

The Magical Philosophy

Book II THE APPAREL OF HIGH MAGICK

The Symbolism of the Magical Art

The Material Keys



Melita Denning & Osborne Phillips

A complete system of knowledge, rituals, and exercises effective in the development of true magical power and of magical understanding released in book form under authority of the Chiefs of a valid, living occult order.

THE MAGICAL PHILOSOPHY

This is the definitive work on the Western Mystery Tradition—both setting forth the way mainstream Western occultism has developed and providing a completely modern and psychologically valid re-statement of the Magical Art.

The work of Magick is the work of Man. The famous schema of the Qabalah, the “Tree of Life,” which indicates an entire philosophy by means of ten circles and twenty-two connecting lines, is sometimes taken to be an objective plan of the universe. It is not: it is altogether subjective. It is the plan of the universe interpreted through the focusing lens of human nature. That is both the limit of what we can know and the limit of what concerns us. The perfection to which we aspire must be perfection of the human kind.

This aspiration towards perfection is essential to all who follow the path of Magick. Here is no place for scruples about spiritual narcissism, or pride, or anything of that sort. To reject this aspiration would be to will a disharmony in the universal fabric, and would be at least as great a catastrophe as the defects which it might seem to avoid. It is this aspiration, and this reverent sense of purpose which are the most sure marks of the true student of the Qabalah.

There is Man, the Microcosm, containing within himself all those forces he perceives in the external universe, and step by step, in his training, becoming aware of those forces and learning at the same time to evoke and control them. For this is the truth, which the guardians of the Qabalah have known through the ages, and which the most advanced psychologists are beginning to perceive: the inner world and the outer are more closely related than is ever dreamed of by the average man, who thinks of himself as the victim of external circumstances; and the inner world is the more potent. Man makes his world, or is crushed by the worlds made by others. The greater his understanding and the more enlightened his spirit, the better he will carry out this essential task.

Man must be realized: he must be given awareness of the splendours which he can know, the attainment which should be his, the sublime bliss which is his true nature, the beauty and majesty of the universe in which he participates. This is the goal of this Work.

O . : S . : V . :

The Order of the Sacred Word, also called the AURUM SOLIS, was founded in 1897 by two dedicated occultists, Charles Kingold and George Stanton, as a practical school of ceremonial magick. Its philosophy is rooted deeply in the Western esoteric tradition: that is, the modern Qabalah, which takes fully into account the medieval magical and alchemical traditions, with their neo-Platonist background and the ancient Mysteries behind all. For High Magick is a true cult of the Mysteries. It is the path of the Sacred King, who is to choose of his own Will the path of sacrifice, and is to rise again and pass into the light of attainment.

- The Order has never sought the public gaze, but has worked quietly throughout, developing its own traditions, teaching its pupils and carrying out its own researches. Thus a body of ritual and of teaching material has been built up, which will be found to be harmonious with the work of other Qabalistic orders, but which nevertheless remains distinctive and in many ways unique. The Order was reconstituted in 1971 and is now a private magical group, membership being by invitation only.
- *Melita Denning* at one stage in her career spent about six years travelling in various parts of the world, chiefly concentrating upon the Mediterranean area and the Middle East, collecting first-hand occult and historical knowledge: it was as a consequence of her enquiries into the mystical elements which she here discovered that she came into contact with the researches of the Aurum Solis on kindred matters. She has had considerable experience in writing, teaching and lecturing, and has made a study of Jungian psychology. Her especial interests are ritual drama, Celtic traditions and reincarnation.
- *Osborne Phillips* found his vocation in High Magick early in life, having begun his training under the direction of the late Warden of the O.S.V., Ernest Page, at the age of sixteen. He combines a scientific and realistic approach to magical techniques with a deep love of the ancient Mysteries. He is at present head of the psychic investigation team of the Aurum Solis. In another field entirely, he has made a study of Buddhism and was at one time a pupil of the late U Maung Maung Ji, lecturer in Eastern philosophies, who worked together with U Thant in the cause of international understanding. His languages are German, Latin and Pali.
- Both Melita Denning and Osborne Phillips are Adepts Minores of the Aurum Solis.

THE MAGICAL PHILOSOPHY

Book II

THE APPAREL OF HIGH MAGICK

Melita Denning & Osborne Phillips

THE MAGICAL PHILOSOPHY

- Book I ROBE AND RING (Philosophy)
- Book II THE APPAREL OF HIGH MAGICK (Symbolism)
- Book III THE SWORD AND THE SERPENT (Qabalah & Magical Art)
- Book IV THE TRIUMPH OF LIGHT (Psychology & Magick)
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THE ORDER OF THE SACRED WORD

AURUM SOLIS

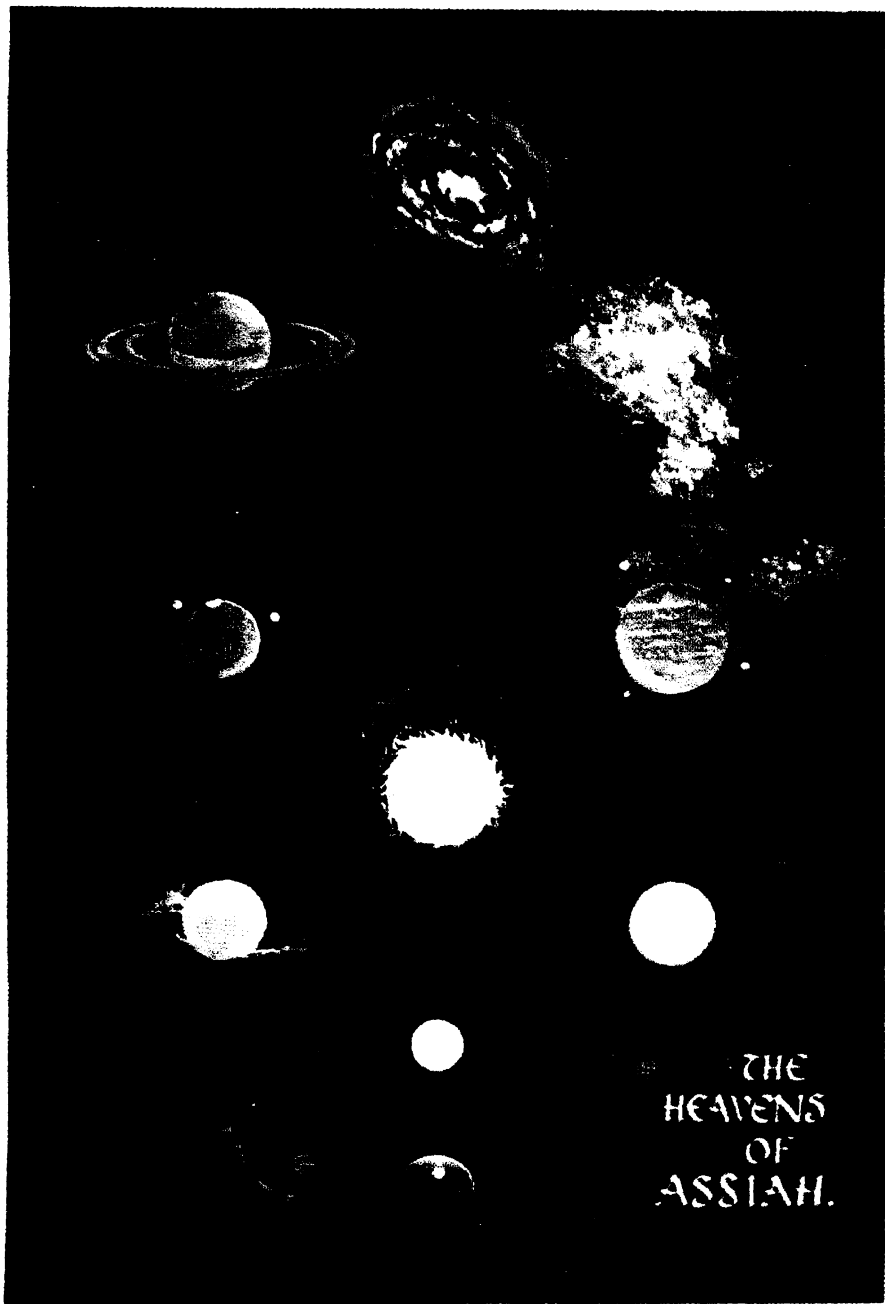
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THE
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The Magical Philosophy

Book II

THE APPAREL OF HIGH MAGICK

Melita Denning & Osborne Phillips

1975

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For

JOHN AND HOPE BRANT

who listen when the wind stirs the trees of Albion

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CHAPTER I

The Power of Ritual to make contact with the hidden levels of Mind.

Ritual comprises:

- 1. A central drama, or theme.**
- 2. Appropriate symbols to reach the subconscious.**

The mind readily recognises lines of associated ideas when these are linked to symbols; and, with knowledge and experience, can extend such lines of association almost indefinitely.

The fundamental forces of the Universe can be related to a system of symbolism.

The magician makes use of suitable symbols to attain independence of external circumstances.

The seven planetary categories.

The necessity to keep symbols pure, and levels of significance separate.

CHAPTER I
INTRODUCTORY

The power of ritual to make contact with the hidden levels of the mind is very subtle, and yet very simple. No matter how deeply the subconscious mind may be buried beneath inhibitions, rationalisations or, frequently, beneath loads of ephemeral rubbish, one line of communication must remain open: that is, through the sympathetic nervous system, upon which we all depend to look after our digestion and our breathing, and even to keep the heart beating while we sleep.

It is a well-known fact that the sympathetic nervous system operates a two-way service of communication. For instance: it will communicate anger from the mind to the body, and set the angry man striding back and forth with clenched fists. However, if having no particular cause for anger, the man (taking part in a play perhaps, or for some other reason) begins to stride back and forth with clenched fists, the sympathetic nervous system will work in reverse: impulses of anger will be conveyed back to the mind, and quite likely the memory thus prompted will find grounds for them. So it is likewise with the other emotions: while if an evocative odour be added, and suitable music, martial, sensual, soothing or inspiring, the battery of messages conveyed to the subconscious will be extremely potent.

Magical ritual, then, is charged with much besides its central theme or drama, because it has to catch and hold the attention of much besides the rational understanding of the

magician and of his assistants. This further charge is imparted by means of appropriate symbolism, for symbolism is the imprint of purpose upon form: it is the mystical apparel in which ritual is clothed, that it may be accepted by all levels of the mind.

A symbol is much more than the equivalent of a word. For instance, if we take the French word *fer* and translate it into English, it means *iron* in its various significances, but that is all. If however we take the sign ♂, it means the planet Mars, or the divinity of that name, besides iron or steel, the male sex, or the qualities associated therewith. The mind readily recognises the ideas related to such a grouping as this, from which it can extrapolate to great lengths when knowledge and experience increase. This ability to go beyond the material which one has been given, and to improvise from it, is the real criterion of progress in any subject.

Let us take by way of illustration a simple mythological theme:— Aphrodite Anadyomene rises from the sea. She is the goddess, not only of beauty but also of love, happiness and good fortune, corresponding to the Roman Venus. She should not be imagined simply as an object of male desire: women linger before her in the hope of assimilating some of her beauty and fascination, while children cling to her, being reminded by her gentle laughter of all that they find most attractive in their mothers. The moment we are visualising, however, occurs at the beginning of her story, before she steps into the role of mother to the whole world of nature.

Her coming forth from the waves of the ocean suggests a light coming out of darkness. This may well associate the event, in our minds, with daybreak: and thus also, by an obvious affinity of ideas, with springtime and with youth. The young goddess rises from the sea one morning at sunrise in early spring. The sea, although peaceful in her presence, is cold and bitter; yet it holds her as tenderly as the thorny stems and leaves hold a budding rose. The sea, or the Tritons

and Nereids of the sea, offer their treasures of pearl, amber and coral, beseeching her to stay: the land, or the Fauns and Nymphs of the land, calling her to the shore, offer roses to her. The roses are warm and fragrant, and, above all, they are living things: she moves to the land.

There, then, we have a basis for a dramatic poem or ritual, although so far we have put nothing into it but an imaginative following of fairly obvious associated ideas. The development could have been given a different direction, with imagery of perhaps more stylised symbolism: for instance, mention of light emerging from darkness might suggest a lamp or candle, and a flame might be taken from a shell-shaped cup to be set upon a "mount" wreathed with ivy or with roses. Even though we may have no immediate use for such scenes, to assemble them in the mind is a good exercise.

The identifying characters of our chief lines of association or correspondence, are based upon the principal types of those forces or energies which exist in this world. These have been recognised through many ages of mythology:— they are the characters which have been attributed to the seven planetary deities, whether Babylonian, Greek, or Roman in their turn, and, in addition to these, the characters attributed to the twelve signs of the Zodiac. The nineteen characters thus known, form in fact a part of a considerably larger scheme, which shall in due course be explained in all its parts: the Tree of Life of the Qabalists. In Chapter VIII of the present book, the various types of energy signified by the Tree will be set forth: between them, they represent all the factors contained in man's concept of the universe, including those which are perceptible only to certain exalted states of consciousness and which lie quite outside the scope of our everyday perception; but for the present, we are limiting ourselves to the seven deities, which among them cover, broadly speaking,

every aspect of human life from the cradle to the grave, and of which each one manifests in the twelve zodiacal modes.

These forces or energies are ever-present, their modes of manifestation being intricately variable at all levels of life, from the most material to the most spiritual. Here a question may be asked, why the names of the deities and signs, associated with these forces and manifestations upon Earth, are linked also to the heavenly luminaries and to the regions of the skies. This goes back to Babylon and Chaldaea, where observations of the heavens led to a desire to see how the orderly progressions there manifested, might be reflected in the apparently chaotic lives and ventures of mankind. Among the numbers of clay tablets which have survived from their civilisation, there are many inscribed simply with astronomical data for the times of notable events, births and so on, from which conclusions would subsequently be deduced. The earth-currents and energies to which we have referred, undeniably have their times and seasons, their ebb and flow; and the rhythmic courses of the luminaries inevitably form a calendar upon which such observations can be superimposed. The sun most particularly is observed as passing through various regions of the heavens in the course of the year. From psychological data, culled from numerous instances and many generations, the sages found reason to divide the year's course into twelve parts, according to a certain general group-character perceived among persons born in each part: and a sign denoting that character was chosen, and was used to denote the part of the heavens through which the sun was passing at the period concerned.

Another interesting tradition is, that the twelve zodiacal signs can be taken to represent twelve successive anatomical regions, comprising between them the whole human body. The Ram represents the head, which is the conspicuous feature of that animal; the Bull is the neck, for the same reason; the Twins are the two arms; the Crab, protected by

its casing of armour, represents the chest; the Lion, that splendid symbol of solar force, the solar plexus; the Virgin, the waist, for she is betokened by its slenderness; the Scales are the two hips; the Scorpion represents the genitals; the Archer, the thighs, whose long muscles are always powerfully extended from hip to knee; the nimble Goat, the knees themselves; the Water-bearer, the calves supporting the whole frame; the two Fishes are the two feet. This piece of lore can point the way to a significant reflection: for if the whole human race is envisaged as being divided into twelve "clans" or group-characters as has been said, then all together make up the image of one Man. This is only one of the interpretations which can be placed upon the saying, "Ye are all members one of another," but it is an interpretation seldom mentioned, and therefore worth mentioning here.


Nevertheless, let the student of magic remember that in any event we should be wasting an incarnation if we left it with no better spiritual equipment than that with which our "natal chart" endowed us. At all times we should be aware of our human right to free will, and should exercise it; even in those cases in which we deliberately choose the advantages of going with the tide.

The magician's degree of independence of external circumstances, before it has become an integral part of his personality, is largely fostered by the use of suitable symbolism, rather as in a greenhouse we may induce the climate we consider best for growing a particular plant until it has passed the delicate early stages. In some of the older books, we read of magicians awaiting for years a certain planetary aspect before performing a particular ritual. We, more probably, will simply select a suitable hour, by a method to be explained shortly. We will make sure, also, that it does not fall within the dark of the moon, nor in the "dead of the year," which is the quarter between the Winter Solstice and the Vernal Equinox; for the beneficent currents

of power are at those times inactive. These things being given due attention, the “climate” is further made suitable, not only by appropriate allusions in the ritual itself, but by an appropriate number and colour of the lights, with perhaps a suitable incense or perfume, and the use of gems and metals similarly attuned.

The question of gems, metals, numbers and colours will be dealt with in detail in ensuing chapters of this book, but a specimen table of planetary correspondences in very simple form is given here, so that its working can be understood, even if the reasons for some of the statements are not yet clear:—

SIMPLE TABLE OF PLANETARY CORRESPONDENCES

Luminary	Sign	Colour	Number	Metal	Stone
Saturn		Indigo	3	Lead	Onyx
Jupiter		Blue	4	Tin	Lapis Lazuli
Mars		Red	5	Iron	Garnet
Sol		Yellow	6	Gold	Zircon
Venus		Green	7	Copper	Malachite
Mercury		Orange	8	Quicksilver	Opal
Luna		Violet	9	Silver	Crystal

The colours and the lights of correct number can be utilised separately from each other; but if it is convenient, the lights shining from behind appropriately coloured glass are beautiful and potent. The three lamps for Saturn would have glass of a deep neutral grey. To be avoided is the use of “coloured candles,” which of course give a plain white flame and have the wax tinted in fancy shades of red, pale blue, mauve and the rest. One’s equipment may be very plain but it should never offend one’s sense of dignity and fitness, since obviously any magical authority one might begin to develop would be inhibited thereby. The use of number need not be

limited to the lights: in a ritual of Luna, a silver bell might be rung nine times, for instance.

If it is desired to carry out a ritual for a purpose attuned to the kingly, paternal, merciful and benevolent qualities associated with Jupiter, there should be four lights, preferably blue, and preferably arranged in a square since such a figure accords with the related ideas of balance, harmony, and just measure. If it be possible to obtain a piece of crystalline Tin, or Tin Ore, to place upon the altar, this will be suitable as being the metal of Jupiter; furthermore, it will be observed that this metal tends to form into cubic crystals, thus echoing the ideas already expressed by the square of lights. A stone of Lapis Lazuli may be employed, and if it is set in metal, this, if not pure tin, should be of white alloy (not silver). The altar-cover or other drapes should be blue: a strong masculine form of the colour, such as royal blue.

From the examples given, or rather suggested, it should be clear that lists of symbols and tables of correspondences are not meant to cramp the original imagination, but rather to guide and stimulate its activity so that it can be employed with confidence; a sure measure being provided by which we can perceive at once if there is any danger of crossing on to the wrong track, of attributing to Jupiter the symbols of Mars for instance. This is itself a valuable aspect of training, since, although it is true that these great mythological figures and archetypal principles exist in every human mind, there are few minds indeed in which a confusion between two or more of them does not exist, initially, at one level or another. We may from our own personal causes have come thus far in life without ever seeing the clear distinction, for instance, between the Sun-hero and the king of unmixed mercy and mildness, or between Earth-Mother and the Lady of all Enchantments, or even between the sphere of Mars and the sphere of Venus. Now, therefore, has come the time when we

must recognise the separate qualities and functions of all these.

This is not to say that we should ever try to act with unmitigated severity or unmitigated mildness, or that a man should try to be a simple embodiment of the male principle, or a woman of the female: nor, on another level, does it mean we should try to make ourselves creatures of pure reason, to the exclusion of all emotion. We must however be able to distinguish all these factors clearly, and to recognise each one for what it is, before we can blend them in their proper proportions and relationships. A cook would not attempt to use sugar mixed with an unknown quantity of salt, although both sugar and salt may be present in the final balance of seasonings. An artist will mix blue and yellow together to make green, but he can do nothing with plum-purple and muddy brown. The study of our correspondences, taken seriously over a period of time, should aid in the necessary purification.

Again however, it is of prime importance not to confuse one's levels. We may, and should, be keenly interested in the discoveries of science, but our purposes are quite other. Cobalt has one significance to the painter and another to the physicist: nor does the analytical chemist who uses phenolphthalein as an acid indicator, concern himself with its laxative properties. It will be made more clear presently that our chief interest is not with the matter which impinges upon the ordinary senses, but with its more subtle substance, which is not in fact physical.

CHAPTER II

Mineral symbolism in relation to the Seven Planetary Forces and the Twelve Zodiacal Signs.

The alchemical process follows the pattern of purification and integration of the human personality.

If the alchemical operation is perfectly performed it results, in due season, in the integration of the operator's personality.

If fully successful the process results also in the action of the integrated psyche upon the material of the experiment; so that this also is brought to a state of perfection.

The philosophy of "substance."

The consecration of stones as talismans.

The difference in usage of precious and semi-precious stones.
The treasury of semi-precious stones.

CHAPTER II

MINERAL SYMBOLISM

In a universe filled with life, it is not strange that mankind has always seen the mineral kingdom as imbued also with life, and it must be admitted that its phenomena are at least closely analogous to the structures and processes shown by living beings. We have already seen how the seven principal metals are allocated to the planetary scheme, each of the metals showing a character in keeping with its planetary attributions: the dull and ponderous quality of Lead for Saturn, the soft flexibility and flesh-like colour of Copper for Venus, together with the green colour of rocks containing that metal, the brilliance and elusive fluidity of Quicksilver for Mercury, the luminous purity of Silver for the Moon, the supreme nobility of Gold for the Sun, together with its association with the supply of all that makes for life and well-being. The attribution of Tin to Jupiter is probably in part a result of the cubic form of its crystals as mentioned in the previous chapter, but also it must be remembered that Tin was anciently considered as a metal of high worth, not as highly prized as Gold but still of great value and rarity, and virtually a precious metal because it would not rust or corrode. The metals thus take on something of the personality of the planetary powers, and can be magically used to attract those powers, if employed with suitable intention and ceremonial. If the act of magick were omitted, then the use of the metal to attract such influences would be

entirely of the nature of a charm or "luck-bringer." This principle applies also to other substances: many of them have been noted through the ages, not only for their use in true magick but also as charms for purposes related to their apparent characters.

Let us take a few examples. Agate is a translucent semi-precious stone remarkable for its hardness and toughness: some stones are hard but brittle, but Agate is tough and enduring. It is found in several different colours, and is traditionally used as a symbol of victory in whatever sphere its colour suggests: in the reddish-brown colour suggesting iron or blood, for victory in war, for long life and riches, and for protection against poisonous reptiles: that is to say, against hostile influences which are notably earthy in character. Green Agate is supposed to be a useful charm for good eyesight: it is a well-known fact that the colour green is soothing to the eyes. There is also a form of Agate known as Moss-agate or Mocha-stone, in which some kind of opaque pigment has infiltrated the stone in streaks which branch out in forms like tiny plants or trees; they are often mistaken by their finders for real prehistoric plants fossilized in some kind of amber: and naturally this form has been regarded as a good agricultural amulet, to produce good crops of all kinds. For us, the chief interest in this is its illustration of the close resemblance between mineral and plant forms, and the way in which the human mind uses a resemblance of this kind to build up occult lines of association.

Lapis Lazuli, whose name is a Latin and Arabic mixture meaning simply "the azure stone," has been considered a sacred substance from early times. In its natural form the stone is a deep blue, sparkling with tiny specks of iron-ore which look like gold; in most ancient texts which mention "sapphire" in their English version, or "sapphirus" in their Latin version, the stone meant was not the transparent blue stone which we call Sapphire, but the opaque Lapis Lazuli.

Thus we read in the first chapter of Ezekiel, in the account of his sublime vision which is filled with splendid colour and majestic sound, that "above the firmament that was over their heads was the likeness of a throne, as the appearance of a sapphire stone: and upon the likeness of the throne was the likeness as the appearance of a man upon it. . . . This was the appearance of the likeness of the glory of the Lord." The "sapphire" mentioned here is Lapis, and this passage gives an idea of the veneration which was accorded to this stone. It can be compared with a Babylonian passage in which, also, Lapis is referred to, describing the deity Enurestu as riding invincible in a chariot of the "sacred lapis-lazuli." Besides this however, the deep blue colour of the stone when ground to powder was valued as a costly pigment for sacred pictures and writings. The ancient Egyptians used it for writing sacred texts on royal sarcophagi; marvellously, something of this tradition seems to have lingered through the centuries after so much else was lost, until again the same pigment was used by the monks of medieval Europe in their manuscripts, and the artists whose patrons could pay for it used it in larger paintings. They called it "ultramarine" blue, that is, the blue from overseas: but always it was very precious and sacred.

The most notable occult application of mineral symbolism developed in connection with the alchemical system. A certain material, described as being very common and valueless, is taken through a series of chemical processes with other materials, and also through a series of physical processes said to correspond to the twelve signs of the Zodiac. The material has to be purified of its earthy content; then, its "body, soul and spirit" having been separated and re-combined, the purified material must be distilled and condensed together with its own salt, yielding a watery liquid with a pleasant, penetrating smell. This liquid, known as Water of Mercury or of Sol, is divided into fifths. To

three-fifths of it, a little pure gold is added, and the resulting amalgam is heated for about a week. It is then placed in an egg-shaped glass vessel – the famous Philosophers' Egg – and the remaining liquid is gradually added to it in given quantities until all has been combined. The Egg is then sealed, and is gently heated for a further period, while the colour-changes taking place in the contents are carefully observed. Finally the material becomes a deep red. The body, soul and spirit have combined to form a permanent and indissoluble Essence: the Philosophers' Stone has been achieved.

Thus far the alchemists. Dr. C. G. Jung takes his own investigation a stage further in his "Psychology and Alchemy," observing that the process of alchemy closely follows the pattern to be found in the purification and integration of the human personality. Jung, however, was a clinical psychologist and not a magician. He inferred, correctly, that the magical operation, if perfectly performed, resulted in the integration of the alchemist's own personality: but there he lost interest in the matter, except in so far as he could incorporate some of its methods into his system of psychotherapy. Valuable though his studies and observations are up to that stage, it must be said that he missed the point of the climax of the magical operation as such. We, on the other hand, must go forward and examine the conclusion. The whole personality of the alchemist was at this stage not only balanced, harmonised and integrated, it was entirely concentrated with all its forces upon the climax of the operation: and what brought about this climax was not in truth the continued gentle heat of the furnace, but a sudden effect of the magical concentration upon the material: that which the alchemists call "projection." The psychologists have taken that word and have used it to mean a delusory imposition of a mental image upon external matter: – if for instance I have a fear of snakes and therefore I mistake a

coiled rope for a snake, and spring from it in horror, that is an example of what the psychologist means by "projection." However, supposing that instead of a fear of snakes I have a deep understanding of them, and I build up magically a mental image of a snake to such perfection that I can transfer this in its living reality to a coiled rope, which hisses forthwith and glides away, that is the sort of thing meant by the alchemical term "projection." Thus it was in the case of the Philosophers' Stone. We can identify ourselves so completely with our will, that its sudden fulfilment at last seems paradoxically almost as if it came without our volition. The alchemist directed upon the objective matter the full force of the pure subjective concept of perfection which he had built up during his years at the work: and the objective matter became a beautiful thing, a living mineral with power to heal and to transform, a perfect instrument of the will of the magician.

This summary of alchemical work gives us the formula which underlies a great number of magical operations, including those of both minor and major stature, talismanic consecrations and works of the highest magick:—the formula of "projection upon a substance." It is somewhat difficult to express accurately in English, because the meaning popularly attached to the word "substance" is quite different from its true meaning. Popularly understood, the word "substance" means something materially manifest, but more especially the material manifestation itself: if for instance a seemingly ghostly form proved to be tangible, people would say that it had substance. In point of fact however, the word "substance" literally means *underlying*, and refers to the invisible and intangible reality of being which *underlies* the material manifestation, if material manifestation there be in a given instance. It is upon this invisible and intangible reality that the mind of the magician acts. When any change is

wrought in it, the normal result will be a corresponding change in the manifest phenomena: this evidence of change may however in some cases be inhibited.

It must be emphasised here that in either case, the "substance" in which the change primarily takes place is, by definition, not itself a material phenomenon of even the most subtle kind. The sceptic who declares that it either does not exist, or is not susceptible to concentrated mind-power, simply has no notion of spiritual reality; but neither has the enthusiast who declares his belief that changes of this sort would be demonstrated by means of a Geiger counter.

Of course, "substance" in its various kinds is present in both animate and inanimate objects. In animate beings, it forms that link between the non-material and material world which accounts, not only for a further vast range of "occult" phenomena including shape-shifting, lycanthropy, magical healing, dowsing and the data of palmistry, for example; but also for that link by which the mind in ordinary circumstances controls the body. Such a link is essential, whether for an involuntary act such as the drooling of Pavlov's dogs at the sight of food, or for something entirely directed by the will, and anti-instinctual, such as Scaevola's act of thrusting his hand into the flame. One may refer all such matters to the brain: but the brain, no matter how minutely one examines its wonderful work, is still material. Somewhere along the line, in nerve or gland, one has to postulate that the non-material emotion, thought, or will, has access to the material instrument. The underlying non-material "substance" of the instrument is the connecting link.

In the inanimate world, actual transmutation is virtually impossible to prove unless one sees it in process, and then the evidence has only the weight of one's reputation for shrewdness and probity. Pieces of alchemical gold have been preserved: but can there be any absolute proof that these

were once lead or iron? If chemical analysis finds them to be anything different from natural gold, then the change has been either fraudulent or incomplete: if they are found to be identical with natural gold, then there can be no proof that they ever were anything other.

However, the purpose of this chapter is not with either manifest transmutation or unmanifest transubstantiation: it is with the far more elementary requirements of the magician, and these greater matters have been brought in only to show clearly some of the principles involved. An object can emanate certain influences: we may be conscious of sensory perceptions in connection with it, such as colour, sound, or odour. The influences may come from these perceptions, or from the object which gives rise to them: the perceptions may be the more important factor. For instance, it might be desirable in a certain ritual to employ a blue sapphire. With the means at one's disposal, it might be necessary to choose between a yellow sapphire and a piece of blue glass. In the great majority of cases, the blue glass would be the thing to choose. For colour, as Scotus perceived, has existence as a thing in itself, distinguishable from the object in which it subsists: and modern science confirms this: the "blueness" gives rise to a physical vibration which is a signature of the colour itself, as uniquely recognisable as the thumb-print of Giles Jollibody. To the subject of these naturally-emanated impressions we shall return presently.

If, then, the underlying substance normally gives out manifest and unmanifest qualities which correspond to its nature, then it will also be liable to give out, along with the rest, the qualities of some special mark or character impressed upon it by the mind of the magician, provided at least that such a character be in harmony with the substance itself. As has been stated earlier, Red Agate is traditionally associated with victory, both from its colour and from the

character of the stone. If therefore by appropriate means the mind of the magician gathers together all those qualities of confidence, fortitude and determination which make for victory and are comprehended in the character of Mars, and if he will then focus this character upon, and as it were drive it through to the underlying substance of, the tough red stone, the stone will then give out to the person for whom it is intended this concentrated quality, along with the much weaker natural attributes which it would diffuse to all who might see or touch it. In other words, it has become a true talisman, and is no longer a mere significator.

This is only one type among the works which the magician may wish to undertake: but it illustrates the common ground upon which most of them are built. It illustrates, furthermore, the harmony of the part with the whole: for the Great Work should never be forgotten in the multiplicity of daily actions, and any material object thus charged with a spiritual function is, itself, a symbol of the supreme obligation upon the magician, that he should unite his individual being with the Universal Mind.

“Know, O Traveller upon the Paths, in the immortal words of Hermes Trismegistus, one twofold thing: That which is above is as that which is below, and that which is below is as that which is above.

Look then above, and trace in the radiance of the stars the alternating beams of light: and look below, to the dark recesses of thine own heart; find the mind within thee, and seek in its inmost regions the counsels of eternity.

Does not the wind whisper this secret around thee? Do not thine own thoughts point the way to it? Thus, like the Lightning Flash in descent, this knowledge uniteth in itself all mysteries.

This is the pattern of the world and the mirror of the sun: and if thou dost think deeply upon it, it is the lodestone to guide thee to thy destiny!”

Turning to the consideration of the magical affinities and uses of particular minerals, it is to be observed that the use of veritable precious stones is rarely to be recommended. Their natural potency is great, but is emitted in so high and fine a radiation as to achieve little in the way of directing the earthier components of matter towards the spiritual. The function of diamond, sapphire, ruby or emerald is not to raise up the debased or to control the erratic: nor should they be considered for such purposes, but solely to set a seal upon works already achieved. It should be borne in mind that these stones are called "precious" and are kept at a high monetary value, not because of any scarcity, but for their great and enduring hardness, and perfect crystalline structure. When a noble stone is charged, it should be simply in the name and praise of the appropriate Power. The great mineral domain of the magician, properly speaking, is the varied and richly traditional treasury of semi-precious stones. Notably important, too, in this realm are some which for one reason or another can scarcely be called stones at all. These are most easily charged, indeed they reflect every influence that falls upon them, and this it is which sets a limit upon the utility of these lesser materials:— it is difficult to keep them true to one purpose, so receptive are they by nature to even unintended qualities. Nevertheless, with proper protection, this receptivity can be turned to account. Jet, for example, can either be called a soft but lustrous stone, or a hard and brilliant form of sea-coal: it is in fact fossilized wood, but being thoroughly petrified is assigned to the mineral kingdom just possibly more accurately than to the vegetable. It was burned by the Magi in a form of divination which was named from it, axinomantia. Sir Edward Kelly, in his magical association with Dr. Dee, used a "Shewstone" of Anthracite with which he performed the skrying necessary to their profound studies. Mention may also be made, in passing, of a vision of quite another order, the phenomenon of the

“phantom forests” of the coal-mines. It has been known for at least a century past, that men working deep underground, especially in remote or little-used galleries, sometimes would suddenly have the sensation of being above ground, and would find themselves surrounded by a dense forest, made up of giant fern-trees and other forms totally unknown to them: the trees, in fact, whose fossil remains they were now mining. There are, of course, several factors which contribute to this phenomenon—the enclosed subterranean space, the lack of other influences, the fact that the miners were of predominantly Celtic stock and therefore of probably more developed clairvoyant tendencies than they were aware, the suppression of personal emotions, essential to working in such conditions—besides the transmissive quality of the coal itself: but it does indicate that transmissiveness very clearly. Anthracite and Jet are harder and finer forms of the material: properly consecrated and used, they will transmit other impressions than those of their own past history.

Being dark in colour, poor in monetary worth, and having these associations with past ages, these materials are ascribed to Saturn. The gleaming lustre of Jet in particular has suggested its use as an amulet against the “evil eye” and against venomous snakes: usually, therefore, for the protection of travellers.

Asbestos is a true mineral, but its grey fibrous structure is so soft that it is a question whether it should be called a stone. Its well-known heat-resistant qualities caused it to be popularly named “salamander’s wool” in Europe at one time, before its mineral origin was generally recognised. In Egypt it was put to use in the complex process of embalming the dead, for which purpose it was mined at Amathus in Cyprus. The locality of Amathus still produces asbestos. No plant can grow upon this mineral, and the vicinity of the mine is an eerie patch of grey desert. Amathus once had another association too: in ancient times it possessed one of the great

shrines of the Goddess, called Aphrodite by the Greeks, for which Cyprus was especially famed: but the temple at Amathus was the shrine of the androgyne Aphrodite or "bearded Venus," intended originally to represent the ecstatic blending and interchange of experience in sexual union. The cold Saturnian influences of Amathus, however, seem to have become confused with and perhaps to have overcome the other tradition, which has been little understood in the West in any case: Ovid (writing for the Romans whose principal physical pleasure was gluttony) relates of the Venus of Amathus that she was a notable punisher of unchastity, turning the culprits to stone. (*Metamorphoses* X, 238-242.)

Onyx is a true semi-precious stone ascribed to Saturn: its affinities and uses are similar to those of Jet, except that there is no form of divination (other than skrying) associated with it; nor is it often used as an amulet, being so strongly Saturnian as to be deemed "unlucky." This has been caused by the same popular conception which has termed the planet a "malefic," though it represents a lofty and stabilising factor in human life.

Of the characteristic stone of Jupiter, Lapis Lazuli, something has been said already. Also frequently ascribed to Jupiter is the Amethyst, although its colour is usually lilac or violet: but dark blue Amethyst is found in some regions, and the violet shades reflect other octaves of this force. It is in any case, by its dignity and associations, a Jupiterian stone. It is the stone used in episcopal rings, and even in that manner it suggests the benevolent ruler: besides having been used from ancient times for amulets against inebriation and even against mental intoxication, or loss of self-governance of whatever kind. In Hebrew its name was Shamast, and as such it was already held in high honour; but later, when Greek became the language of the scholarly world, the word was given a false derivation from *A-methysis*, "non-intoxication."

Its inner virtue bore the new designation well, and the stone remained a fitting vehicle for benign and honourable purposes.

Many semi-precious stones carry influences akin to the spirit of Mars, but probably one of the finest aspects of this is represented by the Garnet. It can be consecrated to the friendship which is expressed in resolute courage and loyalty, amid the adventures and struggles of life on the material plane. This is not quite the loftiest aspect of Mars to which one might aspire: while the deep red Garnet betokens the friend of the just man, the tawny Topaz betokens the champion of justice: but the especial danger here is that the Topaz will be chosen, not by the impetuous partisan who might in truth gain something from using such an amulet, but by the zealot whose detachment from the human aspects of justice already borders upon fanaticism. These are tendencies which, if not curbed, can bring the evils of unbalanced power into being in even the most just cause. However, each stone has its place: the Topaz as an amulet or symbol of spiritual resolve might most fittingly serve one in whom mercy, and a desire to be impartial, tend to bring all decision to naught.

Both Garnet and Topaz are clear, crystalline stones, betokening that clarity of vision and of motive which are good in all things, essential when forceful and irreversible action is to be taken. Some writers recommend Bloodstone for use as an amulet of Mars: this is undesirable. Bloodstone is a murky green in colour, spotted with marks closely resembling real bloodstains; it thereby betokens a confused and corrupt aspect of natural force, producing murder. Agate is another representative of the more earthy manifestations of the energies of Mars, but it is by no means sinister, because its several variants have each a well-defined goal: victory, success in agriculture, success in sport. To the colours already mentioned, a most commendable one may be added. Red

Agate can, by tradition, be consecrated as a talisman for victory over one's own tendency to anger.

The Zircon is the typical gem of the Sun as Apollo-Helios, by whatever form of its name the stone may be called: Zircon, Jargon, Jacinth or Hyacinth. Hyakinthos, to take the name back to its original Greek or rather Cretan form, was that friend of Apollo who shared the company and the counsels of the Sun-god until one day, standing too close to his hero, he was stricken down and slain by an accidental blow from a discus which Apollo threw in sport. He was then transformed into a graceful plant with blue flowers: the type, not of our Hyacinth but of our Larkspur. The blue Zircon is thus not out of place, to represent the friend, although the brilliant white stone better represents the deity himself. In either case, the affinities whether of Apollo or Apollo's friend are solar, and the radiations of this stone are found to support and assist a willed charge connected with friendship, health (Apollo being the patron of healing,) or proficiency in any of the arts, especially music (Apollo being also the patron of poets, painters and musicians.) Similar attributions can be made for the Goldstone.

There is however, another form of solar cult whose existence the devotees of Apollo would never suspect. This is the cult of the Sacred King, the Sun-hero sacrificed in his own person. Here the characteristic stone is the Topaz, which we have already encountered as representing the most spiritual aspect of Mars. There is no contradiction here: natural objects frequently have more than one symbolic potentiality, and the harmony between the spiritual aspect of the fiery planet, and the sacrificial aspect of the Sun, is obvious. It is fitting, too, that the Topaz should represent both. The Topaz is known to occultists as being, above all, "the breastplate of the Adept."

Other stones associated with this aspect of solar

influence, but at different levels, are Rose Quartz and Amber. Amber, however, belongs not so much to the Sun in heaven as to the reflection of the Sun on the earthly level: in Greek mythology, Amber (Electrum) is made by the tears of the daughters of Helios bewailing the fall of their brother Phaethon. Although it pertains to the mundane image of the Sun, Amber represents the highest celestial aspect of the next planetary force to be considered: Venus. Aphrodite-Ourania, born of the foam of the sea, is the last child of Father Ouranos: she is thus the goddess of celestial love before becoming goddess of earthly love, and the shining sea-jewel, Amber, of the colour of the Sun, is as it were a memento of her high origin. Coral is hers too, but it is not considered as a gem-stone, and its use as an amulet is restricted to folklore: White Coral is used against the "evil eye" for instance, Pink and Red Coral as an amulet for children: it is also popular with seafarers.

Amber, however, is a remarkable substance. It has the property, when magnetised by slight friction, of attracting to itself light materials such as fragments of paper or straw, so long as these are perfectly dry: from its name of Electrum, therefore, the word "electric" was derived to describe all phenomena connected with invisibly-caused attractions and repulsions of kindred type: Amber thus becomes a symbol of all polarity and is peculiarly associated with Venus.

The colour usually ascribed to Venus is a brilliant green: Malachite displays it splendidly, and, being a basic carbonate of Copper, the metal of Venus, is altogether suitable. However, other green stones are also associated with Venus, and with good reason: Jade is an outstanding example. Jade of whatever colour is an emblem of all virtues, and has been frequently used, in China especially and in lands where Chinese influence is known, as a talisman for happiness, health, prosperity, and success. Peridot, a crystalline stone of a light yellow-green colour, is perhaps scarcely of the hue to

indicate the absolute dominion of Venus, but it is used as a love-amulet, especially when worn upon the left—the receptive—arm.

From Venus we pass to Mercury, the patron especially of healing, study, and magic. Different stones typify these different aspects of the characteristic radiation. Carnelian is the great talisman-stone of Mercury as healer. Flesh-coloured as its name signifies, and densely translucent in texture, it is used against wounds, haemorrhage, and all hostile forces. The Cairngorm, brilliantly crystalline and varying in colour from deep orange to pale yellow, is a good representative of Mercury as scholar: this pellucid stone, of Scottish origin, may be taken to typify the Northern intelligence.

For Mercury as magician there is but one worthy emblem: the mysterious and variable Fire-Opal.

Lastly in our list of stones associated with the heavenly bodies, we come to those of the Moon. Here it is not a question of magic proper but of psychism, true visions and false. Crystal immediately comes to mind as the typical Moon-symbol, being when consecrated a notable aid to psychic vision; but as a talisman for keen sight both physical and mental, the Beryl is worthy of mention here, being pre-eminently the stone of the keen-eyed Egyptian Cat-goddess, Bast, whom the Greeks considered to be identical with Diana. Fluorspar, on the other hand, transparent and colourless, has a strange property of refracting light so that images seen through it seem displaced or distorted: it represents the other aspect of Luna as deceiver.

The association of mineral symbols with the Houses of the Zodiac, with the relevant considerations, can be more succinctly stated, now that the general principles will have been made clear:—

THE HOUSES OF THE SUN

On through the twelve great arches of the year
Lo, how the royal Sun proceeds triumphant.

Into the House of the Ram he swiftly enters
Strong and courageous, Lord of all Beginnings,
Childhood, and life that takes its road with joy.

(The colour is *scarlet*, the stone is *Red Jasper*.)

Then in the House of the Bull, with boundless vision
In peace he rules, outpouring truth and beauty,
Emblem of given faith, and faith received.

(The colour is *red-orange*, the stone is *Red Coral*.)

Twofold he shines in the dwelling of the Brothers,
Lord of the restless mind which ever questions:—
Yet, of all wisdom the messenger divine.

(The colour is *orange*, the stone is *Variegated Agate*.)

In the House of the Crab, reflected in the waters,
Veiled and sublime shines forth another likeness:—
She, whom as Mother an ancient race has hailed.

(The colour is *orange-yellow*, the stone is *Amber*.)

But now the Lion, monarch greeting monarch—
Each proud and free, each generous and splendid,
Welcomes the Sun to the citadel of Autumn.

(The colour is *yellow*, the stone is *Catseye*.)

High on a peak is set the House of the Virgin,
Lofty and tranquil, pure as a temple:
There the Sun gleams with the clear light of spirit.

(The colour is *yellow-green*, the stone is *Peridot*.)

Wide swings the Balance in its place appointed:
Who shall give the edicts of Time and of Justice?
Only the Sun, who sees and governs all.

(The colour is *green*, the stone is *Malachite*.)

In the House of the Scorpion, in a secret frenzy,
The Sun dims his light to a flame of scarlet:*

Deep is the well, and the shadows deep.
(The colour is *blue-green*, the stone is *Obsidian*.)

* The House of the Scorpion is of a Martian nature.

Far on the plains stand the tents of the Archer:
 Hoofbeats ring all day, and talk is long at evening:
 Nomad of nomads the wandering Sun they hail.
 (The colour is *blue*, the stone is *Blue Zircon*.)

Where rules the Goat, the Sun is stern and mournful:
 There, long ago, the Golden Age he governed
 Which might return, if man would but obey.
 (The colour is *violet*, the stone is *Jet*.)

The Water-Bearer's House has many windows
 Looking on the world with love and knowledge.
 Thence the Sun sees all things as Lord of Truth.
 (The colour is *purple*, the stone is *Amethyst*.)

In the House of the Fish is the Sun's immolation
 But soon, soon the waters will redden to his rising:
 Lord of us all, and sign of life victorious.
 (The colour is *magenta*, the stone is *Pearl*.)

In studying the foregoing, it will be perceived that once again the complete range of the spectrum is covered in the colour-sequence, although in closer gradation than with the planetary attributions.

For the choice of the stones, which are largely traditional, the reasons vary. In many cases, such as Garnet and Peridot, the substance is either dominated by the colour or would perhaps better be said to be in complete harmony with it. In other cases, such as Catseye and Obsidian, the affinities of the stone with the zodiacal character evidently rest upon other considerations besides colour. Yet again, as in the case of Pearl, the colour may be completely set aside for a stone which is otherwise strongly indicated.

Neither this chapter nor the ones which follow ought to be considered as exhaustive. When once the principles have been mastered, the subject-matter can, and should, multiply in the mind. Like a transplanted shrub, the putting forth of new leaves will be the one sure sign that it has indeed taken root.

CHAPTER III

The Calendar's link with religious and magical practices:

The need to forecast the seasons.

The planetary attributions to the days of the week, and
the calculation of the Planetary Hours.

Understanding myth.

The rhythm of the agricultural year.

The Fire Festivals and Sun Festivals—correspondences with
seasons of the year and of life, the elements and the
quarters, the four beasts.

The reality of time, the subjectivity of experience.

CHAPTER III

SYMBOLISM OF THE CALENDAR

One of the earliest preoccupations of most human groups, has been to formulate a calendar suited to their needs. Nomadic peoples needed an astronomical guide to position and direction, as well as due warning of the approach of winter or summer, wet season or dry. Agricultural peoples needed more exact particulars of the seasons. Further, all this information was required not only for guidance in mundane matters, but also to provide for the propitiation of the deities and powers concerned in each successive change of circumstances. The calendar has therefore been closely linked with religious and magical practices, wherever we can trace its early history. Stonehenge is not only an open-air temple but also a huge complex calendar: other stone circles are found to be orientated to one or other of the heavenly bodies; whilst various temples of Egypt and Numidia were so arranged that the light of sunrise or of noonday would fall directly upon a given spot at midsummer or on some other great festival.

The religious literature of Babylon is largely concerned with myths whose purpose was to account for eclipses and other celestial movements and phenomena.

It would appear, by what can be inferred from surviving traditions, that the first impulse in compiling a calendar has been analytic, until every season, every month, every day and at last every hour of day and night has its characteristic

name, or its guardian deity or spirit. But there is also a synthetic tendency, a perception of the succession of seasons and even of the succession of years and of ages, as making up a significant pattern.

Let us begin with the days of the week. If we compare their names and attributions in several languages, we can see that there is a basic pattern in common.

ATTRIBUTIONS OF THE DAYS

Planet	Italian Day	German Day	Gothic Attribution	English Day	Roman Deity
☉	domenica	Sonntag	(Sun)	Sunday	Sol
☾	lunedì	Montag	(Moon)	Monday	Luna
♂	martedì	Dienstag	Tuisco	Tuesday	Mars
♀	mercoledì	Mittwoch	Wotan	Wednesday	Mercurius
♃	giovedì	Donnerstag	Thor	Thursday	Iuppiter
♀	venerdì	Freitag	Frigga	Friday	Venus
♄	sabato	Samstag	Seatur	Saturday	Saturnus

These names, taken as a whole, have been inspired by the Chaldean pattern of attribution which, with other elements of Oriental thought, penetrated Europe widely just before the Christian era. As regards the correspondences of these names, it is only necessary to point out here that Tuisco, like his counterpart Mars, is a god not only of war but also of parliaments and assemblies; Jupiter, or Jove, is originally Deus-Pater, a Sky-Father and thunderer; Frigga is the Northern goddess of peace and love, whilst the Gothic name Seatur is an evident importation, being simply adapted from the name Saturn. We can notice also that although the Italian forms are in the main very close to the names of the Roman divinities, Sunday has become “domenica”—“the Lord’s Day” and Saturday is “the Sabbath;” whilst in German the name of Wotan has been displaced, since the

German peoples clung so tenaciously to his worship, that the Christian authorities forbade Wednesday to be called anything but "Mittwoch,"—"Mid-week." As to his correspondence to Mercury its chief point seems to have been contained in his well-known title of "the Wanderer." Wednesday in ancient times was the great day for carrying out those journeys, or very often those raids, which had been decided at the previous day's "Field of Mars," or public assembly; any real fighting took place on Thursday, peace was made on Friday, and rest and worship completed the week.

One of the most interesting pieces of symbolism in our week is the persistent association of Saturn with the Sabbath. This association comes right through from the Babylonian and Hebrew, from which languages of course the word "Sabbath" comes into Western language and thought: the Hebrew name of the planet which we call Saturn, is Shabbathai. The Babylonians had tablets giving the religious festivals and suitable activities for every day of each month in turn, their Sabbaths being fixed at the 7th, 14th, 21st, and 28th day of each month. With regard to the strict Hebraic interpretation of this day, it is worth our while to reconsider the account in Genesis of the origin of the seven-day week, which, as we are told in that book, was intended to represent the events of the creation of this "world" or universe. This ancient story of creation, which was itself a carefully selected and finalised version of stories from yet earlier traditions, allots the creation of the firmament to Sunday, the separation of earth from water to Monday, the creation of plant life to Tuesday, of the heavenly bodies to Wednesday, of animal life to Thursday, and of man to Friday. And then, we are told, "on the seventh day God ended His work which He had made; and He rested on the seventh day . . ."

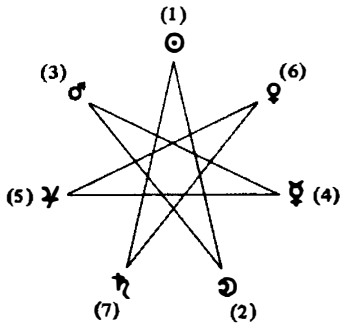
Now, we of the twentieth century may perhaps not be inclined to take very literally the idea of a God who works

and rests, but we ought to look at what the narrator is trying to convey to us in this very simple form. He does not state that God felt tired. He indicates that there was, in the beginning of our world's history, a period of intense creative activity, with the emergence of new species in all the varied forms of matter and of life; and that at a certain term this period came to an end, and new species were no longer brought into being.

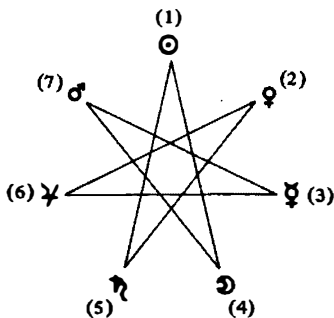
Other peoples of the ancient world clearly had a similar tradition, which they cast into their own characteristic and very different symbolism. The Roman and Greek stories, as they have come down to us, are similar to each other, with only a difference in detail and in the names of the deities concerned. Briefly, they tell that Ouranos or Coelus (to give both Greek and the Roman names, which in each case signify the Sky or the Sky-Father) begot many children of Earth-Mother, of whom one, Chronos or Saturnus, rose in revolt against his authority. The conflict ended with the son castrating the father and ruling in his stead, until supplanted in turn by his own son Zeus or Jupiter. This barbaric myth evidently stands in no close relationship to the Biblical account. We cannot say that the Biblical story either gave rise to it, or was derived from it. In this case also, however, we should examine the myth not for the incidents related in it but for what those incidents represent. It tells us that there was an initial period in the history of the world, when new beings and new forms, with earthly bodies, were generated by the supernal power; and that then this period was brought to an end by the agency of Saturn, the presiding deity of the seventh day, after whose accession no further new forms came into existence in this world. The imagery of this Graeco-Roman myth is quite different from that of the Hebrew version, but the meaning is fundamentally the same; and each story points, in its own way, the one to the seventh day and the other to the presiding deity of that day, as representing the end of the creative process as regards our

world or universe. This, again, agrees well with the astrological character attributed to the planet Saturn, which is continually represented as inhibiting action and inspiration, slowing down vitality to the point of stagnation, and checking creativity on every level. Bearing in mind that the seven heavenly bodies attributed to the days of the week represent among them every influence, with the exception of the elemental forces themselves, to which this world is subject, it can be seen that no matter which of these two traditions we examine, we find it to be clearly the intention of our forebears that the whole compass of these influences should be honoured within each week.

The planetary dedications of the hours of the day and night are related to the sequence of the days, but in an indirect and somewhat obscure manner:



First, a 7-pointed star is drawn in one continuous line (beginning at the top for the sake of clearness). Then, taking the points in the order in which they are drawn, the planetary attributions are placed at those points in the order of the days of the week.



Next, beginning again at the top, the points with their planetary attributions are re-numbered, proceeding in order round the circumference. It must be noted that as in the first place the star was constructed by drawing a line entirely in a clockwise direction, so now the progression must be clockwise round the circumference also.

This gives a new sequence of attributions: Sun, Venus, Mercury, Moon, Saturn, Jupiter, Mars; and this is the order of the magical hours of day and night. A further symbolism is sometimes brought in at this point, concerning the sequence of the focal centres of the astral body; but that is not necessary to the explanation, and is much too complicated for the present study.

For occult purposes, a day comprises twelve hours from sunrise to sunset, and a night comprises twelve hours from sunset to sunrise. If, therefore, I give the first hour at sunrise on Sunday to the Sun, the second hour to Venus and so on, and after giving the seventh hour to Mars I give the eighth to the Sun and so continue again, giving the twelfth hour of the day to Saturn and the first hour of the night (at sunset) to Jupiter, I will find that the twelfth hour of the night, just before sunrise, is dedicated to Mercury. This of course means that the hour of sunrise on Monday will be dedicated to the Moon. If this table is worked out in detail, it is found that the first hour of Tuesday is dedicated to Mars, the first hour of Wednesday is dedicated to Mercury and so on. But if at any time this table is used for practical purposes (as for instance if something has to be done in the hour of the Sun on Sunday, and, the hour of sunrise being inconveniently early, it is decided to use the eighth hour of the day instead) it must be understood that a magical hour does not necessarily consist of sixty minutes. In fact, it only contains exactly 60 minutes twice a year, at the Vernal and Autumnal Equinoxes. From midwinter to midsummer the time from dawn to sunset becomes longer and the time from sunset to dawn becomes shorter; from midsummer to midwinter, it is the other way, the night becoming longer and the day shorter. But no matter how long or how short a day or a night may be, for occult purposes that period, sunrise to sunset or sunset to sunrise, is divided into twelve equal portions which are called hours. It follows that these magical





hours, on a summer day or a winter night, are more than sixty minutes, whilst the hours of a winter day or a summer night are correspondingly less. So to find the eighth hour of the day, for instance, it is necessary to know the times of sunrise and sunset on that particular day and to make the rest of the calculations accordingly.


So much for the days and the hours. The months, as the word itself shows us, are primarily a moon-measure, four weeks taking the moon through all its phases. Well known and very widespread are the ancient beliefs as to the phases of the moon: that enterprises begun in the time of the new moon or the increasing moon will flourish, while the waning moon is generally considered unlucky. Yet strangely enough, the richest symbolism concerning the months is connected, not with the Moon, but with the Sun in its passage through the Twelve Houses of the Zodiac.

Relatively little need be said here about the signs of the Zodiac; they are to some extent familiar to everyone. If we compare the generally-accepted list of Hebrew names of the months with the zodiacal signs, much as these have been re-named and re-interpreted with their adaptation to various eras and regions, still several points of interest survive.

HEBREW — BABYLONIAN CALENDAR

Hebrew month	Babylonian month	Zodiac
Nissan	Nisannu	♋
Iyar	Aaru (compare Ares)	♌
Sivan	Simannu	♍
Tammuz	Duzu	♎
Ab	Abu	♏
Ellul	Ululu	♐
Tishri	Tisritu	♑
Marcheshvan	Arah-samnu	♒

Kislev	Kislimu	
Tebeth	Tebetu	
Shebat	Sabatu	
Adar	Adaru	

In the foregoing table the correspondence of the zodiacal signs to their respective months is approximate only, because of a peculiarity in both the Babylonian and Hebrew calendars. Each normal year consisted of twelve months, each of thirty days. The year thus contained only 360 days, which for the purpose of astrological calculations corresponded admirably to the 360 degrees of the circle: but as a result, it would be discovered approximately every six years that the astrological calendar fell a whole month short of the astronomical year, and also, more conspicuously, of the agricultural seasons. Another month, a second Adar, was then inserted to restore the right relationship for the time being. This explains certain discrepancies in many ancient tables of zodiacal correspondences. The name of the month roughly corresponding to May is named Sivan, evoking the name of the Babylonian and Assyrian Moon-god, Sin: the sign of Taurus  shows clearly how the horns form the crescent, though in our astrological system the government of that sign has passed from Luna to Venus: however, it was with the lunar rather than the amatory aspect of the Mother that the bull was associated in Crete, for example.

The next month, to this day named Tammuz in the Jewish calendar, bears the sign of Gemini, the Twins, which was known to the Babylonians by that name and also by the name of Sib-zi-anna "the faithful shepherd of heaven." The latter was a title of Tammuz in his "bright" aspect during the six months of each year that he spent with Ishtar, while for the other six, which from the time when he was slain he was destined to spend in the Underworld, he was the "dark"

Tammuz, apparently regarded almost as a separate being, a lord of the dead comparable to Osiris. Thus the "twins" of the zodiacal sign should be represented one light in colour and one dark.

Another point of interest in the Hebrew names of the months, is that the month Shebat corresponds roughly to January and to the sign of Capricorn, the sign which is governed by Saturn, of whose Hebrew name Shabbathai so much has already been said: its affinity with Shebat now becomes obvious. The Babylonian zodiacal sign was named Sahar-mas, the "fish-goat," which throws some light upon the manner in which the sign of Capricorn is sometimes even now represented, as a creature with the forequarters of a goat terminating in a curled fish-tail. The reason for these Babylonian associations in the Hebrew calendar is not far to seek, for most of the Hebrew month-names are very similar to the Babylonian, the three above quoted, Sivan, Tammuz and Shebat, being in the Babylonian calendar Simannu, Duzu and Sabatu respectively. The Talmudists have always maintained, and accurately as it would seem, that the traditional Hebrew month-names were unknown in Israel until the Babylonian captivity.

Turning from the Babylonian and Hebrew traditions of the Zodiac, there is also an old Mediterranean theme worthy of notice, which pictures the sun as a hero triumphant over the particular conditions and difficulties set by each sign in turn; some classical writers have implied that this is the meaning of the myth of the Twelve Labours of Hercules. It may indeed have been so; some of the Twelve Labours fit their zodiacal attributions very well; but others appear rather strained, and the stories may at some time have been re-cast by minstrels and entertainers who were ignorant of the symbolism. The concept of the sun as a hero always victorious is, in any case, an interesting one, which can be taken as a parallel to those Mithraic sculptures in which

Mithras, the Sun-Hero, in slaying the Bull is aided by all the other creatures which symbolise zodiacal signs. Mithraism however is a study in itself, and bears interpretations which show that not only is Mithras the sun, but also the Bull is the sun, and therefore in a certain sense Mithras is one with the Bull which he sacrifices. This explains the tragic expression on the hero's face in the sculptures, which frequently are fine examples of the most expressive style of late Hellenistic art. There is underlying all this an important mystical truth; that the real object of worship is not the visible sun which seems to change with the hours and the seasons, but the unchanging spiritual power behind: while at the same time the visible sun is to be venerated, as a manifestation of the spiritual power, sacrificed—pinned as it were to time and place—in the material universe, for the benefit of the creatures thereof.

This is high teaching, and we cannot be surprised if not all cults have looked so high. Sometimes, and especially in more northern lands, it is the Sun-Hero himself who is represented as an annual victim. Typical examples are the Nordic Baldur, doomed to the icy regions of the Underworld in the winter months, and the Celtic Lugh, whose myth is crystallised in the festival of Lughnasadh, celebrated on the First of August as one of the great quarterly Fire-Festivals. In some places at midsummer, but more properly elsewhere at Lughnasadh, it was the custom to make a great bonfire on some high hilltop and to heat in it a wheel, which would normally be a heavy oaken waggon-wheel. When this was glowing red within its metal tyre, it was bowled down the hillside, eagerly watched by the community who drew from its course auguries for the coming season. The true significance of the fiery wheel was to symbolise the descent of the sun from its midsummer height. Besides this ritual, the festival of Lughnasadh was associated with the myth of the marriage of Lugh to Bloddeuedd, the maiden formed from blossoms who was one of the loveliest forms of the

Earth-Goddess. Knowing as we do how swiftly after August and the hectic plenitude of harvest-time, the sun is shrouded in the cold mists and the swift darkness of winter, it is not surprising that this marriage proved tragic and that Lugh was soon betrayed to his death by his beautiful bride. Equally, however, we are not surprised to learn that death could not hold him and that in due course he rose again.

In the popular cults of more southerly regions, the role of tragic hero was not usually played by the Sun-God but rather by a deity representing the vegetation of the cooler season, slain in the springtime by the sun's fierce rays. Such, in some aspects, were Tammuz, Attis, Adonis and Hyakinthos; the pages of Frazer's "Golden Bough" are laden with more than enough of them. Gradually, as the rhythm of the agricultural year fixed itself more consciously in people's minds as an organic whole, it came to be felt that its anthropomorphic form ought more suitably to be a female figure than a male, and so we have the great mysteries of Ceres and of Cybele and of the Bona Dea, until the early Christian Church brought in the allegorical figure of Mater Ecclesia, Mother Church, and formulated her history and doctrines in the pattern of the liturgical year; for which, as a sacred calendar, the poet Ovid had lately set the pattern.

The Fasti, of which only a half survives, was conceived as a complete historical, religious and astronomical calendar of the Roman year, in poetic form. This mixture of subject-matter may seem curious, but, for the sake of comparison with one of the lineal descendents of the Fasti, it may be noted that in the pages of the Roman Martyrology the Epacts of the Moon are, or have until recently been, tabulated. There too, evidently, a general desire reveals itself of maintaining something of the astronomical calendar in a work whose main purpose is for reference and instruction regarding religious observances. Looking back to the Fasti, we find Ovid's astronomical references, although much more

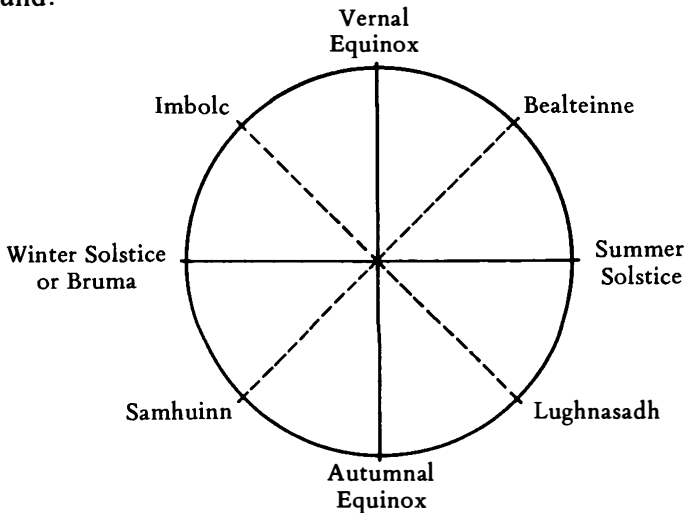
ample, to be similarly unconnected with the main subject-matter; so that the constellation whose rise and setting he remarks, bears no relationship to the myths or histories recounted for the day in question, and the frequent inaccuracy of his astronomy mars neither the interest of his stories nor the beauty of his verse.

To the student who wishes to add the *Fasti* to his library, the bilingual Loeb edition is particularly to be commended, this being translated and edited by J.G. Frazer himself. The editor opens the Appendix with a paragraph of especial interest, on the transition from a ten-month year to one of twelve months in ancient Rome:— “According to Roman tradition, Romulus instituted a year of ten months, with a total of 304 days; the months began with March and ended with December. Afterwards two months, January and February were added, making a total of 355 days, approximately a lunar year. O.E. Hartmann thought that in the old days the time from midwinter to spring, during which the labours of the husbandmen were for the most part suspended, and nature herself appeared to be dormant if not dead, was looked upon as a period of rest, and was therefore excluded from the calendar . . .” Frazer goes on to adduce many reasons in support of this view. The remainder of his Appendix also is of considerable value, supplementing a number of Ovid’s statements on various Roman festivals with evidence from the folk-lore and customs of other lands. As for Ovid’s text, the greater part of it is on the poet’s especial territory of history and tradition, and therefore is of unique importance.

Mention of the Festival of Lughnasadh some paragraphs back leads to the consideration of other divisions of the year: those groups of months which we call the seasons. The old Celtic seasons were, properly speaking, three in number, but the year was divided four ways by the great Fire-Festivals, Imbolc, Bealteinne, Lughnasadh and Samhuinn. There were

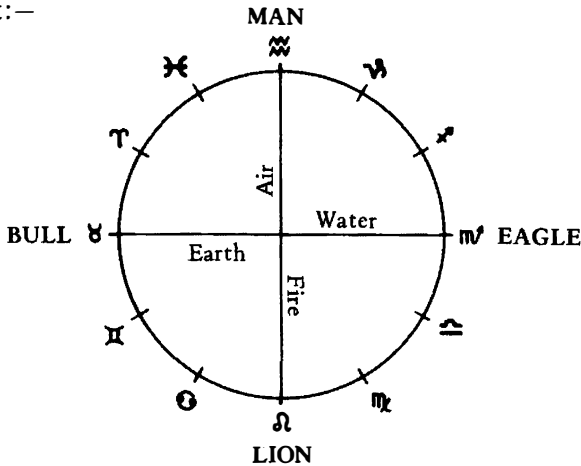
of course other Fire-Festivals besides these, for the lighting of a beacon-signal was throughout the Western world a favourite form of popular rejoicing: but these four, the second day of February, the first of May, the first of August, and the last of October which was the beginning of the three-day celebration of the dead, marked the transitions of the four seasons which subsequently developed on the Roman pattern.

Although the Fire-Festivals were, and to a certain extent still are, magical occasions of considerable power in themselves, they lack the power of the Sun-Festivals, not only as representing a lesser thing, but also because they lack correspondences of the type in which the solar festivals abound.

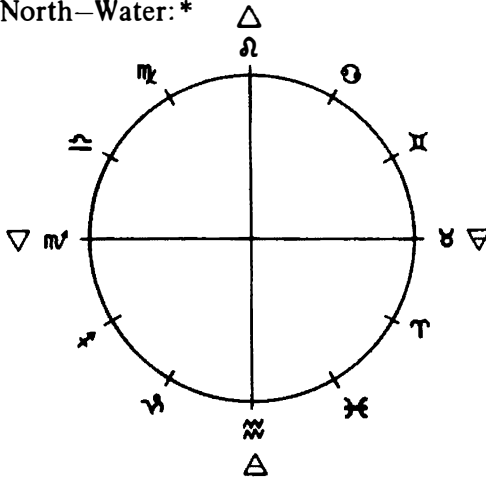


The Vernal Equinox, for example, corresponds to birth, dawn, the element of Air, and the cardinal point of the East; the Summer Solstice to youth, noonday, the element of Fire, and the cardinal point of the South; the Autumnal Equinox to middle age, sunset, the element of Water, and the cardinal point of the West; the Winter Solstice to old age and death, the element of Earth and the cardinal point of the North. With these four points likewise are frequently associated the

Four Beasts of Ezekiel's vision, Man, Lion, Eagle and Bull in that order; but these are not their zodiacal places, and if they are brought into this particular scheme of symbols it will be found impossible to place their own corresponding zodiacal signs—Aquarius, Leo, Scorpio and Taurus respectively—in sequence round the circle. Their own scheme is quite different:—



The natural zodiacal sequence has, however, a necessary place, and when the signs are arranged as follows, it will be seen that the attributions are East—Fire, South—Earth, West—Air, North—Water: *



* Vide Vol. V for the significance of the zodiacal scheme.

The student should learn the various arrangements without confusing them, and without a premature bias to one or the other. This is important in magical learning. One's personal system, when established, should be based upon adequate knowledge. The subconscious is the dragon guarding many treasures to which it will give us access, if we have the patience to teach it a sign-language it can understand, and then to address it in that language: but our dealings with it must be characterised by unbroken habit and absolute certainty. When once the code of communication is established, it should not be upset by experimentation with different systems, nor by "improvements" due to discovering that the letters TETRAGRAMMATON do not spell an actual name of God, or so forth. The time to learn these things and to make sure of them, is in one's student days before the code and the habit are established. Decisions are then made, with a view to establishing contact with a mental sphere which should be powerful, lofty, and widely-connected, but not so nearly universal as to be featureless. When once the decisions have been made, however, they must be maintained: hence the well-known warning against changing the "barbarous names of evocation."

The year, it may be added, is not the limit of the significant formulations of time. In the Old Testament we find the concept of a week of years, a period of seven years, which in England has survived until quite recently in the farming custom of letting each field in turn lie fallow, that is unused, for one year in seven to permit the soil to recuperate. In the various forms of Gnostic religion, again, the concept has occurred of a still longer period of time, of unspecified length, an Aeon: each Aeon being characterised by the advent of a new supernal regent, referred to also as an Aeon. According to Valentinus, these supernal regents would be paired, male and female. Christianity has tended to formulate itself in terms of a thousand years. It is a historical fact that as the year 1000 A.D. approached, the building of important

ecclesiastical buildings and of castles ceased, as so many people believed the end of the world to be imminent; now, when the year 2000 A.D. is approaching, we find a widespread return of the same feeling. In the East, longer periods of time are envisaged. Hindu tradition, for instance, divides the history of this world into great ages, or Yugas.

Yet, what is Time? We may be tempted to try to define it by the mere physical instruments by which we measure it. If we say, Time is that which is measured by the movement of the heavenly bodies, by the progression of the seasons, by the movement of clock-wheels, by the shortening of a candle, by the drip of water or the flow of sand, by the ageing of the body, by birth and death and the course of history, then we are making Time the servant of those things of which he is manifestly the master. Those things cannot be said to bend Time to their reality; they merely manifest the reality which Time possesses. Time is greater than they, and could exist without them. Dreams and visions have their own time, as has often been discovered: they who step outside the bounds of physical limitation can taste the experiences even of a lifetime in a short span, or alternatively may absent themselves within their visionary life for a little while, to find upon returning that their hours have been measured by other people in years. To some extent everyone can experience the mystery of subjective time, for the hours last but briefly in joy and when we are absorbed in what we do, while in sorrow, pain or tedium they go shod with lead. That, however, is a daily observation which only touches the fringe of the matter. We have to consider the question of prediction. Those who have experimented with telepathy or with E.S.P., sometimes come by accident upon this phenomenon: opening the mind in hope of receiving an impression of an absent object or scene as it is, they may sometimes receive instead an impression of it as it will be, in the next experiment perhaps. This is the more striking, in

cases where there is no possibility of their prediction affecting the future choice of an object. A similar tendency is to be found in some Biblical prophecies, whose authors clearly had no notion how many years or centuries would be needed for their fulfillment. There are several factors here which need very careful and logically-planned control: first of all, it is certainly possible in some circumstances for even an untrained human mind to act upon its surroundings, so as to bring about exactly that which it most desires or most fears. Secondly, there is a converse tendency: it is observable that many people, once they are convinced to the depths of their mind that a certain happening is destined to come about, will seek it and will work to produce it, will even consciously desire it, even though in itself it may not be either pleasureable or good. Thirdly however, outside and beyond the scope of these influences, there is discernable the fact that circumstances which as yet have no material manifestation, astrally may be already in existence. Sometimes this is so evident, as to make the accepted sequence of time almost meaningless: when past, present, and future events are seen to interlock to produce a given effect, as inextricably as the pieces of a jigsaw-puzzle all present simultaneously in the picture. In the light of such an experience, we may ask again, What is Time?

The role of human fears and desires, of a human sense of destiny, in the moulding of future events, may give us a clue. That which the human mind can effect on a lesser scale, the Divine Mind in which we live and move can effect far more powerfully. Seen from that viewpoint, Time is the essential link between the Changeless and the Changeable. It is the necessary tool of the Divine Will, the medium of creation, for in it lies the potential of all becoming, of all change.

Magick has been defined as “the art of causing change in accordance with will.” We cannot reach out directly upon the

material level and touch the things of tomorrow, for upon this level, as yet, they are not: we can however enter, today, a subjective tomorrow in which we may touch the astral foreshadowing of those things, to bring them “nearer to the heart’s desire.” The mere naming of this mystery commands all reverence and circumspection; for in this, we pierce the veil of Time.

CHAPTER IV

The unchanging philosophy of true magick:

The Hermetic dictum: As above, so below.

The validity of subjective experience.

Symbolism implies pattern and relationship.

The symbolism of number and figure.

The use of the Hebrew alphabet in formulating the appearance of a spirit being:

Harmony of image and sound vibration.

CHAPTER IV
MATHEMATICAL SYMBOLISM

The philosophy which we are setting forth is not contingent upon any particular scientific theory concerning the material universe. Indeed, such theories in their succession through the centuries have alternately withdrawn and restored such support as they might seem able to provide, with a curious compensating balance which in itself amply demonstrates that the perpetually unchanging philosophy of true magick overrides them all. Before Aristotle, the Hermetic dictum "As above, so below," could be imagined to apply to the material as well as to the spiritual universe, and sublunary natural laws were supposed to obtain likewise, for instance, in the movements of the celestial bodies. Aristotle divided the laws of motion: the circular pertained to the celestial spheres, the rectilinear to earth. Kepler and Galileo partly countered this by bringing certain of the astronomical concepts into terrestrial matters: Copernicus and Galileo however destroyed man's conviction in discussing natural phenomena according to the evidence of his senses. The sun and the other luminaries did not rise or set: the earth could no longer be pictured as central to whatever rays might impinge upon it. It took Einstein with his championship of relativity, to restore the validity of subjective experience, which Protagoras and Epicurus had enunciated: but he too took almost as much as he gave, by limiting scientific possibility in matters where the mind of man intuits no limit. Thereupon however, in the

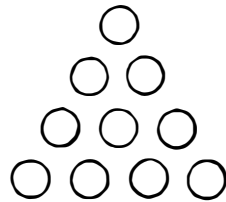
sub-microscopic field, the structure of the atom opened to man's understanding into a solar system: and behold! Once again, "As above, so below."

From this it may be deduced that magical philosophy, being untroubled by the passing of so many theories of the material universe, is not deeply concerned as to what may be the objective fact thereof. Its primary and intimate concern is with man's experience of the universe and of all that is contained therein. Experience it is which impresses an image upon the subconscious mind, not any theory or fact which is real only to the intellect. Two important circumstances, however, must be brought in to qualify this statement. One is, that a scientific discovery or hypothesis may for some reason appeal to the emotions, and so evoke unexpected affinities and reactions in the deeper mind-levels: the other circumstance is, that a truth not ordinarily perceptible to the majority of human minds may be known to some few, from contact made with these facts in the course of philosophic speculation or of magical vision. Insofar as these things have been experienced in these modes, they have become valid subject-matter for the symbol-making faculty of the minds concerned: and these being minds of remarkable calibre, the result will probably be very different from the usual symbol-making of the popular level. Such is, for example, the atheistic atomism of Lucretius, or those abstract perceptions which, earlier in the history of Western thought, the Pythagoreans had expressed in mathematical form.

It will by now be evident that although the term "symbol" usually implies a material object, or the representation of one, this need not be the case. The musical octave, for instance, can be taken as a symbol of rebirth; the musical note which is the same and yet not the same as its fundamental: Cicero refers to this interpretation in "The Dream of Scipio," in which he represents the spirit of Scipio Africanus the Elder as revealing certain matters both

temporal and spiritual to his grandson. The distant stars which shine beyond the planets are referred to as the “fixed sphere,” and this symbolises the regions of spiritual experience which lie beyond the range of earthly vicissitude. Nearer than these lie the orbits of the seven luminaries, conceived on a geocentric plan: the sphere of Luna therefore being the lowest, as nearest to earth. To each of the mobile luminaries, a characteristic note is ascribed, representing the vibration emitted by the orb in its rapid motion through space: these notes comprise the “music of the spheres,” and can be equated to the musical scale. There are seven notes, which, since they correspond to the “seven planets” can be taken likewise to cover the range of all earthly life. Then to what does the eighth note, the octave of Luna, correspond? It must inevitably strike the “fixed sphere,” passing beyond all that is transitory and attaining to the eternal. Having explained this, Africanus adds “Skilled men have imitated this harmony with strings and with voices, so as to open for themselves a way of return to that region: similarly to others who with outstanding genius, while on earth, have followed divine learning.”

In fact some of the most ancient forms of symbolism which have come down to us, are based upon abstract mathematical concepts. True, there is often some visual geometrical imagery to assist the mind, as in some of the important pieces of Pythagorean symbolism: in the Pythagorean decad, for instance,



The Pythagorean Decad

which is a masterpiece of compactness as well as of mystical significance and also in the “Theorem of Pythagoras” of which more presently: but these diagrams would have conveyed no more to the mind of the philosopher than to the mind of the schoolboy, had the mind of the philosopher not already

glimpsed a deeper significance in the abstract ideas which the diagrams expressed. All symbolism implies some manner of pattern, of relationship between one point and another, without which none of the more material and seemingly more obvious levels of interpretation would work at all. Some introspection is called for here. Take a fragment of symbolism which seems to your mind quite obvious; perhaps the horse as a symbol of power, or the ring as a symbol of eternity, and try to track down within your own mind the reasons for it; the choices made by the inner mind are governed, not by the weight of evidence, but by some one motive which seems to it at the operative moment to be entirely relevant and convincing. Try to identify this point of conviction, with regard to whatever symbol you may choose. You will find that however material the symbol or the thing symbolised, or both, the connecting link between them will become progressively clearer as a quite abstract idea. It is therefore, not always necessary to bring the symbolism itself through to a completely material level. Take, for instance, an ancient concept which is explained and emphasised several times over in the books of Robert Graves:— the preliminary lameness of the sacred king who was destined at last to lose his life as a sacrifice, so that earthly existence might become regenerated and uplifted by divine power. According to the historians, this lameness was in several different lands and eras an actual physical condition, deliberately caused to the king as a symbol of his dedication, and hence indirectly as a symbol of the regeneration of those who were to be benefited: but it has come down to us, represented in quite a variety of ways. We may begin by calling to mind Vergil's account of the despairing Queen Dido, when, at the pyre on which she is resolved to perish, she performs various rites offering herself as a victim: and "beside the altars, *with one foot unshod* and in garments ungirded, she calls as one about to die upon the gods and upon the doom-witnessing stars." (Aeneid, Book IV.) Many other details in this poem show the great care

which the poet took to reconstruct correctly what were, even in his day, points of antiquarian research: he knew what was suited to a Carthaginian queen of Tyrian origin. Again, and even closer to our purpose, there is the Byzantine painting which is known to the Western Catholic world as "Our Lady of Perpetual Help." In this painting we see the divine child held by his mother, whilst at each side appears an angel, carrying some of the implements which were associated with the Crucifixion. The child turns his head to look at these angels, and as he does so, one of his little shoes falls off. No Christian tradition exists to explain this incident, although it is quite a conspicuous feature of the picture; but in fact it identifies the child as the sacred king, destined for sacrifice, and his glance at the instruments of his future death only confirms this. That is a material image. One degree more abstract is the symbol by which the same idea is conveyed in the Eastern churches, that is, the slanting foot-rest of the Russian Cross: but if we look at the means by which the basic square and the central elevation of the pyramids was achieved in Egypt, we find the same signification conveyed in a completely mathematical and remarkably abstract way.

If you remember learning at school about the three types of triangle, Equilateral, Isosceles and Scalene, you may perhaps still wonder why the Scalene triangle was particularly designated at all. The name means Limping, and implies a triangle with three unequal sides: a completely unspecialised triangle, one would say. In fact however, a particular type of scalene triangle was held in high esteem as having a virtually mystical significance: a sacred king among triangles. This was the triangle drawn by means of the knotted cord which measured out the foundations of the pyramids: a triangle having sides of 3, 4 and 5 units respectively. Three, four and five: their squares are 9, 16, and the sum of $9 + 16$, which is 25; you may recognise this as one of the simplest possible formulae for the converse of

Pythagoras' theorem, giving a triangle which has a right angle opposite the longest side. And so beneath the ideal pyramid, with its four great equilaterals pointing heavenward as they converge above the centre of the basal square (as a matter of fact no pyramid ever realised these perfect proportions) there would be sacrificed, hidden in the foundations so to speak, a limping but necessary skalene, supplying the all-important right angle for the base and for the central elevation.

That is one of the great and more elaborate examples of mathematical symbolism. It presupposes several simpler forms:— for instance, that Fire, which is implied in the word pyramid, is to be represented by an upward-pointing triangle, whilst Earth (the element) is represented by a square or cube.*

Here there is room for a slight warning. The depth of significance attached to a symbol may vary from place to place and from age to age, and consequently, although we may be aware of various meanings attaching to one certain symbol, it does not follow that these various meanings are historically interchangeable. Presently we shall consider the working of a European medieval scheme of symbolism, in which the square represents body, and the triangle represents the soul. How this relates to the Earth and Fire scheme is evident at a glance. In a pre-Egyptian civilisation which cremated its dead, the flames of the funeral pyre would easily become a symbol of the soul rising to a more or less distinctly conceived celestial region, and it seems clear that the Egyptians wanted to keep these associations despite their national obsession with the preservation of the material

* This is part of an ancient scheme of symbols originating in India; there is another, later scheme belonging to European alchemy, in which Fire, Water, Air and Earth are all represented by triangles, distinguished from one another by simple means:

FIRE



WATER



AIR

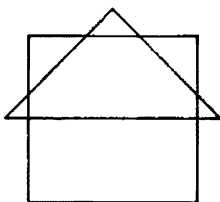


EARTH

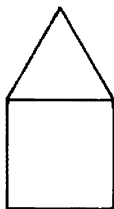


body. Passing from the funerary context, at some stage—but we must not take it for granted too early—the square of Earth and the triangle of Fire became symbols of body and soul in their normal relationship. By the end of the first thousand years A.D., this symbolism had been developed into a scheme for the whole mystical life, which must be explained next, not only for its intrinsic interest, but also because it brings in, along with the geometrical symbolism, something of the even more abstract symbolism of numbers.

There is a saying, of quite convincing antiquity and attributed to Pythagoras, that even number relates to matter, and odd number to spirit. Let this be our starting-point then, to show body and soul in their initial very inexact relationship:



The individual begins working to perfect himself, and his first efforts, as the soul aspires upward, are directed to separate it from the influences of matter. If he continues in this course, he reaches sooner or later what may be called the ascetic ideal:

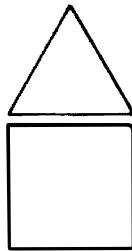


This is the ideal of self-sacrifice. The number 5 is often taken to represent sacrifice, and you can see that we now

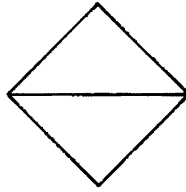
have a 5-sided or 5-pointed figure. Again, consider medieval Christian tradition. One often reads of the “Five Wounds of Christ.” Why five? There is no historical or scriptural warrant for this number: if you read the Gospel accounts of the death of Christ, his wounds were innumerable and in any case, keeping only to the major ones, there were certainly more than five. But five is the number of sacrifice and of the ascetic ideal.

Again looking at the diagram, you see that it represents a little house, such as children often draw. The medieval thinkers and artists noticed this too. Everywhere in their paintings, where the subject-matter is suitable, one finds this little House of Sacrifice. Over and over, it is shown in pictures of the Passover, with two prominent door-posts, and with the “mark of salvation,” the T, marked on its *forehead*. For this house is also a person.

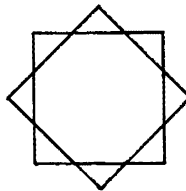
But then soul and body have often to pass through a phase of separation, whether through physical death, or through the soul separating itself in some mystical experience. Here the associated number is seven:



This, however, is not the ultimate ideal for the mystic. Having attained this separation, the soul develops what one writer calls its “Janus face,” that is, it can now look down into matter without losing its upward vision; in this state it becomes re-centred in matter:



This gives us one of the most important of our medieval symbols, the 8-pointed star:



As is shown by the brief account of the musical octave earlier in this chapter, the number eight, from quite early times, is always the number denoting regeneration, rebirth, and what a medieval Christian would have called “the life of the Resurrection.” That, and not the 5 of sacrifice, is the true goal. To this day at Easter, the Greeks send each other Easter cards with a little 8-pointed star in the design. Mostly, of course, they are unaware of the reason.

This significance of the 8-pointed star accounts for the adoption of one of its forms by the Knights Templar and their cognate Orders, the Knights of St. John and the Teutonic Knights, at a period which would appear to coincide with the renewal of the Military-Religious Orders subsequent to their near-extinction at Hattin. In their earlier days, the “red cross” of the Templars had been a simple Greek Cross, of the form used by the medical Red Cross organisations nowadays. At that period, only the celibate

Knights professed for life wore the entire Cross: the Sergeants and those Knights who for one reason or another were vowed to the Order for only a term of years, bore a red "Tau" upon their mantles.

That the red cross upon a white ground, known usually as the "Cross of St. George" and, as such, adopted as the flag of England, is also traditionally known as the "Cross of the Resurrection," can be confirmed by a glance at any medieval or Renaissance painting of the Resurrection of Christ. Such paintings always show the risen Christ bearing a small white banner, upon which appears the equal-armed red cross. This remained the exoteric form of Resurrection Cross in the West.

The chivalric Orders however, and the Knights of the Temple especially, came into close contact with Byzantine traditions, with symbols and practices which to their less-travelled kinsmen remained "occult," that is to say, unrevealed. One of the minor results of this contact was the adoption of the eight-pointed star; the major results would occupy a treatise of their own. Little, however, as their contemporaries understood them, on one point both the friends and the enemies of the Order were unanimous: the epic courage and calm discipline in circumstances which could only end in death, shown in battle by members of the Order, whether singly or in numbers. It was a record which etched an ineffaceable image upon the memory of Europe. Those hostile to the Templars could only ascribe the marvel to "witchcraft." The truth was greater and more simple. Body and soul, the dedicated Knight had experienced the double asceticism of military and religious training: he had entered the House of Sacrifice which was the Holy Sepulchre or (as at Saragossa) its replica: he had passed, not now as an unknowing infant but with mature acceptance, through an act whose significance was parallel to that of baptism: spiritually and emotionally he accounted himself to have

passed through the gates of death. The white mantle with its red emblem had been placed upon his shoulders: both the mantle and the emblem were symbols of the life of the Resurrection. Whatever changes and chances might afterwards befall him, whether that experience stood ever in the forefront of his mind or not, the hour would come when its fulfilment would claim him. Then other men, not initiates, would see death approaching as a terror and a mystery: and our Knight would not account himself braver than they; but would only know that to him this terror was no terror, being void as any tale that one has heard before.

Enough has been said at this stage of the great significance attached to these particular numbers in the medieval West. We must now give consideration to an alphabetic system of numerology. Several such systems are or have been in use, attached to different alphabets and to different purposes. For the most part these are too modern in origin or too incomplete for our purposes: these objections rule out, for instance, our adoption of the "straight sequence" evaluations sometimes attached to the Roman alphabet.

The Hebrew alphabet however opens up a most potent and valuable range of correspondences and interpretations, going far beyond the simple "planetary" range. As will be shown in Chapter VIII, the twenty-two Hebrew letters can be arranged in a certain manner upon a traditional diagram, the Tree of Life. From that arrangement and the lore connected therewith, it follows that certain attributions, colours and characters as well as numbers, attach to the letters. The zodiacal signs likewise have their place in that scheme; so do the planetary signs. The gem-stones already mentioned, besides many others, are also assigned to their respective points of reference. Ultimately all that the magician can need for either the material or the non-material aspects of his working, has its place upon the Tree: even those Words of

Power which are appropriate to one operation or another, with the names of Angels and Archangels, can be set correctly there according to their nature. All within the scope of the human mind, nothing excepted, has its proper location upon the Tree.

It is even possible, by means of traditional tables of significances of the Hebrew letters, to build for every name that may be uttered an appropriate form in which the Being itself may be visualised or may manifest. The advantage of using such a form is that its appearance is totally harmonious to the vibration of the spoken name, and therefore in no way detracts from its authority. To take an imaginary case based upon the sounds and associations of the English language: suppose that with the summons "Come, Spitfire!" one had to evoke the visible appearance of a dove. It would be very difficult to achieve success in this, the sound of the word itself, even if one were ignorant of its meaning, operating in every way against the intended form of the manifestation. It is not difficult in genuine cases to build the correct forms effectively, for their various parts accord with the letters of the name, in a way which minds trained in magick have used repeatedly during age after age.

A curious example can be given. These methods which we are describing have no kinship with the Grimoires of medieval sorcery. The sorcerer, initially, sought communication merely with a spirit of a certain nature suitable to his purposes: that is, associated with an appropriate planet or element. When once he was convinced that such a contact was indeed established, he would take means to discover a name to which this particular entity would answer, and this would be carefully noted down, together with the means by which the contact had been established, and the form in which the entity had been perceived. Such notes were the foundation of the Grimoires, from which later sorcerers would derive their rule-of-thumb

methods. It is an established fact that the methods of the Grimoires, properly followed, do frequently "work." They are not recommended however: chiefly because of the undesirable procedures and questionable motives with which they have been associated. One may have authority over a man, and may wish to use it benevolently: but one is hardly likely to gain the response of either his intelligence or his better feelings, if one addresses him in the language and fashion of a race which has enslaved and debased his people for centuries.

Therefore, on an occasion when it was desired to find a form in which to visualise a Spirit whose name appears in a certain medieval Grimoire, the practitioner resolved to use neither the description of the Spirit's appearance as given in that Grimoire, nor any kind of clairvoyance by which to obtain a visual image. Instead, a suitable form would be worked out, entirely from the Hebrew letters with which the sound of the name was associated.

It would be interesting at this point if the full method could be given, so that it could be shown step by step how the figure was arrived at; but that will follow later. Let it suffice that the form shown on the following page, with the wings, the powerful eagle-head, the delicate emerald-plumed shoulders, the fiery torso and so on down to the blue talons, was entirely arrived at in this purely academic way, from the letters of the name.

In the Grimoire in question, each Spirit is described as appearing in a particular form, whether human, animal, grotesque or even geometrical: by at least a striking coincidence, the entity which we have been discussing is there listed as manifesting as "a beautiful peacock." Apparently the astral substance, of which such forms are made, had been moulded by the vibration of the name to an appearance suggesting a peacock.

Besides such valuable tables of correspondence as the



ones drawn upon for such constructions, there is likewise a numerical value assigned to each letter of the Hebrew alphabet:

NUMERICAL VALUES OF THE HEBREW ALPHABET

Letter	Value	Final	Letter	Value	Final
Aleph	1		Lamed	30	
Beth	2		*Mem	40	600
Gimel	3		*Nun	50	700
Daleth	4		Samekh	60	
Heh	5		Ayin	70	
Vau	6		*Peh	80	800
Zain	7		*Tzaddi	90	900
Cheth	8		Qoph	100	
Teth	9		Resh	200	
Yod	10		Shin	300	
*Kaph	20	500	Tau	400	

It will be amply evident that the Hebrew alphabet forms a very sound and fertile basis for a system of numerology, each of the numbers here given, or any compound or combination of them, being thus very accurately linked by way of the alphabet into the whole complex range of interpretations and usages. Indeed, so exact is this alphabet in its use, whether in the representation of words or of numbers, that it can be employed as a kind of mathematical shorthand to reveal the harmonies of related ideas. In the practice known as Gematria, for example, the numerical values of words are discovered and are compared, to bring out an underlying relationship or unity. The student is however warned, first, not to play with these devices: and

* These letters have a second form, which is only used when the letter occupies the final position in a word. The second numerical value applies to the final form of the letter.

secondly, that for non-Hebrew words it is frequently more suitable to use the Greek alphabet, which has its own tradition of a somewhat different table of values. One must not assess vibrations carelessly.

By the power of the sound of the lyre, the walls of Thebes arose: by the power of the sound of the trumpet, the walls of Jericho fell.

CHAPTER V

Plant symbolism analyzed and described:

Shape, colour, aroma, mundane quality, and medicinal virtue in relation to planetary forces.

The error of confusing one's levels:

The danger of drugs.

Consecrated objects cannot be transferred, and must be protected from alien contact.

The importance of the elemental spirits associated with plants.

The Sacred Tree as father— and mother— emblems.

CHAPTER V
PLANT SYMBOLISM

The vegetable kingdom presents a continual challenge to the mind of man. Its many forms of life, although less highly organised than animal forms, display the working of distinguishable principles: some of these being analogous to those of animal life, and some completely alien. Again, if we look at plant forms as abstractions, they present an enigmatic resemblance to shapes familiar in other contexts: while the colours of leaf, stem and blossom, the aromatic properties of flowers and roots and of exuded gums, together with the medicinal virtue of many species, combine to establish a mesh of mental and emotional associations which can affect the imagination powerfully.

The foliated capitals of Egyptian, Corinthian, Romanesque and Gothic columns, in their several styles, alike testify to the natural trees which they imitate: notable from earliest times have been the sacred tree and the sacred grove. Individual trees of particular species have been revered, the kind varying with the region and with the divine force represented. Oak and Cedar are obvious examples as father-emblems, Willow and Hazel as mother-emblems; the androgynous Pine and the world-bearing Ash have also their place in the tale. The distinction between image and symbol is sometimes obscure: the many-breasted statue of the Mother-goddess of Asia Minor, for instance, whether called Metra or Cybele or Diana of the Ephesians, is extremely close

in form to the pine-cone emblem which was hers by reason of her sacred tree, the Mountain Pine; the sculptor probably adopted the cone-form deliberately. Again, anyone visiting a green valley of the Middle East, where dark tapering cypresses stand scattered over the slopes, interspersed with pale tapering poplars, cannot miss the force of the superficial resemblance of those trees: the poplars look like phantom images of the cypresses. To the Greeks, as a matter of established fact, the Poplar was always a symbol of the dead.

True instances of plant symbolism are shown in the attribution of Lily and Opium-poppy to Hera (Juno or Saturnia) the celestial queen of Greek and Roman mythology, daughter of Cronos or Saturn and in some ways his other self. That is the secret of the discord shown so frequently in the myths between Hera and her partner, Zeus or Jupiter. He represents the contemporary, everyday aspect of life: she represents the elder order, the more severe and more august dominion. His key-number, as we have seen, is 4: hers is 3, for as will be shown in Chapter VIII, she and Saturn together have their place one degree closer to the primal unity. Hers therefore is the triform and austere Lily, the gleaming colourless flower which more than any other, signifies that which she is in her own right. What, however, of the symbol by which human comprehension is to learn something of her place in the immortal scheme? That symbol, attached to her beside the Lily from ancient times, and still understood by the Adept of today, is the Opium-poppy.

The meaning of this symbol is that whoever would experience any part of the influence of the elder powers must, to the extent of his aspiration, renounce and put deliberately out of his mind the things of daily life; must not cling to any shred of them under pretext of sentiment or utility, and must recognise the Lethean river by which his ordinary consciousness is debarred from that sphere. These

are matters for deep meditation and skilled practice: be it noted that no "short cut" thither is indicated by partaking physically of opium or of any of its derivatives, nor of any other drug. Here is an important example of an error against which the student has already been warned, the error of confusing one's levels. The poppy is in our work an abstract symbol of high mental renunciation, not an indicator of material means.

Sometimes it happens nowadays that one who has obtained a certain reputation for spiritual or occult insight, will announce that he has discovered the use of one drug or another to be valuable for such purposes, or even to be of more avail than his previous meditations. Students are sometimes disturbed by such things, on account of the man's previous authority. Let nobody be disquieted!—for by the very announcement, he has made it plain that his authority was founded upon a bubble, and now with his own hand he has pricked that same bubble. If a drug has carried him further than his previous spiritual practices, so much for his previous spiritual practices! Such self-confessed failures do not merit attention: but here another and even more imperative warning must be uttered:— For reasons which will in due course be made clear, such persons always seek to draw down others into the vortex of their destruction, even as a drowning man inevitably tries to seize even his would-be rescuer.

To the Saturnian powers may be attributed also such shadowy plants as Cypress and Yew, Nightshade (*Belladonna*) and Myrrh that is bitter as the sea: for to the Queen of Heaven belongs the bitterness of the sea also. O magna Mater dolorosa!

If Hera represents the feminine aspect of her father Cronos, so Pallas Athene represents also the feminine aspect of her father Zeus. Despite her helmet and breastplate, Athene shares with her father the attributes of peace. Hers is

the Olive-branch of peace. Hers too, as patroness of spinning and weaving, is the Flax-plant, whose four-petalled blue flower places upon it the signature of Jupiterian attribution. As has already been mentioned, Cedar and Oak are symbols of Zeus himself, on account of their majesty and stability, as also on account of the wide-spreading shelter which they afford to so many creatures. It is also notable that both Cedar and Oak are renowned for their imperishable timber.

There is little affinity between the vegetable kingdom and the destructive forces of Mars: nevertheless the Stinging-nettle may be given that attribution, as may Speargrass, and the Thistle of the warlike Scot.

Plants of the Sun are of three kinds: those that in appearance and in nature partake of the character of the Sun, such as Sunflower and Calendula: those associated with the Sun in mythology, such as Láurel and blue Larkspur; and those associated with Apollo in his aspect of healer, such as Feverfew and Viper's Bugloss; which last is remarkable for the fact that despite its humble appearance, old Culpeper praising its medicinal qualities calls it a "most gallant herb of the Sun." A curiosity to be remarked among plants of solar association is the Heliotrope. This vivid little herb with its intense lilac-coloured flowers and its penetrating, vanilla-like fragrance, does not conspicuously "turn to the Sun" as the Sunflower (for instance) does, and as its name sometimes leads the more scholarly to expect. It should be observed that its colour is the complementary of sun-yellow: the complete negation of it, one might say. The true signification of its name derives from its use in a medieval Ritual of Invisibility, whereby the rays of the sun were turned from the magician, and he consequently went unseen.

The Rose has several attributions, for its meanings are manifold. Sometimes the red, five-petalled Rose has even been allocated to Mars, for its colour, for the number of its petals, and for its thorns. Sometimes, and more often, the

Rose is allocated to the Sun, but this should be the fragrant and many-petalled yellow Rose. The most obvious and popular attribution of the many-petalled pink or red Rose, as far as the classical deities are concerned, is to Venus:— the World-Rose, symbol of the boundless multiplicity of natural energies permeating the entire material universe. In “The Golden Asse of Apuleius,” the climax of the whole book hangs upon the rose-garlands carried in the festival of “the Goddess,” whether named Cybele, Venus, Isis or Diana. Apart from the mythological pattern which we are at the moment tracing out, there is the alchemical system, in which the White Rose is the Princess, or the emotional and instinctual nature purified by water, while the Red Rose is the Prince, or the intellectual and rational nature perfected by fire. Their union crowns the Work.

To the medieval mind however, the Rose had yet another significance, which nevertheless at certain levels touched the alchemical one. The true Rose (not the native European briar) came from Persia, through Syria to Provence, and wherever it had been known it had become a symbol of mystical and heterodox revolt. In Provence it was seized upon by the Troubadours, to become for them a symbol of that “courtly love” which was part of their especial cult, but often as a symbol too of the more abstract philosophy which lay behind. In fact, the whole innovation and scandal of “courtly love,” as the medieval mind saw it, was that it was linked to a philosophy and not to the simple procreation of children. The Rose, therefore, became a very suspect flower in the eyes of the medieval Church. It would even have been extirpated, had that been possible.

In a previous chapter, sufficient has been said of the Templar’s white mantle and red cross, to show the profound significance which these held for their wearers. It was thus typical of their insight and of their audacity alike, that they planted for themselves a garden which blazoned these colours

in red and white roses, those exotic, occult, rebellious and joyous blossoms. The Order of the Temple may indeed have had many such gardens in its estates from Syria to Ireland: but one rose-garden only of theirs has found a lasting and curious place in history: the garden of London Temple. The roses continued to be tended and to flourish there, long after the tragic events of the early XIV century had taken them from their original owners who had known what they were intended to signify. About a half-century later, the protagonists of the rival State factions of York and Lancaster, with some of their supporters, meeting in that same garden, had their ultimate quarrel and plucked the roses as badges of their opposition: hence the Wars of the Roses. Thus it was that Elizabeth I, heiress of both Lancastrian and Yorkist houses, could appropriate as her personal emblem the supreme alchemical symbol, the White and Red Rose conjoined in one. It suited well with the name of Gloriana by which she loved to be called, and with the semi-mystical terms in which she was extolled.

The Templars however, whose rose-garden began the strange story, were not altogether forgotten. Edmund Spenser wrote "The Faerie Queen" in honour of Gloriana: but the foremost character in that work is its hero, the Red-Cross Knight. Thus closes a chapter in the long history of the Rose.

Another plant faithfully attributed to Venus is the Myrtle. This dainty, fragrant shrub would scarcely seem to support such an honour; but it was hers in Greece and in Rome, and in medieval Germany the maidens tended a potted Myrtle-bush to supply their bridal garlands.

Mercury has by far the greatest number of the medicinal herbs. This is not surprising: the hermetic and iatric arts have ever been closely allied, and the Caduceus of Hermes is an emblem of the medical profession to this day. Fennel and Vervain are typical of the herbs attributed to him.

Plants of the Moon are of several kinds. There are those chosen for their appearance, such as the white Moondaisies, or Honesty with its purple flowers and gleaming shields; the appeal of these to the imagination is not to be despised, but we need say no more about them here. There are others which belong to the Moon both by virtue of their appearance and for other properties: the pale Jasmine for instance, whose scent evokes the strange consciousness which awakens in the mind during the night-hours. There are the Gourds, such as cucumber, melon and pumpkin. There are also those plants in which an emphasis is laid upon root or bulb: Onion and Garlic, and the Irises, especially the Florentine Iris, or Orris. There is likewise in this last category that great talisman of antiquity and of later times, the Mandrake. This belongs to the realms of sorcery rather than of true magic: it is not our business to teach sorcery, but it is necessary that the principles involved should be understood.

In all ages a great many errors concerning the Mandrake have circulated. In the thirtieth chapter of Genesis, for example, there is the account of a dispute between two wives of one husband, over the possession of some objects described as "mandrakes." There has been much discussion as to the exact species of plant signified, but that is of little importance. What is to be noticed is that there is absolutely no suggestion in the text that these vegetables were desired for the purpose of winning the husband's favour, or of inducing pregnancy, both of which possibilities have been seriously put forward. On the contrary, the story plainly states that the favoured wife was quite willing to forego her marital privileges in exchange for the delectable objects, whatever they were. The "mandrakes" are not said to have operated magically, nor to have been intended to do so. If we substituted another word such as "mushrooms" for "mandrakes" the story would make better sense, and might regain something nearer to its original meaning.

None the less, this passage in Genesis has had considerable influence in strengthening the Mandrake legend. If read carelessly, as it must often have been, it could seem to imply that the coveted articles had some strange virtue, and furthermore, that they were directly concerned in the matrimonial affairs of their possessors. Both these things are a part of the authentic tradition of the Mandrake, which is a root, and therefore under the dominion of the Moon. Having this lunar attribution, it follows that it will be linked by nocturnal rites with any desired purpose, but chiefly with matters of sex and of prosperity. These characteristics too are a part of the authentic tradition, one version of which is given in the grimoire known as the "Little Albert." (It follows likewise from the lunar attribution that the success attained therein will frequently be illusory). In the authentic tradition, incidentally, there is a dog sacrifice, somewhat veiled by the medieval writers: and the dog is a lunar animal, as will be shown in the next chapter. The Mandrake itself is not such a mystery as is often supposed. There are several unrelated species of plants, which have a large root tending to divide in proportions more or less suggesting the human body. The first step is to find one. Having secured his Mandrake, the practitioner dries it, and prepares it for his purpose according to well-known methods of folk-magic. This is, in fact, merely a specialised form of doll-sorcery, the dried root taking the place of the conventional waxen image.

This point being comprehended, it becomes clearly irrelevant for the pedantic to try to identify this or that botanical species of root as the "true Mandrake." Even more absurd is it to think that such a talisman could be bought, or borrowed, or in any way transferred from one person to another; yet, from the Middle Ages onward, one reads of "Mandrake root" being sold at high prices, even by the slice, for its supposedly inherent properties.

At this point it is appropriate to state that in no kind of

magick, whether high or low, may there be any transfer of an object which a person has consecrated to his own personal magical use. It would, at the very least, be valueless both to the alien user and, thereafter, to the possessor; at worst, it could harm both. Such an object could be transferred, it is true, if the original owner ritually broke all magical ties with it before giving it: but this does not make an exception to the rule, for then the gift would have ceased to be a consecrated thing. Only the true Adept can consecrate a thing for another person's use, which is still a very different matter from giving away something which he has consecrated to his own use: but to consecrate an object for someone else is the Adept's prerogative, because his will is no longer merely his personal will, and thus he controls powers beyond those evoked from within his own psyche. The Adept may give an object thus consecrated: he may not sell it. The recipient must, of course, follow the usual rule, and guard such an object from all contact save his own.

The guarding of one's equipment is a matter which scarcely needs mentioning to those whose magical sense is already awake, whether by temperament or by training: it is however too important to leave unmentioned.

Passing to the more general traditions concerning various plants, it is interesting to see how frequently the same names recur in quite different associations. Angelica stalks, for instance, are well-known for the peculiar aromatic sweetness which they impart to cakes or trifles when candied; it is not so well-known nowadays that the name of the plant derives from a serious belief in its efficacy as a holy herb, a banisher of demonic power. Such was the veneration accorded to Angelica in the Middle Ages, that it was frequently added to the flour in making altar-breads, so as to prevent the possibility of any evil spirit rendering them unworthy of consecration. As frequently happens when an embellishment has become accepted in any aspect of

worship, many people came to think of this addition as an essential, and so in the days of Reformation and Counter-Reformation, this use of Angelica came to be forbidden by all parties. The herb, however, remains a pleasant and useful, if minor, astral antiseptic and larvifuge.

Another herb whose splendid culinary reputation bears no witness to a curious past history, is Marjoram, or Origan. A hint of the matter is conveyed in *King Lear*. In Act IV, Sc. 6, the crazed King, the blind Earl of Gloster, and Gloster's dispossessed son Edgar who, unrecognised by his father, is posing as Poor Tom o' Bedlam, have met in their wanderings and huddle together in miserable weather, in the open country near Dover: the cream of the realm, but to outward seeming a sorry bunch of vagabonds and "rogues forlorn." Apparently at one point it reminds Lear of some kind of military exercise:—

Lear: . . . There's my gauntlet; I'll prove it on a giant.
Bring up the brown bills. O, well flown, bird!—
i' the clout, i' the clout: hewgh! — Give the word.

Edgar: Sweet marjoram.

Marjoram is one of the many plants dedicated to Mercury: but this is Mercury as patron, not of physicians and alchemists, but of thieves and rascals. It has struck Edgar's whimsical and ironic mind that if the trio resemble any kind of company, it is not one of the disciplined military kind, but rather those picaresque "Compagnons de la Marjolaine" who had taken the fragrant herb for their emblem.

Very interesting is the variety of associations connected with the Periwinkle, or rather with the genus *Vinca*. The English name Periwinkle which is applied to several species, comes from the Latin name of one of them, *Vinca pervinca*:— the bond exceedingly binding. The word *Vinca* is not classical Latin; the classical Latin word *vinculum* (a fetter,) appears to be its diminutive. In the ancient folk-magic

of Italy, fragments of which the Romans spread through Europe, the Periwinkle was a most potent herb by which a person could be inexorably bound, whether for love or for death. In modern medicine the genus has again attracted attention by the potency of some of its species, but this time for their use in the treatment of cancer.

It may seem, at first reading, as if the magical virtue of certain trees and herbs celebrated from antiquity, was only a poetic description of the dimly-recognised or scarcely-understood medicinal property of leaf, fruit, root or stem. Certainly, medicinal properties have frequently been accepted as confirmation of magical potency, but to identify the physical and the magical value is to over-simplify traditional thought. When the magical significance of a plant is considered, the first important factor in the situation is the spirit associated with that plant. To say for instance that Narcissus was the son of a River-god, Cephissus, is to indicate that the spirit of that plant is of the nature of the element Water; it is therefore associated with the "watery" property of strange dreams, and the hypnotic love of Narcissus for his reflected image in the pool is immediately comprehensible. The Frankincense bush, on the other hand, is associated with a Sun-loving spirit: hence the story of Leucothoe, beloved of Apollo, and her transformation to that fragrant shrub. For although blossoms may be brought into the Temple, and incenses made from resins and woods, and aromatic oils may be burned as best suits the rite of the occasion, it is not chiefly with the chemistry of these materials that magic is concerned, although that chemistry if properly understood cannot be other than harmonious. Bidden to be present, and given their fitting place in the action, are Spirits of Earth, of Water, of Air and of Fire, besides those of such other forces and planetary signs as may be suitable. Their kind should not, cannot be strange to the magician. He will have met with them in solitary travels and wanderings, both in his physical

body and out of it: sometimes he will have journeyed furthest when those around him will not have had occasion to miss him for a moment, for gazing upon a pebble in the palm of his hand he may live through an age of the tempestuous conflicts of Salamander and Titan. Among all the spirits that he encounters, many of the gentlest and most beautiful will be those of trees and plants: not human souls transformed or imprisoned, as a literal reading of the old tales would lead him to believe, but beings—minds, if we may call them so—of a different order, a separate evolution. He will not burden their delicate natures with tasks or responsibilities that they cannot comprehend, he will not seek to place any dependence upon them for purposes which are the destined work of his human mind and body; but he can find knowledge, insight and refreshment by contemplating them in their innocent existence; he will prefer to ask their leave before carrying off so much as a bud or a spray from their habitations.

Aided by this understanding, he will welcome them as friends when by virtue of any symbolic correspondence or elemental attribution they have a place in his working, and will speed them afterwards to their own place in the universal plan with the benediction due to all who have aided in the Great Work. They are by no means to be regarded as literary devices or as fairy-tales: the shapes in which they appear to us may well be the forms made for them by centuries of human reflection, but that which animates and sets in motion those shapes, has its own reality.

Some years ago, a parish church in South Devon had been decked for the annual Harvest Thanksgiving. Not only were the altar and the altar-steps piled high with the fruits, flowers, and vegetables produced by farm and garden in the district: window-ledges and window-frames were richly dressed with Ash-branches and leaves from the local woods.

Candles were lit for the evening service: incense was burned, but lightly.

Suddenly the attention of a member of the congregation was drawn to the elaborate sanctuary-lamp, which was behaving in a peculiar manner: although clearly no convection from candles or thurible, no draught from door or window, was disturbing anything else in the church, this one pendant had suddenly begun to swing to and fro. And no wonder. Hanging from it like a trapeze-artist, by her bent knees, was a dainty little lady who must have been about a foot tall. Her delicate translucent body was of the palest green, almost white, and quite nude: her long hair, of a deeper green, and her slender arms, hung down and waved in delightful abandon in the sweet incense-smoke. She had evidently come in with some of the green boughs, the Ash-boughs probably with which the window-frames were adorned; she seemed, and probably was, quite unconscious of the throng of worshippers; but she was basking in the incense-smoke as a delight of her own world, and perhaps she had unconsciously taken in some of its subtle essences, akin to her own, and thereby had become visible.

How many people there present besides the one confessed observer, an experienced occultist, saw her? Any who did so, with understandable prudence remained silent. Even the most limited, materialistic and purblind, however, must have seen the sanctuary-lamp swinging: and if they did not see the cause of it, they must have wondered.

Of so many worlds is this one world the meeting-place.

CHAPTER VI

The animal kingdom as symbol of the planetary forces.

The relationship of terrestrial creatures to factors in the subconscious mind.

Archetypes as seminal ideas in the Divine Mind perceived as patterns of relationship.

The powerful God-forms built up by the trained minds of the ancient Egyptians.

The necessity of a link between the Deific Forces and our own spiritual and physical nature.

The non-human entities, the Elementals.

All phenomena develop on the mental and then on the astral level of being, before coming into material manifestation. The magician, through ritual and symbol, contacts these levels.

CHAPTER VI
ANIMAL SYMBOLISM

The beasts of the Sun are the lordly and golden ones, Lion and Hawk. In Egypt the Sun in the heavens was identified with Horus in his various titles and functions, while the power of the Sun as felt on earth at noonday, the majestic and terrible fire-power that can slay with a blow on the nape of the neck, is the Lioness-headed divinity Sekhmet.

In Greece these same attributions hold good, but a difficulty occasionally arises when we find associated with Apollo some creature whose characteristics are by no means solar: the Wolf for instance, or the Mouse. This is not a case in which one has to meditate upon such animals in the hope of discovering a hidden Sun-likeness: it must be remembered that besides being a solar deity, Apollo is also the divine patron of music and of prophecy. By virtue of the last-named function, many oracular shrines became in process of time dedicated to Apollo, which originally had been otherwise dedicated: and among them were those where oracles were obtained by means of the animals concerned:— from the howling of the wolves, for instance, or from seeing which of several holes would be chosen by a suddenly-released mouse. This latter means of obtaining a random choice has survived, incidentally, as a gambling game in some regions of the Middle East, somewhat as cards and dice, vestiges of venerable things, are used in our own part of the world. Consequently, the various aspects must be distinguished with

understanding, so that the student may not be tempted into trying to find a Sun-symbol in every musical or oracular attribute of Apollo.

To the Moon likewise a strange variety of animals have been ascribed by different traditions: Hare, Hart and Boar, Dog, Horse and Elephant. All are in their own traditions "authentic," but all do not equally concern us here. The curved gleaming tusks of Boar and of Elephant, "unconquerable ivory," have much to do with their presence in this assembly. The Hart is the sacred animal of Artemis, and is especially under her protection: the Hare is an ancient symbol of the Lord of the Moon. The Horse is the Moon-creature of the old British tradition especially, making crescent-shaped hoof-prints even when not shod by mankind with bright lunular plates. The "Night-Mare and her Nine-fold" is a lunar apparition, as is shown not only by her nocturnal character but also by the number of her brood; she belongs to the Moon, also, in the powerfully convincing and terrible illusions which she inflicts.

The manner in which so many dogs forget their long domestication to bay at the full moon, is one of their strangest characteristics. The Hound is associated with Artemis as goddess of the chase: Hecate, one of the Moon-goddesses, is sometimes represented as dog-headed, and classical authors say that it may be known when she passes by, even while she is invisible, because thunderous voices and cries, and the howling of dogs, accompany her. Every aspect of divinity has its demonic counterpart: the lowest aspect of lunar force is represented by the "Dog-faced Demons" which represent all that is ugliest, foulest, most destructive and most fickle in the imaginings thrown up by the subconscious mind. The mob-mind is an excellent example of their manifestation.

From the Hounds of Hecate we may go on to consider the Wolf of Mars. The Wolf is a fitting symbol of Mars: not

only representing boundless ferocity, but also showing a certain military order and discipline. Each wolf has its place in the pack, and functions not only as an individual predator but as a unit in the collective intelligence of the pack. The life of each wolf is, moreover, dependent upon its continued value as such a unit: the animal which becomes weak or useless is quickly destroyed by its fellows. There is thus a ruthless efficiency in the wolf-pack which is matched only by the intense loyalty and courage and sagacious cooperation among its active members. The legend of the infancy of Romulus and Remus, and their being fostered by a she-wolf, did much to set these qualities as ideals before the minds of the early Romans, until their encounter with Etruscan magick and Greek philosophy gave them other standards of achievement: and with the ideal of the Wolf was set up the ideal of Mars. Nevertheless, the earlier symbol was the Ram of Ares, the single courageous champion and leader of his flock.

With Hermes-Mercury there is associated a further choice of animal forms. The Greek Hermes became identified with the Egyptian Thoth, as patron of physicians and scholars. In earlier times, Thoth had been a Moon-deity, and his symbol was the crescent-beaked Ibis. That would place the medicine and learning of which he was patron, very much in the realm of that Moon-magick of which something has already been said. Science and Art, however, progressed apace; experience was enlightened by reason; and the attribution of Thoth was transferred from the Moon to Mercury; but the Ibis remained his symbol, and so became one of the symbols of Hermes when the Egyptian and Greek divinities were identified.

The twin Serpents entwined about the Caduceus are a more genuine attribute of Hermes; according to legend they entwine harmoniously to show the power of Hermes' pacifying diplomacy. The fact that two serpents are

represented is associated with the essential duality of Hermes; the zodiacal sign of Gemini is closely associated with Mercury. The Ape with its proverbial power of mimicry has its place as a symbol here too.

The creature most frequently ascribed to Zeus is the Eagle. Zeus is before all else a Sky-god, and the bird whose powerful flight commands the skies is his inevitable symbol. The occult affinity of the Eagle, however, is with Water rather than with Air. One of the chief functions of a Sky-god in the view of primitive humanity, is to send rain; while the creature representing the zodiacal sign of Scorpio in its beneficent aspect is occultly given, not as the Scorpion but as the Eagle: and Scorpio is one of the signs comprising the Watery Triplicity, the other two being Cancer and Pisces. This association of the Eagle with the element of Water is strangely perpetuated through the symbolism of the Sacred Cup: Ganymede, Jove's Cupbearer, is represented with the Eagle which carried him off from earth to fulfil that office: in Christian art, St. John the Evangelist is frequently shown with the Cup of Communion and with the Eagle-symbol assigned to him from among the Four Beasts of Ezekiel. The association of Zeus with the element of Water, is consonant also with the fact that the earliest and most revered oracular shrine of Zeus was at the Oak of Dodona in Epirus, near which rose a spring whose waters had the property of taking fire from a torch held to them. (This must have been very similar to that spring, once a sacred place of the American Indians, still to be seen near Niagara; whose waters, apart from being distinctly chalybeate, seem in no way abnormal: but even when a flame is held to a tumblerful, the surface takes fire.) The Cup of Zeus therefore was doubtless a very real marvel in pre-classical times.

Associated with the earthly Aphrodite we find the Dove and the Sparrow, both enthusiastic little emblems of fecundity: and with the celestial Aphrodite we find the Swan

as emblem of beauty and of aspiring flight. One often sees the Swan moreover, gliding along, perfectly mirrored in the waters as the Spirit of Nature is mirrored in the material world; similarly, when one sees pictures or statues of Aphrodite gazing in her mirror, the emblem is not intended to show her vanity, but to represent the anciently-observed correspondences between the spiritual and the material levels, the fact that all phenomena develop on the mental and then on the astral level of being, before coming into material manifestation.

The principal creatures of Saturn are grey in colour, sedate in manner. They are in their own fashion highly sagacious, and yet their names in various languages are titles of folly: the Ass and the Goose. The Ass belongs more properly to the domain of Saturn himself, the Goose to his daughter: the ascription of folly recalls the carefree days of the Golden Age, when the life of man was in reality subject to the most severe material limitations, and yet for that very reason he lived with no greater burden of responsibility than a child, hand-to-mouth among his crops and his herds. The age of innocence, however, could not last forever: the Ass became celebrated as the chosen mount of the drunken Silenus; the resplendent Peacock was brought from India, and was deemed a more fitting emblem of Hera than the traditional Goose. Both Ass and Goose had their respite of fame, a later association with heroic honours: the Goose in the traditions of Rome, when the sacred geese of Juno gave the alarm which prevented the Gauls from entering the Capitol (B.C. 390;) the Ass in the subsequent Christian tradition, for its place in the events of Palm Sunday. Francis of Assisi carried the matter further, giving the Ass a permanent place in all representations of Christmas; but the Goose found no such sanction. Its long, snake-like neck and its habit of hissing gave support to the general medieval mistrust of all Saturnian things: it became a favourite tenet

of medieval wonder-workers and exorcists alike, that evil spirits were likely to manifest in the form of a goose. A powerful egregore of that kind was built up, which still persists in some localities: most notably in Ireland. With regard to the Wild Ass, however, we may finally observe that its Saturnian nature has sometimes led to its being considered a creature of fate: we may compare Balzac's use of it in "Le Peau de Chagrin," with Omar Khayyam: —

"And Bahram, that great Hunter — the Wild Ass
Stamps o'er his Head, and he lies fast asleep."

Also to Saturn belong the reptilian kind, especially the reptile forms of the elder time: Sauropods, Ceratopsians and the rest of the Dinosaurs, the dimly-remembered "dragons" and "sea-monsters" of legend.

"And some, the oldest of them all,
Square heads that leer and lust, and lizard shapes that crawl."
J.E. Flecker, *The Bridge of Fire*.

Yet we must avoid the mistake of trying to explain the whole content of those stories in terms of creatures which actually exist, or which have existed in the outer, material world. These forms appeal to the imagination, not principally because of their objective history, but in the first place because of their relationship to certain factors in the subconscious mind.

This is true of all those forms which have value for us as symbols. There is something within each of us which corresponds to Sol, but it may not be immediately evident to us. If we picture the Lion however, and find in ourselves the qualities of courage, forthrightness and address which we associate with the Lion, the feeling engendered by this exercise will in fact be a Solar feeling. If by an act of concentration we reduce this somewhat complex sensation to unity, we may be able to sense, through it, the essential

virtue of the Solar Egregore, the Archetypal Image of the Sun.

At this point it seems desirable to define our terms with regard to the Archetypes. The Archetypes are seminal Ideas subsisting within the Divine Mind, not distinctly perceptible to human consciousness in their individual nature, but only as patterns of relationship which human consciousness clothes in suitable images: these latter are known as the Archetypal Images, and are such as the Father, the Mother, the Eternal Child, the Sacrificed God, the Majestic King, Anima and Animus, the Mountain, the Ocean, the Tree, and numerous others. If frequently reflected upon, all or any of these become powerful egregores. For the Archetypes and their place in the Divine Mind, the clearest expositor is St. Augustine, in his "Confessions;" for the Archetypal Images and their function in the human mind, Carl Jung is the authority in his "Mysterium Coniunctionis" and other of his works.

Animals occupy a particularly prominent place among such images, for among their great diversity of form and character they can represent a wide range of those life-energies which do not rate among the components of our rational personality, vividly though they may colour the emotional motivations of our lives.

Usually a person who is under the dominance of one or another animal archetype will be the last among his circle to recognise the fact: though the influence of a totemic, heraldic, or cult-sanctioned animal form frequently produces interesting and potent results of which the subjects are at least partly aware. The effect of reflecting upon each of the following, singly, is noteworthy:—

"A Cossus, like a wild cat, springs ever at the face."*

"We are His people, and the sheep of His pasture."

* Macaulay, Lays.

“Wandering kine of the Lady of Dindymus, follow!”

“Deseret, the Land of the Working Bee.”

Most powerful among all such egregores however, are those God-forms which have been built up through many centuries by the minds of trained seers and priests, artists and devotees. Such were the zoomorphic deities of Egypt. Some of these forms have perhaps become too remote from our minds to give us the key to any aspect of reality, but others are very close to us, and have continued to be vitalised by currents of numinous association during the succession of ages. The Crocodile, in ancient times the deity of the Fayum area, is still accorded the full honours of a Fetish in West Africa. The Ram of Mendes more frequently becomes a Goat in popular imagination, and takes on a sinister character which was certainly not contemplated in the original conception; but the quality of endurance of the image is undeniable. Of another perennial egregore, the Goose, enough has already been stated to show that this, too, has in course of time acquired a sinister aspect; but in the Egyptian scheme of things, harmoniously with its Saturnian character, the Goose was the first form conceived of in the watery wastes of the Beginning, and the Goose laid the Cosmic Egg from which hatched the Sun.

If we are to find any virtue, therefore, in the Egyptian scheme, it is of no avail to look to those forms which have become debased by misuse and misconception. We must seek, rather, to revive those which passed out of use at a sufficiently early date to retain something close to their original purpose and concept: Khepera the Scarabeus; Ra-Harakhte, Falcon of the Sun; the Ibis of Thoth, and such of the others as we may find in some especial manner congenial. They are still accessible, still sufficiently vital to be awakened as powerful egregores. With any one of these the human consciousness can identify itself, and so, under that

form, can become as one with that aspect of Deity which the form represents.

Let us take Khepera as an example. First we must have some knowledge of the ways of the earthly Scarabeus (*Scarabeus sacer*), the actual beetle whose form is used for this manifestation. It is a beetle of a strong, compact shape, chiefly remarkable in its habit of forming balls of dung, of a considerable size and weight compared to itself, in which to lay its eggs. The beetle pushes or rolls the ball, a considerable distance sometimes, to bury it in the earth; the eggs are hatched by the natural heat of the dung, and the larvae live therein until their transformation takes place, and they emerge as Scarab-beetles themselves.

The insect thus presented its early beholders with two important images: the thrusting forward of the ball, which was taken as a likeness of the movement of the solar globe; and also an image of the life-force buried in dead and decomposing matter, to arise from it triumphantly renewed. When the Scarab-beetle was presented in art therefore, as causing the rebirth of the Sun at daybreak, it was always understood that this was at the same time an image of human resurrection. This complex of ideas produced the custom of placing a large Scarab (a representation of the beetle in stone or ceramic material) inside the wrappings upon the breast of the deceased, over the heart, which was the one vital organ left inside the body in embalming. The heart was associated with the Sun, in Egypt as elsewhere: the Scarab symbolised both sunrise and resurrection: the amulet thus represented its intended purpose in two modes, through the symbols both of the beetle's life-cycle and of the course of the Sun.

An interesting echo of this symbolism in later times is to be found in the traditions of Alchemy, "that which is of Chem:" of Egypt, literally. In the earlier history of that art, it was customary to subject the hermetically sealed glass vessel known as the Egg, containing the essential materials, to

gentle heat by embedding it in a mound of horse-manure for the prescribed period. In the later Middle Ages, the more sophisticated “puffers” tried to improve upon this primitive source of heat by burning fuel of one kind or another, with the natural result that in the majority of cases the glass vessel was shattered. Furthermore, a piece of symbolism which until then had endured through many vicissitudes of religion and philosophy, became by that change practically lost:— that the regeneration and glorious transformation of the Philosophers’ Stone should have been produced, as was the perfect Scarabeus of old, from an egg buried in decomposing organic matter. In such images has man seen the likeness both of his abjection and of his triumph.

To consider quite another aspect of life, let us reflect upon the form of Bast, the well-beloved Cat Goddess of Egypt. To the ancient world, the Cat was in any case a symbol of beatitude: in Latin for instance, the resemblance between the words *felis*, a cat, and *felix*, blessed, is no mere coincidence. Ancient ideas of felicity were closely associated with fecundity; and the mother cat’s solicitude for her offspring, and her evident delight in them, did much to make her a symbol of prosperity, good fortune, and domestic bliss. The Greeks identified the Cat-goddess with Diana: the popular concept of her was much closer to the idea of Aphrodite, but, be that as it may, innumerable Egyptian homes had a little statuary group of Bast in cat-form, attended by one or two kittens, as an object of veneration and of affectionate trust. Jewels were worn as pendants and as finger-rings, carved in the likeness of the Cat: many of these representations, including the groups for domestic veneration, are pretty and graceful in a fashion which fulfils but yet completely breaks through the conventional hieratic style. Here is something which evidently is far more than the observance of an official cult. The gentle goddess had caught the popular imagination, so that she embodied an entire

people's ideal of maternal love and watchful care.

The origins of this devotion are not so strange as some observers might suppose. Besides the ideas already mentioned as being associated with the Cat, there is the fact that other peoples of the Middle East, such as the Arabs and the Persians, are notable cat-lovers, while in Africa, further south than Egypt, the Golden Cat is a being of mystery, the Bride of the Morning Star.

In Egypt however, there was especial cause. Life itself depended upon the grain-harvest, and upon the safe-keeping of that precious store. To read the story of Joseph, in Genesis, is to realise something of the honours and rewards that the Egyptians were ready to accord to anyone who could help to avert the scourge of famine: and loss of the garnered grain would mean famine most surely. Rats and mice, therefore, were to be dreaded as a pestilence: and the Cat was the guardian of the granaries. On these grounds at least, even had there been no others, it becomes intelligible that in such an economy the life of a cat was sacred: while a national consciousness of that fact, together with the spontaneous affectionate character which seems to have been so typical of the mind of ancient Egypt, made Bast the acknowledged foster-mother of every family. She had besides, her own city of Bubastis, which was the centre of her public worship.

The critic of both exoteric and esoteric religions is apt to state as an objection, that all the powers which are revered represent merely faculties, or the extensions of faculties, which are present in the psyche of the worshipper. That, in fact, does not constitute an objection, but is the ground both of the feasibility and of the validity of the cult. We can call upon those powers which are named Jupiterian, for those powers are of our own scheme of things and there is a link already in existence between them and certain factors in our spiritual and physical composition. We cannot call upon any

powers named of the star Corboda Vh 243, for instance; there is no link and no code yet established by which to do so. It is like telling almost anybody to flex his second toe by itself. More than this, however: the intervention of alien powers, so far from being a test of authenticity, is, unless kept firmly under skilled control, a serious danger.

This needs to be mentioned because it occasionally happens that an entity of a non-human order, an Elemental, is drawn into the currents of energy set up by magical working. The Elementals have their own place in the universe: they are of many kinds, and contact with them or observation of them can be an experience of exhilaration and of beauty, for their existence is apparently made up of the delight of receiving and giving the energies of their particular environment, as children delight in tossing a ball about among themselves. Often they are bidden by the magician to participate as witnesses in a ritual of one sort or another, for their presence acts almost like a resistance in an electrical circuit; and if the action of Earth, Air, Fire and Water is kept in balance, and the invisible witnesses are properly sent back to their own abodes when the vortex of energy caused by the ritual is allowed to die down, then all concerned will benefit by the participation.

Most human actions, however, are subject to no such severe control as that which obtains in a well-conducted magical ritual. Intense vortices of energy, nevertheless, are sometimes produced in one or other sphere of activity, whether sacred, secular, or profane, and Elementals are likely to be drawn into them. They lend their energies to whatever is going on. It is of no use to try to apply human standards of morality to them, and to term them "licentious" or "evil" if the activity in question happens to be of a sexual, boisterous, or criminal nature. It can very easily happen, however, that an Elemental will carry on the vibrations of any activity in which it has taken part, especially if these activities have been

repeated, whatever their nature. A place of worship for instance, or a tavern, will usually develop its distinctive "atmosphere" in any case, and the participation of one or more Elementals will build this up very considerably. The Elemental will then carry that particular vibration, of course without any adequate consciousness of the human factors involved.

The magnetism which strong life-energies hold for Elementals, can lead them into a close association with certain kinds of animal, sometimes to the extent that the animal is said to be "obsessed." Dogs and Wolves are particularly liable to this: Sheep, Goats, and Pigs to a great extent too, and to a lesser degree Horses, Cattle, Birds of many kinds, and some insects. The reason seems clearly to be, that all these are basically pack or herd creatures, with a form of consciousness unusually open to telepathic communication. Such communication comes normally from others of their own kind, but this openness makes them particularly vulnerable to "invasion" from without. Probably many an accusation in witch-hunting times, that some man or woman had bewitched a neighbour's horse, cow, or bees, may have been caused by the activities of an Elemental. The Cat, being basically a pack-member although long trained otherwise, is acutely sensitive to an alien presence, but flees it instantly.

This subject is, however, a digression from symbolism proper. It is mentioned only to warn the student to be very sure that nothing incongruous enters his magical environment; to be certain, moreover, that every factor present is under control, preferably under the control of an Adept. Currents of energy are inevitably set in motion by anyone carrying out magical exercises: thus Elementals may possibly be attracted, and strange effects of one sort or another may follow, which are neither useful nor desirable. This must be corrected at once.

An important attribution of animals in magical working is that of the four symbolic beasts to the quarters.

“As for the likeness of their faces, they four had the face of a man; and the face of a lion on the right side: and they four had the face of an ox on the left side; they four also had the face of an eagle.”

Ezekiel I, vs. 10.

These beasts, the Man, the Lion, the Eagle and the Ox are the forms traditionally associated with the four elements. The Man, corresponding to the element of Air is placed in the East; the Lion, corresponding to the element of Fire is placed in the South; the Eagle, corresponding to the element of Water is placed in the West; and the Ox, corresponding to the element of Earth is placed in the North. In this particular scheme, these forms are used to represent the Kerubs or Rulers of the Elements: thus the Ruler of Air, the prince Ariel is in the East, “The place of Morning Light, whence cometh the rushing of the wind wherein the Spirits of Air do dwell.” The Ruler of Fire, the prince Seraph is in the South, “the place of the Flashing Flame, whence cometh the heat of the radiance wherein the Spirits of Fire do dwell.” The Ruler of Water, the prince Tharshis is in the West, “the place of Twilight, whence cometh the sound of the moving waters wherein the Spirits of Water do dwell.” The Ruler of Earth, the prince Kerub is in the North, “the place of the Fertile Earth, whence cometh the strength of the mountain wherein the Spirits of Earth do dwell.”

It is under the presidency of these Rulers that the Spirits of the Elements are invoked during the workings of the Lesser Mysteries, and here there is concealed another, a more sublime attribution:—

“To the heavens he cried:
‘I declare the Living Powers of the Name.’
To the West he cried:

'By the sign of the Eagle, by the *Heh of Tetragrammaton**
that is hidden in the World of Creation,

I do call upon ye . . .

This is the mystery of Water; this is the Purifying One,
veiled in the Night of Time.'

To the North he cried:

'By the sign of the Ox, by the *Heh of Tetragrammaton*
that is hidden in the World of Matter,

I do call upon ye . . .

This is the mystery of Earth; this is the Stabilising One,
veiled in the gems and the caverns of the Earth.'

To the East he cried:

'By the sign of the Man, by the *Vau of Tetragrammaton*
that is hidden in the World of Formation,

I do call upon ye . . .

This is the mystery of Air; this is the Life-giving One,
veiled in the Wings of the Winds.'

To the South he cried:

'By the sign of the Lion, by the *Yod of Tetragrammaton*
that is hidden in the World of Archetypes,









I do call upon ye . . .

This is the mystery of Fire; this is the Consecrating One,
veiled in the flames of the Eternal Gods.' . . ."

To the fourfold scheme of the beasts there corresponds also a quaternary of colours. This is a matter so ancient, that it was devised, not only before man had a true understanding of the spectrum — which came at a late date — but even before he had any wide knowledge of pigments. It is a well-known fact, that the number of colours which can be named in any truly ancient language, is very limited. The colours associated with the fourfold scheme were, in ancient times, Yellow for Air, Red for Fire, Black for Water and White for Earth. The modern scheme is Yellow, Red, Blue and Green in the same order.

* The Greek term "Tetragrammaton" is applied to the four-lettered name IHVH, Yahveh, which is composed of the Hebrew letters Yod, Heh, Vau, Heh. In the fourfold elemental scheme under discussion, Yod relates to Fire, Heh to Water, Vau to Air and the final Heh to Earth.

ATTRIBUTIONS OF THE FOUR BEASTS

Animal	Quarter	Sign	Ruler	Element	Colour A	Colour M
Man	East		Ariel		Yellow	Yellow
Lion	South		Seraph		Red	Red
Eagle	West		Tharshis		Black	Blue
Ox	North		Kerub		White	Green

“And the first beast was like a lion,
and the second beast like a calf,
and the third beast had the face as a man,
and the fourth beast was like a flying eagle.”

Revelation IV, vs. 7.

The Apocalypse is not, in fact, remarkably rich in animal symbolism, since a small range of images recur throughout the book: the Horse, the Dragon, the Lion, all being symbols of violent energy expressed in various modes: and, over against all of these, is the scarcely-maintained image of the “Lamb with seven horns and seven eyes,” a literary rather than a visual presentation. Here is almost, but not quite, the world of imagery to which readers of the Hebrew prophets were accustomed: the figures are familiar, but the intellectual atmosphere is different.

The Serpent is, in several distinct aspects, a vitally important magical symbol. The Serpent of Wisdom represents the path of the Adept, moving surely from one level of experience to the next on the Way of Return, the long path which retraces his descent into material existence. Another symbol is the Celestial Serpent, of which a visible token and likeness may be seen in the Milky Way, the gleaming host of innumerable star-worlds: this is an emblem of exaltation, upon which the mind may lovingly dwell. The true Celestial Serpent is the Higher Astral Light, that outer region of illumination to which the human mind projects its ideals and aspirations, its noblest loves and its most lofty imaginings.

A further Serpent-symbol represents that which we call the Lower Astral. The Lower Astral is not in itself an evil region: it is the home of an evolution other than that of this world, which should impinge very little upon our consciousness; but besides this it has become the home of all that the human mind rejects, phantasmata which have become vehicles of corrupt purposes and desires, and which, being cast off by their authors, become possessed of an ever worse corruption: dross of puritanical minds which will not accept and transform their debased creations, dross of criminal minds which comprehend nothing of such matters, but which all too often enter unconsciously into a tacit pact with society, to be allowed to find their "own level" in those wastes. Thus has humanity filled the Lower Astral with pollution: and since that which occurs in the Astral levels must soon reveal itself in a parallel material manifestation, the pollution of rivers and oceans, of the earth, the pollution even of the air, cannot surprise the enlightened student of magick, much as it will grieve him.

CHAPTER VII

Planning for a Community – whether Church, Fortress, or City – can become an expression of man’s true nature and destiny.

“Dur Sargina” with its eight gates, “New Jerusalem” with its twelve gates, and “Mansoul” of *The Holy War* with its five gates are analyzed as composite symbols of perfection.

The City as Symbol is a projection of the psyche seeking to share the nature of the Cosmic Man, and it is the astral replica that is the goal and home of the pilgrim.

The unconscious creativity of many minds focus upon a point on Earth which then becomes a bridgehead between the material world and the higher astral, and the astral double that is projected in turn becomes a focal point at which higher spiritual influences can descend into the material plane.

It is a mistake to think of such perfection – a “Garden of Eden” – as lost in the past: it must be seen as the land of promise already present in our inner nature.

CHAPTER VII
THE CITY AS SYMBOL

On a solitary hill which dominates a wide countryside, a citadel shines golden in the rays of the sun. The highest tower seems only by a little to miss touching the blue vault above, the walls are bedded firmly in the living rock, unassailably strong: this citadel might conceivably fall to guile, but never to force.

Whether this is a fortress merely, or an entire city, those who have beheld it have not agreed. An embattled city then let us call it, for such it appears; but as to the number of its towers, of its gates, of its approaches, these particulars vary widely from teller to teller, and here it is of no use our seeking an objective fact: for this is the Holy City, whether named of God or of Man, and all that is told of it is only an attempt to convey mystical truth under an architectural form. This is the City as Symbol.

The symbolic significances of man as an individual: the correspondences of the human body or of its parts, of the psyche or of its parts, are treated at large in this book so that to gather those references into a single chapter would be cumbersome and unnecessary. In the present chapter we treat therefore of communal man as envisaged by ruler or prophet, by writer or dreamer.

The individual dwelling-house has never, it would seem appealed very much to the imagination as a symbol of the occupants: indeed, on analysis most interiors show a subtle

tendency to reflect only the outer world in various ways. It is when planning for a community, whether the plan is intended to be fulfilled in stone and brick, or whether it is to be realised only in the imagination, that a desire comes into play to make the structure an expression of man's true nature, or of the destiny to which he aspires. This holds good equally if the building in question be a communal place of worship — a temple or a church — or if it be a communal place of habitation, a fortress or a city. In the latter cases, the root of this impulse may still be religious: that the Power which is worshipped may be honoured by the overall pattern of justice and perfection in which these men dwell, the rectitude (in a very literal sense) of the paths which they tread, and may deal accordingly with them; also, perhaps, that the occupants themselves may be moulded to live conformably to the city in which they pass their days. Where the city is a visionary structure, other considerations naturally apply: the beauty and the just measure of the structure is seen as an outward manifestation of the virtue already perfected in the hearts of the citizens.

In the edifice or city realised upon earth, various means have secured the correctness of the ways trodden by the people: from simple barriers as in the Temple of Jerusalem, defining the areas to be occupied by certain sections of the populace, to walls or posts to define the course of a procession or a ritual dance. It is accepted that such was the origin of the sacred mazes or labyrinths found upon various ancient sites. It may have been the reason for some of the stones on such neolithic sites as Stonehenge in their time of completeness. The course of a procession might in some cases be marked out merely by signal-points set upon existing structures: a survival of this practice can be seen in the "Stations of the Cross," whether one conceives of these as they exist at the present time upon the walls or pillars in Catholic churches, or as they originated in the tortuous

streets and alleys of medieval Jerusalem.

These however are only the vestiges of a great impulse which blossomed in the mind of man in times and lands vastly older. The Babylonian practice of erecting planetary temples is well known, the most famous example being the "Temple of the Seven Spheres of Heaven and Earth," with each of its seven storeys distinctively showing one of the planetary colours. The great Assyrian monarch and conqueror Sargon however, about seven centuries before the Christian era, founded a clearly symbolic structure of more ambitious type. Dur Sargina, the Fortress of Sargon, was a city built four-square, diagonally to the cardinal points of the compass. There were eight gates, two to each wall; it may be remarked as perhaps relevant, that in the cuneiform script of Assyria, the eight-pointed star signified a deity. Each of the eight gates of Dur Sargina was dedicated to a god or goddess. Turrets crowned the walls: Sargon evidently intended that his city should possess every defense both material and spiritual.

The idea of a sacred building upon a square or rectangular plan, was most perfectly realised in the Temple of Solomon, the Temple itself being rectangular, and the Sanctuary or Holy of Holies contained therein being a shrine of cubic form. While the basic idea of this was not unique in the ancient world, there can be no doubt that this splendid building gave the form a new definition, to which later shrines of many cults in the Eastern Mediterranean and further afield would seem to have been indebted.

The ultimate visionary descendent of this four-square plan must surely be the description of the "New Jerusalem" in the Apocalypse:—

“. . . the holy Jerusalem, descending out of Heaven from God. Her light was like unto a stone most precious, even like a jasper stone, clear as crystal: having a wall great and high, having twelve gates, and at the gates twelve angels, and names written thereon, which are the names of the twelve

tribes of the children of Israel (on each side three gates) . . . And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb. . . . And the city lieth foursquare, and the length is as large as the breadth.” After an exquisite account of the twelve jewels adorning the foundations of the city, the author relates: “And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it.” He goes on to state that neither sun nor moon is seen or is needed there: although much in the Apocalypse is planned on recognisable occult and literary patterns, this absence of visible luminaries is a well known phenomenon in spontaneous astral visions of the topographical kind. (See Revelation XXI.)

This account of the New Jerusalem has had a varied and interesting progeny. Foremost must be mentioned the great treatise *De Civitate Dei*, of St. Augustine, which envisages Jerusalem as the City of God, set over against its enemy, the City of Babylon. Augustine refers to these two cities in other of his works, notably in his *Dissertations upon the Psalms*. It is in the light of these *Dissertations* and of his treatise *Concerning Free Will* that the meaning, for him, of Jerusalem and Babylon becomes completely clear. It is not that the one city represents Christendom and the other Paganism, nor that the one represents spiritual authority and the other the secular authority: both these are loose interpretations which have been drawn from Augustine’s concept, but if either of them were accurate or adequate interpretations of it, his work would have little interest for us. To be sure, much of *De Civitate Dei* is polemical enough, but polemics are not Augustine’s strong point, and some of the arguments which he levels at his non-Christian adversaries would also, if considered valid, upset half the Gospels at a stroke. We therefore need not consider that aspect of the matter. Augustine’s mind is creative rather than destructive. To him, Babylon is the type of all societies founded upon tyranny

and servility, Jerusalem is a community of free wills united by the fact that each one is directed in its own manner to the *Summum Bonum*. "Let each man ask himself what he loves, and he shall discover which city owns him as a citizen." As always with Augustine, to will and to love are synonymous, and give to the life of each person its essential meaning and character.

This theme, in *De Civitate Dei*, is treated in varied ways as Augustine traces its implications on material and on spiritual levels. Always the conclusion, of each development of the idea on whatever level, gives further emphasis to his conviction that that which cleaves to right order must at last prevail, no matter how long the struggle or how seemingly slender the hope; and that the ultimate victory will come, not by any miraculous intervention, but from the working of a built-in balance in the universal plan. In one chapter, he shows how this operates in the purely material world: he takes the example of a living creature hanged upside down, the natural order as regards that particular creature being overturned thereby. The creature dies, and whatever spirit or life-force, human or otherwise, may have animated it, goes to its own place. The body decomposes: the gases pass into the air, the solid and fluid portions into the earth, where they are taken up by the life-cycles of other beings. Finally even the bones disintegrate into their components. Everything has found its own level, and natural order is again restored.

Here Augustine is in no way considering any moral question which might be involved with regard to death. He is merely citing a physical imbalance and its natural adjustment on the physical level. We can take another example from a chapter where he is concerned entirely with the spiritual level.

De Civitate Dei was written when he was Bishop of Hippo, and some of the material which he introduces had a pastoral purpose when he wrote it: in such cases we have to

look beyond the particular circumstances which he states, to the broader principles involved. In this example, he discusses some particular instances of rape which had occurred, pointing out that neither the physical occurrence, nor anything either shameful or pleasurable about it, detracted in any way from the value of the voluntary self-dedication of the celibate victims. What mattered, in short, was the bent of the will.

This may seem self-evident to us, although it would hardly have been so to a group of North African women whose whole background of early training for the marriage-market or for the slave-market would have led them to consider the physical fact or negation of virginity to be paramount, and the question of personal will only secondary. Augustine's line of argument has value for us however, in relation to other matters which twentieth-century man is apt to consider paramount. Circumstances, especially economic circumstances, can appear to prevent people from fulfilling their True Will through an entire incarnation. Must, or should, these people therefore consider themselves defeated? When once they are certain of their True Will, there can be only one reply: to go forward in spirit even though the body be fettered. Divine order and balance must ultimately bring about the fulfilment of the Will so that harmony may be restored. That is one of the valid conclusions of Augustine's *De Civitate Dei*.

From medieval times, the imagery of Augustine's mystical City has been taken up by other hands, closely linked always with the ideas of free will, free choice, and the identification of Will with Love, variously interpreted according to time, place and temperament. This concept itself would afford a curious study, in which one would have to name among others Savonarola and Rabelais, Ignatius Loyola and Martin Luther, Teresa of Avila, William Blake, and Aleister Crowley.

There is however another city to consider, distinct in form from the foregoing, and yet perhaps related to it in origin. The Apocalypse has a passage in which an angelic figure is described as showing, with a golden measuring-rod, the dimensions of the various parts of the City. With regard to the wall however we are told that it was "a hundred and forty and four cubits, according to the measure of a man, that is, of the angel." Presumably the words mean that the visionary form did not show this measurement by means of the reed, but in ancient manner by means of the forearm. Nevertheless, reflection upon this measuring of the wall of the City by the "cubit of a man" may well have given a hint to the fertile imagination of John Bunyan, sufficient to evoke for him "the famous town of Mansoul."

The little allegory entitled *The Holy War* was written after Bunyan completed the first volume of *Pilgrim's Progress* and before he embarked upon the second, so it is not surprising that among the characters we meet with such individuals as Mr. Conscience, Lord Willbewill, and Captain Conviction; mention is also made of a Mr. Innocency but he dies before the action has developed very far. The plot does not here require our attention, for it is the plot of *Paradise Lost and Regained* in brief compass, only instead of Adam and Eve we have the varied, lightly-personified attributes and faculties of the psyche, presented as citizens of Mansoul. The character of Mansoul itself, as with the other symbolic cities that we have considered, is shown by the numbers and names of its gates: just as Dur Sargina had the eight of perfection and the names of deities, and the Heavenly Jerusalem had the zodiacal twelve and the names of the tribes of Israel, so Mansoul, "Metropolis of the World," aptly has the five of the House of Sacrifice, its gates being named for the senses of man.

The simplicity of the author's style and purpose conceals some surprises for us. The monarch from whom

Mansoul is incited to revolt, is King Shaddai (Almighty); the Diabolonians for the purpose of a certain murder enlist the help of "one Tisiphone, a fury of the Lake;" the forces of King Shaddai in their campaign to reclaim the city, set up three banners, white, red and black respectively: the same colours given by Dante for the three steps at the threshold of his Purgatory. We are told concerning Mansoul, that "the walls could never be broken down, or hurt, by the most mighty adverse potentate, unless the townsmen gave consent thereto." One of the most startling points is the reason given for the dragon-form assumed by Diabolus for his first approach to the people of Mansoul: "for nothing that was in its primitive state was at all amazing to them." Taking this statement on its face value, it means that in the times of the narrative, in the early days of human history, people were accustomed to the sight of primitive creatures, one of which was the dragon. This, in itself, is a sufficiently penetrating statement for a book published in 1682; but within the allegory, it is even more revealing, for it means that the faculties of the human psyche accepted the dragon as being an archetypal image.

Each of the cities which we have considered, then, shows forth some particular interpretation of the nature of Man. The aspiration seems to be to build such a city, either materially or in the imagination, so that the individual who dwells therein may by participation complete and perfect his character: may become identified with Cosmic Man.

Even if the city be built upon earthly rock, or even if it exist in the pages of a masterpiece of literature, these media do not constitute the actual structure in which this participation can take place, nor is the choice of a medium the essential factor to decide whether the structure will fulfil its purpose. The essential is not in stone nor in words, but in the astral replica which should be a home or a goal of pilgrimage to the souls of its people.

In the case of a city existing in the material world, the astral replica can be of far greater spiritual significance than the material counterpart. This may not always be the result of deliberate planning by any one mind, but rather of the spontaneous and usually unconscious creativity of a number of minds, extending over a considerable period of time, attuned to a high spiritual level and focusing its influence upon a particular point of Earth. Such a point becomes a bridgehead at which this material world is linked to the higher astral, and as a result of this linking an "astral double" of the earthly locality is strongly individualised, becoming in its turn a focal point at which even higher spiritual influences can descend into the vortex, right down to the material level. Such localities become famous shrines and places of pilgrimage. Such in the Western world are Jerusalem, whose high astral counterpart, the New Jerusalem, we have considered; Delphi, Glastonbury which was a lake-settlement of the ancient world, but which was also the mystical Avalon to which Arthur was borne at death; and the cavern beside Lough Derg which was known to medieval Ireland as St. Patrick's Purgatory. Such a locality, in several instances, became known in early times as "the earth's navel," not merely because the mount or hollow to be seen there called to mind a navel from its circular form, but also, and principally, because by forming a nexus between the levels, this locality provided what might be described as an umbilical cord by which the material world could continue to draw sustenance from its spiritual original.

To witness such an interplay of the levels is a great privilege, and should be in itself an initiation and cause of joy, reflecting as it does the influx of the higher consciousness into the prepared shrine of the personal mind. Unfortunately however, instead of contemplating that inner union of the levels as a joyful future event, many people think of it as something lost in a remote past, and lost for

reasons which they associate with a feeling of guilt. Consequently, they attach similar emotions to the place which is the outer symbol, to them, of union with the higher consciousness. This psychological barrier against our own advancement is the result of a grievous error, since a "Peter Pan" type of clinging to our infancy in its instinctually directed dream-world, even if it were possible, would be no virtue. Let us not therefore picture our mystical home as a lost Eden (or in these days often a lost Atlantis,) but rather as a glorious land of promise awaiting us for the future, and indeed present already in those inner, hidden heights of our own nature to which we aspire, where it needs only our readiness that it may burst upon our vision.

A knowledge of the existence of "astral counterparts" of earthly cities is by no means a merely modern interpretation of occult lore. The earthly city of Eridu, for instance, situated near the head of the Persian Gulf, was a solid and populous city whose origins can be traced back to nearly 5000 B.C., and whose buildings have been excavated, level beneath level. Yet in Mesopotamian religion, Eridu was also "the good city within the Abyss," the abode of the deity Enki, who made it to float above the waters of the Great Flood very much as St. Brandan's Isle or Hy Brasil float above the sea in the Celtic legends. It would appear to have been to "Eridu within the Abyss" rather than to the earthly Eridu, that the goddess Inanna repaired in her celestial boat to receive the divine decrees needed by the city of Erech.*

The subject of these ancient cities is most complex and interesting, but the building up and the attainment by meditation or ritual of the astral shrine, is a widespread feature of religion and magick. This is the secret of ecstatic dance or arduous pilgrimage: that when the physical action achieves its term, the sentient nature, inured to the motion,

* Poebel, Kramer: see also *Myth and Ritual in the Ancient Near East*, by E.O. James.

may carry the consciousness with the aspiring will to its true goal, the higher astral fabric wherein it may meet with its formulated ideals and with the minds of the revered ones of its cult.

“To Mecca thou hast turned in prayer with aching
heart and eyes that burn:

Ah Hajji, whither wilt thou turn when thou art
there, when thou art there?”

J.E. Flecker, *Gates of Damascus*.

CHAPTER VIII

Some system, or systems, by which the data of knowledge and experience can be classified is a necessity for the student of magick.

Such a symbol system must take into account not only the facts of material existence, but those also of transcendence.

The Ten Processes which are symbolically represented by the Tree of Life exist in the Four Worlds, of Divine Nature, of Power, of Energies and of Material Manifestation.

The Sephiroth represent objective realities, the energies forming the Universe.

The Paths represent states of consciousness in the evolution of Man.

Together they are the 32 Paths of Wisdom.

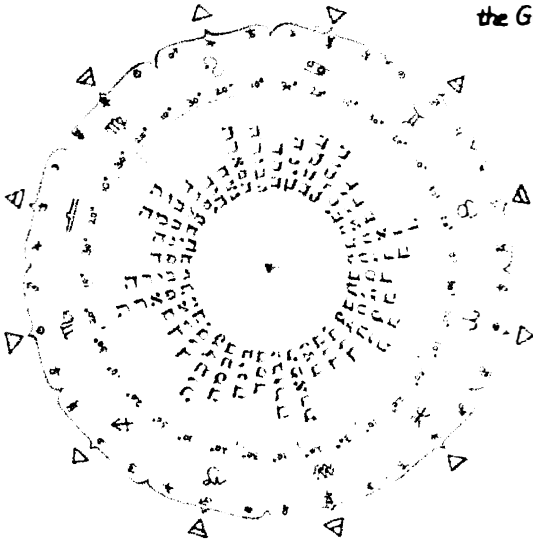
The Four Elemental Weapons and the Major Weapons.

The Tarot.

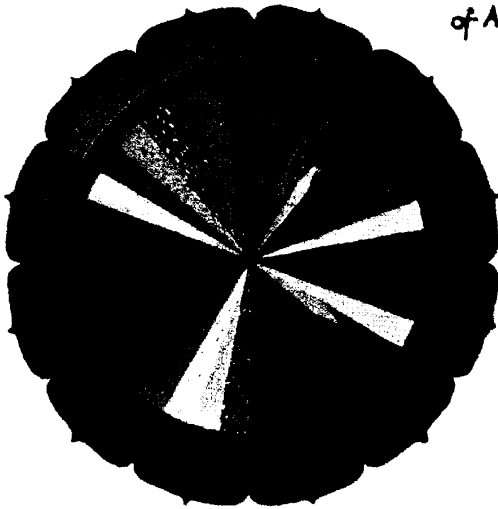
The Girdle Jewel of Adam Kadmon.

The Mansions of the Moon.

The Attributions of
the Girdle-Jewel.



The Girdle-Jewel
of Adam Kadmon.



CHAPTER VIII
MAGICAL SYMBOLISM

We have touched upon a wide range of different fields of knowledge and of experience, all of which can be of value to the magician, and some of which are essential: mysticism, philosophy, psychology, ethnology, anatomy and physiology, the visual arts, literature and music, mathematics and languages, history, botany, geology, astronomy, physics and chemistry, and the practical development and training of the physical, mental and spiritual faculties. The practical work is of chief importance, but some of the theoretical knowledge follows close after: nevertheless, such a list as the foregoing can be daunting to the newcomer. It is not the accumulation of facts which presents any problem: the human mind naturally assimilates facts upon any subject which arouses sufficient interest. The problem is how to classify and arrange the facts so that they shall be most readily accessible, with most immediate utility, when they are required. Besides this, we need a form of classification for use during training, so that we can find out our weak points and avoid a one-sided development.

Parts of such a system of classification have already been presented, with various tables of planetary and zodiacal attributions; but these are too limited in scope for our purposes, since at no point do their attributions go beyond the sphere of ordinary human consciousness. Even on the material level, one would desire to have symbols which

acknowledge the evidence of something beyond our solar system. In psychology it is obvious that the mind's levels beyond the conscious intelligence must be taken into account: from the magical viewpoint a sketch-map is needed, not only of forces which we must term supernal, but also of modes of being which totally transcend ours. There is a world of life whose fullness makes us seem inert as algae by comparison, and beyond that again another world of life whose majesty and splendour dwarfs the former one; and beyond that in turn, an immeasurable distance beyond in power and effulgence and beauty, the world of the Divine, of the Life which alone is life absolute. For all these worlds our scheme of symbols must hold good, else it will be broken and mocked as soon as we make a first venture into the wider consciousness which is the magician's heritage.

The highest of these worlds, named Atziluth, is the world of the divine nature, the realm of true Archetypes existing within the Divine Mind; herein are discerned, according to the ten potencies of the Tree of Life (see diagram of the Tree,) the revealed aspects of Godhead. For each of these aspects there is a traditional Hebrew name, indicating the relationship of that aspect to human life and to the universe as we understand it.

The next highest of these worlds is named Briah. This is the level of creative activity, and of those great manifestations of divine power which are called the Archangels. Each Archangel is conceived of as a being unique in kind, a vast and splendid power, sent forth from Godhead to fulfil the purposes of a particular aspect of the divine nature.

With the third world, Yetzirah, the realm of astral energies, we are contemplating the entities known in traditional language as the "Choirs of Angels:" unnumbered beings, but again grouped according to the ten primordial potencies. Of less spiritual stature than the Archangels, these

beings are yet of tremendous power and splendour.

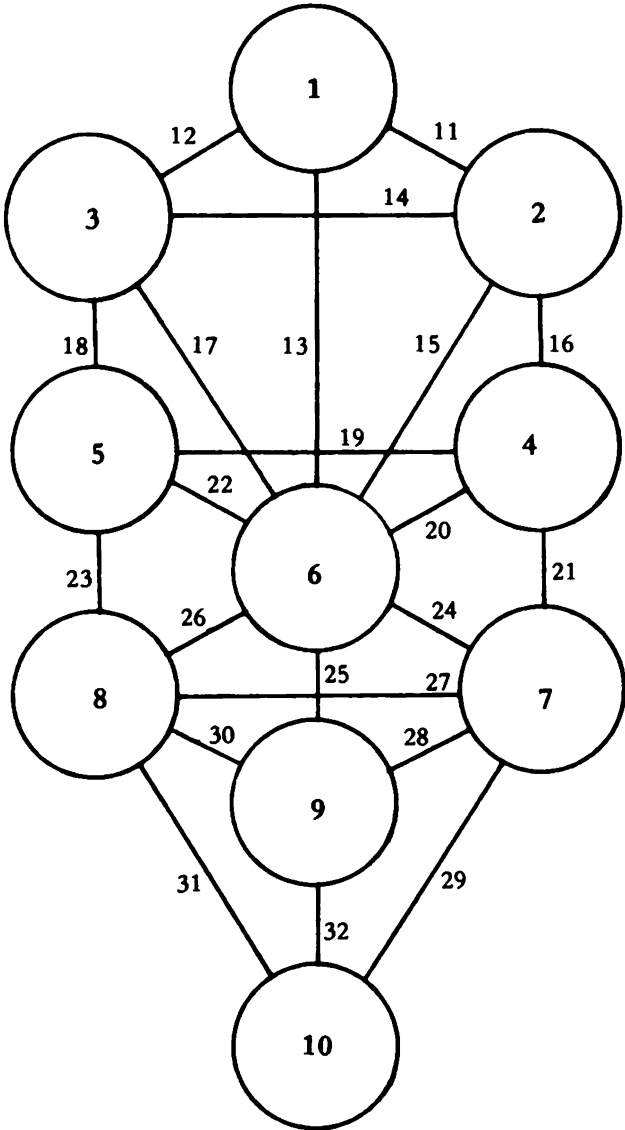
Lastly there is the World of Assiah, the physical universe: this world likewise has its actions and relationships, its powers and its symbols, which correspond to the same tenfold scheme of ascription. The frontispiece, The Heavens of Assiah, depicts the spheres of the Tree of Life, not merely in diagrammatic form, but by means of their traditional symbols in the lowest of the Four Worlds.

In the diagram of the Tree of Life, ten spheres are shown. These spheres are named the Sephiroth. They comprise the framework of our system of correspondences: they represent the ten potencies or processes which have been mentioned as existing primarily in the divine nature and as being traced thence through the other Worlds, or modes of being. On the diagram are shown also twenty-two lines which connect the Sephiroth in a certain manner; these lines are known as the Paths, and we shall refer to them again presently.

It must be expressly mentioned that the Sephiroth, indicating potencies or processes rather than things, remain ten in number. The Sepher Yetzirah states that the number of the Sephiroth is "ten and not nine, ten and not eleven;" we may add that it is ten and not forty, the ten existing in the different modes of the Four Worlds.

The true nature and significance of the Sephiroth, however, is the subject of a philosophy which would be impossible to present adequately in brief terms, so elaborate and far-reaching is it: we shall treat of it at length in Volume III. Meanwhile, it is necessary to give some account of these ten potencies, so as to complete our system of correspondences with its necessary terms of reference. This present account of the Sephiroth will therefore give only the merest shadow of the sublime subject-matter, since at this time we are giving only as much as is required for an adequate understanding of this book.

THE TREE OF LIFE



To simplify the interpretation of each Sephirah is by no means an easy task, since the sephirothic processes, while never changing their essential character, nevertheless are modified in form by the various worlds in which they occur. The World of Atziluth, being the world of Deity, is in a sense the farthest from our comprehension: nevertheless it is that World which presents the Sephiroth in their most intelligible form, because in Atziluth more than in any other of the Worlds, being and action are one. To describe the aspect of Deity related to a Sephirah is, therefore, to describe the essential sephirothic function: but reference, however incomplete, must in some instances be made to the Sephirah in other Worlds, in order to amplify this interpretation.

Kether, the First Sephirah, signifies pure Being, positive but unattainable to mortals, the source of all other states of being. On the material plane, that is, in the World of Assiah, Kether is represented by the Spiral Nebula under the title of the "First Swirlings."

The Second Sephirah, Chokmah, is the sphere of supernal Paternity, of primal energy, of those "seminal ideas" which at that initial stage exist entirely without form. The image of Chokmah in the material universe is the teeming ferment of nascent stars which bedeck the heavens, brilliant, vital and amorphous.

The Third Sephirah, Binah, is the sphere of supernal Maternity, and it is Binah that spins the thread from which the fabric of all things is woven. The symbol of Binah in Assiah is the planet Saturn, with the drawing-together into inchoate and almost spectral form of the multitudinous debris composing the Rings of Saturn.

Kether, Chokmah and Binah are termed the Supernal Sephiroth: they stand beyond the range of ordinary states of human experience, although the third of them, Binah, bringing Being within the limitations of Form, is within sight of the furthest brink of human consciousness.

The Paths, although they are shown on the same diagram as the Sephiroth, do not exist upon the same level of reality. The Sephiroth represent objective realities, and the sequence in which they have been described represents the descent of energy in the formation of the existent universe: the Paths have a completely different significance, representing those states of consciousness, individual subjective experiences, by which the magician may pass from step to step, from gate to gate, upon the mysterious Way of Return. Whether he will in any given case be able to use the key and attain to the Sephirah to which he aspires, depends not only upon the correctness of the key but also upon his own training and general readiness for that attainment.

Besides this, it may be added that the relationship of the Sephiroth to the Paths is somewhat like that of the outer world which we experience when awake, to the dream-world of our sleeping hours. When we are awake, we know the reality of the outer world, whether considered materially or spiritually: we and our fellows can perceive and discuss it objectively: but when we are asleep, the outer world fades from our consciousness, and our inner dream-world has for us an intense reality of its own. Psychologists tell us that the dream-state, whether consciously remembered or not, is essential to our mental and emotional well-being, and that dreams which are continually interrupted or in some way checked will intrude themselves into our waking life, to the detriment of that life's experience. It is essential that we go by a passage of dream from one day's events to the next. Even more is this true of the Sephiroth and the Paths, which collectively represent man's experience of the Universe. If we would leave Malkuth and experience the world of Yesod in its objective reality, and learn its true lessons, there is no possible way accessible to us by which we may enter upon that Sephirah, but through the experience which is called the Thirty-second Path. And so with the rest. When we have

attained the Sephirah, the experience of the Path shall be as a dream to us: but when we leave that Sephirah for the next, the experience of the appointed Path shall envelop us, and the Sephiroth become the dream of our aspirations.

It is therefore of major importance that the network of symbols which we have begun to build up, and which affords us a controlled means of approach to these mysteries, should be clearly set out in a manner which shows the essential affinities of each Sephirah and of the related Paths. The Ten Sephiroth and the Twenty-two Paths thus give us a scale of thirty-two headings to which we can attach our symbolic attributions.

To the Ten Sephiroth are assigned the symbols of the seven planets, with the addition of symbols for Kether, Chokmah and Malkuth. The planetary signs are found again among the attributions of the Paths, because the qualities which they represent exist not only as great forces in the objective universe, but also as components in our own nature, problems which we personally have to solve on the subjective level. The rest of the Paths carry as symbols the twelve signs of the Zodiac, and the alchemical signs for the elements of Air, Fire, and Water. The element of Earth is not used in this connection because the Paths are, by definition, ways into the non-terrestrial spheres.

The Sephiroth and the Paths are together called the Thirty-two Paths of Wisdom.

It will now be seen that all the planetary and zodiacal attributions hitherto given, can be brought into relationship with this new scale. For instance, in the chapter on mineral symbolism, the minerals Jet, Asbestos and Onyx are attributed to Saturn. In the new scheme therefore, these materials will be allocated to the Third Sephirah. Again, Peridot is attributed to the House of Virgo. In the new scheme, Peridot will therefore be allocated to the Twentieth Path, which bears the sign Virgo.

It is necessary to complete our previous attributions by giving symbolic ascriptions for those Sephiroth not included in the planetary scheme, and for the three elements which are included among the keys to the Paths. For Kether, the single exception must be made to our avoidance of precious stones: nothing in the mineral world can fitly symbolise it, in brilliance, dignity and simplicity, save "immortal Diamond." For Chokmah, the misty lustre of Pearl is a suitable representative. For Malkuth we have a translucent or opaque stone, variegated with many shades of red-brown, of green or of yellow, or else black or white, earthy, yet capable of high polish and of great beauty: Marble. For the element of Water, Aquamarine is an easy choice: so is Flint for the element of Fire, for that stone is not only igneous in origin but can be used, as primitive man discovered, for the natural evocation of Fire itself. For the element of Air, a mineral affinity seems at first a contradiction in terms: but our choice is Lodestone, for the invisible power of its magnetic qualities: furthermore, Lodestone as a natural compass has ancient associations with travellers and wanderers, and thereby with the wandering element of Air. As with the attributions given earlier, these are merely basic indicators of the required qualities: it is always for the student to keep his own table of correspondences, and to enrich it as his own mind may devise: his gain thereby will be twofold, for he will not only have the experience of entering into the nature of so many materials in order to assure himself of their affinities, but also he will have for his own practical use a list of symbols which will have a real and personal meaning for him.

In view of the subjective nature of the Twenty-two Paths and their vital importance in the magician's work, it is significant that a series of extremely potent symbols is attached to them. This is the Hebrew alphabet of twenty-two letters, whose use in the table of correspondences is integral to the development of this part of the Qabalah. The letters

CORRESPONDENCES OF THE TREE OF LIFE

Key	Relating to	Symbol	Sephiroth & Paths	Name
1	1st Sephirah	ק	כתר	Kether
2	2nd Sephirah	↑	חכמה	Chokmah
3	3rd Sephirah	ח	בינה	Binah
4	4th Sephirah	צ	חסד	Chesed
5	5th Sephirah	ע	גבורה	Geburah
6	6th Sephirah	⊙	תפארת	Tiphareth
7	7th Sephirah	♀	נצח	Netzach
8	8th Sephirah	♂	הוד	Hod
9	9th Sephirah	☉	יסוד	Yesod
10	10th Sephirah	⊗ or ⊖	מלכות	Malkuth
11	11th Path	△	א	Aleph
12	12th Path	♀	ב	Beth
13	13th Path	☉	ג	Gimel
14	14th Path	♀	ד	Daleth
15	15th Path	ד	ה	Heh
16	16th Path	ז	ו	Vau
17	17th Path	ז	ז	Zain
18	18th Path	⊙	ח	Cheth
19	19th Path	⊙	ט	Teth
20	20th Path	מ	י	Yod
21	21st Path	צ	כ	Kaph
22	22nd Path	ז	ל	Lamed
23	23rd Path	▽	מ	Mem
24	24th Path	מ	נ	Nun
25	25th Path	ס	ס	Samekh
26	26th Path	ע	ע	Ayin
27	27th Path	ע	פ	Peh
28	28th Path	צ	צ	Tzaddi
29	29th Path	ק	ק	Qoph
30	30th Path	⊙	ר	Resh
31	31st Path	△	ש	Shin
32	32nd Path	ח	ת	Tau

are not attached to the Sephiroth, because when the sounds of the letters are uttered, their power is not objective but subjective. As we have indicated previously, no symbol, whatever its latent significance, can become potent for any individual so long as it remains completely external to him: its likeness must be found and awakened within his own psyche, to make a point of entrance for the thing signified. The Sephiroth therefore have their symbols and names which denote their real nature; but the symbols and characters attaching to the Paths do not signify any such external reality, indicating rather the qualities which the practitioner must awaken in himself.

We thus have at the present stage the material for a Table of Correspondences, the basic data for which can be set out as shown on the facing page.

Certain of the symbols given on page 130 have not previously been used, and perhaps need a word of elucidation. Kether, the First Sephirah, represents the first impulse of positive energy which is the root of the existence of our universe: one of its traditional Hebrew names signifies "the First Swirlings;" and just as the visible Sun, for instance, may be called the material symbol of all those outgoing and life-giving forces which we call solar, so a material symbol of Kether may be seen in the Spiral Nebula. It is thus aptly represented by the completely balanced but dynamic symbol of the Swastika. Chokmah, the Second Sephirah, male potency at its highest and most abstract level, is denoted by the vertical Spear. For the Tenth Sephirah, Malkuth, two symbols are given. One, the transverse cross in a circle, recalls the four colours – citrine, olive, russet and black – associated with that Sephirah; the other is the alchemical sign for Salt, Salt being the symbol of elemental Earth.

To each of the Four Worlds is attributed one letter of the Tetragrammaton, that is, of the Divine Name made up of the four characters Yod Heh Vau Heh. Since these four

characters have also an association with the Four Elements, it follows that a similarity of function can also be traced between the Four Worlds and the Four Elements. The World of Atziluth corresponds to Fire, which is both the purest element and the one whose contact human nature can least endure. Briah corresponds to Water, the element which fosters life and which in the evolution of our world brought forth the first living forms. Yetzirah corresponds to Air, the atmosphere which enfolds the solid earth, and which carries clouds and seeds from place to place; while the World of Assiah is naturally symbolised by the element of Earth. At the same time, it must be remembered that the Four Worlds have this in common with the Four Elements: they do not exist in the universe in rigidly separated strata, but are everywhere intermingled in action, and united in their operation.

The magician however, for the accuracy of his work and the clarity of his intentions, must distinguish the properties of the elements even where these are not to be separated. That is essential, for when the elements are not separated they must be balanced; this cannot be left to chance, and the will of the magician in this respect is traditionally represented by his use of the four Elemental Weapons as they are called. By the Wand he rules the element of Fire: by the Cup, the element of Water: by the Dagger, the element of Air: and by the Pentacle the element of Earth. He must know the character of the elements. If we relax completely and let our minds dwell upon the element of Earth, for example, we can easily become aware of its density and inertia, its patience and passivity: we must enter more deeply into it before we feel the intense hidden activity, the pulsing magnetic currents, the germinating seeds, the questing roots, the mysterious alchemies of alluvium and compost, all concealed by an aspect whose only apparent change is the slow cycle of the seasons. If we move in our minds into the

element of Water, we can sense a weight and pressure almost equal to that of Earth, but without the static quality. Now we are aware of the fluidity which moulds itself to every contour, which glides almost imperceptibly through reef and crevice to find its own level, and yet can carve out its channel through the rock, or with most gentle and liquid touch can turn jagged fragments to rounded pebbles. This yielding, soothing, life-giving element, if it rise up in its anger, what shall withstand it?

Now let us mount into the world of Air. Let us ride exulting upon the winds, and laugh as the waters answer to our call and leap up to dance with us. We speed over the shimmering desert, and as we suddenly whirl and soar to the heights, the sand gathers itself in a tall column to follow where we lead. Now we break free from it, and hover over a range of mountains. The stupendous scene holds us entranced; not a breath of movement stirs the finely-powdered snow. Far beneath, a bank of misty vapour veils the sunlight and a wide-arched rainbow spans the space between crag and crag. We glide swiftly downwards into that remote loveliness.

Finally we turn our minds to the element of Fire: Fire which seems to devour but which transforms simply, reducing all things to their components, but appropriating to itself nothing of what it touches. Fire is a Dervish, a Maenad, decked in the flashing splendour of its ecstasy, but bare as a blade in its stark austerity, sterility, poorer than wind or water, and utterly pure although shrinking from no contact. For this is the mystery of Fire, that though it be fed upon ordure or upon corpses, its flame remains unstained and incorrupt.

These four the magician must know and understand, not only in the images of their outward form, but also in the inward significance of their respective characters. This is the more imperative, because of their association with the

Elemental Weapons; and the Weapons hold so immediate a place in the magical life of the aspirant, that at least their chief aspects must be given our next consideration.

The magical Weapons owe a great part of their potency to the fact that their use is so closely in harmony with their symbolism. Indeed, complete fitness for their intended purpose is their essential quality. Beauty need not be considered separately, for anything which impresses the mind as being ugly must be instinctively rejected as unfit, and anything which is unbalanced in itself, or which would clash with its surroundings in the Temple, is particularly to be avoided. Fitness for purpose, however, implies more than this; the Dagger should look like a serious weapon, the Cup should be a practicable drinking-vessel, the Pentacle should be of reasonable size and of perceptible weight, and the Wand likewise should be neither unwieldy nor imponderable. Of these Weapons, the two last-named are those which it is most desirable that the magician should, if possible, make entirely for himself. It is customary that the student should equip himself with the four Elemental Weapons during the course of his training; not all at one time, but at an appointed stage for each weapon. By these weapons he governs the elemental forces: but the reason why this is so, is that each of the four weapons is the symbol and trophy of a conquest over all that the related element inwardly signifies. The Pentacle is the first to become his, for the conquest of the qualities of Earth is a first development altogether necessary to his subsequent magical progress: that is to say, he must overcome the earthy failings of avarice and insensitivity, but must achieve and keep the earthy virtue of discriminating judgment. The necessary development for the magician does not by any means consist in avoiding the element of Earth, any more than it involves escape from the world of the Four Elements collectively: his work must have balance and must be allowed its rightful modes of expression and of

manifestation. This point is emphasised, for such terms as "High Magick" can mislead. The psyche of the magical student must become accustomed to function voluntarily in its higher levels, but the practical sense, good humour and rationality of the element Earth will often prove a good standby. While the student's mind and faculties must be opened to more subtle perceptions, it is by no means desirable that he should be driven like a straw by every least current. To be carried away by a tide of psychism is neither a merit nor even a singularity, it shows weakness merely: but on the other hand, an affectation of scepticism and ungenerosity would totally inhibit his further progress, even if it did not lead to his early dismissal. Stability and fruitfulness of mind must be his who gains the disc of the Pentacle. This weapon also represents the World of Assiah.

The Dagger, the next Elemental Weapon, is the symbol of Air. One of its significances is freedom of spirit, but this in turn has to be fortified by the conquest of such airy faults as frivolity, idleness and indecision. It is futile to free oneself from bondage of external things, whether material or spiritual, if this release is only to plunge one into the tyranny of one's own whims or into the dissolution produced by a completely negative attitude. To win this freedom, and likewise to avoid this dissolution, the virtues of consistent purpose, resolution, and concentration are required: these are represented by the Dagger. When this freedom and this resolution are assured, the forces typified by the Element of Air become obedient to one's will. In the scheme of the Four Worlds, it is Yetzirah which is signified by the Dagger.

The Cup, the third of the Elemental Weapons, is associated with elemental Water: in which name every material liquid, and the lucid and fluid powers of the intelligence, are comprehended. To win this weapon is to leave behind the airy realms of imagination. Complete truth and honesty, primarily with oneself, is the essential quality.

To the human mind, water is pre-eminently the means of freeing oneself from extraneous impurities, revealing one's true aspect. Among the Pagan inhabitants of the Canary Islands before the arrival of the Spaniards, a new-born infant on being washed was ceremonially bidden, "Wash in water, wash and be clean." The ability to reject the false and to preserve the true is characteristic not only of elemental Water, but also, in another manner, of the Cup itself: the function of the Cup being to preserve that which it contains, alike from being spilled and from contamination by external objects. In the Middle Ages, a ceremonial cup was most generally a covered vessel, although the open cup has also a venerable symbolism as receptacle of influences from "above." There is much in these various symbolic aspects to be associated with the correspondence of the Cup to the World of Briah.

The Wand, in the minds of many people, makes the magician. This is an over-simplification, but is at least understandable: the Wand is the weapon which governs Fire, the least governable of the Elements, and the one most emblematic of the dazzling potencies encountered in Art Magick. To wield the Wand aright, the fiery qualities of anger and of sensuality must be governed, not indeed by coldness, but by a boundless enthusiasm for the Work and a flamelike spirit of generosity. In the scheme of the Four Worlds, the correspondence of the Wand is to Atziluth.

Besides the four Elemental Weapons, a number of other weapons have place in magical ceremonial. Among these are the Grail, the Wand (usually called the Great Wand, or Spear, to distinguish it from the Elemental Wand considered above), and the Sword.

The Grail, although not in one sense the ultimate instrument of the magician, is the one used in the highest operations: for, being a symbol of the passive and receptive aspect of the Work, it may be used at those high levels where

the magician cannot presume to command, but only to situate himself so as to receive. Therefore, chiefly, the wielder of the Grail who is himself the true recipient and channel of those high influences, must bring to his operation, so far as he is able, only the most simple and sincere truth. The Grail is in some aspects closely related to the ancient Cauldron of Regeneration, which appears in Celtic mythology: this is represented as an actual magical vessel, from which after certain operations the subject emerges renewed in life and in youth. Its archetype is nothing less than the "Cauldron of Annwn," the primeval Mother-Ocean from which all forms of life emerge at the outset of their long journey of evolution. The Grail is a major weapon, and is not to be confused with the Elemental Cup which governs the forces of Water.

Complete unselfishness and entire self-respect are the ideals set for the bearer of the Great Wand or Spear. To state that this weapon itself in its archetypal idea is a phallic emblem, is doubtless banal; but it is worth pointing out that this is by no means a modern, "Freudian" observation. Horace, for instance, writing two thousand years ago, practically equates the magical wand with the penis, by using the noun *fascinum* interchangeably for either Rod of Power. It follows that no matter in what name the command may be uttered which is enforced by the upraised Spear, the authority of the Spear itself derives from the Primal Father. Nevertheless, this very quality of compelling obedience places a limitation, as has been mentioned, upon the use of the Spear: the mind of man can rise to levels which he can to some extent know and experience, but which are above his right to command. The Great Wand or Spear is a major weapon, and is not to be confused with the Elemental Wand which governs the forces of Fire.

That noble weapon the Sword, emblem alike of severity and of defense, occupies a place of honour in the Temple: for

though spiritual power may flow where it will in the universe, yet, if it is to flow in an established channel and be received in an established place, it must there be defended from desecration, scorn or waste. The ascription of the Sword is to Mars: and to balance its great responsibility, this Weapon has, as might be expected, a *high privilege*. An oath taken upon the blade of the Sword is absolute. For this reason, Spirits of deceitful intention will evade the Sword by any means in their power, but will not in fact defy it. The Sword thus represents, or should represent, the guardianship of that current which flows from the Inner Planes to vitalise and to give reality to the work of the Temple or Order concerned; in fact however, we know that whilst so-called Temples and Orders are many, few of them indeed possess that true contact with the Inner Planes which would confer the power and the protection of those Planes upon their Work.

Where this power and protection are lacking, the members of a group (for Order in the true sense it is not) frequently deceive themselves. Naturally, when various assemblies and rituals take place, especially at regular intervals, a circulation of energy is set in motion. The more positive and vital members will either not notice at first that they are being depleted, or they will tell themselves that they do not mind a little fatigue in "the good cause." The more negative and weakly will in fact take away with them a little more energy than they brought to the meeting, and they will be loud in proclaiming that a great good is being done, to mankind generally and to themselves in particular. If this levelling of energies were all that occurred, the members would still be deceived in their belief that spiritual power was entering the group: but most often, on every such occasion, a portion of the circulated energy is quietly drained off altogether, either by a living being, or to fortify the egregore

of the group. However, if the people in question are deceived, the Watchers upon the Inner Planes are not. These Watchers and Holy Ones are very real and conscious Presences upon those planes; they see all which concerns them in this physical world, and although to outward seeming they may be slow to act, yet they do not forget. The various forms of minor or even of major vampirism which occur are always known to them, and their retributions are exact and terrible. The frequent part-guilt of the victim, who often knows that he is trying to obtain an inestimable boon for a minimal effort, and from a teacher who is evidently incapable of perceiving the pupil's inner defects and unworthiness; this does not excuse the chief offender. It only means that both must suffer the consequences of their deeds, just as the murderer and his victim are represented as suffering one same fate in the depths of Dante's Inferno. But Dante conventionalised the doom: it is not postponed until after physical death. The myth of the Furies is revealing upon this point, and shows also that there can be no escape from them; for they work through the psyche itself of him upon whom they do justice, so that he becomes his own executioner. Thus do justice also the Watchers.

There is a law which is acknowledged in both the Lesser and in the Greater Mysteries, yet few people follow it out to its logical conclusion. By this law the Watchers most frequently act. It is, that a person who falsely lays claim to any power, shall never truly possess that power. The fact that this law exists, and that it is enforced, is well known to those who have practical experience in psychic and in magical matters. It follows however from this – and here many people have refused to see the facts – that he who falsely claims to possess a link with the Inner Planes is thereby securing his own complete exclusion from them. He has placed himself in a far worse position than that of the unevolved “man in the street,” who has at any rate his

natural life-link with the higher levels even if he is unaware of it. To be definitively cut off from the Inner Planes means that the individual personality is severed from the sources of cosmic life. The forms of vampirism previously mentioned, from being acts of vanity become conditions of existence for that personality: but even the most gullible or most collusory of victims will learn, and the end is inevitable. Most bitterly then will the consciousness regret having identified itself so inextricably with that lower personality whose disintegration it feels like an agony of slow suffocation. The student is most earnestly to be warned against venturing his life or his goods within reach of such a one.

Reverting to the relationship of the four Elemental Weapons to the Elements themselves, and to the Four Worlds of the Qabalists, we can proceed thence to certain aspects of a vast subject: the general structure of the Tarot, and its relationship likewise to the Elements and to the Worlds. It is an integral part of our subject, because the Tarot is closely associated in its various parts with the Tree of Life.

The pack of the Tarot consists of seventy-eight cards, of which twenty-two constitute the Major Arcana and fifty-six the Minor Arcana. The Minor Arcana are known as the Dwellings of the Hidden Powers. These cards are divided into four suits, Wands, Cups, Swords and Pentacles, which correspond to the Elements and to the Worlds, and also to the four letters of the Tetragrammaton, that mysterious Divine Name whose magical significance lies precisely in its direct linking of the deific and the material planes. Thus the suit of Wands corresponds to the letter Yod, to Fire and to Atziluth; Cups correspond to the first Heh, to Water and to Briah; Swords to the letter Vau, to Air and to Yetzirah; while the suit of Pentacles corresponds to the final Heh, to the Element of Earth and to the World of Assiah.

The connection with the four Elemental Weapons is obvious. (Those who are curious to trace the relationship of

the Minor Arcana to the ordinary pack of playing cards must make their own researches since the subject would be irrelevant here: but it may help them a little on their way if we point out that the ordinary pack first appeared in Italy, and that in the Italian language a sword is *una spada*.) It should be noticed that the elemental attribution of the Tarot suits corresponds essentially to the attribution of the magical Weapons. This is important, since for whatever purpose one uses the Tarot, the attributions and associations need to be kept entirely clear in one's mind and well guarded from any shadow of confusion: the same condition is necessary in the use of the Weapons.

Each of these four suits contains the cards 1 to 10, and four Court Cards. When it is desired to relate the cards to the Tree, the numbers 1 to 10 naturally associate themselves respectively with the Sephiroth of similar number. For example, the 8 of each suit corresponds to the Sephirah Hod. Since the suits refer to the Four Worlds, the 8 of Pentacles therefore relates to Hod in Assiah, the 8 of Swords to Hod in Yetzirah, and so on. The Court Cards require a little more explanation. Exoterically, that is to say in the pack itself, the Court Cards are Knave, Knight, Queen and King in each suit. Esoterically however, that is, as they are to be understood and interpreted, these four become Princess, King, Queen and Prince respectively. Thus transformed, they now correspond to certain of the Sephiroth: the Princesses to Malkuth, the Kings to Chokmah, the Queens to Binah and the Princes to Tiphareth. There are other correspondences and attributions of the Court Cards, which however go beyond the range of the present work. Those who have knowledge of the Sub-Elements may realise this.

Much closely-knit significance thus attaches to the Minor Arcana for purposes of divination and of other occult works: the Major Arcana however, with its eloquent imagery and mysterious titles, has the more immediate appeal to the

student. Also called the Atous or Abodes of Thoth, these twenty-two cards are the Keys of the Pack, and are sometimes referred to as the "Trumps." They relate to the Paths of the Tree of Life, and consequently to the letters of the Hebrew Alphabet. Being referred to the Paths, their images aptly have the penetrating and stimulating quality of dream-pictures. Earlier in this chapter, it was pointed out that the Paths had extremely potent symbols attached to them: this is one of the most notable series of those symbols. The first of the Twenty-two Keys, the Fool, who has little and wants less, ignores the little snapping dog behind him and walks forward into the airy space which would be death to another, but which is his natural element. The second Key, the Magician, on the other hand, is he who does not reject matter, but works through it; he stands before an altar and wields the Weapons of his Cult. Then follow in turn two female figures: the High Priestess enthroned between the Pillars of Light and Darkness, holding the unchanging Law in her hands and with the mutable Moon at her feet; and the Empress, she whose domain is of the forces of nature, whose throne is among the rich fields and the wild places, and upon whose escutcheon is the sign of Venus. There follow in this pageant of the modes of inward being, the Emperor representing material force, the Hierophant for spiritual force, and the mysterious card known as the Lovers, for the power of choice; the Chariot for strength in success, and Fortitude for strength in adversity; the Hermit, for prudence and for silent wisdom. The Wheel of Fortune shows random change, and is followed by Justice showing ordered change; the Hanged Man is a willing victim, whereas Death, following next, reaps limbs which spring to life again. The Tower is riven by lightning, but the Star shines with the light of hope. The Moon shows the dark power of the waters, the Sun shows the benign fire of life; the Angel of Judgment sounds a herald's trumpet on whose banner is the equal-armed Cross of

Resurrection, and the last card, the Universe, signifies the sum of all, brought once more to utter simplicity.

From one pack of Tarot cards to another, the details of the designs will vary: the traditional meanings cannot.

THE MAJOR ARCANA

Path	Card No.	Abode	Path	Card No.	Abode
11	0	The Fool	22	11	Justice
12	1	The Magus	23	12	The Hanged Man
13	2	High Priestess	24	13	Death
14	3	The Empress	25	14	Temperance
15	4	The Emperor	26	15	The Devil
16	5	Hierophant	27	16	The Tower
17	6	The Lovers	28	17	The Star
18	7	The Chariot	29	18	The Moon
19	8	Fortitude	30	19	The Sun
20	9	The Hermit	31	20	Last Judgment
21	10	Wheel of Fortune	32	21	The Universe

To take one of these images at a time, as a subject for meditation, is most instructive and valuable. Much can be gained from the study of a suitable book on the subject: for instance, the *Book of Tokens* by Paul Foster Case is a profound and rewarding guide, and the student should not be deterred by finding passages and phrases therein which are obscure to him. After sufficient study and meditation, and frequent return to the subject, the meaning of the images and allusions will open to him: not merely with the clarity which might have been revealed if someone had explained every word from the beginning, but also with the deeply individual understanding and the philosophic grasp which come only from personal effort and experience. The Book of Tokens has much to recommend it: it throws light not only upon its principal subject, the Twenty-two Keys, but also upon their

parallel symbols, the letters of the Hebrew alphabet. Furthermore, it is not written from the viewpoint of divination, as some important books on the Tarot confessedly are, and therefore the significance of the various cards can be perceived in a more complete and accurate manner. For the world of the diviner is the material world: and although it is true that the spiritual worlds lie behind this, to consider the material world and its daily occurrences as the norm of a great system of magical philosophy is to miss most of its truths, and almost all of its beauty. The prophets work otherwise: they are masters in the understanding of cause and effect in the spiritual worlds, and from this they occasionally deduce the action of some parallel current on the material plane.

We now touch upon a magical code of considerable complexity: but our interpretation will be concerned only with its most obvious symbolic level. The plate at the beginning of this chapter shows both the attributions and the symbolic colours of a most striking traditional figure, the Girdle-Jewel of Adam Kadmon. A jewel it is, visibly: a girdle-jewel, because all the rich vesture of symbolism with which the lore of the Tarot covers the essential man of the Qabalah, is here drawn within compass and interpreted in a miniature representation of the splendour of many worlds.

It will be perceived that the outer band of spectrum colours represents the Houses of the Zodiac: outside these, in the upper diagram, are shown the elemental attributions of the Signs. Within, each House is subdivided into the three bands of the Decanates, and coming to meet these at the circumference of the inner circle, from the centre, proceed thirty-six equal sectors, each comprising one Decanate or ten degrees of the circle. Each of these sectors bears the name of a Sephirah upon the upper diagram, and on the lower the colour which represents this particular manifestation of being. For example, the zodiacal sign of Virgo on the upper

diagram has the elemental attribution of Earth outside the circle: Virgo, it will be recalled, is one of the earthy signs of the Zodiac, and the colour which typifies it is very suitably a bright yellowish green. Its three Decanates are denoted by the signs of Sun, Venus, and Mercury respectively. Which of the sephirothic cards of the Tarot corresponds to the first of these Decanates? The sephirothic name inscribed upon that sector is Hod, the Eighth Sephirah: the card therefore is 8 of the Earth suit, that is, of Pentacles. The element Earth corresponds, as has been stated, to the World of Assiah: the colouring of the sector itself is the symbolic colour associated with Hod in Assiah.

Another example:-- the sign of Pisces has the elemental attribution of Water. The symbolic colour of this House is magenta. The first Decanate, Saturn in Pisces, is inscribed with the name of Hod but this time, following again the correspondence of World to Element, it is Hod in Briah. The card is 8 of Cups.

It should be noted that the attributions of the Girdle-Jewel should always be read from the centre of the circle outward: this will bring all letters and signs into their correct relationship in each sector. Further, it is worthy of note that the thirty-six sephirothic names are four times nine, Kether not being named in the sectors. Similarly, the Aces are not included among the cards signified, for the Ace, Unity, represents Kether, and the hidden place of these correspondences is at the centre of the circle. Kether, aptly, is thus not represented in this code of Works and Times.

To conclude this brief survey of the Tarot with some reference to an even more abstruse subject, we take up again one of the traditional titles of the Major Arcana, "the Abodes of Thoth." The early history of the crescent-billed Thoth as a lunar deity has already been indicated: we must perhaps hesitate to claim so much antiquity for the relationship about to be indicated, between the Abodes of Thoth and the

Mansions of the Moon, but of a certainty their relationship gives one of the most venerable and most cryptic ciphers of wisdom known to us. The Abodes of Thoth are but twenty-two in number, the Mansions of the Moon are twenty-eight: the method of co-ordinating the Atous and the Mansions is known in these days to a very few, and goes beyond our present dissertation. In Europe there has been virtually no public study of the Moon-Mansions since the close of the Middle Ages, and their symbols have come down in separate traditions, by way of India, China and the Arabic tongue. In this there are two factors which are seldom recognised, one being the influence of Western esoteric thought in China, traces of which can be discovered by a study of the ideograms and of kindred matters; and the other being the past use of the Arabic language in Europe as a cultural medium, in Naples and Sicily, and most particularly in medieval Spain, where a brief but splendid fusion of philosophic, mystical and magical thought gave rise to documents of far-reaching influence in the Hebrew, Arabic and Latin tongues.

The symbols of the twenty-eight Mansions, then, are rich with characters and interpretations gathered as trophies from their wide wanderings. Our reason for presenting them is to afford a potent and inspiring series of magical images for those who may be able to use them. In some cases the relevance of one particular card of the Major Arcana is obvious, in other cases reflection may reveal it; but it is not only to amplify the lore of the Tarot that these verses are given, but also that those who can comprehend them may employ them as images for meditation, or as symbols in their private rituals. For the guidance of those who may need an indication, we must point out that these stanzas are arranged to begin with the Twenty-seventh Mansion, in order to coincide with the entry of the Sun into Ares. Beyond this, let the reader go forward with reverence and with subtlety of mind.

THE MANSIONS OF THE MOON

*The threefold Lady, Maiden Moon, the Bride, the
wise old Mother, moves
Across the living deeps of night, the bright
pavilions of the Gods.*

XXVII.

Two Signs begin the passing year: we see the
horse's head and mane,
But yet of him who guides, appear no tokens
but the garment's train.

XXVIII.

The Moon is borne through caverned cloud; shall night
prevail against her beams?
Shall this Saturnian gloom enshroud the brightness
of immortal dreams?

I.

O Blade of Fire that cleaves the skies! O mystic
flash that wakes to life!
The Moon in splendour shall arise supreme above
the tempest's strife.

II.

The Red Deer seeks the Huntress now, the novice
seeks Dictynna's net;
Her altar witnesses his vow, and never doth
the Moon forget!

III.

Upon the Stag's proud brow there stands a shining
Moon-spot silver white,
Showing the woods and meadow-lands the blazon
of the Queen of Night.

IV.

Out from the Moon-mists luminous three drops
distil, afar from Earth,
To fall into the deep, and thus a pearl is
brought to gleaming birth.

V.

Her shrines are set in sea and land, her signature
in fruit and flower

A

THE ELEMENTAL WEAPONS

Pentacle, Dagger, Cup, Wand.

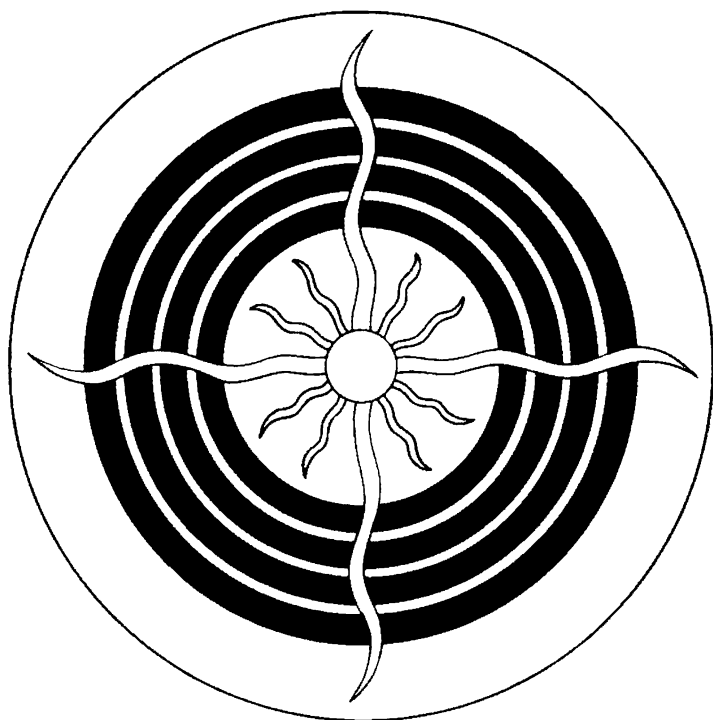
The construction of the weapons is itself an operation akin to magick.

APPENDIX A
THE ELEMENTAL WEAPONS

The four Elemental Weapons are an essential part of magical equipment, whether for individual use or as comprised in the necessary equipment of an Order Temple.

The designs which we give — compulsory as cult-weapons intended for official use in an Aurum Solis Temple — may also be copied by the student for his personal use if he so wishes: otherwise, provided only that certain basic desiderata be fulfilled, the student, whether he be a member of the A.S. or no, is encouraged to formulate and to realise his own designs. The basic desiderata are, first, the fitness of each design to the weapon and to the Element signified: secondly, a conviction in the mind of the intended user that here is equipment with which he himself can do good work: and thirdly, a certain consonance of shapes, sizes and proportions, so that the four Weapons can truly be said to make up a set. The design for the Pentacle should comprehend the Four Elements governed by Solar force: the Pentacle may be of wood or of beeswax. The Dagger should be a serious weapon with sharpened steel blade. The Cup should be a practicable drinking vessel: for individual use the Elemental Cup could very well be a unique work in ceramic. The Elemental Wand may be plainly dynamic, or may suggest a veritable battery of power, inwardly focused and seemingly quiescent: copper should be employed in its construction. None of these weapons should be overburdened with symbolism.

This work is not intended to be hurried in either its spiritual or its practical aspects, although equally, it is not intended that the designing or making of a weapon, once begun, should be neglected for any appreciable period. The intention is that at a stage of development seen as appropriate, meditation upon one of the Elements, then upon the corresponding Weapon, should be begun and should be continued until within this ambience the design is produced: a necessary period of realisation even if the A.S. designs are adopted. (In Order training, the making of each elemental weapon is allocated to a particular stage of personal development: in the context of the present series of books, however, such allocation is impossible.) The entire procedure, from the inception of the work to its completion, is conceived of as being in itself an operation akin to magick or to alchemy: it should be an inward as well as an outward experience of great significance, in which the Weapon is both physically and psychically made the operator's own. For this reason, as well as because the necessary stages of development should succeed one another genuinely and without forcing, it is laid down that at least three months should expire between the completion of one elemental weapon and the commencement of the next: a minimum must be stated here, but the interval may prove to be longer.



The Disc or Pentacle

The construction of the Pentacle requires a disc of fine-grained wood (preferably whitewood) 13.00 cm. in diameter and 1.25 cm. in thickness. The design as shown in the diagram is drawn in outline upon the disc: the outermost circle is 1.00 cm. from the circumference of the disc, each segmented band being 5 mm. across and the spaces between them being 2 mm. across. The central circle is 1.25 cm. in diameter. The colour is then applied (varnish paint or gouache) as follows:—

Central circle and twelve wavy rays, spectrum yellow or deep cadmium yellow.

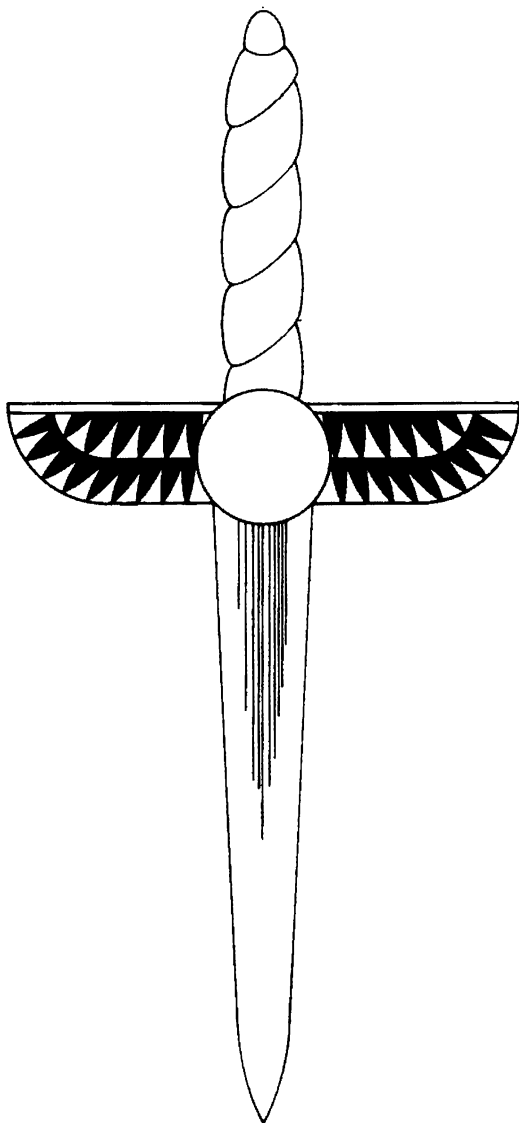
The four 5 mm. segmented bands, taken in order from the inmost outwards are coloured thus:— (1) citrine — that is,

a pale yellow, very slightly greenish; (2) olive; (3) russet; (4) black. The background is left as natural.

Finally, the entire disc is varnished with clear lacquer, preferably in two coats.

The above is the simplest technique permissible in producing the Pentacle. If a more elaborate work is desired, and suitable wood is available, the design may be treated with simple incised carving before the colour is applied: that is to say, the entire outline is incised, and the edges of each finely incised groove are slightly bevelled: in addition the surface is fractionally lowered towards the edges of the wavy rays, so as to give the latter an effect of standing out slightly in relief.

As another alternative, the design may be set out on the Pentacle in inlay, provided only that the symbolic colours be faithfully matched with suitable woods. We have seen a superb example of inlay, in which the central circle and wavy rays were represented in unburnished gold (Buhl work) while the other colours were represented by woods of appropriate tint. This is entirely acceptable.



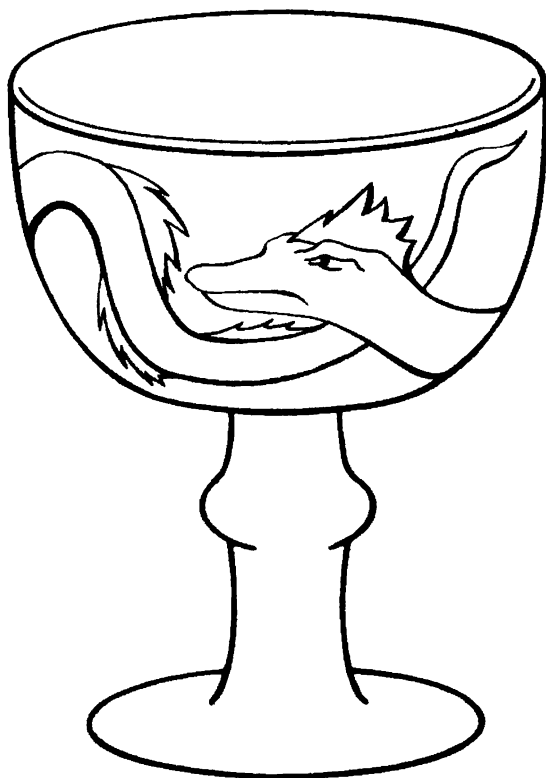
The Burin or Dagger

A two-edged symmetrical blade of bright steel is chosen, which, with the tine and its terminal, makes up a total length

of 24.00 cm. or slightly less: that is, approximating to but not exceeding the overall length of the Wand (quid vide.)

Two wings, as shown in the diagram, are made of suitable wood: besides its visible extent, each wing has an additional length of approximately 5 mm. or more, to allow the firm slotting and gluing of the wing into the central knop or disc. This central knop is of tough wood, sufficient in diameter and thickness to be slotted to fit over the tine and to cover the junction of tine and blade: it is also slotted at the sides to take the wings, which are to be glued into place. A haft is made of wood and is drilled to take the tine: the wood can if desired be carved with a spiral grip. A plain terminal will keep the haft in place, and should be glued securely. It is desirable that the various wooden parts should be painted before assembling. The haft and the central knop are plain white in colour. The wings are painted white on all surfaces, then patterned as in the diagram:— the upper edge of the wings remains white: the inner section of plumes are black upon a red ground, the outer section has violet plumes upon a white ground. The whole of the woodwork is finally varnished.

A more elaborate treatment of the wings is to carve the plumes: the thickness of the wings then varies from its greatest measurement in the inner section of plumes near the knop, diminishing to a rounded edge in the outer section. After carving, the wings should be coloured as before.



The Elemental Cup

The Cup is of opaque or translucent blue glass with a smooth surface. It incorporates a stem and foot of the same material and colour, and should stand approximately 12 cm. tall, being of dimensions harmonious to the other elemental weapons. Upon the exterior of the Cup, in permanent colours intended for painting upon glass, is carried out the design of a sea-dragon. The main colouring of the dragon is black, with details of scales, coils, etc., in white: the crest and fins of the dragon are coloured orange, with details in black or white as may be deemed suitable.



The Elemental Wand

Take a piece of copper tube of 1.50 cm. external diameter and 19.60 cm. long, burnish and lacquer it carefully: set it aside to dry thoroughly.

On a base line of exactly 6.00 cm., construct an isosceles triangle having each of the other two sides 5.70 cm. in length. Cut out in thin card four such triangles, also a square having each side 6.00 cm. long. With adhesive tape, join the sides of the triangles carefully to one another, and each of the base-lines to a side of the square, so as to form a model pyramid. It will be found that although the perpendicular distance from apex to base of each triangle is about 4.80 cm., the height of the three-dimensional model is only about 3.90 cm., owing to the slope of the sides.

Using this card structure as a model, carve two such pyramids from solid wood (seasoned fruit-wood is suitable). At some time convenient before completing the shaping of the pyramids, drill in the centre of the base of each a hole 1.50 cm. in diameter (a close fit for the copper tube) and as exactly as possible 1.30 cm. deep. Finish, smooth and prime the pyramids: then paint one of them with the sides glossy white and the base black, the other with sides glossy black and the base white.

Finally, fit each pyramid firmly to an end of the prepared copper tube. The ends of the tube should be authentically buried to the depth of 1.30 cm. in the pyramids. This is not merely so that the weapon may be securely assembled, but is a vital condition for its magical efficiency: the centre of gravity of the pyramid lies at a point which is measured from the base up the central perpendicular of the pyramid, one-third the length of that perpendicular: in the present instance, 1.30 cm.

This Aurum Solis weapon is wielded with the *black* pyramid uppermost to invoke, the *white* pyramid uppermost to banish.

(Consecration ceremonies are given in Volume V of this series.)

B

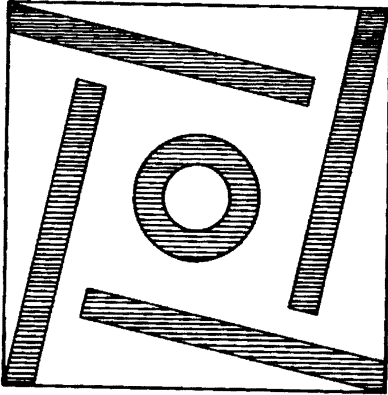
A SELECTION OF PRELIMINARY EXERCISES together with SOME BASIC TECHNIQUES

Meditation and The Flashing Tablet.

The Magical Voice.

The Calyx.

APPENDIX B
MEDITATION



The actual tablets made to this pattern should measure approximately 7 inches or 18 cm. along each side of the square. The areas here shown as white should be in the energy-colour, the shaded areas represent the complementary colour.

i. Two tablets are needed for this exercise: one blue charged with orange, the second one red charged with green. In making these tablets, poster-paint or gouache can be used, but coloured paper is greatly to be preferred as it ensures completely flat colour and sharp outline. True colours should be used, neither too light nor too dark, and care should be taken that colours which will be used together are about equal to one another in depth: a balanced contrast. The simple table of correspondences in Chapter I shows that the colour blue is ascribed to ♃, the colour red to ♂. By working with these tablets, therefore, we shall be attempting to align ourselves mentally with the forces symbolised by the colours.

ii. We shall in this instance choose the blue tablet to begin

with. Read carefully through the sections of this book which deal with planetary correspondences, familiarising yourself with the various concepts and symbols associated with Jupiter. (The key-number is 4, the associated animal form is the Eagle, and so on.)

iii. Set the tablet in a symmetrical, pleasing and convenient position on your altar or table. With your chair placed so that you can easily look straight down upon the tablet, assume the God-form Posture, speak the invocation (more will be said about this presently) and prepare yourself by the breathing method. When the Rhythmic Breath is established, gaze intently at the tablet. If the tablet has been correctly constructed, that is to say, if the blue and orange are perfectly complementary and the design is balanced, it will soon be found to "flash." This is a peculiar phenomenon not easy to describe exactly, but when seen it will be instantly recognised. It is, of course, an optical effect of entirely physical origin, but it is useful as an aid to aligning oneself with the force.

iv. The reason for this is worth considering, as it throws light on the whole question of magical effectiveness. The secret of the successful gambler is to some extent related to the matter. Almost anyone who knows a genuine gambler who has more than average "luck," will be familiar with the peculiar mixture of mental concentration and emotional detachment which usually characterises such folk. The gambler who for one reason or another is emotionally involved in the question of winning, is most likely to lose: hence the number of tragedies associated with the casinos. Now: it is not our business here to consider *how* a psychic link can be formed between the mind of the gambler and the fall of the dice or the spin of the wheel: what matters to us is that such a link frequently is made: it would, obviously, not be made if the gambler were paying no heed to the matter, but, less obviously, it could also be broken if he sat staring at

the table with his soul in his eyes, trying to “will” the right numbers to come up.

The intellectual mind can be set in a certain direction, to seek a certain thing, and it will go straight on after that objective until something else deflects it from its course. The emotions, together with the instinctual nature and the physical senses, contain a hidden ambivalence which by too intent a pursuit of their objective can paralyse their power of attaining it. Thus (coming back to our flashing tablet) if we are using the colour blue to open our minds to Jupiterian influences, it is desirable to use it in a way which will continually sharpen our awareness in that direction, rather than sating the physical sense with a blueness to which it would soon become deadened.

That is one of the reasons for adding a charge of the complementary: it is also the reason for beginning the meditative part of the exercise at the moment when the “flashing” is established. The eyes cannot, in fact, rest upon and sate themselves upon the blueness in this condition: but the stimulus of the colour and of its vibration remain to link us with the Jupiterian powers.

v. We now, therefore, contemplating the flashing tablet, allow the mind to range over all those symbols and correspondences of ♃ previously committed to memory. It is not merely a matter of calling to mind the number Four, the Eagle, and the rest: we must try to feel our way to those underlying qualities of poise, power in restraint, creative authority in mildness, which characterise the Sphere of Jupiter. In a shorter or longer time, according to individual aptitude, contact with the sphere will be made, and the flow of ideas will be lifted to a new level.

vi. Not more than fifteen minutes should be given to this exercise at one period, unless on occasion an extraordinary unfolding of ideas may present itself: when of course this should be followed out. No matter how long or how short

the exercise, however, it should always be closed in due form: the Closing should be spoken, a battery of a suitable number of knocks should be given to detach the mind from the exercise: then the tablet should at once be put away, and the report entered in your Diary.

vii. After some honest work on this tablet, say a week, proceed to investigate the red tablet in like manner. Consider the correspondences of the Sphere of Mars and then meditate upon them whilst gazing at the tablet. In this way the mind will be opened to the influences of the Mars-energies.

For the opening of the work, a short invocation should be made, suitable to the ascription of the particular tablet: thus for ♃ we might say "Merciful Beneficence, Sacred and Kingly Power, I open my eyes that I may see, my mind that I may understand. May this my work enable me to attain a true knowledge of the wonders of thy Sphere of Jupiter."

Similarly for ♂ we might address ourselves to "Mighty Lord, Divine Power and Strength."

A suitable closing will easily be devised: it could well be the same for each tablet.

The principle of Balance, Equilibrium, is the key to safe magical working. The two forces involved in the above work ♂ and ♃, are natural antitheses of one another: the strong, warlike qualities of the one being balanced by the peaceful qualities of the other. Thus in working with the tablets successively, we maintain this necessary equilibrium.

It is desirable that you should renew your practice with these two tablets from time to time, observing again these conditions of equilibrium. There are other tablets which you can make, in complementary colours betokening other forces: but you should not attempt this until you have read Volume III, so as to have a correct understanding of the principles and forces involved, and their relationship to one another.

THE MAGICAL VOICE

An important factor, both in magical working and in establishing the magical personality, is the finding and development of the Magical Voice. This is a particular way of Speaking with Power: the actual tone of voice will certainly vary from person to person and may also vary from occasion to occasion, but the principles which govern its production, once learned and sufficiently practised, are not likely to be lost.

The first step, before attempting the use of any words in this way, is to gain the use of the voice. It is strongly recommended that the student should find a place and time for practice, which will not embarrass him with the fear of being overheard. He should adopt the Wand Posture and should breathe deeply several times in preparation. Then after taking a deep breath, he should utter a syllable such as MAH, boldly and loudly, prolonging it as if singing, on about the lowest note that he can comfortably produce. Probably no special result will follow: he should proceed to a somewhat higher tone, repeating the same syllable, prolonged in the same fashion.

If he is uttering the syllable in a sufficiently forceful manner, then at a certain point in his ascent he will find a note whose production causes a strange tingling in his body and limbs. If practised several times, this note should cause the tingling to spread, even down to the soles of his feet. Should it fail to do so, experimenting a little higher and a little lower should find the exact note.

In the next day's practice, the critical note may not be quite the same: but the student who has become accustomed to this exercise will soon know the probable general pitch of his magical voice, and will eventually find it spontaneously.

As practice progresses, words can be used: not, of course, real Words of Power, but ordinary words suited to the exercise. The student should not be afraid to open his throat and to move his lips sufficiently to give the word a pure, ringing tone. For instance, he may decide to use the numerals for practice: in this case, FIVE will become FAA-EEV(E). Haste is of no advantage.

The student then needs to practise dropping the voice a few tones for some parts of his utterance, without losing the ability to raise it again to the full magical pitch for the salient points. When once this flexibility is gained, the Magical Voice can be assumed to be under control.

Although practice and experiment are essential, at no time should the voice be strained. The effects of strain are not easy to eradicate. Always a full breath should be taken before attempting any forceful use of the voice.

It may be appropriate to point out here that the pronunciation of names in magical usage is frequently quite different from that used in everyday life. Michael for instance is MEE-KA-EL, Gabriel is GÉ-BREE-EL. In Hebrew, there are no soft sounds to any of the letters. In Greek likewise there are no soft sounds, and every letter has its face value save for a few exceptions such as Α Γ Γ Ε Λ Ο Σ (which if literally transcribed would be AGGELOS but is pronounced ANGELOS). Latin can be pronounced in either the "academic" or the "ecclesiastical" manner: the latter is nearer to the Italian and therefore more musical, but the hardness and definition of the academic style may commend it to many. Aesthetic effect is not the primary consideration in the Magical Voice: its chief purposes are to invoke and to command.

THE CALYX
INTRODUCTION

This technique is part of a considerably larger work which will be given in full in the next volume, and which consists of three sections:— (1) The preparation of the operator, (2) the setting of a consecrated circle in which to work, (3) the invocation of certain powerful guardians.

The first part, *The Calyx*, is concerned with that preliminary bringing-through of power which is necessary for the setting of the circle, and which therefore must precede the magical work proper. It is here given so that the student can perfect himself in it before meeting with the further parts.

The student should not begin this work until he has gained proficiency in the practice of the *Magical Voice*. He should then master the synchronisation of breath, vibration and action as required by the text, before he proceeds to the further work as explained in the *Commentary*.

THE CALYX
THE TEXT

(Face East, assume the Wand Posture, develop the Rhythmic Breath.)

- i. Draw in a deep breath; on the expelled breath, vibrate:—

אתה

- ii. On the indrawn breath, raise the arms gently at the sides so that they are held almost horizontally, but not stiffly so: the palms being upturned. The breath is expelled.

- iii. Draw in the breath; on the expelled breath, vibrate:—

מלכות

- iv. Lowering the elbow as may be necessary, on the next indrawn breath bring the palm of the left hand up to the right shoulder. On the expelled breath, vibrate:—

וגבורה

- v. On the indrawn breath bring the palm of the right hand up to the left shoulder, across the left arm; vibrate:—

וגדולה

- vi. Keeping the arms crossed, incline the head slightly forward on the pause at the end of the breath. Draw in the breath. On the expelled breath vibrate:—

לעולם ועד

*THE CALYX
COMMENTARY*

i. When the Rhythmic Breath has been developed, a Tongue of Flame is visualised above the head. This Tongue of Flame represents the Higher Genius, the source of Magical Power, that Sacred Flame by virtue of which the practice of Magick is possible. Its situation above the head should prevent any confusion of it with the everyday personality or Ego. Holding this visualisation steadily in mind, on the expelled breath we vibrate:—

ATOH (Thou art)

ii. On the indrawn breath the arms are raised. In raising the arms, the vertical line of the body is balanced by a symmetrical, horizontal extension. This horizontal evokes an awareness of ♃, Mercy, to the left, with ♂, Strength, to the right, as balanced powers within us. The palms are upturned to signify that this balanced being is ready to receive the power of the Higher Self. The breath is expelled.

iii. As the breath is drawn in, a brilliant shaft of light is visualised which descends swiftly from the Tongue of Flame, passing through the crown of the head and the centre of the body to the ground between the feet. On the expelled breath we vibrate:—

MALKUTH (Kingdom)

iv. On the indrawn breath the left hand is brought up to rest on the chest, the fingertips touching the right collarbone. We acknowledge the forces of ♂ at the right side. On the expelled breath we vibrate:—

V'GEBURAH (and Might)

v. With the breath the right hand is raised so that the fingertips rest upon the left collarbone. We acknowledge the forces of Ψ at the left side. The breath is expelled:---

V'GEDULAH (and Magnificence)

vi. Keeping the arms crossed upon the chest, we lower the head. The breath is drawn in: we feel the shaft of light within, radiating energy into our being, we feel a great concentration of light and power at the Heart-centre which lies upon the vertical line, under the crossing of the arms. The breath is expelled: ---

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