

# The Magical Philosophy

## THE SWORD AND THE SERPENT

Cosmo-Dynamics  
The Qabalistic 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

## Book III

### THE SWORD AND THE SERPENT

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)
- Book V MYSTERIA MAGICA (Rituals, Techniques, et alia)

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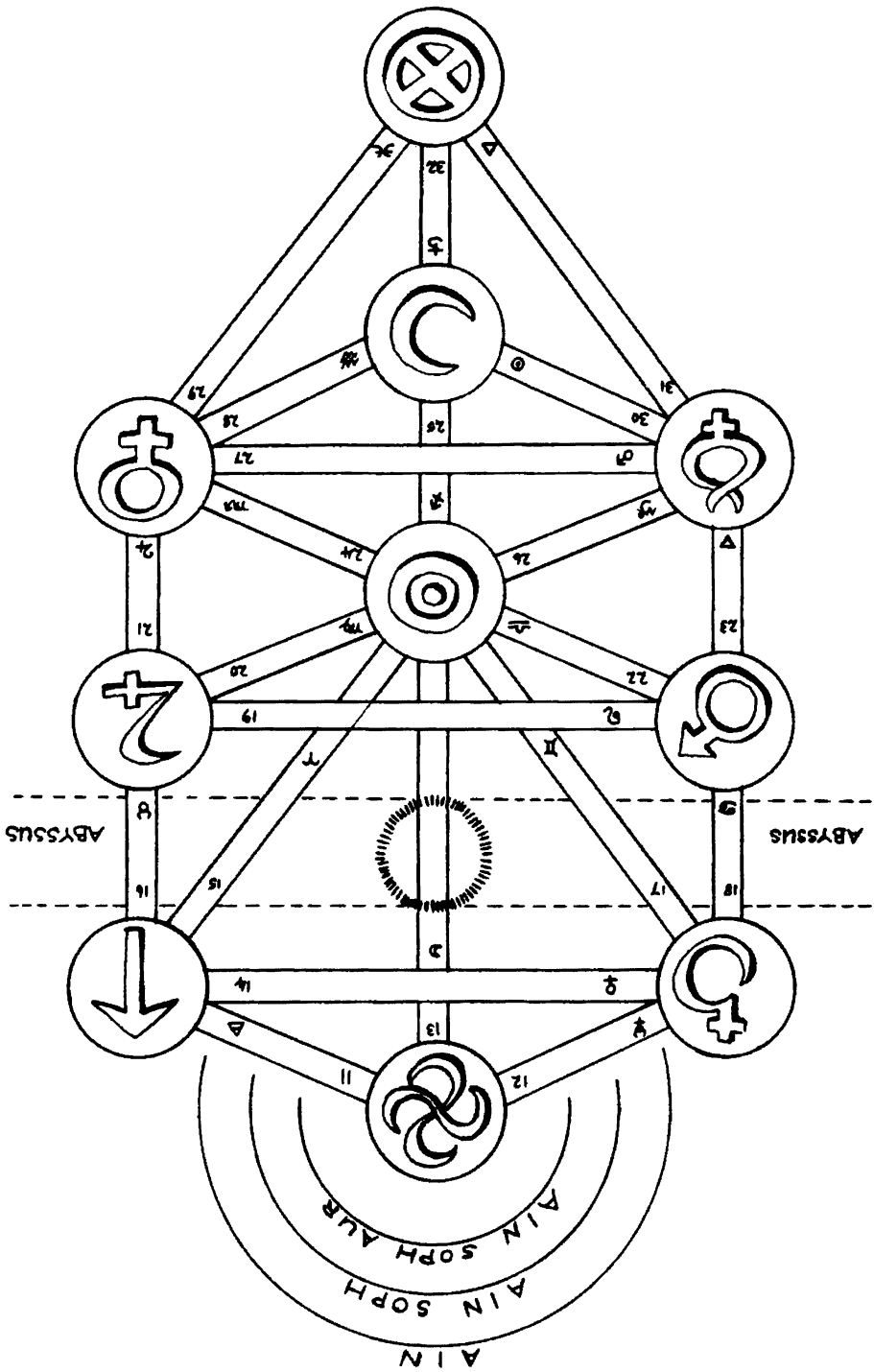
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# **The Magical Philosophy**

**Book III**

## **THE SWORD AND THE SERPENT**

**Melita Denning & Osborne Phillips**

1975

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*TO THE MOST ILLUSTRIOUS AND NOBLE PRIEST  
THOMAS MAUGHAN D.Sc.  
ARCHDRUID OF ENGLAND  
ADEPTUS MAGNI AESTIMATUS SODALIS  
COLLEGII CATHEDRARUM O :: S :: V ::*

The eight-pointed Star on the cover is a symbol of the unity of the Spirit: the Octagon is the central shrine of the transformed self, and the equal-armed cross is a symbol of regeneration. The whole is thus a symbol of perpetual renewal, representing the glory of the Perfected Work.

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## CHAPTER I

The three Veils of Negative Existence: the underlying origin and dynamism of the complex web of positive existence.

The World of Atziluth, the world of Deity: the Divine Mind and the formless Archetypes subsisting therein.

The World of Briah, the plane of archetypal images. Vital importance of connection with true archetypal images in the development of certain religions. The possibility of works of High Magick which are dependent on the Briatic link.

The World of Yetzirah, the Astral Plane or Astral Light. Yetzirah as the world immediately “underlying” or “behind” the material universe. Interaction of the astral and material levels. The true inhabitants of the World of Yetzirah.

The World of Assiah equates to the entire material universe. The confusion which is frequent in older writings, between terms denoting this planet upon which we dwell and terms denoting our solar system with all the stars beyond.

The Tree of Life, a glyph intended for interpretation by the rational beings of this planet. Importance to the student of the symbols and the patterns of relationship shown forth in the World of Assiah. Qabalah and Gnosis.



Emanation of the Ten Sephiroth. The Way of Return.

The Qliphoth as unbalanced and distorted sephirothic forces.  
Parallel between their development and that of “splinter personalities” in human beings.

CHAPTER I  
THE EMANATIONS

אין  
אין סוף  
אין סוף אור

The complex web of life which is charted by the Qabalah, conceals an underlying origin and dynamism which is supremely elevated and most austere and simple. The popular concept of a God as ultimate origin of all things is replaced by a state of “negative existence.” The most remote aspect of that state, beyond which the human mind cannot conceive of anything further from life as we know it, is termed Ain, “the negative.” The next phase, still at a stupendous remove, is named Ain Soph, “without limit” or “the Infinite”; and this is just so far formulated, so to put it, that although completely impersonal it may be described as the Qabalist’s ultimate attribution of God. The third phase of negative existence is called Ain Soph Aur, “Infinite Light,” and this is almost upon the brink of those states of existence of which the human mind can in some manner conceive. Not quite upon that brink, since every word for “infinite” or “limitless” contains in its structure the idea of a limit or boundary to be effaced. That which in its primal nature has no limit, is thus not truly thinkable. It cannot, indeed, be defined, for to *define* anything is to state its limits. Without quantitative statements, however, something of these notions

can be conveyed in terms of relationships, as in that sentence of Marsilio Ficino, “Light is the shadow of God.”

These three “negative” modes of Being are generally named by Qabalists, the Veils of Negative Existence. Any concepts or images, therefore, which the foregoing comments may have created in the mind, are to be regarded likewise as “veils,” indicating the presence of a concealed truth, but hardly more than that.

Ain, Ain Soph, Ain Soph Aur, from these inscrutable, comes forth the Kether of Atziluth, the “Bountiful Giver,” whence the Emanations of the positive universe progressively unfold.

## עוֹלָם הָאֲצִילוֹת

The World of Atziluth is the ultimate of most religious thought: it is the World of those true Archetypes which subsist in the Divine Mind, far beyond the archetypal images which man has formulated for them. Considering this from the viewpoint of the human mind looking towards it from the material world, we can say that the World of the Divine is the world of pure abstraction, of complete dissociation from all shape or form. This is the meaning of the word Atziluth, from the Hebrew verb **אצל** 'AtzL, meaning “to remove” or “to abstract.” As examples, those archetypal forces which we commonly name from the Seven Planets, thus linking them to the names and characters associated with them in Greco-Roman mythology, have their high essences in Atziluth: and these essences can better be named, not from the mythological images but by titles indicating their archetypal significance:

- ♄ Changeless Stability
- ♃ Majestic Beneficence
- ♂ Valiant Strength
- ☉ Lifegiving Splendour
- ♀ Celestial Love

- ♀ Spirit of Wisdom
- ♃ Change and Becoming

Besides these, there are the two highest Archetypes, and that of Malkuth. Of these, something will presently be indicated.

The Archetypes in general are to some extent discernable to man in his highest states of awareness, in terms of their significances, which imply also certain relationships: when the seer comes down somewhat from that height he images them, therefore, as Father, Mother, Child, Lover, Priest, or by some other term describing such relationships. The ten divine Archetypes of the World of Atziluth are of the greatest importance in our study, not only as modes of Divine Being, but also because they are the highest and most perfect types of the Ten Sephiroth. Man has seen the reflection of these essences on level after level down to the material world, and proliferating throughout the material world, and has framed thereon systems of symbolism to chart his own way of return to the heights.

It is noteworthy here, although the fact will become much clearer as we proceed, that the emanations of a Sefirah may be received in a different “plane” or “world,” but nevertheless they always represent the same Sefirah. The reflections down through the worlds of the Divine Archetype of the Sefirah Hod, for instance, may be manifested by god-forms, by various spiritual beings, by “astral” or material phenomena, by human beings or other living creatures; but all these manifestations, insofar as they are truly “Mercurial” or “Hermetic” in nature, are attributable to the Sefirah Hod, and help to constitute the manifestation of Hod at their level. In this sense, we may say that it is the Sephiroth which link the Worlds.

## עולם הבריאה

Next below Atziluth is the World of Briah, the realm wherein

dwell the Archangels and all great Gods “to whom men prayed or pray.” The name of this World is derived from the Hebrew verb **ברא** BRA, meaning “to create.” As this name indicates, it is the World of Forms. It is the plane of the great archetypal images, as distinct from the Archetypes themselves which are beyond form.

Briah is the “World of Creation” when considered in its relationship to the plane of Atziluth, but its relationship to the plane immediately below it is expressed by another name. Since Yetzirah is the World of Emotion, Briah is the Intellectual World. This distinction is important, since Yetzirah, the Astral Light, also has its images, which are extremely numerous in view of the fact that to Yetzirah belong most of the forms whose origin is on the material level. Most of the images in Yetzirah are activated by emotions arising from the material world, and frequently these are of so confused a character that, although we may ascribe them in a general way to one or another Sefirah, they cannot be completely drawn into the sphere of that Sefirah and so cannot rise higher. The images in Briah, however, are truly oriented and have become linked to the Archetypes which give them a new impulse. Thereafter, they are known and contemplated by the higher human faculties.

This transition is very marked in the development of certain religions. A religion may begin as a not very enlightened, not very inspiring cult, fostered by a group of devotees who want hope or healing, rain for their crops or victory in battle, or something equally mundane and obvious. It happens that their chosen god or goddess approximates to one of the archetypal images which the subconscious or unconscious mind can recognise. Because of this unconscious and therefore subrational identification, the cult spreads and prospers, and the astral image of the deity becomes tremendously strengthened; but all that informs it at this stage will probably be the emotional impulses and motivations of the worshippers.

Then a change occurs. It may be due to the spiritual genius of one man, or to the adventure of an entire people; but in some way the worshippers are brought into contact with a vision of the higher planes. The astral image of their deity, hitherto activated only by the aspirations of the worshippers, now becomes a channel for, and a vehicle of, the true divine power of the corresponding Archetype in Atziluth. It is this which brings maturity to a religious system. The simple relation between deity and worshippers, which existed in earlier times, gives place to a more elaborate theology now that an increasing number of spiritual values are discerned. The form of the deity becomes established in Briah, the Intellectual World; as long as the cult continues, and probably for long afterwards, this form remains as a means by which contact can be established with the Archetype. Eventually, if that particular channel remains long unused, the archetypal force will be withdrawn and the Briatic link will dissolve. Thereafter anyone desiring to invoke the deity will have to work arduously from basic principles to establish what will in fact be a new cult. This may not succeed, owing to fundamental changes in methods of approach or modes of thought; nevertheless, it is occasionally a matter for awe, to see what living echoes from ancient time can be reawakened by one who has the authentic keys and who has worked patiently to re-establish the link.

Atziluth	The World of the Divine
Briah	The Mental Plane or Intellectual World
Yetzirah	The Astral Light
Assiah	The Physical Universe

## עולם היצירה

The World below Briah is the World of Yetzirah, and is what is generally known as the Astral Plane or Astral Light. Be it noted that the Astral Plane is altogether distinct from the material universe which is the World of Assiah. The

Astral Plane is the “substance” of the World of Assiah: that is to say, the World of Yetzirah immediately underlies the material universe and is in a certain sense causal to the material universe. Changes take place in the World of Yetzirah before becoming manifest in the world of matter; in this fact lies the secret of much magick and of much clairvoyance. To have a true and lasting significance, however, the chain of causality should not be merely Assiah-Yetzirah-Assiah, but should descend or should be caused to descend in due stages from the World of Atziluth. As has already been stated, Yetzirah is thronged with images arising from Assiah; most of these are formed spontaneously by emotion, some are formed by thought and may be created deliberately. The images in Yetzirah tend to shift continually, and emotion can move and change them as the wind moves and changes cloud-forms; but thought can fix them.

Besides these shifting images, Yetzirah has its true inhabitants: Potencies and Forces of various natures; Spirits of the Solar, Lunar and the several planetary Spheres; and Elementals, associated with one or other of the four Elements in the Sphere of Malkuth in the World of Yetzirah.

## עולם העשייה

The World of Assiah, the Material World, is the last of the Four Worlds in the order of causality, the most dense in fabric, and the lowest in mode of existence.

Many Qabalists through the centuries have tried to limit the significances of the whole material universe to the Sephirah Malkuth in Assiah. This is partly the result of a clinging, no longer justifiable, to the old mode of thought, which made no distinction between world and universe. One word could signify either this planet, or everything as far as the Sphere of Fixed Stars. *Kosmos* meant either world or universe to Plato, *mundus* meant either to Cicero, and some people have failed to revise their thinking since. In Qabalistic philosophy a further

cause of confusion has been the arrangement of the Tree of Life into "Three Triangles." We shall return to that point later. To bring our view of the World of Assiah up to date, we must see it as coextensive with the material universe as now conceived. The Sefhirah Tiphareth, in Assiah, for example, is represented in the Solar System by the Sun; likewise every nebula is a sublime symbol of the First Sefhirah. At the same time it is true that every vortex of ocean or of desert is a lesser symbol of Kether, just as in considering the human body as Microcosm we would say Tiphareth is represented by the heart. In the modern Qabalistic philosophy of the *Aurum Solis*, Assiah is Matter: it is the material manifestation of those forces whose pattern is established on the Inner Causal Planes. (Atziluth, Briah and Yetzirah).

Here certain questions are fruitless. One such question is this: "To us, this Earth to which we are native represents the Sefhirah Malkuth, while the planet Venus (for example) represents the Sefhirah Netzach; but what would be the situation for a native of Venus?"

The only answer which can be given to this, is to point out that the Tree of Life is a glyph developed by inhabitants of this Earth for their own use, and that the symbols associated with it are derived entirely from the universe as seen and experienced by inhabitants of this Earth. We do not doubt that among the teeming myriads of worlds which are clustered throughout the universe, other forms of life exist, with modes of consciousness developed in terms of their own environment. We, however, the inhabitants of Earth, are so conditioned by our own particular nook of the universe as to be unable to conceive of other modes. It is useless to regret such limitations, nor indeed should we do so; for this very conditioning has given to us the means by which we chiefly learn. Some vibrations impinge upon our senses as colour, others as sound; we perceive forms, we can reflect upon purposes and contingencies. Thus, clue by clue, we learn



somewhat to read "in nature's infinite book of secrecy."

The other question which is sometimes uselessly asked comes from the student who has been attracted by the neat diagrams and tabulations of forces and attributes representing the Sephiroth in the other worlds, but who perceives, inevitably, that the World of Assiah is quite otherwise: attributions and manifestations are scattered through the material universe without perfection, without sequence. "Why is Assiah so different?" this student asks.

Again, the question itself is at fault. The questioner has mistaken the order of things. The multiple symbolisms of the World of Assiah give it the very quality which indicates the validity of the Tree as a pattern of relationships; as has previously been shown, man has worked from symbols pre-eminently, expanding his ideas and knowledge from that basis. An abstraction is, literally, something which has been abstracted or drawn forth from its material associations; until this process has become familiar, therefore, it is virtually impossible for man to reason in pure abstractions, and, in fact, any textbook of philosophy is filled with examples and analogies drawn from the material world to help the mind follow the line of reasoning. In such books, when a concept is needed which has no direct counterpart in the material world, a favourite example is a blue swan. It is not very difficult to imagine a blue swan; but the reason is that we are picturing the well-known form of a swan, and adding to it the even more familiar quality of blueness. Thus the human mind always works, in close stages from the known to the unknown.

Thus the sequences and patterns of relationship which we perceive in the material world, indicate to our minds certain ideas and concepts which have their own true reality, but at which we have first arrived by knowing their material counterparts. Our concept of Beauty, for instance, is drawn forth from our experience of beautiful beings and things; but

the essential reality of Beauty exists as an Archetypal Power in the Divine Mind, and the existence of this Power is the true reason why our minds are able to perceive beauty where they might otherwise have discerned only mathematical balance, for example, or biological aptness, or a certain refraction of light. Our concept of Motherhood, too, is drawn from our experience of that relationship, and Freud rightly points out that this concept will have a dark as well as a bright aspect: maternal severity, the mother who administers discipline and withholds indulgences, is as "real" as the maternal bounty of her who guides and encourages her children with gifts which foster in them a more adult understanding. Often in the material world, both aspects are seen in the same mother; and the Archetype of Motherhood in the Divine Mind has these two aspects also. Thus an understanding of the Tree of Life gives us a means of contemplating the forces which it represents: the material world illustrates for us the Archetypal Powers in action, and then the pattern of the Archetypal Powers gives us a further clue by which we can penetrate more deeply into the lessons of the material world without losing our way. Similarly we may learn to read maps by comparing a map with a living landscape; but, this achieved, we can take a larger map and use it in our exploration of territory which before was quite unknown to us.

In the case of the Tree, that is by no means the end of the matter; because here we have four "territories" or levels charted, not merely one; and although the diagram of the Tree is a true guide to each level, the experiences of the levels are different and distinct. They are much more different, for example, than a tract of northern forest in summer and in winter: the map representing that land does not change, although in one season it represents a green, shaded country divided by streams of flowing water, and in winter it represents a land of white snow and bare boughs, where one

can travel directly onwards over the ice. The geographical features, also, do not change. So likewise with the Tree of Life: the Ten Sephiroth do not change, although in Assiah they are manifested by a diversity of material symbols, in Yetzirah by the shifting visions of the Astral Light, in Briah by the potent and awesome presence of the Archetypal Images, in Atziluth by the entire reality of the primal Archetypes in the Divine Mind.

Although from the viewpoint of man in the material world, it can be stated that the World of Atziluth, the Divine Mind, is the ultimate abstraction, far more important is that order of reality in which Atziluth is true and vital Being, from which the three other Worlds successively derive existence. The work of Jung and his school on the archetypal images present in the deeper levels of the human mind, far beyond the reach of the conscious inventive processes, points to the presence in these images, or in the process of their formulation, of great common factors, spiritual realities pre-existing, to be modified in their manifestation by the conditions of the individual psyche. The data of the psychologists is limited to the results of their investigations; therein lies the integrity and the value of their work. But the writings and pictorial representations produced by men in ancient times are as valid a subject of investigation as the products of today, and Jung, who became a keen collector of the scripts and artefacts of the Gnosis, was fully aware of the unity of evidence from age to age as to the nature of the spiritual substructure.

The Qabalah and the Gnosis are, in essence, one: the Gnosis having been developed from the main body of Qabalistic tradition by minds predominantly Greek in training and outlook, more free in speculation than the Jewish, and naturally more apt to multiply mythologies. Yet the unbiased student of the documents will find that interaction between Greek and Hebrew thought has been great and fertile. Here, the exact tracing of origins and

identification of traditions is not our concern: out of the body of resultant teaching which has been preserved to the present time, it is our task to state that which has come to us as a living reality; and of which we are convinced, not merely by its intellectual validity and richness, but by what is for us the acid test: as the basis of a magical system, it works.

The Divine Mind, then, has brought the universe into being according to its own intrinsic pattern. Force is balanced by Form, Mercy by Severity; kinetic force is balanced by static through the whole series of archetypes in the Divine Mind itself. We cannot intellectually know those archetypes as they are, for our intellects are not equipped to know Being which is purely Act, and such is the nature of an Archetype; but we can attain to the state of glimpsing the reality of their existence, for certain penetrating thinkers and seers have after intensive preparation done so. These divine and stupendous forces are conceived of as having successively come into existence and into balance; for man has from ancient times traced in the fundamental nature of spiritual forces that principle which Augustine in his mode, and Hegel later in his different mode, adopted and enunciated: the fact that any spiritual force will first bring into being its true opposite, and then, balance having been achieved, will conjoin with that opposite to bring into being a product of the two. This causes a new imbalance, so that new pairs of opposites, new unions and new resultants follow. Thus far Hegel's theory of thesis, antithesis and synthesis. It makes for an indefinite development, unless and until presumably the initial impulse is either exhausted or balanced out.

In the development of the universe, it has been perceived that different factors supervene. In the World of Atziluth we contemplate a force, indeed a schema of forces, completely spiritual and totally *living*. This schema of forces having attained a pattern of perfectly balanced relationships, becomes closed at that point: the World of Atziluth is

complete. The initial Source of Power is, however, inexhaustible. There follows an outpouring of force to the formation of the World of Briah, which consequently becomes filled, not directly with the Divine Mind but, rather, with the powers of the Divine Mind; the process of opposition and union of forces, however, is repeated at this level until the World of Briah is completed. So the remaining two Worlds in turn come into being. At last, however, the World of Assiah having been brought about, a reflux current may be discerned. The material universe, and in a particular manner the mind of man, projects its astral creations back into Yetzirah. Man discerns the possibility of the Way of Return. A very small proportion of the human race has found that possibility immediately attractive, although as a distant prospect it wins the assent of a larger number.

Thus Spirit is conceived of as descending into Matter by a process of involution, and returning thence to Source by a process of evolution. Here, for some students, a difficulty arises. If the process of evolution will in due time inevitably take its course, what avails the Great Work whose avowed goal is precisely similar: to carry us forward upon the Way of Return?

There is really no adequate answer to that question, because it is all a matter of individual temperament and character. Some spirits will strive, some will avoid effort. We believe that the greater the effort, the shorter the road, but also we believe that those who seek the Work now, and the Wonder, shall find greater work and greater wonder. Even if this should not be so, still we see that the ultimate symbol before us is not the Circle, but the Spiral. From this we infer, that though we return to our origin, it is not our business to arrive there even as we were in the beginning; we cannot truly fulfill our destiny unless we have wrought somewhat in ourselves and in the worlds. Yet even if there were no destiny to fulfill, the Wonder would still lead us.

In the plan of the universe that we have been considering, there are two other questions which predominantly arise. One is, What becomes of the totality of energy from the inexhaustible Source?

Quite simply, we do not know and it not our business to know. We know Power, Force, Energy, is always there and can always be "brought down" by one who has the necessary understanding. However, in a universe where, on the material level, the number of stars probably exceeds 1,000,000,000,000,000,000,000, it is evident that the outlets of such energy are more vast and more numerous than we could suspect.

Another question associated with this one concerns the unbalanced aspects of force brought into being at the various stages of development of the Sephiroth in the Worlds below Atziluth. This applies to the development of all the Sephiroth: but let us take a specific example at the stage when Chesed (whose Divine Archetype we have named as Majestic Beneficence) has emerged, but has not yet produced its opposite, Geburah (whose Divine Archetype we have named as Valiant Strength); at this stage, such an imbalance exists. There is a surplus of Chesed-force, and this is, so to say, thrown off by the Sephirah which maintains its own true character and dignity without distortion; but that which is thrown off becomes a caricature of the Sephirah, a separate entity whose imbalance and exaggeration are made permanent by its dissociation from the developing schema of the Tree.

A clear distinction is important here, between the creation of this outlawed product of unbalanced force, termed a Qliphah, and the emergence of the normal antithesis or synthesis. In the first place, each of the Ten Sephiroth differs completely in significance from the others, whereas the Qliphah thrown off by a sephirothic force is of the same general import as that force, differing only by exaggeration and imbalance. Thus the Sephirah of Chesed, as we have seen,

produces its antithesis, the Sephirah of Geburah: Order produces Energy. But the Qliphah, or rather, the Qliphoth (for these splinter-forces tend always to further breakdown and disunion) of Chesed are characterised as Weakness and Decay of Strength, the Qliphoth of Geburah as Cruelty and Barbarity.

It may further be asked, whether we should not expect the qliphothic forces to balance one another as the sephirothic forces do? In fact, we can see clearly from their effects in mundane life that this is not so. Not all the harshness in the world can temper one jot of the hesitancy and sentimentality; not all the weakness, or abdication of authority, can mitigate savagery and malice.

The process of formation of the Qliphoth has a parallel in the processes of the human psyche. Jung has shown that in the psyche, at a depth which cannot be called "personal," there exist the great archetypal images to which we have already referred. These images are demonstrably related to the true Archetypes; and although, in dreams for instance, they may sometimes move in the personal levels of the psyche and participate in actions which reflect personal conditions, still their more profound character is manifest.

We are not at the moment concerned with the majority of these archetypal images in the psyche, but with those which are termed Animus and Anima. If the subject be a male, the conscious personality takes the place of Animus, but a figure representing Anima may be seen as an objective character. If the subject be a female, the conscious personality takes the place of Anima, and a corresponding sequel follows. This pair of opposites play an important part in the normal development of the personality, and correspond in their major aspects to the Supernal Sephiroth Chokmah and Binah:\* it is noteworthy that Anima-Binah,

\* For further development of this study see Volume IV.

whether she appear in her bright or dark aspect, is still felt to be one and the same Mother, whereas Animus-Chokmah is multiplex as the host of the stars, his material symbol. Besides these true archetypal functions, however, there is frequently to be found another character regarded as distinct from the main personality; this is termed the Shadow. In an imperfectly developed personality, this often takes an equal or even a greater part in the inner drama. It is not opposite in sex from the subject; in reality it is a part of the conscious personality, but having been thrown off and disowned it has developed a pseudo-character of its own, with some repressed attributes of the conscious personality in an exaggerated form. It may be seen either as an arch-enemy or as a powerful friend (much as the medievals considered their "Devil"), but the therapist's task in either case is to lead the subject by degrees to recognise that these attributes are really his own, and that the Shadow, unlike the true archetypal image, has no licit existence.

If we compare this to the position of the Qliphoth in the schema of the universe, we see that their relation to the Sephiroth is in each case very much that of a splinter-personality to the main consciousness. The Qliphoth have not, in fact, their own qliphothic Archetypes, but are dissociated developments from the true Archetypes in the Divine Mind.



## CHAPTER II

The traditional symbols in Assiah of the sephirothic Powers.

A more direct demonstration of the sephirothic functions in Assiah, which can be perceived with the aid of a more up-to-date knowledge of the material universe.

*(N.B. All sephirothic processes can be traced at any level of existence. To give useful limits to the vast scope envisaged by the rest of this chapter, the functions of the Sephiroth of the First Triad are here considered in terms of the coming into existence of the material universe, the functions of the Sephiroth of the Third Triad, together with the Sun-sphere, in terms of processes upon this planet Tellus which is our home, as far as the emergence of life. For the general significance of the sephirothic Triads, see pages 37-38.)*

Space as representative of Negative Existence: the first showing forth in space of the function of Kether as an increasing field of energy manifesting as white heat of incomparable intensity. Emergence of the Chokmah phase: the Big Bang. Development from energy particles through to the cooling of tenuous gases: the Binah phase. Development of conditions representative of the Sephiroth below the Abyss. The coming into being of our Sun and of the planets associated with it.

Forces which act directly upon this planet.

Lines of force set up in quasi-organic radial or segmented forms: before life is present, the patterns in which life is maintained become established.

The single-celled organism.

**CHAPTER II**  
**THE EMANATIONS**

*Genesis I: 1-20, Revised*

In chapter VIII of *The Apparel of High Magick*, brief reference is made to the symbols in Assiah of the sephirothic Powers.

	<b>Sephirah</b>	<b>Cosmic Symbol in Assiah</b>	<b>Hebrew Name of Symbol</b>
1	Kether	Spiral Nebula	Rashith Ha-Gilgalim
2	Chokmah	Sphere of Fixed Stars	Masloth
3	Binah	Planet Saturn	Shabbathai
4	Chesed	Planet Jupiter	Tzedeq
5	Geburah	Planet Mars	Madim
6	Tiphareth	The Sun	Shemesh
7	Netzach	Planet Venus	Nogah
8	Hod	Planet Mercury	Kokab
9	Yesod	The Moon	Levanah
10	Malkuth	Tellus (Planet Earth)	Cholem Yesodoth

These traditional symbols, if considered with the type of understanding in which they were conceived, have a unique power and do in fact reveal a great deal of the sephirothic processes. Kether, Primal Unity, the “First Swirlings,” is typified by the Spiral Nebula: the image is of an intense white brilliance, whirling with that swift inner motion which is usually seen to precede either formulation or fission. In the event, it is fission. From Kether is produced Chokmah, the Second Glory: this however manifesting not as

one Light but as many, an outpouring torrent of chaotic dynamism in the Sphere of the Zodiac. Binah, the Third Sephirah, is typified by the slow-moving, huge and cold planet of Saturn. The Saturn of mythology is an elder deity; with his deposition by Jupiter, the “Golden Age” is closed and the reign of the actively manifest begins. In the sequence of the Sephiroth in Assiah from Chesed to Yesod, the mythologies of Chaldaeae, Greece and Rome are interwoven with astronomical and astrological lore.

When we proceed to the Malkuth of Assiah, as represented by this planet upon which we dwell, we find that the influences of all the other Sephiroth, and indeed of all the Worlds, do truly, from our viewpoint, converge upon us. They manifest around us, and in us, in the most intricate complexity. The symbolic indicators in Assiah of the sephirothic Powers are still the heavenly bodies associated with them from ancient times; they remain unchanged and of prime importance in our schema. However, among the attendant throng of ideas, we can discern other developments of the sephirothic forces in Assiah. For instance:

*Prima Materia and Big Bang*

Space, initially, in this connotation, symbolizes the Ain Soph: negative existence. A number of physicists in past generations have made the mistake of trying to identify Space with a hypothetical aspect of positive existence, as for example, an ether; but the negative attribution is needed to fulfill all the conditions. Out of that Negation appears the First Sephirah, Kether: ראשית הגלגלים. Movement indicates the presence of energy, and energy is the potential of matter. Whence comes this first impulse? Not *ex nihilo*: certainly it is not the offspring of the unchanging void. “Nothing will come of nothing: speak again.” Here is the mysterious but essential nexus between the Worlds: energy pouring through from the Astral Light at a point which is at

first truly without dimension. This energy is not the out-flung imbalance of a single Sefirah: it holds concentrated in its single brilliance the influences of all the Sephiroth as these have been developed and balanced in the three Worlds down to Yetzirah. It is thus a true Kether-force, **אור פשוט**,\* coming into material manifestation as an increasing field of energy manifesting as white heat of incomparable intensity.

The force-fields increase as tremendous areas of electrical tension. The critical point is reached: that which the Qabalists have termed the emergence of Chokmah, and the physicists have dignified as the Big Bang! A vast field of primal force disintegrates in the unheard cataclysms of massive electrical explosion. Myriad upon myriad electrons suddenly released recoil upon themselves, spin, revolve about one another; some exchange charges, becoming protons, neutrons or other energy particles. The first varied associations are formed, becoming stabilised as atomic structures: some of a few such infinitesimal particles, others of greater numbers. These first atoms hurled in great clouds through space make up what can only be conceived of as the most tenuous of gases, but a gas is atomic matter. The tremendous development of our universe has begun.

The primal gas cannot be supposed a pure element; the atoms contained therein are representative of all the elements in chaotic mixture. We have previously pointed out that Saturn is the visible symbol of the force of Binah because Saturn is pre-eminently huge, cold, and emblematic of formative constriction: but now our contemplation witnesses the action of a higher, invisible representative of the Binah-function in our universe. The primal gas is hurled outward from the centre of explosion into the void, and now the

\* AVR PShVT, Pure Light, a traditional title of Kether.

Binah phase supervenes. Still at white heat, it has nevertheless lost temperature considerably, and contraction and an increase in density ensue. Long have the Qabalists spoken of a "sterile Mother" without being deterred by the paradox, and in this they are right, for this aspect of Binah is typified by the contracting of the radiant torrent of Chokmah in the cold womb of Space into which it has been poured. Yet Binah is also to us a bright and fruitful Mother, for it is her tempering and formative power which makes possible the development of all that sustains our life.

It is said of the Supernals that they are separated from the rest of the Tree by an immeasurable abyss. This is true in Assiah of the inceptive Supernal manifestations we have been discussing, as it is true in another sense upon the higher planes.

The Supernal forces in the World of Assiah manifest on an awesome scale. To gather something of the vastness of the outpoured forces we must consider distance in terms of light, which travels at a speed of approximately one hundred and eighty-six thousand miles a second. If we were to travel from our star (the Sun) to the next nearest star, Proxima Centauri, it would take us four light years; that is, it would take us four years travelling at the speed of light. But our star and Proxima Centauri are only two among the estimated one hundred thousand million and more stars in our galaxy. This huge concourse of stars is itself separated in space from other galaxies by tremendous distances. For instance, the spiral galaxy in Andromeda, which is a "near" neighbour, is about two million light-years from us: two million years at one hundred and eighty-six thousand miles a second. It is estimated that there are thousands of millions of galaxies.

Returning now to our consideration of the involutory forces, the emergence of matter to a recognisable condition brings us from the realm of the

Supernals into that of active manifestation. At each level, the Abyss marks a clear distinction between one mode of being and another. This shift of attention on our part does not mean that the action of the Supernals can be presumed to have ceased. It never ceases, at any level. Kether is still the Source, Chokmah the Supernal Father; the action of Binah continues in restricting and in giving form. Under her influence, therefore, Matter continues to contract.

On the level of action in the far-flung Prima Materia in Space, other forces come into play: gravitational attraction, represented by Chesed, and centrifugal repulsion, represented by Geburah. Every particle, great or small, in the universe, has a gravitational attraction to every other particle; every moving particle has a tendency to escape from the gravitational pull. The attraction is of Chesed, orderer and law-giver; the escape tendency is of Geburah, disruptive, catalytic, not only balancing Chesed but also strongly modifying the power of Binah. The great gaseous masses, still travelling outward from the site of the explosion, are moving continually further from each other and are becoming each more dispersed and attenuated. Taking one of these vast clouds of gas as an example, we see that it begins to revolve upon its centre (we are here considering only the formation of a spiral galaxy). The area of the cloud as a whole continues to increase, but the atoms of which it is composed are at the same time drawn towards one another in groups and agglomerations by the forces of attraction and gravitational pull. Inevitably, therefore, a considerable part of the cloud is torn into fragments, each fragment of glowing vapour developing its own gravitational centre, and contraction about this centre produces a new increase in internal temperature. Thus, in the particular series of sephirothic manifestations we are considering, begins the Tiphareth phase: from the incandescent, fragmenting, coalescing deluge

of star-stuff, the stars are born. One of these stars is our Sun.\*

The exact cause which brought our Solar System† into being is a subject of scientific doubt, but this doubt is of no importance in the main line of development which we are following. The cause is in any case within the order of the attractions and repulsions already existing. A probable hypothesis is that in the separation of the portion of vapour-cloud which formed the Sun, fluctuations and vortices were set up which produced ancillary focal centres, the origin of fragments which, being so much smaller, cooled to a far greater extent. Whether we accept this hypothesis or some other, certain it is that fragments of such material began orbiting about our Sun.

We are here examining natural processes which in their actual development flow gradually, each into the next, during countless ages, but sephirothic phases can nevertheless be distinguished therein. Initially these nascent planets are white hot and gaseous, but in due course they cool towards solidification. Here we identify two further sephirothic functions which have entered successively into the pattern, to participate in determining the planets' character and structure: Netzach and Hod. The powers we have previously named continue their action upon the orbiting material; but now within it, Netzach, Force, combines and elaborates; Hod, Form, separates and distinguishes. In the amorphous fluid spheroid, moulded by external and internal forces, chemical reactions gradually lead to an agglomeration of solid compounds, a dissolving of chemical salts, a separation of

\* This chapter is not a scientific treatise, and is concerned only with illustrating the principal action of the Sephiroth in cosmic terms. To our regret we cannot here enter into such manifestations as neutral hydrogen, galactic nebulae, interstellar matter, supernovae, irregular galaxies and other phenomena. We are simply presenting a neat universe in which every dancer gets a partner.

† At this point we must begin to limit our comments to particular examples in which we see the action of the Sephiroth in the sequence of causality leading to the phenomenon of an inhabited planet: specifically, the Planet Tellus.



solid masses from liquid, a throwing off of gases. Then, as when solidity is approached in any cooling material, we see the mingled molecules separating out to form crystals and masses of their particular substances, manifesting their distinctive natures.

These processes likewise continue, but in their entirety we contemplate a composite structure, a geological whole. These vast crystalline aggregates are mountain ranges; these accumulated mineral solutions are seas. The Yesod phase, synthesis of the work of Netzach and Hod, is before us: a violent drama in which the actors are the whirling, raging, frenzied forces of nature.

It is a well-known axiom in Qabalistic philosophy that "every Sefirah contains a Tree"; so that all the sephirothic processes can be traced within the function of Hod, for instance, or within the function of Chesed, or of any other Sefirah. It must, however, be borne in mind that although we can easily identify secondary sephirothic functions within a particular phase of involution or evolution, this is an artificial simplification. The repeating patterns of sephirothic functions continue side by side and ad infinitum throughout the manifest Worlds; on the physical plane, the various processes can be traced through to sub-microscopic level.

Thus far we have traced the course of involution, but in Malkuth the tide turns: with Malkuth the involutory processes are completed, and the processes of evolution begin.

We see a world, a mineral ball suspended in space, reflecting from its surface the light of the Sun. All movement, all manifestation in this world is of chemical or of physical origin. This world is all the geological structure which is to be clothed with the green and the rich colours of fertile earth when its Malkuth phase supervenes; it is all the mineral potential which would provide the basis for that

manifestation. But whence comes life?

Now we see our world as the fulfilment of all the sephirothic forces converging upon it. Cosmic rays are bombarding it, the Sun is beating down on it, causing the solid and liquid minerals of the surface to vaporise continually, forming and re-forming clouds in the atmosphere. Here there is an echo of the supernal pattern: clouds increase, electrical tension builds up, and lightning begins to play among them.

The descent of the Lightning Flash is one of the great Qabalistic symbols of the advent of life. When these physical lightnings of which we are writing strike, there is neither man nor any other corporeal being to witness them or to perceive their importance. Yet harbingers of life indeed they are. As the lightnings flash again and again, gases are produced in the atmosphere, to be washed down by rain with their resulting compounds into the seas, the rivers, the lakes. Many chemical substances, furthermore, are transmuted by radioactivity, which at this early period subsists in a considerable number of metals and other minerals later found only in an inert, exhausted form. Thus in the early history of the world, the great waters become stored with compounds of carbon, oxygen, hydrogen, nitrogen, phosphorus, including nitric acids, hydrocarbons and amino acids, and giving rise to innumerable others.

For how many ages this stage of development continues we cannot say; but amino acids and other nitrogen compounds are the foundation of protein, and protein molecules are the foundation of life, to which the other chemicals are also necessary. The Sun, the Tiphareth force, rays down its warm and vital light upon the seas. There the amino acids and the other minerals react and conjugate, bound up with the hydrocarbon colloids. The tensions in colloidal droplets, the inherent molecular rhythms of crystalline substances, provide recurring lines of force in

radial and segmented quasi-organic forms: long before life is present, the patterns in which life is maintained are established. And then at last, almost imperceptibly, the new factor is produced: life has come into being. From the colloidal droplet, the single-celled organism evolves in the protozoic slime. Here is a notable effect of the Netzach influence: life from the waters! This is the true primal manifestation in Malkuth, of Venus Anadyomene.

We need not trace the emergence of the evolving life-force any further; indeed, to cover its every aspect would be beyond us. A good textbook on biological prehistory should provide the student with plenty of material for an exercise in identifying the sephirothic influences in the natural agencies which impinge on this earth.

As regards the magical forces, we continue.

## CHAPTER III

*This chapter elucidates some considerations arising from Chapters I and II.*

**Traditional Hebrew names of the Ten Sephiroth. Daath, the mysterious quasi-Sephirah.**

**Involutionary order of the Emanations: the Sword.**

**General significations of the Ten Sephiroth.**

**The Three Columns: the Column of Mercy, the Column of Severity, and the Column of Equilibrium. The Sephiroth thereon.**

**The Three Triads. The Composite Tree. The Way of Return: the Serpent.**

**The great Gate-Sephiroth of the Column of Equilibrium. In gaining a higher level of consciousness by these Gates, the practitioner does not lose the faculties associated with the lower level.**

**Rising on the Planes: a brief description of the experience of this exercise.**

Tiphareth, the pre-eminent Gate-Sephirah through which power descends, and through which the initiate passes to Adepthood.

Daath, the hidden Gate.

Hymn to All the Gods: Proclus, its author, seeks through knowledge of the holy writings to find help upon the Way of Return.

The Fourfold Tree: a description of a diagram sometimes seen which makes for confusion in some respects but creates a great sense of the continuity of the Worlds. "Each Sephirah unfolds from the preceding phase as a new modality but without spatial separation."

Further concerning unbalanced forces: dependence of the Qliphoth upon the true Archetypes. A plea for the Environment.

*CHAPTER III*  
*THE EMANATIONS*

The Ten Sephiroth, or Emanations of Deity, have Hebrew names which give a key, but no more than a key, to their significances. In fact, any name or title given to a Sephirah must be a simple abstraction, since its content should hold good of that Sephirah in any of the Four Worlds.

The traditional names of the Sephiroth are translated as follows:

	Transliteration	Translation
1	Kether	Crown
2	Chokmah	Wisdom
3	Binah	Understanding
4	Chesed, Gedulah	Mercy, Magnificence
5	Geburah	Strength
6	Tiphareth	Beauty
7	Netzach	Victory
8	Hod	Splendour
9	Yesod	Foundation
10	Malkuth	Kingdom

Besides these, there is a further Emanation: the mysterious quasi-Sephirah **דעת** DAATH, Knowledge. This is the conjunction of the forces of the Supernal Triad, Kether, Chokmah and Binah. In many diagrams of the Tree it has no place, being relevant only to certain special

*The Sword*

considerations, which we shall introduce as they arise.

The involutory order of the Emanations is symbolised by the diagram of the Sword\* on page 34. We see that the descending force passes from Kether to Chokmah, and thence across to Binah; over to Chesed as lightning leaps across a vast valley, and back to Geburah; thence diagonally through Tiphareth, that great centre of transformation, and continuing in the same line to Netzach, the natural complement to Geburah; across once more to Hod, the balancer of the Tiphareth-charged energies of Netzach, and thence to Yesod upon the midline, Hod and Netzach being equilibrated; vertically down now to Malkuth, the realisation and fulfilment of the forces gathered in Yesod.

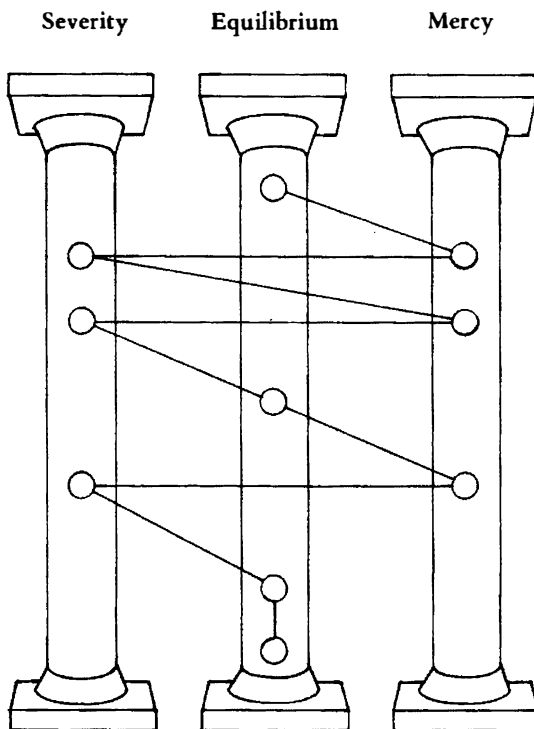
In order to understand more deeply the meanings of the Sephiroth in their various relationships, we may thus identify the types of force represented by them:

- 1 Unity
- 2 Expansion
- 3 Constriction
- 4 Order
- 5 Energy
- 6 Equilibrium
- 7 Combination
- 8 Separation
- 9 Conception
- 10 Resolution

From a contemplation of the diagram of the Tree and the various patterns to be perceived therein, certain key concepts emerge. For instance, it can be seen that the Sephiroth are shown as situated upon three verticals, the Three Columns.

\* The plate showing the Sword and the Emanations is depicted according to the Aurum Solis Radical Scale of Colour. For further on this matter of colour see chapter VIII.

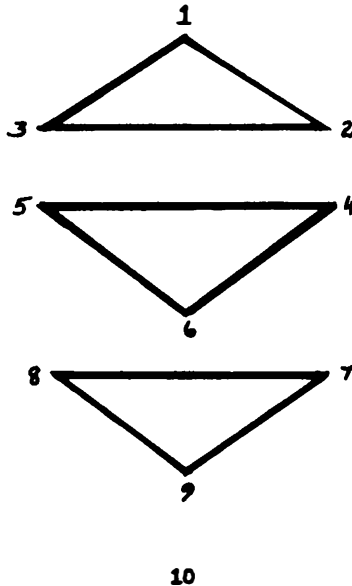




Here the Column of Mercy is represented by Expansion, Order, and Combination; the Column of Severity by Constriction, Energy and Separation; the Column of Equilibrium by Unity, Equilibrium, Conception and Resolution: Conception in this series being the equivalent of the alchemical Projection. The central column shows Kether, Tiphareth, Yesod and Malkuth; to one side of it is the column of Chokmah, Chesed and Netzach, to the other side is that of Binah, Geburah and Hod. From what has previously been said, it will be evident that the columns are formulated in such a manner as to play the parts of Thesis, Antithesis, Synthesis. The Columns of Mercy and of Severity, as we have shown, represent far more than is usually implied in the words by which they are named: the first stands for all that gives and maintains life at whatever level, the second for all

that restrains, guides or conditions the life-force. The Column of Equilibrium is the expression of balance and harmony between these reciprocal influences; nevertheless it too is a vital part of the pattern, for the balance and harmony are not a mere cancelling-out of influences, but always, at whatever level, produce a creative force.

Another manner of considering the pattern of the Tree is concerned with the individual distinctions of the Sephiroth. This is the system of the Three Triads.



The first Triad: Kether, Chokmah, Binah, the Three Supernals. Kether is the source of all things; Chokmah is outpoured Force, the Archetypal Male; Binah, the constrictive or formative influence, the Archetypal Female. Chokmah and Binah are a perfectly balanced pair of opposites.

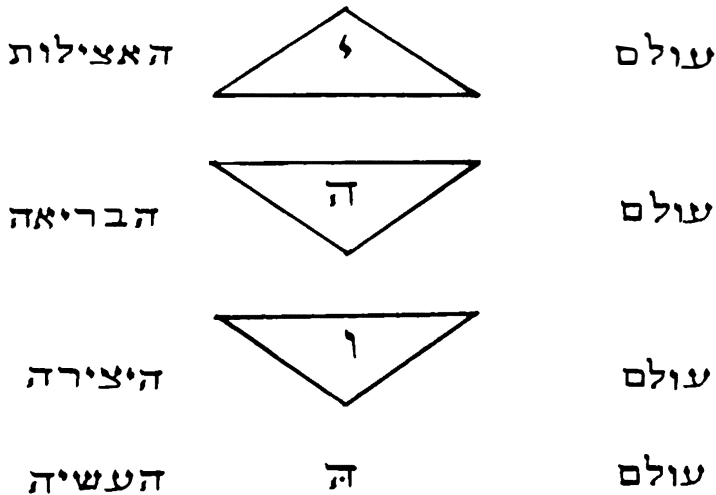
The second Triad: Chesed, Geburah, Tiphareth. The Sephirah Chesed is universal order; it represents masculine authority and is a manifestation within the Column of Mercy;

it is the Male as Lawgiver. The balancing force in this case is another male image, dynamic Energy, although situated in the feminine Column of Severity; for here we have the Male as Warrior, and although admittedly this image is more violent, so equally the implications of discipline and of obligation are more narrow. The great difference which distinguishes this pair of opposites from the Supernal pair, is that both Chesed and Geburah stand in a direct relationship to action and experience, in which the influence of the Supernals is indirectly causal. As in other sephirothic distinctions, this should hold good no matter which of the Four Worlds we are considering, since it is implicit in the function and nature of the Sephiroth themselves. The third point of this Triad is Tiphareth, the "solar" sphere, and here again we enter into a new involvement with the motivation and action of human life, albeit we are considering, for instance, man's relationship to the World of the Divine. Tiphareth, the synthesis in one sense of Mercy and Strength, but in another sense of Wisdom and Understanding, can but show forth aspects of self-sacrifice. Tiphareth, the reflection of Kether, is truly the child also of Chokmah and Binah: it is the Logos, the power of the spiritual force raying its splendour down into the lower Sephiroth.

The third Triad is made up of Netzach, Hod and Yesod. Netzach and Hod are here the balanced opposites: Netzach is force, Hod is form. Netzach gives the all-encompassing emotional drive, the unbounded maternal life-current; Hod gives intellectual precision of purpose, apt judgment of opportunity, analytical deployment of means. Neither Netzach alone, nor Hod alone, could arrive at the perfect conception of a project. The synthesis of Netzach and Hod, however, is Yesod, the reality of that conception; for Yesod, in every one of the Four Worlds, is the sphere of generation.

At this stage it seems appropriate to deal with the theory, which has inspired both truth and error, of the

Composite Tree. Stated briefly, this theory refers the Supernal Sephiroth to the World of Atziluth, the Second Triad to Briah, the Third Triangle to Yetzirah, and the Sephirah Malkuth to Assiah.



This is by no means a modern view of the Tree; it is implicit in a number of the Zoharic texts for example, and appears in scattered references in the writings of Giovanni Pico della Mirandola (1463-1494) who, besides being the devoted student of the texts themselves, received also the oral instruction of several Rabbinic teachers of European repute. From these and other sources, more modern writers have copied the concept without regard to its true meaning and purpose.

In considering the Sephiroth objectively, the "Composite" interpretation has no place. All the ten modes of being which are the Sephiroth, exist in each of the Four Worlds. This does not multiply the number of those modes of being. If we say, for example, "Beauty exists in the World of the Divine, in the Intellectual World, in the Astral Light and

in earthly manifestation," that does not mean that there are four different and distinct qualities called Beauty. Without doubt a different type of beauty exists in each of the worlds, but to divorce these four completely from any common factor, any underlying unity of the word Beauty, would make the attribution quite meaningless. The same applies to Strength or Splendour or any other sephirothic attribution. Despite evident differences of application in the Four Worlds, there is a recognisable thread of identity running through the different levels as we contemplate the meaning of Strength in the Divine World, in the Intellectual World and so on. It becomes evident thereby that the Ten Sephiroth do in fact exist in the Four Worlds, each world in its own kind being fulfilled by them; nor, in fact, do Qabalists ever explicitly contradict this view, which is manifestly their true teaching.

It is likewise possible, without at all contradicting this true teaching, to trace a degree of correspondence between the Worlds and the sephirothic Trines.

It is when we consider man's Way of Return that the "Composite" view of the Tree rightfully comes into its own. The changes of level on the journey of Evolution are by no means haphazard, but are the consequence of certain highly potent magical properties of the Sephiroth of the Column of Equilibrium. The natural progress of the Soul upon the Way of Return must here be distinguished from the conscious, magical, accelerated progress of the initiate; in a word, the natural progress of evolution is characterised by the gradual, often unrecognised unfoldment within the psyche of cosmic awareness.\* The Way of Return, or of Evolution, is conceived of as beginning from the Malkuth of Assiah, the material world in which we physically dwell, to retrace, broadly speaking, the course of Involution, so that ultimately the

\* There is, of course, on the natural way of progress always the "natural initiate," the person who without guidance or deliberation does in fact come into direct contact with sephirothic forces; but apart from this exceptional case, the way of natural development is not by that direct contact.

highest spiritual level is reached. In the diagram of the Serpent on page 42 this concept is indicated by the twining of the enigmatic coils about each Path in due turn.\* Here there are several necessary conventions, since it would be impossible to state diagrammatically the variations in each case; therefore, each Path is shown as being visited once only.

In real life, however, there are many returns and visitations; any part of the progress may take many lifetimes, and in no lifetime does man dwell continually at the highest level that he attains; always “the bow must be sometimes unstrung,” to quote a traditional phrase. The essential point which we wish to clarify here is that the Way of Return envisages a rising through the Worlds at the same time as an ascent by the Paths, and always it is through the influence of the Sephiroth upon the Column of Equilibrium that such a change of level is caused. Naturally, in terms of evolution, the treading of the Thirty-Second Path from the Malkuth of Assiah does not necessarily signify that one has left physical life for the Astral, but that through development of the faculties, through the first “venture into the realm of the subconscious,” the psyche is opened to the subtle influences of the Astral World; and thus with the continuing progress. Similarly, it is not anticipated that the Adept who gains the Briatic consciousness through the mysteries of Tiphareth† will lose thereby the more ordinary levels.

An interesting example of the change of level indicated by the Three Triangles is afforded by the technique known as Rising on the Planes, in which the consciousness is exalted by means of a series of key symbols. Fundamentally, the great difference between the exercise of Rising on the Planes and the evolutionary Way of Return is that in the exercise, which

\* The specific and sole purpose of this diagram is to represent the Way of Return; for this reason, the sephirothic colours are here taken from all four A. ∴ S. ∴ scales in succession, conformably with the concept of the composite Tree. (The Paths are depicted in the Briatic scale throughout.)

† Here we refer not only to the initiation of Sol, but also to the sublime attainment which must follow it.

*The Serpent*

is a mystical rather than a magical experience, only the Column of Equilibrium is followed, and then no higher than Tiphareth. The great point of resemblance between the exercise and the evolutionary process, however, is that it is precisely these Gate-Sephiroth upon the Column of Equilibrium through which the consciousness rises to higher worlds. In *Rising on the Planes*, one's consciousness "ascends" from Malkuth by the 32nd Path, to the Yesod of Yetzirah, then by the 25th Path directly from Yesod. It is in the mystical experience of Tiphareth in Briah that the journey culminates. One feels oneself rising vertically, swiftly but as through immeasurable space. There is an intuition of vast altitudes, of speeding upwards, lost to all sense of time, until suddenly one breaks through into the Sephirah.

After Rising on the Planes, as with all magical operations in which a change in the level of consciousness is effected, one must not omit the willed return to normality. This can be difficult, for there is that within the psyche of the practitioner which does not wish to return to earthly life, being content to bask elsewhere.

Tiphareth is the Sephirah which above all others is the Gate of the Worlds. This Sephirah is the great Gate by which power descends, not only from the Kether of each World to its lower Sephiroth, but also from the higher Worlds to the lower. Thus it comes about that a Divine Being incarnating in the Malkuth of Assiah, appears as a solar hero. This same Sephirah gives the Adept access to Briah; but the key of the Gate on the upward route—the Sacrament of Tiphareth so to speak, which the Adept consummates—is death: understood as a sacrificial death. Ritually enacted it may be, but the validity of the ritual form is contingent upon, and linked to, the spiritual reality underlying it. Be it noted here that physical death does not automatically result in awareness of the Briatic level; this depends on the state of evolution of the individual. From the initiation of Tiphareth the Adept "rises" into the World of Briah. From that point,



the further Sephiroth thereof, Geburah and Chesed, await him upon great steepes of ascent.

Higher than Briah it is not in any case for us to pursue the matter, since Atziluth is the plane of Divinity itself. There are, in fact, no further Gates upon the Tree of Life (excepting the great ultimate, Kether) since Daath is never shown regularly as a Sephirah. It is to be observed, however, that Daath does also lie upon the Column of Equilibrium and is stated to be in a different dimension (that is, to represent a state of being of a different order) from the other Sephiroth. Daath is "the hidden Gate" which takes the Adept across the Abyss and beyond the limit of normal human modes of knowledge; but this Gate is well-guarded, and he who before his time dares the "Adventure of the Abyss," as the Master Therion calls it, will find the Secret Door sealed with a seal of power that all his art cannot break. From the confusion of the Abyss shall such a one be cast back upon his true level. What further consequences may result from his presumption are impossible to determine. To prevent grave misconception, therefore, is Daath not shown upon our diagram of the Serpent.

#### HYMN TO ALL THE GODS

*O Gods, ye who guide the course of holy Wisdom, hear me!*

*Ye who kindle in human souls the flame of return, who lead them back to the Immortals: ye who bestow in your festal songs which are secret initiations, the power to win free from the dark cavern of ignorance:*

*Hear me, great Lords of Freedom!*

*Grant me by knowledge of the holy writings, by dispersal of the night which encircles me, a high and true perception: that I may truly know the incorruptible God, and the man that I am.*

*Let me never as a supreme misfortune, in forgetfulness turn my face from you: never may a dread retribution bind me to earthly life, or my soul to its icy deeps:*

*For my desire is not to linger therein.*

*Hear me then O Gods, Sovereigns of the Radiant Wisdom:  
and reveal to one who hastens on the ascending Path of  
Return, the ecstasies and the initiations which are enshrined  
in the divine words.*

Proclus (trans. by O.P. and M.D.)

There are other aspects of the Sephiroth upon the Tree which must be mentioned. One important aspect of the Sephiroth is their microcosmic application in terms of the human psyche. This microcosmic manifestation of the sephirothic forces will be dealt with at length in Volume IV, a study of psychology and magick.

Another aspect of the Tree, whose consideration belongs to this chapter, is in fact impossible to explain fully. What follows here must be taken as a basis for meditation, therefore, rather than as a plainly literal exposition.

One sometimes sees a diagram in which the Sephiroth are shown set out as upon the Tree, four times over, one series below the other, so that the Malkuth of each World in turn becomes the Kether of the next. The descending power is traced, as in our illustration of the Sword, down through the Sephiroth in Atziluth; then as a continuous line down through the Sephiroth of Briah, and so on. When it reaches the Malkuth of Assiah, there is usually some indication that the force is transmitted from thence to the Qliphoth. This diagram brings out some aspects of the matter very clearly, albeit at the expense of others. It shows beautifully the blossoming of World after World, each coming into being at its own level after the completion of the previous World. The primary causal Emanations unfold in the World of Atziluth. From each Emanation proceeds the next, until the Malkuth of Atziluth which completes that World. Then begins the unfoldment of the World of Briah, according to the archetypal pattern established in Atziluth. Initially, the whole potential of Briah is comprehended within the Kether of Briah, the phase of being which immediately follows the completion of Atziluth. The diagram makes difficulties,

however, because at first glance it suggests the existence of four series of Sephiroth, and in any case it indicates no particular connection between, say, Hod in Assiah and Hod in Yetzirah. In attempting to represent the Four Worlds in a two-dimensional diagram, a difficulty seems inevitable which is similar to, though more acute than, the difficulty which besets cartographers in presenting a two-dimensional map of the material world: in conveying one truth, another is always found to have been completely falsified.

The fact is that the principal value of all such diagrams is to be found in their use as aids or mnemonics for those who have already grasped something of the qualities represented. We may take the several presentations of the Tree and reflect upon them so as to gain a composite mental picture of the truths indicated by each, but the more important thing for us now is to consider the realities of the Worlds and of the Sephiroth, so that these vital symbols may gain new meaning for us. A characteristic scene, a characteristic human figure or enactment, an emotional or intellectual quality, should spring to the imagination, and will do so with practice; but even these impressions are in danger of becoming dead stereotyped "counters" unless revitalised by magical and meditative use. *Each Sephirah unfolds from the preceding phase as a new modality but without spatial separation.* When the Sephiroth are known by experience as realities, the diagrams present no problems.

The Sephirah Hod has as its chief symbol in Assiah a superb planet which, for brilliance as well as from its position in the heavens, is frequently mistaken for Venus. The planet Mercury, however, is not taken to represent the forces of Nature triumphant, as Venus is, but the formative mind receiving and adapting spiritual illumination: that is, a masculine potency with certain feminine characteristics. (It is noticeable here how spontaneously one Sephirah is interpreted in terms of relationship to another.) Among the other material symbols of Hod we have herbs of medicinal

virtue, a translucent gem with fire in its heart, and a cold liquid which is in reality a molten metal; in each case it is potency hidden in latency, again indicative of intellectual force. On the astral level, therefore, Hod is typified by the bi-formed, the androgynous, the mysterious: Centaur and Sphynx and the winged Pegasus all have distinct connotations in the realm of intellect, representing Learning, Enigma and Inspiration respectively. (In Greek myth the Centaurs were regarded as particularly skilled in medicine, in mathematics, and in the music of the lyre; which last was classically regarded as akin to mathematics, and as an invention of Hermes.) In the World of Briah, the God-forms of Hod include Thoth and Hermes. There is thus no difficulty in identifying the manifestations of Hod in the different worlds as being interrelated, and the same is true of each Sefirah. One could add to the traditional diagrams of the Tree another, representing each Sefirah as a vast cylindrical column standing with its base in Assiah, its shaft rising through the mists of Yetzirah and the star-like forms of Briah, to its capital in Atziluth. This image also, however, while showing some aspects of the matter clearly, would assuredly obscure others.

Upon the subject of the Qliphoth, this consideration of each Sefirah as a mode of being, rather than as a circle on a diagram, throws further light upon the affinity existing between the Qliphoth of a particular Sefirah, and the Sefirah itself. This is a matter which is frequently misunderstood. It is often assumed, for instance, that if the sephirothic forces of Chesed induce generosity (as they do), then the qliphothic forces of Chesed will induce miserliness. This is altogether an error: the qliphothic quality corresponding to the generosity of Chesed is prodigal extravagance. The ideal, the Archetype, is exactly the same in the case of the virtue and of the vice. Thus, to illustrate further, with Hod whose characteristics are intellect and analysis: the corresponding qliphothic aspect would not be stupidity, but

instead, a heartless and hypercritical curiosity. Qliphothic aspects exist in Briah, Yetzirah and Assiah, their manifestation varying with the level. There are not, however, any Qliphoth of the World of Atziluth: Atziluth is entirely the World of the Divine Mind, which is infinite, and there are not and cannot be two Infinite Minds; neither in the one Divine Mind is there place for qliphothic Archetypes.

There is a particular aspect of imbalance on the material level which especially commands our attention at the present time. It has become amply clear that every serious mind, and still more, every aspirant to occult wisdom, must take thought for this our planet. Hitherto, through the ages, our predecessors have been able to draw strength and inspiration, spiritual as well as physical nutriment, from this Earth in whose sphere we work. The tragic crisis of our times is that unless the doom can be averted, all the natural beauty and bounty of a world which we have supposed our birthright, but which has been left too long a prey to ignorant and greedy exploitation, will be lost to us forever. To all dwellers upon Earth such a state of things is calamitous; to those who work with the natural forces, and who as an essential condition of the work must love those forces, the threat combines on a major scale something of the crumbling of the foundations of one's home, with the fatal sickness of a sister. It behoves us to devote our most urgent attention to this question.

## CHAPTER IV

Any Being which we may require to contact in our magical work, can be considered as relating to one or other of the Sephiroth, in one or other of the Worlds.

The Supernal Sephiroth, transcending magical operation yet continually influencing it. The dual significance of Binah-Saturn and the high importance of the forces of limitation in creative work.

The Sephiroth of the Manifest Powers:—

The nature of Chesed.

The nature of Geburah.

The nature of Tiphareth, with a brief inquiry into the nature of beauty.

The nature of the Sephirah of Netzach; the inapplicability of moral values to the Sephiroth below Tiphareth.

The nature of Hod, which when associated with the vitality of Netzach becomes the most magical of all the Sephiroth.

The nature of Yesod, and its essential relationship to the World of Yetzirah.

The nature of Malkuth, the Bride, the Lower Mother.

The Elementals, and the magician's responsibility towards them.

Deific forces and the Tree of Life: male forces discussed in relation to the Sephiroth Chokmah, Geburah, Chesed, Tiphareth and Hod; female forces discussed in relation to Binah, Netzach, Yesod and Malkuth. The Mystery of the Sophia.

## *CHAPTER IV* *THE EMANATIONS*

From what precedes, it is evident that any possible Power, or any possible Being, of no matter what kind, that we may wish to contact in our magical work, can be considered within the scope of one or other of the Ten Sephiroth in one or other of the Four Worlds. A further survey of the Sephiroth from this viewpoint should emphasise the value of these categories.

The Three Supernal Sephiroth are beyond the range of magical operations in the strict sense of the words; nevertheless, their presence should never be forgotten or disregarded. Kether is ever the true source of Power, and in certain procedures it is necessary to bring energy through the "microcosmic Kether," that is, through the Kether-center above the head of the individual. Of Chokmah and Binah, the primal Paternal and Maternal Forces, more will be said presently; it remains true that the Supernals do not directly come into practical work, but their mystical significance, and thus their indirect influence in the practical realm, is immense. Binah indeed, besides this high maternal aspect, also comes into our reckoning as the Sphere of Saturn, with the beings and influences thereof: the austerity and limiting tendencies of Binah are strongly reflected in the Saturnian characteristics, but this sphere is thereby denoted as vitally important for those who accept the limitations of matter and work with them as a medium for their aspiration



to the heights: that is, primarily for artists and for ceremonial magicians. As for everyone else, it can be indicated that the centuries in which the Saturnian limitation could be dismissed as "malefic" are at an end; in the present age, the possibilities of achievement have broadened so far that nobody can truly do everything well. While one-sidedness is to be avoided, some degree of selection is needed as never before. Success in any endeavour is gained by a wise choice of voluntary limitations. To be "qualified" is, as the word itself signifies, to be "limited" suitably. The Saturnian powers, therefore, are to be regarded certainly with the reverence due to the powers of a Supernal Sefirah, but should by no means be ignored or shunned in craven fear.

When we come to the Sephiroth of the Manifest Powers, the situation is clearer: the nature of each Sefirah associates it with a particular type of magical working. Chesed, the Sphere of Jupiter, is particularly the Sefirah of the merciful and peaceful King, Priest and Lawgiver. By rites of this Sefirah we celebrate the deific powers of fatherhood and of the heavens: Zeus or, equally, his brother Poseidon, or the Etruscan Tinia. Operations concerned with mercy or prosperity, the interests of the defendant in legal matters, the responsibilities of civic leadership, all show forth various aspects of this sphere. Everything used in the rites should reflect the majestic and mystical qualities of Chesed, of such kingly names as Melchisedek and Solomon, of the particular authority and sublimity which De Quincey found in the words *Consul Romanus*.

Geburah, the Sphere of Mars, is the Sefirah of the Warrior-King, of divine justice and strength, Ares, Ate, Mars, Oghma, Elohim Gebor, in their particular cosmogonies. We may prepare a path for the mighty Kamael, we may call upon those burning Seraphim who touched the lips of Isaiah with glowing coals. For this is the sphere of those who go forth against that which is ill done: the surgeon no less than the

knight-errant, the prosecutor or plaintiff in legal matters, those responsible for the initiative in any civil or military campaign against injustice. We may recall the lurid elaborations of the Temple of Mars in Chaucer's "Knight's Tale"; these are too fanciful to be in keeping with the true spirit of Geburah, but the setting of stark steel and scarlet is correct, with all that makes for Spartan austerity, simplicity, and disciplined power.

Tiphareth is the Sphere of the Sun. Magically it is the sphere of transmutation and metamorphosis, that great good which is seen from the exterior as the privation of sacrifice. The three great God-concepts of Tiphareth are the child, the crowned king and the sacrificed god, and all these are different phases of one reality: for the king is a divine king, who is in due course sacrificed, to be reborn as the child. These three phases make up the solar cycle, and in turn show forth the inception of Adepthood. To this Sephirah, therefore, are attributed the triumphant and the mournful, the child and the adult gods of incarnation and of rebirth, Dionysus, Osiris, Adonis, Mithras, Jesus, the Child Horus; Harpocrates if we look to later Egypt, and, if we look to the East, Krishna. The Hebrew God of this Sephirah is Yahveh Eloah V'Daath, a phrase variously interpreted, but evidently signifying "The God of the Four Elements in Manifestation and Knowledge." The applicability of this title is shown by the position of Tiphareth, not only on the straight way between Kether and Malkuth, but also located centrally upon the Tree. Tiphareth is the heart of the Tree, the great meeting-place of the forces which work *through* matter, with those which work *upon* it.

The name of the Sephirah itself, Tiphareth, means Beauty: and this when understood gives an insight into its nature. Characteristically, it was in reality to the God of Tiphareth that St. Augustine addressed himself when he wrote, "Too late I loved thee, O thou Beauty ancient yet ever

new! . . . and behold, thou wert within, and I abroad. . .” The whole of that great twenty-seventh section of the tenth book of the *Confessions* is an inspired perception of the nature of Tiphareth.

What, then, is Beauty, that it should hold this central place in the plan of our philosophy? It has been said, that in all true beauty there is some strangeness of proportion—a statement which must imply that the greater component of beauty is not this strangeness, but is a familiar predictability of proportion; both qualities are necessary. Augustine’s words express something of this: “ancient, yet ever new.” Catullus, to whom beauty was the beauty of woman, in his own way contributes to our verdict, in that poem which denies to the perfectly proportioned Quintia the description “beautiful”: “I grant she is blonde, tall and straight . . . but she has no charm, not one grain of salt in all her stature.” It is precisely a combination of perfect proportion with the “grain of salt” which Gerard Manley Hopkins points out, in his unfinished essay on the nature of beauty, as constituting the beauty of a horse-chestnut leaf. This leaf has five or seven radiating leaflets, all except the central one being ovate in shape, and progressively increasing in size from the outside to the central leaflet, which not only is the largest but is adorned with a bold terminal point. The regular increase in size of the similar leaflets, combined with the originality of the central one, give a fine example of beauty of form which would be marred, as Hopkins points out, if either the harmony or the contrast were lacking. Although he never finished the essay, if one studies his poems it is not difficult to complete the line of thought. “Pied Beauty,” and “The Sea and the Skylark,” most clearly state it outright; but, submerged, it runs like a purple thread through the tapestry of this devoted student of Duns Scotus. He would say that the recognised, the known-from-of-old, combines with the fresh uniqueness and surprise of the present moment to show

forth Beauty which is, furthermore, Divine Beauty. We can add that this Divine Beauty is Tiphareth, for in this Sephirah the eternal and the temporal flash and fuse into unity.

Tiphareth is then the especial Sephirah of consecration, whether of persons or of things. It is both the Sephirah through which life strikes down into matter, and that which draws it forth again.

In moving from Tiphareth to Netzach, we move into that group of Sephiroth which represent what may be called "purely natural forces." There is often some confusion as to the exact difference between the sephirothic forces above and below Tiphareth, particularly as the difference has to be stated in terms equally applicable to all the Worlds. This it is, then, which holds good in Assiah, in Yetzirah, in Briah and in Atziluth: that with regard to Tiphareth and to the forces above Tiphareth, one type or another of moral value can be contemplated; but below Tiphareth, such considerations would be incongruous. This, doubtless, is the reason why MacGregor Mathers calls the trine of Chesed, Geburah and Tiphareth the "Moral World," and Dion Fortune calls it the "Ethical Triangle"; but it seems less needful to stress that aspect of the matter, than to point out that below Tiphareth the concepts of moral obligation do not apply.

Netzach is the Sphere of Venus; the Hebrew God-name in this Sephirah is Yahveh Tzabaoth, God of Hosts, and the name of the Sephirah itself signifies Victory. To this sphere are ascribed joyous and gentle god-forms: Aphrodite and Hathor, Bast and La Sirène, as well as the beautiful and terrible ones, Maeve and Astarte, and tower-crowned Cybele. These are deities of the great sustaining powers of nature and, life-giving and beneficent though they are, their "terrible" aspects proceed from the fact that they are at all levels without moral or human bias. This truth hardly needs enlarging upon: magical work is potent in this sphere, but wishful thinking emphatically is not. Less evolved forms of

life are frequently better equipped for survival, and the powers, even the deific powers, of the Sephiroth below Tiphareth do not spontaneously change the course of nature for our benefit; whereas those who work in harmony with these powers find success in their endeavours, even though the morality of their actions may not be above question. The early part of the Old Testament affords a number of examples of this kind. An understanding of the forces of Netzach also gives us the key to such Biblical utterances as "The sins of the fathers shall be visited upon the children." The amorality of this statement scandalises many people quite needlessly: we have here a highly perceptive utterance concerning the forces affecting human life and happiness, and if one wished to criticise it, it would not be appropriate to say, as some folk try to, "A just God would not permit such a thing!" One has to look at the conditions of disease, pollution, poverty and neurosis into which children often are in fact born as a result of the misdeeds of past generations, and to perceive that where the Divine Mind is set at nought in the lower Sephiroth, it cannot be invoked in the higher. This is a paramount principle in magical work. For many of the malcontents, however, the test is too great: having failed to comprehend or to master Netzach, they take refuge in the scepticism of Hod.

It must not be concluded from this that the Sephirah Hod is without magick: it is in some ways the most truly magical of all the Sephiroth, but it is so only in conjunction with the vitality and force of Netzach. If we follow the course of the Sword, we trace the flow of power from Netzach in the Column of Mercy to Hod in the Column of Severity; we may say that this power transmitted by Netzach is intellectually formulated to the purposes of Hod. The masculine intellect is thus receptive, here, to the feminine life-transmitting principle, and this situation is the key to a number of androgynous representations of Mercury, to be

found especially in alchemical documents. Conformably with this idea, the Divine Name Yahveh Tzabaoth associated with Netzach, is balanced in Hod by Elohim Tzabaoth: if the former is the God-of-the-elements of Hosts, the latter is Goddess-God of Hosts. The God-forms of Hod are those associated with the scientific aspect of mind; the principal examples are Mercury, Hermes and Thoth. Hod signifies Splendour: and the especial splendour of Hod consists in the mental perception of that fulness of life and of life-forces which come from Tiphareth through Netzach, now as it were crystallized into intelligibility, flooding the consciousness not with an undefined ecstasy but with thronging ideas, winged inspirations. Netzach works with the forces of nature, Hod with the forces of mind.

We must see the operations of Hod not only in this relationship with Netzach, but also in relation to the next Sephirah in descent: Yesod, the Sephirah in which the forces of Netzach and of Hod resolve before the projection of Malkuth. If Intellect is to dominate this fusion of Mind and Instinct, it must be Intellect backed wholeheartedly by Emotion. The magician must not only know, but feel, the essential rightness of his work: rightness in the sense that a passage of music must be "right," the placing of forms in a painting must be "right." The underlying structure in both these examples is mathematical, yet mathematical correctness is insufficient unless a person sensitive in these matters can "feel" it to be so. The result otherwise would be what popular language in one of its flashes of insight calls *barren* intellectual exercise: and it is not the business of magick to be barren. To justify its existence, magick must ever be fruitful of result.

If result is to be manifest in Malkuth, then, it must be fulfilled in Yesod. Yesod—Foundation—is the great Gate-Sephirah of Yetzirah, the Astral World. The identification is so close, that Qabalistic authors frequently

write of Yesod as Yetzirah, and vice versa. The Hebrew God-names in this Sefirah are El Shaddai and El Chai: God the Omnipotent, the Living God—most potent names to express the Divine Archetype of this magically potent sphere. The God-forms are likewise most powerful: the Three-formed Goddess (Diana the Bow-Maiden, Selene of the Silver Disc, Hecate of the Waning Moon); also the Fertility God, frequently horned, whether Minos of the Bull, for example, or Cern-Owain (Cernunnos) of the Stag-antlers. The Moon is of prime importance in magical working, because of the highway of ascent from the Malkuth of Assiah through the Yesod of Yetzirah. The Malkuth of Yetzirah is primarily the underlying substance of this world as it is, but it is by nature static. The powers of Malkuth resolve and establish the influences they receive, and to effect change which is to manifest in Malkuth we must work through the power of Yesod, which is dynamic; it is no good hammering with one's will on the doors of the things that are. Though we work within Malkuth and the action of our rite takes place on the physical plane, yet must our rite have its astral counterpart; this is not to imply that every operation will be of a lunar nature, but quite simply that our magick must be lifted into the Astral World through the great Gate-Sefirah. From Yesod, the "Treasure-house of Images," the concourse of forces awakened and called forth by our rite is projected back into the Malkuth of Yetzirah, and thence, if our magick be such, into the Malkuth of Assiah. This is precisely the reason why all students of magick are warned not to perform any operation "in the dark of the Moon." In those few days of each lunar cycle between the disappearance of the waning Moon and the reappearance of the new Moon, the impetus which is needed to lift the work into the Sphere of Yesod is lacking: the purposes and components of the rite, falling back upon themselves therefore, may well end in chaos.\*

\* CAVE CANEM!

Yesod is then a most powerful factor in magical work, but there are two reasons why some people tend to be afraid of it. One reason is that associated with the Yesod of Yetzirah there is a great deal of illusion, which is, naturally, encountered by the student as soon as he begins to progress in any serious work. The only sure methods of countering this are, first, to provide a channel as soon as possible for the higher forces of Yesod; secondly, to work with patience and with that real humility which does not consist in under-estimating oneself, but which does consist in getting on with one's work and so allowing no spare attention for fantasy and self-congratulation. The second difficulty with Yesod is the predominantly sexual nature of many of its connotations. This, again, is a factor which is likely to strike many at their first venture out of the sphere of everyday consciousness; and anyone who has encountered the wide realms of wild imaginings which surround the whole subject of sex, will readily sympathise with those who are alarmed thereby. However, the student is not bidden to cast himself adrift on that turbulent sea; none should in any case embark thereon without a clear sense of purpose and direction. Safeguards against the various kinds of unbalanced force which may be encountered are set up at the necessary stages of the work. Unbalanced force within oneself is, however, the chief peril; and those who are fascinated by some particular element, or by some particular subject, or who are drawn more than is usual by the new or the full Moon, must beware how they place themselves within the power of that which would dominate them.

To those who ordinarily have their feet planted firmly upon the Earth, however, the Moon is the marvellous opener of the Gate of Enchantment, the friend who whispers, "Come forth with me to the Carnival of Masks, which precedes the ascent to the stars! Life is more than you have guessed. It dances and whirls in the height, to be caught in the mirroring bosom of time: caught, to be reborn in a



myriad sparkles, a myriad flashes of crystalline light: yet the least of these flashes, even to the most evanescent, is Life again. Come forth with me!"

Malkuth is the Sefirah of Completion: the Tenth Sefirah, making up the perfect number. Malkuth is the Kingdom, the Bride, the Lower Mother. The Hebrew God associated therewith is Adonai Melek or Adonai Ha-Aretz, simply the Lord King or the Lord of the Earth. The Archangel of Malkuth, Sandalphon, is the only one of the Archangelic Powers to be represented in female form. The chief God-forms of Malkuth are Ceres and Demeter, and those similar Earth-Mothers who are found in every cosmogony: \*gracious and generous goddesses, and withal of high dignity, for they participate in that mystery which is expressed in Qabalistic tradition by the words, "Malkuth sitteth upon the Throne of Binah." Thus the Bride becomes the Supernal Mother: Demeter, Mother of Barley, becomes Mother of the Mysteries.

In the World of Yetzirah, Malkuth is especially the home of the Elemental Spirits. True it is that in ascending, the magician does not ordinarily touch upon their abodes; the path of his aspirations, as we have indicated, is from the Malkuth of Assiah to the Yesod of Yetzirah. He may, however, wish to make particular excursions into the world of the Elementals, by means of scrying for example or of other techniques, either simply for the sake of the great beauty and interest to be found in that world and its inhabitants, or with a further view also to summoning their assistance on occasion. It is normal magical practice, whenever a force is "brought down," to call upon the Elementals to be present and to take part in the rite. The purpose of this is that they may help to complete the process of "earthing" and stabilising the force in the Malkuth of Yetzirah; and they on their side are very willing to assist, since contact with an affinitive force is a great joy to them.

\* See also ch. VII for further discussion of the nature of Malkuth forces in magical working.

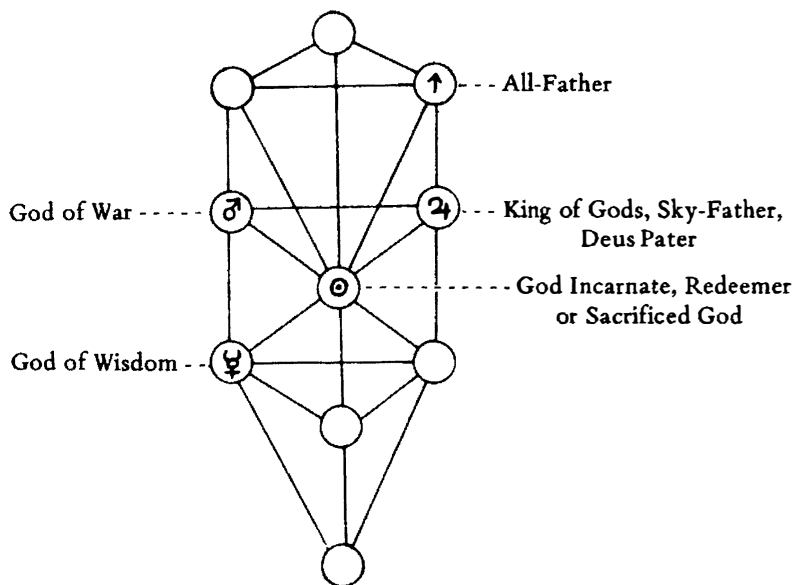
The Elementals of Fire have a natural affinity to the forces of Geburah and Netzach; the Elementals of Water, to the forces of Chesed and Hod; the Elementals of Air, to the forces of Tiphareth and Yesod; and the Elementals of Earth, to Malkuth and to the Saturnian forces of Binah.\* Let them therefore rejoice and exult in their especial ways as they welcome the invoked potency; and, the rite concluded, let them be released with thanks and benediction to continue in their own mode of existence.

Man has a considerable and frequently unconscious talent for developing the individuality, in human terms of reference, of any creature to which he gives his attention. People who have made a pet of an animal, especially an animal of a kind not usually chosen, are often surprised at the extent of this development. The same thing is found with regard to human beings, when a child or an adult who has been disregarded in a large group is for some reason singled out: the personality often blossoms into self-awareness in a startling manner which is not reversible, so that there is a definite sense of cruelty in returning the subject to an environment in which he or she was previously quite contented. The same principle applies to those Elementals who assist the magician. Sometimes it will happen that certain ones become known to him as individual beings; when this occurs, it can generally be assumed that the conversion to human terms of reference has already begun, but it will depend very much upon the magician how far the process is to be continued. No definite rules can be laid down here, but, besides the question of responsibility for the Elemental, it also behoves the magician to examine carefully whether the

\* It is here recognised that the Supernals are the "Roots of the Elements": Kether, Root of Air; Chokmah, Root of Fire; Binah, Root of Water. For practical work, however, the recognition of the affinity of the Elemental Earth with Saturn is a *sine qua non*. In many aspects of the Tree, it becomes evident that a distinction must be made between Binah as a Supernal Sefirah and Binah as a Planetary Sefirah: the attributions of Hera, the Celestial Queen, are quite distinct from those of Chronos.

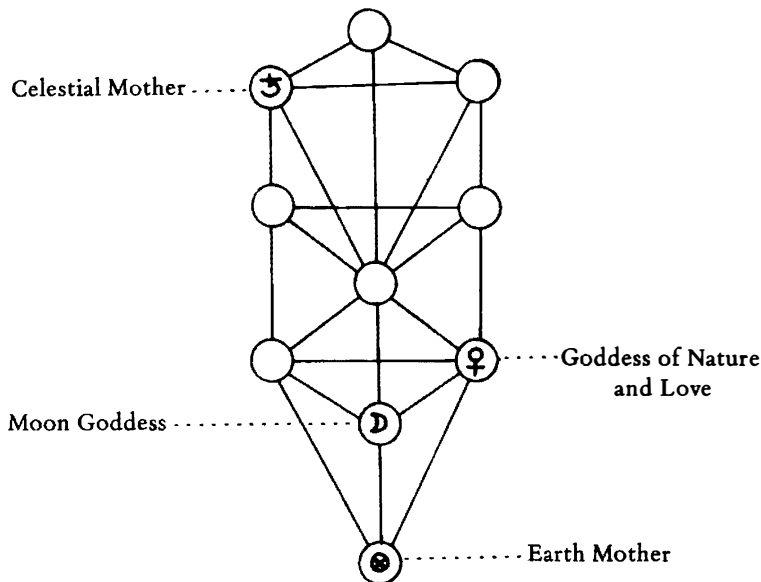
element represented is out of balance in his own character. Either a preponderance or a deficiency can be a danger signal. Nevertheless, all these matters receiving their due consideration, it remains true that the innocence, happiness and strange knowledge shown by Elemental beings often afford delight and refreshment to the magician who has come to know them.

Having so far surveyed the magical aspects of the Sephiroth, we can observe that the deific forces associated with five of the Sephiroth are represented principally by male forms, and four by female.



Kether, besides being unmanifest, is the source of all and is therefore regarded as universal in nature. The All-Father, representing the Divine Archetype of Chokmah, is likewise unmanifest. The idea which most people have of that Archetype is represented by the Sephirah next below Chokmah on the Pillar of Mercy: Chesed, known in the cosmogonies as the Sky-Father and King of the Gods. Zeus

(whose name is cognate with Theos and Deus) and Jupiter (whose name signifies Deus-Pater) are characteristic manifestations of the Sky-Father, patriarchal, all-seeing and benign. The God of War, representing the Archetype of Geburah, provides the balancing qualities of courage and resolved purpose. It is natural that the fierce qualities of Geburah, combined with the benignity and paternal responsibility of Chesed, should combine to produce the self-sacrificing valour of Tiphareth. This would complete the male attributions of the Sephiroth, but that there is one more function to fulfill: that of teacher and messenger. This function is fulfilled by Hod, the reflection of Chesed through Tiphareth, for the work of Hod is by nature merciful, though necessarily brought into form and discipline under the influence of Binah and Geburah.



Consideration of the Goddesses gives us quite another pattern. The Great Goddess, the Celestial Mother, when

reflected through “the prism of Tiphareth,” gives as it were three partial likenesses: the Goddess of Nature in Netzach, the Moon-Goddess in Yesod, and the Earth-Mother in Malkuth. Just as Hod contains a reflection through Tiphareth of Chesed, so those dominant and even fierce aspects which we have observed in Netzach are reflections through Tiphareth of Geburah. As we have indicated, however, it can be said of all manifestations of the Goddess that they are fundamentally one, and thus the student of mythology will sometimes find it extremely difficult to decide whether certain aspects belong to one or another of these Sephiroth. Most important, however, is the reflection of the Saturnian Goddess right down to Malkuth. There is a great mystery here, and one whose misinterpretation has caused centuries of contention and anguish of heart to the Western world. The descent of the Divine Force of the Third Sephirah to the Tenth was presented in the Greco-Judaic cosmogonies of the Eastern Mediterranean as the descent of the Sophia, Holy Wisdom, into the material world. This was in fact to declare her the formative principle of the material world, so that this involution should have been regarded as an essential part of the cosmic process. Unfortunately, however, by a not uncommon confusion of ideas, the early Christian Gnostics regarded the material world as a pre-existing and corrupt condition into which the Sophia descended, and more unfortunately still they therefore declared her descent to be a sin.

This interpretation was not only false, it was pernicious. Followed to its logical conclusions, it would have closed the Way of Return to all incarnate beings. The rest of the Greek world rejected the interpretation, but the storm lacked a focal point and did not burst as yet. Although the initial philosophic groundwork became blurred, the popular certainty held that the Divine Mind’s perfect concept, by which all matter was framed, had never fallen into sin. (Similarly, as a

plain fact, the *Prima Materia* itself can never, in any sense of the word, be corrupted, since it is the pure energy underlying all phenomena.)

This is not the place to trace the bitter controversies and contentions which raged for centuries over the myth which developed as The Immaculate Conception of the Blessed Virgin Mary, when this doctrine was brought in Crusading times from the East to Europe; but it is at least illuminating in understanding the emotions involved, if we know the confusion of ideas which it set out to combat in the first place. It also gives us a key to the reason underlying the development of the corresponding myth, that of the Assumption. For as we know, the Bride has to be taken up again to the World of the Supernals, and to be set upon the Throne of Binah.

The foregoing is a general survey of the sephirothic powers and of some of their applications in magical working. It contains many points for the serious attention of the reader, but in its very abundance it presents what may well seem a formidable medley of names from different cosmogonies, with facts concerning different levels of existence. These names and facts should be borne in mind, but now we must extend the framework upon which our philosophy rests.

## CHAPTER V

Sephirothic and Goetic Powers of the Hebrew hierarchical cosmogony: their indications and names.

The Hebrew Divine Names transliterated, with their significances. Magical use of these names as sephirothic formulae.

Exceptional character of the Hebrew system in the clear distinction made between Atziluthic and Briatic representatives of a divine force. Names of the sephirothic Archangels.

The Choras, that is to say the assemblages of angelic beings of Yetzirah. The first chapter of Ezekiel and its references to the Choras of Kether and Chokmah. The Choras of Binah and of the remaining Sephiroth.

Biblical Adam and Adam Kadmon: the transition from involution to evolution as a moment in the existence of Cosmic Man. Phanes.

Bringing down power: different procedures are indicated for different purposes. Intelligences and Spirits of the Planetary Spheres. Angels of the Decans and Quinances. Permutations of the Tetragrammaton. Ruling Planetary Forces and Elemental Names.

The Qliphoth. Relationship of qliphothic forces to the corresponding Sephiroth. The qliphothic hierarchy as mirror-image of the sephirothic: limitations of the parallel.

The Abyss in context of the goetic powers: the Kingdom of Chaos and the disintegration of personality.

The Prince of Chaos, the infernal rulers below the Abyss, and the demonic aspects of zodiacal forces. The Cohorts of the Qliphoth.

The Magical Images, the "indigenous God-forms of the Qabalistic sub-structure," the Images of the Divine Archetypes. Methods of introducing them in magical working.

Correspondences to be employed not only correctly but validly. Pantheons not to be mixed. Whatever Atziluthic names are chosen as Formulae, from whatever religious or magical system, complete harmony required between these and all materials, instruments and methods of working.

Divine names composed of vowels in certain ancient cults: their treatment.

Greek Names of Power and Formulae.

The Olympic Planetary Spirits.



*CHAPTER V*  
*THE EMANATIONS*

*Lucis et caliginis potestates*

**Key to Table**

- 1 Sephiroth and Paths
- 2 God-Names
- 3 Archangels (Sephiroth)
- 4 Archangels (Elements)
- 5 Archangels (Signs)
- 6 Choras
- 7 Angels (Ruling Sephiroth  
and 7 Paths contingent)
- 8 Angels (Ruling Elements)
- 9 Angels (Ruling Signs)
- 10 Lesser Angels (Sephiroth and Paths)
- 11 Lesser Angels (Elements)
- 12 Lesser Angels (Signs)
- 13 Heavenly Arch Ascendant  
Decans and Quinances
- 14 Heavenly Arch Succedent  
Decans and Quinances
- 15 Heavenly Arch Cadent  
Decans and Quinances
- 16 Planetary Intelligences  
(Sephiroth and 7 Paths)
- 17 Planetary Spirits  
(Sephiroth and Paths)

## THE SWORD AND THE SERPENT

- 18 Palaces
- 19 Zodiacal Goetia (Cadent)
- 20 Zodiacal Goetia (Succedent)
- 21 Zodiacal Goetia (Ascendant)
- 22 Infernal Habitations
- 23 Cohorts of the Qliphoth
- 24 Qliphothic Princes

## **THEURGIA**

		בריתא		אצילות	
		1	2	3	
COSMIC	1	ק	כתר	אחיה	מטורן
	2	↑	תכמה	יה	רציאל
	3	5	בינה	יהוה אלהים	צבקיאל
	4	4	חסד	אל	צדקיאל
	5	6	גבורה	אלהים גבור	במאל
	6	⊙	תפארת	יהוה אלוה ודעת	רפאל
	7	♀	נצח	יהוה צבאות	המטאל
	8	♁	הוד	אלהים צבאות	מיכאל
	9	ע	יסוד	שדי אל חי	גבריאל
	10	⊗	הארץ שלכות	אדני סלך: " הארץ שלכות	סנדלפון
CONTINGENT	11	Δ	אלף	יהוה	
	12	♀	בית	אלהים צבאות	
	13	ע	גמל	אל חי	
	14	♀	דלת	יהוה צבאות	
	15	ד	הא: ה	אלהים גבור	
	16	8	ו	יהוה צבאות	
	17	II	זן	אלהים צבאות	
	18	5	חית	שדי	
	19	2	חית	אלוה	
	20	מ	יוד	אלהים צבאות	
	21	4	כך	אל: אב	
	22	ח	למד	יהוה צבאות	
	23	▽	מים	אל	
	24	מ	גן	אלהים גבור	
	25	א	סמך	אל	
	26	3	שין	יהוה אלהים	
	27	ט	פא: פה	אלהים גבור	
	28	צ	צדי	יהו	
	29	א	קוב	אל	
	30	⊙	ריש	אלוה ודעת	
	31	Δ	שין	אלהים	
	32	5	תו	יהוה אלהים: אמת תו	
32 bis	⊙	תו	אדני		
31 bis	⊙	שין	יהשוה: אנל: אחיה שין		
DAATH	8	דעת	עלין		

	בריחה	בריחה	יצירה
	4	5	6
1			תיות הקדוש
2			אופנים
3			אחראים
4			משמלים
5			שרפים
6			מלכים
7			אלהים
8			תרשושים
9			כרובים
10			אנשים
11	רוחניאל		
12			
13			
14			
15		מלכידאל	
16		אסמודאל	
17		אמבריאל	
18		טוריאל	
19		ורכיאל	
20		המליאל	
21			
22		זוריאל	
23	טיאל		
24		ברכיאל	
25		נדוכיאל	
26		הנאל	
27			
28		כאמבריאל	
29		אמניציאל	
30			
31	אויאל		
32			
32 bis	אופיריאל		
31 bis			
DAATH			

	יאירה	יאירה	יאירה
	7	8	9
1			
2			
3	בשיחל		
4	סחיחל		
5	זסחל		
6	מיכחל		
7	חנחל		
8	רפחל		
9	גבריחל		
10			
11		חריחל	
12			
13			
14			
15			חחל
16			נוחל
17			ניחל
18			כעחל
19			עחל
20			וחל
21			
22			יהחל
23		תרושים	
24			סוסול
25			סינעסחל
26			בשניעיה
27			
28			חנפוחל
29			כחיחל
30			
31		שרך	
32			
32 bis		כרוב	
31 bis			
DAATH			

	יצירה 10	יצירה 11	יצירה 12
1			
2			
3	טתאל		
4	לבאל		
5	ספאל		
6	תראל		
7	עדאל		
8	רבאל		
9	זגאל		
10			
11		חסן	
12			
13			
14			
15			שרהיאל
16			ארזאל
17			סרמיאל
18			פכיאל
19			שרטיאל
20			שלתיאל
21			
22			חדקיאל
23		גוליהד	
24			סמיציאל
25			סמקיאל
26			סריטיאל
27			
28			צכמקיאל
29			וכבאל
30			
31		אראל	
32			
32 bis		פורלאך	
31 bis			
DAATH			

## נצירה

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14				
15	♁ = ד	זר	* וכו	* תני
16	♃ = ז	בדמדי	† מכה	* בני
17	♁ = י	סגריש	* ומב	* יחה
18	♀ = פ	מתרחוש	* אינו	† תבו
19	♃ = ק	לוסנהר	† וכו	* ילו
20	♁ = נ	אנאורה	† נכה	* כהת
21				
22	♁ = מ	טרסני	* יול	* מכה
23				
24	♁ = ט	כמוץ	† לוו	† כהל
25	♃ = א	מזרם	† נתה	† הנח
26	♁ = ש	מסנין	* לכב	† ושר
27				
28	♀ = ע	כסך	* אני	† חנה
29	♁ = א	בהלמי	† וול	† ילה
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32 bis				
31 bis			* suffix	אל
DAATH			† suffix	יה



יצירה

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15	ס = ז	בכורמיה	† החוש	† עממ
16	ד = ט	מגממא	† נממ	* ייל
17	פ = י	שהדני	* ענו	* מחי
18	ש = ק	רהדן	* רמה	† יבמ
19	ז = ר	זמעי	* סיט	† עלמ
20	ח = ט	ראיחיה	* הדי	† אלד
21				
22	כ = פ	סהרנן	* הרי	† הקמ
23				
24	מ = ש	געדוהר	* גלב	* ייו
25	נ = ע	והרין	* ירת	† נממ
26	ס = ז	יסיסיה	† יחו	† להמ
27				
28	פ = י	אבדרון	* רהע	* ייו
29	צ = ק	איתן	† סאל	* ערי
30				
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32 bis				
31 bis				
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## יצירה

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15	ד ז א	סגנדר	ונא *      גית *
16	ז י ט	יסגנז	הרת *      מצר *
17	ח י כ	ביתו	דמב †      מוק *
18	ט י ל	אליגור	היו *      מוס †
19	י י מ	סהיבה	מהש †      ללה *
20	יא י נ	מספר	לאו †      ההע †
21			
22	ב י ס	שהדר	לאו †      בלי *
23			
24	ג י ע	גטרודיאל	מלה *      מהו †
25	ד י פ	אבוה	ריו *      חום *
26	ה י צ	יסגדיברודיאל	בוק †      מגד *
27			
28	ו י ק	גרודיאל	החת *      מיב *
29	ז י ר	סנריק	עשל †      מיה *
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32 bis			
31 bis			
DAATH			

	16	17	יצירה	יצירה
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3			אניאל	זואל
4			יוביל	הסמאל
5			גראפיאל	ברצבאל
6			נכיל	סורת
7			הנאל	קדמאל
8			טיריאל	מפתרת
9			מלכה בתרשימים	תשמודאי
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12	260	2080		
13	1917	369		
14	49	175		
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27	325	325		
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30	111	666		
31				
32	45	45		
32 bis				
31 bis				
DAAD??				

## עושים-יצירה

	18	
1		ראשית העלגים
2		מסלות
3		שבתאי
4		צדק
5		מחדים
6		שמש
7		נונה
8		בוכב
9		לבנה
10		חלם יסודות
11		רום
12		בוכב
13		לבנה
14		נונה
15		טלה
16		שור
17		תאומים
18		סרטן
19		מריה
20		בתולה
21		צדק
22		מחזים
23		מים
24		עקרב
25		קשת
26		גדי
27		מחדים
28		דלי
29		דגים
30		שמש
31		מש
32		שבתאי
32 bis		מריה
31 bis		מריה
DAATH		ספי

## **GOETIA**

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וְיָרַד	וְיָרַד	וְיָרַד	17
וְיָרַד	וְיָרַד	וְיָרַד	18
וְיָרַד	וְיָרַד	וְיָרַד	19
וְיָרַד	וְיָרַד	וְיָרַד	20
			21
וְיָרַד	וְיָרַד	וְיָרַד	22
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וְיָרַד	וְיָרַד	וְיָרַד	26
			27
וְיָרַד	וְיָרַד	וְיָרַד	28
וְיָרַד	וְיָרַד	וְיָרַד	29
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וְיָרַד

19

21° - 25°

26° - 30°

יצירה

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16	ד ז ט	ע ש ת ר ת	א נ ד ר א ל ק
17	ס ז י	א ש מ ו ד א י	ב ל י ע ל
18	ז ז ט	מ ר מ ו ש	ד נ ט א ל י ו נ
19	ז ז ט	ה א ל ק	א נ א ר
20	ז ז ט	ב ו ב ל ו ר	מ א ר ב
21			
22	ז ז ט	ש א נ	ב ר ב ט ו ש
23			
24	ס ז ט	ו ל	ג ו ס י ו נ
25	ז ז ט	כ ו ר כ	ל ר י ק
26	ס ז ט	כ א י נ	ב ו ט י ש
27			
28	ז ז ט	ג ב ו ר	כ ר ש ו נ
29	ז ז ט	ו ר י א נ	א י ס ה
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31 bis			
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			14
		פ-ר	15
וּלְ	וּלְהַחֲזִיקוֹ		16
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	א-ב	17
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ב-ג	18
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ג-ד	19
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ד-ה	20
			21
			22
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ה-ו	23
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ו-ז	24
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ז-ח	25
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ח-ט	26
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	ט-י	27
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	י-יא	28
וּלְהַחֲזִיקוֹ	וּלְהַחֲזִיקוֹ	יא-יב	29
			30
			31
			32
			32 p16
			31 p16
			DAATH

21

1-5

6-10

וּלְהַחֲזִיקוֹ



	עשיה-יצירה	יצירה	בריאה
	22	23	24
1	} אבדון }	} סתרות }	} דומה }
2			
3			
4	צלמות	רפאים	השטן
5	שעריתות	קטבים	הסלך
6	ניטותין	תגורים	אשמדי
7	גי הנם	שעירים	הילל
8	בארשחת	תרפים	סתמל
9	} שאול }	עירים	לילית
10		נעיתות	בליעל
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In order to work a magical system, it essentially must be possible to call the forces connected therewith, powerfully and appropriately, to the focal point of the magical purpose. From a consideration of the Four Worlds in their sephirothic manifestations, it is seen that if a force is to be brought down from the Divine World to the material level (to express this aspect of magick in a very general way), then, at the least, four Words of Power are indicated: a God-name for the Atziluthic level, an Archangelic name for the Briatic level, the name of an angelic Chora in Yetzirah, and the name of the particular "Palace of Assiah" that is the principal symbol in Assiah to which this Power is attributed. Obviously there will be variations in this plan, conformably to particular purposes, but for the present we are concerned with the main framework of the general procedure. Likewise we are first and foremost considering the Sephiroth, since these are the great cosmic forces of the universe.

Let us begin, therefore, with the Divine Names, Words of Power referred to the Sephiroth in Atziluth. The Hebrew names shown in the Table may be rendered as follows:

1. *EHEIEH*. This Name is generally interpreted in English as "I am that I am." It is an expression of pure Being, that is to say, of Positive Existence unqualified by past or future tense, by any moral or conceptual limitation: Godhead in full Reality.

2. *YAH*. This Name, attributed to the Sephirah of Supernal Fatherhood, is one of the simplest and most ancient forms of those mysterious vowel-names which occur among Chaldaean and cognate peoples: we may compare the Babylonian EA. More will be put forward presently concerning this type of Deity-name; for the present it suffices that the Name with which we are here concerned, if uttered reverently and magically, is of great potency.

3. *YHVH ELOHIM*.\* Of the two components of this

\* Some authorities give the name for Binah simply as ALHIM, ascribing YHVH ALHIM to Daath.

Name, the former, YHVH, is another of the vowel-names alluded to above. For magical purposes it is pronounced as YAHVEH, as YOD HEH VAU HEH, or is expressed by the Greek word TETRAGRAMMATON, signifying simply a Word of Four Syllables. In the present case for instance it would be entirely a matter for personal decision, whether to pronounce YAHVEH ELOHIM, YOD HEH VAU HEH ELOHIM, or TETRAGRAMMATON ELOHIM. The word TETRAGRAMMATON was much honoured in medieval magick, and affords an interesting example of the way in which a word, intended in the first place as a substitute for a Name of Power, becomes a Name of Power itself. The second component of the Divine Name in Binah, ELOHIM, is a masculine plural form of a feminine noun, ELOAH, Divine Majesty. It will be observed that this word ELOHIM occurs in all the God-names of the Column of Severity, which is the “feminine” Column of the Tree.

4. *EL* simply signifies God. It has the force of a proper name, as we see clearly by the use given to the corresponding Arabic form ALLAH; and the use of the Name *EL* to govern Chesed, the Sphere of Jupiter, makes it interesting to recall that Zeus and Jupiter are likewise not personal names in origin, meaning simply God and Father-God. This accurately reflects the character of Chesed: children do not usually address their father by name, nor subjects their king, and exceptions indicate cession from the archetypal pattern.

5. *ELOHIM GEBOR*. The second component of this Name is clearly related to the name of the Sephirah GEBURAH, which signifies Strength; thus this Name may be rendered “Elohim the Warrior.”

6. *YHVH ELOAH V'DAATH*. This Name is variously interpreted. We may say “God of Majesty and Knowledge,” but the most obviously significant fact concerning this Name is that it brings together in the centre of the Tree characteristic words related to all three Columns: the Divine

Names YHVH and ELOAH, and the name of the “Invisible Sephirah” upon the central Column, DAATH. In Kether we have Divine Force unconditioned; in Tiphareth we have that same Divine Force which has assumed the character of each of the higher Sephiroth, now gathered together again into unity for its transmission in manifestation to the lower Sephiroth.

7. *YHVH TZABAOTH*, God of Hosts. This Divine Name is attributed to Netzach, the Sephirah whose name means Victory. Its significance has been discussed in the preceding chapter.

8. *ELOHIM TZABAOTH*: Divine power of command in latency; the forces of Order in the manifest spheres.

9. *SHADDAI, EL CHAI*: the Omnipotent, Living God. The Name SHADDAI is of great antiquity; it is one of the oldest Hebrew epithets of Divinity, so that although usually translated “Almighty” or “Omnipotent,” its exact meaning has become lost in the mists of time. Nevertheless, on account of its venerable associations this is a most potent Name of Power. It is linked here with another great title of God, EL CHAI, the Living God, which implies not only the living presence of this Divine Force, but also the character of this Sephirah in transmitting and imparting life.

10. *ADONAI MELEK* or *ADONAI HA-ARETZ*. The first word of these Divine Names, ADONAI, is another example of the development of such a Name. This word means originally Lord, and could be used even as a secular title. In these two Divine Names associated with Malkuth, the significance is simply that of a title, Lord King in the first example, Lord of the Earth in the second. However, as is well known, ADONAI has acquired the force of a Divine Name in its own right: modern Jewish custom avoids, except in actual prayer, the use of this word which was earlier employed as a substitute for the unspoken name YHVH; in the mythology of the Eastern Mediterranean the title appears as a Divine

proper name in the Greek form Adonis; and in medieval Judeo-Christian magick, associations of great potency accrued to the form ADONAY.

We are not bound to the exactitudes of Jewish theology in using these Names. Certainly the archetypal forces which they represent should be understood as deeply as possible, but it is more than doubtful whether the modern Western mind is helped to the type of understanding needed for magical purposes, by the tortuosities of rabbinical metaphor and veiled utterance found in the older mystical texts. To utter one of these sephirothic Divine Names, then, is from our viewpoint *a Formula, an expression of something of that essential concept of the Sephirah, which is held in being in the Divine Mind*. No image is attached to it, and only the starkest utterance; knowing inwardly what we mean thereby, *we should not* mentally whisper an interpretation even in the inmost awareness at the time of invocation. The Name should be all. We are carried up to its utterance by the form and the purpose of the ritual, by the symbolism of incense and colour and all that has been brought together to point the way.

This invocation of the Atziluthic reality of the force leads to the next step, the Briatic level, which here takes a form distinctive to the Hebrew cosmogony. Really, the theological distinction here is only a matter of emphasis. Any Briatic entity, although originating, as regards form, in the human mind's representation of a true Archetype described within the Divine Mind, yet is far more than a Yetziratic creation, inasmuch as the Briatic entity so corresponds in character to the Archetype as to become a channel or vehicle for that Divine Force. In Jewish, Pagan and Christian theologies alike, the human element in this form-making generally passes unremarked. In the Jewish system, in contrast to Pagan systems, a clear distinction has been made between the Atziluthic and the Briatic levels. The Atziluthic



*Phanes*

level, in itself incomprehensible to the human mind, is represented by the Divine Names to betoken the Archetypes; the Briatic level thereby becomes the “Messenger” of the Atziluthic force. In the Pagan systems, no distinction is made between the Briatic form and the archetypal force which informs it. Nevertheless, in Jewish esotericism, and in the monastic traditions of the Near East and of Byzantium, an understanding has been handed down that the Old Testament references to archangelic beings are a veiled allusion to actual Divine presence. (Notable examples are the Fourth Companion in the Fiery Furnace; the three Angels entertained by Abraham.) The names of the great Archangels are the following:

1	Kether	Metatron
2	Chokmah	Ratziel
3	Binah	Tzaphkiel
4	Chesed	Tzadkiel
5	Geburah	Kamael
6	Tiphareth	Raphael
7	Netzach	Haniel
8	Hod	Mikael
9	Yesod	Gebriel
10	Malkuth	Sandalphon

When we proceed to the sephirothic forces in Yetzirah, we find that the Hebrew cosmogony here presents us with a different picture. In Yetzirah, the Astral World, we have primarily Choras of congregated beings, rather than uniquely individual entities: there are the Chaioth ha-Qadesh, the Holy Living Ones of Kether, and the Auphanim, that is to say the Wheels, of Chokmah, their form suggesting that great Wheel of the Zodiac which, enclosing the concentric orbits of our Solar System, is the principal Assiatic symbol of their Sephirah. In the first chapter of Ezekiel, we see that the setting for his vision carries him up to the Supernal Sephiroth

of Yetzirah, that is to say the highest levels of the Astral World. He beholds the Chaioth ha-Qadesh accompanied by the Aralim, and above their heads the appearance of a "firmament" like ice, as it were a separation between Yetzirah and the World of Briah: into which World his vision presently passes. For then we have "the likeness of a throne" of lapis-lazuli (translated "sapphire" in most versions) and upon the throne "the likeness of the appearance of a man." This, indeed, is one of the rare occasions in Jewish religious writing where a Briatic manifestation is interpreted as a figure representing Divinity and not a messenger thereof. We see the extreme and accurate care taken by Ezekiel to emphasize that this Briatic figure is but "the likeness of the appearance of a man," and then "the appearance of the likeness of the glory of the Lord"; but the voice which comes to the Prophet from this figure gives, he doubts not for an instant, a Divine command.

The beings of the Chora of Binah in Yetzirah are named Aralim, "Thrones," since in the nature of their Sefirah they are primarily passive recipients of the force transmitted from higher levels; while the Chora of Chesed are the Chasmalim, the "Brilliant Ones." They also show forth the character of their Sefirah, the splendour of the Priest-King. The Chora of Geburah are the "Burning Ones," the Seraphim; the beings of the Chora of Tiphareth are Malekim, "Kings." Kings indeed they are, for "all that is beneath the Sun," and the harmony thereof, constitutes their domain. (The aggregation of so many shrines of healing or of divination in classical times to Apollo is a reflection of this dominion.) The Chora of Netzach is that of the Elohim, the "Gods"; nor is it strange that they should bear this title, for they are active in the life-forces and in the triumph thereof. Hod has for Chora the Tarshishim. By some authorities this Chora is given as the Beni-Elohim, "Sons of the Gods." This is a correct attribution; for the so-called "Laws of Nature," and likewise the forms in which these may be embodied (all of which are the work of Hod),



are contingent upon the natural forces themselves. We, however, prefer to use for these beings their equally venerable name, Tarshishim, "the Seas"; for the great waters with their tides and currents splendidly represent the rhythms which divide and measure the natural force.\*

The Chora of Yesod, the Kerubim, are the "Strong Ones," and in the context of Yesod, "strength" implies virility; not only because of the actual relevance of this Sephirah to matters of sex but also because it is the function of Yesod to bring the Sephirah Malkuth into existence by "projection" (in the alchemical sense) of the combined sephirothic influences: and also continually to fecundate and renew Malkuth by transmission of these influences. In Biblical descriptions there is a perhaps deliberate avoidance of detail as to the Kerubic form, which is that of a winged human-headed bull not unlike the huge shapes represented in Assyrian sculpture. The guardians set to debar Adam's re-entrance into Eden would have been thus conceived of, and it is significant that between them there is mentioned "a flaming sword which turned every way, to keep the way of the Tree of Life." "Adam," then, is man projected into the material world, at the conclusion of the Path of the Sword; he must fully complete the involutory process before he is permitted to reascend, just as mystics frequently have to tell the immature would-be disciple that flight from the world is not for him until life's lessons have been learned. For the Adam formed of the dust of the earth in the Biblical story is but an episode in the existence of Cosmic Man, whose name in the Hebrew Qabalah is Adam Kadmon ( אָדָמֹן ), and whose being comprises the totality of manifestation in involution and return. The Heavenly Adam of Jewish mythology has a notable counterpart in the person of the Orphic Phanes; the plate shown on page 90 is of Phanes, and

\* Opinions differ regarding the ascription of Tarshishim: Rabbi Ishmael gives Tiphareth, the Master Therion gives Geburah, and S. R. M. D. gives Netzach. Our ascription to Hod is on the authority of the Targum.

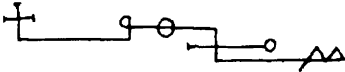
3. KASSIEL



4. SACHIEL



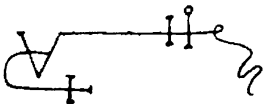
5. ZAMAEL



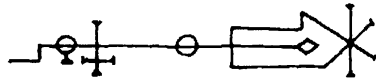
6. MIKAEL\*



7. ANAEL



8. RAPHAEL\*



9. GEBRIEL\*



\* These Angels are not to be confused with Archangels similarly named.

is after a relief of the 2nd century A.D.

The Chora of Malkuth is composed of the Ashim, or "Flames." There has been a confused tradition concerning this name. Eliphaz Levi gives it as *Ischim*, and this indicates a confusion between ASh, a man, and ASH, and makes them human spirits; Dion Fortune gives *Ashim*, but translates it as "Souls of Fire"; MacGregor Mathers in *Kabbalah Unveiled* gives both *Ishim* and *Ashim*. AShIM is, however, the true name. Beauty and brilliance, swiftness and energy characterise the strong and joyous beings of this Chora, who of all the angelic hosts are nearest to that creative fire in which astral force passes over to the material level.

The sephirothic names of the Fourth World complete the main series of Words of Power. These are the "Assiatic Palaces," that is, the names of the heavenly bodies: those chief symbols which act as focal points for the sephirothic forces.

For general sephirothic workings, to bring the power down as far as the Chora may often be all that is needed. There are, however, other beings in Yetzirah which are invoked in particular operations. In the case of the planetary Sephiroth, the Planetary or Ruling Angel is of chief importance. In bringing down a magical force through Yetzirah, the most effective method is not generally found to be the obvious one of addressing the Planetary Angel first and then the Chora. To do this tends to rediffuse the force after it has been concentrated. It is advisable to invoke first the Chora to receive the force from Briah, that it may be balanced, and then to bring it into focus (so to put it) by invocation of the Planetary Angel. With each of these Angels is associated a traditional sigil, indicated on page 94.

For other workings, more complex series of names in Yetzirah are needed: names of Intelligences, and sometimes

of those beings who are described simply as Spirits. In the case of the Sephiroth which we have been considering, these are the Planetary Intelligences and Spirits. The Intelligences are of less power than the Ruling Angels but yet are among the higher beings of Yetzirah; the Spirits are, of those we have mentioned, nearest to the material world.

	Intelligence	Spirit
3	Agiel	Zazel
4	Yophiel	Hismael
5	Graphiel	Bartzabel
6	Nakiel	Sorath
7	Hagiel	Qedemel
8	Tiriel	Tapthartharath
9	Malkah b'Tarshishim	Chasmodai

The Intelligences and Spirits represent in different modes the essential characters of their spheres. Thus Agiel is lofty, silent and remote, and Zazel is keenly perceptive in matters of material prosperity; Yophiel and Hismael perceive directly the needs of a moral situation, but Yophiel with royal mien emphasises the philosophic or religious interpretation, while Hismael genially assists the social aspect. Of the Intelligence and the Spirit of Mars, Graphiel is stern and just, Bartzabel fiery and enthusiastic. Similarly Nakiel radiates the effulgent light and spiritual generosity of the Sun-sphere; Sorath, its joy and warmth. Hagiel is the high and inspiring Lady of Beauty; Qedemel, the translator of beauty to its more earthly connotations. Tiriel is the Intelligence of prophecy and of the interpretation of oracles; Tapthartharath, the Spirit of all communication. Finally, Malkah b'Tarshishim, the Queen upon the Waters, shining with the serene radiance of the Moon above the sea, is the controlling Intelligence of the Sphere of Change, of birth, of

renewal; Chasmodai dwells within that Sphere of change, and is the veritable Spirit of that fluctuation.

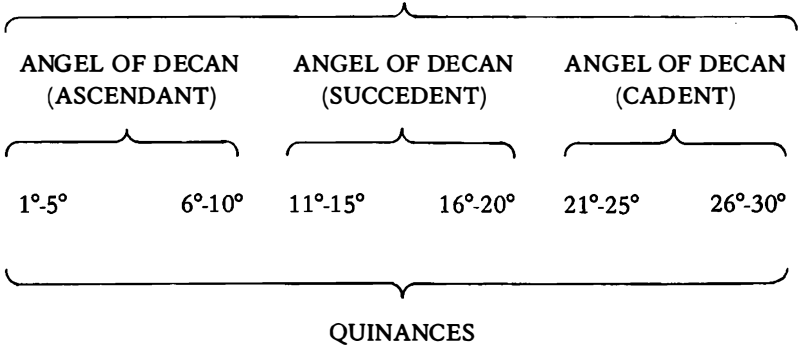
The Elements Air, Water, Fire and Earth are ascribed to the Paths 11, 23, 31 and 32 bis respectively. In the various columns opposite those numbers on our Table, we have the God-name, the Archangel, the Angel Ruling and the Lesser Angel of the Element:

Key	God-Name	Archangel	Angel	Lesser Angel
11	Yhvh	Ruachiel	Ariel	Chassan
23	El	Miel	Tharshis	Taliahad
31	Elohim	Ashiel	Seraph	Aral
32 bis	Adonai	Auphiriel	Kerub	Phorlak

We thus derive from the Table a set of names for use in connection with the elemental forces.

The zodiacal forces are attributed to Paths 15, 16, 17, 18, 19, 20, 22, 24, 25, 26; 28 and 29. The correspondences are God-name, Archangel, Angel Ruling Sign, Lesser Angel, Decanate Angel and Quinary Angel. The Decans, of which there are three to each zodiacal sign, are termed respectively Ascendant, Succedent, and Cadent. The Hierarchical Correspondences employed in a particular working should be those of the Ascendant Decan (or) Succedent Decan (or) Cadent Decan, depending upon the Sun's position in the first, second, or final part of the thirty degrees comprising the zodiacal sign. This should be determined exactly by means of an ephemeris. The same care is needed with regard to the Quinance, which further pinpoints the time of the operation since each Decan is made up of two Quinances. When working with such clearly defined forces, failure to ascertain the correct Decan and Quinance could wreck the operation, particularly in such a work as evocation to visible appearance.

GOD-NAME	}	30°
ARCHANGEL		
ANGEL RULING		
LESSER ANGEL		



The zodiac is referred to the Sphere of Chokmah. The Divine Name associated with Chokmah is YH (Yah); thus all the zodiacal forces may be placed under the presidency of this name. Again, the ineffable Tetragrammaton, YHVH, is sometimes ascribed to the Sphere of Chokmah, and the permutation of this name is traditionally held to govern the Zodiac:

YHVH	ⴗ	VHYH	ⴚ
YHHV	ⴘ	VHHY	ⴛ
YVHH	ⴙ	VYHH	ⴜ
HVHY	ⴚ	HYHV	ⴛ
HVVH	ⴛ	HYVH	ⴜ
HHVY	ⴜ	HHYV	ⴛ

It is felt, however, that the best practice with regard to the presidency of zodiacal signs is to place each House under its ruling planetary force:

Sign	Ruled by	Sign	Ruled by
♄	♂	♁	♀
♃	♀	♂	♂
♂	♀	♃	♃
♁	♁	♃	♃
♂	♁	♁	♃
♃	♀	♂	♃

Again, each House may be placed under the presidency of the Elemental Name, associated with the Triplicity to which it belongs:

△	ALHIM (Elohim)	♄	♂	♃
▽	AL (El)	♁	♂	♂
△	YHVH (Yahveh)	♂	♁	♁
▽	ADNI (Adonay)	♃	♃	♃

We pass to that section of the Table which treats of the Qliphoth. Something of their nature has already been explained: the Qliphoth are the unbalanced overplus of their respective sephirothic forces, and therefore represent excessive or extreme degrees of these. We are not here working on the Aristotelian plan, which would associate the deficiency of a quality with that quality, as well as its excess. From the magical viewpoint it would be absurd to regard Irascibility, for example, as a manifestation of the same Archetype as Patience; whereas Weakness must clearly be recognised as a manifestation of that virtue in imbalance, and Irascibility is similarly related to the qualities of Strength and Valour. This point is emphasised because various writers have confused the matter.

Just as the Sephiroth are by no means mere empty philosophic concepts, so it is with the Qliphoth. Almost wherever forces, energies, are found, from the highest levels to the lowest, living beings are found whose existence is a

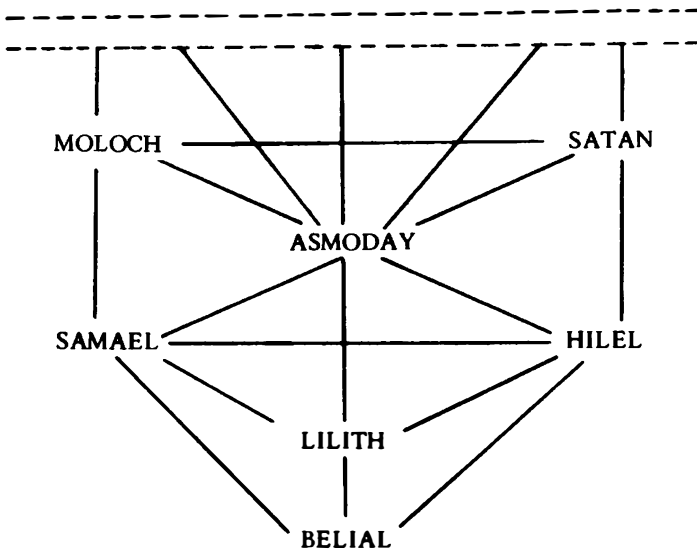
participation in those energies. This, naturally, is true of the imbalanced forces of the Qliphoth just as it is true of the sephirothic forces.

Here ceases the progression to which we have become accustomed, of the Sephiroth through the Worlds. The qliphothic hierarchy takes on the aspect of a kind of mirror-image of the sephirothic hierarchy. On this point, Dante's *Inferno* gives a good picture of the situation, portraying the lower regions as a vast pit in the earth, with the minor transgressors near the surface and the great Princes of Hell in the depths. There are exceptions to the mirror-image. There are no separate Infernal Archetypes, for instance, for the reason already given: the Divine Archetypes set the pattern for all, even for the Infernal Powers. (The student who looks into medieval Grimoires, will find repeatedly that Evil Spirits are commanded by the Divine Names.) It must however be pointed out in this connection, that a progress from the Malkuth towards the Kether of the qliphothic Tree, which is really a descent, does *not* lead the practitioner back to the Divine Archetypes as a progress upward from the Malkuth of the sephirothic Tree would do. It does lead to the Abyss, for the normal or the malignant development of the faculties does not alter their nature, and the limit of those influences which pertain to earthly life is as clearly defined in their qliphothic manifestations as in their sephirothic. They who enter the Abyss in the power of the qliphothic Forces do not pass through Daath to Atziluth, but are assimilated to the Kingdom of Chaos, the realm of Dumah, and their fate is a slow but total disintegration, the utter dissolution of the individual. The horror of this is not fully thinkable by the human mind, so inured is that mind to the idea of its own cohesion; but those who have witnessed the failure of the physical brain, or who have realised the implications of much in the paintings of Goya and of Van Gogh, will guess something of this spiritual decomposition.



Yet at the end there is hope, for though the efforts of millenia may have been wasted, the indestructible Life at the centre of the psyche will create anew the concourse of forces: a new lower self will be evolved which will tread the Path from the beginning.

## DUMAH



The qliphothic names have been variously given, not so much because of doubts as to their nature as on account of an ancient but regrettable Jewish custom of giving qliphothic ascriptions to the gods of other peoples. Although this custom has struck so much root in the Western tradition as to have been followed **without** question by both Dante and Milton, it goes entirely against the feeling of the enlightened modern magician; nevertheless, as with Moloch whose name is given in our table, there is occasionally no reasonable alternative. The justification here is that, although used as a proper name, Moloch is really a title, and can be used to

signify an extreme manifestation of the force implied. Lilith, on the other hand, began her existence among the Sumerians as a "night-monster"; she passed into the Jewish cosmogony from the Babylonian at an early date, and has become a veritable part of the qliphothic tradition. The Aurum Solis scheme of the Princes of the Qliphoth and of their Cohorts is the work of Rabbi Morris Greenberg.

Dumah is the Prince of Chaos: in our scheme there is no attempt to distinguish any parts in the infernal rulership beyond the Abyss. Moloch rules the violent and cruel excess of the Qliphah of Mars: "My sentence is for open war" is the pronouncement which Milton perceptively gives him. Satan is distinctly Jupiter in excess, an aspect which Byron detects, representing Satan as offering his bounties to all who will seem to follow him, regardless of whether they afterwards cheat him. Asmoday, famous in medieval conjuration, is the proud and relentless destructive force symbolized by the tropical sun at noon. Hilel is the Hebrew name of Lucifer, the Venusian "Star of the Morning"; opposite to him is Samael, the Tempter of Eden, Mercurial in his Serpent-symbolism and also in his promise of knowledge. Lilith, the Night-demon, is ascribed to the Moon. Belial is ascribed to the Earth: his signification is of inertia, worthlessness, the most deadening influences of the Earth-sphere.

Corresponding to the Heavenly Arch, the Qliphoth have the demonic aspects of the zodiacal forces. These are the beings (named in our Table) which have been known through the centuries to magicians as the Spirits of the Lemegeton, the Lesser Key of Solomon. Other names there are which are attributed to the qliphothic Zodiac, but they are not given herein, being of no practical relevance to our work.

Besides these again, as there are Choras of sephirothic Spirits, so are there Cohorts of the Qliphoth: they, as we have seen with the other qliphothic powers, represent exaggerated or distorted aspects of the corresponding Sephirah.

The Cohorts of the Qliphoth beyond the Abyss are collectively known as the Sataroth, or Concealers. Neither they nor their habitations have any known form, but the Sataroth have been compared to huge, foul, voracious birds brooding on the slimy and fog-covered steeps of an unscaleable cliff.

The Rephaim, by contrast, are Qliphoth of the depths, of the marine aspect of Chesed: beings which must be described as dead in their corrupt and almost total lack of volition. Like long-drowned corpses they drift in the currents of being; nevertheless, some slight consciousness is theirs, and a dull malevolence.

The Qliphoth of Geburah are the Qetebim, or Destroyers: "the pestilence that walketh in darkness" as composed of a host of evil beings.

The qliphothic Cohort corresponding to Tiphareth is composed of the Taga'arim: these are the Rebukers. To see and to know is the unvarying privilege of the solar force; to use that knowledge in order to proclaim human shortcomings, and to rebuke them, is qliphothic.

The Seirim are the Qliphoth corresponding to Netzach. "And they shall no more offer their sacrifices unto devils . . ." "And he ordained him priests for the high places, and for the devils . . ." In both these biblical passages, Leviticus 17:7 and 2 Chronicles 11:15, the Authorised Version translates the Hebrew word *Seirim* (lit. Satyrs) as "devils."

The Qliphothic forces of Hod are the Teraphim; this word is also used of the idols dedicated to these beings. Experiment with these particular forces led in one instance (known to the present writers) to a series of horrific misfortunes culminating in insanity.

"And it came to pass, when men began to multiply on the face of the earth, and daughters were born unto them, that the Sons of God saw the daughters of men that they were fair; and they took wives of them all which they chose"

(Genesis 6:1-2). By tradition, the erotic beings here mentioned are the Oirim, the evil Watchers. Among their crew are Shemchozai, A'azel and A'aza.

The qliphothic Cohort of Malkuth, the Na'aimoth, are Spirits of indolence and sloth; their name means "the Pleasant Ones" and their tendency is to accentuate the natural inertia of the Earth-sphere.

\*

We have named the Powers of Darkness, but the sons of Chaos must know this: our Path lies between wind and wind, and we too walk in the shadows if it be our Will; but we have seen you worshipping amid the thunders of the Terrible Ones, worshipping and causing the Dragon to waken and to rage. Herein lies the difference between us, for we do not worship the Dragon, but upon his back we speed to the stars. Beware, therefore, for our banner is raised against you.

\*

The Hebrew hierarchical system is traditional, is potent for those who either have or can induce in themselves the requisite temperament, and raises no particular difficulty beyond the need for exact knowledge of it. All learners should study this Hebrew hierarchy of Atziluthic, Briatic, Yetziratic and Assiatic names, which gives the basic framework of our method and which provides a system of invocation needing no extraneous supplement. However, for various reasons, not every Western magician wishes to work a completely Hebrew system; besides which, such a system inevitably excludes much that is known and that ought to be available for use.

One important series of key concepts which is omitted, although not necessarily so, by the system of invocation above indicated, is the series of Magical Images. These are really what may be called "the indigenous God-forms of the Qabalistic substructure," and their importance can scarcely

be over-emphasised: the Divine Archetypes find direct expression in them. For Kether we give no such image, since any would be totally inappropriate to the nature of that Sephirah: no ritual is performed which could require such an image, and there is but one semblance in which the Force of Kether can fittingly be visualised. These, then, are the Magical Images of the Sephiroth:

1	Kether	White Brilliance
2	Chokmah	Bearded Patriarch
3	Binah	Celestial Queen
4	Chesed	Enthroned Priest-King
5	Geburah	Armed Warrior-King
6	Tiphareth	Divine Child, Solar King, Sacrificed God
7	Netzach	Naked Amazon
8	Hod	Hermaphrodite
9	Yesod	Ithyphallic Youth
10	Malkuth	Veiled Maiden

These Briatic forms open very potent channels of force, and therefore due care and solemnity should always attend their use. They can be employed with the Hebrew Divine Names, the power of EL, for example, being invoked through the form of the Priest-King.\*

The Archetypes in the Divine Mind can, however, be invoked by other names than the Hebrew God-names. We can work a sphere without reference to any particular religious system: we can, for instance, make our Atziluthic invocation by one of such Formulae as those given in chapter I, building up the corresponding Magical Image as the channel for the Divine Force. In working the Sphere of Mars we might invoke:

\* The Magical Images may be employed within the framework of the Hebrew cosmogony, or the Hebrew Divine Names may be employed simply as key words in connection with the Images; but although the Magical Images may thus be validly used with the Hebrew cosmogony, they are not essential to it, the forms of the Archangels being the normal Briatic channels in that system. We are not here making rules, we are simply reviewing options.

(The Warrior-King stands in his chariot: courage and power are in his gaze. Over his corselet of burnished steel he wears a great red cloak, lined with amber and bright as flame. Upon his head is a helm, surrounded by a crown starred with pentagrams. He holds in his right hand a steel sword with crystal pommel, in his left a great shield. His chariot is of red gold adorned with green. Emeralds flash at his collar and upon his armlets. Like a terrible fire is his aspect, a fire whose scarlet flames flash with points of green.)

*“O Valiant Strength, hear the voice of my justice! In this day and this hour of thy Sphere do I call upon thee. I have covered this altar with scarlet, and in thy Name have I burned opoponax with aloes. Thee do I invoke, with the Sword of steel striking once and thrice and once . . . .”*

Or, for the Sphere of Jupiter, the following:

(The Priest-King is seated upon a throne of lapis-lazuli: he is robed in rich blue, patterned with squares and lozenges of lilac and gold. He wears a crown, over a cap of maintenance of blue. Upon the back of the throne, above his head, stands a great eagle with outstretched wings. Calm and benign is the countenance of the king. In his right hand he holds a sceptre surmounted by a phoenix, in his left an orb of gold surmounted by an equal-armed cross.)

*“Hail to thee, Majestic Beneficence! In this day and this hour of thy Sphere do I place myself within thy protection. For thee this altar is covered with blue of the wide vault of heaven; for thee arises the smoke of cedar and olive. Thee I invoke to be my defence, as I pour this fourfold libation from the bountiful Cup . . . .”*

The full potential of the Qabalah in magical work is not realised by seeing it as a closed system of Hebrew names and Judaic concepts: it is to be understood as a universal substructure denoting the primary forces of Cosmos and Microcosmos. Upon the framework of this substructure we may range in due order names from any pantheon known to us. Thus magick, according to the system of the Qabalah,

enables us to invoke or to identify with the power of any deity of any pantheon whatever, so long as we hold to the correct correspondences and so long as we are consistent in our workings. A thorough knowledge of the correspondences does not warrant their use for the mixing of pantheons, nor for the confusion of archetypal images. It would not do to invoke Raphael by the power of Thoth, though both are ascribed to the Sephirah Hod. When the Hebrew hierarchical cosmogony is used, it must be used in its entirety. Thus, to call forth to visible appearance the Spirit of Mars, one would begin with the God-name ALHIM GBVR, call upon the Archangel KMAL, then the Chora ShRPIM and the Angel ZMAL, then the Intelligence of the Sphere, GRAPIAL: these invocations result in a pressure upon the Spirit BRTzBAL to manifest himself. (This is, of course, a very much simplified exposition.) One could not, as a variation, command Bartzabel to visible appearance by a conjuration in the name of Ogoun, the Voudoun Loa corresponding to Geburah. What is forbidden here is not the use of the Voudoun pantheon, but the mingling of cosmogonies. This is common sense, for the Christian bread and wine cannot be transubstantiated by the power of the Celtic Lugh; likewise, Bran is not healed by the mystical spear, but by passing through the Cauldron. Furthermore, that same Cauldron, which was a most potent vessel of healing under the power of Ceriddwyn, certainly became otherwise when Medea lured King Pelias to become mutton served as *agneau à l'hyperborée*.

The question of correct presidency is the most important aspect of successful working that we have at present to consider. It will be obvious of course that archangelic and angelic names can only be included in our invocation if they are under the presidency of a Hebrew God-name.

But if the magician wishes to work with the gods of the various pantheons, how does he draw his work into a central

unity, how does he maintain uniformity in his work at the supreme level?

It must be borne in mind that any god who so corresponds to an Archetype as to become a channel for that force, is, though born of the human mind's perception of the Archetype, a veritable function of the Divine Mind. The form of the god is Briatic (and Yetziratic, of course) but the essence of the god, the life of the god, is truly and potently Atziluthic. Taking any god thus, it becomes obvious that the name of that being is a Word of Power that expresses something of the Archetype discerned; and in the context of its own cult, no further Word is needed. There are, indeed, certain operations of magick that necessitate working on this very basis, but it is generally desirable for the magician to maintain uniformity in his working, and it is very possible that the deity in question may not be a part of the cult of the magician's own dedication. It is a fact that, for example, Ogoun, Ares, Mars, Tiw and so on, are each for his own cult a universal manifestation of the Geburah Archetype, but the various names cannot be used indiscriminately. Here, Magical Formulae are necessary to use with the names of the deities so as to draw the working to a central unity, and, in fact, to identify the archetypal essence of the god as a primordial reality.\* These Formulae may be the Hebrew Divine Names, or they may be other names of a suitable nature.†

Whatever Atziluthic names are chosen as Formulae, in whatever language, the most exact care must be taken to achieve complete harmony in all materials, instruments and modes of working: water is not offered to Dionysus, nor is a bell sounded for Allah. Some Names of Power there are,

\* Of course, presidency in this context does not imply superiority, for the essence which is the veritable "life" of a god is precisely the same force which is betokened by the Formula, only it is here "de-personalised," so to speak, and thus universalised.

† The Formulae of the Aurum Solis will be given in a subsequent volume. Our first intention is to present as far as possible the essentials of magical working.



which should be uttered not only with correct pronunciation, but in the correct tones, as the magician may be able to ascertain these: such are some of the Egyptian and other Middle Eastern names, especially such as are composed entirely or almost entirely of vowels: Ea, Iao, Iove, Iah. Or, where the Deity-name itself is not of that nature, there is sometimes a consecrated formula of invocation such as Io, Evoe, or other call having fixed ritual tones. (The basic idea of this is found in all parts of the human race.) In a passage which has become famous in his treatise *Peri Hermeneias*, the Greek writer Demetrios states that the Egyptians of old hymned their gods by means of the seven vowels. This would seem to indicate a distinct tone for each vowel: a theory which accords with known facts of religious and magical practice.

In our tradition, this is the true secret of that supreme Hebrew Name of Power which we render as Yahveh or as Yod Heh Vau Heh, or as Tetragrammaton, the Word of Four Syllables, the proper name of the God of Israel. The mystery concerning this Name was not, as is generally supposed, that it *must not* be pronounced by lay-people in ordinary speech; in fact it *could not* be so pronounced, for the musical tones of its solemn utterance were an integral part of the Name itself. Thus when it is reported in the Mishnah that a certain man was able to write the Divine Name, it is by no means implied that therefore he was also able to utter it. Without the right musical tones, the Name is not truly the Name. True, to speak even the mere sequence of vocables of such a Word of Power, with due solemnity and with serious intent, has much potency; but the full force of utterance is possible only to those who know the Tones.


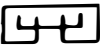





And though a man know both the Syllables and the Tones, yet without great hardihood, and without full dedication to the Hebrew work, he will not dare once in a lifetime to utter it.

There are names of more general import which can be used with great power by those who do not wish to bind themselves to the Hebrew. Again, consistency in one's method is all important to the strength of one's working. Mention has already been made of such Formulae as those to be found in chapter I; names of another kind may be culled from the *Treatise on the Divine Names* of Dionysius the Pseudo-Areopagite, who, though he wrote within the Christian framework, was not as earlier centuries thought a disciple of St. Paul, but a Neo-Platonist who brought many of the doctrines of Proclus into the traditions of the medieval Church. Or the deeper scholar may go to Proclus himself for the source of these names, which in fact are most august Greek titles of Divine Attributes: ΠΡΩΤΩΝ, Primal Being; ΑΙΩΝΙΟΣ ΖΩΗ, Eternal Life; ΚΡΥΦΙΑ ΓΝΩΣΙΣ, Source of Wisdom. The transcendent Aleister Crowley developed his own distinctive system: his magick is a fugue for ten thousand worlds and must be studied as a complete cosmology. The student interested in the Law of Thelema must look to Crowley's published works for guidance. Certain Gnostic names are profoundly potent; nor is this surprising, since so much informed Greek and Jewish thought was directed to the formulation of the Gnosis. Examples are Iao, Abraxas, Agathodaemon, Sophia: glorious Names of Power, whose use well accords with magical freedom.

If it should be desired to invoke particular beings in Yetzirah to stabilise the invoked influences, there are the Elemental Spirits, who, as we have noted are called to participate in many magical rituals for this purpose. These are of the Malkuth of Yetzirah. Important also in this respect is the Elizabethan system of magick of Dee and Kelly, which, however, goes beyond the purely Yetziratic level (see Volume V).

There are other Spirits of the Planetary Spheres of Yetzirah who can form an effective link in the chain of

invocation. They can be used with any cosmogony, or with none, being without bias in that respect. Little is generally known of them save their names and attributions. In work undertaken with them the authors have found them powerful and beneficent. They are known as the Olympic Planetary Spirits:

3	ARATRON		7	HAGITH	
4	BETHOR		8	OPHIEL	
5	PHALEGH		9	PHUL	
6	OCH				

But the universe is thronged with Spirits of every kind; magical writings abound in names given by one or another magician, names of beings which have become known to him and which in some cases have become his especial helpers. The earnest student will in due course find his own.

From these considerations it should be clear that an invocation may be profoundly Qabalistic without in any way obligating the magician to an acceptance of Jewish or Judeo-Christian deific concepts. Each is free to find the Formulae most suited to his own character and to his sense of his life-work.

## CHAPTER VI

The Twenty-two Paths and the diverse influences which give each Path a unique character.

Of seven of the Paths, each carries the influence of a Planetary Sephirah; of twelve more of the Paths, each carries the influence of a Zodiacal Sign; the remaining three Paths relate to the Elements, Air, Water, Fire. Besides these attributions, each Path has traditionally ascribed to it one of the twenty-two letters of the Hebrew alphabet.

A study of the Paths:— The Song of Praises, the twenty-two stanzas followed by their interpretation.

*Addendum:* the traditional plan of sephirothic ritual initiation, followed by the plan of the three-grade (Central Column) initiatory system of the Aurum Solis.

CHAPTER VI  
SOME DISCURSIVE REFLECTIONS ON THE PATHS\*

In our diagram of the Serpent (page 40), the Paths of the Tree of Life are shown. These join the Sephiroth, not indiscriminately but according to a definite pattern, their existence being contingent upon that of the Sephiroth; that is to say, the Sephiroth could be conceived of as existing without the Paths, but not the Paths without the Sephiroth.

Of the factors which compose the experience of each Path, the most obvious are the influences of the Sephiroth at its two ends. These should, indeed, always be taken into account, but they are by no means the whole story. Planetary forces, for example, are reflected in strange and asymmetrical ways throughout the Tree, although upon analysis good reason can always be found for these reflections. The Sphere of Saturn is Binah: the reflection of Saturn is on the 32nd Path,† between Malkuth and Yesod. The Sphere of Jupiter is Chesed: the reflection of Jupiter is on the 21st Path, and this is the one instance in which a planetary force is reflected into a Path adjacent to its sphere, the Path between Chesed and Netzach. The Sphere of Mars is Geburah: the reflection of

\* Although many considerations to be found herein are pertinent to practical work and spiritual endeavour, and various allusions are necessarily made to the Serpent-Way of Return both from the initiatory point of view and the course of natural progress, this chapter is by intention a *general* examination of various aspects of the Paths as such. *Pars non est maior tota*: cf. ch. III concerning the Way of Return, and the Addendum to the present chapter concerning the stages of initiation.

† It will be recalled that the numbering of the Twenty-two Paths begins at 11, the numbers 1 through 10 being allocated to the Sephiroth.

Mars is on the 27th Path, between Netzach and Hod. The Sphere of the Sun is Tiphareth, but the force of the Sun reflects into the 30th Path, between Yesod and Hod. The Sphere of Venus is Netzach, but the lower Paths do not receive her direct reflection, which is only found in its fullness in the Path linking the Supernal Father and the Supernal Mother, Chokmah and Binah. Likewise the Sphere of Mercury is Hod, but the Path in which the power of that winged wanderer is reflected is the 12th Path, between Binah and Kether. The Sphere of the Moon is Yesod, and just as the force of Saturn is reflected downwards to the Path adjoining the Moon-sphere, so the force of the Moon is reflected upward, to the Path from Tiphareth to Kether.

Kether and Chokmah do not reflect directly into any of the Paths, since in human experience their distinctive forces are translated into terms of other Sephiroth, Tiphareth and Chesed respectively. Malkuth is represented entirely as receiving influences, not as emanating force, and therefore there is no Path reflecting any influence of the Earth-sphere.\*

When we look to those Paths which have a zodiacal force ascribed to them, the situation is even more complex, for each zodiacal Sign carries the implicit character of its ruling planet, although in a modified form: Venus manifest in Taurus is different from Venus in Libra, for example. The ascriptions of these Paths throw more light upon the relationship of the Sephiroth. To take a few instances, the especial polarity of Mars to Venus is shown by the cross-reflection, Scorpio on the 24th Path and Libra on the 22nd. The principle of harmony and compensation is frequently apparent: the cool intellectualism of Virgo interposes between Jupiter and the Sun, just as Libra between Mars and the Sun; but between Mars and Jupiter, Warrior-King and Priest-King, the Path reflects the royal quality of Sun-Leo.

\* The lines 32-bis and 31-bis which appear on our Table are merely useful conventions, not representing further actual Paths, but giving space for other aspects of the 32nd and 31st Paths.

Of the Paths ascribed to the Elements, the 11th Path is of Air, the 23rd is of Water and the 31st of Fire; again the absence of Earth is accounted for by the reason given above, concerning Malkuth.

Less immediately apparent, however, is the traditional attribution to the Paths of the twenty-two letters of the Hebrew Alphabet. It is, primarily, strange to us because we ourselves have inherited an alphabet—the Roman—from one of the most unimaginative peoples that this world has known. Many early races attached great significance to their alphabets. The Tree-Alphabet of the Celts concealed a whole mythology; the Runic Alphabet of the Norsemen, however commonplace its origin, became and remained a most potent vehicle of magick; the Hieroglyphs of Egypt, by their very nature reserved for solemn use, were also held sacred for the power of the glyphs to implement their meaning; so likewise the letters of Sanskrit; while the Ideograms of the Chinese are miniature studies in philosophy.

The Hebrew Alphabet is no exception. Originally, it is true, these twenty-two letters were convenient pictograms: the Camel, the Ox-Goad, the Fish-Hook. Centuries upon centuries of meditation, however, have deepened the associations to an intensely mystical significance. The inspiration for this is to be found in the fact that, for the people of that language, all utterance was expressed by these twenty-two letters. Furthermore, speech being produced by breath, and being the manifestation of a human spirit, it becomes a major symbol of the manifestation of God—the various meanings of *Ruach* are relevant here—and, by a further elaboration of thought, each element of speech, that is, each letter of the alphabet, becomes the symbol of an aspect of Deity. It is then reasonable to allocate these letters to the Paths of the Tree, since we are not here discussing the Ten Divine Archetypes subsisting within the Divine Mind, but the twenty-two modes in which their interwoven connotations (alternatively, their latent connotations) are

revealed to human understanding and experience: each mode being symbolised by an uttered sound. Thus it is, for example, that the letter Aleph (א), which represents the unconditioned voice passing through the open mouth, is attributed to the Eleventh Path, symbolising the first simple Breath of Emanation, and its Yetziratic attribution is that of the element Air. The letter Beth (ב), on the other hand, both in name and in shape represents “a house”; it therefore takes an appropriate place on the Twelfth Path, for Binah, and indeed the whole of the Column of Severity, constitutes a “house” or outward form for the energies of the Column of Mercy, as a number of medieval representations clearly indicate. So in the other instances, either by sound or by shape, or both, the letters represent the deeper significances of the Paths to which they are attached.

Another tradition enriching the symbolism of the Paths, is that which attributes to them the twenty-two Tarot Trumps. Here the generally accepted pattern of attributions presents no difficulty, following as it does the plain meaning of the cards according to their normal interpretations.

#### THE SONG OF PRAISES

⌘ XXXII ♯

Thine is the Sign of the End, Being fulfilled

Sum of existences:

Thine is the ultimate Door opened on Night's

unuttered mystery:

Thine, the first hesitant step into the dark

of those but latterly

Born to the Labyrinth!

⌘ XXXI △

Shining O Fire in thy strength, laughing in flames

rushing to heavenward,

Sharp is thy tooth to devour all things of earth,

all things transmutable,



Winning them into thine own force incorrupt,  
turning them hiddenly  
Back to their principles!

## ⌒ XXX ☉

Rise in thy splendour, O King! – glorious brow,  
gaze on thy governance  
Gladdening all who behold! Soaring as song,  
rule and illuminate:  
Crysoleth gleaming thy crown, rise and inspire,  
Lion-gold, Falcon-flight,  
Joyous, ambrosial!

## ⌒ XXIX ✨

Quietly under the Moon vanishes Day's  
vaunted automony:  
Softly the voices of Night sound at our gates,  
stir from oblivion  
Calling for sacrifice! Lo, children are we  
all of one parentage:  
Go we with thanksgiving!

## ⌒ XXVIII ☿

Tzaphkiel, Bright one beyond veils of the night!  
Envoy and countenance  
Thou of the Mother, all hail! Thine is that far  
fortress of radiance  
Lighting the drouth of our way: fountain of hope,  
water celestial  
• Deathless our thirst for it!

## ⌒ XXVII ☽

Play of the Breath and the Word, Life and the Law,  
counterchange intricate  
Weaving the ground of our days: this is our strength,  
this is our jeopardy.  
Spirit oracular, tell: knowledge and love,  
will they keep unity  
Or, opposed, shatter us?

## U XXVI ♃

Out of the wellspring of forms filling the wide  
spheres with its fashionings  
Myriad images rise, wild or serene,  
fleshly, ethereal:  
Hail, O thou Eye that hast seen all things that are,  
Knowledge to gaze on them  
Blessing their goodness!

## D XXV ♉

Stone of the Patriarch's dream, pillow austere  
couching the wanderer  
While between heaven and earth glorious Shapes  
came and went ceaselessly:  
Hail to thee, Gate of the Worlds, column unhewn  
set for memorial  
Pointing the Arrow-road!

## J XXIV ♊

Nearest the heart of the seas watches the Fish,  
shimmering, nacreous,  
Moving with pulse of the tides, gliding far down  
under their turbulence,  
Crossing the fathomless caves, threading the lost  
hulls of the argosies—  
Shadow inscrutable!

## D XXIII ♋

Mother of waters profound, dark are thy halls,  
bitter thy fragrances:  
Voices of love and of awe call thee: arise,  
leave thou thy sorrowing!  
Robe thee in web of thy waves, Mother of Life,  
robe thee in radiance,  
Sing of thy Mysteries!

## U XXII ♌

Lash of the Winds be thou named, waking the storm,  
stirring the hurricane,

Flailing the forests, the plains, stripping the dead  
leafage of yesteryear,  
Sweeping the summer's decay! Dance and exult,  
beauty invisible,  
Terrible innocence!

## ☪ XXI ☪

Cup that receives and bestows, generous palm  
garnering, scattering,  
Thine are the bountiful rains, thine is the fount  
purpled and perilous:  
Thine is dominion to cast down to the pit,  
thine to give sanctuary—  
Yea, to give liberty!

## ♄ XX ♁

Youth everlasting art thou, timeless as light  
going forth silently,  
Prince of the ripening grain, hand that creates,  
changes and fecundates,  
Touching the stars that they blaze, touching the vast  
whorls of the nebulae,  
Siring forth galaxies!

## ♁ XIX ♁

Twelve are the boundary-signs framing the bright  
dragon celestial,  
Theli or Ouroborós, circling the world,  
serpentine, leonine:  
Thee whom the Thunderer strove vainly to move,  
mighty one, shining one:  
Thine be all reverence!

## ♁ XVIII Ⓞ

Chaos is close at our gates: sure be the wall,  
strong be the citadel!  
Now by adversity's fire wrought to endure,  
be thou our champion:





(or as some would say, who has returned) to tread the Way.

Before proceeding, it is necessary to explain the principle upon which a number of the allusions in these verses are based: the system known as Gematria. The Hebrew letters have numerical values assigned to them as well as sounds (see Volume II, ch. IV), having been used as numerals for ordinary as well as for mystical purposes. Hence the custom arose of assessing some of the affinities of a word by finding its numeration. Sometimes an affinity is found between words or letters with exactly the same numeration, as when in our verses on Samekh there is allusion to the dream or vision of the Patriarch Jacob: the numerical value of the single letter **ס** is 60, but also the Hebrew word **MChZH**, signifying "a vision," gives the numeration  $40 + 8 + 7 + 5 = 60$ . Quite often, however, an affinity is found by a more elaborate method, as in the case of Kaph, whose ordinary form has the numerical value 20, while its name in full, **כף**, adds up to 820, which again adds up to 10. To tally in numeration with 10, we can say that the Hebrew word for "vineyard," **KRM** again has for value 820, and thus 10. To tally with the numeration 500, we find that the word **MY**, meaning "water," has the numerical value 50, while the word **ShLCh**, meaning "to send" or "to let go," has the numerical value 338, which adds up to 14 and thence to 5. Much more complex exercises in numeration are also included in Gematria. Of course, if a word had a totally irrelevant meaning, it would not be introduced simply on account of a coincidence of numeration, although such a coincidence, if exact, should afford at least food for careful thought; while harmonious examples of Gematria frequently blend so completely with the rest of the symbols of the Path concerned, as to need no special mention. For these reasons, therefore, it has been considered unnecessary to give most of the examples of Gematria discovered in the construction of these verses; a few will however be selected as a matter of interest.

In the lines on **⌒**, then, it is noteworthy that the Hebrew name of the letter Tau spelled in full, TV, gives the numeration 406, which adds to 10, the Pythagorean “Perfect Number” and sum of all things; while the Tarot symbol corresponding to the same Path is “the World” or “the Universe.” **⌒** as a single letter has the value 400, and the word for “deliverance” or “salvation,” YShVOH, which is one of the attributes of Saturn, has the numeration 391, also adding to 4. By tradition, the Sign to be marked in blood on the forehead of the firstborn to save him from the Angel of Death (Exodus 12) was the Tau Cross, another form of the letter. Again, the numeration 4, simply, belongs to Daleth, the fourth letter of the alphabet, and the meaning of the word Daleth is “a door.” Hence to **⌒**, 400, is ascribed “the ultimate Door.” Finally, and most significantly, we have the line “Born to the Labyrinth.” The Labyrinth was an underground (and therefore Saturnian) place of trial where, after treading a dark uncertain path, one came at last face to face with Minotauros. The name Minotauros signifies Bull of Minos, that is, Bull of the Moon.

As we have pointed out in the preceding chapter, the Kerubim of Yesod are Bulls of the Moon: wonderful but of terrible power.

Thus do we see something of the fears and uncertainties awaiting the aspirant on this first progress into the unseen world by the 32nd Path. Nevertheless, it is an essential progress: this is the Path he must tread. This achieved, the Path of Fire will be open to him, the 31st Path which otherwise would but have resolved him back into the elements of his being, as fire does by nature.

The lines on **⌒** give the magical significance of this Path. Leading from Malkuth to Hod, it is intimately connected with the Hermetic Art, that is, Alchemy. Controlled, Fire transmutes, but otherwise it “devours” all things and wins them to its own “force incorrupt,” that is, to primal energy and to those principles which gave them being.

The name of the letter, ShYN, signifies “a tooth,” and, written in full (not using the final form of the ך since one has the option in Gematria), this word gives the numerical value 360, which corresponds to the number of degrees in a complete circle. This is used to illustrate the power of fire to bring materials “full circle” back to their components. The Tarot symbol, “The Last Judgment,” conveys the same meaning; but for those who are equipped to take this Path, it should signify renewal. Thus in this Path are shown qualities of all the zodiacal Signs of the Fiery Triplicity: the renewal of Aries, the devouring quality of Leo, and the transforming aspiration of Sagittarius.

Now follows the 30th Path, from Yesod to Hod. This Path, from the Moon-sphere to Hod in the World of Yetzirah, would be dim and cold, a chilling of the creative imagination by the force of the intellect, but that the full force of the Sun shines upon it. Often in considering a Path as conditioned by the Sephiroth in which it begins and ends, we shall find that some factor which is lacking or which would be thrown out of balance by those Sephiroth, has in fact been compensated by a reflected influence from another Sephirah. “Splendour” is suited both to the Sun and to the Sephirah Hod, the goal of this Path. Crysoleth, Lion and Falcon are symbols of the Sun. Of the Gematric allusions, the word RYSh, meaning “head,” reverses into ShYR, meaning “song,” both having the value 510; while HVD (Splendour) adds up to 15. Each of these words ultimately adds up to 6, the number of Tiphareth, whose kingly image is so strong upon this Path.

The 29th Path is another Path which would menace the traveller with the danger of disintegration had he not already encountered the forces of Yetzirah; this time it would be psychic disintegration because this Path leads to Netzach, the Sphere governing emotion and the powers of Nature. The danger is emphasised by the attribution to this Path of the



zodiacal Sign of Pisces. Ruled by Jupiter, this Sign represents his fluidic rather than his celestial aspect: he is father to Venus, Goddess of the natural world, and “children are we all of one parentage.” People in whose horoscope Pisces is dominant, as well as others of a sensitive psychic nature having perhaps a natural affinity with animals or with the Elemental worlds, should especially beware the renunciation of individuality here indicated. The Tarot symbol of “The Moon” pictures an eerie scene of this kind: under the light of the Moon a crayfish moves in the depths of a pool, and in the distance a domestic dog has gone forth to howl in company with a wolf, while from a tower-guarded gap a road leads away to the horizon and—whither?

Once this point has been passed, the emphasis changes. The 28th Path, bearing the letter Tzaddi, is attributed to the zodiacal Sign Aquarius and is infused with a characteristic Aquarian aspiration. This Path, running from Yesod, whose elemental affinity is Air, to Netzach, whose elemental affinity is Fire, would indeed be a parched and waterless tract but for the reflected influence therein of Binah, the Great Mother, whose symbol is the Primal Ocean. Thus, though Aquarius is in fact an Air-sign, it is also “the Water Bearer.” The lines concerning this Path address Tzaphkiel, Archangel of Binah: “countenance” of the Mother by virtue of being one of her Briatic images. The letter **צ** has the numerical value 90; the Hebrew verb meaning “to give to drink,” ShQH, gives 405, adding to 9. The Tarot symbol for this Path is the Star, signifying Hope. In that picture the Star-Maiden is shown pouring streams of cool water from two pitchers. The Sphere of Saturn shines far above, beyond the Abyss; nevertheless, the hope and longing of the aspirant is unabated. Tzaddi represents “a fish-hook”: it is a symbol of that attraction to the Supernals by means of hope and aspiration, which can draw one who experiences it completely out of a feeling of kinship with the material

world. Jung warns against setting forth on the quest for complete integration before the ordinary requirements of earthly life have been fulfilled. By a certain minority with a special sense of vocation this warning must ever be disregarded, but the greater part of mankind, like the traditional Hindu householder, defer their "time of pilgrimage" until their family and business commitments require their presence no longer.

Now the exchange of forces of Hod and Netzach becomes a known experience in the 27th Path, which reflects the energies of Mars from the Sephirah Geburah. This influence of Mars can give great strength to the relationship of the two Sephiroth, but it does not give stability. There is a danger of antagonism between them, and such an antagonism would wreck the fabric of our work. Violent emotions, therefore, or intellectual impatience, are equally warned against upon this Path. The letter of the Hebrew Alphabet here represented is Peh, whose name means "Mouth." From the Mouth issue both Breath, representing the life-force (Netzach), and Speech, representing the laws which govern the life-force (Hod). Knowledge likewise represents Hod, while Love in the sense of natural affection represents Netzach. Oracular speech, again, is a combination of natural utterance with inspired knowledge, and this is another manifestation of Peh. Among the many gematric examples connected with this letter we may note briefly that the numerical value of פ is 80: "Breath" = NShMH = 395 = 17 = 8; "Precepts, Laws" = PKVDYH = 125 = 8; and "to prophecy" = NBA = 53 = 8. The Tarot symbol upon this Path is the Tower struck by Lightning, of which the first significance, the threat of ruined projects, is plain. It may be significant here that the Sword of Emanations is often shown as a lightning-flash issuing from the *mouth* of a venerable figure (see Revelation 1:16). The implication with regard to the Tower would be that if true balance and harmony are not present, power which should consecrate can only disrupt.

We now come to the series of Paths which lead to, or enter, the Sephirah Tiphareth. Here we encounter a mystery: in all cases so far considered, the Paths are taken by the initiate in reverse alphabetical order, but at this stage there is a variation, due to the fact that Tiphareth must be entered by the Arrow-Path, the direct way from Yesod. However, in this text we shall consider the Paths as they come. Our next is the Twenty-sixth Path, from Hod to Tiphareth.

The Path from Splendour to Beauty might be anticipated as an ecstatic experience, but in fact, in this Path is found the cold, earthy influence of Capricorn, the Earth-sign of Saturn. Knowledge and calculation are here, and the material aspect of things which, if developed to the exclusion of love, becomes baneful. It should be recalled that in its qliphothic, that is excessive, aspect, Hod becomes the sphere of Samael, the Tempter of Eden according to the Talmud; and the temptation offered was a way of attainment by Knowledge alone. At the same time, this desire for knowledge and for material things need not be excessive or exclusive. The letter of this Path is Ayin, whose meaning is "an Eye." We may recall the words in the first Epistle of John, "the lust of the flesh, and the lust of the eyes, and the pride of life" (I John 2:16), but, against this, our verses set the first chapter of Berashith: "And God saw everything that he had made, and behold, it was very good."

Reflected from Binah is the preoccupation upon this Path with forms, created shapes: Binah is in truth the "Wellspring of Forms." This is emphasised by a major gematric correspondence: the word OYN, which is the name of the letter, signifies an eye, but another word with identical spelling in Hebrew means "a wellspring." (Common to both Hebrew and Arabic, this second word can be traced in many Palestinian place-names such as 'Ain Karim, 'Ain es Sih, etc.) With either meaning, OYN has the numeration 780, which by addition reduces to 15 and then to 6. The verb OShH, "to do or make," has the numeration 375, which likewise reduces

to 15 and then to 6. The Tarot symbol for this Path is “the Devil,” generally taken to relate to material prosperity; this idea links with some already discussed. The emphasis on the trap of materialism is right, for by this Path the traveller does not rise above Yetzirah with its dangers of obsession and delusion.

To the 25th Path, that of Samekh, is attributed the zodiacal Sign Sagittarius. It is the mystical “Path of the Arrow,” the direct road of true vision leading from Yesod to Tiphareth, likewise from the World of Yetzirah to the World of Briah. The shape of the letter ( ם ) is taken to represent a rough stone set up on end; its Hebrew name means “a support”; the numerical value of the single letter is 60. Connected with this by Gematria is the word MChZH, signifying “a vision,” and also having the numerical value of 60; while ZKRVN, meaning “a memorial,” gives  $933 = 15 = 6$ . The Tarot symbol of this Path is named “Temperance.” This can be interpreted in the light of the median position of this Path upon the Tree, and also in the light of the rulership of Sagittarius by the mild Jupiter; but the image of Temperance is of a winged angelic figure bearing the Sun-sign on her brow, and decanting a liquid from one vessel to another. The allusion seems to be to a modification in the inward nature of the initiate. It is noticeable that in the traditional Tarot designs, the vessels are held so that the poured liquid travels in a manner contrary to the physical laws of gravity; this cannot be dismissed as an accident of drawing, since it calls attention to the mystical change of plane which is to be effected when Tiphareth has been attained by the Twenty-fifth Path. The same thing is conveyed by the Archer who so often is represented as a Centaur: the horse is a major animal-symbol of Luna, and this fittingly represents the rear part of this emblem; while the forepart under the transforming power of Tiphareth is altogether human, and, gazing upwards, shoots arrows of aspiration to the Sun. Here again,

then, but much more strongly, we see the transmuting force of Sagittarius which was foreshadowed in the 31st Path.

The 24th Path balances the 26th. The zodiacal Sign here is Scorpio, which is ruled by Mars; accordingly, here we have a modified reflection of the Fifth Sephirah thrown across into this Path between Netzach and Tiphareth. Nevertheless, Scorpio is a sign in the Watery Triplicity, not the Fiery; it is a strange interposition between the Spheres of Venus and of the Sun. The Hebrew letter is Nun, whose name signifies "a fish": the Tarot symbol is named "Death." It might have seemed that the Path from Netzach to the Sphere of the Sun would represent an experience of harmonious change, yet here we have the most abrupt modification of all; for the Sun is lord of times and seasons, and to the harvest must come a time of reaping: the image of Death presented by the Tarot symbol is that of the skeleton wielding a reaping-scythe. The Fish, as our verses show, is that Power which lives at the heart of the waters, which is familiar with the pulse of these vital currents, which keeps watch over the lost treasures of the deep. Just as the 26th Path can plunge the initiate into the perils of materialism, so the 24th can submit him to danger of death, for the greatest of mortal dangers is the will to die (represented by the Scorpion), and this Path will not lead him to transcend it because it will not lead him out of Yetzirah. Of the gematric correspondences of this Path, two especially are memorable. The numerical value of נ is 50. "Death" = MVT = 446 = 14 = 5. The name of the letter in full, נון , has the value 756, which reduces to 18 and then to 9. "Life" = ChY = 18, again reducing to 9.

Thus, by consideration of the 26th, 25th and 24th Paths, we learn that only the Arrow-Path, the 25th, will bring the initiate to Adepthood, to the consciousness of Tiphareth in Briah. This throws some further light upon the three Briatic images of Tiphareth: King, Sacrificed God, and Child. All three are true and valid, and he who prevails shall realise

“Lash of the Winds” is therefore a fitting title for this letter. Beauty there must be, both of Venus and of Tiphareth, though of air, invisible; but also there must be the forceful strength of Geburah. Above all there must be equilibrium, renewal; this we find in the sweeping away of the dead leaves of winter, the dried grass and dust of summer, and in the circular whirlings of the hurricane. The Tarot symbol for this Path is named Justice.

The Twenty-first Path leads from Netzach to Chesed, and directly reflects the force of Jupiter. One of the aspects of Venus is as Goddess of Fortune; and, Jupiter being the Beneficent King, it is not surprising that the Tarot symbol of this Path is the Wheel of Fortune. The alphabetical attribution is the letter Kaph, which in its ordinary form (כ) represents a hand cupped to receive, in its final form (ך) a hand with the fingers outstretched to release. This symbolism accords with the alternate rising and falling aspects of the Wheel of Fortune; it also accords with the attribution to Jupiter of the symbol of the Cup. This Cup, or goblet, must not be confused with the Cup of Binah; the Jupiterian Cup is not a sephirothic attribute, but is entirely personal to Jupiter or Zeus. These various aspects of Kaph give many interesting gematric correspondences. A few are: כך = 820 = 10, Vineyard = KRM = 820 = 10, Blood = DM = 604 = 10; כ = 20, “to open, to free” = PThCh = 488 = 20; ך = 500, “to send, to let go” = ShLCh = 338 = 5.

The Twentieth Path has an Earth-sign to balance the Air-sign of the 22nd. This Sign is Mercury-Earth, that is, the zodiacal Sign Virgo. The Twentieth is the Path leading from Tiphareth to Chesed; and these factors, combined with the rulership of Mercury, emphasise Virgo’s active and practical character as well as the withdrawn aspect which seems almost contradictory.

The letter attributed to this Path is Yod. This, too, has almost contradictory active and latent aspects. Part of the

mystery is accounted for by the fact that this single penstroke, Yod ( י ), proverbially the smallest letter in the Hebrew alphabet as its counterpart Iota is in the Greek, has the numerical valuation 10 and thus, by both Qabalistic and Pythagorean reasoning, contains the sum of all things within itself. That is only intelligible in human terms if the presence of all things is understood as being seminal. The word Yod signifies "a hand," and hence becomes the creative hand of Chokmah; the Sephirah Chokmah itself has the title "The Yod of Tetragrammaton." We thus have here a symbol which is potently male without being overtly phallic: the creative hand of the All-Father.

The Tarot symbol is the Hermit, the silent wanderer, enigmatic as the Archangel of the Annunciation, bringing the potentialities of the universe into teeming reality at all levels. Such a figure, although silent and swiftly passing, need be neither sad nor disguised by old age; it is more fitting that he should be portrayed as strong, joyous and princely, as in our verses.

The letter Teth ( ט ) represents a serpent curved into a circle. This serpent is identified as the great serpent curled about the world, whom Hebrew tradition calls Theli; to the Greeks he is Ouroborós because he is represented with his tail in his mouth as if biting it. In the Sepher Yetzirah, Theli is described as the Dragon of the Stars, set over the universe as a king enthroned; this signifies the sun's ecliptic, and hence the celestial dragon is defined by the Twelve Houses of the Zodiac. The letter Teth is attributed to the 19th Path, which spans the Tree from Geburah to Chesed, and the particular Sign of the Zodiac corresponding thereto is Leo. This equating of Leo with the Serpent of the Zodiac is interesting in connection with the fact that for some occult purposes it is necessary to consider the Zodiac as commencing from Saturn in Leo, not from Mars in Aries. It is also interesting that the Hebrew name for Leo is ARYH, which gives the

numeration 216, adding to 9, the numerical value of **ו** . (ARYH transposed gives YRAH, “awe or reverence,” which of course has the same numeration.)

This insistent identification of Lion with Serpent irresistibly recalls the Norse myth in which Thor is challenged by the Giants to lift a huge cat, and fails; after which it is revealed to him that the seeming cat is the Midgard Serpent, “the great serpent encircling the earth.” Typically for Northern skies, the cat is described as a great misty-grey being—comprehensibly different from the golden lion of Mediterranean myth. The Norse legends are on some points a confused medley of hearsay, and the Midgard Serpent is elsewhere presented as the originator of worldly evil, a kind of Serpent of Eden; we thus have no difficulty in identifying the Midgard Serpent as representative of the lower Astral, while Theli is emphatically representative of the higher Astral. A most interesting correspondence here, however, is to the Etruscan letter **⊗**, equivalent to the Greek **Θ** : in later texts the Etruscan letter occurs as **⊙**, which is a recognisable Sun-sign. The Tarot symbol for this Path is named Fortitude, a virtue which mingles the strength and courage of Geburah with the clemency and patience of Chesed; it is also a virtue well suited to the contemplation of the entire span of the Zodiac, for nobody can choose ease and success for himself all the time, and the true Adept will not try to do so. This Path is one of royal dignity, and the high levels which we are contemplating put any spirit of barter out of the question.

Our initial stricture, that the purpose of this chapter is to indicate something of the nature of the Paths in themselves, is here enforced absolutely for the Paths yet to be discussed. The discerning will realise why this is necessary.

The letter **⌒** is attributed to the Eighteenth Path, which runs from Geburah to Binah. Commencing from Geburah, it is conceived in a robust and warlike spirit, yet the



Saturnian-maternal influence of Binah suggests caution and defence. These factors combine in the image of the zodiacal Sign, Cancer: the aquatic creature, the Crab, which astrologically is a feminine and maternal Sign ruled by the Moon, and whose armoured defensive shell presents a likeness both of a shield and of the Moon-disc. The name of the letter, Cheth, signifies "a fence." The Tarot symbol upon this Path is the Chariot. This is to some extent comparable to the image of the carapace of the Crab, but far more significant are the implied allusions to the myth of Phaeton and to Plato's famous metaphor of the Charioteer in the "Phaedrus."

The Seventeenth Path is that of the letter Zain, the Sword, and the zodiacal Sign Gemini. Since it is the Path from Tiphareth to Binah, from solar brilliance and beauty to saturnian and watery shadow, the duality and changefulness of Gemini are appropriate. The Sign Gemini is ruled by Mercury, the Divine Messenger; thus by this Path intuitions from the spheres of the Supernals are carried to Tiphareth. The Serpents twined about the Caduceus, the winged staff of Mercury, are two in number. Two also, by tradition, are the "Thummim" referred to in the Old Testament as divinatory objects; their origin is to be found in the two small images of Thmaa (rightness or universal order) which were worn by certain legal dignitaries in Egypt from early times. The Tarot symbol for this Path is named the Lovers. The picture thereof shows a man between two female figures, with the implication that his choice or lot will fall to one of them; these figures, variously interpreted, suggest the tradition above-mentioned, and the symbol is generally agreed to represent the need for great prudence in making an important decision.

The Sixteenth Path is that of the letter Vau, the Nail. It corresponds to the zodiacal Taurus, and is the Path between Chesed and Chokmah. Fittingly, therefore, this Path bears the Sign Taurus, which traditionally represents true priestly power. In our verses, the term Pontifex is used to denote this,

since that denotes the priest as “Bridge-Builder” between the worlds. The Tarot symbol for this Path, the Hierophant, is often depicted as a Pope, but the title of Pontifex is much older than the Roman Church; it was used by the Pagan Romans, who in turn took the concept from the Etruscan magico-religious system, one of the greatly respected authentic systems of antiquity. This priestly figure inevitably has links with Tiphareth, and here we have a knot of associations which are all in their own ways important. Pontifex as Bridge-builder is called “stanchion of unity,” which is associated firstly with the steadfastness of Vau as nail or pivot, secondly with the correspondence of the zodiacal Taurus with the neck in the human body. Vau has the numerical value of 6, but 6 is the number of Tiphareth. This introduces the aspect of Pontifex as sacrifice as well as sacrificer, and brings in the Bull again, this time in its Mithraic associations. In Mithraic myth, Mithras the Sun-hero is both the Slayer of the Bull, and the Bull himself. Besides this there is the feminine aspect, “Life of the fosterling worlds.” Taurus is ruled by Venus but the bovine image in Netzach is that of Hathor, the Egyptian concept of the Nature-Mother as the Divine Cow nurturing all beings. Finally, it must be remarked that Taurus is in fact an Earth-sign, this again emphasising the immobility of Vau. By Gematria we find that the Hebrew verb “to be firm, established, upright,” KVN, gives the numeration 726, which adds to 15 and then to 6.

The Fifteenth Path is that of the Sign Aries and the letter  $\aleph$ , which latter signifies “a window.” It is the Path from Tiphareth to Chokmah. The Tarot symbol is “the Emperor,” and the symbolism in our verses is of the kind to be expected from this series of ideas: the Sign Aries is for most purposes reckoned as the first in the succession of zodiacal signs, in our verses seen as a procession like that of an ancient Roman religious festival, when all the sacred

images from the temples of the city were carried in honour; so it is with the pageant of the Zodiac, representing twelve major aspects of divine power blazoned across the sky. The one complication is that by well-established tradition, Heh is a feminine letter; much Rabbinical theory concerning the letters YHVH turns upon this. We may therefore for some purposes visualise the Victor of these lines as a female figure, the Daughter of the Father; but here a word alone suffices.

The Fourteenth Path is that which links Chokmah with Binah. It is governed by the Celestial Venus, and the Tarot symbol is The Empress. The letter attributed to this Path is Daleth, the Door; it is by the Door of this Path that the potentialities whose first energy and impetus spring forth in Chokmah, come to be formulated into intelligible concepts in Binah. This is probably all that need be said about this Path; the connotations of The Empress are entirely harmonious with it.

The Thirteenth Path is Gimel, the Camel, and the Camel is the crescent Moon. This Path runs from Tiphareth across the Abyss and to Kether; wherefore the Tarot symbol the High Priestess, whose station between the Two Pillars identifies her with this central way, holds open before her a book with the word SCIENTIA: Knowledge.

The Twelfth Path leads from Binah to Kether. This Path is the Rainbow Bridge between Primal Unity and the Wellspring of Forms, the source of all the diversity of the universe. Mortals, it is said, go under the Rainbow Bridge; only immortals may pass over it. Here it is dedicated to Mercury, the divine Winged Messenger. The letter of the alphabet is Beth, בית, which spelled in full gives the numeration 412, adding up to 7; also it is noteworthy that the name BAB-EL, which in Babylonian means "Gate of God" but in Hebrew is associated with confusion of languages, gives the numeration בבל = 34, which also adds

up to 7. The Tarot symbol upon this Path is the Magician; and upon this the aspirant must reflect, no matter what his Grade or his personal station relative to the Tree. The business of the Magician is the bringing of Force into Form, and his art is under the presidency of Mercury; and some inkling of this Path, however remote, he must have: the Opal-fire in his heart.

Finally the Eleventh Path, signified by the letter Aleph and the Ox of Air, relates to that which is all-potent and which has no form. The Tarot symbol is the Fool, who steps into air because there is no other way for him to tread.

The rest is silence.

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#### *Addendum*

In connection with the foregoing, it is necessary for us to consider the plan of Qabalistic ritual initiation. To each of the Sephiroth there is assigned a magical grade, and these grades are traditionally designated by the following titles:


⚡	Ipsissimus	10° = 1°
↑	Magus	9° = 2°
⚔	Magister Templi	8° = 3°
♃	Adeptus Exemptus	7° = 4°
♂	Adeptus Major	6° = 5°
☉	Adeptus Minor	5° = 6°
♀	Philosophus	4° = 7°
	(Priest of the Morning Star)	
♃	Practicus	3° = 8°
	(Messenger of the Gods)	
☾	Theoricus	2° = 9°
	(Child of the Moon)	
⊗	Zelator	1° = 10°
	(Novice of the Elements)	

The first Grade, Zelator, is usually preceded by either a preliminary initiation, or by a period of probation, designated  $0^\circ = 0^\circ$ . Zelator corresponds to the Sefirah Malkuth: the associated elemental affinity of the initiation is Earth.

The Grade of Theoricus corresponds to Yesod. The elemental affinity is Air. The ceremony is built on the symbolism of the 32nd Path, culminating in the Moon initiation.

Practicus corresponds to Hod. The elemental affinity of this Grade is Water. The ceremony is built on the symbolism of the Paths Thirty-one and then Thirty: the ritual culminates in the symbolism of Mercury.

Philosophus corresponds to Netzach. The affinity is Fire. The ceremony has the symbolism of the 29th, 28th and 27th Paths, followed by the symbolism of Venus.

At this point a "link-grade" is established, sometimes called The Portal. This represents the stage of transition from the Outer Order to the Inner Order. The affinity is , the fifth Element, the Paths are Twenty-six, Twenty-four and Twenty-five.

Adeptus Minor corresponds to Tiphareth. This ceremony is the death and resurrection rite of the Sun. It is generally held that Tiphareth is the highest attainment in earthly life; it is certainly the highest *recognised* Grade, since whatever further progress an Adept may make is by his private work. Furthermore, the Grades  $6^\circ = 5^\circ$  and  $7^\circ = 4^\circ$  represent such a degree of spiritual attainment, and the sense of responsibility pertaining thereto is so great, that such Exalted Ones have no wish to be known and proclaimed.

However, the Aurum Solis has devised a simpler formal pattern of three Degrees. These three initiations are upon the middle column of the Tree; unbalanced development is avoided by a carefully guided series of Path-workings. The rites themselves have no Path symbolism attaching to them,

the symbolism being of the sphere of operation only. The following simplified plan will make this clear:

### First Hall

A preliminary period

⊗ *Initiation* (Neophyte)

(The first stage of training:  
development of faculties, etc.)

### Second Hall

(The second stage of training:  
the candidate is introduced to  
Path-workings and to Group-ritual)

Path-working, 32nd Path: ☉

☉ *Initiation* (Server)

Path-workings, 31st and 30th Paths: ☽

Path-workings 29th, 28th and 27th Paths: ♀

### Third Hall

Path-workings, \* 26th, 24th and 25th Paths: ☺

☺ *Initiation* (Adeptus Minor)

The Works of High Magick

\* For obvious reasons, there are certain fundamental differences between the working of these Paths and the Paths leading to ♀, ☽ and ☉.

## CHAPTER VII

Cosmic and human aspects of theogenesis.

The function of great shrines and cult-centers in the formation and preservation of a cult, as well as in molding certain details of a tradition.

Recognizable Qabalistic patterns in Voudoun, and also in Mexican religions.

The High Greetings to Celtic deities. Links acknowledged from ancient times, between Celtic deities and Gods of the classical world: consequent correspondences to the planetary spheres.

The myth of Ishtar and Tammuz.

General requirements of study and of magical work for making contact with a God-force which attracts the student, and for establishing a personal cult.

*CHAPTER VII*  
*CHANNELS OF FORCE*

Concerning the Gods, Proclus has an interesting statement in his *Elements of Theology*, Proposition CXXVI: the more nearly universal produce the more limited in nature, not by partition nor by change, nor by copulation, but by a self-generation of emanations due to an overflow of Divine energy. This is, recognisably, an account of what we should term the Emanation of the Sephiroth; it is not a complete account of the origin of the Gods as they are known to us. However, the Emanation of the Sephiroth is the beginning of the story.

To recapitulate a little, the next phase in the story is the development of man with his peculiarly fertile creative imagination. Just as man covered the walls of his caves with pictures and began shaping fragments of bone or of rock into figurines, so he began to fill the delicate Astral world about him with shapes of dominant force: Great Bison to command the bison, Great Bears to command the bears, Men to befriend him or to give commands in his name, and the Woman who was mother and bride and daughter. Man's understanding became greater; deduction fortified intuition. He imagined gods for himself, and those images too walked the Astral.

Without doubt, the fundamental quality which man has always desired in his gods is that they should hear and should be propitious to him. No cult would endure for long if this requirement did not at least seem to be fulfilled; and if the



cult did not endure, the god-form faded. Certain god-forms, however, were much more likely to endure than were the rest. Whether we are considering a real response from the spiritual world, or a response believed in by the devotee through a deep sense of psychological rightness, in either case the successful god-forms were those which corresponded most nearly to the unknown and unperceived Divine Archetypes in Atziluth. The reason for this is that those forms created by man which are of sufficient strength and sufficient sephirothic purity, become real channels in Briah for the corresponding Divine Forces. The initial strength of the image comes from the sense of psychological rightness; the fact that it has also thereby achieved cosmic rightness accounts for the rest of the process.

Besides these high Briatic manifestations, there are always the astral (Yetziratic) manifestations of the same deities. These can be, and should be, true channels of the same Divine Archetype at their own level, but being Yetziratic they are much more influenced by the emotions of the greater number of devotees who are psychically active at that level. These Yetziratic manifestations are the egregores.

There are egregores of a slightly different type which can be built up by an individual magician, or by the group-consciousness of a greater number of people, with no particular reference to any Atziluthic counterpart. Such egregores are animated only by the conscious or unconscious will of their creators, and do not concern us here; their existence is merely acknowledged so as to avoid confusion.

Deific egregores of the greatest strength, and with the least tendency to deviate from their archetypal pattern, are, naturally, those which are built up at established shrines and cult-centres. At such a centre, the greater the number of devotees, the greater the strength of the egregore: the more effectively also will any personal idiosyncrasies introduced by some of the visitors balance one another out. The human

tendency to establish shrines, meeting-places at which to encounter the Gods, is thus in any case justified; but when the consideration is added, of particular places being in themselves meeting-places of the Planes, there becomes possible the establishment of shrines of unutterable mystery, such as do in fact exist in certain places upon this earth. They are material symbols of those "Gate-Sephiroth" which we have discussed: at which arriving, the traveller who is attuned to the place finds opening to him not merely a shrine, but another level of existence. The shrine need not be limited to a building: there may be no building, or a whole region may be sacred ground, as many a mountaintop has been. Where a succession of cults has obtained, the same places have often been holy to each in turn. Sometimes the new manifestation takes on distinctive features which link it strangely to a former one. The cave at Lourdes, for example, which was the site of Bernadette's uniquely remarkable series of visions, had in previous centuries been the shrine of a Goddess-cult of which the nineteenth-century girl is most unlikely to have been allowed to hear. It would perhaps be impossible to obtain exact details at the present date, but it is known that the herb which grew in the cave, and of which she ate in the course of her guided\* actions, was a sacred plant in the bygone cult.

An even more significant example occurs in the story of Moses. When he came down from Sinai with the Law, "his face shone" (Exodus 34:29). Rabbinical tradition has it that the beams of light from his countenance rose in two rays, like

\* Guided, we should say, by a Visitant versed in Qabalistic lore. The salient points of the Visions are as follows:

- (1) The Inspiring Breath: The Wind at the Cave-mouth.
- (2) The Body: The Herb is partaken.
- (3) Judgment: The Call to Repentance.
- (4) Mercy: The Healing Spring discovered.
- (5) Glory: The Lighted Candle left in the Cave. This links with the fact that on that final occasion, the Visitant had declared herself to be identical with a certain Concept of Perfection in the Divine Mind. Having regard to the initiatory (baptismal) significance of the ritual acts above indicated, the Qabalist must sincerely conclude that the Visitant did *not* intend thereby to boast an exclusive personal privilege.

horns; hence Michelangelo in his statue of Moses represents the prophet with horns like those of a bull. The desert and mount of Sinai were, prior to the arrival of the Israelites, sacred to the Babylonian Moon-God Sin; hence the name of the region. The crescent horns of light, then, of the transfigured Moses, were those of Sin. There might be more to consider here regarding the Moon-God in relation to the Lawgiver: the crescent-billed Thoth was the lawgiver of Egypt, while Minos, whose name marks him too as of the Moon, was likewise a renowned lawgiver, in one aspect a Judge of the Underworld. In terms of the Sephiroth, Yesod is the nearest Sephirah to Malkuth, combining the authority of the Column of Mercy with the restrictive nature of the Column of Severity. These are not points upon which we can dilate, however; we must return to our main theme, only remarking that Moses is likely to have known and to have practised the Egyptian formula of Evocation of the God-form. This would not necessarily mean that he would have been aware of the continuing manifestation when he descended the mount: "And Moses knew not that his face shone."

Other considerations besides the history of a *temenos* may affect the character of an egregore, so as to create sharply differentiated manifestations of one deity. Voudoun, for example, presents some remarkable racial and geographical variants, which form a pattern of great complexity; nevertheless, despite some overlapping of function such as is frequently found in a living system, we can state without hesitation that Voudoun is one of the great Western systems. It is capable, both for reality and for archetypal completeness, of being brought within the framework of the Qabalah; nor need it be distorted in so doing. The fundamental Archetypes are discerned in images which are so true to their respective Sephiroth that the principal Loa (Voudoun deities) correspond very closely to concepts associated with the better known Western pantheons.

We understand easily the endless rivalry between the Warrior Ogoun and Agoué of the Seas, for the hand of the exquisite Erzulie Fréda: she is a high and most delicately beautiful manifestation of Netzach, hauntingly feminine, delighting in all joy, but outpouring that all-giving love which in its superabundance turns to poignancy. Ogoun is of Geburah; Agoué is an oceanic aspect of Chesed. These three deities are all related to cosmic rather than to human life; so also are Danbalah, the Sky-Father manifest in the form of a great serpent, and Legba, who is fundamentally a Sun God. Loco, in Hod, is a characteristically Mercurial deity. He is Loco-Dé (double or twin); he is sometimes considered as the spouse of the powerful and even androgynous Ayizan who represents the Amazonian aspect of Netzach. He is primal Priest and Healer, teaching the use of herbs and of medicinal trees; he can give prophecies; he is psychopomp also, and interlocutor between Gods and men. Nevertheless, the purely magical aspect of Hod is often associated rather with Simbi, whose manifestation is the Water-snake; Simbi has fire as well as water aspects, and seems sometimes to be thought identical with, or a reflection of, the Great Serpent of the Heavens.

We have no hesitation at all, however, in identifying the Voudoun representative of Yesod: he is Guédé. Guédé is the reflection of Legba; he has those qualities as guardian of life and death, the solemn power and also the jocund sexuality, which are derived indeed from the solar force but which we know as characteristic of Yesod. Apart from this, he is also an illusionist and a sly trickster (and we know the power of Yesod to deceive); and furthermore, his power extends through the three realms of sky (thunderstorms), earth (agriculture) and the underworld, thus comprising what is in another cosmogony the domain of the Threefold Hecate.

He is also associated with a different manifestation which, however, seems to originate with a quite distinct Archetype: Baron Samedi. Guédé is sometimes even identified with Baron Samedi, although it frequently becomes clear that

they are truly distinct. One does not joke with the Baron; neither does one appeal to his sense of fair play. He represents the forces of death and the grave, without any compromise except as to their manifestation. It has been suggested that the name "Samedi," which, if taken as a French word, sufficiently indicates his Saturnian nature, could instead be derived from the word "Zombie," but there are serious objections to this. The word "Zombie" is essentially a term of contempt, and its emphasis is not on the dead body as such, but on the use of it as a witless slave; it goes back to a Spanish term of contempt for persons of mixed blood, which has come down also in the grotesque appellation "Sambo." Moreover, the making of zombies is not an activity of true Voudoun, although the body-snatchers undoubtedly invoke Baron Samedi in their sorceries. While we cannot claim, therefore, that this name of the Baron is quite as simple as it appears (he is also called Baron Cimetièrè and Baron La Croix), yet to associate him with the Day of Saturn is so perfectly in keeping with his character that we can accept whatever circumstances have led to it, and need look no further. The Haitian system, however, is not concerned with Supernals as such, but with the immediacies of life and death; Binah, therefore, is represented by its reflection upon the Thirty-Second Path, between Malkuth and Yesod, and thus we have here the funerary associations of Baron Samedi, marking the transition between the world of physical life and the world of shadows. The confusion between him and Guédé also becomes intelligible.

Having mentioned the Paths, we have another most interesting matter to indicate. The solar deity Legba and the lunar deity Guédé are both known as Gate-keepers; the domain of each is essentially a gate between the worlds. Thus Guédé becomes patron of birth and of death; Legba, patron of these also, but principally as representing spiritual initiation. Despite the part played by other Sephiroth,

therefore, Yesod and Tiphareth remain, more than any, the Gate-Sephiroth.

These parallels between the Haitian and the Qabalistic systems lead to the question, whether in the actual rites a similar resemblance is to be found. There is a resemblance if one looks deeply enough. Partly this is to be explained by the fact that any human being who has a sufficiently keen intuition of the Archetypes, is likely to discover the same truths and to found a system upon them; but in the case of Voudoun the kinship may be closer than that.

Apart from a very few European contributions (such as may be found in the Scandinavian name Fréda of the Goddess of Love, and in the Celtic name Brigitte, consort of the Guardian of Graves), Voudoun is the offspring principally of African religion and magick, and to a probably rather less extent of Caribbean religion and magick. The experts are at some points perplexed in allocating the contribution of each, for there is little disharmony between the two origins. African and Amerindian philosophies have much in common, and each has a strange natural affinity with certain elements in Christianity: particularly with that aspect of Christianity which has reference to the desire for, and the attainment of, "life more abundantly." The harmony of Caribbean and South American beliefs with those of African origin extends, sometimes startlingly, to magical instruments and articles of ritual equipment. As to the reason for these resemblances, which have led to so dynamic and vital a fusion of the two cultures in Voudoun, we see dimly sketched the outlines of a vast hypothesis.

Maya Deren, in whose book on Voudoun, *Divine Horsemen*, scholarship and sensitivity blend so outstandingly, gives what we believe to be the key to it. Writing of a certain peculiarity of Haitian seasonal celebrations, she points out that this is not typically African, unless Egypt is taken into consideration. We, for our part, emphatically do take Egypt

into consideration. Throughout the age-long comings and goings of armies, of migrant tribes, of caravans bearing every sort of merchandise from one part of the African continent to another, the spread of Egyptian ideas (themselves formulated from those of ethnic groups previously absorbed into the Egyptian nation) would be a justifiable inference, even if we had no evidence; even if vestiges of Mediterranean lore had not been found in African folk-tales; even if the story of Isis and Osiris had not been depicted on the wall of a cave in Rhodesia! And some of the African ancestors of the Haitians came from territories not far south of the Sudan.

As to the Amerindian side of the story, there we touch upon conjectures indeed. We shall indicate their trend but lightly; we do not wish to be among those who bring discredit on facts by burdening them with unproven inferences. The Egyptians of old were a red-skinned race. The colour in which they depicted themselves in their murals was not chosen simply for aesthetic reasons nor from a dearth of pigments; in scenes which represent foreign visitors in Egypt, the skin-colour indicating the strangers is quite distinctive. Even to the present day, peoples known to be descended from the Egyptians, such as the Berbers, have markedly a reddish cast of skin-colour. The art of terracing, the architectural development related to this (the lintel, the upward-tapering structure with its characteristic angles of incline), a number of ritual features including the sacred rattle, the stylised and frequently profile representations of the Gods—these things we do not claim as marking any very exact or late relationship between Egyptian and Central or South American. The cultures in any case developed along their distinctive lines, moulded by their respective climates through ages of separation. In comparison of architecture, especially, caution is indicated, bearing in mind the similar latitudes of Egypt and Mexico and the tendency of early architects to base their measurements on the astronomical bearings of the site. We

do say, however, that a common denominator is there, identify it who may. Thus the cult of Voudoun seems to have brought together and revived elements so cognate and yet so long separated, that their reunited power is like the release of an arrow.

These things being so, it is not altogether strange that the Haitians have found it congenial to place the system of Voudoun under Christian presidency, both by the prayers with which the ritual meetings customarily open, and by the inevitably Christian associations of the images of saints which they employ as representations of the Loa. We do not say that this presidency is essential or even wholly suitable, but it is in plain fact the way matters have worked out in Haiti, and having regard to the historical and geographical origins of the Christian religion, we cannot be surprised. Nevertheless, Voudoun is not to be approached on terms of easy familiarity. Anyone interested in the system must first make a careful study of the works of the authorities. Further, it is not a cult for experiment. We leave aside the dangers of disaster to the dabbler; the least that could happen to him would be the experience of one such, known to us, whose consciousness, forcibly displaced from his body, spent an unhappy few hours floating against the ceiling, gazing down at his own body which lay spreadeagled on the Mambo's table, until he had sufficiently besought her forgiveness and that of the insulted Loa. Far beyond this in ethical significance is another consideration: these great Loa are living and conscious spiritual beings. In their egregores they show joy and grief; they value, as Gods have ever valued, the devotion of mankind—of fickle, weak, venal mankind. Being Gods in truth, they see beyond the daily betrayals and treacheries to the sublime heights of which man is capable, let love and loyalty and perseverance therein be but kept. Such beings are not a target for idle curiosity; they are, however, a proper subject of consideration in our study.



The Mexican deities themselves present a most interesting and complex pattern for the student who wishes to make his own researches, since in that region several systems have been superposed, and some have been developed to a vivid reality. For comparison with Guédé as a deity of the Moon-sphere, we give a short account of Tezcatlipoca. He has a smoking mirror, typifying the Astral Light, in which he can show either truth or illusion, at will: he uses this mirror to cause all manner of mischief, but his motive is fun, not malice. He is strongly inclined to the material side of existence; this makes for a continual feud between him and Quetzalcoatl, who represents the spirit and whose manifestation in the material world is the wind. Tezcatlipoca seeks human company without regard to any distinctions; he holds no condition to be essentially happier than another, since the individual's mental approach can transform either joy or misery. He takes a great interest in lovers, and one of his favourite types of joke consists in provoking sexuality. A strange detail is that in his breast he has a pair of doors, which can be opened to disclose his heart. A brave man opening these doors could grasp his heart and claim a boon from Tezcatlipoca as ransom, but a coward making the attempt would fail, and would forfeit his own life. This idea of a gate guarded by illusory terror which must be courageously surmounted, is typical of the Moon-sphere:

Nor at the sculptured gateway pause,  
                   whose mocking forms eclipse the stars:  
 The base has only carven claws,  
                   the gate has only shadow-bars.

It may be pointed out that the Haitian manifestations of Divinity, no matter how carefully we may trace their origins, are not precisely those of Africa nor of America. That is true, but it does not by any means invalidate their archetypal derivations: such derivations can be maintained even though their manifestations may vary widely with time and place.

We now turn to the Gods of the Celtic world.

We give our greetings to Danu.

What child of Earth in dreaming,  
 In sleep or open-eyed,  
 Has never once the gleaming  
 Of Danu's beauty spied?  
 Hair in the dawn-light streaming,  
 Form in blue skies arrayed,  
 The Mother whose least seeming  
 Never from heart can fade:

*And thus we ask her aid.*

We give our greetings to Oenghus Og.

With laughter, gold, and dancing flame  
 Quiver the shadows of his name:  
 The noonday sun around him burns  
 While round his head with endless turns  
 Hovering, darting, bliss to see,  
 Four golden birds fly bright and free,  
 One with the light wherein they bask:

*Bringer of Love whose aid we ask.*

We give our greetings to Mananaan.

Fine-fretted pearl his face, with clustered hair  
 And beard like ivy-leaves before the moon:  
 In cloak of sombre blue he gazes there  
 Where sun meets ocean, dusk meets furthest dune  
 And rhythmic tides supplant all images.  
 Silence is his, and wisdom deep, to bear  
 The silver trident of the answering seas.

*Help us, O Guardian of the Mysteries.*

We give our greetings to Brigid.

But who may speak of that high, calm face—  
 Dark is the hair in veils of mist—

The star-crowned head and the guessed-at grace  
 Mantled in cloud to foot and wrist?  
 O, sure white feet on the Moon-rock stayed,  
 Beauty serene of changeless brow!  
 Brigid, O Daughter of Night, give aid:

*Daughter of Truth, assist us now.*

In Celtic lore, besides the major deities of the cosmogony we find a great multiplicity of minor manifestations which are often, however, of considerable importance. Naturally the picture is somewhat simplified in the accounts of Celtic deities given by classical authors such as Strabo and Caesar. They inevitably tended to assimilate what they observed to what they already knew, but they wrote with keen interest and were by no means anxious to hide or to distort what was novel to them; within the bounds of their comprehension they were remarkably accurate. Caesar in particular has been criticised for his apparently too facile approximation of the principal deities of Gaul to the planetary pantheon of Rome, but it must be remembered that Rome was by no means the first cosmopolitan culture to be encountered by the Celtic peoples; indeed, they had been a great but not centralised cosmopolitan culture themselves, extending in areas from the Middle East to Ireland. James Joyce, finding his spiritual kindred in Northern Italy, was a Celt among Celts. The Gaelic language, even in the scattered parts of it now surviving, has a unity which does not always appear on paper, owing to the varying methods of representing the grammatical inflections; but in the spoken word, which is the true reality of the language, the differences fall into the background.

The second language of this widespread culture was Greek. This is a most important fact for the occult investigator, for the astral levels are strongly impregnated

with it. Even in Britain, even in Wales where nothing but Gaelic might be expected, when the earlier levels are psychically investigated, the Greek language is encountered. The fact is there, though we have little evidence to impress the historian: only there is the grammatical structure of the Gaelic language itself, and in particular the verbs, in close parallel to the Greek; likewise we have the similarity in general forms of the scripts, some names such as that of the Horse Goddess Epona (which is in Greek Hippo), and the well-known words of Strabo, describing the typical urbane Briton of his time, wearing shoulder-plaid and long trousers (the wording suggests a strap under the instep) and gold-decorated belt, dignified and easy in manner, and speaking Greek with entire fluency and correctness. The Greek geographer does not express surprise that Britons should speak Greek at all—probably most of the known world of that time achieved some kind of utterance therein: but the excellence of speech does attract Strabo's comment.

To these evidential facts we add two fragments. Readers of "Lorna Doone" will recall an incident in the hero's account of his schooldays, when his classmates laugh at him for using the dialect word "goyal" for a deep dell; then an older boy intervenes, to tell them that the word is used by Homer to mean the hollow of the hand. Beside this West Country example we propose for consideration the fact that lexicographers have failed to find a derivation for the word "pixie," which in its true form as spoken (again in the West Country) is "pisky" or "pisgy." The word denotes a small, playful elemental characterised by a childlike appearance which contrasts with a general wildness, shaggy hair and pointed ears. Contrary to an opinion frequently expressed, these and other elementals have by no means departed from England, although artificial ways of life have robbed many

people of the power to see them.\* One night in recent years a traveller possessed of etheric sight observed a troop of these little beings, romping and frolicking in the moonlight on a stretch of grassland near Windsor. Startled to see apparently young children out and playing at midnight, the observer next noticed their silence; then at closer view their strangeness of form was evident. "They were a sort of bunny-children," said the observer afterwards, not at once associating them with any tradition. However, these little elementals of the countryside are certainly what would be termed in Greek Πανισκοι, and it is this word, "Paniskoi," which we firmly believe to be the origin of our dialect word "pisky."

We turn now to Caesar's account of the Celtic deities, that is, principally, of the pantheon of Gaul. The previously mentioned criticism of his account, that it approximates the Gods of the Celts too closely to the planetary deities known to the Romans, is in any case overstated, as we have pointed out. It becomes almost meaningless in the light of the fact that before Caesar's time the Celts had beyond any doubt come to know the planetary deities of the classical world and had made their own comparisons. Britain, particularly, had been strongly involved in the international cult of the "Hyperborean Apollo" centred at Delos; but the deity chiefly honoured in Gaul and elsewhere was identified with Hermes. Caesar states clearly that the principal deity with the Gauls was Mercury; we say Hermes rather, not merely because of our knowledge of the Greek association, but also because statues have been found in which Lugh (to give this

\* It must be added that astral beings are well known to have an ability to make an apparent departure, while in fact only withdrawing to a lesser degree of visibility. A Scottish lady visiting Rome a few years ago with her young son, took him to see the Colosseum. While they walked about there, he several times asked her what were the big black birds which he saw. From his description they were about three times the size of domestic hens, and not a quarter as natural. Although the mother had "the sight," she did not perceive the birds; but some time later she mentioned the incident to a friend, and was told that the Colosseum had been haunted by demons in the form of ravens, until St. Jerome had *banished* them, around the year 350 A.D.! The moral for magicians is obvious.

deity his general Gaelic name, which in Welsh is Llew) is shown not only with the caduceus and other attributes common to Hermes and Mercury, but also with the tortoise which is connected particularly with the Greek story of the origin of the lyre. In other matters, however, as in the celebrations of Lughnasadh and in the myth of his death and rebirth, Lugh appears rather as a solar hero, while he has warlike aspects which almost usurp the place of the War God Teutates (Gothic Tiu). These accumulated attributions indicate a deity of great power and popularity, such as, indeed, archaeological and literary evidence alike show Lugh to have been. From the magical viewpoint, however, so complex a range of ideas need not be too far pursued. We can, theoretically, establish Lugh as representing either the solar or the mercurial force, since the numerous pantheon of the Celts provides alternatives in either case. The other conspicuous solar deity is named Grannus, whose name evidently is a masculine form of "Grian," the sun. (The antiquity of the Gaelic language is indicated by the fact that it has a feminine noun for the sun and a masculine noun for the moon, instead of reversing these genders as do most modern languages.)

Another important deity, this time entirely Irish in tradition, but like Lugh combining mercurial and solar aspects, is Oghma. He is the nominal author of the magical Ogham form of writing; he is the champion of rhetoric, and seems to have been considered to some extent as a conductor of souls; but besides these mercurial attributes, he is represented with the physical qualities of a Hercules, with whom according to Lucian he is identical. This identification would attribute Oghma to the Sun-sphere, since Hercules with his twelve labours represents the sun passing through the twelve zodiacal houses; and such an identification is further supported by the adjective sometimes applied to Oghma, "grianainech," meaning "sunlike." We may surmise a

difference in emphasis according to time and place; but Apollo is a patron of the arts, and again, the souls of the dead have sometimes been said to depart in the company of the setting sun. All considered, we attribute Oghma to the Sun-sphere.

At this stage it will be convenient to tabulate the names of some of the principal Celtic divinities—not with their entire “families” as known to the archaeologists, but simply as leading representatives of the forces in question. The student will find this a useful starting-point for more detailed inquiry, as well as a basis for practical work.

- ☿ Donn, Danu. Modron.
- ♃ Dagda (Sucellus), Taranis. Mananaan (Manawydan).
- ♂ Teutates (Tiw). Goivniu.
- ☉ Oghma, Lugh, Mabon (Maponos, Oenghus), Belen.  
Grannus.
- ♀ Maeve (Medhbh).
- ♃ Lugh (Llew, Lugus).
- ☽ Cernunnos, Brigid.  
Morrigan—Bave (Badhbh)—Nevain (Nemhain).
- ♁ Anu, Modron.

Donn—“the Dark One”—more literally the Brown One, is the Lord of Death essentially, but is conceived of as a benign ancestral figure calling his children home to rest. From this essential concept, he becomes sometimes a god of storms and shipwreck (seafarers may well have confused his name with the Nordic *Donner*) but also and more characteristically a protector in matters connected with the earth’s produce, such as crops and herds—a truly Saturnian function. Danu, the goddess whose name is cognate with his, has developed along quite different lines: she is the Celestial Queen, and has become a figure of brilliance and light. If Donn is Ancestor of Men, Danu is a Mother of Gods, for the

Tuatha De Danaan are her children, including the Daghdha, who himself becomes a genial Father-God; but Danu is always the young Mother, radiant and generous. Another development from the same Archetype, however, is Modron, the mysterious and aqueous aspect of Binah. Modron is chiefly characterised as mother of Mabon, the child deity of the Sun-sphere who is associated with the New Year. She has also, however, a more terrestrial aspect, the river Marne being named after her.

The Daghdha is the Jupiterian Father-God, and in the Irish stories he reflects that aspect of deity which the French designate more playfully than reverently as "le bon Dieu." The symbolic attributes of the Daghdha are his club and his cauldron: the club is an obvious primitive sign of power and authority, and the cauldron (not to be confused with the cauldron of rebirth) is, like the cup of Zeus or the Cornucopia, a symbol of abundance. The Daghdha seems to be clearly identified with the continental Sucellus, who is a benign figure although instead of a club he bears a huge mallet. A Gaulish manifestation of Jupiter more evidently as Thunderer is Taranis; his attributes are the wheel of the heavens (which often descends to Chesed as representative of Chokmah) and the spiral thunderbolt.

Besides these celestial aspects of Jupiter, we have also the aquatic. A hint of this is indicated in the case of Sucellus, by the fact that he has as consort a River Goddess, Nantosvelta; but now we have the specifically marine deity Mananaan, whose land sanctuary and special domain is the Isle of Man. He is an aloof mysterious personage. Mananaan is the Irish form of his name; the English name is Manawydan, and although in some ways the myths differ, there seems no reasonable doubt that the two names represent one Archetype, perhaps even one archetypal image.

It may seem strange that in all this rich cosmogony of so warlike a people, only one name typically representative of



Mars should appear: that of the God of Tuesday. Even he, Teutates or Tiw, has other functions which are, generally speaking, more in evidence. He is the god of the sacred oath and of the public assembly; just as the Areopagus and the Champ-de-Mars are dedicated to the corresponding deities in their own cultures.

On the other hand, the attribution to Mars must be given also to the deity of the smiths, Goivniu. Again as in other cultures, the metal-worker has his own magical powers, for it is not only the natural tempering for victory that has to be wrought into sword or shield, spear or helmet. For this reason, some might think to ascribe Goivniu and his kind to Mercury, but the power of iron belongs to Mars, even though the smith's art has extended to less warlike matters. Many smiths have been healers; and in at least some instances in Britain, such as at Gretna and at Cockington, to the smith has been ascribed the power to solemnise marriages. It should be recalled here that Hephaestus is the true consort of Aphrodite.

The Celtic cosmogony gives us a number of solar deities, each representing some especial aspect of the Sun-sphere. Oghma is the Sun as lord of life and death, guide of souls, and bestower of the magical alphabet by which these natural qualities can be mysteriously bound. Lugh, although in the Celtic world at large he is of Mercury, yet belongs to the Sun in his initiatory capacity, as representative of Light and by virtue of his death and rebirth. Mabon is essentially the Divine Child, the reborn Sun of the New Year. For three days, we are told, he was lost and was sought by his mother Modron; then he was restored. Those three days are represented by the Celtic New Year celebration of Samhuinn, the festival of the dead (All Saints, All Souls, and the day following). During those three days, in Celtic tradition, the gates between the worlds stand open: they are no-time, and only when the gates are closed once more does the New Year

begin. Another name of the Mabon is Oenghus, which (like David) means Beloved. Frequently he is called Oenghus Og, Beloved Young One, or Mac Og, Young Son.

Another solar deity associated with one of the great fire-festivals is Belen, or Bel. This name probably means "brilliant." It connects the deity at once with the festival of Bealteinne, "the Fire of Bel." He is the deity most frequently identified with Apollo, and his epithet *Atepomaros*, meaning "owning great horses," brings vividly to mind the Chariot of the Sun. Amber, too, seems to have been particularly attributed to him, and he was patron deity of many thermal springs. Finally there is Grannus, whose name appears to signify the sun-force in its simplest aspect, comparably with Sol and Helios. Nevertheless, in the third century A.D. he was known in Rome as a god of healing.

Maeve is the most truly Venusian of the strong Celtic goddesses. She is primarily a war-goddess, and in Ireland is the heroine of an epic of bloodshed and violence. In England, however, she has kindlier associations through having become the great national goddess of defence. It is for her that the hawthorn ("hedge-thorn") was named May, or May-thorn, since neither man nor beast could force a way through the dense thorns and roots of a hawthorn barricade. She became the goddess of Bealteinne, in whose honour the May Queen was crowned and the triumphal dance, interlocking mazelike in the old British fashion, was woven around the Maypole. Yet, as centuries passed, the people who did these things forgot her true identity and greatness. Her most recent name in English lore is Queen Mab of the fairies. This does not, however, detract from or efface the noble egregore of Maeve, victorious defendress of those who invoke her aright.

Of Lugh, almost enough has been said. In the Welsh story, where his name is given as Llew, the main events referred to are evidently the same as in the Irish story, though the Welsh version somewhat glosses over the fact of

his death: he is wounded, and turns into an eagle. This obscuring of the sacrifice seems to indicate that Lugh was to most people in Britain, as on the Continent, a deity of the sphere of Mercury: only a certain "inner ring" would know of the solar cult.

With the Sphere of the Moon, we again come to a multiplicity of deities. The foremost is certainly the oldest: Cernunnos, the Horned One. We have referred earlier to the horned deity of the moon; this now is the form of that deity which from earliest times has been known in Britain and in Gaul. As befits a lunar deity, Cernunnos is pre-eminently a fertility god. For this reason, and also because of the great diversity of living forms in the animal world, Cernunnos is frequently represented as surrounded by animals of different species. Despite his vast antiquity, he is still a deity of great power. The witches worship him together with his consort whom they name Aradia, the Goddess of the Altar, and who is frequently called Diana. In England, he has had local cults which have persisted with amazing tenacity: at Windsor he is "Herne the Hunter" and still, from time to time, those of the clearer sight behold strange happenings in the neighbourhood of Herne's Oak. It is not generally known, but the historical fact is that in London, in the old St. Paul's Cathedral which was destroyed by the Great Fire in 1666, the annual custom was observed of offering in procession at the high altar the carcass of a male fallow-deer on the feast of the Commemoration of St. Paul, and of a female on the feast of the Conversion of St. Paul. The procession with the carcass entered the cathedral by the western door, preceded by men bearing hunting-horns; at the steps of the high altar it was met by the Dean and Chapter in full regalia, their heads crowned with garlands of roses. The carcass was at that point decapitated, the head being fixed on a spear to be borne before the cross in procession back to the western door. It should be mentioned that St. Paul's was built on the site of a

temple which the Romans dedicated to Diana—the British name of the deity of the place is not recorded—and that in the vicinity was one of those mazes so persistent in the folklore of this country, and generally so reminiscent in design of the traditional Cretan “labyrinth”—which brings us back to our horned male deity. Again, Cernunnos is the obscure inspiration behind the “Jack-in-the-Green,” the green-clad man adorned with leafy branches, a calf-skin upon his shoulders, leaping and dancing through village streets; the primeval significance of such a dance for the general prosperity of an agricultural community needs here no further comment.

Cernunnos has, however, a more mystical purport besides this. Considered in its native Gaelic form, his name is Cernowain: Horned Owain. Now, whether the name Owain is or is not ultimately derived from the Greek *Eugenes*, meaning “nobly-born,” as some authorities would have it, is not of major importance here, though such a derivation would certainly be relevant to what follows. As a fertility god, Cernunnos or Cernowain is much concerned with birth; it is now indicated that he is also concerned with initiatory birth.

In the north of Ireland, in the vicinity of Lough Derg, there was accessible until modern times a great subterranean cavern, of international fame for the strange experiences which befell those who descended into its depths. It is a general opinion that Dante, who was familiar with a remarkable amount of Celtic lore, was to some extent indebted to the repute of this cavern, or “St. Patrick’s Purgatory” as it was called, for the description of his Inferno. Certain it is that the experience of the cavern was in the Middle Ages considered initiatory: a man who was in other respects fitted for knighthood was accepted as having won his spurs if he had completed the Lough Derg pilgrimage, as it was called. (The cavern is no longer accessible, the church

authorities having taken fright at some scandalous reports concerning pilgrims: the entrance has therefore been filled in and a new ordeal devised, consisting of a series of flinty "penitential beds.") However, every form of initiation has its prototypic hero, the story of whose adventure forms a pattern for those who come after. In the case of the Lough Derg cavern, the prototype was named as a certain "*Miles Owain*" who arrived at the cavern, was admitted, and underwent a harrowing ordeal in its total darkness, being despaired of as lost before he at length re-emerged, a changed man. The adjective *miles* is significant, for although in classical times this word signified a foot-soldier, by the Middle Ages it meant specifically a man of knightly rank. The name of Owain chosen for the proto-hero of this initiation would still not relate it very closely to Cernunnos, but for the existence of the apparently isolated Welsh legend of Owain the Lord of the Forest who, with a stag as his herald, called all the woodland creatures to pay homage to him. In addition, the animals associated with Cernunnos have distinct initiatory associations: besides the stag, there is frequently the boar, in Celtic or Nordic associations a symbol of renewed life; also the rat, an underground and therefore chthonic symbol; and, above all, a most potent form of ram-headed serpent, peculiar to Cernunnos and highly expressive of creative energy at a spiritual level. Again, representations of Cernunnos are frequently Janus-headed; and this is a familiar device to indicate life changed and renewed, so that the face which looks to the future is not the same face which looks back upon the past. We conclude, therefore, as indeed we know to be the fact, that in Cernunnos or Cernowain we have a most ancient deity, rooted in the earth and leading powerfully into the world of the spirit.

Brigid is the most widely powerful of the Celtic goddesses. She is the power of the new moon, of the spring

of the year, and of the flowing sea. In Ireland she is most famed, and in Britain she was Goddess of the widespread tribe of the Brigantes. Her festival, from ancient times to the present, is the second day of February, the Celtic Fire-Festival of Imbolc. She has been named as a saint and new stories have been made to accommodate her to the new structure, but the truth of her has continued unhidden and unchanged throughout. In Pagan times, her statue was annually washed in sea or lake to celebrate her festival, being conveyed ceremonially overland in a chariot or a boat; in her association with a ship she may be compared to Isis, and in the ceremonial ablution to Anadyomene rising from the waves. In the Christian calendar, the second day of February is dedicated to the Purification of the Virgin, with the feast of St. Brigid on the day previous. In her name, she is related also to the Nordic Frigga, who is likewise a Goddess of the dark and watery powers; and here we have the reason for that old tradition in the English language, that a ship should always be referred to as "she," for a ship has so often been termed a Brig or a Frigate. Always with candles and with water do we greet her, the great Moon-Mother, patroness of poetry and of all "making," and of the arts of healing.

Besides Brigid, the Celtic Triple-Goddess is also associated with the moon. The Morrigan, whose name means "Great Queen," appears sometimes alone, sometimes with her sister-goddesses or other selves, Bave the Raven, and Nevain whose name means Frenzy. In the more primitive stories, the chief task of this triad is to mark down those doomed in battle, comparably with the Walkyren, but in time they developed a wider scope: it is to be suspected that they were the "three Queens in a barge" who arrived to convey the dying Arthur to Avalon, Morrigan herself being of course Morgan le Fay. If that is so, she would also be the Fata Morgana of Sicily. Again, they appear in French folklore as *les lavandières de la nuit*. (See Appendix A.) Their activities are by no means

limited to the night hours, but time and place have sufficient strangeness to warn the prudent. In single or triple form, the Goddesses appear as women washing linen in a river or stream. A man passing by will be drawn into conversation; in the old days, he was shown that what they were washing was the astral form of his own body, dead from battle-wounds which he had not yet received. Since those times, he is safe if he does not permit the temptresses to touch him. If they do so, he is doomed; but to the man who masters them, and to women who invoke them, they are powerful allies.

The Earth-Mothers, although these again often appear as a triad, are a different matter and are wholly beneficent. Almost every important Celtic deity has a triple form, for three was the paramount number with this race before the quarterings of the compass-points and of the year—Imbolc, Bealteinne, Lughnasadh, Samhuinn—were established; the cult of the Moon-Goddesses and of the Earth-Mothers being of the ancient things, the triple forms remain especially pronounced. The Earth-Mothers represent the lower octave of Modron, since in this system as in others the identity, first or last, of the Celestial Mother with the Earth Mother is implicit. A number of ancient sculptures of the Earth-Mothers exist, showing them with grain and ripe fruit which they bring in baskets. Characteristically, they gather together and bring what other powers have ripened, for this is the proper role of Earth-forces in magical work. People who do not work according to this principle, but expect miracles of the Mothers themselves, always complain that what they gain in one way they lose in another. This is usually true, but the fault is their own and should not be ascribed to the Earth-forces.

Just as the Mothers are the lower octave of Modron, so is the Earth-Goddess Anu the lower octave of Danu. "The Paps of Anu" is the traditional name given to a pair of gently rounded hills in County Kerry. Frequently confusion arises,

and Anu herself is regarded as a Celestial Mother, but none need see harm in this.

It is noticeable in Celtic legend, how often a pre-Celtic tumulus, originally intended so far as is known simply as a place of burial, becomes an entrance to the Otherworld. In the old Scottish ballad of Tam Lin, the hero says:

“There came a wind out of the north,  
A sharp wind and a snell:  
A dead sleep it came over me  
And from my horse I fell,  
And the Queen of Fairies she took me  
In yon green hill to dwell.”

One reason for this is that the place itself usually meets the ritual requirements for such an entrance, having two upright stones with a relatively narrow space between. There is a ritual technique for making contact with various forces and deities, which employs such an entrance; we cannot deal with it here, and indeed work upon this principle is still proceeding in the Aurum Solis, for it is extremely potent and must be carried out in the most carefully protected conditions. Suffice it that if such an entrance is made, it can and will be used; such entrances occur in the natural world, sometimes as the space between two trees, sometimes as a pool which may be reputed to be “bottomless.” As is well known, if such places are not magically guarded, forces most antipathetic to human life can enter. However, in the case of the tombs here mentioned, special conditions exist. In the first place, the presence there of human remains establishes a focal point of intelligibility: human contact is not necessary to the existence of the deities and other spiritual beings, but in one form or another it is often needed for the purpose of bringing these beings within the psychic perception of people seeking communication with them. We have remarked on the tradition of “Weyland’s Smithy,” for example. In the



Voudoun cult, there is a distinct relationship between the invocation of the Loa and the cult of the dead, although the Loa are certainly not the spirits of the departed, nor in any evident way are they connected. One recalls that the relic of some saint or martyr is necessary to the establishment of a Catholic church, although this fragment may have nothing whatever to do with the saint of the church's dedication. This brings us to the second safeguard connected with the pre-historic tumuli above-mentioned. As burial places, they were specifically safeguarded from the entry of malignant entities by the powerful wards of early (usually Neolithic) magick. Their subsequent use as places of mystical contact, even as temples, is not surprising and is in no way to be confused with the cult of the dead as such.

These things notwithstanding, it must not be considered that human or animal remains of any kind, whether sacrificial or other, are essential to this type of contact. They are effective, but in the modern magical tradition they are superseded. An effectively charged Tessera provides the focal point, but focal point there must be.

The Celtic Otherworld, however entered, is a region of extreme beauty. Many are the stories of those who have visited it in the course of their earthly lifetime, and their witness—when they speak of it at all—is unanimous. No grief enters there with them, nor any memory of earthly care. The passing of time is unperceived; there are no changes of weather, no movement even of the air; all is gracious and joyous. As a being of that region is said in Irish myth to have described it to the hero Oisín when inviting him thither:

“With honey drip the woodland trees  
And days on days new revels bring,  
While shining birds in music sing:  
And faint is borne upon the breeze  
In endless sleepy murmuring  
The sighing of enchanted seas.

“There all is beauty: naught uncouth  
Can ever in that land abide  
Where deepest peace the ages glide.  
This is our dream, and this our truth:  
And thou shalt reign there by my side,  
The lord of all the Land of Youth!”

—*Ernest Page*

Thus we see the Celtic deities as unique and beautiful forms, but behind them we recognise the same Archetypes that we have come to know previously. So it is with all the systems that we have considered, and with many whose examination we cannot here undertake. Of the well-known Greek and Roman forms of the planetary deities, enough has doubtless been written for our purpose. If we go back to the earlier Babylonian and Sumerian forms, the same patterns are discernable. In the main, by so doing, we stand to gain little and to lose much, for the rich potential of the cosmic drama was perhaps less recognised; quite certainly, the portions of that mythology which have come down to us leave many questions unanswered. For one story, however, we must return to the eastern Mediterranean, since there only can we trace some of its implications, and the myth itself is too important, too basic to our culture to be ignored: the story which in one of its developments is that of Ishtar and Tammuz, and in another is that of Cybele and Attis.

The name Dumuzi (the Sumerian form of Tammuz: Dumu means “son”) is applied to two beings, or, as it would seem, to one being with two distinct aspects: of the Deep, and of the Tree. He of the Deep is evidently the first; we discern here a relevance in the Egyptian myth of Temu, born of the primeval waters. Thence Dumuzi becomes the beloved of the Great Mother. Their relationship is a mystery, for it cannot be limited to earthly terms. In the Hymn of Eridu, where the Mother is named as Zikun (one of Ishtar’s star-identities is the star Iku) it is implied that he is her

parthenogenous son, born within the Great Tree. One of his Sumerian names is Dumuzi-Da, Tammuz of the Tree. In the later Adonis story he is born of the Myrrh-tree. These tree-associations bring us very near to the myth of Attis, but the link gives us no help as to origins. The earliest literary reference for Attis that we have is in the Greek poetry of Anacreon, and he introduces the story with an ambiguity which seems almost deliberate; perhaps it is indeed deliberate, and we should leave the almost-oneness of Ishtar and Dumuzi wrapped in mystery. We can recall that Dumuzi, or Attis, is always represented as an almost feminine figure, and that Ishtar in her star-aspect was regarded as male at sunrise and female at sunset; it would appear, then, that Ishtar and Dumuzi are each to be regarded as veritably the "other self" of the other.

However, in the Sumerian and Babylonian story, for various complex reasons involving jealousy in every version of the episode, the happiness together on earth of this divine couple could not last. Dumuzi was slain, and went (or returned) with the flowing rivers to the depths of the Underworld; and Ishtar wept inconsolably. This part of the story is the cause of the "women weeping for Tammuz" mentioned by Ezekiel; the great lamentations in annual celebration of this event were remarked by many. The cults of Adonis and of Attis were one in this, though there were variants in the details: one of the most significant variants was the hanging of dolls in the trees as an offering, to bring back the lost one whose presence had bestowed fertility on the land and on the herds. It is generally recognised that these dolls were a substitute for an earlier human sacrifice. Because the victim would thereby become identified with the deity, such a death had been regarded as a great honour by the members of the cult. It was, of course, regarded in quite a reverse light by those of an antagonistic religion; hence in Deuteronomy 21:24 "he that is hanged is accursed of God."

However, in the event Ishtar could only win her consort from the Underworld by descending thither to bring him back. She descended through seven infernal regions, that is to say, through the qliphothic aspect of each of the planetary powers; and at each gate she could only gain admittance by giving up a garment, but she had the victory, and brought Dumuzi back to the light.\* Nevertheless, for the hold which the chthonic powers had upon him, he had to return for a part of every year. Thus his aspect as Dumuzi-Abzu, Tammuz of the Abyss, is perpetuated.

The initiatory significance of this story is tremendous. We notice, too, how the word *Abzu*, meaning the Abyss, has persisted across the languages, there being no other word for that concept. In Egypt we have it as *Abtu*, that is, *Abydos* to give it its Greek form, the great centre of the cult of Osiris. Another point which must not be overlooked, is the universality of Ishtar. She cannot be attributed simply to Venus, or to the Moon, for example. If at each of the seven gates she had a garment to give up, then all seven planetary spheres are veils of her true self. She is the Great Mother, and sephirothically she cannot be placed lower than Binah, thus to comprehend the potential of all the planetary spheres. This is confirmed by another of her names, *Ama Inanna*, "Heavenly Mother." *Aima*, from the same basic linguistic stock, is a title of Binah.

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If a particular Pantheon attracts the student, whether one of those we have indicated or another, the lines we have set forth can be followed should he wish to establish a plan of study and investigation. At the same time, study is not Magick, and it remains in this chapter to consider the general

\* Thus the Dance of the Seven Veils was an authentic and sacred dance in honour of Ishtar.

ceremonial methods by which contact can be made with the God-forces in question. These methods will subsequently be examined in greater detail.

The first essential, before the practical side can be planned, is that the student should acquire a thorough knowledge of his subject. This means a thorough knowledge of the general Qabalistic schema, as well as of the pantheon upon which he intends to work. In the early stages it is useless to concentrate upon a single deity; the related cosmogony must be thoroughly known, and as exact an idea as possible formed of the place of the chosen deity within that cosmogony. The preliminaries being completed, the next stage is that the student should begin seriously to worship the chosen deity. This is not only a matter of providing a suitable shrine, composing or finding suitable forms of address, and exploring such matters as suitable colours or incenses which will be of further value in the magical operation proper. It is also a spiritual matter of reflecting upon, attuning oneself to, deepening one's understanding of, and above all nourishing one's love for, that deity. No excuse suffices here. Not only has a free choice been made of a certain Divine Being for reasons of, presumably, a strong affinity; it must also be taken into the reckoning that this really is a Divine Being and therefore, even if the student had made no such choice and even if the Being in question were thoroughly uncongenial, the objective fact would remain that this Being was, by nature, worthy of devotion. Having made the choice, therefore, the student is to go forward without hesitation. A link has to be formed between the objective reality of that Being in the Cosmos, and the student's total psyche.

Now the magical work proper begins. If it is possible to spend some time at a historic cult-place of the deity, or at least of the pantheon, this should be done; but any such advantage would be offset if the mind were crowded with other thoughts and images. Every adjunct, physical or

mental, should be conducive to the one purpose. One is to be steeped in the cult, to the exclusion of extraneous matters as far as possible. One is, in fact, to conduct a banishing within oneself before the invocation. Then the invocation is to begin, and it must be recognised from the outset that much patience and perseverance may be needed. This is not inevitably the case: if one has been aware, however dimly, of an affinity with that deity at a previous time, or if one has an exceptional aptitude for this work, then it need not be a very long time before delicate but quite distinct tokens of success are encountered. Obviously, if one is working with a cult little-used since ancient times, or with a deity with whom one has little contact, there is likely to be especial difficulty, but even this will be overcome if one works with love, and if one believes (as one should before choosing) that this deity has some particular relationship to one's magical purpose, here and now, in the hour and in the place of invocation.

## CHAPTER VIII

An essential human faculty, the power of astral creation.

Sensations impressed involuntarily upon the Astral Light by people in certain circumstances.

Ability of the conscious mind to act deliberately through the medium of astral images which have previously come into being from other causes. Ability of spiritual or elemental entities to take control of phantoms.

Typical features of unconscious astral experiences recorded by Whitman in part of "The Sleepers."

Conscious astral experiences not to be considered as a goal in themselves.

Deceptive character of the Astral Light if the conditions needed for sound magical working are not observed.

Requirements for sound magical working. The Astral Temple, necessary in some conditions, optional in others. The Correspondences: examples of their use, introducing the concept of the battery. The Color Scales.

The Aurum Solis revision of the Color Scales: the necessity of this, and the methods employed. The four new Scales themselves.

The magical use of color—

In ceremonial,

In astral travel,

In the construction of visual images: an exercise not generally magically potent unless implemented by other working.

Movement within the Light: the occult action of vibrant energy, “Odic Force.” Flow lines and stress lines: lines of formation and of destruction in the Light.

Formation of astral vehicles for higher forces. Vibration of Words of Power as an activating agency. Principles of invocation: exclusion of “correct” correspondences having alien associations.

The Aura. Stimulation of the Centres of Activity.

The tides:—

Seasonal: Tempus sementis

Tempus messis

Tempus consilii

Tempus eversionis.

Lunar (Aestus Lunae) and the Phases of the Moon.

The Velocia, otherwise known as the Tattvas.

Planetary data needed for evocation to visible appearance.

Planetary data needed in relation to the Velocia.

Inter-relation of the individual, the Order, and the whole Magical Tradition in the channeling of life-forces. Central significance of the Solar Hero. The meeting point of the Great Work with the Cosmic Plan of existence. The Way of the Adept. The quest of the Inner Sun.



*The Magician*

*CHAPTER VIII*  
*THE MAGICAL ART*

The power to create is one of the essential faculties of man's spiritual nature. It is not only the artist who creates; the artist is the human being with the further faculty of translating his creations into the materials of the physical world. Everyone who is capable of thought or emotion is capable of creation in the material of the astral world—and not only is capable of such creation, but does create continually. The stronger the emotion, or the more exact the thought, correspondingly will the astral creation be stronger and more specific.

The material of the astral world is that which we term the astral light. It is more plastic than clay, and capable of finer detail than marble; but just as those materials, with which the sculptor works, are part of the fabric of the physical world itself, so the astral light which becomes moulded by our thoughts and feelings is of the fabric of the astral world. The terms World of Yetzirah, astral world, and astral light, are in fact synonymous, although each term is proper to a particular context. It will be evident that the lower levels of that world, the levels nearest to Assiah, are thronged with phantasmal forms of every description, mainly the unconsciously created productions of untrained minds, both sleeping and waking. Fortunately such productions are usually without durability, so that they incessantly fade and recede and are replaced by others; however, in abnormal conditions, such as a great natural disaster or a battle, the

intense emotion of one person or of a number of people can impress upon the astral light a mental image of the event; many "ghosts" associated with historic occurrences are built up in that way. An image, so to call it, of this kind need not be visual: the astral vibration "haunting" some places is experienced as a sound, while that which lingers in other places is experienced as an odour. The well-known phenomenon of the "hungry grass" in Ireland is a rare example of a strong impression affecting another sense; the nerves of the stomach are, as a matter of fact, acutely sensitive to emotional influences generally, as those interested in medical matters are aware.

Astral impressions, visual and otherwise, such as we have here discussed, are after-images of occurrences which are past and finished on the material level; the astral images are therefore in the process of receding, no matter how strongly they may seem to persist. They are most unlikely to produce any further effect upon earth, because no force from a higher level is acting through them: the phantom horsemen of Naseby are not likely to induce another battle on that site, nor is the hungry grass likely to produce another famine. When a higher force does act through an astral image, however, there is a tendency for the image to project a real effect. This, naturally, presupposes the image to be an appropriate one for the action of such a force. Even an untrained mind, when strongly motivated, can sometimes find the way to a deliberate control of astral phantoms.

A certain young man, was, through his hobby of rock-climbing, a cause of considerable concern to his mother. She did not allow herself to become a prey to worry, however, until one night she had a particularly vivid and horrifying dream in which she saw him struggling to regain his balance upon a narrow ledge, from which he eventually fell. After awaking from this nightmare, the mother was haunted by the mental image; over and over she saw it in her imagination,

but the most frightful aspect of the matter was her certainty that this dream was some kind of premonition of an impending physical occurrence. It was then that she had her wonderful inspiration. The next time the memory of her dream overwhelmed her, instead of trying to dispel it she accepted it, and with great courage passively watched in her imagination the preliminary happenings. Then, at the critical moment, she exerted all her will to change the climax: to visualise her son as regaining his balance and reaching safety. Every time the mental image came back to her, she made the effort to change it in this way, until she was completely successful and the horror faded. Then, some time later, her son returned from a holiday and told her of his narrow escape from what had nearly been a fatal accident. He had reached a ledge, just as she had seen in her dream; he had lost his balance through trusting to an insecure rock, and had believed himself to be irrevocably falling over the precipice; then, as he said, a powerful gust of wind had suddenly risen to meet him, giving him just the help that he needed to regain mastery of the situation.

Concerning the source of the dream in the first place, it can be said that in those higher astral levels which project the conditions of earthly existence, changes take place before the corresponding changes are manifested on earth. This makes prophecy possible. However, because of the extreme plasticity of the astral light between that high level and the material world, and because of the variety of agencies which may be brought to bear upon the image—as was the mother's will in the episode here recounted—prophecy cannot be absolute.

With regard to the astral phantoms previously mentioned, which are in themselves only inert shadows or echoes thrown off by human minds, a complication frequently arises which causes some perplexity to investigators. It must be borne in mind that the astral light

has its own inhabitants. The higher beings of the World of Yetzirah are not in question here, but it can happen that an elemental or a qliphothic entity can become associated with, and can seem to animate, an inert phantom which has no real relationship to it. The phantom of a suicide, for example, does not normally produce other suicides; yet in certain instances a succession of suicides occurring in a particular place is unquestionably instigated by a phantom activated by a qliphothic or an elemental entity. In such cases, when it is possible to arrive at the history of the first suicide in the series, this can usually be shown to result from the presence of such an entity: in the case of a qliphothic being, malicious intervention; in the case of an elemental, mere irresponsible participation in a human mood, e.g., depression, already existing. The present authors have had a number of bizarre experiences in their investigations of such matters.

This particular phenomenon, the activation of an astral phantom by a spiritual force (good or evil) is mentioned for comparison with directed magical techniques to be discussed presently. For similar reasons, we here make reference to the unconscious astral wandering of incarnate human beings: unconscious, sometimes, in the sense that the wanderer afterwards remembers nothing about it, but just as probably unconscious in the sense that he is only aware of it as a tangled dream, with no notion that a real journey has been undertaken. It is unlikely, for example, that Walt Whitman was consciously aware of astral journeying as such, yet his poem, "*The Sleepers*," contains much that is the authentic hallmark of this, as well as much that transcends it. There we find the experience transcribed, of a great soul passing through the physical and the lower astral realms, to the pellucid spiritual perception of the higher astral. In the freedom of those regions, other natures will have other adventures. They can create problems for themselves, but only very rarely for others; because they do not move far beyond the physical world, their

power of causality is proportionally limited.

To write with delight, with ecstasy of the Astral Light would not be difficult: the freedom of the blue-grey luminescence stretching into mists of illimitable distance; the initial moment of stillness which marks the meeting-place of the worlds; the drifts and vortices of vision, light, colour, music, all that the individual nature of the seer is able to perceive with response; the finding of that which one seeks (for always there should be a definite quest in such explorations) and the sense of having touched thereby one or other of the great pulses of the universe; the encounter with high radiant beings, whose very nobility stabs one's consciousness because one cannot instantly arise and follow; the hearing of words which imprint themselves on the memory, yet can never be told without paraphrase, for the purpose of language is to communicate and these words would communicate nothing to any other. To write of such experiences as if they constituted a goal to be desired for itself would be easy, and yet it would be utterly fallacious; intrinsically, the visions have no more value than a delirium, while the high utterances generally point to a perilous further way and will have worth only when one shall have travelled it. The astral world is the essential connecting link between the divine and the earthly. Macrocosmically and microcosmically it is of vital importance in magical work, but only as that connecting link.

These foregoing considerations should indicate to the student the general character of the astral light. Frequently the World of Yetzirah is described as illusory and deceptive; it is so, if the necessary conditions for sound work are not observed. If the practitioner goes only to the lower astral and creates the effects he seeks without reference to higher powers, those effects will amount only to a temporary sorcery of the type which in the Middle Ages was known as "glamour." (The activities of the Goblin Page in "The Lay of the Last Minstrel" give a good idea of the approximate

scope, level, and motivation of “glamour.”)

One important link between the worlds which is employed at the inception of group workings, is the Astral Temple. This is in effect a reflection on the Yetziratic Plane of the physical temple as arranged for the particular rite; it forms an astral matrix into which flow the invoked forces.

The Astral Temple should be simple in form, but what may be termed its basic architecture is not varied from working to working. It is generally true of astral structures that the longer they are maintained in existence, the greater in fact does their durability become; apart from necessary variations of colour and symbolism, to “compose” the Temple soon requires no more than to renew consciousness of it.

For the individual, formulation of an Astral Temple is optional. The prospect of formulating one and then keeping it consciously in mind during an elaborate ritual may perhaps daunt the student. There need not, in fact, be any difficulty about this if the Astral Temple presents, as it should, as nearly as possible the same image as the physical temple. One of the main purposes of the colours and symbols common to the two is to maintain the connection between the Worlds in a manner evident to the subconsciousness of the magician, even though his conscious attention has many other claims upon it.

For this very reason, the ritual should lack nothing which can be woven into it of the suitable correspondences. Colour, sound, number, are all selected for this purpose, as are also the aromatics to be burned as incense. Solid matter is an intricate assembly of atoms, each atom consisting of charges of energy vibrating in certain characteristic modes. Some vibrations manifest to our senses as sound, others again as colour. Each of the selected materials, colours and sounds, therefore, conveys its especial vibration to the physical, mental and spiritual faculties of the magician, besides conditioning the ambiance itself, the watching air, the waiting astral light.

If, for example, a rite of the Sphere of Jupiter is contemplated, it will be possible to introduce the appropriate rhythms and colours in various ways. The colour blue can be employed in a ritual garment or an altar-cover; the stone amethyst or lapis lazuli, if worn or placed upon the altar, will help to focus the force of the Sphere more powerfully. Lights may be four in number; there may be a fourfold circumambulation. There may be a battery\* of four knocks. In this case we may ask ourselves, For what purpose are the Powers of the Sphere of Jupiter being invoked? Is it for balance and equity? Then the battery may be divided 2-2. Is it for prosperity? Then it may be desired to recall the Saturnian force from which the Jupiterian has proceeded, and to strike 3-1. Do we invoke the aspect of the All-Father? Then we may signify that behind the Sphere of Jupiter we are aware of the most august Paternity of Chokmah, not to be invoked but to be saluted, centrally in the battery 1-2-1. These considerations do not of course mean that during the rite itself we shall be consciously analysing the parts thereof or the reason for their inclusion; the technical details are all settled beforehand, so that when the time comes the actions need but to be carried out.†

In the case of a ritual of the Sphere of Mars, the correspondences will all relate to that Sphere. Red will be the

\* A battery of knocks is often used to mark a division in ritual, the transition from one mood to another. The battery may be chosen to introduce the new mood, or else to recall the sphere of operation. Its purpose is not the mere conveyance of the total number, but includes also the significance of its parts, as exemplified in the text. Again, the effect of the rhythm is partly upon the psyche of the magician, partly also upon the astral matrix; it is, too, a signal to the unseen witnesses. In the A.S. at the end of any working soever, the battery is invariably 3-5-3. This produces two benefits, one psychological, one magical. Firstly, members become accustomed to this, and are thus not bewildered as they might be by varied concluding signals. The second benefit is that this battery totals 11, the Great Magical Number, each individual work being thus in its ending aligned with the Great Work.

† This introduces a fundamental magical principle: when once an initial Declaration of Intent has been made in the opening of a rite, concentration upon that intention is to be sedulously avoided. Attention to each element of a rite, perfecting each for its own sake in its due sequence—the speeches for their splendor, the movements for their grace, the battery for its rhythm, and so on—this, carried by the initial impetus of the Declaration, is the basis of success in ceremonial working.



colour; every weapon or other object employed can be of steel. Fivefold may be the invocation, fivefold the battery. Do we seek the inexorable advance of justice? Then five slow, equally spaced, even-toned knocks shall we strike. Do we seek the power of Mars to bring authority and order? Then we may make our battery 2-3 to bring to mind Chokmah and Binah, or 2-1-2 to signify a central Unity governing an evenly divided Plurality. The individual purpose may suggest other forms and interpretations, to suit the case. The garnet, the stone of this Sphere, may be worn centrally to a pentagonal lamen.

The importance of colour in ritual workings and in any visualisation associated with the Sephiroth or the Paths, will by now be evident. The concept of colour as a manifestation of each type of force is, indeed, fundamental to the system. In each of the Four Worlds, each Sephirah or Path manifests its own distinctive colour-vibration. This, by the convertible cause-effect reaction which has been indicated earlier in this series, results in a most valuable instrument for the magician: if he knows the correct colour linked to a given Sephirah or Path in a certain World, then by the use of this colour he can, with the correct keys, evoke the influence of the Sphere or Path at the level required by his working. In order to tabulate this information, attempts have been made to embody it in four Colour-scales. These have been in use for some years but regrettably, in their traditional version, they have not proved at all satisfactory.\* For this there were two reasons: there was a fundamental contradiction in the theory of their use, with a major misattribution as regards the Paths in particular, which rendered the Scales partially usable only by a massive and resolute sacrifice of logic; and, to magnify the task of

\* Those of the past who put forward these defective scales, we honour for their great volume of sound work. They were pioneers who attempted more than a lifetime could achieve, and if they set superhuman standards for themselves, it is not fitting that we should condemn them by those same standards. We cannot, however, praise some of the present who claim the mantle of those great ones, who find those errors (as they must have found them if they have ever attempted any full-scale magical work) and who pass them on untouched, covering the stale dish with the mess of Christian pietism which so often passes for magick nowadays.

correcting them, much in them consistently failed to tally with psychic observation.

An instrument such as the set of Colour-scales is only of use if reliance can be placed upon it; otherwise it can be misleading and would be in some circumstances extremely dangerous. Accordingly, in 1965 the Aurum Solis began a subsidiary program of revising the Colour-scales. The whole work of observation and collation took approximately seven years to complete, so that at the time of writing the new Scales have been in use for about twelve months. They have indeed justified the work entailed in their preparation. Although the old Scales are at some points vindicated, the new ones correspond far more closely to the manner in which the delicate vibrations do actually manifest to the skilled perception; and at the same time—doubtless for this very reason—they place less of a burden upon the faculty of visualisation when it is desired to employ this.

A modern understanding of the spectrum was introduced as a beginning; in all visual studies, the person who simply sees is at a disadvantage compared with the person who understands what he sees. Then a series of experimental investigations was begun, the results being checked against results obtained by different methods, and also being interpreted in the light of scientific theories of colour. Data obtained from evocations, from astral and spiritual explorations, from pendulum tests, were found to produce most interesting results when compared with traditional occult beliefs on the one hand, and an examination of wave-vibrations and colour-analyses on the other.

Here on the following pages, then, are the Aurum Solis Colour-scales:\*

\* The colours marked (\*) cannot be exactly represented in a static form, and when visualised should be accorded movement corresponding to their descriptions. When they are painted, however, as for instance on Talismans, a static representation is needful. There are devices in the painter's art which will aid, if the magician knows them, in giving the appearance of potential movement to these colours. The Atziluthic colours, if visualised, should in every case be seen as luminous.

**ATZILUTH**  
*AURUM SOLIS RADICAL SCALE*  
(King Scale)

- 1 Brilliance
- 2 Ultra-violet
- 3 Dove grey
- 4 Lilac
- 5 Amber
- 6 Pale greenish-yellow
- 7 Greenish blue
- 8 Yellow ochre
- 9 Red-purple
- 10 Purple-brown
  
- 11 Pale lemon yellow
- 12 Yellow ochre
- 13 Red-purple
- 14 Greenish blue
- 15 Amber
- 16 Vermilion
- 17 Yellow ochre
- 18 Red gold
- 19 Pale greenish-yellow
- 20 Sulphur yellow
- 21 Lilac
- 22 Greenish blue
- 23 Dusky lilac
- 24 Pale olive
- 25 Lilac
- 26 Red-purple
- 27 Amber
- 28 Petunia
- 29 Copper red
- 30 Pale greenish-yellow
- 31 Red-amber
- 32 Rose pink
  
- 32 bis Matt white
- 31 bis Yellow flame
- DAATH Intense mid-purple

**BRIAH**  
*AURUM SOLIS PRISMATIC SCALE*  
(Queen Scale)

- |        |  |
|--------|--|
| 1      | White brilliance                                 |
| 2      | Dynamic nacreous vortex of all spectrum colours* |
| 3      | Indigo   |
| 4      | Blue   |
| 5      | Red  |
| 6      | Yellow   |
| 7      | Green  |
| 8      | Orange   |
| 9      | Violet   |
| 10     | Citrine, olive, russet, black                    |
| 11     | Yellow   |
| 12     | Orange   |
| 13     | Violet   |
| 14     | Green  |
| 15     | Scarlet  |
| 16     | Red-orange                                       |
| 17     | Orange   |
| 18     | Orange-yellow                                    |
| 19     | Yellow   |
| 20     | Yellow-green                                     |
| 21     | Blue   |
| 22     | Green  |
| 23     | Blue   |
| 24     | Blue-green                                       |
| 25     | Blue   |
| 26     | Violet   |
| 27     | Red  |
| 28     | Purple   |
| 29     | Magenta  |
| 30     | Yellow   |
| 31     | Red  |
| 32     | Indigo   |
| 32 bis | Black, flecked white                             |
| 31 bis | Rich red, flecked gold                           |
| DAATH  | Very deep purple                                 |

## YETZIRAH

### *AURUM SOLIS CONTINGENT SCALE*

(Prince Scale)

- 1 Shimmering white \*
- 2 Billowing blue-black \*
- 3 Soft red-brown
- 4 Light royal blue
- 5 Fiery red
- 6 Pale golden yellow
- 7 Light turquoise
- 8 Light apricot
- 9 Lavender
- 10 Citrine, olive, russet, black, flecked gold
  
- 11 Electric blue
- 12 Indian yellow
- 13 Mist blue
- 14 Bright emerald green
- 15 Scarlet madder
- 16 Coral red
- 17 Intense lemon yellow
- 18 Aquamarine blue
- 19 Deep gold
- 20 Deep olive green
- 21 Delphinium blue
- 22 Intense green-blue
- 23 Sage green
- 24 Metallic prussian blue
- 25 Cobalt blue
- 26 Raw umber
- 27 Burnt orange
- 28 Grey-brown
- 29 Vandyke brown rayed yellow
- 30 Salmon pink
- 31 Cadmium scarlet
- 32 Matt black
  
- 32 bis Red, blue, yellow, flecked black
- 31 bis Deep clear blue, flecked gold
- DAATH Midnight blue

**ASSIAH**  
*AURUM SOLIS ICONIC SCALE*  
(Princess Scale)

- 1 White, flecked gold
- 2 Black, flecked silver
- 3 Grey with fulvous shades
- 4 Nacreous green-blue merging into shell-pink\*
- 5 Mingled pale yellow & cerise: green-blue tinge
- 6 Intense yellow-white, rayed scarlet
- 7 Luminescent greenish-white
- 8 Yellowish-white merging into greenish-white
- 9 Pale lemon yellow, flecked white
- 10 Seven colours in prismatic sequence
  
- 11 Cerulean
- 12 Deep red, brown tinge
- 13 Silver
- 14 Vivid deep green
- 15 Glowing crimson, flecked black
- 16 Rich green, flecked yellow
- 17 Swirling yellow & silver\*
- 18 Shimmering blue & silver\*
- 19 Brilliant golden yellow
- 20 Very dark green
- 21 Bluish grey
- 22 Deep blue merging into turquoise
- 23 Silver grey
- 24 Ice blue
- 25 Quivering blue radiance\*
- 26 Grey
- 27 Intense fiery red
- 28 Yellowish grey, flecked white
- 29 Deep blue with swirling white\*
- 30 Brownish yellow
- 31 Vermilion
- 32 Deep metallic black
  
- 32 bis Seven colours in prismatic sequence, flecked white
- 31 bis Dark translucent green, flecked crimson & gold
- DAATH Intense black

There are many applications of the Colour-scales in practical working. These are too numerous, and in some cases too complex to be given here; though certain uses will be shown in Volume V. To assist present comprehension of the Scales, however, we also give the following general observations:

1) Each Scale symbolises the forces of a particular World, and those forces can be both represented and (in the correct conditions) induced by the employment of their colours. This principle, if borne in mind, will enable the student to perceive much concerning the Colour-scales.

2) The four Scales may be taken as the signatures of the various Powers in the Four Worlds; but with regard to the World of Briah this is in a particular manner true, since here we have the archetypal Forces at their highest manifest level. Here is the reason why vestments and drapes for use in sephirothic rites are for most purposes made in the colour corresponding to the appropriate force at its Briatic level: the magician thereby places himself *en rapport* with the most potent and most stable manifest expression of that force, so that he may control and command its lower levels. Furthermore, it is to be observed that the Astral Temple correspondingly will then be visualised as adorned with the Briatic colour (and its complementary). This is because it has a twofold role: it is made to the plan and image of the earthly temple, and may in a sense be considered its reflection, but, with far greater significance, it is also a symbol of the Archetypal Temple which is the prototype and motivation for the creation of all temples and sacred buildings whatsoever, which exists as a shining vision in the World of Briah, and whose divine original is the all-encompassing body of the Star-Mother.

3) In the Colour-scales the World of Atziluth is represented by pale and muted shades. This is not by any means to imply that the Divine Mind is in itself a pale

phantom compared with the lower levels; on the contrary, it is the level of true and self-existent reality. The fate of Semele should be considered, scorched out of being by a divine force which is represented in these Scales by the colour lilac. Here, as in all else connected with the Tree, cosmic reality is not represented as it is in its own nature, but as it is accessible to the human mind.

4) The Scales are employed as keys in astral travelling, scrying, and visualisation of beings according to the correspondences of the letters of their names.\* With regard to this last, the usual traditional method was to employ the Atziluthic colours irrespective of the actual World to which the beings in question were attributed. Here there are three points to consider. (a) the colours which were attributed to the Atziluthic Paths are in fact the colours which have unquestionably been found to relate to the Briatic Paths.† To this, indeed, is due the fact that the traditional method worked at all; since the colours attributed to the Paths of Atziluth, the realm of formless Archetypes subsisting within the Divine Mind, were in reality signatures of forces on the Briatic Plane. (b) Use of the Atziluthic Scale in this manner nevertheless vitiates the concept of four distinct Colour-scales. (c) The beings which exist in Yetzirah, the Astral World, should, for both magical and logical reasons, be represented by the colours of the Yetziratic Scale.

5) With regard to the archetypal images, the main colour employed in their construction is the Briatic colour of the Sephirah to which they correspond. To this, highlights and flashes are added of the direct complementary, and overtones

\* See also Volume II, chapter IV; also Volume V for procedure.

† In the A. S. Briatic Scale, Paths 12, 13, 14, 21, 27, 30 and 32 bear the seven spectrum colours. In the traditional system, spectrum colours were attributed to these Paths, but in the Atziluthic Scale and also in a manner contrary to the natural vibrations of the forces concerned. This traditional arrangement, which was based upon the allocation of colours to the points of a heptagram, has here been replaced by the correct planetary sequence. Psychic work has proved that the colour-vibrations of these Paths are directly related to the Sephiroth to which they are contingent.



of the corresponding Atziluthic colour. Archetypal images of Geburah, for instance, have red with highlights and flashes of the complementary green; such an image being intended as a vehicle of Atziluthic force, traces of the corresponding Radical colour, amber, are added.

An archetypal image of Chesed has Briatic blue. There will be details and highlights of the direct complementary, orange, with overtones of the corresponding Atziluthic colour, lilac.

Although these images are initially built up in the Astral, the colours, character and ritual procedure make of them true Briatic channels, instruments of Atziluthic force. They should be prepared accordingly.

In this connection, it is important to observe that archetypal images should always be visualised as *luminous* beings.

6) Forms *should not* be worked out by letter correspondences for the Hebrew Divine Names; as we have pointed out, the Archetypes find direct expression in the images of the Briatic Plane.

Archangelic forms may be visualised in their sphere colours in the manner detailed for archetypal images; or their forms may be worked out according to the letter-correspondences of their names.

Yetziratic beings will have forms according to the letters of their names, or according to perceived astral images; in either case, the colours will be of the Contingent Scale.

7) The planetary colours drawn from the Sephiroth or the Paths of the Yetziratic Scale are sometimes, at particular points in certain operations, used for vestments, though not physically; the operator, at the critical stage, visualising the appropriate colour and so "covering himself with light as with a garment."

8) The Scale of Assiah is used in very advanced operations concerned with manipulation of the forces which

directly act upon the physical level. It is sometimes employed for works of evocation in which it may be desired to open a channel for manifestation on the Assiatic Plane, and is of extreme importance in relation to a certain technique mentioned in the previous chapter.

9) In the Prismatic Scale, Chokmah is “a dynamic nacreous vortex of all spectrum colours”; it is thus the active and divided state that emanates from the white brilliance of Kether. The totality of the spectrum of light is the seven colours or their synthesis, white brilliance. The synthesis of the spectrum in pigment is indigo. Pigment is colour expressed in matter and is therefore an attribute of Binah. In the spectrum of light which we are here considering, the indigo which represents Binah is in fact the shadow or negative aspect of the totality. The further emanations of the Sephiroth in Briah show forth the unfolding of the potential according to a strict pattern of relationships: the Briatic Trine manifests the three primaries, the Yetziratic Trine manifests the three secondaries.

10) In no case do we classify these Colour-scales as “objective” or “subjective.” For several reasons these terms are practically meaningless in the present context, and lead to endless confusions. When it is decided that a particular World is the correct level for a particular meditation or working, the Colour-scale can be identified by name accordingly. The Scales are therefore to be used as they are needed, for the Sephiroth or the Paths in each World. This is, of course, an entirely different matter from the distinction of “masculine” and “feminine” Scales which is sometimes employed; this latter distinction is a quite valid one, and is based upon the traditional application of the letters YHVH to the Four Worlds, having nothing to do with objectivity or subjectivity.

Earlier in this chapter we have dealt with the building of images in the Astral Light. This is necessary, but image-

building in itself is not enough for magical effectiveness. Daydreaming is a building of astral images, certainly, but it is generally ineffectual, though the minds of the immature continually hope for it to prove otherwise. We must therefore pass now to a consideration of *Movement within the Light*.

Movement is life; at least in the world of magical ritual it is so, and shows itself to be so in many modes. The sacred dance proclaims it, from the cosmic rapture of the dedicated dervish or shaman to the intricate spring courtship dance of the Maypole, which likewise had its cosmic dedication. The rhythm of the Ephesian krotalon or of the timbrel proclaims it, urging on the steps of Maenads dancing for Cybele or for Dionysus, of *ibaou* dancing for Hathor. With gesture and circumambulation, with vibration of voice and battery and bell, of colour and of fragrance, the magician sets in motion the subtle waves of the physical and astral levels within the temple; here too the local has reference to the cosmic, the actions stir up a current which unites within its impulse the related levels of being.

The occult action of this vibrant energy is more subtle than either sound or colour: it is that fine Movement within the Light which used to be known as Odic Force. Although a succession of other names for it have from time to time become more fashionable, yet the name of "Od" given to it by one of its pioneer investigators, Baron von Reichenbach, is linked with less misleading associations than some of the other terms. We do not customarily refer to it as Odic Force, but sometimes it is convenient to be able to use this specific name which nevertheless avoids the limitations implied by "electricity," "magnetism," or "etheric energy." Its essence, which so many observers and writers have perceived without grasping its full significance, is Movement. To halt the movement in order to search for the force, is like the action of him who brushed aside the bee while awaiting the messenger of the Goddess. To put it differently, it is like

stopping the breath to search for the life. This is more than an apt simile: the breath which is both a cause and an effect in the continual movement of physical life, is filled with Odic Force, and becomes more consciously and effectively charged in the course of magical training.

Wherever there is movement—and that is everywhere throughout the manifest worlds—there is an active or latent force, however subtle. “Stress lines” and “flow lines” exist in physical matter which appears to be static. A sheet of glass may (for argument’s sake) be completely uniform in texture at every point; but the designer of stained glass knows that if a piece of this glass is cut in any shape approaching an “L,” and is mounted in lead as part of a panel, he can predict with almost complete certainty that this particular piece will develop a transverse crack, just to one side of the angle. Again, engineers know that no matter how uniformly a sample of metal may respond to performance tests, yet if at any point in the design of it as a machine part there is a sudden change in thickness, that point will be a focus for stresses and will most probably cause ultimate failure. Similarly every shape, animate or inanimate, has its flow lines. In glassware, these lines can be beautifully shown by placing a bowl or other article under some types of radiation; in the animal kingdom the stripes of a zebra or tiger are similarly related to the form of the creature. Plants abound in such striations, and some African sculpture shows the same concept applied to human features. All such markings, though static, bear witness to a dynamism either latent or past, and are thus comparable to the ripple marks seen on the sand of a level shore when the tide has receded.

With such flow lines and stress lines the Astral Light is filled: lines of formation and of destruction. It is for the magician to find and use them, or to change and direct them, as they may answer to his purpose; but it is only in movement that they have power. The Astral Light is by

nature in continual motion; the magician is able to control and direct its movement (admitting to certain exceptions to which we shall revert with more detail later in this chapter: he does not control the Tides, he works with them).

This is the most important single secret of Art Magick. Although, as we have said, to work at this level alone would be mere "glamour," yet equally we must state that to work at the higher levels alone might be prayer, but could not be magick.

The astral substance is the essential medium of magick, and the magician will only be successful in his work if he is able to control and direct the Light: the consecration of a magical weapon, for example, will be effective only if the magician has truly locked into the substance of the weapon a "character"; that is to say, if he has conditioned the Light to a particular vibratory movement, vitalised and established by a link with the Inner Planes. This presents us with an example of the manipulation of these forces; in other instances the procedure is adapted to the occasion but must for true magical working contain the same essential elements.

It is in the Light that the magician fashions the images which are to be the channels for higher forces; his thought-waves condition the astral vibrations. Again, the key is in movement, for "thought is action" on the astral level. However, the formation of an image is not in itself magical, it is not even a work of glamour or of sorcery; such an image, if it is to be more than a transitory "thought-form," must be energized. There are many ways in which this can be brought about.

When the magician vibrates a Name of Power, he feels even his physical body tingle with the utterance. Such an utterance not only calls upon the Divine Being invoked, in an accurate and distinctive manner; the sound itself is such as to condition the Astral Light by its vibration, causing the invoked influence to "descend" into the form that the

magician will have built for it beforehand. Thus the Light is receptive to influences: as it responds to the magician's willed thoughts, images are created; but this same Light when conditioned, that is, when given directed movement, becomes a vital current. Strictly speaking, Od is the dynamic aspect, whether manifesting as the aura of a living being, whether existing as an astral current or as a charge in a consecrated object, or whether manifesting as a physical phenomenon: the earth's magnetic field, magnetism, electricity, etc. To the subject of the aura we shall return presently.

The magician must control and direct the forces of the Light; he must build forms and he must cause vortices of power; he must condition the Light, changing the "frequency" by his art and molding the astral substance not only into images but into patterns of vibration and response. This is where all that he has learned of the Correspondences comes into play: by the vibration of like to like he calls the great forces into potency. Whatever his words of summons, they will include something like the main points of the Enochian invocation: "ARRISE . . . MOVE . . . SHEW YOURSELVES IN POWRE: and make me a strong seething, for I am of him that liveth for ever!"\*

Nevertheless, in bidding the magician to use all that conduces to the operation, we must warn that a harmony, *on paper*, with the appropriate Correspondences is not a valid reason for the inclusion in the rite of an immiscible ingredient. The sole purpose of the Correspondences is by means of them to build up, both subjectively and objectively, a full concentration on the rite and on the successive acts thereof; anything which leads away from this is a misapplication of the principle involved. Under this head must be classified anything, however intrinsically beautiful, which has strongly alien associations and which therefore

\* 48 Claves Angelicae, Anno 1584.

would be destructive. Certain pieces of music, in themselves apparently very suitable, come within this category on account of the associations, personal, operatic, or other, which they hold for many persons: Handel's Largo, or the Pilgrim's March from *Tannhauser*, are notable instances. Certain types of incense belong in this category also: of all sense impressions, odours are among the most evocative of memories desired or not. The ages are past when for example grains of pure frankincense were the characteristic daily offering to the Sun God. The knowledge that those grains were so offered may lead some to a passionate wish to restore the venerable custom, and anyone who faithfully aspires to this use may of course perform it privately; but because of the overwhelmingly Christian associations now attaching to its fragrance we must, for group ritual, regretfully pronounce against the use both of pure frankincense and of those adulterations of it which are sold as "church incense." Frankincense as a secondary ingredient in a properly constituted and balanced incense of Sol is however unexceptionable, and is potent in activating the Light with a vibration attuned to the solar energies.

To revert to the subject of the aura. This phenomenon, now arousing scientific interest, is a natural emanation of etheric energy, given out by any living being to an extent and in a mode commensurate with its species and vitality. To some persons this is naturally visible; others can achieve perception of the aura with practice or with the use of special equipment. In a human aura not only the health but also the prevailing mood of the individual can be discerned, as shown by the characteristic form and colours made manifest within the aura, and the general "tone" thereof, all resulting from the vibratory movements of the Light in that region. Stimulation of the Centres of Activity benefits the various levels of the psyche and also the physical body, not only in themselves, but in the balanced interaction between them.

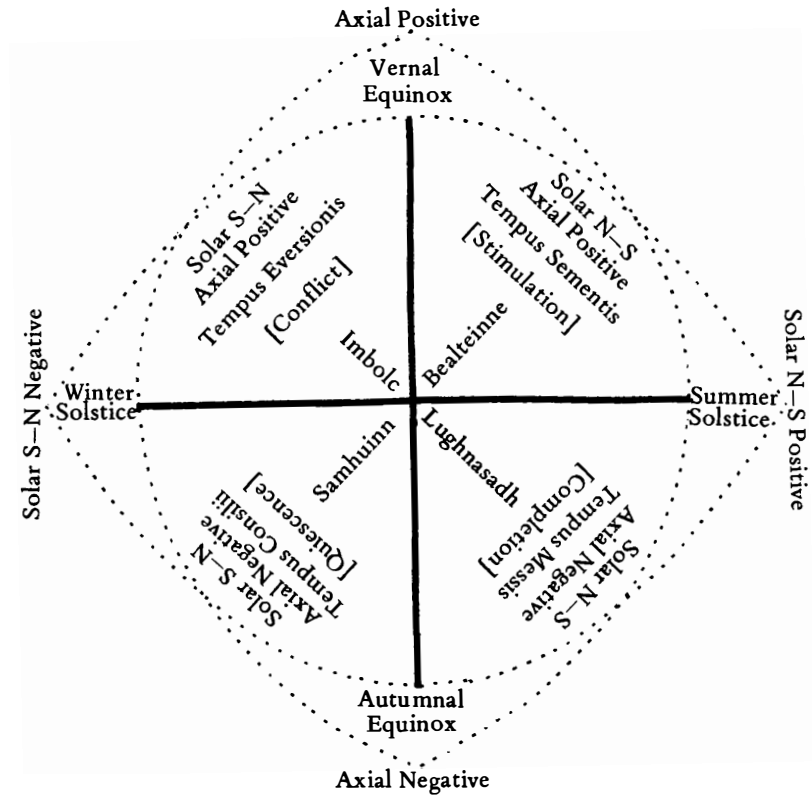
The effect upon the astrosome is to cause an "increased radiation of etheric energy," that is, an intensified movement of the Light, which manifests in the aura. As a general point, it can be remarked that without stimulation of the Centres of Activity, the aspirant will have no personal power and, consequently, a technique requiring, for example, a balanced and concentrated radiation of force from his psyche would be of little use to him.

The development of this personal energy will also result in a general but more gradual energising of the magician's customary equipment: garments, especially the robe, will acquire an unmistakable vibratory link with the wearer, and weapons frequently used will become similarly charged, quite apart from any ritual consecration they may have. The weapons should be wrapped in white or black silk to preserve the charge imparted by initial consecration and subsequent use. If a weapon has been successfully consecrated it cannot entirely lose its sephirothic charge merely by being left unwrapped, but it could lose an indefinite amount of vitality. The additional etheric charge imparted by frequent use would be lost in a relatively short space of time if the weapon were left uncovered between workings.

The great amount of Od which is generated by a group-working builds a very definite atmosphere in the temple, and this is extremely valuable since it acts as a unifying agent which links the brethren on the active and emotional level. This current, which would dissipate rapidly, is maintained at its maximum by virtue of the Circle and the Wards of Power which contain it within the limits of the place of working.

An aspect of the astral light which is essential to all magical work is the course of the Tides. If these are not known and taken into consideration, any attempted working becomes a matter of grave hazard; it may well be described as impossible, since the effect of a ritual can be either





nullified or perilously reversed by performing it during the course of an inharmonious Tide. By knowing the Tides and working with them, however, the magician can powerfully implement each operation. These Tides, although effective also upon the physical plane, flow freely in the Astral Light which is both the environment and the material of the work.

The most powerful of these fluctuations, no matter what type of working is envisaged, are the Seasonal Tides. Four times do these change in the course of the year, at the time of the Solstices and Equinoxes. Thus the Tide which commences at the Vernal Equinox is the *Tempus sementis*; that which begins to flow at the Summer Solstice is the *Tempus messis*; the Tide which is brought in by the Autumnal Equinox is the *Tempus consilii*; and that which comes with the Bruma, or Winter Solstice, is the *Tempus eversionis*. During the *Tempus eversionis* let no works of practical magick be undertaken. Yet the personal curriculum\* should be continued; and in the midst of that Tide's darkness shineth the Festival of Imbolc, the great celebration of cleansing and renewal.

### *SEASONAL TIDES* (Northern Hemisphere)

The Seasonal Tides result from two influences: the major influence being the effect of the solar particles which bombard earth's odic mantle, and the minor being the stresses set up within the odic mantle by earth's axial inclination.

#### *Solar influences:*

North-South: Vernal Equinox to Autumnal Equinox

South-North: Autumnal Equinox to Spring Equinox

\* The personal curriculum would include such things as the Salutations, the Setting of the Wards (always an essential defence) the *Clavis Rei Primae*, meditation, etc. To be avoided would be sphere-workings, evocations, consecrations, astral travel, scrying, etc., which come under the heading of practical work.

*Influences caused by earth's 23.5° axial inclination:*

NEGATIVE

Polus a Sole declinans: Summer Solstice to Winter Solstice

POSITIVE

Polus ad Solem inclinans: Winter Solstice to Summer Solstice

From the nature of these four Tides it will be perceived that, *broadly speaking*, new works and works of commencement are appropriate to the Tempus sementis, works which should produce results on the material plane to the Tempus messis, and works which should culminate in spiritual result to the Tempus consilii; while the Tempus eversionis should be a time of withdrawal, of meditation and of fortitude. To say, as some do, that the Tempus eversionis is appropriate to works of destruction, is more than the present writers dare recommend; it would be rather like saying that the most appropriate place to set off an explosion is in a powder-magazine. Furthermore, so powerful is this Tide that trends set in motion during its course can be actually revitalised by the onset of the Tempus sementis so as to cause distorted and chaotic effects in the spring.

Apart from the precautions indicated by this fact, however, it will become evident that the significance of all the seasonal tides is continually modified by other astral currents; also vital, for instance, in connection with every working are the Aestus Lunae. The reason for their importance is given in chapter IV.

The Lunar Tides (Aestus Lunae) correspond to the phases of the moon, so that they change four times in the month. The Full Moon is the time of greatest power: the First Quarter is by nature akin to all inception and growth. The early days of the Waning Moon are not necessarily detrimental: there is a general feeling against working under the gibbous moon, but it needs only to be borne in mind that the etheric Moon-power is less than at the full. The last

visible stages of the wane, however, tend to be malefic and are under the power of Hecate; while in the dark of the Moon, that is in the time between the disappearance of the Waning Moon and the manifestation of the New Moon, operations of practical magick are to be forgone.

The potency of the Lunar Tides fluctuates also from one season of the year to another. The New Moon is at its most magical in the springtime, while the "Harvest Moon" is notably the most powerful tide of the Full Moon; and not only the most powerful but the most lasting, since it may be observed that the Harvest Moon shows as a perfect disc for three successive nights instead of the customary two.

\*

"Ebb and flow of the tides of the world, silver light which quickens to growth every seed of the earth: when we walk in darkness and our eyes are turned from the light of the Sun, thine be the mirror O Threefold Goddess, which shall reflect his beams upon us!"

\*

The next series of Tides to be taken into account is also of very great importance: the Velocia. These constitute rhythmic fluctuations in the Earth's odic mantle:\* they flow from east to west.

The Velocia are traditionally known by their Sanskrit names and by the symbols which have represented them from of old time; but the fact that this knowledge has stood behind our developing Western tradition is attested

\* The Earth's odic mantle is to be conceived of in a double sense: that which is manifest as the aggregate of life-forces of all beings associated with this planet, which may be described as an inner aura, and the vast inorganic (though highly organised) regions of the geomagnetic field, which interpenetrates the other but also forms an outer aura estimated to extend to an average of about 80,000 miles from the Earth's surface, with immense variations due to solar influence. We have limited our observations in the text to those facts traditionally known to be of importance to the magician, and their importance cannot be over-estimated.

to, as we have pointed out elsewhere, by the symbols for Fire and for Earth in this system. Because the West has its own nomenclature, we call this series the “swift ones.”

The attributions of the Velocia are:

Tattvic symbol	Tattva	Element	Elemental symbol
Indigo ovoid	Akasha	Spirit	⊗
Blue disc	Vayu	Air	△
Red triangle	Tejas or Agni	Fire	△
White crescent	Apas	Water	▽
Yellow square	Prithivi	Earth	▽

The flow of the Velocia is reckoned from sunrise, and the cycle is completed in two hours. The first tide in the series is Akasha, and though each tide is said to rule for a certain period of time, it must be realised that all these influences exist together; each Tattva in succession, however, has predominance over the others. So, reckoning from sunrise, each tide, in the order Akasha, Vayu, Tejas, Apas, Prithivi, rules for twenty-four minutes; the pattern then repeats every two hours throughout the twenty-four. Each Tattva has also a negative phase, but as this need never be taken into account for our purposes, it will not be considered here.

By a simple calculation, therefore, for any working a harmonious Tattva may be found, according to the correspondence between the element of that tide and the sphere of the operation; and this concerns us deeply, for it is essential to our work that the prevailing astral conditions be such as will enable us to mould the light successfully into the desired pattern of vibrations—for much sincere effort can be wasted by working during the wrong tides—and now by finding the harmonious tide we have this necessary condition fulfilled:

Where Nature moulds the dew of light  
To feed perfection with the same.

A rite begun in a harmonious Tattvic phase often exceeds the duration of that phase; this is no misfortune, since its commencement in the correct Tattva, with the Setting of the Wards and the appropriate invocations, will effectively provide the working with its own magical current; this, sealed within the circle, should be for the time impervious to the external tides. This may be taken as a general observation on a point which might, if misunderstood, raise endless complications in planning a ritual.

It should be mentioned that each phase of the Velocia is itself influenced by a subsidiary sequence of Akasha, Vayu, Tejas, Apas, Prithivi; however, these subsidiary influences, each lasting for four minutes and forty-eight seconds, cause only minor modifications in the essential quality of the predominant Tattva and do not at all impair its unity. Their significance is sub-elemental.

Research has indicated, however, that the flow of the Velocia is much influenced by geographical and geological peculiarities in various regions: a mountain range or a chasm can produce wild variations in their time-sequence, as also can causes which may not at once be evident, such as the presence of deep mines or of subterranean rivers. Certain localities, again, show disturbances of the force of gravity, this likewise being reflected in the flow of the Velocia: Chambéry in France is one such locality, and there are many others. Where any cause of variation is present, the magician must make his own experiments and establish the local pattern, but in most regions the standard observations will be applicable.

The concept of planetary hours was dealt with in Volume II. A venerable tradition going back over many centuries attests to the use of this series. For our purposes

we may note that the influences of the planetary hours are very minor: they do indeed represent real fluctuations of the Light, but their effect is so diluted and influenced by the Velocia, that usually it is not possible to take them into account. The hours vary tremendously, and it is only when they occur in combination with harmonious tides of the Velocia that they are of use in our work. For example, in a hypothetical instance where the sun rises at 7:02 on a Friday, at a time when the magical hours are sixty minutes in length, some useful combinations between 7:02 A.M. and 2:38 P.M. would be  $\nabla \text{♃}$  8:14 to 8:38 A.M.;  $\Delta \text{♁}$  9:26 to 9:50 A.M.;  $\nabla \text{♃}$  10:38 to 11:02 A.M.;  $\text{♁} \text{☉}$  1:02 to 1:26 P.M., running into  $\Delta \text{☉}$  1:26 to 1:50 P.M.

So far we have considered the Tempora, the Aestus, the Velocia and the arrangement of planetary hours.

It is unnecessary to advert always to the planetary hours, as has been pointed out, since the Velocia are so powerful upon the subtle levels; but when the hours are considered relevant, they should be coordinated as above. They may then be considered as intensifying or modifying the effects of the Velocia. The Tempora, the Aestus and the Velocia are vitally important and magical work should always be regulated according to these Tides. The magician must learn to work with and through these natural forces as a matter of course, and though in some circumstances he must of necessity work during adverse Tides, to do so is akin to running up a descending escalator: only real necessity and sure confidence will justify it. In such a case, he who has the skill and circumspection to make the best use of the available resources, may produce a *tour de force* which he might not otherwise have thought possible.

That which is impossible cannot be necessary:

That which is truly necessary must be possible.

For nearly all operations, the general requisites will

suffice: the Season, the Lunar Tide, and the Velocia. Evocation to visible appearance, however, can necessitate calculations of a more complex sort. In the case of the evocation of elemental beings, for instance certain Potencies whose names are drawn from the Enochian Tablets, scarce anything more than these requirements need be taken into account:— the Tempus messis is the most suitable Seasonal Tide, as for all works needing an earthly manifestation of result; the Moon should be at the full in order to obtain maximum etheric energy, and the Tattva must correspond to the Element of the operation.

With regard to the evocation of the seventy-two Spirits of the Goetia, or those of the Heavenly Arch, there is no difficulty in finding the correct time: the relevant zodiacal Houses, with their Decans and Quinances, are already indicated, and an ephemeris will enable the exact calculation of these periods; then it is only necessary to find within the days indicated a combination of Lunar Tides and Velocia in harmony with the planetary indications. If, in addition, a suitable planetary hour is found to coincide with such a combination, this would be a strong reason for beginning the work at that time.

When the Moon has passed the full by but a day or so, so that there is little diminution of lunar force but yet it may be somewhat out of balance, one would hesitate to evoke a Spirit of Leo during the Fire Tattva, whereas to evoke a Spirit of Virgo during the Earth Tattva would present no danger.

In choosing a time for the evocation to visible appearance of Planetary Intelligences or Spirits, the Solar-Positive tides are preferable among the Seasonal Tides; that is, the Tempus sementis and the Tempus messis, and of these again the Tempus messis is to be preferred. With regard to the Planet of the working, it is necessary that this should be in the Sign of its exaltation, according to the following list:



Planet	Exalted in House of
♃	♌
♄	♍
♅	♎
♆	♏
♇	♐
♈	♑
♉	♒

Those who possess a knowledge of horary calculations will be able to discover particular aspects favourable or adverse to the working; we give here only the simplest basic guidance on this point. As regards the position of the Sun in the Zodiac, a Spirit of Jupiter can be evoked when the Sun is in Sagittarius, but also when the Sun is in Leo or Libra; a Spirit of Saturn, when the Sun is in Taurus or in Libra; to evoke a Spirit of Saturn with the Sun in Scorpio would be powerful but perilous. Special considerations apart, the indications are that Spirits of Venus should be evoked when the Sun is in Taurus or, failing this, in Libra; Spirits of Mercury when the Sun is in Virgo or, failing this, in Gemini; and Spirits of Mars when the Sun is in Scorpio or, failing this, in Aries. In such cases where there is a choice, the preference for this work falls to a sign of the Earthy Triplexity or at the least, of the Watery Triplexity.

Besides these considerations, a suitable time has to be fixed for the evocation with reference to the Velocia, which, again, must be harmonious to the Planet of the Working. The flow of Akasha is suitable only to spiritual works, tending away from the Earth-sphere; it is therefore unsuited to the type of working we are considering. The planetary harmonies of the other Velocia are as follows: Vayu—the Sun, the Moon; Agni—Mars, Venus; Apas—Jupiter, Mercury; Prithivi—Saturn. Finally, the Moon should be at the full as exactly as possible, maximum etheric power being required for this working, and the Astral Gate set wide; but if this is

impossible, then care being taken to obtain maximum force in other ways, the Waxing Moon will serve.

Not alone an understanding of these exterior vibrations is necessary to the initiate; they are but aids, albeit necessary aids, in his work whose primary instruments are the interior forces of the psyche. It is by commanding these that the exterior tides are made his servants and not his masters. To employ the Tempus eversionis as a time of meditation and purification, for example, would be impossible to one engulfed in depression or frustration; likewise the channelling of the vital forces of the Tempus sementis for the establishment of new magical works would be beyond one who was driven by impulse or by custom to dissipate those forces in instinctual activities. We cannot change the external tides, nor bid them to linger beyond their season; we can and should so command our own faculties and workings, that we can take the help of the Tides when they are propitious to us, without being hindered by them when they would obstruct our work. If we begin a Work of Mars in the Tide of Agni, then for the duration of that flow we are supported by the Tattva; but when after twenty-four minutes Agni is replaced by Apas, we neither give up our rite nor change its nature. We have sealed our circle in Agni and we have fixed our mind in the mode of Mars, and from these we swerve not until the rite be concluded.

Thus, and in many ways, by magical working itself do we develop and mature in the Work; and our progress is magnified, equilibrated and reflected back to us by our participation in the life of the Order. This, properly understood, does not diminish individual responsibility but enhances it. The Astral Light circulates powerfully, not merely in the individual psyche but in the group as a whole; the effective performance of one's part in the ritual therefore influences the matrix which is created, not merely for oneself but for all; and to influence the matrix is also,

inevitably, to influence to some extent the operation of the spiritual force invoked into that matrix.

This channelling of forces increases the vitality of the Order as a whole, which again contributes to the life of the magical tradition as a whole. For the life of any valid Magical Order depends upon its Inner-Plane contacts, high Beings who are by one link or another connected with the Order's particular purpose in existing; and further, it is by virtue of these Inner-Plane contacts that the Order participates in the life-current of the Western Tradition, this in turn participating in the World Tradition. Of this high fellowship, the initiate of whatever stature is according to his capacity a member; and we contemplate here not only the incarnate, but those discarnate who share in the Work of the Light.

In looking to this great pattern of interacting life-forces, we perceive a sphere beyond the range of the Astral Tides which we have defined, a sphere governed by its own spiritual Tides. We discern here the meeting-point of the Great Work with the cosmic plan of existence, and we touch upon the reason underlying the central theme of the Order's work. We have seen that even as Yesod is the Gate between the material world and the astral, so is Tiphareth the Gate between the astral and the spiritual; and therefore is the pattern of Life Renewed, which the material Sun symbolises, the pattern of cosmic life as defined for us. Therefore is the Solar Hero the chief cult-figure in the Order, defining at once the Tides of Life, Death, and Life Renewed as the spiritual current of our magical life; and the Sun-hero as him in whose footsteps we should attain to that current. For upon no other plan is the spiritual development of Western Man envisaged: Sol Invictus, Temu Heru-Khuti, entering the darkness and overcoming it, or the Mabon, the reborn Sun-child. For this cause is the Way of the Adept the way of death, entombment and rebirth to the light. For this cause, too, the Alchemical Work is the transmutation of base metal to Gold of the Sun. For the Solar Tides, when contemplated in their mystical

rather than their magical aspect, become symbols of the spiritual development of the initiate. Here a general pattern cannot be given to cover all Orders: varying according to the particular cult which is followed and the particular region in which it developed, the hero meets his death in autumn or in the spring, is reborn in spring or at midwinter; in the midsummer is his full power manifest. The essential meaning drawn from the symbolism remains, however, unchanged: the spiritual levels not less than the material have their cycles and sequences, and the life of man, in its very aspiration to supersede the material world, is following a spiritual impulse which is not anti-natural, but is itself a pursuit of that which is most natural to human life. The one thing which would be anti-natural to man would be a static mode of existence with no development whatsoever, for inertia would contravene a necessary condition even of mere existence.

By all the means of development at his disposal, then—Path-workings and Sphere-workings, individual exercises and meditations besides the group rituals of the Order—the initiate has filled his psyche to overflowing with luminous and pulsating tides of life. He has followed with faithful devotion in the service of that Hero who has been placed before him as an external ideal, until in the ripeness of time he has come to share in the way of death of that Hero. With Osiris he is laid alive in the coffin, or with Maître Jacques he is stricken by the treacherous hand, or with Rhodon he is laid low by Black Dragon, or with Dumuzi he is borne down to the deep; and from that entombment, from that darkness he is called forth, to know that that which he has hitherto followed, that which has been his ideal, THAT HE IS, and more than a pseudo-earthly hero is his identity, his reality. Henceforth not merely the hero of his idealism but the deity of his adoration is within; he knows now that within the bounds of his own psyche he must evoke the ΠΡΩΤΟΣ ΚΑΛΟΣ, the Primal Beauty.

He has, in a sense, arrived at the position of Flecker's

Hajji who, having attained Mecca, has now no-wither to turn in prayer. Is he therefore to consider his personal life, with those elements of his psyche which are already known to him, as all-sufficient? In fact this is not the case, since a most important part of his psyche has not yet come into play:

“To a life beyond his life he must awaken”—

—and to a Sun beyond the sun of his everyday life. It is with Adepthood that the true magical life begins, for which all his previous achievement has been but practice and preparation; it is here, therefore, upon arising from the Tomb, that there is laid upon the Adept a sacred obligation to seek until he find that which will most completely distinguish him from even the most enlightened and advanced member of the Outer Order: the Attainment of the Knowledge and Conversation of the Holy Guardian Angel.

This quest is the one necessary work of the Minor Adept, and until he has achieved it the fulness of Adepthood is not his. This attainment is therefore of all magical works the most necessary, and it is one which the Adept must pursue by his own personal effort. The Order, having raised him to Adepthood, gives him the key for this next attainment; this he must employ in what manner and with what fervour his own nature and ingenium prompt him, until success be his. Nor is there any question here of imagined or illusory achievement; for the major result of success is to transfer his conscious awareness and to establish it upon a new basis: an interior revolution which none could, or would wish to, experience so long as ordinary intelligence and common sense held dominion in the psyche. For the new component which here comes to the fore is no longer any manifestation of conscious intellect: it is the Intuitive Mind.

The Intuitive Mind is presented as “not-self,” for two

reasons. In the first place, it is no part of the conscious intelligence, and therefore it makes its appearance to the conscious mind as an alien being. Secondly, it is linked to the supernal levels of Mind: the psyche not being sealed within the physical nature of the individual, as many imagine, but extending beyond that nature and in particular reaching upward through the "fine point of the spirit" to contact with the Kether itself, besides of course the other two Supernal Sephiroth. This region of the Mind which is superior to, and outside, the conscious intelligence, we term the Intuitive Mind. It always exists, even in the psyche of persons of the most limited awareness, although in such cases it is naturally quite out of communication with the conscious mind; it can however in grave emergency sometimes communicate, even in those circumstances, through the media of the sympathetic nervous system or the instinctual subconscious. Such promptings are, in fact, what in popular language is called "intuition," although the true function of the Intuitive Mind which is our subject is a far other and grander thing. To define this, we must briefly consider the modes of knowledge.

Something may be known by instinct. This faculty is extremely limited in scope, particularly among civilised human beings. It does not comprehend general facts. A hungry man may instinctively find food and a thirsty man may instinctively take a downhill road in order to find water, but as soon as he infers "food satisfies hunger" or "water flows downhill," the matter is removed from the instinctual to the rational level.

The rational level of knowledge needs little description here. It comprises inferences from perceived facts, such as those just stated; abstract reasonings; and statements committed to memory. The vast bulk of human knowledge lies within this area.

Above this there is another mode of knowledge, of

which the conscious mind of incarnate man is not directly capable: it is the immediate perception of spiritual truth, without the process of abstraction or deduction from phenomena. This method of knowledge is limited to spiritual beings, of angelic nature or higher; and there is a region of the human psyche to which this is proper, because the human psyche, in its conscious and unconscious faculties, extends upwards and downwards through all levels of non-material being, touching both upon the divine and the demonic. (If this were not so, all religious and philosophic experience would be meaningless.) The region of the human psyche which is capable of intuiting truth directly, is therefore the Intuitive Mind. It follows from this, among other conclusions, that the Intuitive Mind clearly knows the True Will of the individual in question, even while his conscious mind may be completely deluded on that subject.

It is this Intuitive Mind which is brought into communication with the consciousness of the Adept, the time of searching being accomplished, under the title of the Holy Guardian Angel. It is Holy, being utterly apart from the mundane personality; Guardian, knowing the True Will and real abilities of the Adept, his feelings and weaknesses and all that could bring him to harm; and Angel, being purely the faculty of intuition which is by definition angelical. Nor is the Adept in any way likely to identify this Being with any part of himself; he would deny it, seeing that the Angel knows what he knows not, and often even wills what he (as he believes) wills not. Furthermore, the Adept will have encountered this Being in the Sphere of Tiphareth; and therefore to him it is an Angel of that Sphere, most greatly to be loved and revered for beauty and for wisdom. From this time forth, his magick is the work of his Angel and himself together.

Nevertheless, as he progresses further, more will become clear to him as to the exaltation of his Angel. Here begins

that play of masks and shadows, of radiance and desolation, which belongs to the realm of mysticism rather than of magick. We shall not here sound it further. Plato has said that whoever loves faithfully shall at last, albeit after many lifetimes, attain the Beloved. What he has not said, and what in the many lifetimes one learns, is how shall be changed and lifted, how shall be veiled and shall reappear, ever higher and ever more luminous, the discerned identity of the Beloved!



## APPENDICES

*APPENDIX A: CONCERNING CERTAIN WOMEN.* A young Turkish Cypriot tells in circumstantial detail an adventure of his uncle, which duplicates a medieval French legend and a Celtic myth of the Triple Goddess (see Chapter VII). He proceeds to another tale, which produces a new tradition by confusing the Virgin Mary with Aphrodite in a manner well known to mythographers. But where had Ali, or his uncle, come by the previous story? Or had the uncle really seen the spectral woman by the stream?

*APPENDIX B: THE DARK NIGHT OF THE SOUL.* The ways of High Magick and of mysticism cannot completely be separated, even in the early stages, and it behoves the magical student to understand something about the Dark Night of the Soul. In its fullness, this is the experience of Binah: one of its minor reflections, therefore, is the despondency which may assail the beginner upon the Thirty-second Path. This paper offers counsel on both the sephirothic and the planetary influences involved.

*APPENDIX C: PATH-WORKING.* Some of the principles of Path-Working as conducted in the A.S. are given, with a brief account of the advanced *Leaping Formulation*. The complete text of the A.S. Working of the 31st Path follows.

*APPENDIX D: SUFFUMIGATIONS.* The great majority of traditional incense materials are of vegetable origin, and may be classified as gums, oils or woods. A review of historical, botanical and other lore connected with the incense materials listed, reveals a number of interesting problems in interpreting ancient recipes. A modern Celtic recipe is given, with notes on compounding, storing, choosing and burning aromatics.

*APPENDIX E: EXERCISES AND TECHNIQUES.* The Setting of the Wards of Power, Hebrew form: the text, followed by notes on the gestures, vibrations, and visual formulations required. Further on Meditation: means of advancing in this essential art are recommended to the student.

*APPENDIX A*  
*CONCERNING CERTAIN WOMEN*

Ali and I were sitting outside a little cafe near Larnaca. From under the inadequate awning, we looked out over a level of rough sun-browned grass, broken here and there by salt pans over whose fierce crystalline whiteness the air quivered. As a mark of friendship, Ali had been showing me round the sights of the place; that is to say, he had conducted me all the way round the tomb of Mohammed's aunt in its modest domed shrine. The guardian of the tomb had promptly flung over my already-kerchiefed head a large, greenish and distinctly dusty veil, and had watched us with some apprehension; but my escort had worthily upheld the dignity of his thirteen years, and had further edified me by explaining that the massive sphere of stone above the tomb had originally hung miraculously in the air, but that this had so disturbed visitors that a support had now been built under it. That marvel was not, as a matter of fact, a total novelty to me. In another part of Cyprus I had happened upon a relic of the True Cross with a similar reputation, and, whichever side had started the story, it was obvious that neither Moslem nor Christian would willingly be outdone. All the same, despite this somewhat formal beginning, a curious kinship of spirit had developed between Ali and myself. During lunch we had talked of Famagusta, whither I was bound; he did not know that city, and I told him in brief the story of Othello. Somehow, beneath every difference of age and sex, nation

and creed, each of us had divined in the other the essential Collector of Tales.

We now exchanged a few remarks on the extreme contrast between this flat coastal plain and the inland hills, when Ali, evidently meditating further confidences, took a gulp of his orange-squash, hesitated, decided, and launched into this narrative:

*“An uncle of mine, who lives in a village in the hills, once had a very strange experience. It happened like this. A friend of his was getting married in another village, and my uncle wanted to go to the wedding, but there was no bus that day. He would not wait until the next day, so he set out early and walked. He has always walked a great deal, my uncle, and he knew the way, so although it was a long distance it did not worry him. The hills around his village are very bare and rocky, but he thought if he started before sunrise he could reach his friend’s village before the day became too hot. All the same, as he tramped along, he began to be troubled by the idea that he did not know where he was. The path was strange to him, the hills were strange to him; he was quite lost, and wandered this way and that. He was not afraid, but he was completely bewildered, and it was getting late.*

*“Suddenly he came to a stream, gushing down among the rocks. It was such beautiful cool water, my uncle would have stopped to drink, but just then he saw a woman kneeling at the side of the stream, washing some clothes. He would have hurried away, for fear he might stay too long if they began talking, but he saw she was watching him, so he stopped, and then he thought he should go, and then he looked at her again and she was still watching him. So he went back and asked her, ‘What do they call this place?’ But still she said nothing; she just went on smiling and looking at him. He sat down on the ground near her, and asked, ‘Who are you?’ Still she said nothing, but she put her hand in the*

*stream and then held it out to him with her palm full of water. It was in my uncle's mind that he would drink, and then he would kiss her; but just as he leaned towards her, he saw a large rock that he knew, and he knew at once where he was, and there never had been any water in that place. So he leapt up and ran down the hill; then he turned and looked back, and there was no stream and no woman."*

Ali paused, relishing my utter astonishment without knowing the reason for it. In fact, my mind was awl. *Les lavandières de la nuit!* What were they, or even the rumour of them, doing in a Turkish village in Cyprus? "This happened to *your uncle?*" I asked.

Ali met my eyes quite unabashed. "Yes. He told me himself. He did not make it up. My uncle does not make up stories; he can never think what to say."

"No, he did not make it up," I echoed with genuine conviction. Wherever the story had come from, Ali's uncle had not invented it; it was centuries old. The Ballad of Clerk Colville! La Belle Dame sans Merci! It so happened that a part of my business in Cyprus was to seek for traces of the medieval French community founded by the Crusaders. Apart from the documentary evidence and some buildings, to the general observer and even to the historian they seemed to have vanished without a sign of having existed. I had gleaned a few fragile wisps of evidence on the subject, but this story of Ali's was the most tantalizing so far and yet the most useless of them all. What in fact had happened? Had the uncle actually had this wierd experience in the hills—and it sounded very real—or was it a particularly vivid pipe-dream based on a story he had heard? The latter looked more probable, but where could he have heard it? Frank, Greek, Venetian, Turk: what likelihood was there of the slightest continuity between the first link and the last in that chain? There all the time, of course, was the Greek community; but this tale was not of their sort. I asked Ali

if he had ever heard of any similar incident, either as fact or as fiction. He had not. I asked him if his uncle read a great deal. Even the question itself hardly seemed realistic. As a last resort, I asked him if there were any other people besides Turks in the uncle's village. I knew beforehand that the answer would be in the negative.

"But there is a church," added Ali helpfully. "There is a church near the village, but nobody goes there. It is quite old, and a bit broken. I have been inside it to look at it."

A church . . . It might be one of the little Cypriot painted churches, decorated inside and out with murals of scriptural and traditional figures. It might be a white shallow-domed Byzantine structure. It might . . . I decided to snatch at the moon: I took a piece of paper and rapidly sketched a typical Burgundian church of the Middle Ages, sturdy and barrel-vaulted. It was Ali's turn to be completely astonished. He was, indeed, horrified. "You have been there! You know my uncle's village; you know that church!" I tried to reassure him. I had only made the sketch to ask him *if* the church looked like that. So, then, it did. "Well, now we go inside. Is this right?" I made another drawing: nave, triforium, clerestory. He stared again. "I think you are reading my thoughts," he said. Again I had to convince him that I was doing no such thing; I had simply wanted to know if the church was of a particular kind. After thinking it over, he asked, "Is that church anything to do with the woman that my uncle saw in the hills?"

"Yes, and no," I told him. "All I can say is, this church was built by men who knew about that woman. I don't know more than that. If you remember it, you may find out more when you are older."

He reflected for a few minutes, but when he spoke again it was on another matter. "You know so many things," he said; "I wonder if perhaps you can tell me about another woman? Her name is Miriam. There are many stories about her."

I suddenly realised which particular woman named Miriam he meant. “Many stories,” I agreed.

“They say she came to Cyprus,” he went on. “Have you heard that? They say she walked up out of the sea . . .”

*This is a true account of my conversation with a young Turkish Cypriot. – M.D.*

*APPENDIX B*  
*THE DARK NIGHT OF THE SOUL*

Almost everyone has an occasional bout of depression, from whatever emotional or physical cause. When one reads books which deal with certain forms of spiritual or mystical development, however, one sometimes finds the phrase, "The Dark Night of the Soul." It is not advisable to make free with this phrase, but its meaning needs to be understood.

It first came into general use from the writings of St. John of the Cross, a Spanish Carmelite Friar of the XVI century. The deep psychological understanding which enabled him to analyse his personal experience, drew considerably upon the Moslem Arab mystics of his country, they in turn being thoroughly versed in the Greek, Hebrew and Persian explorations of inner experience. For they were all, including John himself, treating of some of the highest discernable levels of human consciousness, wherein a writer may still use the vocabulary of this or that school of thought, but the ideas expressed will transcend all boundaries. The Carmelite made in particular a detailed study of the experience of utter desolation which overwhelms the soul on entering those heights, and he called it the Dark Night. A few others have written of it from personal knowledge, but it is not an everyday experience, and the ability to write of it is even more rare;\* for the Dark Night has its ecstatic as well as

\* *Liber Liberi vel Lapidis Lazuli* of the Master Therion is here commended to the advanced student. Republished in Aleister Crowley's *The Holy Books* (Dallas: Sangreal Foundation, 1969).



its sorrowful aspect, and in coming to utterance the ecstatic veils the other. Nevertheless, it contains the desolation of utter loneliness and the vast bitterness of the ocean, for it is the experience of Binah. Foreshadowings there are, but the veritable Dark Night does not come in its fullness below the Abyss. It is the passion of the moth for the flame, for that supreme flame which is the Divine Spark and which in its true nature is veiled somewhat even from the Adept; but once beheld, directly yet still as Not-Self, that Spark is a totally desired absorption until the balance swings over. Hence, when anything of this experience finds words, they can but be words of love; but always there is the awareness of transcendence: the desolation and the ecstasy alike are in the supernal sphere.

One sees, therefore, the pitiful absurdity of those who know about these things without understanding them, and who openly refer their every moment of gloom to the Dark Night of the Soul. Nevertheless, like other such exaggerations, it has its element of truth: the Sphere of Binah has many reflections and minor manifestations which one may from time to time encounter upon the Way of Return, and not the least of these darkens the Thirty-second Path. The despondency and inertia which can sometimes assail even the beginner are therefore not groundless. Although depression requires firm handling, it is better to regard it with understanding also, whether the sufferer be oneself or another. This is one of the reasons why a clear distinction between other causes of depression and a possible early manifestation of the Dark Night is necessary. It is true that even ordinary forms of depression cannot usually be thrown off at a moment's notice, but we know that the cause of the trouble will easily pass: the Tides will change, or some physical malaise will disappear; perhaps, as often happens, a good night's sleep will change the viewpoint; and as soon as

the victim knows assuredly that his affliction will vanish, its power over him is already broken. Similarly with the Paths: if the student who has felt himself to be oppressed by the influence of Saturn will recognise the cause for what it is, he will not imagine anything to be obscurely or permanently wrong with himself, and will find it easier to take courage and resume his work. There are moments of difficulty; there are techniques to be mastered which may need time and patience, and it is not always possible to gauge for oneself whether one is making progress; but these things need not cause depression if work and interest are maintained.

Some authors are to be criticised, who venture to write of the Dark Night and who attribute it simply to depression caused by the mystic's aversion to the conditions of material life, on his return to it after experience of inward vision. In the first place, the cause of the Dark Night is far more spiritual than that. For those who undergo it, the material world might for the time being not exist. Besides this, the sufferings of that high state, no less than its joy, characterise the period of elevation itself and not any period of latency: as, indeed, the name of the Dark Night should indicate since it distinguishes the state of desolation and the abstraction from ordinary consciousness, under the one title. It is clear, therefore, that the origin of the Dark Night is not to be sought in the material world. If these mystics could be instantly released from material life, it is not to be supposed that this would lessen the anguish of the psyche if they still could not at the same time become one with that Divinity which overpowers them and yet does not destroy. There is no reason, therefore, for the fastidious and the slothful to feel that their aversion to the world lends them any spiritual distinction; nor should the student of the Mysteries be misled into thinking he should emulate them. For most inhabitants of the material world, its phenomena

are the means whereby they should advance towards their goal; and that is a main concept of Magick itself. Courage and resolution, therefore, are the requisite qualities needed in pursuit of the Work; and these will still have their place when ultimately, after whatever labours, we come to the sublime ordeal of the true Dark Night.

*APPENDIX C*  
*PATH-WORKING*

The following notes, which expand some ideas concerning Path-working and the further technique known as “the Leaping Formulation,” are written entirely from the viewpoint of the Aurum Solis, and the method of Path-working presented here is based on a pattern that has been established in the Aurum Solis over a period of seventy-five years.

*Path-Working*

For A. : S. : Path-working, the Bomos is always dressed in black and a single lamp is placed thereon. Incense, appropriate to the sphere at the head of the Path being worked, is burned during the later stages of the meditation: no incense is used in the early stages.

The starting-point may be a landscape or it may be a temple; in either case this is representative of the point of departure. Path-working is an entirely subjective operation: it is a “pilgrimage into the depths of mind.” The temple or landscape is not designed to be a receptacle of objective forces, but serves the valuable purpose of establishing a recognisable locus to which, if necessary, the consciousness can return. In the A. : S. :, Path-working as such is never used as a preliminary to ritual working, and the temple-forms which are used are symbolic representations only, not reflections of the physical temple. A temple-form used at

the opening of a Path-working is usually of very simple design, containing only the minimum of symbolism which will establish it as representative of its sphere; the "Palace" at the head of the Path, however, is usually quite elaborate, but again, is not intended to be anything more than a symbolic image.

The Working of the Thirty-second Path, as an example, may begin with a temple representative of Malkuth, or a suitably earthy landscape (see Appendix A, Volume I): the Path is then travelled, the essential quality of the Path finally blending into the symbolism of the sphere being approached. If the working is not a success, the aspirants do not enter the new sphere but are guided back to their starting-point, thus avoiding the danger of leaving unassimilated images in the mind. If the working is successful, return to the starting-point will be unnecessary, for the images become truly a part of the experience and will be assimilated without difficulty; the new "Palace" is now entered and the meditation is concluded therein.

### *The Leaping Formulation*

This is based upon the principles of Path-working but is an advanced technique for the "composition of place," intended to precede ritual working. It is a high-frequency tuning-in device needing great skill on the part of the operators. Inexperienced brethren are not called upon to participate in this, neither is their presence desirable.

The Leaping Formulation invariably begins from a landscape. The group-mind of the operators moves swiftly and smoothly through the Path-symbolism into the stage of building the Astral Temple when the Sephirah at the head of the Path is attained. The temple thus built is not the symbolic representation used for Path-working, but the Astral Temple proper, which is the receptacle of the influences of the rite. It is the counterpart of the physical

temple.\* The ritual work now begins.

The Leaping Formulation is sometimes used for the Second Hall Initiation when the *leap* is by the 32nd Path, and for the Third Hall Initiation when it is by the 25th. Because all the Sephiroth except Yesod are approached by more than one Path, a *leap* inevitably gives a particular bias to the work, and the use of this technique is the exception rather than the rule.

### THE WORKING OF THE THIRTY-FIRST PATH

(Complete text of O.S.V. 2nd Hall Document)

*Participants are to be seated in the God-form Posture. Rhythmic Breath is to be maintained throughout.*

We stand in the warm light of a summer day, beneath a sky of intense blue. No living thing can be seen save the thorn-bushes which grow amid the harsh rocks. This is no friendly region, here is neither shade of tree nor sound of grazing herd; yet in this place, in its austerity, we may the better find that which today we seek.

Some little distance ahead of us there stands a solitary arch, built of flints by men in some past age. The keystone of the arch is of pale granite, sparkling with a myriad points of transient white fire; and carved deeply into this keystone is an emblem, the curling horns of a ram.

Why has this single arch been thus left in a wilderness of rocks and thorns? What means this mysterious emblem upon the keystone? We go forward and pass through the arch, feeling for a moment its shadow upon us.

Now we have come into an even more desolate region, a bare stony expanse; and from what cause we cannot say, the sky above us is darkened.

As we look about us, a plume of smoke arises from a fissure in the ground, to be swiftly followed by a leaping

\* The physical temple is of course arranged, at the outset, according to the symbolism of the sphere of operation.

flame. Immediately, to the other side, a second flame leaps up; then several in rapid succession burst forth some distance before us. These flames grow to a great height, filling the sky: free and immense are they, the unshorn tresses of Fire. We look to the way by which we have come: but no retreat is possible, for flames have sprung up in that direction also.

New flames now arise, and struggle to ascend; but it seems there is not air enough to support them, and with a great sound like the beating of wings the lesser flames writhe and vanish. The tall flames also seem to strive together: they bend and entwine, they divide into tongues which blaze with yellow light, they spring up again in renewed strength and unity. Continually they roar and hiss and crackle, and seem to drum upon the air. We are caught in the midst of this fury of fire; we feel its scorching breath and are oppressed by the lack of air, but no way of escape is evident.

Now the flames commence a new movement: they bend sidelong, with a tumult of sound as if they shouted and shrieked their protest against the sudden wind that lashes them. Even above this we hear the menacing voice of storm, the majestic command of the thunder. Now the fire of the heavens replies to the fire of earth: lightning quivers and dances above the leaping flames.

The air detonates; the flames are dimmed by a brilliance which seems to tear the skies; a shaft of lightning descends directly before us, throwing the fire itself momentarily into a disregarded blackness. Even in that moment, we are aware of a change in the atmosphere about us: as the lightning fades, we see that we are indeed in the presence of one whose very gaze separates us at once from the seared and exhausted air of the material region. He is tall, of dominating appearance, with glowing countenance and with bright discerning eyes. His head is crowned with large curling ram's-horns, ivory-white and adorned with bands of steel; he wears a robe of brilliant white girdled with red gold. His aspect expresses limitless energy.

With a commanding gesture he bids us to follow him, and when he ascends swiftly into the air we find it easy to do likewise. We know that we are being taken from the domain of earthly fire, not merely to save us from it, but so that we may be shown something of its cosmic meaning.

We rise into a region which seems to be filled with cool, pure air, for we are at once refreshed; but in fact these are no longer the material elements which we experience, for led by our guide we have crossed the boundary from the material world to the astral: with the perception of the astral world we now behold that which occurs behind the veil of material phenomena. Now there flows around and before us a stream of bright scarlet light, intermingled with shimmering flashes of other hues, red-orange, blood-crimson, golden-green, sky-blue, which appear briefly, to be reabsorbed or to pass to other modes of being.

As we watch this vision of living light which swirls and undulates ceaselessly, we become aware of fleeting and phantasmal forms, flashing likewise within that tide of supramundane Flame. Shapes of tall trees shimmer awhile in the changeful vision, trees vast of trunk or strangely plumed of leafage; animal forms appear too, semblances of armoured fish, fanged and flightless birds, dragon-like reptiles. Here appears a noble stag with slender limbs and towering antlers, challenging and dominant until a wave of the flashing stream brightens and swirls, and the shape vanishes; there is the supple shape of a lion which crouches as if to stalk its prey, seemingly invincible, a marvel of lithe muscle armed with steely claws and with elongated canine teeth like downward-stabbing tusks. Again the current shifts and flashes, and the lion disappears. Human forms, too, are seen, massive or refined of limb and feature: some bear the aspect of the warrior, some of the thinker, some of the craftsman; women too, maternal, amazonian or meretricious. All appear but briefly, to be swiftly engulfed in the tide of astral fire.

We are saddened with an irresistible melancholy by this



showing of the transitory nature of all life-forms!—nothing flourishes for ever, nothing endures!—but then, in other parts of the current, we behold new and different forms emerging, in like measure as the old disappeared. We see new animal forms, but fewer; new human forms, and more numerous. We see the new briefly prospering in their particular modes, until they in their turn are consumed by the stream: but now, instead of being merely saddened, we watch to see where they shall reappear and in what changed aspects. Furthermore, among these many fleeting forms we glimpse some few which are strangely familiar to us, whose life-experience we seem to have known from within. For each one of us the tale of this succession of lives will be different, but slowly its pattern will become clear to us: we also who watch this changing tide of shining flame which is the current of natural life, we also are part of it; we likewise shall pass and be reabsorbed; yet elsewhere, changed but not destroyed, we shall reappear to continue our course. There is strength in this knowledge—strength, and the will to endure.\*

Led by our stately and indomitable guide, we move forward through the scintillating current which surrounds us. The astral fire still swirls and darts forth from time to time its long pulsing flashes of radiance, and as we become more closely united to its subtle nature we detect in it not only movement and colour, but also sound: scarcely perceptible but wholly harmonious chords, answering to the coruscations of the light, impinge upon our consciousness. Those vibrations which at first only manifested to us as colour, now make themselves known as sound also; but whereas the colours had appeared to be sometimes discordant in their brightness, yet now that the vibrations manifest in some measure as sound, our spiritual

\* This Path, the 31st, inculcates the Stoic philosophy as exemplified by Heraclitus, and is intellectual in conclusion; the "opposite" Path, the 29th, inculcates the philosophy of Epicurus. Both express truth; neither can contain the whole truth; each is in any case below Tiphareth.

perception begins to grasp their essential harmony, the intellectual significance beyond the simply astral.

The musical quality of the rhythm increases. It does not at first give the impression of an actual melody, so much as of a series of harmonies, drifting cadences, broken lilted snatches, brought into unity by a grand and sonorous descant; then an undertone of melody becomes distinguishable and gradually develops, swelling into an austere and measured chorus of sound which answers, meets, interweaves with the descant, then fitfully sinks to a near-silence while huge chords take its place. Then the sublime melody is resumed.

This music is not altogether that of the human voice, nor of any recognisable instrument; for it is the direct effect of that which every voice and instrument attempts, that is, a simultaneous stress wrought in the atmosphere and in the sphere of mind: here we have the audible rush and leap and pulsating radiance of the essential nature of fire, that fire which visibly still courses around us. But not yet have we come to the heart of it.

Fire shining and quivering, fire flashing with life and running its course through the universe! Vital, ever-changing fire: coruscating, singing, triumphant fire!

We have risen above the surface of the flowing astral fire, and the choring flame-voices sound ever more clearly and jubilantly; we are ascending into the realm of spiritual fire, which the astral but mirrors. This is ecstasy, stark and yet glorious. This is the life of fire, assimilating all things to itself yet totally denuded, even of material form. Thus live the Gods! Are we then as they, we who are thus uplifted? We look to our guide. He, who has proceeded ahead of us, shines altogether as a flame of whiteness; we behold neither the ram's horns with which he is crowned, nor the bright robe which envelops him. Higher yet we rise: that which seems like air around us is filled with bright and rippling

sparkles, and holds an intensely dry heat. We become aware of a throng of beings therein, a throng scarcely perceptible even to our new consciousness, beings of a nature more entirely spiritual than we have previously encountered. The united gaze of great brilliant eyes is fixed silently upon us as we pass through their ranks. We are to be in some unknown manner put to the test, proved by the fire.

We ascend still higher. Hotter and brighter, more scintillating is the atmosphere in which we move. A sensation like thirst assails us, but it is not a thirst for water: it is a craving for shade, for the least vestige of shadow to which to direct our movement. There is none. We are encompassed by a world composed entirely of sparkling radiance; if we advance further we must also go further into it. There is no other possibility. And still the eyes await the outcome.

That which must be endured, let it be accepted with a good will; for we cannot avoid the pain, but by reluctance we might fail to assimilate the potential of the experience.

A ripple of heat, like a breath from a furnace, flashes scarlet and silver as it runs onward across and through us without hindrance; then another and another wave of fire follows it. We feel strangely lightened, emotionless and liberated from fear by the touch of this spiritual flame, even though its fiery nature oppresses all our powers of sensation and leaves us arid, unutterably void of every opposite quality. The intellectual vision, however, is intensified. We comprehend why this purgation of every emotion is at this time needful, since we are to behold something of the eternal ordering of things, and emotion is in its very essence turbulent and chaotic. We are upon the verge of many perceptions; and still we are surveyed by the high pure eyes of the winged watchers. A burst of sheet-lightning expands around the luminous form of our guide who still goes star-like before us. He turns: in the fading of the flash we see his arms raised in benediction and farewell; then he is gone from us.

Another wave of fire meets us: this time, of blazing whiteness sparkling into flame-orange. We are absorbed into it, we are transformed to very flame; we feel and behold only that intense radiance until we reach the essential heart of it—

Blackness: icy, intense cold and blackness.

It strikes and benumbs.

There is nothing, nothing even to endure. We wait passively, until at last, released from the ice-heart of the flame, we find a dewy mist drawn down upon us. We move forward upon our path, but we now behold only shadowy shapes veiled by the moist and gentle vapour. The mist thickens to actual drops: we are walking through falling water, through water that swirls about our feet. Now before us a waterfall crashes and cascades in the dim uncertain light. We pass through the force of the torrent to find ourselves standing on the rocky floor of a large cavern.\* A faint luminescence filters through the waterfall behind us; the smooth stone of the cavern walls is variegated, translucent white and orange with veinings of black. We proceed into the depths of the cave: as we go, the sound of the waterfall which at first is loud in our ears, gradually recedes until we hear it only as a faint murmur.

As we reach the end of the cavern, where a shaft of light shines from above, we see worn steps ascending, cut into the living rock. We climb the steps; eight are they in number, and when we have reached the topmost we find ourselves on the threshold of a sacred place: we are about to enter a temple which now opens before us.

As we enter and walk across the expanse of the black lustrous floor, our eyes are drawn to the far end of the chamber. We pass between the two pillars, Machetes and Nomothetes, into the very centre of this temple whose walls are of translucent stone, of the appearance of carnelian.

\* Here incense is placed on the coals.

Before us is that which first drew our gaze: a great curtain, silvery and iridescent, with the gentle play of unnumbered colors upon its surface. It moves and shimmers, magnifying every least stirring, and seeming almost alive in its ceaseless quivering. Upon it is depicted the Caduceus, the staff of Hermes entwined with the twin Serpents, the White and the Black. Before the curtain stands the Bomos, draped in glowing flame-orange, and upon it a smoking censer and the mystical Tessera.\* To the south of the Bomos is the Banner of the New Life;† above us, suspended from the high ceiling, burns a single lamp, symbol of the Eternal Flame. We salute the East.

Stillness pervades the temple, with a sense of calm expectancy. We have come through ascending flame and through falling water, and we have arrived at this quietness. We comprehend that where all is ordered in just measure, there is balance and stillness; nor is this the stillness of an inert mass, but rather it is a vibrant and living quality, the equipoise of force against force. As a man stands upright, he appears to be balanced without effort; yet the interplay of tendon and muscle is continuous to maintain him thus. So does the Caduceus, which is in one sense an image of Man, show us Serpent entwined with Serpent, pinion balancing pinion, and symmetry ruling all. Thus in the realm of Mind are opposites to be balanced, for in their balance do the multiplicity of qualities compose a true unity, even as the man with all his diversity of corporeal parts and qualities of mind and of spirit, is yet one individual. Again: not only the final totality is one, but the initial totality is one. In the material world all things are intricately wrought of one fundamental Energy; likewise the astral stream of life-forces

\* See Volume V.

† White Octogram enclosing yellow Octagon with red Equal-armed Cross in centre, all on black field.

continues through phases of change and of becoming, while upon the spiritual level all has come from one unity and shall return thither. Knowing this, we can regard no extreme as ultimate, for all shall be balanced and counterpoised in the totality. This also do we acknowledge in the sign of the Caduceus: for these truths are of the dominion of Reason, which is of Mercury.

*A battery of 3-5-3 is given by the director to signify the conclusion of the working, and to re-centre the consciousness of the participants on the objective level.*

*APPENDIX D*  
*SUFFUMIGATIONS*

- ♃ Myrrh, Asafoetida, Violet Leaves, Jet,  
Guaiacwood (*Lignum Vitae*), Oil of Violet, Poppy.
- ♄ Nutmeg, Cedarwood and its Oil, Pine-gum,  
Olive Oil, Juniper.
- ♅ Opoponax, Aloes-wood, Tobacco, Oil of Nicotiana,  
Dragon's-blood.
- ♆ Cinnamon, Vanilla, Laurel,  
Heliotropin, Olibanum.
- ♇ Red Storax, Benzoin, Amber, Roses, Verbena,  
Saffron, Red Sandalwood, Coral, Ambergris.
- ♈ Mastic, Lavender, Fennel, Yellow Sandalwood,  
Aniseed and the Oils of all these.  
Styrax (*Liquid Storax*), Spikenard ( ♃/♁ Psychopompos).
- ♉ Camphor, Galbanum, Almond, Hazel, all Lilies,  
Bay, Jasmine, Aromatic seeds.
- ♊ Dittany of Crete, all Fruit-woods.

The short list of aromatics given above, provides a working guide to incense materials under their planetary attributions. Some few of these materials are partly or wholly of non-vegetable origin: ambergris is of animal origin, coral may be variously described as animal or mineral, while jet and amber

can be considered as minerals of vegetable origin. However, the great majority of all incense materials are of the vegetable kingdom, and appear in our list as gums, oils or woods. A few are simply dried leaves or other parts of green plants, such as seeds or roots; but in fact not many herbs are suitable to be used in incense, however sweetly they may smell when fresh or dried, for when burned they tend to a uniform odour of scorched hay.

The true incense gums have a long history, although this is not always easy to decipher. In Genesis 43:11, listed among the materials which the brethren of Joseph took into Egypt to trade for wheat, we find mentioned storax and stacte, as well as terebinth trees whose wood is full of a fragrant oil. We cannot take for granted that these materials were intended for use as incense. The name of storax is employed for two gums, one of which is otherwise known as stacte; therefore, since stacte is also named here, we can suppose that the storax in question is the other kind of storax, which is better called by its Greek name of styrax to avoid the confusion. Styrax is a greyish syrupy liquid, a balsam in fact, obtained from the tree or shrub *Liquidambar orientalis*. It grows in various parts of Asia Minor but not in Egypt, and the ancient Egyptians valued it as an ingredient in perfumes and sometimes for use in mummification. It has been found by analysis in the embalming materials and perfume-jars from Egyptian tombs. In our list it is attributed to Mercury, having, along with the exceedingly rare and precious spikenard, a special reference to Hermes Psychopompos. The arts of the physician, the perfumer, the incense-blender and the embalmer were closely related in early times, for the same aromatics were used by each. A few drops of tincture of benzoin on a lump of sugar provided a homely remedy for a cough into the early years of this century, usually without any known reference to its attribution to Mercury, ruler of Taurus, the zodiacal sign which corresponds to the



throat in the human body. Again, through the ages the antiseptic and healing properties of powdered myrrh made it renowned as a dressing for wounds, which only went out of fashion in the nineteenth century when the use of the sword began to wane. The attribution of myrrh is to Saturn, both its name and its bitterness associating it with the Mother-Ocean; but also in this curative association we see the restrictive influence of Saturn turned to good purpose in stanching the flow of blood.

The violet plant, represented in our list both by the leaves and by the aromatic oil, is representative of Binah not only for its night-darkness but also for the concealment of the fragrant blossoms. Of the poppy and its high symbolism we have treated elsewhere. Another material attributed to Saturn, however, is the malodorous asafoetida, which in the Middle Ages had a great reputation for banishing demons; but when fresh it is unfortunately liable to banish anyone else who comes within range of it. It is one of the torments with which, in the Grimoires, recalcitrant spirits are frequently threatened.

The list given for Jupiter is relatively simple, depending as it does upon the various trees associated with the Father-God in the lands from Lebanon to the North. Oak-wood is not to be recommended as an incense ingredient because of its acrid smoke; but the fine qualities of cedarwood and of its oil are extremely suitable for this purpose. Cedarwood is, besides, a traditional emblem of immortality and of incorruptibility. Nutmeg is in some old documents referred to as nut-mace, and this illustrates the confusion which has so frequently existed between different aromatics. Olive oil is included in our list because it has a pleasant and distinctive fragrance; the olive tree has Jupiterian associations because it is an emblem of peace, and because of its dedication to Pallas Athene. In Eastern Mediterranean lands, olive leaves are sometimes burned in a small bowl by the peasants, as a

sweet suffumigation to welcome guests. To pine-gum we shall refer again presently; it is one of the few incense materials which can be gathered in northern regions, and is accordingly prized by us.

Of the incenses of Mars, the resin known as dragon's blood is remarkable for its deep red colour as well as for the pungent, spicy odour which it emits while burning. It is strongly Martian in character and is frequently burned without any admixture in appropriate rites. Opoponax, a finer and scarcer gum, has similar qualities with a higher dignity and solemnity of character. It may be startling to find tobacco and the fragrant oil of nicotiana (which comes from a different plant) in a list of incenses, but they have the necessary qualification: a fragrance which is released by burning. Tobacco does not, seemingly, represent the more aggressive aspects of Mars, but rather its more genial and fraternal associations; nevertheless the subtle irritant which it contains should not be forgotten.

Highly interesting in this section of the list is the aromatic substance named as aloes-wood. Here a confusion of names such as has already been mentioned, offers us a convenient solution to a practical difficulty. One of the finest incenses of the ancient world, bitter yet attractively fragrant, rather like myrrh or saffron but richer, was that known as aloes. It was pressed from the leaves of a rare plant of the order *Liliaceae*, whose chief source, perhaps the only source, was the island of Socotra. Like many other incense ingredients, it also had medicinal uses, and these uses are equally well served by two more plentiful and cheaper gums of related species, Barbados aloes and Cape aloes. However, neither of these can be used as a substitute ingredient in incense: when burned, they both smell thoroughly unpleasant. Unfortunately, to use the true Socotrine aloes is out of the question: it would not only be fabulously expensive, but in fact we have not for a long time seen even

a mention of it as a marketed commodity. There is, nevertheless, an alternative of quite respectable antiquity, a material named as aloes in recipes dating at any rate from before the Christian era. This is a kind of fragrant wood, with a smell not unlike that of Socotrine aloes, but sweeter and less pungent; the tree grows in parts of India, and the wood was introduced into Europe by Arab traders. Sometimes it is known as eagle-wood, perhaps from a peculiar feather-like mottling which appears in the grain, or perhaps from a Latin misapprehension of its Arabic name, *agallocha*. The wood of this tree, or of a closely related tree which grows in China, is fairly plentiful; so that in any incense recipe which calls for aloes, one should without hesitation use eagle-wood. Further experiment is not to be recommended: both the Indian and the Chinese species of the tree are quite safe, but another close relative is the deadly manchineel tree.

Cinnamon is without doubt the pre-eminent incense of the Sun. Burned upon glowing charcoal, without addition of any other ingredient, it emits a pure, fiery, not over-sweet spice odour which relates it at once to the quality of the sun's beams. Throughout ages, the chief place as a solar incense has been given to olibanum, which is the gum of true frankincense—as such it was used in Egypt, Greece and Rome—but inevitably, in succession to those cultures, the churches have taken to themselves the use of frankincense so that now, by reason of that association, all magical virtue is gone from the gum and we have no hesitation in according the first rank to cinnamon. Vanilla and laurel (*not* variegated laurel) are good solar aromatics with tradition to recommend them, and besides these there is heliotropin, which has accrued to the solar list by a somewhat complex misunderstanding, but which now fulfills a useful purpose there. This white crystalline powder is the solid form of the essential oil of the little sweet-scented plant which is known as heliotrope, or “cherry pie.” The crystals have an odour somewhat like

vanilla or bitter almonds, but when they are burned this odour becomes more pungent. The plant is called heliotrope because the intense lilac blossoms are heliotrope-coloured, that is, the colour of heliotropes or sun-stones. Sun-stones are stones which were much prized by navigators in ancient times, because even on a clouded day they would turn pink when pointed in the direction of the sun; this is due to a peculiarity of the stone in refracting light from its surface. The Greek name for that stone was *Heliotropos*, the Sun-seeker. Nevertheless, it is a fact that the essential oil of the plant smells very much like vanilla, which is a true Sun-incense. The world of magick is full of such happenings, where the causes seem altogether fortuitous, but the conclusions triumphantly hold good all the same.

Among the incense materials of Venus, many evidently have been chosen principally for their sweet and sensuous quality, but here too we find three notable marine substances: amber, coral and ambergris. The first of these is a form of pine-resin which has fallen into the sea, most frequently on the Baltic shores where the forests grow to the edge of cliffs or of beaches; from thence the drops of amber may drift for considerable distances, becoming more or less fossilised by the action of the sea-water. Amber gathered for use as incense is not the mature and completely hardened resin which is used to make necklaces; for incense we need "young" amber, which is very much softer and which, on being burned, still gives forth a recognisable odour of pine-oil. Coral, on the other hand, when added to incenses is used solely on account of its attribution to Venus, for it has practically no smell, pleasant or otherwise, and is not in itself combustible; but the delicate white or pink colour of some of its species, together with its origin beneath the waves, associate it so strongly with *Anadyomene* that it is often used in this way.

Ambergris, by contrast again, is by no means a beautiful

material, but burns readily and has an odour of penetrating sweetness; it is usually diluted in the form of a tincture, of which only a few drops are added to an incense mixture, else it would be overpowering.

Medicinal herbs belong to Mercury, and among these lavender and fennel are notable for their fragrance. Mastic is a true gum, with a peculiarly delicate and fugitive odour; it thus has been traditionally dedicated to the winged Mercury. His other aspect, as conductor of departing souls, we have already mentioned in connection with styrax and with spikenard.

Camphor is a gum of the Moon, both for the purity of its fragrance and for its translucent whiteness. Bay is a dainty and highly aromatic form of laurel; and as laurel is sacred to Sol, so is bay to Luna. Almond and hazel are woods of the Moon, the latter especially for its employment by the "dowser" or diviner. Aromatic seeds belong to this Sphere for their association with its generative qualities, but also because this is the Gate of the Astral World, wherein are to be found the seeds of those events which later blossom in manifestation upon earth. Oil of jasmine, however, has to do with the Gate of the Astral in another way. It is used in rites of projection of the consciousness. In treating of the Moon, the Triple Goddess too is always to be remembered, and here the lilies come to the fore; these typical Moon-plants have all their parts in threes, three or six petals, stems of triangular section, leaves in whorls of three.

Galbanum is a native of Persia. It does not come from a woody plant, but from a group of species of the order *Umbelliferae*, the same order to which our little cow-parsley belongs. Other members of that same order give us such diverse products as angelica (when you eat pieces of its candied green stems on your iced cake, you can reflect that now no demon will come near you) and the European hemlock, the most notable poison-plant of antiquity, a

decoction of which gained a perpetual mention in history by taking Socrates out of this world. The chief producer of galbanum is the plant *Peucedanum galbaniflorum*; and the earliest reference to the gum itself is again biblical, but this time in the first indisputable list of ingredients for use as a sacred fumigant (Exodus 30:34): "The Lord said to Moses, Take aromatic substances, stacte and onycha, galbanum of a good odour, and the clearest frankincense, equal parts . . ." In this passage, we find that a non-aromatic mineral, salt, is to be mixed with the ingredients. The purifying and preservative properties of salt had already been accorded a symbolic value; and it was in order to represent or even to induce these qualities on the spiritual level, that the salt was to be added to the other ingredients.

The Sphere of Earth has its own incense-plant, dittany of Crete. It is employed in Evocations to Visible Appearance, and in similar rites, on account of the heavy exhalations given off by the leaves; the fresher the plant, the better. It is supported by the fruit-woods, on account of their association with Demeter.

In the great temples of various lands, blended incenses of an extraordinary complexity came to be used. A famous Egyptian recipe for an incense known as *kyphi* is found in a rather late papyrus. It names a number of ingredients, some open to more than one interpretation after the manner of the examples we have given.

Another very complex incense undoubtedly was that used at the Temple at Jerusalem. We have a recipe which is claimed to be ancient; whether it is or not, the original was undoubtedly just as complex. Our recipe contains benzoin, cascarilla, balsam of tolu, orris, cloves, cinnamon, rose-blossoms, lavender, mace, yellow sandalwood, briarwood, lilies of the valley, vervain, star anise, myrrh, Indian frankincense, Arabian frankincense, potassium nitrate (that is saltpetre, added merely to improve combustibility),

powdered gold, powdered mint, melilot flowers, orange-blossom, bay leaves, juniper berries, patchouli, borax, amber, Sumatra benzoin, white sugar (!), Chinese myrrh, and a number of floral essences: rose, jasmine, violet, mignonette, bergamot, musk, oil of cloves, all to be added in liquid form in small quantity.

Conspicuous among all this is the powdered gold. Here again, as with the Exodus recipe, we have a non-aromatic mineral added to the mixture, from fairly obvious motives: to make a costlier and worthier offering, to emphasise the regal aspect of the deity, and to represent the corporate nature of the community making the offering—for as blood is to the body of the individual, so gold is, or was, to the body of the community.

Something has been said of difficulties which arise in interpreting ancient recipes. Two further examples are here given, because they are typical of recurring forms of difficulty. The first is a confusion which is found in recipes of all ages, from ancient times to the present; it involves the two Greek words *nitron* and *natron*.

Nitron means simply nitre, that is, saltpetre, otherwise known as potassium nitrate. As in the recipe already cited, saltpetre is frequently added to materials which do not burn easily or steadily, to induce a more ready and regular combustion. Nitron is of no use in any process to do with embalming. Natron, on the other hand, is soda as it occurs in the natural state: usually washing-soda with a certain admixture of sodium bicarbonate. The Egyptians used it extensively in embalming. It is of no use whatever in incense, and any sort of soda when placed upon a fire produces unpleasant fumes, probably extinguishing the fire. Yet these two materials are frequently confused, not only in modern translations, but even in quite old Latin or Greek versions of various recipes. One has to use one's judgment, according to the purpose of the recipe.

Another difficulty in tracing the identity of incense materials, is that even a pictorial representation may not be of great help unless one knows the probabilities. For example, Queen Hatshepsut, somewhere about the year 1500 B.C., sent off an expedition to the Land of Punt. The expedition duly returned, laden with products of that country, whose location we are not told. Among the treasures are enumerated a quantity of aromatic trees; and these are represented on the walls of the queen's mortuary chapel at Deir el Bahri. They seem to be of two kinds, one with leaves and one without; but apart from this detail, they are too conventionalised in the usual Egyptian manner to convey very much. They could, however, be myrrh-trees. Nevertheless, the outcome of this mystery is very interesting, since there is a species of frankincense tree which never has more than rudimentary leaves, and this tree grows in Somaliland. Myrrh also grows in Somaliland, and many Egyptologists, for this and other reasons, are now accepting the hypothesis that Somaliland was the legendary Land of Punt.

Great is the fascination of research in the incense-lore of the past; however, the requirements of the present age also call forth their own studies. Voudoun has its own especial suffumigations. For Celtic rites, we have an incense of fine fragrance which is entirely without Oriental ingredients, but which burns long and steadily as is required for a magical rite:

Dried lavender flowers	20 g
Dried red rosebuds	20 g
Saffron	5 g
Pine gum	50 g
Powdered orris (Florentine iris)	as required
Oil of lavender	10 drops
Oil of roses	10 drops
Oil of anise	15 drops

To compound this incense, a particular technique is



required, owing to the semi-fluid and highly adhesive condition of fresh pine-gum. Before proceeding with the other ingredients, the pine-gum is first blended with the powdered orris-root until it forms a mass of crumbling granules which, if not subjected to undue pressure, can be handled without inconvenience. (The same technique is advisable for recipes containing styrax, another semi-liquid resin.) The pine-gum, thus treated, can be thoroughly blended with the dry ingredients, among which it will form small grains. Finally the essential oils are added, the mixture being turned over and divided with a spatula, so that each of the oils will be distributed through the mass. Fine division for this purpose is not necessary, as the oils are in any case extremely pervasive. The mixture should be allowed to stand for about twenty-four hours in a cool place, to blend before use.

With regard to the oil of anise, it may be remarked that the solidifying or "freezing" temperature of this liquid is at just about a temperate room temperature, so that at such a temperature one is never sure whether one will find the bottle full of a clear colourless liquid or a somewhat milky-looking solid which looks rather like candle-wax. The smell of aniseed is unmistakable in either case, but for convenience in handling, if the oil happens to have solidified, it is advisable to warm it gently by placing the bottle in warm water for a few minutes.

For short periods, mixed incenses undoubtedly improve by being allowed to stand so that the ingredients may blend thoroughly. For longer storage, however, it is advisable to keep the ingredients separate from one another so that they may be freshly mixed shortly before use. Stale aromatics are useless. To preserve a stock of incense ingredients, they should be kept in tightly sealed jars in a cool, dark, dry place. Refrigeration is bad for liquid materials, and with regard to others it may defeat its own purpose by causing condensation as soon as the material is removed from the store. Gums or

resins should require little attention beyond this, though some need stirring occasionally to prevent their granules from uniting into a single mass inside the jar. Dried woods, and herbal materials such as rosebuds, benefit by the addition of small sachets of a neutral dehydrating agent, such as is sometimes used among photographic materials; the dehydrating agent should never, of course, be placed loose with the ingredients, as its accidental inclusion in the mixture would be most objectionable.

For blending incenses, a certain minimum of equipment is needed, to which other items may be added as desired. Basic are the pestle and mortar, a marble or glass slab and a spatula for blending, a small chemical balance and some droppers for oils and essences (several are desirable so that they can be used for different aromatics in succession, without the operator either contaminating his stocks or having to interrupt the compounding to cleanse the dropper).

To clean the equipment after use, surgical spirit followed by mild soap and warm water should be adequate.

It should not be taken always for granted that incenses must be blended; examples of incenses made of a single substance have been mentioned, cinnamon for example or olibanum, and this point is worthy of emphasis. When a blend is made of several materials, however, it is desirable from the practical viewpoint to select from the various classes of material—a gum or resin, a wood, an herb, an oil—not necessarily one of each, but a balanced selection which will burn well and not too rapidly. A sufficient variety of materials is included in our list to permit a harmonious choice. It is generally requisite to keep entirely to one planetary attribution, but (as in our Celtic incense) a balanced range of attributions is occasionally to be preferred.

Many other materials exist which are used in incense but which we have not included: Burgundy pitch for instance, which is a useful extender, but which lacks character and

can be unpleasant if it becomes dominant; and such ingredients as mace, cloves, cassia, to which no objection whatever is made, but which are such everyday substances that the student will have no difficulty in making his own experiments with them.

For the actual burning of incense, we use two types of thurible: a swinging censer, and a standing incense-pot. In each case, the incense is sprinkled upon a cake of glowing charcoal which stands upon a bed of sand in the thurible. Some people use charcoal impregnated with saltpetre for ease in lighting, but the fumes can be obnoxious in an enclosed space, and in any case may be inimical to the rite; we therefore prefer as a general rule to pour a little white spirit on the charcoal. When ignited after this treatment, it flares; after a moment the flame is to be blown out, when the charcoal will remain glowing upon the hot sand.

To familiarise oneself with the exquisite incense-materials and with their correspondences is a most interesting part of the traditional magical studies. It becomes a true alchemy, in which the substances are realised as participating in the qualities which they represent: qualities to which the operator gives a mode of expression through this medium.

*APPENDIX E*  
*A SELECTION OF PRELIMINARY EXERCISES*  
*WITH SOME BASIC TECHNIQUES*

**THE SETTING OF THE WARDS OF POWER**

Stand in the centre of the place of working, or as nearly the centre as the arrangement of the chamber will allow.

- i Assume the Wand Posture, vibrate **אתה**
- ii Raise the arms at the sides, vibrate **מלכות**
- iii Touch the right shoulder with the left hand, vibrate **וגבורה**
- iv Touch the left shoulder with the right hand, vibrate **וגדולה**
- v Keeping the arms crossed, bow the head and vibrate **לעולם ועד**
- vi Advance to the East. Beginning at that point and returning thereto, move widdershins round the place of working, with hand outstretched tracing the circle.
- vii After completing the circle, return to the centre. Facing East, make the Gesture CERVUS: at the first point vibrate **אהיה**, at the second **יהוה** .
- viii Turn to face North: make the Gesture, vibrating **אגלא** at the first point, **אדני** at the second.
- ix Face West: make the Gesture, vibrating **אגלא** , then **אל** .
- x Turn to South. Make the Gesture, vibrating **אהיה** and **אלהים** .

- xi Face East. Assume the Wand Posture then raise the arms to form a Tau. Vibrate:

TO THE EAST	רוח יאל	}	(facing East)
TO THE SOUTH	אשיאל		
TO THE WEST	מיאל		
TO THE NORTH	אופיריאל		

- xii Repeat the Calyx, i to v

### I

A) The Greek form of the Setting of the Wards of Power will be found in Volume V. For the present, the student is advised to master the Hebrew as here given; at a later stage he may use either the Greek or the Hebrew version as he deems necessary.

The Setting of the Wards of Adamant, also given in Volume V, will be of use only to the Children of the Goddess and the Snake. All forms should be in the armoury of the student of the A : S :

B) The purpose of the present ritual is to demarcate and prepare the area in which the magician is to work, with astral and Briatic defences. The ritual consists of both banishing and invocation: the four Elements having been banished from the Circle in their naturally confused and impure state, the mighty spiritual forces ruling the Elements are invoked into symbolic egiogores, to become Guardians of the Circle.

C) The student should not proceed to the more subtle aspects of the work in hand until he has mastered the physical performance of the rite (i.e., vibration, movement and gesture); however, the Calyx should be performed fully, as described in Volume II.

The Gesture Cervus is accomplished as follows: (1) The Wand Posture is assumed. (2) Both hands are raised to the brow, in such a manner as to frame the centre of the forehead in the space found by conjoining the two thumbs

and the two forefingers. The two middle fingers will also touch. This constitutes the first point of the Gesture; while this position is held, the first Word of Power is vibrated. (3) In one vigorous movement, separate the hands and fling them forward, slightly outward, and upward. The elbows should be straightened, fingers spread slightly apart, palms forward. This position constitutes the second point of the Gesture. The second Word of Power should be forcefully vibrated while this movement is being made. The arms are then lowered.

When the student is ready he may proceed to the following, learning well the details before he begins practice.

## II

The Calyx is performed.

The operator advances to the East. He moves widder-shins round the place of working, tracing the circle with his outstretched right hand. As he proceeds, he visualises a silver mist which he is thus drawing round the limits of the chamber; when he links the circle in the East, the place of working is completely encompassed by this shimmering wall.

The operator returns to the centre. Facing East, he makes the Gesture Cervus; at the completion of the first point he visualises a pentagram of brilliant light on his brow, framed by his hands. Holding this in mind he vibrates EHEIEH. The pentagram is flung forth with the second point of the Gesture, the operator vibrating YAHVEH: as the pentagram is flung forth it is seen to diffuse as a burst of light into the shimmering mist-wall. The result of this is twofold: the forces of Air are banished from within the circle, and the first Ward is established.\*

Remaining on the same spot, but turning to face the

\* The Gesture by its nature causes diffusion, but does not lessen banishing force within a small area. The fortification of the circle by the method of the Cervus is only possible because the projected force is diffused thereby; a concentrated projection of force would, inevitably, pierce the barrier. The circle alone will contain forces, but will provide no adequate defence.

North, the operator repeats the Gesture and visualizations; he uses the names AGLA and ADONAY.

This procedure is repeated with appropriate names for the West and for the South.

The operator now faces East. He assumes the Wand Posture, then raises his arms to form a Tau, remaining thus throughout the fourfold invocation:

Before him he visualises a tall and slender form clad in a voluminous and billowing robe of yellow, heightened with traces of violet. While this figure is contemplated, a cool rushing of wind is to be felt as emanating from the East. (It awakens the hidden aspirations and wordless hopes which have lain dormant in the toils of sloth and of habitude. It sings to the inner ear of the potentialities of a life which reaches forth to spiritual heights.) When this image has been formulated, the operator vibrates **TO THE EAST RUACHIEL**.

To the South he visualises a lean muscular figure with an appearance of great strength, clad in a robe of brilliant red with changeful sparks of green, and standing amid flames. This figure holds in his right hand a wand of burnished copper. While this figure is contemplated, a sensation of powerful heat is to be felt as emanating from the South. (The fire from which this heat is generated is the fire of inspiration: there is in its power a kernel of inebriation too, as may be understood by recalling that Dionysus took birth from the all-consuming fire of Zeus. Nevertheless, although the nature of this Element is to be acknowledged, it is not to receive in this rite our inner submission to its power; but we salute its great Regent with veneration.) When this image has been formulated, the operator vibrates **TO THE SOUTH ASHIEL**.

To the West he visualises a tall and powerful figure standing amid foaming turbulent waters, clad in a robe of blue merging into highlights of orange, and holding in his left hand a silver cup. While this figure is contemplated, the mighty surge of the sea-tides is imagined, pouring in successive

waves from the West. (These waves are of the cold and shining waters which purify the intellect in their flood, healing it of unreason's fever and tempering it as steel is tempered.) When this image has been formulated, the operator vibrates TO THE WEST MIEL.

To his left he visualises a broad-shouldered placid figure, robed in indigo gleaming with flashes of pale gold, and standing upon wild grass studded with yellow flowers. In one hand the figure bears a golden orb, in the other a golden sickle. While this figure is contemplated, a feeling of great peace and stability is to be imagined. (The succession of the seasons wipes out or mitigates past errors; the innocence of the Golden Age ever awaits us in earth's renewal. Elemental Earth itself is the medium of nature's work, and the instinctual faculties of man find repose therein.) When this image has been formulated, the operator vibrates TO THE NORTH AUPHIRIEL.

The Calyx is repeated.

### III

*Notes:* When the student has integrated the gestures, vibrations, formulations and other parts of the Setting of the Wards, further practice will be needed before the full significance of the work becomes apparent to him. He should accustom himself to the Setting of the Wards, and to working within their protection. To this end, he should carry out the Setting very often, and always before his exercise sequence or any other magical work. One of the effects of the practice is a personal attunement to the equilibrium of the great forces invoked therein. Long familiarity with this ritual will but render it more rewarding; care must be taken, however, that it is always performed attentively and with unabated heed to all its parts.

The circle traced about the place of working should encompass the whole area, all necessary equipment having



been duly placed beforehand within its limits. This is of vital importance, as no-one is to cross the bounds of the circle during the working. No relaxation of this rule should be permitted. If the circle is disturbed in this way, there is a real danger that undesirable influences attracted by the magick may enter through the breach and vitiate the working. A more insidious danger, however, is that the operator who is careless concerning the breaking of his defences, will find that he has weakened his own belief in their reality; and such doubts carry their own perils. One's work must be sound, and one must know it to be sound.

### FURTHER ON MEDITATION

#### I

The student will at this stage probably see many possibilities for extending his work of meditation. Many spiritual and psychic explorations can be carried out by means of meditation, which is, in general terms, a technique of allowing the mind to wander freely over certain subject-matter, so that new lines of association will come into consciousness which lead to the apprehension of material hitherto unconscious. This not only retrieves data which had been lost in the depths of the personal mind, and which is given by this means a recognisable identity in the student's store of knowledge; but in the hands of the experienced practitioner it can also secure far more valuable material from the Collective Unconscious. To arrive at these results, the only means invariably necessary is the habit of meditation itself. However, certain conditions must be mentioned: and foremost among these are the means required to keep the free wandering of the mind within the bounds of the desired subject-matter. This does not involve any innate contradiction; it is only a matter of introducing an adequate focal point for the attention; the play of the mind will then

continue unhindered, but will, so to speak, keep the landmark in view.

A second point to which we can here briefly refer, is that in a few instances some kind of fear or aversion (aversion usually being a consequence of fear in one form or another) may cause difficulty when the mind is to travel in a particular direction. This, if persistent, could call for the student's careful attention to the personal aspects of the area in question, but no grave concern need ordinarily be felt about such a matter; the understanding thus gained is a valuable aid to the student's progress.

Any meditation whatsoever, whether successful or otherwise, should be recorded; the student is however warned not to communicate any personal content of a meditation to the unauthorised. This is an ordinary psychological precaution.

## II

Let him make a practice of drawing diagrams of the Tree, with Sephiroth and Paths complete. The act of drawing these diagrams will in itself help to fix the relationships of Sephiroth and Paths in his mind; but also the resulting diagrams themselves will be valuable to him for further studies. Let him, therefore, from time to time take such a diagram, and complete it with attributions to the Sephiroth taken from this or that pantheon, this or that aspect of life. Let him make his own researches for the purpose into pantheons not mentioned, or only slightly indicated, in the present work; let him occupy perhaps the Planetary Sephiroth alone with correspondences of mythological beasts, or of legendary characters, or of any other matters which may be amenable to this treatment. He will learn much thereby; and then he should meditate upon his new knowledge, to inweave it with the old.

However, let his study not all be in books, for the Prima

Materia of Magick itself is Life. Let him renew contact, whenever he can, with the forces of nature. Let him walk in open spaces beneath the stars of midnight, let him even spend nights beneath the glittering firmament; let him meditate beside still lakes or turbulent streams; let him know the smell of sun-warmed earth, and avoid not the touch of rain and of wind. Then shall the outer seeming of those forces open to him, and he shall perceive and love that which is within. And this knowledge and this love he shall bring back with him to his Chamber of Art.

### III

Although the preparations for a meditation should be simple, the use of an appropriate incense is recommended. This should be chosen according to the principles given in our Appendix on that subject.

When meditating upon a Sefirah with a view to exploring its inner nature, the student should first adore the Atziluthic force. If the meditation is then undertaken with the aid of the Flashing Tablets (see Appendix, Volume II), these will provide the "focal point" recommended above. It is however, good that meditation should also be made without such external aids. When that is undertaken, the relevant Magical Image may be visualised after the Atziluthic adoration, providing a most potent focal point to the mind. The focal point having been contemplated and thus established in the consciousness (as a mental "land-mark" simply),\* the student may then allow his mind to range over the associations which he has gathered and expanded in the course of these volumes, with concepts from his own researches, from his other reading and from his contacts with natural forces. These will then gather new

\* Only the Prismatic Scale of Colour should be used for meditation at the present stage. A Magical Image used in this manner will not, of course, have overtones of the corresponding Atziluthic colour.

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power and meaning in his recollection, and his comprehension of the Sphere will in turn be enriched thereby.

Finally, let equilibrium be ever observed in the series of meditations; and let meditation be ever a living force in the student's work.



# The Magical Philosophy

Not since the publication of *The Golden Dawn* has there been an event of similar importance. In these five volumes we have the philosophic, psychological and magical training of the aspirant as set forth by a valid, living occult order in a structured and progressive curriculum following the lines of development of the psyche itself.

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*The Magical Philosophy* is a system of knowledge, rituals and exercises which are initiatory—that is, they are effective in the development of true magical power as well as magical understanding.

## Volume III

### THE SWORD AND THE SERPENT—Cosmo-Dynamics

Movement is life; at least in the world of magical ritual it is so, and shows itself to be so in many modes. The sacred dance proclaims it, from the cosmic rapture of the dedicated dervish or shaman to the intricate spring courtship dance of the Maypole, which likewise had its cosmic dedication. The rhythm of the Ephesian krotalon or of the timbrel proclaims it, urging on the steps of Maenads dancing for Cybele or for Dionysus, of *ibaou* dancing for Hathor. With gesture and circumambulation, with vibration of voice and battery and bell, of color and of fragrance, the magician sets in motion the subtle waves of the physical and astral levels within the temple; here too the local has reference to the cosmic, the actions stir up a current which unites within its impulse the related levels of being.

From cover to cover, this book is replete with information on the essential Qalah, as taught for practical magical use by a long-established but progressive school of the Western Mysteries. The traditional structures and dynamics are fortified with a fresh, valid and vigorous approach, which enriches the presentation of the Correspondences, the Magical Tides, and the vital secrets here set forth for the control of the Astral Light.