involving the use of woman, the female being considered as the left or lunar aspect of creation in contra-distinction to the \*Dakshina Marg, which involves the solar current, the male or right-hand aspect". He's describing `the use of Woman' as if the priestess was simply another magickal weapon or another piece of the priest's \*paraphernalia! He goes on to talk about the sexual secretions of the woman as the `vital elixirs' which are supplied by the woman's `lotus or flow-er' and which

were sought after by the Alchemists and Adepts of old; and the fragrances which emanate from the different Chakras of the woman's body being made available for use by the priest "Who Devours them and transmutes them into ojas - magickal energy" (my italics)

I'm not objecting to respect and devotion being paid towards a woman's body, and particularly Yoni-worship. What I DO object to is this mystification of women - the idea that women have no access to their own magickal power without the addition of the solar-phallic force of men; the idea that women are vital to men since without having a Woman alongside one's altar, magickal dagger, magickal robe, etc, there will be no power in that temple. I wonder what the woman is supposed to get out of it?? Kenneth Grant doesn't even seem to ask this question! The basic idea which he is putting forward seems to be the 'use of Woman' for the benefit of men. The whole chapter concerning the Scarlet Women seems to have been written with the Male magician in mind: he quotes from one Tantric Text which says that "No worship is valid without women (sakti), fish and meat"; and another which recommends the Utility of a female companion. I guess he would be quite shocked, were I to take a female companion for my Magickal work! And yet, of course, there are lesbian couples who have an extremely magically potent relationship - which under KG's interpretation would seem to be just self-delusion!

I think that the essentially psychological transformation which occurs when women begin to stop regarding themselves and their bodies with self-hatred and shame might be aided by the Wiccan ideas, and by the views of Peter Redgrove Kenneth Grant, et al. certainly many women might find that, because of its taboo nature, the time of their period is an extremely magically potent one.

But I also think you get to the stage where you seriously need to question these views. They can only take you so far.

Perhaps you are wondering what positive things I have to say about women and magick. I think there is still a lot of work to be done on the subject: we need thoroughly to question what I would call 'old aeon' thinking about women - needless to say, on the psychological level as well as the magickal one. I'm not sure if I've got there yet. Perhaps women readers of *Nuit-Isis* and those men who are

close to them could try the experiment I have recently started myself: it involves keeping a record of the stages in the menstrual cycle and the different experiences which go with them: both physical ones (aching muscles, back pains, etc!) as well as dreams, visions, sexual desires, etc. An example of how such a record could be kept is shown in the mandala illustrated, which is Peter Redgrove (author of the new book "The Black Goddess and the Sixth Sense, reviewed in this issue) sent to me. He has said (in private correspondence) that this book is about women's and men's experience of menstruation. From this it might be possible to identify particular 'menstrual visions' or other features - for instance, I have found that my own visions are surprisingly clear and lucid at the time of menstruation. Although in an article in the next 'Nuit-Isis' I hope to write about the experiences of some different 'Scarlet women' during the twentieth century, the old adage about taking the soul as a lamp was never more relevant. We need to take our own experience as a guide as to whether an opinion really is a great spiritual truth - or whether it is simply sexism - as I have tried to show. Above all, we need to be flexible in our attitudes if we are not to limit artificially our magickal potential. This must be true for magicians of whichever sex.

I think the view that best approximates to mine, is one similar to the Tantric view - in the body, are various centres of energy or Chakras. Certain deities are said to reside in them - both Gods and Goddesses with different distinct characteristics. I like the idea of taking one's own body as a starting point, meditating upon the deities which dwell within. I'd like to finish with an example of this, which is based on the \*Sahasrara Chakra, which is situated in or above the head:

Start concentrated in the head.

Now you are in an empty space, all thoughts ceased. Here try to form an image in your mind of a lotus flower unlike any you have ever seen before. As you look the number of petals grow. You try to count them but there are more than you can count, there are in fact 1000 petals, a figure of great magnitude.

The lotus is lustrous. It grows, filling your entire head. It is whiter than the full moon. This lotus has its head turned downward, bent over by the heaviness of its petals thick with moisture. It charms you.

Its clustered filaments are tinged with the colour of the young Sun. Its body is luminous with the seeds of creation. It signifies absolute bliss.



Within this lotus is the full moon, seen without a mark. It sheds its rays in profusion and is moist and cool like nectar.

Here find the Source of your being. The supreme Lord, Siva, surrounded by the seventeen (?) Kalas, of the Moon.

Here is the excellent sixteenth Kala of the Moon. She is pure, and resembles (in colour) the young Sun. She is as thin as the hundredth part of a fibre in the stalk of a lotus. She is lustrous and soft like ten million lightning flashes. From her flows a copious stream of nectar.

This nectar is red in colour, a mixture of red and white fluids. It flows continually. Drink it and you will gain immortality and bliss.

See it flow, dripping from the petals of the lotus, onto the other parts of your body; flowing through you and around you, changing everything it touches. Driving away the impurities and the darkness within you. Imagine it flowing more and more steadily, each drop purifying you, and rest for a while bathed in its blissful source.



# Appendix II

## On the adoption of a magical name

Some thought should be given to a magical name. This is no mere formality, but an important magical task. When I was first initiated into AMOOKOS, I was given the name *Sabhaja* which can perhaps be translated as the 'spontaneous' one or even 'natural'. This name was given to me by my guru Lokanath. He has known me for several months and chose something that he thought attuned with my personality. Now that I am entitled to pass on initiation, it is my will to give the candidate the opportunity to choose their own name in whole or part. A well chosen name can be deceptively matter of fact - it can surprise you with the hidden insights it yields on later inspection. It is not necessarily intended that the name you choose now will be yours for the whole of your magical career. Magicians of the past, such as Aleister Crowley, choose several names depending upon the particular task they were engaged in. Thus Crowley's name on joining the Hermetic Order of the Golden Dawn was *Perdurabo* - 'I will endure to the end', which was a statement of his intent at the time of initiation. Some magical names, become a substitute for the parental name - thus *Israel Regardie* 'Look to Israel' was originally a magical motto that this famous author adopted in all areas of his life.

Some years ago I was a member of the (Typhonian) OTO and choose my name by divination. I used the ancient system of divination called the *I Ching*. This same system was much valued by Dadaji, the former guru of AMOOKOS and in *The*

*Amoral Way of Wizardry* (p. 29) he used it to calculate a natal hexagram based on the internal qualities of a name.

I once cast the *I Ching* with the intention of finding a magical name and was led to the phrase 'the little foxes'. A friend then translated it (badly) into Hebrew, the *lingua franca* of the Hermetic system with which I was then working. The process was just beginning and like most magicians I endlessly analysed the name, looking for symbolic clues and coincidences relevant to the magical work in hand. The Hebrew and Greek languages lend themselves to this kind of numerology (gematria). However Sanskrit, like many other languages, does not use this kind of numerology. Converting it to one of the hexagrams of the *I Ching* is one possible alternative.

The magician will often feel compelled to change the spelling of the name in order to achieve a more unified or satisfying result. Thus the traditional spelling of the god name BABYLON was 'rectified' by Crowley to BABALON, numerical value 156 which links it with other important elements in the Thelemic system. You might ask yourself what do you think about this process of rectification? You are sure to encounter it as you become more familiar with ritual magick, as it is fairly ubiquitous. A badly chosen name can really put a blight on your magick. I knew someone whose decision to abandoned Tantrism, was in part motivated by a dissatisfaction with their magical name. If you chose the name of a god then you are taking on a big responsibility. Maybe make your name a diminutive so that you are a 'helper' or 'beloved' of that god. Experience shows that it is not a good idea to remain too closely linked with one deity. Paganism is polytheistic, and polytheism is a more mature view of the nature of the cosmos. The results of too single-minded an attachment to one deity are all around us.

#### **Further reading.**

Alain Daniélou, *Hindu Polytheism* - a treasure house of Hindu names

The *I Ching*, useful divination oracles that requires very little interpretation from the user and is therefore very useful for self divination.

# Appendix III

## Revised Lunar Calendar

'I draw down the bright blue moon from the sky  
though brazen cymbals crash and thunder  
to keep her in her place  
even the chariot of the sun, my grandfather,  
grows pale at my song  
and I drain the colour from the dawn for my potions'

*Ovid Metamorphoses*

In my book Tankhem I included a lunar calendar based on the twenty-eight mansions of the moon. Since then I have revised my opinion on lunar observations moving closer to the original Egyptian model of the thirty days of the lunar month. So whilst the schema put forth in Tankhem is still valid I now recommend the following blank diary for recording of various observations.

There is a great deal of magical work that can be coordinated with such a diary. *Followers of Horus* will find it advantageous to synchronise their work with the period around the new moon. On the other hand, the *Companions of Seth* will find work advantageous during the 'white nights' of the full moon, especially the fifteenth and sixteenth days, whose significance is fully attested by the ancient Egyptian sources discussed in this volume. For further guidance, the adept is recommended to approach to the Tankhem 'House of Life.'





