

## *The Path of Light*

*Child of Earth and Starry Heaven, thou who seekest this day the experience of the Mysteries, who seekest a clearer vision of Truth; thou who seekest worlds within worlds until for thee all worlds are one in eternity: the High Company of the Glorious Star greets thee.*

*Before we proceed, know this. Whoso enters the Mysteries can nevermore return to the evening world of unenlightened selfhood. To take the first step upon the sacred Way of Return is to be committed to it for ever. To enter upon this path is to find New Life in the morning world of Divine Inspiration, until all shall be caught up and assumed into the transforming Fire of Godhead.*

*I ask thee most seriously, therefore, art thou determined to make this venture and to undergo this transformation?*

Thus is the candidate for Initiation into *Aurum SoliPs* greeted, and similarly so in all esoteric orders. All journeys start with a "first step," but once this Great Work of Self-realization is started there is no turning back—for it is the destiny of every man and every woman to eventually complete this particular journey which contains within itself the meaning of Humanity.

The Great Work is more than psychological understanding and spiritual ideal: it is work upon oneself in the alchemy of self-transformation from "lead" to GOLD. There are "powers" that result—themselves of little importance, but necessary nevertheless as the potential is brought into fulfillment.

The work of a Magical Order is not confined to the outer world. The Astral Temple is open to all who are sincere in purpose and dedicated to the Work. "When the student is ready, the teacher will be there."

*Art thou ready, O Student of the Mysteries?*

—Carl Llewellyn Weschcke  
Publisher

#### About the Authors

Denning and Phillips are internationally recognized authorities on the mainstream Western Mysteries and the foremost living exponents of the Ogdoadic Tradition, that premier Hermetic school whose keywords are *Knowledge* and *Regeneration*, whose symbols are the Eight-rayed Star and the Fivefold Pattern of the Temple, and whose influence and works are historically traceable for the past one thousand years.

The authors received their major esoteric training in the magical Order Aurum Solis, a society which was founded in 1897 and which has continued in active existence to the present day.

Over and above their extensive knowledge and experience in occult matters, Denning and Phillips owe their high reputation as writers to three special qualities: their loyalty to traditional standards of magical learning and practice, the forthright clarity with which they present true magical knowledge, and their manifest desire to guide students of High Magick honestly, safely and thoroughly in the development of insight and power.

#### About Aurum Solis

The purpose of Aurum Solis is to continue the works of the Ogdoadic Tradition of the Western Mysteries, thereby providing a sane vehicle for the spiritual well-being and advancement of its members in an ambience of living alchemy. The Magical Philosophy is published under authority of Aurum Solis and is endorsed by the Order as a valid curriculum for study and practice of High Magick within the Ogdoadic Tradition.

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Letters to Denning and Phillips may also be sent to this address. Outside the United Kingdom, please include an international reply coupon if you wish a reply.

#### THE MAGICAL PHILOSOPHY

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

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

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

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

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

Llewellyn's Aurum Solis Series

THE ORDER OF THE SACRED WORD

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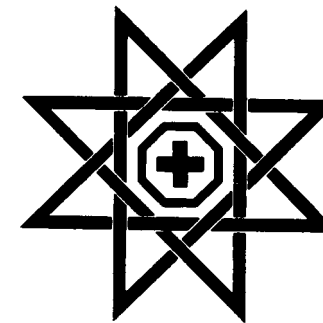
By Authority,

A..N.., Administrator-General, O.S.V.



The Magical Philosophy

# THE FOUNDATIONS OF HIGH MAGICK



Melita Denning & Osborne Phillips

CASTLE BOOKS

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#### About Llewellyn's Aurum Solis Series

To share in the action of a living, internationally functioning Order is an exciting adventure. Besides the use of ritual techniques going far beyond general awareness there is the expertise that comes only from a deep familiarity with matters magical.

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Now the right books are here! In a series that not only sets forth the teachings of a living magical order, but which analyzes one after another aspect of that vital psychic and magical know-how, and sets it forth in fascinating and practical detail, *you* are invited to realize the fullness of your magical selfhood, to realize yourself as a person of power in the scheme of things.

And what an Order has given these teachings and opened the portal of genuine advancement. Rooted firmly in the basic Ogdoadic Mystery Tradition of the Western World, the Aurum Solis, established in 1897, draws from its historical roots a power and understanding unparalleled in the history of magick.

Having its far origin in the teachings of Thrice-Greatest Hermes, the Ogdoadic Tradition has only sparingly—but always with great significance—blossomed into public view. The Templars, the Alchemists, the primal inspiration of the Renaissance, the intricate development of the Qabalah, the "Antiquarian Movement" of the 18th and 19th centuries—through all of these the Ogdoadic tradition can be traced.

And this underlying tradition—the historical forerunner of Freemasonry and of Rosicrucianism—is crystallized and focused in the present age in the Order Aurum Solis.

Denning and Phillips, authors of the Aurum Solis series, are leading adepts of their Order. By their special knowledge and ability they show you the way to real magical power. Famed for the clarity and integrity of their writings, their books on occult and psychic subjects are known across the world. The heart of their published work is the Aurum Solis Series, even as the Order Aurum Solis embodies the heart of their teaching.

These books are initiatory, illuminating. They show you how to learn and what to learn. Followed faithfully, they will make clear to you the Ways of Power and the highest secrets of the Western Mystery Tradition. Llewellyn's Aurum Solis Series does not provide you with a rewrite of previously published materials: it presents the authoritative teaching and practice of a society of magicians who have received, and who are impelled to share, the insight of a thousand years of mainstream magical endeavor.

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 (reprinted as part of the Aurum Solis Series [see above])  
     Book I. *Robe and Ring*, 1974  
     Book II. *The Apparel of High Magic*, 1975  
     Book III. *The Sword and the Serpent*, 1975  
     Book IV. *The Triumph of Light*, 1978  
     Book V. *Mysteria Magica*, 1982  
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*TO THE LATE AND MUCH BELOVED E.P.  
CUSTOS VERB' SACRI ORDINIS  
1959-1966*

I seek a token

Higher than death with breath of fire can abate,  
Greater than plant's enchantment, than secret spoken,  
Sweet as song, strong as fate.

Grief's passion to purpose turning

Lingered the Thracian, musician fingers ever for the dead  
Questing upon the strings, unesting, never discerning  
The sounds that from those quivering seven bled:  
Music whose skill, had he willed, from the walls of the hill a voice  
Had called of human tears, or the mirth of earth to rejoice, Music  
that held in its power each hour of the planets' burning: When  
suddenly his mind heard, and its burden shed:  
He knew his way to tread.

How travels living man to the land where Death is king?

Some unquestioning, no heed giving, sightless go: But  
of those who know, there are few that sing  
The journeying of the terrible road to show.  
In the chasm where the traveller descends,  
Half down the riven pit, on the steep  
Crumbling cliff where drift of the daylight ends  
A tree is rooted deep,  
Reaching its mere bare greyness towards the air:  
And the twigs that are nearest the day are called Despair. As  
far beneath, where breathing is pent by wraiths of night, With  
ravelled shadow closed about, the traveller goes In doubt of  
living, perceiving without sight:  
And there it is that the silent river flows

Oblivious venomous mist for ever weaving: And there it is—the history truly vouches—With changeless gaze the triple horror couches: Lip-slaving hate, fear whimpering, howling, grieving, And leaden jaws that close.

But here the harper safely passed, nor greatly heeded: Clear in his heart was the remembered day When trees entranced had danced to hear him play: Not yet to win his way a greater art he needed.

Solemn splendour of Hades' hall!

Sombre columns with golden capitals crowned,  
And jewelled throngs attending, languid all, Pallid  
as candle-flames by the noonday drowned: Where  
the dark king with his consort virginal Still smiles  
as if he frowned.

O Hades, here at thy throne

In homage the doom I sing of kingdoms of man:  
Ringed be a land with pride, or of wider span  
Than can in a season ripen what spring beyond spring has sown:  
Though high cities besides with store of gold have shone, Yet  
when, O king, thou dost but call thine own,  
Man's government is done.  
Or shall I sing the fate of ancient things?  
Wherever the power, the honour of age is won  
And treasure of measured time has greatly grown,  
There, when some hour thy pleasure's message brings—O  
strings, falter and moan  
At once all is gone.  
Shall learning be our boast?  
Short time, a life, for that unearthly reaping!  
Nor ever shows some frail earth-questing ghost  
More grant of all his hoarded knowledge keeping  
Than strife of stuttered words his life could have uttered sleeping.  
The wise who learn to die, their prize avails the most.

So sang, so played on the seven strings' sweetness and pain  
The stranger, every hope laying low at Hades' feet: Broken,  
plaintive every tone was made.  
Whether of good or of pride, to Death was the gain:

The faithful sailor lost, the trader by storm betrayed,  
Glory of courage in war outpoured, vainly scorning retreat.  
Then to a stronger cry the music leading His own most grief  
he told:

Of the bride from his long gaze torn, from his tortured pleading:  
Beauty that vied with morning, borne alone to the cold Sky less  
night of Hades' hold,  
And, with his love, his own life's overturning.  
Not, he sighed, that I sought, although awhile  
In her smile I caught more joy than the Fates allow:  
But one doom waits, however we make its trial.  
Where Zeus has struck, a vine may deck the barren bough  
But Hades' victim is smitten beyond denial  
And past adorning.

But mark, O king: hear and heed a deed of mine!

See, my harp has a new thing, the new, the eighth string!  
Thine is power on the dower of earth, but this is divine.  
Freedom I cry, the birth of freedom I sound and sing:  
Greater than fate, the eighth string: O king, now know Its worth!  
Seven sounds ring for all the earth has seen. Weave and change  
the player may, aspiring Beyond that range: but the leaping fire  
of his lay Falls back, back as if tiring  
In mortal weariness its bonds between:  
For all the sun has seen is indeed thy prey  
But the eighth string makes thy power its mirth.  
This is the octave: gate that closes  
By opening onward: end that suspends all end.  
Here then, O king, is my token:  
Phoenix, the scale as a stair of fire to ascend  
Where ever higher she hovers, never reposes.  
By this, the one thing free in a world at thy feet,  
I bid thee behold at last thy sovereignty broken:  
My own I claim, not entreat.

So thus his musk earned the unheard-of boon  
To bring his bride again to sight of the skies:  
But how to tell

His faith's one flaw, one doubt that all was well,  
Doubt of ill chance, that glanced about too soon?

She faded from his eyes:  
But thus far wise, he knew, though his heart had failed,  
The mystery was true and had prevailed  
Though never his should be the blissful prize.

How lives the lover by love and by death forsaken?  
He lives to rove as if blind to time and place, But  
the beloved finding in every face:  
To a life beyond his life he must awaken.  
The harper his way has taken  
To slopes of rock and grass where slow flocks move,  
Now bent on solitude his sorrow's bond to sever,  
Now with the herd-boys met, matching in mock endeavour—  
As if the novice-power of his harp to prove—Their music's  
wild grace shaken,  
Their wine-ripe fruit-sweet fluting to the river:  
But death was ever present though absent ever,  
And never present, never absent was love.

Listeners came,  
Guessing his name revered, to tell, and bear  
Of his fame a listener's share:  
But not the old clear praises could they frame,  
So strange the maze he traced from his song's beginning:  
The bride gained yet denied to him, lost yet closer than air,  
And death's gate unbarred, ajar for the winning.  
But he welcomed them with laughter, and wrought a splendour of sound  
The sport of after echoes around the mountain meadow,  
And the women danced, their spirit seeming as his unbound  
And the earth but shadow.  
Nearer whirled the dancers, one tossed glance seeking  
From him who played of heart's desire, eyes lost in light of vision: Till  
a girl sped to his side, from height of the frenzy breaking, Grasped his  
wrist resistless away from the strings, and cried "Darkness and  
nothing is this, or day and the kiss of your bride? Singer, give proof of  
the truth of your song: give us life, O magician!"

So the first hands smote: the crowd so loudly calling and shrieking  
His own throat's cry he doubted, or if he panted dumb. He saw  
his arm unplanted  
His no more to raise though breath were granted:

Then to his neck, death-consented, one struck: and night was come.  
They strewed him to the sobbing winds, to the rain That dropped on  
the hills, his head to the flooding river: And all the land was shrill  
with shuddering pain. But so the doom was past:  
Day serene has smiled from darkness flying:  
One with his love is that child of the lords undying,  
Blest at last:  
And earth has his song, for ever.

*M. DENNING*



THE MAGICAL PHILOSOPHY  
Introducing the Combined Edition

<sup>1</sup>  
The Magical Philosophy presents a complete system of Qabalistic Magick, based upon the wide practical experience, as well as the intensive and extensive researches, of the Order *Aurum Solis*.

The Aurum Solis, which also has the title *Order of the Sacred Word*, was founded in Britain in the year 1897 from the membership of an antiquarian society: that society itself, since its inception in the eighteenth century, had dedicated itself to deep studies and researches in its chosen traditions. The name *Aurum Solis* (Gold of the Sun) makes symbolic allusion to the aspiration of members to magical attainment: that is, to *adept hood*. There is no reference in that name to the Order of the Golden Dawn, which was founded in Britain a decade prior to 1897. This is pointed out because the central traditions and the initiations of the two Orders are historically and philosophically separate and distinct. The Golden Dawn tradition is of *Rosicrucian* origin, the Aurum Solis tradition is *Ogdoadic*.

Of the Ogdoadic Tradition specifically, more follows later in this Introduction. This venerable tradition, rooted in the mystical teachings of Byzantium and of the Near and Middle East, has for at least ten centuries run through Western history like a golden thread in a tapestry: flashing brilliantly when seen in a clear light, but in other conditions

remaining strangely unperceived. Something needs first to be said about the nature of magick, and of the Western Mystery Tradition of which the Ogdoadic Tradition forms a part.

## 2

Magick (the spelling with "k" was adopted by Denning and Phillips in the mid-1970s at the request of Carl Weschcke to accord with the Llewellyn policy of thus differentiating "the real thing" from *legerdemain*) is the production of desired effects, whether within the person of the magician or exterior to it, by means of a deliberate and special use of powers and faculties within the psyche. This may include effects produced by the agency of entities or energies which do not belong to the psyche of the magician: but if the action is to be described as magick it must be entirely under the command, and according to the will, of the magician. Outside of this condition wonders can take place, and continually do so: they may be miracles, they may be effects of spontaneous psychism, they may be caused by possession or by mediumship, but they cannot be said to be caused magically.

Our concern here is with what is termed "high magick." Both high magick and what may be called "low magick"—sorcery—are governed by the definition of magick just given: *the distinction of the two is made according to the level of the powers involved in the operation.* It is not a question of the objective. One can use high magick in a rite for one's personal prosperity, or to win a lawsuit: one can use low magick, and in many cases effectively, to bring about a healing or to promote an altruistic cause.

The Four Worlds, or levels of existence, as they are found both in the universe at large and in the human psyche, are described in the course of this series, wherein

also are given very exact directions for different forms of invocation and evocation. But let us not forestall those texts. It need only be pointed out here that for the most lasting results and for the most noble purposes, a magical system is required which will bring into action all the levels of being, from the most spiritual to the material, whether within the nature of the magician or in the external universe. Such a system is the high magick of The Magical Philosophy.

Those forms of worship which are described as magico-religious lend themselves particularly to works of high magick: such were the cults of Babylon and Chaldaea, whose main tenets have become woven into the structure of the Western Mystery Tradition. Such have been the classical religions, such are the more mystical aspects of the great monotheistic religions even today. Numerous other examples could be given. Our system therefore needs to be capable, at least in potential, of including any or all of these magico-religious cults, and capable too of being operated by the magician who is without external commitment. The long development and philosophic viewpoint of the Western tradition, the influence of such thinkers as Plotinus and Proclus as well as Avicenna, Salomon Ibn Gabirol and Marsilio Ficino, have helped to ensure the balance and completeness of the tradition.

For the Western Mystery Tradition has four vital aspects. It is (1) a view of the universe at every level of existence, and of the dynamic interaction of all its parts. It is (2) a view of human nature which accords with the most advanced researches of modern psychology, yet which continues to go ahead of them. It is (3) a system of high magick, making potent use of the aforesaid views of the universe and of humanity; and, as an essential outcome of this last and the crowning work of the whole tradition, it is (4) an initiatory plan of enlightenment which guides and empowers the aspirant in developing and using his inner

faculties, and which sets him on the way to the true fulfillment of his destiny.

This great Wisdom Teaching is called Western because it is thoroughly assimilated to the Western approach to life, and because its continued development has proceeded step by step with the history of the Western world. The epithet does not imply that every concept which is recognizably Oriental in origin is excluded: the contributions of Pythagoras and the post-classical mystery-cults would have precluded any such possibility, even apart from that other transcultural stream of mysticism—Buddhist, Yogic and other—which ultimately emerged in Christian traditions such as those of the Hesychasts, in the Islamic traditions such as those of the Isma'is, and in Jewish traditions such as those of the Essenes and of some teachings of the Zohar. Fully adapted to Western use, and containing much of thought and practice which is specifically Western in origin, this tradition is nevertheless an affirmation of the oneness of human nature, whether in ancient times or in the present, whether in man or woman, whether in East or West.

### 3

So mighty a system of thought and enlightenment needs a mighty instrument. Gradually, from Babylon and Egypt, from the schools of Constantinople and of Alexandria, and from the unparalleled mystical treasure-house of medieval Spain before the age of the Inquisition, the parts of the instrument came forth: to be fitted lovingly into place by generation after generation of devoted scholars. Thus evolved The Holy Qabalah.

So vast is the scope of the Qabalah as a whole that inevitably, in recent times, a division of preoccupations among its students has led to a division of materials. A

number of texts, and of concepts, are used exclusively by adherents of the "traditional" Qabalah—which for the most part is considered to be altogether mystical and contemplative—while others are employed by adherents of the "modern" Qabalah, the aim of which is practical and magical. The division is not absolute: the great glyph of the "Tree of Life," and the use of certain texts, is common to both parties. A number of traditional, contemplative Qabalists would, in a sufficiently grave situation, make practical use of their knowledge, while many adherents of the modern Qabalah seek further illumination for their purpose by searching into traditional texts. None the less, the divergence becomes wider as time passes, and has been increased by the work of many users of the modern Qabalah. Most notable in this regard has been the pioneer work of Aleister Crowley and of Dion Fortune, in lifting that which is adapted to practical purposes clear of its traditional setting.

The Aurum Solis is concerned with the modern Qabalah. Indeed, apart from its ongoing researches connected with the Ogdoadic Tradition, much of its work has been bestowed upon this same essential purpose: that of detaching the timeless teachings of the Qabalah from the limitations of historical and theological particularity, and re-stating them for the modern student of high magick.

### 4

A brief account of the Ogdoadic Tradition must now be given.

The name *Ogdoadic* means "pertaining to the number eight." As distinct from the use of the adjective in defining our tradition, the noun *ogdoad* also occurs in the history of philosophy, with regard to the number of Aeons in certain Gnostic systems. There is no connection between the

philosophies, save that the Gnostics undoubtedly chose the number eight because of the nature of its associations: those same associations which give eight rays to the Glorious Star of Regeneration, the distinguishing symbol of the Ogdoadic Tradition and hence of the Aurum Solis.

In ancient Mesopotamian texts the eight-pointed star, sometimes adapted to the cuneiform script, is juxtaposed to the name of a deity as a determinative sign to indicate the divine nature. In Pythagorean lore, eight is the number of perfection, and in Christian usage it was very quickly adopted—if indeed there was not a simple continuity of symbolism from faith to faith—to indicate regeneration, *theosis*, palingenesis. There is a somewhat obscure reference in the second epistle of Peter (2:5) to the saving from the flood of "Noah, the eighth person" without further amplification, as if the author expected his readers to be familiar with the ideas involved. The eight-pointed star, or eight-petaled flower, frequently adorns the veil of the Theotokos (the Virgin Mary) in Byzantine ikons, and to this day the eight-pointed star is a familiar symbol on Greek greeting cards for Easter. Outside of Christian symbolism, it appears to be no accident that the Arabic numeral 8 is essentially the same as our symbol for infinity.

In music, the seven-note scale offers yet another symbol of rebirth, or regeneration, in that the eighth note in a rising scale is the same, yet not the same, as its fundamental. Cicero refers to this symbolism in "The Dream of Scipio," in which he represents the spirit of Scipio Africanus the Elder as revealing certain matters both temporal and spiritual to his grandson. The distant stars which shine beyond the planets are referred to as the "fixed sphere," and this represents the regions of spiritual experience which lie beyond the range of earthly vicissitude. Nearer than this lie the orbits of the seven luminaries, conceived on a geocentric plan: the sphere of the moon is thus the lowest, as being

nearest to the earth. To each of the seven luminaries a characteristic note is ascribed, representing the vibration emitted by the orb in its rapid passage through space. Thus, if the moon has the first or lowest note, the octave of that note must inevitably belong to the "fixed sphere," passing beyond all that is transitory and attaining to the eternal. Having explained this, Africanus adds "Skilled men have imitated this harmony with strings and with voices, so as to open for themselves a way of return to that region."

This was the generally accepted view of the universe until the close of the first millennium of our era. After that period, this Earth which is our home, even though not yet conceived of as a planet, began to be realized by the Western mind as an intrinsic part of the general plan. It was seen that the Earth, the region upon which, for us, all the influences of the universe impinge, must itself be an active factor in the cosmic pattern. The effects of this realization upon occult and mystical thought were extensive: but before indicating some of them, the characteristic symbolism of the Ogdoadic tradition may conveniently be introduced.

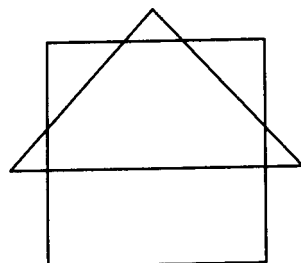
## 5

We begin with the two ancient symbols for fire and earth, the triangle and the square respectively: or, considered as solid forms, the pyramid (whose very name refers to fire) and the cube.

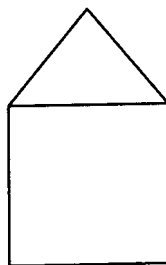
Consistently in the history of symbols, their meaning tends to become extended. There is a saying which is attributed to Pythagoras and which is certainly ancient, that *even* number refers to matter and *odd* number to spirit. Aligning this principle with the symbols for fire and earth, it is but an easy step further to take the square as standing for the body, the triangle for the soul. By the beginning of the Middle Ages, this symbolism had been developed into a

plan depicting the whole course of ascetic and mystical life.

Body and soul are at first in a very inexact relationship:



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



This is the ideal of self sacrifice. This figure has five free angles, and the number 5 is often taken to represent the human condition as material for sacrifice. Bodily life is typified by the five senses.

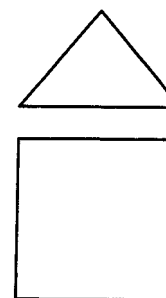
In medieval Christian tradition there is much concerning the "five wounds of Christ," although there is no scriptural warrant for choosing this number and the mode of reckoning varies to accommodate it.

The diagram of the triangle surmounting the square can

also be taken as a simple drawing of a house, and this too is utilized in medieval symbolism. Repeatedly the "House of Sacrifice" in this form appears in representations of the Passover, with two prominent doorposts, the slain lamb lying in the doorway, and the Tau, the "saving sign," over the lintel

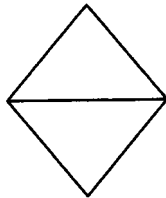
Giotto also introduces the House of Sacrifice appropriately, in his fresco "The Presentation of the Virgin at the Temple."

But body and soul often have to pass through a phase of separation, whether this be through actual death, or through the soul abstracting itself in some mystical experience. Here the associated number, that of the free angles, is 7:

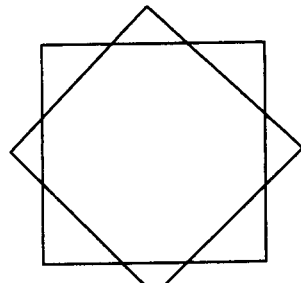


This, however, is not the ultimate ideal for the mystic. No matter what the particular interpretation, the soul must return. It must return to take up the body which has shared in the sacrifice and must now share in the glory. The contemplative similarly must return from the desert to help and teach the world. The saint in heaven must as it were look downwards to hear and take heed of the prayers of the brethren upon earth. The soul being now confirmed in its upward gaze, the downward glance involves no peril. A great fifteenth century initiate of the Ogdoadic tradition, Marsilio Ficino (senior member and teacher of the Careggi Circle at Florence), wrote that at this stage the soul has

developed her "Janus face," being now able to look downwards without ceasing to look up:



In this state, the soul is once more centered in matter, but now in perfect equilibrium. This produces the ultimate Ogdoadic symbol, the eight-pointed star:



To set forth and interpret the figures of the foregoing series in a general context, however, is to convey but little of their depth of meaning. In the context of the Qabalistic plan of the psyche, their significance is the greater because their inter-relatedness, both with the life of the individual as a whole and with the cosmos as a whole, is the greater. Two of these figures in particular are of vital importance in the Aurum Solis. The fivefold pattern, the "House of Sacrifice," relates directly to the Qabalistic pattern of the psyche: for that reason it is employed, as will be found in this series, to provide a structure for ritual procedures. In this use it is extremely powerful, since it can call forth a response from each area or function of the psyche in its natural and

effective sequence.

The other of these figures which is of particular significance to us is the eight-pointed star, which has paramount place as the Order's great symbol of regeneration, of magical attainment, of the New Life.

6

There are several forms of the eight-pointed star, all carrying the meaning of regeneration, all having particular significance through their design or history. Besides the form used by the Aurum Solis, which is an endless interlace, a special mention must be made of the Maltese cross, or arrow-head cross. This was the form adopted by the Knights Templar and their cognate Orders, the Knights of St. John and the Teutonic Knights, at a period coinciding with the renewal of the military-religious Orders after their near extinction in the battle of Hattin. In their earlier days the cross of the Templars had been a simple equal-armed cross, of the form used by the medical Red Cross organizations nowadays. The adoption of the eight-pointed star proclaimed even more specifically, in symbolic language, that the wearers were dedicated men who already belonged to the life beyond earthly life. For those of us who know the weight of the authentic historical evidence for the initiatory status of the Templars (and we are speaking here of the findings of serious scholarship), the meaning is unmistakable.

Little, however, as their contemporaries understood them, on one point both the friends and the enemies of the Templars were unanimous: the epic courage and calm discipline in circumstances which could only end in death, shown in battle by members of the Order, whether singly or in numbers. It was a record which etched an ineffaceable image upon the memory of Europe. Those hostile to the

Templars could only ascribe the marvel to "witchcraft." The truth was greater and more simple. Body and soul, the dedicated Knight had experienced the double asceticism of military and religious training. He had entered the House of Sacrifice which was the Holy Sepulcher or (as at Saragossa) its replica. He had passed, not now as an unknowing infant but with mature acceptance, through an act whose significance was parallel to that of Baptism and whose structure accorded with the fivefold pattern of the psyche. Spiritually and emotionally he accounted himself to have passed through the gates of death. The white mantle with its red emblem had been placed upon his shoulders: both the mantle and the emblem were symbols of the life of the Resurrection. Whatever changes and chances might afterwards befall him, whether that experience stood ever in the forefront of his mind or not, the hour would come when Its fulfillment would claim him. Then other men, not initiates of the Ogdoadic Tradition, would see death approaching as a terror and a mystery; and our Knight would not account himself braver than they, but would know that to him this terror was no terror, being void as any tale one has heard before.

7

There is a later and different chapter of history to recall, which was also inspired by the concept of regeneration. We have mentioned the recognition, early in the Middle Ages, of the Earth as part of the cosmic plan: the new fundamental in the music of the spheres, in place of the Moon. All the luminaries, therefore, now moved up one place. The "sphere of the fixed stars" no longer completed the octave, but was removed beyond the reckoning. The eighth place—the octave now of the Earth—was occupied by Saturn: Saturn, the ruler of the long-past and legendary

Golden Age.

The inference, to the occult and mystical thinkers of the time, was plain. It was in any case a season of renewal: the millennium, that sinister thousand-year mark which popular imagination had thought would bring the end of the world, was safely past. No longer was the emphasis in human existence placed solely upon hope of man's return to the high spiritual sphere, whether through the gates of death or in the sense of simple escapism which Cicero had expressed so well. The new hope was centered upon Earth. The Golden Age would return, would be reborn!

This, generations before the Turks took Constantinople in 1453, was the leading inspiration of the Renaissance.

8

The initiates of Aurum Solis, who stand as heirs to these diverse traditions, place an interpretation upon the Glorious Star of Regeneration which reconciles both spiritual and earthly goals. To live effectively, whether for the sake of this world or to speed us upon our inward Way of Return, is alike dependent upon our effort, day by day, to realize our potential. "To find our true will and to do it" is the sum of every aspiration: but both the finding and the performance need trained and ready faculties. The path of high magick fulfills these needs. No effort is in vain, no experience fruitless: everything helps us towards our goal.

Yet neither we, nor anyone who has looked into the potential of human spiritual development, can set a final limit to it. Not only is our Star itself an endless interlace, a symbol of a life which is here and now limitless: also, on the Banner of the New Life which is the supreme emblem of the Aurum Solis, within the Glorious Star is the matrix of new promise, the octagon. Within the octagon, again, there comes into being the simple equal-armed cross, the new

endeavor, which shall in turn spring to the resplendent manifestation of the Star. The vision glimpses worlds beyond worlds, and within worlds. In truth, there is no end.

9

In the Aurum Solis Rite of Integration, which is the Order's second initiatory degree, the following outline of the Ogdoadic tradition is presented to the candidate:

*Hear now, O Theourgos, concerning the works and the life of the Glorious Star.*

*The primary symbols of the Ogdoadic Tradition are the Fivefold Pattern of the House of Sacrifice and the Eightfold Star of Regeneration. The arcana of the House of Sacrifice are a key at once to the dynamism of the universe, and to that pattern in the Divine Mind in accord with which human nature has come into being. This same key is also, therefore, that by which the faculties of the psyche are evoked in their true and potent order, and likewise it is that key by which the hidden powers of the universe can be understood, realized and attained. Above the image of the House of Sacrifice shines forth the glorious symbol which both fulfills and transcends it: the Eightfold Star of Regeneration. The Eightfold Star, which has been employed from ancient times to represent Life Divine, is the ensign of attainment and the emblem of an undying aspiration; and, supremely, it betokens that ultimate act of Regeneration whereby the Divine Mind calls back to its eternal selfhood, into the eternal Becoming which is both the essence and the act of the divine nature, everything which it has sent forth into space and time.*

*These great emblems and the ancillary tokens of the Ogdoadic Tradition are to be found, widespread, at significant points in the art and architecture, and even in*

*the literature, of Europe. They are the visible signature of a living Hermetic Gnosis, of a dynamic esoteric ferment, among whose initiates have been numbered some of the most profound luminaries in the shaping of Western aspiration. For one thousand years our brethren of the Glorious Star have proclaimed the Ogdoadic mysteries in symbol and in word; yet the uninitiate, lacking the keys, have perceived therein only a canon of design or a literary form. The tradition has in this wise repeatedly been revealed, even displayed to the public gaze, yet it has not been seen; our Mysteries have been proclaimed, yet remain inviolate.*

*If we look beyond the cultures of the West, beyond the closely interwoven fabric of European thought and history, we find, widespread through other cultures too, symbols which relate to the Ogdoadic Tradition and which, by their appropriate use, declare the knowledge and understanding of the initiate. We acknowledge and respect the schools of wisdom with which these symbols are associated, and we respect their special use and interpretation of those symbols. But, while we say assuredly that the teachings of Aurum Solis would not exclude those interpretations, we respect also their customary secrecy and we do not seek to know or to elucidate further.*

*Know, however, O Theourgos, that in European lands the territory in which the Western Mysteries properly so called have been developed and have flourished—there are certain places in divers regions where the mighty symbols of the Ogdoadic Tradition have been emplaced in centuries past, and even now remain established: and these places are held by us to be most sacred sites of our tradition, where the power of a revered antiquity is added to the unchanging and deeply*



*magical potency established there by means of the signs and by the will of those who wrought them.*

*The mysteries of the Ogdoadic Tradition were early transmitted to a number of the medieval Guilds, profoundly influencing their initiatory rites and disciplines. Thus ensued a high flowering of true Ogdoadic symbolism in art and architecture: enduring and sure tokens which bear witness to the mystical insight and elevated calling of the Guildsmen. Initiates of the Glorious Star in these latter times may look upon these Ogdoadic works, upon paintings and frescoes, upon delicate gems and great buildings, and say, 'Here were my brethren.'*

*Nobly, and with most mystical significance, was the Fivefold Pattern of the House of Sacrifice employed in the initiatory workings of our medieval brethren the Knights Templar. Therein did they most skillfully evoke and coordinate the functions and faculties of the psyche. Nobly too did they bear, in scarlet upon their white mantles, the Eightfold Star of Regeneration.*

*With arcane intent, for the creation of a sanctuary of power wherein Supernal Light might focus upon earth, did Benedetto Gaetano, high initiate of the Glorious Star, ordain the emplacement of our symbol upon surrounding pillars of strength in Rome. For some six hundred years [Nearer seven hundred years at the time of this Llewellyn publication. Ed.] that mystic citadel has stood; set apart from its environs, seen but not perceived save by the initiate and the visionary, traversed but not entered save by those who hold the key of the Mysteries.*

*Mighty was the mystical and secret Ismaili Order of the Faithful Ones of Love which, in Asia Minor, comparably with the Sufis and Dervishes, followed within the Islamic world the path of inner illumination*

*and of devotion to the spiritual elevation of humanity. Mighty was its Ogdoadic power; mighty were its planetary workings.*

*Mighty indeed was the Ogdoadic society of the Fidei d'Amore which, established in Italy at the end of the twelfth century, was a western formulation of the symbolism, mystique and practice of the Faithful Ones of Love, added to and enriched by the Order of the Temple. Notable in the development of the Fidei d'Amore through many generations was the Florentine family of Cavalcanti, in which philosophy and independence of mind formed a proud heritage. Beyond their own lives and works, the Cavalcanti have added an undying luster to the whole Western Mystery Tradition by the great minds which they have apprised of the Fidei d'Amore and brought to initiation therein. Of these initiates, two especially are outstanding: Dante Alighieri, whom the poet Guido Cavalcanti introduced to the Fidei d'Amore in the thirteenth century, and Marsilio Ficino, the great Renaissance philosopher and mystic, who was brought to initiation in the fifteenth century by Giovanni Cavalcanti as Ficino's own words attest.*

*In the city of Florence, in the fifteenth century, the Ogdoadic society called the Careggi Circle was formed from the membership of the Platonist Academy, under the inspiring genius of Marsilio Ficino, Neoplatonist scholar as well as initiate of the Fidei d'Amore. Brief in earthly reckoning was its splendor but deathless its glory: none can recount the history of the making of Europe without telling of the awakening which was here wrought in the minds of men and women. The work of the Careggi Circle, in the very beginnings of the Renaissance, had effects which even yet reverberate throughout the Western world. Scholars, poets and philosophers traveled thither from afar, seeking*

initiation or at least the inspiration of converse with the group. Reuchlin, the pioneer German Qabalist, and Erasmus, the humanist who carried the spirit of Renaissance learning to his native Holland, were among those profoundly influenced by the initiates of Careggi. Founded initially through the philosophic and occult interests of Cosimo de Medici, Ficino's patron, it was developed brilliantly by Cosimo's grandson Lorenzo the Magnificent, who inherited from Cosimo the initiatory name of Pan. Ficino himself, as supreme adept of the Careggi Circle, took the name of Saturnus. Giuliano de Medici, Lorenzo's brother, was Hippolytus. Pico della Mirandola, the brilliant young Qabalist, was Apollo. Angelo Poliziano, poet in three languages, was Hercules. Michelangelo Buonarotti, painter, sculptor and poet of heroic imagination, was also an initiate of this high gathering, the last before the death of Lorenzo, and the murder of several initiates of the inner ring, marked the onset of savage persecution by religious fanatics and the dispersal of the society.

High and most noble were the Ogdoadic works of the sixteenth century Order of the Helmet, whose emblem betokened silence and invisibility. Its initiates wrought in glorious words a world of wonder and of awe in which the mysteries would find an honored place. Through the centuries following, and even now, the writings of these initiates give wings of fire to the aspirations of those who hear or read them, and win their hearts to the Mysteries, to seek them out and find them in truth.

These Orders and their initiates do we salute in the splendor of the Glorious Star. And so likewise do we honor their successors, the brethren of the eighteenth century society of the blazing Wheel, Societas Rotae Fulgentis, who guarded the tradition for future generations, laying the foundations and preserving the

sphere of amity upon which, and within which, Aurum Solis came to be established.

This, O Theourgos, is but a brief recounting of thy lineage; and herein thou mayest behold somewhat of the earthly manifestation of the High Company of the Glorious Star. Yet even were it possible to name all Orders and initiates of the Ogdoadic Tradition, even thus would the Glorious Star appear not in its fullness.

For each member on earth of this High Company strives for the Light at every level of being: physical, astral, mental and spiritual; and thus it is that through these incarnate brethren the powers of the Mystical Light are ever and continually invoked down from World to World, from level to level, to find their manifestation and realization in the world of physical being.

Yet it is not their own powers solely that these brethren channel down from those radiant Worlds wherein their inner faculties subsist. Nor in their deeds of power do they strive unaided. For the high Company of the Glorious Star is a coruscating interplay of forces which, pulsing and flashing with life, with love and with power, unceasingly—while aeons shall endure—descends through the Worlds to ascend again to imageless heights. And in its entire spiritual reality and activity this same fellowship numbers also among its participants a great and shining hierarchy in the Worlds invisible. Initiates who have passed beyond physical life, but who continue to work intimately with, to watch over, to guide and to empower the brethren on earth, their beloved children and co-workers. Some, higher still, luminous and potent discarnate ones, high Guardians of the Glorious Star, who transmit the thrilling radiance of unseen and unseeable ideas. Some, most exalted, scarcely to be distinguished from the divine effulgence which <sup>en</sup>compasses them: they whose vital impulse and essence

*is the very life-current and foundation of the work of the Glorious Star. And, at every level of the invisible hierarchy, beings too of an entirely spiritual quality, who have never known incarnation, and who participate in the greater Fraternity according as its modalities and purposes correspond to their nature.*

*Into all this luminous texture of being and action, the brethren on earth of the Glorious Star are initiated; and thou, O Theourgos, art one of this high Company. Thine be the Power and Inspiration; thine, now and always, be the Glory.*

10

In providing the student of The Magical Philosophy with as comprehensive a picture of the development of the Ogdoadic Tradition as may be achieved within the scope of the present work, two references in the above ritual text may be amplified:

*First, regarding the Order of the Helmet.* This society was established in England during the reign of Elizabeth I, and combined Guild, Fideli d'Amore and Careggi successions. It and its members are currently the subject of much academic interest and research. Francis Bacon, Christopher Marlowe and many another notable were among its initiates. Deeply involved with the beginnings of the helmet was the "Italianate" movement of the early years of Elizabeth's reign. She herself had, during her sister's reign, been tutored by a Platonist scholar and had avidly studied the works of Castiglione, an intimate of the Medici. Under her personal patronage were Giacomo Aconcio, an initiate of the Ogdoadic Guild Mysteries, and Bernardino Ochino, a Sieneese initiate. Ochino, it may be mentioned, before traveling by way of Geneva to England, had narrowly escaped the toils of the Inquisition in Rome through the

timely warning of another initiate, Cardinal Contarini.

The Order of the Helmet, in its full development surrounding the Mysteries with the new intense feeling of English identity and power which characterized that age, survived well into the seventeenth century in the person of its initiates.

*Secondly, regarding Societas Rotae Fulgentis.* This was the inner body of the antiquarian society from which Aurum Solis was formed. A collation of Ogdoadic teachings and practices was begun as early as 1689, and the tradition was continued under the guise of antiquarianism from the early years of the eighteenth century. We do not know by whom this transformation and continuation was undertaken: certainly, by 1689 the Helmet had ceased to function, but the last of its original initiates had died only sixty-two years previously and the successors of the Helmet were many. Equally, successors of another Ogdoadic line, of which several were then represented in England, may have been responsible. Whatever the source of inspiration, the transition to antiquarianism was accomplished with initiatic insight, and a considerable body of material on the history, philosophy, symbology, rites and initiations of the several Ogdoadic formulations was thereby secured. Apart from initiation, the Society of the Blazing Wheel would seem not to have essayed the practical works of Light. While the members were little occupied with these, they were much concerned with their particular duty as they saw it to be: the preservation of the tradition in as whole and entire a condition as they were able to achieve for it. Were it not for their efforts, good reader, The Magical Philosophy would never have been written.

Around the year 1860, Societas Rotae Fulgentis was transferred from the West of England to London—specifically to the home of the Martin family, 1 St. Paul's Churchyard. From that time it began to explore in depth the

practical aspects of its heritage, and was formally constituted as Aurum Solis in 1897.

11

But a further word upon our subject can be added from the works of that great occultist Dion Fortune.

In "The Esoteric Orders and Their Work" she makes allusion to the Ogdoadic Tradition under the designation "The Ray of the Concrete Mind." She writes: "The Ray of the Concrete Mind is the highest aspect of the incarnate personality. Thrice-greatest Hermes is its Ray Lord. Its highest development was in the Egyptian and Qabalistic systems, and it was blended with Christian thought in the schools of the Neoplatonists and the Gnostics; but the persecuting energy of the Church, long since exotericized, stamped it out as an organized system. Its studies were only kept alive during the Dark Ages among the Jews, who were the chief exponents of its Qabalistic aspect. Its Egyptian aspect was reintroduced into Europe by the Templars after the Crusades had put them in touch with the Holy Centers in the Near East. Stamped out again by the fear and jealousy of the Church, it reappeared once more in the long line of Alchemists who flourished after the power of Rome was broken by the Reformation; and it is still alive today."

Dion Fortune's analysis has always intrigued initiates of the Ogdoadic Tradition. While it lacks the finer historical points and the accuracy which an Ogdoadic initiate would possess, its very relevant assessment of the place of the Ogdoadic Tradition in the development of Western Esotericism indicates either knowledge or intuition in a notable degree.

12

This, then, is the Ogdoadic Tradition of The Magical Philosophy.

And the Eight-pointed Star is to the Ogdoadic Tradition what the Rose of Ruby and Cross of Gold is to the Rosicrucians: a symbol of spiritual attainment, a beloved emblem of inspiration.

The Magical Philosophy sets forth the mysteries of the Aurum Solis with no intent of rivalry with the Rosicrucian mysteries. Each tradition enshrines in its own manner the central fact and ideal of adepthood. Each tradition has its distinctive teachings, each makes its special contribution to the sublime record of the Western Mysteries. Each calls forth its own members from those of the human race who are all at once prompted, by some deep inner impulse, to look upwards.

The Ogdoadic Tradition is demonstrably the older, and its influence upon Western spirituality, philosophy and culture has been profound. None the less, at this present stage of history, it would be a fair interpretation to observe that the Rosicrucian and Ogdoadic traditions are the two wings which support the luminous heart of Western High Magick.

13

While recognizing the authenticity and long continuance of the historical aspects of the Ogdoadic Tradition, the reader of The Magical Philosophy may validly ask, "What is the earliest recorded reference to the term 'ogdoadic' as a title for this tradition?" In answer to this question, it is freely admitted by the present authors that the term "ogdoadic" to denote this vast and ancient tradition is a special usage instituted by the Aurum Solis.

Correctly, Aurum Solis is part of the mainstream "hermetic" school: *hermetic*, not simply by alchemical association but because its philosophy is primarily founded on the teachings of Hermes Trismegistus. The Divine

Pymander, translated into Latin by Marsilio Ficino at the request of the Medici (Ficino's translation being the first "publication" of that work in Europe since the Latin version of Lucius Apuleius, Priest of the Mysteries of Isis in Pagan Rome) is an integral part of Order teaching and practice.

At all periods of its history our tradition has been defined by its symbolism and specific modes of working, these giving it a *unitive identity*. The term "ogdoadic" provides for us a retrospective focus, provides, in fact, "a local habitation and a name" for a constant aspiration and a distinctive *modus operandi* extending through many centuries in unbroken succession although varying in local and cultural emphasis.

In a word, the Ogdoadic Tradition is a historical reality, but the term "ogdoadic" itself is a contemporary labeling adopted by Aurum Solis as being analytically expedient. The phrase "Ogdoadic Tradition" is thus used throughout The Magical Philosophy to identify this definitive line of mystical thought and practice; but the reader may equally think of the tradition as being "hermetic" or as being, in Dion Fortune's words, "The Ray of the Concrete Mind."

The Magical Philosophy provides a means of spiritual advancement, of personal accelerated evolution, which is authentic, complete and powerful. Whatever is requisite, whatever may be helpful, is given explicitly and at length to guide the student to true magical attainment and to the joy thereof. For this is true Magick: linking one's conscious personality with one's highest self, becoming by one's own choice and in full consciousness a partaker in the power of that self. Swiftly one brings power to every level of one's being, activating every faculty of soul and body in a waking ecstasy of self-realization, a radiant dynamism of willed,

directed and effective potency. In Foundations of High Magick, Volume 1, Book I, the scope and the potential of this path of "the Noble Alchemy of the Great Work" are explored.

Volume 1, Book II, is concerned with *symbolism*, and introduces the concept of "the correspondences." It makes a preliminary study of some of the objective materials of the magical art, both on the physical and other levels, and introduces some of the laws which link those levels. In preparation for Volume 2, Book III, the system of *Qabalistic correspondences* is introduced. In this new dimension, symbolism soars to its full potential as an instrument of magick; for not only have its categories, the modes of being which are represented, a vital place in both cosmos and microcosmos, but the relationships existing among these modes of being are likewise vital.

The concept of "the correspondences" is essential to Qabalistic Magick and is indeed fundamental to magick in most of its forms. It belongs to so spontaneous a function of human life that it is more easily explained by example than by definition. Despite individual differences which may be engendered by personal or cultural background, people tend to agree that there is a "correspondence" between certain colors and certain emotions. Again, if a piece of music is described as martial or festive, peaceful or sorrowful, it can be said that there is a correspondence between that music and that feeling.

It is recognized, furthermore, that these correspondences can be intentionally applied. Someone who wants to be cheerful" may take action by wearing a cheerful color, listening to cheerful music and so on. In the world of high-performance athletics, in that of industry, in the study of penology and of marketing, advanced research is being done upon these matters. For magical purposes, the concept of correspondences has been employed for untold

ages, since they provide an immediate means of linking the material and the non-material worlds.

15

The Sword and the Serpent, Volume 2, Book III, presents the external universe of the Qabalah, both on the large scale needed for a panoramic view of the mighty forces of the cosmos, and in the fine detail which is essential to identify and describe the subtle influences which take their origin from those forces. It is through those influences, and through the living powers and intelligences of the different levels of existence, that the student will work his magick: therefore all are set forth, in their proper context, with tables and diagrams for easy understanding and reference. At the same time there is in Book III no lack of that joy in the universe both visible and invisible, that sense of fellowship with its mighty powers, which is one of the great rewards of the magician.

Volume 2, Book IV, treats of the inspiring Qabalistic and magical understanding of the human psyche. The totality of our nature, from the Divine Spark at its center to the physical body, spans every level of the universe and is a part of every level. Through an understanding of our inner selves therefore we have a powerful and inalienable means of action. In these experiences, too, the ancient words of the oracle "Know thyself" find a fulfillment. For self-knowledge at many levels is necessary to ensure the finding of one's True Will: that discovery which is ultimately essential to give a personal motivation and character to one's work within the general frame of the Qabalah.

These two areas of Volume 2—Book III relating to the outward universe and Book IV relating to the inward universe, for it is no less—flow naturally together as the parts of one whole.

16

Mysteria Magica, Volume 3, Book V, is in a sense the product of Books III and IV. Since person and ambience have been defined in terms of Qabalistic understanding, their magical and mystical interaction becomes intelligible. One might almost say it becomes inevitable, the fulfillment of a destiny.

Mysteria Magica includes treasures of magical method, the patterns of effective ceremonial, and accounts of ritual components which can with advantage be incorporated into the action. Here are the exact words of rites for consecrating one's own magical implements, and a rite for consecrating a talisman according to one's own needs. The hidden faculties of the psyche, previously discussed, are re-introduced with practices for their development as the student may wish: thus he can intensify the powers of perception, and of operating at a deep level, which he brings to his magical work.

Essential material is provided for working the abstruse and intensely potent Enochian system, with notes on practical procedure based upon the long experience of the Aurum Solis therein. Among the most precious disclosures in this work, too, are the ritual formulae of the House of Sacrifice: practical applications of the subtle yet uniquely dynamic method which is a distinctive feature of the Ogdoadic Tradition. In these formulae the keys of each level of the psyche, in their due order, are applied so as to build up a mighty energetic stress in operations for which so great a force is requisite.

17

In the Aurum Solis Rite of Integration, the initiator welcomes the candidate with the following words:

*May thine own faculties, O Theourgos, be exalted and confirmed in strength to achieve thy purposes, and may the Light Divine cast upon thee its beams of beneficence, of wisdom and of creativity; that all within thee and around thee may proceed in power and in peace to the fulfillment of thy True Will.*

To each and every student of The Magical Philosophy the authors extend this same valediction, with their personal good wishes for happiness and success. May the Light of the Glorious Star of Regeneration enfold and inspire you and uplift you in the mighty splendor of a living blessing!

Denning and Phillips,  
Sussex, England  
November, 1990

**Book I**  
**Robe and Ring**

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## CHAPTER I

Egregores as channels of true power.

The basic theme of the Western Mysteries: Death  
and Resurrection of god-hero-king. Osiris—  
Tammuz—Dionysus—Adonis.

Birth of Selfhood out of instinctual existence.

Understanding the Myths of the Mystery Cults:

Mind as both subject of the Work and the principal  
instrument.

Harmonizing with the Internal and External Forces.

Ritual identification with the cult hero—

Initiatory experience and transformation.

Recognition of the True Self as victorious Divinity  
within.

Magick as religion as well as philosophy.

Inner levels of the Mysteries and the Outer Order.

Entering the Inner Sanctum.

*CHAPTER I*  
*THE SPIRITUAL IDEAL*

In the world of human thought, certain currents have been built up into forms of great potency by their reiterated use in successive ages. These established forms, or egregores, serve as channels of true power, and vary from region to region of the world.

In the West, a theme developed and perfected in the course of one cult after another is that of the Spirit's descent into Matter and its subsequent return to the Divine Light. This theme, in its stark essence, is fundamental to the Mysteries and appears under many guises (not all of which contemplate Matter as pre-existing); but in beginning our study, our concern is with this theme as shown forth in the death and resurrection of hero or of god.

It is not our purpose to give a catalog of mythologies, which have so often been classified and dissected by other writers. We need at the present stage only enough of them to see the meaning which underlies them, to glimpse behind the masks the face of the Adept.

Osiris was betrayed to his death by Set, who dismembered the corpse and scattered it throughout the land. The fragments were collected by Isis and, with the aid of Thoth (in a later version of the myth, of Ra), the god was restored to life.

The Sumerian Tammuz was slain in the summer's heat; he descended to the underworld, but he was rescued from

darkness by Ishtar, his mother-spouse, and was brought again into the light of day.

Dionysus, the god homed as Stag, Bull or Goat, was assailed by the Titans at the instigation of Hera; he underwent many transformations during the course of the struggle, but he was overcome, dismembered, and placed in the Titans' cooking-pot. Subsequently, with the aid of Rhea, he rose glorious and entire.

The inwardness of the story, the fact that a drama within the psyche is represented rather than an external history, is shown by a strangeness in its circumstances from the beginning. The god or hero of the cultus has what may be termed a deficiency in family relationships, and those which he is represented as possessing stand for archetypal rather than mundane realities. His paternity may be supernatural or mysterious, as with the father of Dionysus or of Arthur; he may have a mother who is also his consort, as Jocasta is to Oedipus, as Ishtar is to Tammuz, or a mother who is also his sister, as Myrrha is to Adonis, or a sister-spouse, as Isis to Osiris. His mother may be strangely slain before his birth, as was Semele, or his bride may be snatched to the Underworld as was Eurydice. These stories are not intended primarily as food for the interest or horror of the rational understanding; they are signals to the subrational mind, that the action here is in its province, that we are hearing of the generation of a soul at that dark meeting-place where the Breath of Life quickens it into the beginnings of selfhood from the shadowy web of instinctual existence which is the Mother of All. All these stories, except the Egyptian, have suffered to some extent by being transmitted to us by people whose insistence on historicity, and lack of mystical perception, made it impossible for them to view the matter of their narration reverently at its true level. The fate of these stories has resembled that of those myths of the encounters and

conflicts of the Olympian powers, tales which were mocked in their telling even at the time of Homer. There are exceptions: Sophocles, although inevitably presenting a King Oedipus with the reactions of a Greek of the dramatist's own day, nevertheless preserves the mystical element in the drama and allows us to see the hero's true dignity as savior of Thebes. Ovid on the other hand, though he served the religious and magical development of Europe well in the formulation of his *Fasti*, was less wise in his presentation of the myth of Myrrha. When he considered this venerable story of the King's Daughter of Paphos, who rejected all suitors, loving only her father, and who had by him a son who was called Adonis, Lord, the poet's inward sense should have warned him that this was no mere bizarre anecdote to be understood in earthly terms, but that here was concealed a great mystery. He was not warned, however, and bade his readers avert their faces in horror.

Yet Ovid did not know all the story, for Myrrha's name signifies Myrrh, the tree whose bitter resin is named after the bitterness of the sea. Mara, Myrrha, Miriam—from tongue to tongue the name changes, yet is always the same in meaning: the sorrowful and bitter aspect of the great Mother-Ocean. Once again we have been led back to our origin.

The Mystery cults are centered upon such myths as these, and the aspirant who, though born in this late age, is aware of a stirring in the depths of his mind in response to these ancient tales should muse upon them and upon others of their kind. They have power, if the subconscious mind is accessible, to find their counterparts in its depth, and, with sufficient meditation, to call forth a personal conviction of the aspirant's own sublime and secret origin. It makes no difference, at this stage, whether he place that beginning at a mere thirty, or three million years before; it is not his physical parentage which is contemplated.

In most of the specifically-formulated and initiatory Mystery cults, the newcomer would probably not have come at once into contact with the central cult-working, but as a beginning he would certainly have been given, by ritual means, a real link with the corporate life of the cult. Before he was ready for the high Mysteries, he might have to undergo several minor initiations, as well as a certain amount of moral or spiritual training, or both. This is at all events true of the modern Mysteries.

The opening speech in a formerly-used Neophyte Initiation Ritual of the Order of the Sacred Word is as follows:

*Now is this Temple become a diamond of rainbow-flashing dew, a rose of fire shining out from the mists of the world. Now are we who stand within the sacred place gathered together not as Children of Earth, but as Gods. For our purpose is the Great Work, which we follow beyond tide and beyond time, and our meaning is Mystery. We raise our arms, and the vast powers of creation and of destruction are but a little beyond our fingertips. We raise our heads, and we hear sounding far from us the echoing thunder of our every act. O ye who stand in the Temple in silence, now has the time come to speak. Let us declare why we are met here and what is to be done.*

In all inward development, the mind is both the subject of the work and the principal instrument. In each of these aspects, moreover, the mind is continually influenced by external and internal forces, just as the ocean fluctuates under the control both of the moon and of its own currents. To direct the mind purposefully to a chosen goal, it is necessary to take these influences into account: not always to attempt to dispel them, but to know them and to equip oneself with means of instigating, mitigating, or redirecting

their energies as one's purpose may require.

The ritual quoted above presents a formulation with which the unconscious mind of the newcomer can identify itself:

*The cry has come to our ears of a traveler lost in desolate places, weary of seeking a path in the darkness, and fearful to follow the wandering lights of the marshes. The cry has come to our ears of a soul near to despair, carried along by the ever-changing winds of doubt and illusion: the cry of one who seeks for Truth, and can know no rest until it has been found.*

The reason for securing by ritual means, even from the beginning, the attention and co-operation of the deeper levels of the mind, is that those levels must in the course of training be provided with means to reach their goal; since a time will come to the initiate when the ordinary faculties of the intellect cannot serve him:

*When the earth is frozen in winter or hard and bare in summer's heat, the rain falls upon it in vain. The precious water runs away and is lost in well or in stream, unless a channel has been prepared for it, and if a channel has been prepared, that is the work of Wisdom.*

In looking onward to that time when the aspirant will participate fully in his cult, the reference is not to physical death, but to a great transition presented under that image: the critical transition to the status of Adepthood. It is, and has ever been in the Mysteries, at that moment that the initiate's identity with the higher self is affirmed.

The Orphic Mysteries of Greece and Rome had as their objective the victory of man over his lower or Titan nature, and the realization of his higher nature through ritual identification with the sufferings of Dionysus: thus to

ensure a glorious immortality.

When the road thou takest to the House of Night,  
When the shining Sun-orb has no more thy sight,  
Know *thy way* to follow leads towards the right.

This road shalt thou travel, far but not too far,  
Caution be thy watchword, following thy star;  
Hall, the Ordeal's victor, past the unseen bar!

Man thou Wert aforetime, now a God thou goest:  
Now the milky cauldron, Mountain Goat, thou knowest:  
Hero, peer of heroes thou henceforward showiest.

Worthy one, thy conquest now proclaim on high:  
Glance afar, and gladly raise thy soul's own cry:—  
Child of Earth and Heaven, Heaven's heir am I.

—*After the Golden Tablets of  
the Orphics of Southern Italy*

To that transition the images of death and resurrection are applied almost spontaneously, but we see, in one example after another, this important characteristic: in the ritual which guards this transition, the initiate is identified with the higher self under the name and attributes of the divine hero of his cult. This is a close parallel to what has frequently been pictured in various religions as taking place at the physical death of the devotee. At the beginning of Rome's history, the departed Romulus was said to have become identified with Jupiter, under the title Quirinus. In Egyptian belief more notably, in the papyri known as the "Book of the Dead," the deceased is, by the identification already mentioned in our Introduction, customarily referred to or considered as an Osiris: the frequent phrase "The Osiris Ani" which occurs in the Papyrus of Ani is a well-known example. This does not mean that the dead man is bound, regardless of his personal character, to the one aspect of godhead for evermore; from the papyri it

appears that, when once the primary purpose is attained, he can magically identify himself also with other beings at will: with the Hawk of Horns for instance, with the sacred Lotus, with Shu, god of the atmosphere.

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The great characteristic of an Adept is not merely that "proficiency" in his particular skills which the dictionaries imply. Before the transition to Adepthood is made, the source of power or the object of worship can be thought of as external; but after the transition, those attributes attach immediately to the Divine Spark within. In the mind of the Adept the superlative is not "highest" but "inmost." That is his essential quality. To put it into other words, the Adept is to be understood as having passed through the outer and inner courts of religious belief, for magick properly understood is indeed a religion as well as a philosophy. It is the essence of all religion, while it can appear as any, and now he has come to the inmost shrine. We can say that he enters into it, or that he enters into himself; there is no difference.

How has this transition to Adepthood been attained? We must glance again at the worlds of ritual and of myth. The divine hero\* has grown to maturity. Usually he has been known as a ruler: he has governed wisely, he has given just laws, but he has not extended his influence beyond what would be considered his normal sphere. Even so

"Throughout the history of the world, most men have worshiped (to a greater or lesser extent) some aspect of the Divine nature, regarded either as God absolute or as one of the gods. They have prayed to their God for peace or for victory, for good harvest or good counsel, for success in love or in the chase. They have given thanks when these things appeared; they have looked to their God as the giver of their children and as the guardian of their dead. For the greater part of mankind, these things, or others like them, have always been religion enough.

Another group there has always been, for whom these things were not enough. These dared to seek for a closer bond; to love, or to be loved by, their God. [*Footnote continued next page.*]

conspicuous a character as Dionysus concerned himself only with his own followers, until the outer world began to concern itself with him.

The fulfillment of his destiny does not hasten in arriving, for the Mysteries are not for the immature, and the hero is he whose experience the initiate must share. The time of harvesting, however, comes. Always the immediate cause of the death of the hero is a factor which has been there, not with visibly lethal menace, for a considerable time:

The thing on the blind side of the heart,  
On the wrong side of the door,

as Chesterton says of the mistletoe as instrument of the death of Baldur.\* No matter how perfectly we may plan and build all the circumstances of our lives, always, if we use earthly materials as we must, an element of betrayal can be incorporated in them. For a time, as long as his will is centered upon his earthly work, the hero can hold such elements in check, but when he fixes his gaze upon a higher level, and aspires to the spiritual heights, the lower elements are released to follow their own nature. Thus whether or not the myth tells of the hero deliberately choosing his own sacrifice, yet in a certain sense he always does so: he chooses faith in place of prudence, love rather than suspicion, he will not be the first to break the bonds of

Of these in turn, a group can be distinguished, for whom not even love, such love as may be between God and man, suffices. For them, nothing can be adequate except complete identification. To know and to love their God, it is necessary that they should be divine themselves; likewise, to realize and bring into consciousness their own divinity is an easier task if they can begin by identifying themselves with a god or a divine hero already realized as such: just as one learns to walk by being held by another walking, or to swim by leaning upon a swimmer. From their need, there have arisen the Mystery cults.

\**The Ballad of the White Horse*, from *Collected Poems* of G. K. Chesterton.

companionship or kinship. Thus Set and Loki, then Blodeuwedd, Mordred, Judas, find their opportunities ready made.\* All this however is merely mechanical to the course of events and in nowise concerns the will of the hero, which is fixed upon his inward radiant world, a vision in which the aspirant who follows his footsteps is likewise caught up. In the recounting or the dramatic enactment of these events, the aspirant's will becomes one with the hero's, and without hesitation he accepts the crisis as his own crisis, the choice as his own choice, the destiny as his own destiny. At the moment of the hero's death, his own life-force seems suspended. By means which have varied from cult to cult and from age to age, this moment of ekstasis has been marked by a definite act symbolizing death, to define the boundary between the old life and the new. In the Mithraic Mysteries, this was the moment when the candidate was bathed in the blood of the sacrifice. In various other initiations past and present, the candidate was or is at this point immersed in water, or placed in a sepulcher, or covered with a pall, or with a mantle, as may be most suited to the particular tradition being followed.

When the appointed period comes to a close, the new Adept returns to a normal state of consciousness with a profound feeling of having participated in the death of the

\*The advanced student may care to reflect upon a deeper level of the matter.

The *earthly materials* refers in a very special sense to the Nephesh. The factor which is present without *visibly lethal menace* is the influence of Neshamah upon Nephesh:—"the red deer seeks the huntress now, the novice seeks Dictynna's net": ILLS DEUM, DELIS ILLUM VOCAT. The aspirant works towards his own death in order to achieve Life.

This throws light upon the archetypal significance of the myth of the rending of Dionysus:—the Goddess (specifically Hera, representing the Neshamah) induces the Titans (the Nephesh) to seek the destruction of the Horned God, Dionysus (the Ruach, as yet unrealized as to potential). Dionysus is reconstituted by the aid of the Goddess (specifically Rhea, again representing the Neshamah):—the aspirant now comes directly beneath the rule of the Neshamah. See Book IV.

hero, which has likewise been for himself also a personal experience of death. This does not delude his conscious intellect, and is not meant to do so; but it is an emotional certainty, limited to the level where it is at once true and useful. While he does not expect, for instance, his property to be taken from him and distributed in legacies, neither can he now consider it as of supreme importance in his life. His attitude to all earthly matters is similarly affected, often without his being aware of any change: his attitude to morality in particular so adjusts itself that he can quite scandalize the followers of an exoteric code. They, although probably unable to put a finger on any reprehensible act of his, will begin to feel that his hidden motives are in some subtle way subversive, even anarchic. He does good, not in worried self-justification as his critics do, but in happy self-expression. Again: he may be deeply concerned about various matters, perhaps about many more than he would previously have considered his business, but here, too, he can no longer "worry" about these things, and therefore his associates may think him unfeeling. He is not omniscient, yet he sees from a sufficient height to be freed from the involvements of the immediate external situation. For that very reason, such action as he decides to take is likely to be of far more value than the fretful may suppose. For this is the great characteristic of the New Life into which he has awakened—knowledge, inspiration and will have converged in a certainty of experience which is entirely internal: the recognition of the True Self as the victorious Divinity within.

It is in the moment of this realization that the Adept is born, but this is not the final goal of his development.

Plotinus compares such a one to "the man who enters the inner sanctum, turning away from the images in the temple." The "images" here represent the objects of exoteric cults, worshiped as external powers. The man who "enters

the inner sanctum" is he who knows that his spiritual principle lies within himself. However, in whatever school of spirituality he has been trained, he does not now begin to see the rules and ceremonies of the Outer Order as error; he does not destroy the law of which he is the fulfillment, he simply begins to perceive it anew upon an inward and more spiritual plane.

## CHAPTER II

Parallels of pattern and rhythm as bridges to the  
exploration of other modes of being.

Fullness of Life as the Elixir of Life.

Metallurgy becomes the vehicle of spiritual allegory.

The self as the subject of the alchemical enterprise.

Salt, Sulphur, Mercury—body, soul, spirit.

The Transformation of Self: The Philosophers' Stone.

The Story of the Red and White Roses:

The Treasures of Black Dragon.

The submission of Soul of the Earth to Black Dragon.

The Work of Water and Woman.

The Soul's release from Bondage.

The Work of Fire and Man.

The Elements restored to their place in Nature.

The meaning of the Spiritual Marriage.

Inner story of the attainment of Adept hood.

The responsibility of the Transformed Self.

*De Aie Phoenice*—a foundation document of alchemy.



*CHAPTER II*  
*AN ALCHEMICAL PRESENTATION*

The various patterns and rhythms whose repetition and reflection emphasize the unity of the living universe are frequently paralleled, and sometimes very distinctly, in the mineral and astronomical domains. From earliest times, whenever man has become aware of such resemblances, he has made of them bridges by which to enter and explore alien modes of being, from the experience of which he can however draw understanding and intensified consciousness of factors in his own microcosmic life. Whatever man can in any measure comprehend has a counterpart in himself, but this counterpart may well be something which he has previously had no occasion to recognize. Such increase of understanding and consciousness represents a gain in the value and significance of living; and, since abundance of these qualities represents a greater "fullness of life" than any mere vegetative length of days (though the life-span itself may also be incidentally lengthened thereby), to gain this understanding and consciousness is indeed to drink of the Elixir of Life. They who do drink of it in this way shall know that no earthly calamity which may befall them can pack them back again into the eggshell or seedpod of their former perceptions.

Naturally, the quest of so great a treasure of understanding became known at an early date among a small number of sages who were to be found wherever a

sufficient degree of culture was attained throughout the world. It was being pursued in China almost two centuries before the Christian era; it pervaded the learning of the Arab world as soon as the early Moslem conquests had simmered down to an age of comparative peace and considerable prosperity. Some great Alchemists, too, were Jewish: Solomon Trismosin (probably a pseudonym); Mary the Jewess, whose practical laboratory work has led to the association of her name with the bain-marie or waterbath and with other equipment for distilling; and Maitre Canches, who explained the Book of Rabbi Abraham to Nicholas Flamel. These are obvious examples in whose shadows we may surmise the presence of numberless others. From what center had this art spread? Our only clue is the fact that the Arabs gave to this art the name of Al-Chemia, which signifies that which is of the Land of Chem or Egypt.

It was upon reaching the milieu of medieval Europe, however, that alchemy attained its richest development and its most complete formulation. The reason is not far to seek. Apart from the Taoist influences in China, alchemy had nowhere else found any great opportunity of development in association with a popular religion congenial to its outlook. True, in both the Jewish and the Moslem worlds there were unorthodox aspects of the prevailing faith which dwelt upon the descent of the Divine power into matter and its operation there, but these were necessarily secret and hidden teachings. To medieval Christendom, however, the alchemical system was not only possible but necessary. The literal acceptance of Divine incarnation, and the elaborate sacramental system, had vast implications for many minds, in direct opposition to the limits imposed upon life and learning by most of the clergy. Thus a stress was created, from which alchemy provided a vital escape route. The developed but dammed-up spiritual

understanding of an entire culture flooded into the pursuit of alchemy and built up its basic concepts into potent and vivid egregores. The language of the metallurgist's laboratory becomes the vehicle of a great spiritual allegory in which the crucible is the soul of the practitioner and the materials are his own faculties together with the influences of the external universe.

At the outset, the alchemical books unanimously insist that the would-be practitioner should lead a quiet and reflective life, well-ordered according to the general standards of his community. To begin the process, it is necessary to take a common and unremarkable matter, of no conspicuous value, as the subject of the enterprise. This substance is usually not precisely named, but it is described as dull red, and earthy in nature: some alchemical writers identify it as litharge, which is a crude ore of lead. From the philosophic viewpoint we can without difficulty recognize the "dull red earth" as the practitioner himself in his initial state, while the association with crude lead ore, which reflects the influence of Saturn into Earth, places him upon the first stage of his journey into the mysterious regions of the inward life.

In the next stage of the work, this matter has to be subjected to twelve laboratory procedures which are traditionally held to correspond to the Houses of the Zodiac, although the exact attribution varies. So in our daily lives we do not experience the influences of the Twelve Houses exactly in turn, even though the Zodiac in due order annually passes over us. The elemental influences likewise override the zodiacal sequence, having reference to the Triplicities\* rather than to individual Houses, while memories of other incarnations, although they too may

\*The zodiacal Triplicities divide the Twelve Houses into elemental groups. FIRE: Aries, Leo, Sagittarius. EARTH: Taurus, Virgo, Capricorn. AIR: Gemini, Libra, Aquarius. WATER: Cancer, Scorpio, Pisces.

hasten the ripening process when they genuinely occur, are likely to seem a quite disruptive intrusion on the sequence of the present life. It is useless, therefore, to make a fetish of the exact order of zodiacal experiences: suffice it that all are necessary to our development, the uncongenial as well as those to which we have a natural affinity.

The object of the earlier operations in the series is simply to separate and to purify the component parts of the initial substance. These parts are signified by the names of salt, sulphur and mercury. Most of the alchemical authors carefully indicate that the minerals commonly known by these names are not here intended, but, nonetheless, the three minerals themselves were frequently employed by the alchemist, with or without a variety of other substances having magical or symbolic associations. The true significance is that the three essential minerals symbolize the body, soul and spirit of the material being treated. In the preparatory stages these have to be regarded separately, just as a neophyte is given exercises in relaxation and breathing for his body, lectures to nourish his mind, other practices to develop his spiritual faculties and so on. Then, when he is more advanced, he is shown how these interact and how the further exercises are to unite all into the training of a unified personality which is developed and aware at all levels.

It is in the more mature stages of these operations upon our initial substance that the next alchemical process is instituted. The alchemist has watched with keen interest the various changes and combinations undergone by his mineral "body, soul and spirit." He has entered into them imaginatively; he has felt himself purified by fire and by water, pulverized, dissolved, distilled, and restored, then plunged into new fermentation or other process. By long isolation from human interests, the drama of his chemical work has come to absorb him. Alchemical documents

abound in little drawings in which chemical substances are personified as princes and princesses, lepers and weird beasts. Thomas Vaughan, an alchemist who used metals in his laboratory work in the XVII century, gave up practical experiment because he could no longer endure to watch these materials being "tortured."

Now comes the critical stage of the work. The three portions of material, the "body, soul and spirit," are gathered in from their respective procedures, stabilized as necessary, and are all enclosed in an oval glass vessel, generally referred to as the "Philosophers' Egg," which is then "hermetically" sealed and gently heated. The practitioner must now watch more closely and carefully than ever. Impatience in heating will cause the glass to crack, when the whole series of operations must be recommenced. But, all going well, there are certain classic signs to be observed by which the practitioner can know what is happening within. After an initial "pale" state, the whole of the enclosed substance blackens, as if putrefying; this stage is generally regarded as representing death and entombment. Gradually a golden or yellow band appears, and its color spreads over the entire surface. A fugitive whitish or reddish tint at this stage will soon give way to a "peacock's tail" (often thus called) of brilliant and varied hues. A brilliant green and a deep blue follow this dappled stage; it is rather like the succession of beautiful colors flooding the sky before sunrise. Then, at last, the mixture turns pure white, and, finally and permanently, a deep red. The Sun has risen: the Philosophers' Stone is prepared.

There is another alchemical presentation of the essential theme, episodes from which are also sometimes shown in the illuminated manuscripts: the story of the Red and White Roses. It varies in the telling, or rather in the scenes shown of it, but here is its heart:—

## THE STORY OF THE RED AND THE WHITE ROSES

Black Dragon was of the lower Earth. Among the harsh rocks which were his dwelling he had gathered great treasures of precious metals and of gems: jasper and turquoise, emerald and chalcedony, amethyst, sapphire, opal, citrine and many others. There were no pearls, however. Those gleaming sea-jewels are the very token and symbol of water, and water, except as it might be found mixed into mire, was a thing which Black Dragon feared and hated greatly. The land in which he dwelt was hot, stony and barren, so that any water which was not hidden was quickly scorched away by the sun; usually, therefore, Black Dragon could live as if water did not exist. He delighted in adding to his hoard of gems and loved to range them in heaps upon the sill of his lair so that the fierce light danced and leaped among their myriad colors, but he had another ambition, too, an ambition which increased with his store.

What he truly wanted was to deck himself in those rich jewels and to be seen by the people of the surrounding country, so that they should be amazed and should revere him as their god or at least as their king. He knew himself to be hideous to look upon, however, and perceived that, decked with jewels, he would provoke only disgust or derision, not admiration or worship. He therefore formed another plan and resolved to bide his time. He lay in wait, and in due course took captive the maiden known as Soul of the Earth, whom he carried off to the wilderness where he dwelt. Trapped and terrified, she speedily learned that help was not at hand and that no course was now open to her, save submission.

Then Black Dragon caused her to be clothed in gorgeous raiment. A jeweled crown was set upon her head, jewels were placed upon her brow and her neck and her bosom, her arms, hands, waist, ankles and feet. She was enthroned

upon a throne of gold on a high dais, and heralds were sent forth to sound their trumpets and to cry aloud:

COME, BEHOLD AND WORSHIP THE QUEEN OF THE WORLD!

Travelers from all regions came and marveled at the great beauty of Soul of the Earth, and at the richness of her attire, and at the high golden throne whereon she was seated. Then when they were assembled, another herald cried:

BEHOLD THE BEAUTY AND RICHES OF THE QUEEN OF THE WORLD, AND BOW DOWN BEFORE BLACK DRAGON, WHOM THE QUEEN OF THE WORLD OWNS TO BE HER LORD!

Many there were who worshiped, but many also there were who bowed down only in fear of Black Dragon; and a murmur began to go forth against Soul of the Earth, so that she was called harlot and traitress for the part she played.

Now it happened that the King's Son was journeying through that land. He was a valiant young man, whose badge and ensign was a red rose; so he himself had come to be known among the people by the name of Red Rose. As he rode, he heard the trumpets of the heralds and the words which followed: "Come, behold and worship the Queen of the World!"—"I shall not worship, but I will behold," declared Red Rose, and he joined in the troop which was going to gaze at Soul of the Earth.

The riches with which she was surrounded did not dazzle him, for he had seen such things before, but her beauty of face and form moved him to wonder, and to more than wonder. He beheld, too, the hideous bulk of Black Dragon upon the dais, and he became the more perplexed. Then, looking more attentively at Soul of the Earth, he perceived that the golden chains upon her wrists and ankles were not harmless adornments, but were fetters indeed. Likewise the thin veil which covered the lower part of her

face was not intended merely to give mystery to the luster of her eyes, although with deep mystery they shone, but it served to disguise the seal which had been set upon her lips. And then he saw that there were no pearls among her jewels. As he moved away through the crowd, he asked a bystander, "Why does your Queen wear no pearls?"

"Black Dragon forbids even the name of the ocean-stones," muttered the inhabitant, and Red Rose understood what was to be done. He went to the jewelers of the place and sought to buy a pearl, but they had none to offer him. "I am the King's Son, and I am called Red Rose," he said: "ask not the price, but I would buy one single pearl."

"Sir, you need not to tell us your name, since its high fame is well known to us. We are yours to command, but there is not one pearl in all these lands, for fear of Black Dragon."

Then Red Rose left their company and went out into the wilderness, and under the heavens he cried aloud, "By the Splendor of the Sun I swear, I would give all I possess for one pearl, that with it I might win Soul of the Earth from bondage!" And lo, a Shining One stood in the sunlight with a glorious smile, replying to Red Rose, "Will you give all that you have? The time is not yet: but come, I will show you the pearl." He led Red Rose to a fair garden, where no water was to be seen, but it was led cunningly through channels in the rocks underground so that the roots of the plants were fed thereby; and in the midst of the garden was a bush upon which grew one white rose. Red Rose put out his hand to the blossom, and with a further word of encouragement the Shining One left him. In the center of the flower, sheltered by the petals, gleamed a single drop of dew.

The Prince gathered the rose and carried it carefully back to where Soul of the Earth sat enthroned. "I bring a gift to your Queen, richer than anything she yet has," he told the

crowd: and as they made way for him they murmured, "He brings a rose of alabaster, he brings a rose of ivory, he brings a rose of whitest jade!" So he approached the dais; and when he had come near, he threw the rose so that the drop of dew fell upon Soul of the Earth. Instantly the seal was gone from her lips, and the fetters shriveled like burnt grass away from her wrists and ankles. "I give you freedom, and a new name, O White Rose!" cried Red Rose: "now begone, begone to safety!" So she flung the gems and adornments from her, and fled. When Black Dragon saw what had happened, and knew himself powerless to prevent it, he called out to her, "Soul of the Earth, do not go from me! Is it not enough that I have given you jewels and gold, a crown and a seat of honor?"

"It is not enough," she replied, "for because of these things I am scorned and miscalled before the world." And ever since that time, let no man intending evil put his trust in any woman whatsoever, for in an instant she may clothe herself in the strong innocence of Soul of the Earth, and spurn him.

But White Rose, as she was now named, when she had left Black Dragon, fled away with the swiftness of fleeing Atalanta. She sped through the air over the Mountains of the Moon, until she came to the ocean of silvery water. Into that ocean she plunged; she washed away the last stains of her sojourn with Black Dragon, and then she swam on through the sea until she came to the shore of a most green land. The people of that country were amazed as she came from the sea, for she shone like the stars, and the queen of that country welcomed her as a sister. That region abounded in every kind of herb, and there were gentle lone giving milk and curd; there was also music and rejoicing continually. There, secretly, White Rose abode for a while.

Black Dragon, when his captive fled, pursued her for a short distance, but being of the lower earth he could not

follow when she sped through the air. He therefore returned full of fury to seek for Red Rose, but the King's Son, having made sure that White Rose had escaped in truth, had withdrawn to his own place. And both Red Rose and Black Dragon, each in his own way, sent forth for tidings of White Rose, but none could tell what had become of her.

Then Black Dragon cared no longer for his treasures and his lair in the wilderness, but began to roam through the land, breaking and destroying, and saying again all the evil that had been said of White Rose in the time of her captivity. At last, therefore, Red Rose saw that an end must be made to this, so he took a strong lance and rode forth to do battle to the death with Black Dragon.

When they met, Black Dragon roared and snorted and lowered his head to charge, but he was heavy and at first moved slowly. Red Rose had leveled his lance, and upon his swift horse dashed in as thinking to slay his adversary with a single blow, but Black Dragon's hide was tough as leather and hard as iron. The lance was stopped as if Red Rose had charged against a granite cliff, and he was flung from the saddle by the shock. He sprang to his feet and drew his sword, barely in time before Black Dragon was upon him.

Now followed a long, close and deadly contest between the two. Those who had gathered to watch perceived that Red Rose was by far the more nimble but, being unable to pierce Black Dragon's hide, could do no more than defend himself. This he did bravely with sword and shield, but not always successfully, since Black Dragon could attack with his claws and with his terrible fangs at the same time. Thus Red Rose had several great wounds, so that the blood flowed. and the bystanders for pity called out to him to flee. "Nav, now I have earned my ensign and my name," he said, "now am I Red Rose in truth." But just then the monster swerved in upon him again, and with great fangs ripped his

thigh, and so departed, leaving Red Rose lying in his own blood upon the rocky ground.

Although nobody had news of White Rose, however, she had continual tidings of the land which she had left. She had heard of Red Rose's setting forth against Black Dragon, and at once, full of fear for the outcome, with two ladies of the green land, she took ship across the ocean and arrived at the place of conflict with what speed she might. There she was told that Red Rose was slain, and Black Dragon was for the time being departed into the wilderness. You may think how she and her companions lamented over Red Rose, but she would not linger there to be retaken by Black Dragon; so they carried Red Rose gently on to the ship, uncertain as they were whether he was in fact quite dead, and thus White Rose brought him with her to the green country. They bathed and tended him, and knew that they could do no more, yet still White Rose would not give up hope; so they set up four posts, and a canopy over them, and in this shelter they covered him with sweet herbs and left him.

As he lay there, his spirit hovering uncertain whether to tarry or to depart, there came to him suddenly that Shining One who had shown him how to save White Rose.

"Remember now your oath," said the Shining One, "when you swore by Sol's Splendor to give all you possessed if a certain thing were done, and that thing was done. Now therefore in the name of my master the All-victorious Sun, I am come to claim your pledge. You challenged Black Dragon to combat, and if you were your own man he has slain you, you must confess it. By your oath however, your limbs and your body, your flesh and your blood belong to the Sun, and I say Black Dragon shall not rob him of what is his. Up, then; be whole and stand!" With these words, the Shining One took Red Rose's hand and drew him to his feet, and, marvel of marvels, he was all whole, and stood firmly. When he had thanked the other for his healing, Red Rose

asked, "What should I do?"

"Go against Black Dragon again if that is your will, but know that cold steel shall never prevail against him. What has gone before has been all child's play, and women's work, for women's work is done by water, all washing and cleansing and scouring as this has been. Now, that white work is done. The red work is commenced, which you began by shedding your blood, but this is man's work, and only by fire can it be completed. You have pledged yourself to the Sun, and to the Sun entirely you now belong; by the fire of the Sun therefore shall come the victory." Thus saying, the Shining One departed.

Red Rose remained alone, pondering these words until their meaning was all clear to him. Then, his meditations at an end, he went to the queen of the country, and to White Rose and the other ladies. and thanked them for their care of him. Also he had them make for him a little pennant, with the sign of the Sun upon it. This done, he made ready to do battle again with Black Dragon. White Rose would have set out with him, but he forbade her, remembering the words of the Shining One, and bade her remain in that land to await his return. All being in readiness, he crossed again to the region which Black Dragon had laid waste.

Now, the shield which Red Rose carried was of bright steel, polished so that it shone like glass. When he had come close to Black Dragon's lair, therefore, he gathered some dead leaves and twigs in an open place which was hidden from the cavern. Then he set his shield in such a way that, as the sun rose hot and bright, the shield gathered the fierce rays and flung them again upon the leaves and twigs. Presently a little smoke coiled up from the heap, then more smoke, and at last a pallid wisp of flame. Red Rose brought more wood, and carefully fed it to the fire. When the fire which he had thus drawn from the sun's rays was built great and strong, he brought his lance that was of hard

ash-wood and began to heat the lance-head in the fire. All being ready at last. he mounted his horse, beat loudly upon his shield, and called Black Dragon forth to battle. Black Dragon came out with a loud roar; Red Rose took the lance, which was now a shaft of the sun's fire, and leveled it for the charge. This time, the conflict was indeed settled at one blow: the sun-fire lance pierced clean through Black Dragon's hard, tough hide, so that with one last roar he rolled over dead. The people who had stood to watch, and more who had been in hiding, gave a great cheer, for they had lived in dread of Black Dragon. Then they banked up the sun-fire into a large mound of burning logs. and dragged the unwieldy body onto this pyre that it might be destroyed utterly. And now a marvel occurred, for the sun-fire had so penetrated and transmuted that bulk, that at once, released from the shape of Black Dragon, the elements thereof returned to their place in nature; and, with a sweet fiery odor as of frankincense and cinnamon they vanished.

Now, matters stood that Red Rose had saved White Rose from Black Dragon, and White Rose had saved Red Rose, and there was great love between them. So he was resolved to marry her, and declared their betrothal, and there was much rejoicing. Yet not everyone was content. Some there were who said that the marriage would not be fitting, since he was the King's Son and she was but Soul of the Earth; and others recalled the evil things that had been spoken of her, and said Red Rose ought not to marry one who had been so accused, albeit falsely. There was much debate therefore, until all parties agreed to refer the question for decision to the King's Mother.

The King's Mother was a gray woman who dwelt apart and in silence, but high dignity was hers and great honor. Her father had been a powerful king in the elder times; much of sorrow she had known, and much of wisdom. She listened to the history of White Rose, and looked upon her;

then she drew the young betrothed bride to her and set her at her side upon the huge, dark throne. Then there was nothing more at all for anyone to say upon this matter, and the marriage of Red Rose and White Rose was solemnized forthwith.

Nevertheless, it is not chiefly because of them that this story is told, but because of their son. For they had a son, who so much resembled his father, and so much his mother, that none could tell which he was more like. So people came to call him the Androgyne, although his true name was Splendor Solis. You may sometimes see a symbolic picture of him, showing him half in the likeness of his father and half of his mother; and he has wings, because he and they are of the spiritual world; and he bears crowns of peaceful dominion, but also a mighty sword and upon it a crown which is the prize of victory. Beneath his feet lie the misshapen and chaotic clan of Black Dragon, whose lawless remnants it was his task to quell. And another of his names is Lapis Philosophorum, the Philosophers' Stone; for know you that that Stone is not an inert thing, but living.

Yet some say that this picture does not represent a son of Red Rose, but Red Rose himself after the Shining One raised him from the bier; and they say White Rose was in truth, as Red Rose often called her, his other self. These are mysteries, yet they make no difference to our story or to its telling. With many variations it is told, and must be so, since it is the inner story of each one who wins through to Adepthood.

Let the new adept beware, however, when he is released from his tomb, how he acts towards those around him. When the Philosophers' Stone is "projected" upon any material, a ferment occurs (we are told), after which the new material must be submitted to the furnace and will emerge transmuted into gold, or into whatever may be the highest development of its own kind. This is truly a wonderful

power, but not all are ready for the furnace.

Certainly this is infallibly true, and the alchemists deserve all honor for perceiving it—that which has been transformed will itself cause transformation. The man or woman who has passed through the philosophical alchemy and has emerged with integrated personality bears ambiguous gifts to the world of which he or she is no longer fully native: in one hand a crown of peace, in the other a sword.



#### ADDENDUM

A metric translation is here presented of the superb Latin poem, *De Ave Phoenice*. The authorship and date of the original text are unknown; we can say with certainty that our poet was familiar with the works of Vergil and Ovid, who flourished around the turn of the Christian era. In particular there is in the 15th book of Ovid's *Metamorphoses* a passage on the Phoenix which, though brief, is conspicuously related in vocabulary to the work here in question. Some four centuries after that era, the poet Claudian produced a piece on the Phoenix which is fairly clearly based upon our text. Beyond that, there has been much discussion. So great is the poem's appeal to man's sense of spiritual truth that Pagan and Christian scholars alike have unhesitatingly claimed it as the work of a co-religionist. As a possible pointer to the unknown poet, it should be remarked that, despite the high competence of his elegiac verse, he does not employ the full freedom of its continuity. The subject-matter of the poem is for the most part expressed in neat four-line groups, so that the poet seems to have a habit of thinking in quatrains.

We, however, can recognize in this poem a most important foundation document of philosophic alchemy, for this Phoenix is at once the marvelous bird of tradition, the Adept, and the Philosophers' Stone. Nevertheless each image has its appropriate symbols, and the intermingling of these gives great richness to the poem.

The sequence of events is divided clearly into three parts. The first part treats of the dedicated life of the Phoenix; the second, of her fiery death and resurrection; the third, of her glory, her recognition, and her departure to her "own true land."

Afar in earliest regions of the light  
Where wide to eternal skies the vast gates stand  
Greeting the vernal Sun, a blissful land  
Not summer's frenzy fears, nor winter's spite.

Ample and fair a plain is nurtured thus.  
Not ridged with hills nor scarred with chasms dread,  
Yet at such height its gentle meads are spread As  
dwindles many a peak most perilous.

In that same region leaved with deathless green—  
Its victor-crown for all time's season won—A mighty  
grove and sacred to the Sun  
By deep-set forests guarded, lies unseen.

When pale Phaethon drove his fatal course  
And heaven blazed, the flames here turned aside: This  
land out-towered the huge earth-drowning tide  
Whereof Prometheus' son survived the force.

And here no wan disease nor feeble age,  
Harsh death nor crime unspeakable comes near,  
Nor envy comes, nor grief, nor bitter fear Nor  
poverty, nor unrelenting rage.

Here sounds no growl of storm nor shriek of gale  
Nor yet with frost the humid earth is sealed; No  
fleece of cloud spreads dark above the field Nor  
driving rain descends with eager flail:

But in the midst a spring that rises clear,  
Transparent, sweet, the Well of Life 'tis said,  
Each moon brims over, through the grove to spread  
Its bounteous flood, nor fails in all the year.

Here flourish lofty trees of changeless hue, Of  
noble trunk, ripe fruits which do not fall: And  
in this grove and in this forest tall  
The Phoenix dwells, which dies to live anew.

The Sun her law, the Sun her worshiped lord.  
No other task than so to live is hers:  
Most true, most famed of Phoebus' followers,  
Her deed and nature perfectly accord.

When dawn from pallid gold is reddening  
To light the stars from hence, in those pure waves  
The Phoenix then her body four times laves, And  
four times drinks she of the living spring.

From thence her soaring pinions bear her straight  
To that one tree which overtops the rest:  
And eastward turning, in its leafy crest  
She sits, the Sun's first shining to await.

And when his radiance strikes the day's bright sill,  
When his first splendor's gladsome beam outsprings,  
Then what sublimest hymn of welcome rings In  
wondrous music from the Phoenix' bill!

No nightingale nor yet the dying swan,  
Nor flute nor harp that have on earth excelled  
Can vie against that song unparalleled Which  
gives the birth of day her benison.

When Phoebus' team, urged ever onward, gains  
The open sky and shows the orb entire,

Three times she beats her wings, the lord of fire  
Three times salutes, then silent she remains:

Save that by night and day the hours that run She  
marks with sounds by man not understood: Priest of  
the groves.\* dread Guardian of the wood. She solely  
knows the arcana of the Sun.

(II)

Ten centuries of life when she has told And  
age-long time becomes a weariness, To win  
again her years from that distress She flees  
the grove, dear shelter from of old.

Seeking for life restored, she makes her way  
From that high sacred plain to lower earth: She  
who would gain the prize of newer birth  
Must seek it in these lands where death hold sway.

Upon swift wings to Syria now she glides—  
Phoenicia named by her in ages spent  
And through its trackless wastes she quests intent, And  
wooded steeps where tranquil peace abides.

A stately palm her harbor she will make,  
Of kind still counted hers in Hellene speech:  
Into its leaves no harmful thing can reach, No  
bird of rending claw, no sliding snake.

\*In the original, *uemorum ... sacerdos*. Not translated "priestess"  
because *sacerdos* defines the office rather than the officiant: cf. Vergil's  
*regina sacerdos* (Aeneid I, line 273). In the associations of the Latin  
language, moreover, "Priest of the groves" is a distinct concept recalling  
the early tradition of the Arician priesthood, the priest-king of the  
*memorensis sylva*, who had slain his predecessor and would in turn be  
slain by his successor.

And now Aeolus locks all winds that blow In  
skyey caverns, lest they wake the storm  
Or from the south bring clouds of massy form To  
hide the Sun and work the Phoenix woe.

And now a fragrant cradle-tomb she weaves  
Wherein to die, wherein new life to find: Culling  
from bounteous forests bud and rind, Assyrian  
balsams, sweet Arabian leaves.

Such spice as Egypt, as the Indian shore Can  
yield, with odorous gums of Saba blest And  
cinnamon she gathers for her nest And scent  
far-breathing of amomus' store.

Nor cassia nor acanthus fails to her  
Nor sumptuous frankincense with falling tears:  
Nor lacks she spikenard's tender downy ears  
Companioned well with Panachaeian myrrh.

Her nest adorned. her transient frame is laid  
Within, reposing there her shrunken thews: Then  
with her beak the fragrant herbs she strews Above,  
around, in obsequies self-made.

Undoubting, to the balsams she confides  
Her life, that they the precious pledge protect:  
The while her body by strange fever wrecked  
Takes airy flame till only ash abides.

This ash she draws. as if by water's deed,  
To form a welded mass coagulate  
And in her death it holds to such a state  
As shall fulfill the purpose of a seed.

From hence there comes a living thing, we hear,  
Limbless, whose hue a milky whiteness shows:

This greatly in a sudden season grows,  
Become an egg, full-rounded as a sphere.

As bright-winged butterflies disclose their shapes  
From husks thread-fastened to some rustic stone,  
So in that egg the Phoenix to her own  
True form is wrought, then from the shell escapes.

She takes no food that is accustomed here,  
Her fledgling days no watchful guardian tends:  
She only takes that nectar which descends,  
Mysterious vapor, from the starry sphere.

So strengthens she, so feeds her youthful age.  
So dwells she in her aromatic nest  
Until her wings in first full plumage dressed  
Would seek anew their ancient heritage.

But first the shell that held her she must seek  
And any fragment left of ash or bone, With  
balsams blending all that was her own, A  
careful globe to shape with pious beak.

This in her claws she takes when all is done,  
To lay upon an altar known of yore  
Whither her great plumes bear her, to the shore  
Of Egypt, and the City of the Sun.

(III)

Into the city swiftly she takes wing  
And swiftly through the temple's sacred space  
And to the altar, where she rests. to place Upon  
it her enbalsamed offering.

Wondrous to all beholders is the sight,  
So fair, with such nobility replete:  
At first as grain of ripe pomgarnets, sweet  
Beneath their rind, appears her color bright.

As scarlet of the meadow-poppy shows  
In flush of dawn on Flora's robe outspread. So  
on the Phoenix' shoulders, breast and head And  
on her back the lovely color glows.

Her splendid tail has metal's fulvous sheen  
Rubied with purple spots that changeful blaze,  
And on her wings the light illusive plays As Iris'  
bow amid the heavens seen.

Emerald-tinged, her bill of lucent white  
Gleams gem-like when its slender cusps she parts:  
Her eyes great jacinths seem, and forth there darts  
Between the twain a flame of living light.

A coronal of rays, in form as those  
Of glorious Phoebus, round her head shine clear.  
Her legs are golden-scaled: but yet appear Her  
claws more exquisite. of deepest rose.

Somewhat her semblance does the peacock wear,  
And Colchis' painted pheasant: with her size,  
Ostrich that runs, or mighty roc that flies In lands  
Arabian, hardly may compare.

Yet moves she not as birds large-bodied do  
By heaviness condemned to slothful wings:  
She to each movement joy and swiftness brings,  
With grace majestic vet to human view.

All Egypt hither comes to feast its eyes,  
The crowd extolling loud a sight so brave:

Her shape on sacred marble they engrave,  
The day with title new to solemnize.

And now with company of varied song,  
Unbidden escort winged, she will away:  
No bird there is that harbors thought of prey  
And none knows fear in all that festal throng.

But when their plumes in purer breezes lift  
Amid the higher airs, the attendant band  
Drops back: she seeks alone her own true land,  
She, blest. self-born, and by her own God's gift!

O happy Phoenix!—female, male. the twain  
Or neither sex: no bond of love she would:  
Her love is death, since death to her is good  
And brings her joy, another life to gain.

Herself her sire and author of her breath,  
Her heir. her fosterling, her guardian true:  
HERSELF, YET OTHER: SELF AND NOT-SELF TOO—  
Adept of endless life by dower of death]

#### *Sources*

As a result of an early ascription of *De Ave Phoenixe* to Lactantius, it has been included in various collections of his works, notably the Rome edition of 1468. It has also been several times published to illustrate its relationship as a source-work to Claudian's poem which we mention in the introductory note to our translation. A notable edition of *De Ave Phoenixe* is that of Martini (Lüneberg 1825), which cites numerous variant texts. The Loeb Classical Library includes the poem, with an English prose translation, in the volume *Minor Latin Poets*.

### CHAPTER III

The rules for the use of symbolism:

The lower symbolizes the higher, never the reverse. The material symbol is not identical with the spiritual reality. Each level of being has its own internal consistency. Human life is reflection and symbol of the unchanging reality.

The study of the human personality is the curriculum of the occultist.

The personality is the instrument.  
The limitations of perception.  
Magick is ultimately pragmatic.

The Great Work: The development and integration of the human personality.

Contact with the eternal source of power.  
Awareness of the source of power within.  
The necessity for "craftmanship."  
The reason for the master-pupil relationship.

The essential of alchemy: to be identified with our work and bring it to perfection.

Identification with the work and all but with the material.  
The transformation of the inner through the outer.

*CHAPTER III*  
*THE PSYCHOLOGICAL NUB*

Anything manifest in the scale of existence can be taken to symbolize some other phenomenon which is higher in the scale of existence than itself: higher, that is, in the sense of being nearer to the spiritual world of ideas. The higher is never taken to symbolize the lower. The Archangel Raphael, for instance, does not symbolize the colors yellow and violet, although those colors could very well be used to represent the presence of the Archangel. Furthermore, the symbol must never be completely identified with that which it represents. Such an identification leads to a confusion of levels, and this is dangerous. For instance, gold represents the sun; and sunshine, as well as the more spiritual powers of the sun, is freely given to all who know how to take it; but if I assume that gold therefore is freely given to all who know how to take it, I may run into trouble. This latter point is of a type fairly commonly met with, as a matter of fact, in cases of kleptomania: a person desires perhaps love, perhaps security, perhaps peace of mind, perhaps distinction of some kind, or a more general feeling of well-being, and he or she has inwardly a justifiable feeling of being entitled to these things; but instead of seeking them on their own level, and by legitimate means, material images of them are sought and appropriated in a way contrary to the laws of the material world. It is necessary, then, no matter how deeply we may be

impressed by the suitability of a symbol, always to keep the levels of symbol and interpretation clear in our minds; and this is all the more important because life is full of such imagery, some consciously seen, but far more only dimly felt.

Another example of confusion which we can usefully disentangle is associated with the general idea of God as Progenitor of the universe. On this point Paul of Tarsus is right: "God, from whom all paternity in heaven and earth is named." Leaving aside the question of the completeness of this concept of God, the main point is very clearly stated: the Divine fatherhood is the primary thing, and all other fatherhood is a symbol bearing its likeness. If one grasps that fact firmly and then considers the doctrines of Freud, one's first impression is that Freud got the matter exactly the wrong way round. To him earthly fatherhood is the reality, and the image of this is then projected mentally by man, so as to create a god in the likeness of a father. To Freud, the term "God" was a symbol representing a "father-figure," conceived of in human terms.

But was Freud so very much mistaken? He was observing a generation much more bound by religious conventions than our own, and, furthermore, he was a physician seeking the truth about man, not a theologian seeking the truth about God. He observed, and quite accurately, that when many people thought of God as a father, they had no conception whatever of the spiritual reality which the term should have conveyed, and, consequently, they attributed to God all the possessiveness, jealousy, suspicion, tyrannic use of power, violent temper and petty meanness which all too often characterized the old-fashioned type of human father overplaying his role: a regular Mr. Barratt of a God. Freud was not concerned with the spiritual reality; he was concerned to diagnose the sort of God his patients were suffering from. The mistake was

theirs in the first place: they attributed to the spiritual reality too many of the characteristics of the material symbol, and, at that, by no means the essential characteristics.

Carl Jung was a pupil of Freud, and to place them completely in opposition, as some writers have tended to do, is a mistake; but one of the great purposes of Jung's career was to broaden the basis of Freud's findings and to show, as indeed he succeeded notably in showing, that every aspect of human life has reference to some aspect of spiritual truth. Repeatedly he made it clear that he too was working not as a theologian but as a physician, that his concern was altogether with the human, not with the Divine. But in spite of his protestations, his work continued to startle those who had become accustomed to a materialistic approach, for his careful observation and scrupulously honest following of the evidence led him to the conclusion that the spiritual levels were the unchanging reality, whereas human life was its reflection and symbol, not the other way round. His study of the dreams of his patients, of which many are recorded in his published works, all point in one direction: that no matter how materialistic might be the patient's superficial life and opinions, there existed in the depths of the personality not only an awareness of, but also a link with, the spiritual forces; indeed, the more materialistic the conscious life, the more violent the reaction in order to find that equilibrium which is sought consciously or unconsciously by all beings.

In the subject-matter of Alchemy, he found most fruitful ground for his researches, the balancing and perfecting of the personality being an essential requirement of the alchemist's work; but his other studies, and notably *Mysterium Coniunctionis*, must rank alongside *Psychology and Alchemy* on the reading-list of the student of magick. Indeed, no study of the inner world of man, for which time

can be spared, will be out of place so long as the student makes sure to consider only sound work and truly scientific method; that is, a faithful following of the evidence. The total human personality is his own working equipment, and he cannot know it too thoroughly.

This brings us to the examination of a further matter. The forces of the objective universe exist in their varied forms, but man is capable of perceiving only those which already to some extent are present, or are provided for, in his own composition. If he wishes to comprehend forces or values which are alien to him, he must find means to translate them into terms already within his ken. As a simple example, the human nervous system is notoriously inept in assessing such matters as temperature or speed; the technician therefore has devised meters and gauges to translate this data to visual signals (or audible ones, as in a whistling kettle) which present no problem. The availability of this information leads to other conquests: thermometer and stop-watch are, quite commonly, used as instruments of medical diagnosis. There are, of course, inherent philosophic dangers in the procedure. One of these is the temptation to believe that everything which has been discerned has necessarily been understood; another temptation, allied to that one, is to "explain" one incomprehensible by way of another, as when a transcendental experience is explained in terms of human love.

Our ideas of the universe, then, are necessarily limited by our terms of reference. The resulting scheme of things, nevertheless, in general, "works." There are here and there apparent contradictions, as in the debates between intellect and will, or in another sphere between vibration and radiation. Vast areas of life are unaffected by such debates, but when we are confronted with one of them it is usually a sign that two things should be done: firstly the personal and historical makeup of the protagonists should be examined,

and then the problem itself should be taken back to its initial data with a view to restating it completely, bearing in mind that the new assessor will probably not succeed in escaping completely from the bias of his own personal and historical makeup. As a matter of fact, there is no great reason why he should. No one person is expected to comprehend the entire truth of the universe. Each thinker does his part, and, by the fusion or conflict of many minds, Truth is discovered and polished. Magick, however, like science, must always be ultimately pragmatic in its judgments. No matter how alluring a hypothesis may appear, how intellectually satisfying a formula or how inspiring a concept, if, when put to the test in optimum conditions, it persistently refuses to "work," then "it is not worth the keeping: let it go."

At the same time, the qualification must be observed, "ultimately pragmatic." This is no excuse for impatience, premature criticism, shoddy preparation or careless thinking. Sooner or later, however, and on the level of the material world, the test must be applied. On this score, magick has more in common with science than with exoteric religion. Where it parts company from science, however, is in the relative importance attached to the operation and to the operator. In science, the operation is all; in magick, whatever work may be undertaken or whatever results achieved, all must be subordinated to the Great Work; that is, to the development and integration of the operator's personality and his contact with the external power which shall raise him to awareness of the source of power within. At the same time, paradoxically, it is necessary for this purpose that the minor works which are carried out should be performed wholeheartedly. This is one of the reasons for the master-pupil relationship in magical training, that the pupil may be able to give total attention to each adventure therein, without having to keep half an eye on its place in the overall pattern, while at the



same time he should have an underlying confidence that he is pursuing the Great Work and that his energies are not being wasted.

This interrelation between the Great Work and the lesser work is the meaning of the Benedictine motto, *Laborare est orare*. It applies not only in the Temple, but also in our everyday lives, in which we may well consider that we are all in some sense alchemists.

The essential of alchemy is to have some means of working in the material world whereby we can be identified with our work and all but identified with our material, developing it and molding it to the best of which it is capable, whether we are painters, sculptors, musicians, cooks, parents, teachers, physicians or statesmen, to give only a few examples. And as our attention is absorbed in what we are doing, and in bringing our work to its perfection, we are for the time unaware of the osmosis which takes place between this outer thing and the principles within ourselves which enable us to do that work, principles which relate themselves to its component parts and which are themselves brought into the harmony which we purpose to impart to the outer thing. And, like the alchemist, we shall find that when this inner harmony and perfection is achieved, the outer material will not be able to resist the impress of it; for whether we call ourselves cooks or diplomats, or the rest, we shall be in our own sphere of work magicians.

## CHAPTER IV

The need for an expression of one's True Will

1. To know one's True Will:
  - To know oneself as a person.
  - To become independent of external circumstances.
2. The development of the Magical Personality:
  - Discipline of Time and Exercise.
  - Magical Name and Diary.
  - Magical Robe and Ring.
  - The "Going Forth" in the "Body of Light."
  - The "Rousing of the Citadels."
  - Recollection of Past Lives.
3. The Magical Personality is the vehicle of the higher self.
  - Conscious unity and integration between the higher self and the ordinary personality.
  - Every magical act must align to fulfillment of the Great Work.
  - Relationship of bodily health to magical training.
  - Life and Destiny must be directed by the Divinity within.
4. The nature of the Magical Personality.
  - Created as external to the everyday self, it must at last be integrated into the psyche.
  - Use of Astrology—to balance the natal horoscope.
  - A mental approach to the Work.

*CHAPTER IV*  
*THE EMERGING PURPOSE*

Whoever has read any work which shows an occult understanding of motivation, from the myth of Tithonus to the story of the Monkey's Paw, must have realized that the faculty essentially needed, in direct proportion to any kind of magical power that one may possess, is the ability to formulate a rational, articulate, lucid and adequate expression of one's True Will. To lack this is to walk defenseless among many dangers, of which the danger of mere failure is the least.

First it is necessary to know one's True Will. This does not immediately mean a clear perception of its content. To recognize one's Will as an entity, as something existent, is, to some extent, to recognize oneself as a person, to perceive the presence of a particular quality, a factor which has to be taken into consideration in the scheme of things. Many people do not even take this first step. They earn a living in a way which they are told is suitable, they desire those things which the advertisements tell them are desirable, they utter those sentiments which their neighbors will find acceptable, they go through life drinking in each experience that presents itself as if they were absorbing these things into a void. They take for granted that others will behave in like manner. If by chance one should ever say "No, thank you," when offered a cigarette or a chocolate in such circles, everyone within hearing will show minor, but unmis-

takable, symptoms of shock. It is a known fact that a certain Civil Servant once provoked even more violent reactions in his colleagues by one day bringing to work a book and a pork pie instead of the customary newspaper and sandwiches.

This does not mean that a beginning of self-awareness must, or should, always be marked by eccentric conduct. A man sleeping in a small tent with two or three others does not, on awakening, automatically fling out his arms, yawn noisily and stretch himself. If he does none of these things, but awakens without a sound or a movement, his act of awakening is just as real as if he had made a disturbance over it, and the difference between his perceptions and those of the sleepers is just as great. Similarly, one may for various reasons make a resolution, to change no iota of the way of life in which one has been born and bred, or which one has acquired by force of circumstances, unless and until good cause presents itself. No change will be visible, but in fact a great step forward will have been made, because that which was before done without purpose has become the subject of a conscious resolution.

The reason for making this resolution may very well be that one has no definite idea, as yet, of one's own particular line of advance. One has become conscious only of one's presence, rather as one might in other circumstances become aware of an odor, for example, resembling almonds. It is undeniably there, but what it indicates is a matter for later investigation. It might be real almond essence, synthetic almond essence, or, of course, prussic acid. Similarly the aspirant is not often able at the outset of his quest to express clearly what he hopes to gain therefrom and is apt to echo something laudable, though perhaps not altogether clearly understood, about knowing and serving; but if the real wishes of aspirants could be put simply into words, probably a very high proportion of them would come under the heading of "independence of external circumstances." This same objective can in truth be expressed as "to know one's True Will and to do it." There is

no incompatibility between this aspiration to independence and the Great Work. Success in the Great Work, which is the true magical goal, is impossible to one who is continually the victim of external circumstances and the varying currents of mundane life. To achieve independence of these conditions is, therefore, not only desirable but absolutely necessary, and its achievement holds such an important place in the training that the candidate who sees it as the main preoccupation will not be far astray.

In attaining this independence, one of the principal and most significant practices is to take on a special personality which is reserved for magical working and which, from the outset, is kept apart from external influences of all kinds. From the beginning of training, this personality begins to be developed: the special times set apart for exercises, the fact that these exercises are different from anything used for other purposes, the use of a special personal name, the keeping of a diary which includes only personal matters of directly occult significance, the ban on discussion of these matters with persons external to them; all these factors begin to isolate a certain part of the mind and imagination as a nucleus from which the magical personality is to take its growth. As training continues, this segregated nucleus, or rather the new personality which develops from it, expands to occupy more and more of the total personality until only so much of the old "self" remains as may be needed as an instrument—or as a mask—for ordinary mundane purposes. In the early stages, however, the expansion of newly-forming magical personality has to be carefully guarded, checked almost, just as a young tree may be fenced round or even tied to a prop in order to protect it and to direct its growth aright. The magical personality needs to be strictly conserved, to be deliberately put on for a definite purpose and put off again afterwards, until at last these two acts become, not unnecessary or unheeded, but so much a second nature as to seem casual.

As to the assuming of the magical personality for definite purposes, one of the most obvious of the external

aids is the wearing of a special garment. John Adamson is characterized by a jacket and trousers, but Brother Merlin is quite another man, who comes into being with the donning of a robe and cowl. In due course other equipment is added, as the various magical weapons are made and consecrated. The work and study put into these things, as well as their subsequent use, mark definite stages in the expansion of the magical personality and correspond to encounters with the elemental forces which the weapons themselves symbolize. Of all the magical weapons, however, undoubtedly the most important is the ring.

It is important because it is not only a weapon, but also it is in a sense a garment, something to be worn upon the person. It becomes intimately linked with the personality of the wearer in a way which, even as regards its natural basis, is extremely subtle and potent. To introduce the explanation of this, we must first consider how the emotions and impulses which dominate a person are expressed in gesture and in physical attitude. Anger, joy, sorrow and the rest have each their characteristic mode of outward expression.

Next it should be considered how, conversely to this, the emotions themselves can be induced by assuming the attitudes. A person whose approach to life is despondent and diffident, can really help himself by raising his head, squaring his shoulders and assuming a confident walk. Now we may consider the phenomenon of the human hand. The exponent of *mudra*, the graphologist and the cheromantist, all on their different levels bear witness to the unique ability of the hand to express within its small compass the total personality. (For while, with regard to the reading of the hand in particular, much is ascribed to that art which is really to the credit of the practitioner's often unconscious intuition, still undoubtedly the formation and habitual movements of the hand, with the reflexes of its innumerable nerve—endings, are as real an index of character as character is an index of destiny.) These things being so, we may formulate a converse to the effect of the

personality upon the hand, and ask ourselves how profoundly the hand in turn may not affect the personality? These reflections show how validly the personality may be modified by an object worn upon the hand. If, furthermore, we add to the object a specialized charge of magical power, or a consecration to a particular purpose, it is evident that the effect of wearing such an article will be immense. Indeed, with practice and with will, this can be brought to a point where the ring can take the place of all else in the way of special preparation; and, by merely assuming it, regardless of time, place or attire, the magical personality can be completely taken on at the same time.

That, however, is when the personality itself has been sufficiently developed. Other factors in training give potent assistance in this development. Eminent in this respect is the exercise known as "The Going Forth."\* This practice, both in the early stages of attempt, and still more in its successful performance, is essentially a testing and a strengthening of the magical personality to which, for the time being, all the inner resources of the individual become united. There are, certainly, techniques whereby the beginner can be aided by his teacher in this exercise, but to allow him to become dependent on such aid would destroy all the value of the experience. The projection is in its essence a solitary venture. The mere fact of successful detachment of the consciousness from the physical body, no matter how momentary the experience, is to break forever the illusion of identity with that body, while the profound sense of solitude into which one emerges in the Body of Light is pleasant only to those whose inner resources are well developed. To the unevolved individual it would scarcely be even bearable. The beginner is consistently warned that, at his first success, he should not attempt to mitigate this loneliness by visiting anyone. At a later period, such activities are indeed undertaken, and even communication, when exchanged with persons of

\*Popularly referred to as "astral projection." See Volume 3, Paper XIX.

sufficient psychic awareness, may be carried to a point at which it can justly be termed conversation; but still the expedition remains by its very nature an individual enterprise, and the traveler in the Astral, no matter how many and varied the beings whom he may encounter, meets with relatively few of his own kind similarly occupied.

The formula of "The Rousing of the Citadels"\* helps the development in an entirely different manner. In maturing the quasi-earthly faculties of the Body of Light, the will and understanding are bent upon a task which pertains to a sphere lower than their own, almost as a skilled gardener nurtures some rare plant. In the Rousing of the Citadels, however, these higher faculties of the mind open the gates of their domain and call in the visitation of a power of a higher order still than their own. But in this work too, even if the effect be manifested to the faculties for only an instant's flash, still, afterwards, their own sphere can never again completely enclose them. By the other exercise, one transcends the limitations of one's body; by this, the limitations of one's soul. No student, however, is plunged into either of these practices without considerable preparation both mental and physical, so that to state the importance of these two is implicitly to state also the value of those various exercises of breathing, posture, gesture, the manner of uttering the Divine Names, and so on, which lead up to the main exercises.

There are many other experiences which help to build up the magical personality, when once this is established. One such, which is likely to occur during training, is the recollection of past lives. No matter if the incidents which are recalled belonged at the time of their enactment to an apparently superficial and mundane personality; now, in their present recollection, they are superficial and mundane no longer, but have become altogether the property of the

\*An Aurum Solis technique for awakening the principal astral Centers of Activity. See Volume 3, Paper VI.

magical self. Again, in this experience, the consciousness has to be assimilated of much that irrevocably sunders the individual from any complete involvement in his present external life. Again, too, a change occurs in one's sense of identity. No one is exactly the same person twice: one is deeply convinced that the happenings of the recollected lives befell the same underlying "identity" which now remembers them, but in accepting those past happenings one has to modify that "identity" by associating it with (to some extent) different talents, different failings, different thoughts and emotions—the background of a different generation, at least, even if all else were similar.

The transitory nature of the exterior life, and the enduring quality of the inner being, could not be more clearly nor convincingly demonstrated. But here too, as with other practices, the awareness carries also such an acute sense of separation from the most intimate associations of the present life that the mind very often tries to evade it. The next step frequently is to try to identify someone—anyone almost—who is associated with the present life as having been associated also with a past life. We do not say that all such identifications are false: each case must be considered on its own merits, and often in genuine cases there is valuable food for thought in the recollection. Neither should we consider it a strange coincidence if those tides of time, which have brought one survivor from a particular storm to a certain coast, should prove to have brought others from the same catastrophe to the same place. But, even so, as a general principle it can be stated that to dwell upon such aspects is to vitiate the inner experience. The magical personality must of necessity work alone in striving towards its integrity.

Let no confusion arise, however, between the magical personality and the higher self. The magical personality is created by the magician; it forms, in due course, the vehicle or medium for the manifestation of the higher self. The nexus between the training of the magical personality and

the realization of the higher self is precisely the essential requirement with which this chapter opened, the knowledge and formulation of the True Will.

This is not the place to enter upon an account of the long and possibly painful process of finding the actual content of one's True Will. Paradoxically, this may not prove to be what one wishes it to be; one may even wish that one had not discovered it. But in fact, whatever emotional distress one has to assimilate in consequence, one can be assured that it is better to make the discovery than not to make it.

In one sense, it can be said that the True Will of each individual is the same: that which we term the Great Work, which is the attainment of conscious unity and integration between the higher self and the ordinary personality. In another sense, the True Will of each individual is unique, because no two beings, not even twins or lovers, approach the task from exactly the same starting point. Only general principles can be given, therefore.

Whatever may be one's personal approach to the fulfillment of the Great Work, one's intention in any particular magical operation must be aligned with it. This is not to imply any degree of monotony in the consequent operations: the human constitution both physical and mental is such that monotony defeats its own purpose. Fortunately, in magical training, there are so many aspects—intellectual, imaginative, physical—to be covered, subjects to be understood, data to be memorized, crafts to be learned for the purpose of producing ritual objects and weapons, muscles to be relaxed or trained, feats of the eye or of the voice to be mastered, one's own inner nature and the magical universe to be explored, that monotony need not be experienced for a very considerable time, and, when it comes, the student can be assured that he has only to work through it.

The main subject now under consideration is important not only to the student, but also to the more advanced practitioner: its implications concern the whole lifetime of the magician. The intention of every magical act should be

aligned to one's individual fulfillment of the Great Work. Until one has discovered one's True Will, there can be no guarantee of this alignment; when one has discovered it, the ordering of one's life in accordance with it is obligatory and, indeed, proves sooner or later to be inevitable. It is obviously to the advantage of the student to accept this fact sooner rather than later.

Certain things are impossible, and therefore to pursue them would be a lamentable waste of time and energy. It cannot, for instance, be anyone's True Will to be a malefactor, although obviously the True Will of some persons may lead them to appear as such: Socrates, for instance, and Jesus Christ, are obvious examples.

Equally it cannot be anyone's True Will to be a chronic invalid, although disaster to the body may follow as the result of the pursuit of one's purpose, as in the case of Michelangelo, Robert Schumann, and many others. Such accidents, however, have not been any part of the intention of those who incurred them; had these accidents not taken place, the victims would have been able to fulfill their Will far more effectively.

This indicates that it is part of the duty of the student of magick, to keep his body in a state of health and well-being, so far as he reasonably can, so that it shall be able to assist and support his spiritual purposes. Small things as well as great should be regarded. It is useless to Will oneself to cultivate emotional stability if meanwhile one eats something which must inevitably arouse seven devils in one's liver.

The relationship of bodily health to magical training is by no means simple, because of the continual interaction of mind and body. Persons with certain disabilities—nervous disorders, for instance, or any heart weakness—are, and must be, debarred from formal group training, not only for their own sake but for the sake of others who would be working with them and who might at some critical moment be dependent upon them. On being refused, they are very likely to cite the illustrious examples of those who have

found their True Will and have fulfilled it in a direction from which some physical disability seemed to debar them. We do not deny these exceptions: the blindness of John Milton, the deafness of Beethoven, the lameness of Sarah Bernhardt are historical facts which testify, not to the misery of those great ones, but to their glory. The reply to those who cite them must be something like this: "It is true that, given sufficient constancy, the mind can triumph over every obstacle, and if this be your True Will, and if you have resolution enough, you too will overcome. But if you are indeed one of that high company, you will find your own unique way; and, if you are not, then you have mistaken your objective, for this lifetime at any rate. In neither case will you lose by the refusal which we must give you. Go in peace."

The student, however, who enters upon magical work with a healthy mind in a healthy body should value his heritage accordingly. He should keep both mind and body with the care which a skilled workman gives to his tools. Then he can approach with confidence each new task that is presented to him and, when it is a question of actual magical operations, he will be able to see how each one assists in his line of advance. None of the conditions imposed will be irksome to him; they are the media upon which his Will shall work, and thereby they are the means of his victory.

One thing, however, must be clearly realized. One's life and destiny are ultimately to be directed by the higher self, or rather by the Divine Spark which is the nucleus of the higher self. One cannot work towards this and away from it at the same time. This is not a call for conventional morality, which is not brought into question; it is a plea that the student should be true to his ideals, or to what at present he takes to be his ideals. As he progresses, his ideals will probably change as may be necessary, one person aspiring more to prudence, another more to generosity. He must then be prepared to adapt his plan of action accordingly.

This absolute honesty with oneself does not preclude the succession of "games" with which the magical

personality occupies itself in exercise and in ritual. It plays indeed, but it plays seriously. To do otherwise would be to make the effort useless. To kick a golf ball into the hole with a gleeful cry of "It's only a game!" would be to vitiate all effort previously put into that round. This consideration is the more important because, in an upsurge of early aspirations, the student may well glimpse the existence of an ultimate blotting-out of all distinctions. That glimpse is true, but for him it is at present irrelevant. The relevant fact for him now is the complex universe with its myriad distinctions and significances, in which he lives. All this manifold complexity exists likewise, in miniature, in his own nature. To draw upon and to explore the consciousness of one facet of it is not to deny the existence of the rest; it is part of the process of making truly his own the weapons of his armory and the treasures of his inheritance.

## CHAPTER V

As the state of contention is the condition of life in this world, so peace and equilibrium can only have their origin in the soul—and thus from within be projected outward.

This equilibrium is achieved not by passive neutrality, but rather by living life with deliberation and in fulfillment of personal destiny.

The essence and life of the soul is in action and motion, not in any static condition. The True Vocation, then, of the occult student is to discover his True Will, and then to live it.

Discipline—for the occultist—must be self-imposed: every privilege of heightened ability or perception brings an increase in responsibility. He must see the condition of the world within himself, and within himself he must bring about the necessary harmony:

Achieving a balancing of the elements.

Thinking and feeling for one's fellows.

Seeing every person both as he is now and as he will become.

Finally, the occultist has a unique obligation in relation to exoteric religions: to respect the believer's needs.



*CHAPTER V*  
*SOME PRACTICAL CONSIDERATIONS*

*(O.S.V. Outer Order Document)*

The life of incarnate beings is continually subject to the ever-changing interplay and combat of abstract forces, which find their expression in embodied form. Our own bodies, our own mental and emotional faculties, take part in the contention; and, now in sport, now in grim earnest, convince us, if we need convincing, that to win peace and repose is no easy thing, but the fruit of the greatest victory of all.

This being so, our first need is to accept this state of contention as a condition of life in this world, and then we must assure ourselves of the aim and direction of our efforts. Our occult knowledge has progressed far enough to assure us that, if peace and equilibrium are to be found anywhere by us, they must have their origin in our own soul, so that from within they may be projected outwards; but this equilibrium is by no means the same thing as passive neutrality. To be passively neutral is to receive buffets from all parties, to stagger from one imbalance to another, to forfeit that claim to integrity of being which is one's birthright and to give up at last the soul itself into the disintegration of its primary forces, even as the body must return to its component chemicals. Equilibrium is achieved by perceiving the contending forces with clarity; acknowl-

edging within one's own soul the potentiality, at least, of all that one sees in the outer world; resolving the conflict within that inner crucible to one's best understanding of the claims of justice and mercy; and then, in the light of that resolution, guiding one's conduct in the material world with the calm and full conviction that this is indeed one's destined way. For if we deliberate thus, and then act thus, the age-old fallacy of setting the will over against destiny shall never perplex us.

It is good for us at some time to keep, for a month or for six months, in addition to the magical record, a diary of our daily thoughts and acts. At the end of the period, we take four pencils: red for Fire, blue for Water, green or brown for Earth, yellow for Air. We go carefully through the written record, judging to the best of our ability the elemental affinities of the matters there written, and we underline the words and phrases in the appropriate colors. So, at the conclusion, we are able to judge whether one or two elements dominate our life, or if one of them is altogether absent, and we can resolve how to establish a better balance. And if Earth be deficient, or Fire, or Water, we should not congratulate ourselves upon our spirituality but beware of squandering an incarnation. Some people use the word "spiritual" always as a term of approval, but can they think of many evils worse than spiritual pride for instance?

We should never despond over ourselves, particularly with such words as "I am proud, I am lazy, I am dishonest." The essence and life of the soul is in action and motion, not in any static condition. The same is true of the so-called virtues. If it has been judged of a man that he is just, that is of no avail if he acts unjustly today; but if he has acted unjustly today, let him redress it by acting justly tomorrow. And thought also is action, upon its own more subtle level; it is often more powerful than outward action.

The purpose of life in this world, as defined in the

language of Western Occultism, is to discover one's True Will and to do it. Those who follow exoteric forms of religion would say in their corresponding terms that every individual should find his true Vocation and fulfill it. If God is envisaged as an external Supreme Being who calls (Latin, *vocare*) his summons to mankind, this assessment of the purpose of human life is a valid one; but when Deity is contemplated as the Divine Spark within, and the "call" is understood not as an outward but as an inward motivation, then the true Vocation in turn becomes recognized as the True Will. The pursuit of it, then, is not at all a question of pleasure or of vanity; it is the one supremely serious and sacred task.

From this, various consequences follow. The student is likely at first to be tempted into entirely theoretical questions, such as the question as to what happens if one person's True Will conflicts with another's. This question has no practical relevance for him until such time as he has succeeded in finding his own True Will and begins to make his plans for fulfilling it, and by then his question will so far have re-stated itself as to need no answer. Meanwhile, however, if it really troubles him, the type of book which will enlighten him most is not likely to be an essay in metaphysics but rather a biological study in ecology. For it can be reiterated without fear of overemphasis that, in the true view of life, the study of the Effective Will or of any particular aspect of magical psychology is no more "preternatural" or "supernatural" than is any biological study of the visible and material world. Every manifestation of life is "natural" at its own level.

In a biological study of the kind here suggested to the student, he will find no demonstration of the action of "Will" in the human sense of the word, and such semblances of Will as there are, are manifested by species or colonies rather than by individuals. Yet the lowly world of

which he will be studying a section is an excellent model for the human world, for the harmony and balance that he will discover is a blind product of the same divine balance and harmony to which human society must, at last, deliberately and consciously attain.

This sense of an ultimate balance and harmony, into which one's True Will when found and developed will fit like the long sought missing piece of a jigsaw puzzle, must become an abiding conviction to the student. The question of possible contradictions and errors will then fade away, and he will be able to leave extraneous matters to work themselves out while he pursues the essential task of his individual and unique development.

Uniqueness does not imply eccentricity, at least not for more than a very small proportion of the human race. Eccentricity is a subject on which little need be said, for it is one which should not concern the student. This point perhaps needs amplifying: it is a commonplace nowadays to say that one ought not to fear being thought eccentric so long as one is pursuing one's True Will. There is another proposition, however, which perhaps needs more courage to accept: if one is convinced of following one's True Will, one should continue to do so even if one finds ten million fellow humans doing the same thing as oneself, at the same moment.

Nevertheless, the student of magick should be wary of identifying himself too closely or too permanently with the ten million. Either his methods or his motives may, and probably will, differ from theirs in some important particular, and this difference may make it necessary for him to leave their ranks at short notice. It does not make for insincerity; whenever a particular act is seen to be necessary, it should be followed through without reservation. Except in the very young, however, the psyche shrinks from emotional suffering, and the mere notion that

a custom may have to be given up soon suffices in most cases to prevent our putting down too many emotional roots into it. This does not mean that one's attitude to other beings ought to be governed by inhuman detachment, but quite early in magical training one should begin to cultivate the habit of thinking and feeling for one's fellows rather than merely with them.

This brings us inevitably to some consideration of a subject which is frequently avoided nowadays: the subject of the elite. One hears it said that an equalitarian approach to human affairs is "safer." One wonders: safer for whom? Perfect equality may be a convenient concept for the mathematical or political theorist; the magician, like the practical physicist or the farmer, cannot afford to follow a theory when once it has clearly parted company from fact.

Let us take a comparison from the world of the farmer. A number of eggs are placed in an incubator to hatch. At last, perhaps a day ahead of the textbook time, some of the shells crack and the most forward of the chicks emerge. The farmer, naturally, is pleased with them: they are likely to be the strongest and healthiest of his new stock. He does not, however, leave them to run about as they please in the incubator, where they would disturb the remaining eggs or injure the more delicate chicks now gradually emerging. Those first chicks are the elite of their small community but, left to run in a state of pretended equality with the rest, they become at once a menace. Thus it is in human societies. Whether in the most brilliant group or in the most backward, an elite of some sort develops simply because the infinite variety of mankind makes it inevitable, and when it develops it must be recognized as existing, if only for the pedagogic purpose of keeping it out of mischief.

The budding Adept is in a special category here, in one way only: his discipline must be self-imposed. He may adopt an external law for the purpose. Such a choice may

show his wisdom, but, however often he may reaffirm it, it remains his choice. The inner law which he ought to recognize is that every privilege of heightened ability or perception brings an increase of responsibility.

With regard to other incarnate beings, we should remember that any judgment we form can only be a partial one based upon our own experience and the coloring of our own personality—based also, most likely, upon their usually very limited understanding of themselves. To judge, remembering this, is far better than to attempt a stultification of our powers of judgment. To act, remembering one's limitations, is to transcend those limitations; to refrain from action through fear of one's limitations is to be crushed by them. Above all, we should try to perceive a double image of every man: that which he is now—or more truly that which he acts now—and that which he will be when he realizes, and enacts, his identity with that Divine Spark which is within him even now, and has been from the beginning.

With regard to discarnate beings, the position is somewhat similar. Those which are referred to as "evil," whether we consider those of the Grimoires or of the Qliphoth,\* have their necessary part in the scheme of things; nevertheless it may not be good for us to seek their company, any more than that of a tiger or of certain microbes, before we have attained to a stage of evolution capable of meeting them in the Transcendent Harmony. With regard to elemental spirits particularly, we should regard with compassion those which for centuries have been marked out as available to the evil commands of sorcerers and the like. Never should we "exorcize" such a spirit into the hells of the lower Astral, or make a mockery of our learning by consigning it to an impossible destruction.

*\*Qliphoth: a Qabalistic term for the spheres of unbalanced force. In popular imagery, the Qliphoth are referred to as "hells."*

If we have the power to bind such a being (and for those of us who have not, the problem does not arise), then many and many are the labors which such can perform in the service of the Light, which shall also bring understanding and virtue and blessing upon the doer, to the dissolution of the evil which for generations has been done to that being. But always let us take care that the task which we choose is in harmony with the nature of the spirit.

In dealing with the religious opinions and observances of mankind, we should be reticent as to our own position, except where we seriously consider that our speech will be of benefit to the hearers. No matter how limited or erroneous a belief may seem to us, still, if the believer leans upon it, we should leave it with him unless and until we can replace it with something better in an equally acceptable form. In our own endeavor to understand and assess any religion whatsoever, we should remember that all these systems, like individual human personalities, resemble trees in their growth: below ground, that is at the subconscious level, the roots reach out and mingle unawares in the darkness. The conscious level, corresponding to the trunk of the tree, is the level of separation. Each is enclosed in its own hard bark of self-protection, in complete isolation from its neighbors. This, in a religious system, is the domain of dogma, as distinct from the lower level of those almost instinctual popular devotions which often recur in startlingly similar forms in widely different cultures and regions of the world. But again, from the domain of dogma which gives its most obvious individual character to a religion and which corresponds to the conscious intellectual life of the human person, we rise to the branches of the tree, the super-conscious or mystical level; and here again, only now with the sunlit branches instead of the buried roots, we have a great reaching out and mingling, so that the leaves of the

oak seem growing from the same cluster as those of the beech, and the hazelnuts hang side by side with the wild apples. For the fruits called forth by the sun, like those brought to birth by the Spirit, mingle freely and generously, each true to its kind, but without envy.

*And so may it be with us also.*

## CHAPTER VI

The symbol works from the outer to the inner.

Its power derives not from the material object, but from the corresponding mental reality.

In the Mysteries, this mental reality is the culmination of a series of mystical exercises.

The essential content of the initiate's subconscious life is linked to mental image.

In magical work, images are created to become vehicles for objective spiritual force.

Pathworking transfers the mind from one state of consciousness to another.

In this guided meditation upon an established Qabalistic theme, the mind contacts images and myths from the depths of human experience.

Symbols are accepted, not as true, but as relevant.

The various spiritual powers and faculties are aroused and trained in their correct and natural order.

Initiatory teaching follows the line of development of the psyche itself.

In the first stage of development, the natural faculties are developed—the creative imagination, the control of thought and memory, the direction of

consciousness—and then coordinated into the Magical Personality.

In the second, through Pathworking and group ritual, contact is made with the Higher Forces and the Current of Power.

Power carries one through the third stage where identity with that Power is achieved.

The Adept must shape his own work in the world, and his world to that work—yet he must do this without injury to others, and he must ultimately know his own likeness of God.

## *CHAPTER VI* *THE WORK OF THE MIND*

From symbol to symbol leaps the mind of the genius; from symbol to symbol crawls the mind of the moron. A good memory and a quick apprehension are valuable qualities in the mind which is to be trained, but the sure method for all is the ancient follow-my-leader dance of associated concepts. He who excels is he who, ahead of the rest, seizes and carries away the longest and most cluster-laden vine-trail of ideas; but the others are not left empty-handed either, and even the slowest finds his share.

Let us pass to other likenesses. Symbolism is a tuning fork, struck outside the personal mind, which sets ringing its corresponding bell or glass within. Once this has occurred, it is within the mind that the play continues, and the melody is developed from that first note. Or the symbol acts as a burning glass focused through a window, to set fire to the wick of a lamp. When that lamp is alight, many within the house will run with tapers to ignite them at that lamp and to light flame after flame from it. The symbol gives the first impetus, but all the work is done within.

To take a primitive and therefore highly complex example: the traditional African witch doctor, whose appearance has been established in its entirety as a representation of Power. There is no reason for suggesting that he is wholly dependent upon the effect created by his appearance, but it is very valuable to him among people

accustomed to his particular scheme of ideas. The mere sight of him, or of some part of his weird regalia, is enough to paralyze the guilty or to awaken new hope in the disease-stricken. It is not his actual robe or mask on the material level which has this power, so much as the image in the subject's mind; that image forms a connecting link

# between outer and inner, a bridgehead from which the work begun externally can continue within. This is an indication that the power of a symbol does not derive from the object or phenomenon as it exists in the outer world, but from the corresponding mental reality. Given a suitable setting, this power can transform the whole personality. The candidate who entered the Mysteries of Eleusis had probably many times seen fields of barley or other grain ripening without being profoundly moved by them, but we have reason to believe that a single ear of barley provided the culminating revelation of these Mysteries, after due preparation, and that the candidate in this decisive moment of vision based an entire conviction of immortality thereon. It was not the cereal which taught him this, but that which had germinated in the depths of the psyche under the influence of the mystical exercises through which he had lately passed. That innate principle of immortality, brought near to self-awareness by these experiences, now upon sight of the emblem of life's renewal leapt across the threshold of consciousness crying joyfully, "That is I!"—and the echoes of exultation vibrated through every nerve and every thought of the Initiate. He had passed through the Lesser Mysteries where the principles of spiritual life were instilled into him, and now also through the Greater Mysteries where the essential content of his subconscious life had been evoked and linked to a mental image.

To a like purpose is devoted the practice of Pathworking, which comprises a large territory of occult

lore and experience. Here, by almost imperceptible steps, we pass from image seeing to image making, from the mere evocation of images which call forth our subjective response to the creation of images which are to become vehicles for an objective spiritual force. Pathworking is a training method in which the consciousness is guided through scenes and experiences created from symbolic forms, but at the same time is brought under the influence of the spiritual realities which are traditionally clothed in those forms. Pathworking has been likened to a pilgrimage in the mind, but, if it were to express itself in physical action, that action would not be a mere journeying for the sake of arrival, as in the more austere type of pilgrimage. Its true expression would rather be the sacred dance, in which the moods and images of the journey are successively evoked and dwelt upon and the events of the story are lived out in mime.

The purpose of Pathworking is to transfer the mind of the participant from one state of consciousness to another. The beginning and end of the journey cannot be chosen at random, but must be in accordance with traditional "Paths" whose significance will be shown in later books. The plan involved, that of the "Tree of Life," is no arbitrary symbol, but is the result of millennia of penetrating observation and practical experiment conducted by great and subtle minds, themselves representing the heights of spiritual attainment in their respective eras.

The exercise commences with the formulation of a scene, usually a temple, or "palace," or in some cases a landscape, representative of the starting point and filled with symbols thereof.

The imagery of "the journey" is traditional, but it is nonetheless immediate in its appeal. Carl Jung has pointed out with innumerable examples how the individual mind,

when working on a traditional theme, will repeatedly turn up ancient images and myths associated with that theme, even when the conscious personality is completely ignorant of them. They may even appear in forms alien to the subject's native region or ancestry, for at a sufficient depth all human experience, and at a deeper level the experience of all life-forms, is one. All that remain clearly differentiated are the spheres of consciousness themselves, and the Paths between them.

As the meditation continues, the symbolism upon the Path becomes less and less that of the sphere which is being left, more and more that of the sphere which is being approached. At the conclusion, a variation in the procedure occurs, according as the Adept in charge of the operation perceives the transition of consciousness to have been effectively achieved, or not. It is quite normal for students, particularly the less experienced, to need to make more than one attempt before successfully completing the journey. If the present occasion has not achieved success, the Adept must bring the traveler securely back to the starting point, to resume his previous state of mind without disturbance. If on the other hand the desired transition of consciousness has been wholly successful, it will be crowned by entrance into a further "palace" or "temple" representing the goal, the new state of consciousness now achieved.

The principle applied here is of profound significance, for it shows how magical psychology employs techniques which are still in advance of orthodox therapies, although their underlying theories are recognized. Orthodox psychology is well aware that a man in a certain state of mind will have dreams of a certain type. If a psychiatrist or psychotherapist wishes to change that state of mind, various forms of treatment are applied, the practitioner knowing that when the desired change has taken place, it

will be signaled by a change in the dream content. The magical procedure, however, is to work directly upon *changing the dream*—not, in the context of training which we are now considering, a sleeping dream, but the concentrated type of guided meditation which we have been describing and which may be called a "waking dream," for the subconscious mind has assented to the imagery and has accepted it for its own.

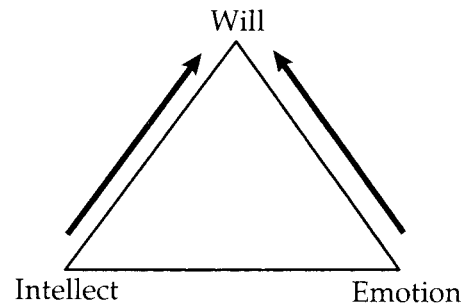
The question may be asked how this potent use of created symbolic images is begun. That an objective spiritual force can inform such a series of symbols when this is established is not difficult to accept, but it is well worth considering how the mind, and especially the mind of modern man, can initially so "believe in" the traditional images as to bring them to an adequate state of preparation.

The answer is that in this, as in so many other matters, the important thing is not that the mind should accept the symbols as "true," but that it should accept them as "relevant"; and it can thus accept them, precisely because they are traditional. The whole subject of relevance is of such paramount importance that mental attitudes to religion or philosophy—one might add, to politics or sociology—are impossible to comprehend without considering it. Opinions vary, sometimes because different facts are available to different people, but far more often because different people consider different facts to be relevant. This is often forgotten. Many promoters of Christianity, for instance, have spent time and energy to demonstrate the historicity of Christ, when they would have done better to show his relevance. Another aspect of the matter is that a person who is content with his own creed, be he Christian for example, or Jewish, or Buddhist, may have the most exquisite and inspiring passages read to him from the scriptures of another system of belief. He may agree that these are beautiful; he may marvel at the



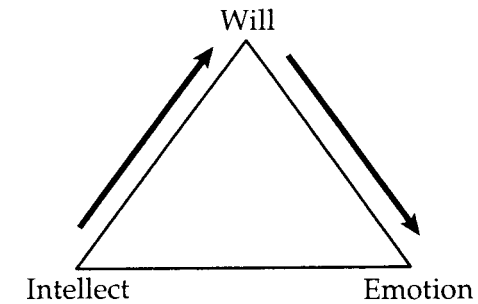
doctrines which they present; he may be delighted to find in them old friends in a new form; but usually he is not disturbed by the experience, nor will he accord these passages more than a passing admiration. He probably will not think of them as "false," if he be a man of culture, but to him they are not relevant.

This attitude becomes intelligible if we go somewhat ahead in considering the working of the mental faculties. To put the matter more clearly, let us consider the following diagram:



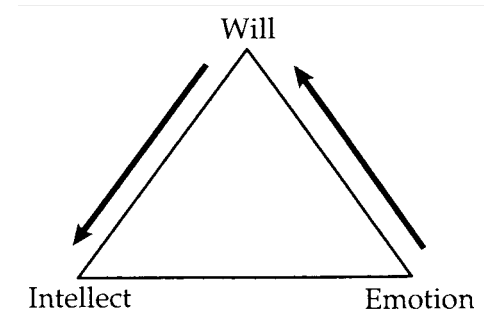
This is a much-simplified derivative of a pattern of faculties which we shall be briefly discussing presently, and which will be treated at far greater length in a subsequent book. For the present however we are concerned only with the three general functions of Will, Intellect and Emotion. This diagram represents what may be called primary human nature; perhaps it is ideal human nature. Certainly, people who live according to this plan are not given greatly to inner conflicts or worries. They desire a thing, either because their intellectual mind thinks it good, or because their emotional nature feels it to be good, or for both reasons; or they reject a thing because it is repugnant either to their reason or to their feelings, or to both. If, however, a conflict between emotion and reason does eventually arise, it is usually resolved in one or other of two ways; and here

we must modify our diagram:—



It now represents the "rationalist" attitude, which was so much advocated in the eighteenth century, the "Age of Reason" so-called. The intellect tells the will what is right, and the will keeps the emotions in subjection to this ruling. There are two great objections to this scheme as a way of life. The first is that to follow it out in totality is impossible; the second is that the attempt has given the psychiatrists far more patients than they really want.

Lastly, we come to the following:



This scheme indicates a possibility which shocks many people when it is put forward. Rightly or wrongly, however, the will, when it is biased by emotion, does in fact sway the intellect, and the intellect may be no more aware of

this state of things than a people living under censorship can know of the particular bias given to their ideas. The will can, in fact, control the intellect in exactly the way that a judge can control a jury: by deciding what shall or shall not be admitted as evidence. Examples of the extremes to which this inner domination of the intellect can be taken could be given from history, but since they could not be given sufficient space here to prove the point, let it merely be stated that it is next to impossible to convince people of something which they do not wish to accept, no matter how strong the rational grounds for it. All the facts which may be arrayed against their prejudice will be written off as "coincidence or misunderstanding"—as being irrelevant, in fact.

Before going into training to discover our inner realm, therefore, a certain adult stature of mind, an education of the emotions as well as of the intellect, is essential. Unfortunately, the personal judgment is almost always at fault here. The student ripe for advanced work is apt to think he always needs to learn just one more thing before he is ready, until old age overtakes him, while the completely immature will feel so aged and battered by the first emotional breeze as to be ready to run into any supposed haven out of the world's menace. The most that one can do, therefore, is to submit oneself to a competent authority to adjudge one's fitness.

Throughout one's training, the various spiritual powers and faculties must be aroused and trained in their correct and natural order. This is not a matter for personal preference. For one thing, a deep psychological understanding is needed to know what is the correct order; also, an impartial eye has to keep watch to ensure that we do not over-favor the abilities which we have developed to some extent already. The student who has developed a flair for telepathy, for instance, can thereby produce seeming

results in both practical and theoretical work which will delight all but the wariest of teachers.

In developing such powers, it is always considered that the progress induced should follow closely the lines of the psyche's own pattern of function and manifestation, as each school of thought conceives of this.

The Western pattern of the psyche has unfortunately been to a great extent obscured and a number of expositions of it have only survived because they have generally passed unrecognized, but, wherever it can be traced, an insistence upon the proper sequence of development is found.

From ancient tradition into current thought, the association has been recognized between the number 2—the Dyad—and every form of duality or polarity that manifests in the material world and in that of the lower psyche: Male and Female, Light and Darkness, the animating Breath of Life and the receiving Body. Likewise the association has been recognized between the number 3—the Triad—and every form of trinity that manifests in the world of Spirit, exemplified in the higher psyche. Here we have the key to many concealed expositions of the teaching of the West regarding the structure and symbolism of the psyche. Some of these concealed expositions occur in quite unexpected places; for instance, in the traditional ceremonies with which the medieval Church surrounded the Sacrament of Baptism: (1) The candidate is met in the porch of the church or baptistery and is breathed upon by the officiating priest; then (2) salt is placed upon the tongue of the candidate. The second of these two acts follows immediately upon the first, and they are to be considered in an immediate relationship to one another, like "begetting" and "conception." The one represents the primal breath of instilled life, while the

second represents the instinctual-emotional life evoked thereby, for salt is always a symbol of earth, and, being associated also with the sea, of motherhood. To put it into terms of occult philosophy, the noemasome or mental body is linked with the instinctual vehicle, the astrosome or etheric body, which binds it to its physical form. Now the higher faculties come under review: (3) The Renunciations are recited; the discipline of life is imposed upon the candidate under the conventional form of renouncing "the world, the flesh and the devil." The candidate thus comes under the law of restriction, which is intended to evoke the Formative Principle in the personality, known in Qabalistic tradition as the Neshamah. (4) The baptism proper takes place, the immersion or sprinkling with the "water of life." This is intended to refer directly to the higher Vital Principle, known in Qabalistic tradition as the Chiah. (5) The candidate is clothed in a white stole or garment and a lighted candle is placed in his hand, a graphic symbol of the presence of the Divine Spark within, known in Qabalistic tradition as the Yechidah, with which he should now Identify himself.

It is these three last-mentioned faculties, then, which we have now to consider in the training and development of the higher personality. The faculties represented by (3) and (4) have their special affinities with those given at (1) and (2), the Neshamah with the etheric vehicle, the Chiah with the noemasome or mental body. The function of the Neshamah may be broadly described as maternal and that of the Chiah as paternal, in nurturing into consciousness the highest level of realization of the psyche in the emergence of the Yechidah.

This relationship of the three higher faculties is nowhere

*\*Ruach and Nephesh* respectively. This schema is a simplified exposition of the matter. See Book IV, Part I, Ch. II and IV.

clearly stated outside the limits of the directly Qabalistic schools of thought. Medieval Christianity had no clear picture of it, although it produced a number of approximations. These were for the most part based on the work of St. Augustine of Hippo, who, in his treatise "De Trinitate," set out to expound the structure of the psyche as revealed by introspection and as reflecting the various aspects of the Divine nature. Augustine, before his conversion to Christianity, had been a pupil of the Gnostics of Alexandria, whose teachings were largely based on Neo-Platonism with a number of Qabalistic ideas interwoven therein; but Augustine had taken only two of their three initiations when he left them, and the weak point in his analysis of the psyche corresponds precisely to the point where his instructions would have ceased.

He begins with "the soul" as a unit; that is to say, the individual life which animates and directs the body, but which, being human, is capable of the further developments which follow. Next comes the soul's self-regarding faculty, which both regards and is regarded, and this becomes a second unit, designated as "the soul's knowledge of itself." This faculty of knowledge naturally expands to other subjects: the soul, knowing itself, becomes aware that it knows many things.

These two then, the soul and Its knowledge, regard one another and love one another. Thus a third unit comes into being: the soul's love of itself. This may seem strange, but just as it is true that one cannot love without knowledge, so it is true that one cannot truly know without love.

Thus, therefore, is composed the "first trinity" as Augustine calls it. As soon, however, as this knowledge and this love begin to encompass other subjects, the "second trinity," comprising the higher faculties of the soul, comes into activity.

This would have been about as far as Augustine was

taken into the matter by his Gnostic teachers. In all initiatory societies which have worked on this plan in different ages and lands—and there have been many—the custom has always been to establish two grades in the "outer porch," based upon the two pillars of knowledge and emotion, the fundamentals which are to be mastered before the candidate is considered for admission to the transform mystery of the third and inner grade. Consequently, although in "De Trinitate" Augustine, after a number of years of Christian tuition, embarked upon an exposition of the higher faculties, his penetrating insight and ecclesiastical retraining did not enable him to give an adequate account of their nature and relationship. Supplementing his knowledge probably by the writings of Marcus Aurelius, whose philosophy was derived along a different line, he termed the higher faculties Memory, Understanding and Will, and, through the succeeding centuries, theologians of all schools have debated the validity of this scheme without being able to reach a conclusion. Had Augustine only named Wisdom in place of Memory, then Wisdom could represent the higher Vital Principle, Understanding the Formative Principle, and the Will (by which we are to understand the True or Higher Will, not the personal will) could represent the Divine Spark. At all events, Augustine's great treatise set the early Middle Ages to play riotously with a whole host of trinities, real or false, and from these emerged a "trinity" which represented the higher faculties under the attributes of Severity, Mercy and Realization. This gives us further aspects to consider of the Formative Principle, Vital Principle, and the Divine Spark, in that order.

The fivefold pattern thus achieved came nearer to the original than Augustine's version, and to a great extent replaced it in medieval tradition. The correspondence between the phases of the human psyche and various

aspects of Judaeo-Christian doctrine provided a hunting-ground for mystical and allegorical thinkers at all levels. St. Bernard of Clairvaux, a strangely significant figure at the crossroads between exoteric and esoteric religion in medieval life, twice used this fivefold pattern, the ancient Qabalistic-Gnostic plan of initiation, as a framework for his writings—once in his series of sermons on the mystical interpretation of the Song of Solomon, and again in the treatise "In Praise of the New Chivalry," which he wrote for the Knights Templar.

The secret of initiatory teaching, then, is that it should follow the lines of development of the psyche itself. Three stages in the development of the initiate can be recognized. The first stage is that in which those natural faculties are developed which, for lack of understanding, have often been considered preternatural: the creative imagination, for example, and the power to halt at will or to redirect the current of thought; control of memory and of consciousness; and the power to coordinate the various faculties into an organic and functional whole, the basis of the "magical personality," the development of which has already been indicated.

When these exercises are well in progress, the student is introduced to Pathworkings and to group ritual. Here participants of a greater and lesser degree of proficiency work together, and the beginner gradually becomes accustomed to attune himself to the atmosphere of the Temple and to contribute his share without strain and in complete psychic and physical wakefulness. More to the purpose, in group rituals he comes within the influences which are invoked; he learns to work with them, to take at first a small and then a greater part in controlling them, and he learns the qualities of character which ensure his safety and efficiency in the Temple. For there is no "make-believe" in such rituals. Their purpose throughout is to fashion the

assembly corporately into a channel for the higher forces, which are invoked as may best be suited to the particular purpose and working. Participation in such work cannot fail to convince the learner of its reality, and at the same time to benefit him by contact with the lofty and beneficent forces themselves. Nonetheless, in the Outer Order the principal connotation of these ritual occasions is their corporate character. It is here that those members who have not yet found their own link with the Higher Self as Adepts are established in the egregore of the Order and in contact with the Current of Power which is every true Order's life and warrant for existence.

In this manner the student matures, his sense of responsibility deepening with his increase of understanding. Of the great step to Adepthood which awaits him, we have already conveyed something, although more by implication than directly. The corporate magical life of which he has become a part has brought him to the spiritual stature and dignity of sacral kingship; the cosmic pulses to which he has become attuned carry him forward to the inevitable moment of that transition. Yet he himself must, beyond all things, will and desire the attainment. He is gathered to the dim blue stillness of the vault; he hears the voice which placidly utters imperishable words, in even tones declaring changeless Truth as if no such thing as he had ever been; he is dissolved as if to naught; then, after silence, amid light and Memnon-cry of light's triumph, he is drawn to his feet and forth. The symbols of darkness are removed from him, and upon his breast is placed the mystic Topaz: in the moment of exultation he is one with the heart of his Order.

This is not, however, the end of his progress upon the way of High Magick. In a sense it is but the beginning, for a vital change has taken place in the means of his advancement. In all that pertains to his magical life, it may

be said that he cannot now be taught; he can only be given opportunities to learn. The captain and arbiter of his progress is now his inner consciousness, and none can come between that guide and that disciple. This does not of course constitute infallibility, but it does plant one's responsibilities squarely on one's own shoulders.

These then are the responsibilities of the Adept. First, he must shape his own work in the world, and likewise he must shape his world according to that work. Second, although this obligation cannot be changed as long as he remains incarnate, it must be suffused with compassion lest he needlessly destroy the work of others. Here, too, a law applies which has been previously stated: he is not to destroy, unless he can replace with a better thing which shall be acceptable to the subjects of the change. Third, he shall look with ever-increased perception into that inward mirror of his True Will, until he reveal therein the Divine Spark which illuminates it. The ancient oracle, "Man, know thyself," is here given a profound significance. As frequently happens, one can find matter for most fertile thought by pairing a Greek text with a Hebrew one. In the present instance, it shows us that, when Man truly knows himself, he knows the likeness of God.

## CHAPTER VII

The three levels of the Aurum Solis initiatory system.

The first Level, the *Rite of Induction*, inaugurates spiritual progress without binding the aspirant to the corporate life of the Order.

The second level, the *Rite of Integration*, admits to the corporate life of the Order and involves definite action to assist the candidate's spiritual growth.

The third level, the *Rite of Elevation*, raises the candidate to the first, definitive, stage of adepthood, in accord with the age-old principles of the Ogdoadic Tradition.

*CHAPTER VII*  
*THE GATES OF INITIATION*

The initiatory system of the Ogdoadic Tradition comprises three distinct levels, or "halls" as they are termed in Aurum Solis. These three are said to be *transmissible*—that is, they may be received by the aspirant at the hands of duly initiated persons. Beyond them is a further stage, that of *full initiate*, which does not so much comprise another level as represent the completion and perfection of the "third hall." This later stage can only be attained by individual effort and realization, and is therefore said to be *non-transmissible*.

Our concern here is with the three levels first mentioned, which correspond to the "three stages in the development of the initiate" referred to in the preceding chapter.

It is undeniably true that no process of initiation can impart to a person any power or faculty which he or she does not, at least in potential, already possess. The purpose of the *transmissible* initiations is thus to assist the candidate to realize by experience, in stages which reflect the natural evolution of the functions and faculties of the psyche, those inner powers whose due awakening and correct ordering result in the attainment of magical power, with the dynamic integration of all aspects of the personality.

It is, furthermore, the purpose of the initiations not only so to mark out the parameters of advancement but to encourage the growth of the various faculties which are

evoked thereby. This is an art, and a high responsibility on the part of those who would confer initiation by ritual means.

In the Aurum Solis, the first level of initiation does not bind the candidate to involvement in the corporate life of the Order. The Rite of Induction is conducted on the candidate's behalf, and is freely bestowed as a spiritual gift.

The officers of initiation prepare the Temple at material and astral levels and link their intention to the ancient Qabalistic-Gnostic pattern of spiritual advancement. "Let us upraise the Distyle Temenos of our aspiration," says the Magus, the senior officer of the initiation. "Let us establish PNEUMA and SARX; let us make salutation of DIKE, ELEOS and KUDOS."

The candidate is received into the temple with the words:

*Child of Earth and Starry Heaven, thou who seekest this day the experience of the Mysteries, who seekest a clearer vision of Truth; thou who seekest worlds within worlds until for thee all worlds are one in eternity: the High Company of the Glorious Star greets thee.*

*Before we proceed, know this. Whoso enters the Mysteries can nevermore return to the evening world of unenlightened selfhood. To take the first step upon the sacred Way of Return is to be committed to it for ever. To enter upon this path is to find New Life in the morning world of Divine Inspiration, until all shall be caught up and assumed into the transforming Fire of Godhead.*

*I ask thee most seriously, therefore, art thou determined to make this venture and to undergo this transformation?*

Following the candidate's assent, the Magus, the chief

officer of the rite, confers the first blessing:

*May the glorious sunlight of the Supernal Life inspire and vitalize thee, Child of Earth and Starry Heaven, that what thou art may grow to the stature of that which thou art to be.*

The officers then, by ancient gesture, by visualization and with Words of Power, evoke a current of light and power throughout the physical and astral levels of the candidate's being; following which, the Magus confers the second blessing.

Flanking the candidate, and exchanging words one with another in compelling and rhythmic pattern, the officers now proclaim the ancient fivefold pattern of the House of Sacrifice, concluding with the phrase, "Worlds beyond worlds and within worlds."

Now in the rite, the establishment of the Dyad is commenced

The primal breath of instilled life is bestowed by the magician-initiator, and then the receiving body is acknowledged and honored.

Next, in increasing solemnity and power, the Triad is evoked for the candidate.

The Higher Self of the aspirant is witnessed, and he or she is girt with the cord and circled with incense. Here is figured no mere earthly restriction, but the feminine and formative power of the worlds and the holy concealment which is the Sheknaah, the overshadowing and never-absent presence of "the Lord of the Worlds." Following this ritual action, which is symbol of an eternal verity, the candidate subscribes to the oath:

*I, N, aspirant to the first hall of Aurum Solis in the Ogdoadic Mystery Tradition, and henceforth to be*



*known by the magical name \_\_\_\_\_, do hereby and hereon solemnly undertake to pursue the Great Work of Self-realization in abundance of love and in generous devotion, to the end that my whole being shall, in the ecstasy of a supreme attainment, be irradiated and divinely transformed in the splendor of Light Supernal...*

Now the second aspect of the Triad is invoked.

The candidate is "baptized": the centers of power of the astral body, corresponding to the location of the chakras, are sprinkled with specially charged water, and the candidate is marked upon the brow with the salvific symbol of the Tau, "as sign and seal" of dedication "in the regenerative mysteries of the Ogdoadic Tradition."

The third and highest aspect of the Triad is now brought into play.

The attention of the aspirant is directed to the single lamp upon the altar. "Child of Barth and Starry Heaven," proclaims the Magus, "this lamp, set now in its place of honor ... represents the Undying Flame of Godhead which burns eternal at the center of all worlds. It represents too the single light of thy Higher Self, thy personal Star of Destiny which participates in the Divine Life, which shines always in the inmost and highest sanctuary of thy being. It is that supreme and inmost Light which shall, in fulfillment of thine aspiration, fully irradiate all the levels within thee in the mode, and according to the nature, of the fivefold pattern of the House of Sacrifice."

Now, immediately, the Magus raises the signed oath of the aspirant. "Behold this oath of aspiration which thou hast sworn and signed," he says. Then he ignites the oath in the flame of the lamp, saying, "As now in a symbolic act this paper is consumed in the flame of the Lamp, so in reality may all the levels of thy being find their consummation in

the transmuting fire of Godhead."

The oath is entirely consumed in flame, and its ashes are borne away by the Magus' attendant. The commitment of the aspirant, you see, is a matter of the heart, not of Order authority.

But the Magus proceeds. "So simple and yet so primal an act is the token of a changeless bond, of commitment to an unending ideal in the Light of the Spirit. Yet let not the symbol of flame seem to suffice."

To the aspirant the Magus now offers the cup of wine, with the words "Truly the [powers of thy Higher Self] flood ever into thy being; and be thy inner awareness open to this thou art illuminated and transformed indeed.

*May the chalice of thy soul freely receive the wine of thy spirit, and experience divine intoxication thereby.*

The Magus now increases the light and power of his aura and, having invoked the highest aspect of the Godhead, imparts to the candidate a charge of high astral energy. In this manner he not only seals the initiation but provides a spiritual catalyst which will, increasingly as the candidate advances in the Great Work, call forth deep level response from his or her psyche.

In bringing the rite to its due conclusion, the companions utter the sublime adoration of the hermetic mysteries:

*Hail thou One, thou All!*

*Hail O Creator Spirit!*

*Thy Power and Resplendence outpoured sustain and illumine the House of my being!*

*The powers within me chant in harmony with thy Will, upraised and united in thy Wisdom and Love! O Goodness whose Truth dwells in Beauty—*

*O Shepherding Mind enrobed in Form Divine  
In living light and luminous life, from us to thee the*

*praise passes!*

The new initiate subsequently begins a program of work designed to heighten awareness of the levels of his or her being which were named and evoked in the initiation, to help the initiate experience their interaction, and to bring under willed control the natural psychic faculties which are thereby liberated.

The initiate does not, at this stage, participate in the group workings of the Order, but is given personal tuition by a designated member. In addition to the program of psychic development indicated above, with study of the Holy Qabalah and certain particulars of Order teaching and practice, the initiate concentrates on building *the magical personality* and utilizing the powers of *the Body of Light*.

When the time for advancement to the next level arrives, he or she participates in the Working of the 32nd Path of the Tree of Life as a prelude to the second initiation.

The second level of initiation, The Rite of Integration, admits the candidate to the corporate life of Aurum Solis.

The Temple is resplendent with banners and the Lamps of the Seven Planets. West of the center of the Place of Light a triangle, formed of the cincture of the candidate, is displayed upon the floor.

At the opening of the rite, the Magus intones a triple invocation, drawn from the Greco-Egyptian magical papyri, the third part of which he declaims while standing within the triangle.

After further invocations, of the supernal and archangelic forces, with salutation of the Inner Plane powers of the Ogdoadic Tradition, the officers of the rite clothe themselves in the astral forms of the high gods and

identify their consciousness with the deific forces represented thereby.

The Magus, from within the triangle, now calls upon the operative god-force of the working with the words, "Thee we invoke, thee, the Secret Flame that abideth in silence in the luminous vesture of the Agathodaimon . . .," and after invocation of the Spirits of the Elements and assent of the members to the intended initiation, the candidate is conducted into the Temple.

Following the words of reception and the conferral of the first blessing, the candidate—standing within the triangle and with right hand resting on the blade of the magick sword—assents to the obligation of secrecy, "freely and for love of the Great Work."

By action of the magick sword, with visualization and archaic exorcisms, the candidate is now "sundered" from "all vain invidious astral shadows ... all negative conditions" of the outer world.

This banishing is followed by a powerful blessing which is to be "a vestment of radiance" for the candidate; and certain signs, "watch-lights of protection," are astrally emplaced in his or her aura.

The Magus now says to the candidate:

*Let the Centers of Activity of thine astral body be now,  
by our action, powerfully moved to increase of life and  
luminosity, that their effulgence may resonate more  
dynamically at astral level the functions and faculties to  
which they correspond . . .*

Using now an ancient formula of the Ogdoadic Tradition, the Magus breathes vital force upon four areas of the candidate's body, and immediately thereafter the officers of the rite unite to accomplish by action, visualization and utterance of words of power, the

energization of the candidate's Centers of Activity, the  
*chakras*.

Following the historical address (as given in the Introduction to this series), and utterance of the *third logos* of the Divine Pymander, the Magus invites the companions to "renew the divinely-inspired Adoration of Thrice-greatest Hermes," primal Grand Master and Flame-bearing Lord of Topaz:

*O thou the holy God, Father of the All, self-completed in wisdom!*

*O thou the holy God who willest to be known and who by the devoted art known!*

*Holy art thou from whom all nature took form. Holy art thou to whom nature gave not form. Holy art thou who art mightier than all might. Holy art thou who dost transcend all transcendence.*

*O thou surpassing words!*

*O thou surpassing all expression!*

*O thou who art invoked by a cry which is silence!*

Standing in the West of the Temple, the candidate is now directed to project his or her Body of Light into the triangle.

The Magus now addresses the projected astral of the candidate:

*Creature of Astral Forms, Child of Light, whose nature is a mirror to reflect the images of heaven's bright luminaries! Thou shining and gentle dweller in the clear deeps of the World of Formation, thou voyager in illimitable and uncharted regions of delight, of terror and of wonder; thou whose nature knows the impression of*

*the senses alike with the tempestuous sway of emotion! Thou who dost possess hidden powers that the body knows not: to see beyond sight, to hear beyond hearing, to move that before which the mighty forces of Earth would falter! Thou interpreter between the world of matter and the world of mind... .*

*It is to thee, O shining and sentient Presence, that we speak. Hear thou the voice of our utterance!*

*We stir thee up, we move thee, and we charge thee that thou receive with heedful care, and nurture within thee lastingly and fruitfully, the impress of the Powers of the Circled Cross which we are about to confer upon thee. So, with ever greater fidelity and truth, shall the presence of those Powers be established within thee, secure and ready when thou shalt be called upon to give aid in the Great Work.*

*So shall the Ruach, through thy co-operance, have image at hand to cradle inspiration, joy in the Work and desire of attainment to give wings to reason... .*

*Thus shalt thou further the spiritual weal of the psyche in which thou art participant, and thereby win thine own enduring happiness and fulfillment in the unity of the Higher Self.*

The officers of initiation now project into the Body of Light of the candidate the images of those high gods whose essence and activity are the cosmic counterpart of the supernal functions of the candidate's psyche.

This stage of the initiation is sealed with words of power, with blessing, and by an alchemical infusion of light and energy into the candidate's Body of Light.

The rite now progresses to a deeper level of magical intensity and psychic action.

The candidate again enters the triangle. The cord which

has formed the triangle is raised and girt about the candidate's waist.

And now he or she is overshadowed by the astral image of the Agathodaimon, the Winged Serpent of Light who is the central deific "hero" of Aurum Solis and age-old symbol of magical attainment. In this moment of astral and spiritual vibrancy, "the spine rises swaying, the Serpent of Fire quests upward ... Out of the Serpent flashes a living tree" and "roses of flame" blossom to life and power in the spinal column of the candidate. The chakras now, indeed, are truly "active" as spiritual force interacts with, vitalizes and brings to living reality, the work and intention of officers and candidate together.

The candidate is directed to further attainment:

*Upwards, O Theourgos, on wings of flame, within thyself from power to power ascending, in the mystery of KNOUPHIS adore thou the divine presence within the seven planetary spheres. So, as we invoke the forces of those habitations of holiness, may the gates be opened within thee to the divine inspirations which they radiate and to the endowments which they confer.*

*And even as those powers themselves are united in perfect harmony in the kosmos, so may their energies be united in perfect harmony within thy psyche, that thou mayest have access to explore them magically and that their bounties may be open henceforth to thee in thy workings. Thus mayest thou achieve the fulfillment of thy magical destiny and the realization of thy True Will.*

With utterance of the sacred tones of the cosmic harmony, the *music of the spheres*, with mystic sighs and words of power, with ritual gesture and symbolic allusion, the present stage of the initiation is "confirmed" and the rite enters its final phase. The Magus proclaims:

*Thy feet, O Theourgos, have been set upon a secret path, and thy gaze directed with a new significance upon the mystic Agathodaimon, in whose light thou art to proceed upon thy further way.... Thou hast ascended the three hidden and mysterious steps of the Foundation of the House of Sacrifice. Thou hast been conducted through the House itself, the House of thine own life, to experience the principles of Breath, Body, Justice and Mercy in a special manner, to inaugurate thy magical life in the second hall of Aurum Solis, and to open to thee the mighty powers which shall avail thee therein.*

*Among these great sources of force and of sure strength, the luminous gates of the seven Planetary Powers have been magically opened, that in thy following of the Great Work thou mayest draw at need upon their illimitable bounty, the many-faceted splendor of high qualities and empowerments which are the deep archetypal founts of all life and action in this world.*

*Yet not this alone has been done. At thy first steps upon this new way, thy footfall has echoed in the heights, thy words of affirmation have been heard and the inner gaze of thine aspiration has flashed upwards to its objective. For that which we perform in this rite is witnessed, aided and ratified, by the high adepts of the worlds invisible. At every level of thy being, thy unity with the corporate life of the Order is wrought: even now, O Theourgos, thou art uplifted in the power of the Glorious Star!*

*Let us, therefore, in the ambience of that Star, proceed now to the completion and confirmation of that which we have this day undertaken!*

In rising sequence, the tones of the cosmic harmony are again sounded, Latin words of affirmation are intoned, the candidate is anointed with holy oil and the final blessing is

conferred.

And now, with salutation of the Inner Plane forces of the Ogdoadic Tradition and in the presence of the veritable splendor of the Glorious Star, in established bond of frankness and fellowship, the candidate is proclaimed as true initiate of the second hall of Aurum Solis.

A corporate adoration is made, of the "Infinite Flame, secret and holy .. .," and the rite is duly brought to Its spiritual and material conclusion.

The new initiate of this level will now attend group workings of the Order, for he or she has been *integrated* into the corporate life of Aurum Soils. Pathworkings and Sphereworkings lie before the Theourgos, deeper studies and a more exacting physical and spiritual discipline, to prepare the initiate for the next step, which is adepthood.

The night before initiation to the third level, the candidate participates in the Working of the Twenty-fifth Path of the Tree of Life, then enters upon lone vigil in the Place of Light.

Of the third initiation, The Rite of Elevation, properly called Palingenesis, less shall here be said.

The first stage of the rite is conducted in the temenos, the outer Temple of the Order in which the preceding initiations, and all ceremonies of the first and second Halls, have taken place.

Following the sonorous invocations and the vital magical action of the opening, the candidate is conducted into the Temple. The greeting is given and the candidate expresses his or her desire to enter into the Greater Mysteries of the third Hall; whereupon the Adept-initiator proclaims:

*That which thou shalt accomplish this night is a primal mystery of utter simplicity and stark holiness, of*

*beauty and power. Thy Neshamah speaks even now through thy Nephesh: yet when thou hast accomplished the Regeneration, it shall speak directly to thy Ruach. For this night thou shalt be raised to adepthood by the living power of the Lapis Philosophorum; and in the crucible of thy heart thou shalt fashion the alchemical gold.*

*There is, in essence, but one rite of the Regeneration; and never through the ages has it been revealed to the world. Wilt thou keep faith with us and with thyself, and for ever guard this precious thing?*

The assent of the candidate is witnessed in the Light of the Glorious Star, and the Initiator continues:

*Child of Light, now wilt thou enter with us the Temenos of the Adepti, wherein shall be undertaken the work of the Portal; and this shall be to thee both a fulfillment of the Lesser Mysteries and a preparation for the Greater. And when thou art so prepared, thou wilt enter with us the Telesterion of the Adepti, the inner sanctuary and secret shrine of holiness wherein thou wilt accomplish the Regeneration.*

The candidate is now deprived of the physical faculty of sight by the emplacing of a blindfold, and the Initiator and the companions "enter" the inner level of the temenos, formulating by word and by image the astral "reality" which underlies the material Temple. Not only is the first stage of the present initiation to be achieved in this environment, but this is the "nexus between the worlds," the essential meeting-place of incarnate and discarnate minds of the Ogdoadic Tradition in that meditative practice which is referred to as "channeling from the Inner Planes."

The astral temple being thus established, the candidate is led in torch-light procession upon a course, a veritable pilgrimage, whose pattern is of ancient usage in the Western Mysteries and whose symbolism calls urgently to the primal deeps of the soul.

The adept-to-be is now invested with "robes of honor and tokens of divinity," such as have been accorded to initiates of the Western Mysteries at this stage of their advancement, throughout the past two thousand years.

Two ancient and evocative "visions" are now presented to him or her, each concluding with the words, "If thou wouldst understand the mystery, look thou within thyself." In the power and significance of this revelation of "the Joyful Light" and of the "Meridian of the Sun," sight is restored to the candidate, who looks now into the Mirror which is stationed in the east of the Temple to perceive—not the form of the earthly self, but—the image of "the self made perfect." The candidate is again blindfolded.

A further "vision" is now given, foreshadowing the great integration of faculties which the candidate is about to experience in Palingenesis, and holding every promise of past years and former incarnations.

But now, "through Death into Creative Darkness" is the watchword; and "into Light and the New Life." Says the Initiator:

*May he [the highest god] send unto thee this night a holy angel, to dwell with thee as a living flame of beauty and to rest upon thy heart as a thrice-sacred seal of love.*

*Thou hast completed the work of the Lesser Mysteries, and now must thou leave the Temenos. But let thy contemplation rest within the light of thy Higher Self as thou awaitest entrance to the Telesterion and the work of the Greater Mysteries.*

The next stage of the work is conducted in the traditional "lower chamber" of the Ogdoadic Mysteries, the *telesterion* or dedicated place for fulfillment of purpose.

Physically, the inner temple is situated underneath the temenos. Therein, the House of Sacrifice is set up in three-dimensional form. Upon a platform of three steps, representing the subliminal faculties of the psyche, four pillars support a pyramidal roof. Talismans of inexorable strength, holy symbols, and the *numen*, the divine presence, assure the inviolability of this secret shrine.

In entering here, into the ambience of great peace and vibrant potential, the candidate enters into the domain of "the self."

The officers of the rite formulate the astral level of the place of working. The forces of Light and Life are invoked and the presence of the highest gods are awakened; the witnessing powers of the Ogdoadic Tradition are invited to participate in the working. The Initiator requests:

*Receive her into your high company, O Hidden Adepti, for she has ascended the Three Steps and the sigils of power are upon her brow.*

*Accept her offering of herself, O High Ones, for her soul is pure and her heart is consecrated as the altar of the Work.*

*So be with her as she passes through Death into the New Life.*

*So uphold her as her aspiration flashes to the height and the lower elements of her personality are released from the governance of her Ruach.*

*So empower her, as the sacred flame of the Neshamah enters into her heart, illumining her mind and soul and drawing upward the elements of chaos that they may be transmuted and ordered in the crucible of the solar flame.*

Deeper and deeper yet is the candidate drawn into the past of the Western Tradition and of Psyche, to experience the essence of Agathodaimon as Spirit of Life and as former of the soul. An invocation and blessing of immemorial age is intoned. From an alchemical process of *fermentation* the candidate is drawn to "wholeness," then subjected to *calcination*, during which the progressive strengthening of the magical components of adepthood is accelerated and amplified. Then he or she is *dissolved* and has awareness of self as nothing but the vertical "fiery serpent." Now another process supervenes, for gradually a pleasant dark coolness pervades and replaces every other sensation.

Within the psychic veil thus drawn, the candidate makes offering of the self as vehicle of the cosmic powers, with childlike trust but in fullness of maturity and experience.

Again the Initiator speaks:

*Thou shalt enter into darkness. Thou shalt tread upon the threshold of Death. Thou shalt be whirled throughout the elements and returned to thy place. In the middle of the night thou shalt behold the sun gleaming in radiant splendor....*

All that has gone before is but preparation for the *palingenesis*, the Regeneration, the making of the Adept.

The candidate, now supine, is covered by the pall, a shroud of deepest black emblazoned with the symbol of the Tau Cross in blood-red.

The initiator performs the ancient Egyptian ceremony of "the opening of the mouth" for, and upon, the candidate, using the Ur-Hekau instrument, the ram-headed scepter whose form is patterned according to the spinal column. And now, a sequence of words, drawn from the classical

mysteries, is uttered to "lock" the intention of candidate and initiators.

The candidate is drawn to her feet and forth, and the symbols of restriction, of darkness, which have characterized the preceding action, are removed from her.

The candidate participates now, by gesture and intent, in the central mystery of the rite. She takes, as her many and many forebears in the Ogdoadic Tradition have taken, the "Adept's Step." And as she maintains the age-old posture with intent and knowledge, the Adept-initiator emplaces the Topaz Lamén, the sign and seal of attainment, upon her breast.

No mere placing of an earthly jewel is signified here. A symbolic "lame" is subsequently bestowed, but the reality of the Topaz is profoundly other:

"Let us raise our hearts that we may impart the Living Flame," declaims the Initiator, "that temporal and eternal may flash and fuse into unity, for the perfect accomplishment of the Regeneration."

The Adept-initiator elevates his consciousness by the process known as "Rising on the Planes," and in certainty and power lays his hands upon the candidate's breast. "Deep calls unto deep" and like responds to like: an intensely powerful process of *equilibration* now ensues. Within the psyche of the candidate, lower and higher are integrated, resolved and sublimated. The candidate is enwrapped in a transformative effulgence. Spiritual exultation passes into divine ekstasis. The true mystic Topaz flashes to life and power within the heart, hereafter glowing as a sacred flame of perpetual alchemy. The adept is born!

With solemn anointings, with proclamation of attainment, with congratulation and due magical process, the rite is brought to its conclusion.

From this time the initiate will participate in inner ceremonies of Aurum Solis and will, by right and power,

undertake works of the highest magick.

But still further adventures lie before our adept, our alchemist, as he or she progresses upon the Path of Light.

## CHAPTER VIII

Emerson's American System of Magick:

Entering into the nature of the particular.

The exaltation of the lesser in the greater.

Bringing together the universal with the particular in personal experience.

To partake of the Earth's fruits is to partake of the Earth itself:

Making the spiritual contact.

Responsibility toward the total environment.

Kinship with all life.

Entering into rapport with the life-forces.

The Guardians of the Quarters.

The Divinization of the Heart.



*CHAPTER VIII*  
*AMERICAN MAGICK:*  
*THE ADVENTURE OF EXPERIENCE*

American traditions are many, varied and wonderful. From North to South of the continent, cult after cult has flourished and has been absorbed into the total psychic awareness of the land. In the North, the powers are living and vital still: the Thunderbird, the Wendigo, Wild Spirits of Prairie, Lake and Forest. In the South, the savage spiritual beauties of the Mexican cults are waiting to be called forth. There are bridgeheads into the occult, too, for the perceptive, in the scholarly work of Emerson and in the spontaneous philosophy of Whitman. Many writers have treated of one or another of these subjects as material for exoteric intellectual study. On the occult level, however, something of a unifying pattern and purpose emerges. Certainly its character can be found to some extent in the whole human race. This is necessarily true, but most markedly, most distinctively, it is the recognizable plan and purpose of American philosophy.

American philosophy as such may be said to have found its first general spokesman in Emerson, and in this we are fortunate. It was Emerson's deliberate purpose to bring certain concepts from the philosophic literature of the Old World into American thought, but he showed a distinct bias in his selection: a bias towards those Platonist and Neo-Platonist schools which have in fact nurtured so potent

a succession of magical systems. Furthermore, where he found European exoteric philosophy to be lacking in a concept which he saw to be essential, he did not hesitate to borrow and adapt that concept from Asiatic sources. Thus he produced his vision of the Oversoul. He saw this not only as objective, cosmic, but also at the level of an interior faculty, the "soul of the whole" within man, thus augmenting the esoteric value of his position. He did not merely transcribe his concepts into American terms; he assimilated and transmuted them, perceiving the reality in them and giving it forth in a new mode which was truly his own life's work. His most characteristic perception is of the fundamental wholeness of the universe, a wholeness that dignifies and makes precious every fragment which participates in it. The exaltation of the lesser in the greater is one of his key ideas. His image of it, an exercise one might almost say in transcending the personal limitations, is to stand in the midst of the great country, surrounded by the unbroken horizon, to expand the awareness to that perimeter, consciously unfettering oneself from the small circle which daily habitude would impose as a limit of experience, and identifying ultimately with the universal whole in the consciousness of the Oversoul. This expansion is not magick, but it is one of the bases of magick; it is also, in Emerson's mode of giving it, completely American.

The other, and corresponding, basis of magick which he continually propounds is a certain form of concentration, an entering into the nature, into the very identity, of the small, the particular. This is a necessary balance to the vast implications of the expansion, but it presupposes the expansion. Emerson is not suggesting that we should immerse ourselves in a sea of details more complex and confused than our first confusion; he assumes that the consciousness will have caught, and kept, the vision of its identity with the great Unity. This is (to change the image)

our indispensable clue in life's labyrinth of details; if we drop or lose it, the details overwhelm. This factor of concentration in Emerson's philosophy has, in the event, frequently been thus isolated, and has produced endless developments in exoteric American literature, so that to write of its occult significance at the present date seems almost foolhardy; but, in the context of the great Unity, and in the realization of the Oversoul, to enter into the nature of a particular object or element is of the very groundwork of magick.

Bearing in mind that Emerson himself seems never to have been easy in mind about the viewpoint of his literary and philosophic work, it is a reasonable inference that the true significance of that viewpoint was hidden from him, concealed in unconsciousness, so that he never saw clearly what manner of man he was. His philosophy, so often criticized for its limited usefulness to "the man in the street," is of paramount value to the occultist. Can we say then that Emerson himself was an occultist *manque*? Indeed, this would explain as nothing else does his predilection for concepts which have distinct magical potential. That he remained blind to those indications, and spent his life reaching out for he knew not what, was doubtless well for him in view of the prejudices of his times and his background, but his legacy to us is none the less uniquely precious. For what can truly conjoin the universal with the particular, and the cosmic with the temporal, save personal experience? And the magnification of experience, not only in breadth but in the heights and depths also of the realms of spirit—this magnification as a reality, not merely as a flight of fancy—surely this is very near to the heart of the magician's purpose, since only from within can the doors of governance be opened. Emerson thus gives us a key to a view of life which is truly magical, though he himself did not make use of it; a philosophy which proceeds from the

seemingly impervious and inexorable husk of things to that substratum wherein their essence can be experienced and, by the "Oversoul" (to continue Emerson's term for the faculty), intuited. Thence, given a further knowledge, they can be directed or can be advanced with goodwill upon their course.

It is not our purpose to trace out the later developments of this philosophy in exoteric literature, although some students may do so for the purpose of finding in the later writers a tone more congenial to their nature. Our object now is to find among American traditions the basis of a system, not necessarily with a formulated philosophy of its own, but showing a development in keeping with those ideas which we have indicated. If Emerson's insistence upon experience is as truly American as it appears, and as he believed it to be, then such a harmony should readily be found.

Most interestingly, a number of magical concepts of the American Indians fulfill this need. Anthropological questions as to the origins of the Indians probably have no bearing on the matter. The Indian way of life was both by necessity and by choice closely attuned to the influences of the land wherein certainly their peoples had dwelt during many ages. Furthermore, in establishing and maintaining their bond with the land itself, the Indians had been careful to establish contact with the spiritual forces of the land. To eat the produce of the earth, they recognized, was to create a very real link with the earth itself. The spiritual beings associated with the region were therefore brought into the link by a custom established in many North American tribes, of offering the first fruits either to the spirits collectively, or in some instances to the Manitou. In some cases it was the first morsel of any meal that was offered, somewhat as among the Greeks and Romans a libation was made to the Gods. Among the Ojibwa and kindred tribes,

offerings were made of the grain which formed their staple diet.

Another well-known Indian belief, one which certainly had its spiritual as well as its practical sanctions, was that no part might be wasted of an animal killed for food. The hide, the bones, the sinews, all must be put to good purpose. Here was symbolized man's responsibility to assimilate completely the life-forces which he had released by the act of killing. It was partly conceived of as a responsibility to the animal, but beyond this it was a responsibility to the nature-forces of the total environment, that their free flow through the individual and the tribal psyche might not be impaired. Indian custom, however, had for other circumstances more elaborate means of establishing a rapport with the life-forces, or with some specific section of them. Most notable among these means was the ritual dance. Symbolic dress and painting, characteristic rhythms, elaborate steps and gestures, all helped to build up the affinity of such a dance with that which it was intended to evoke. Here, however, a new point of interest comes to our notice. Such a dance was never merely imitative; it was stylized, sometimes highly so. The Hopi snake dance is a notable work of art of its kind; it is also good magical ritual. Comparably, mankind in all places and all ages has found song and poetry, with their artificial structures and laws of composition, to be more magical than prose speech. Why is this so? Here Emerson's dual view of experience comes to mind. To lose oneself seemingly in the phenomenon contemplated only becomes creative if a high part of the psyche maintains contact with the Universal which contains that phenomenon; experience is fertile only when we hold to that which experiences. This principle applies at all levels of human life. To immerse oneself totally in an experience is not power, but loss of power. Other aspects of this fact are discussed elsewhere, but it is partly the reason

why a physician must not treat his own wife or child, and why those whose healing powers stem from a more mystical or magical level often find that in simple truth they *cannot* do so. The Master Therion penned some anguished words on that subject.

If circumstances inevitably produce complete intellectual and emotional involvement, it may be possible to free one's magical awareness by going outside the conscious personality. It was the custom of various Indian tribes in times of general distress to appoint a special meeting, often at a sacred spot, where after suitable songs and ritual acts all would go to sleep for the night, their minds directed to the problem besetting them. In the morning they would tell and assess their dreams, and by comparing the interpretations would arrive at a solution of their problem. The fact that the decision thus arrived at was felt to be the true solution, was shown by a marked change of spirit in the inquirers: they who had arrived oppressed with anxiety, grief or resentment, would depart laughing and lighthearted, even though the night's revelation might have confirmed the knowledge that dangers and difficulties were still to be endured. In all this, the Indian consultation of dreams brings to mind modern techniques of analysis; also, and more closely, it recalls the therapies of some of the ancient shrines of Greece.

Despite inevitable tribal and local differences among the American peoples, there are great beliefs and ideas which we find recurring as we survey the territories from north to south. One of these recurring features is the veneration of the four Guardians of the cardinal points of the compass—the four Old Men, as they are frequently called in North America, while Mayan tradition calls them the Jaguars. These four Guardians have an important function in maintaining the balance and integrity of the world, and to the reader who knows the investigations of

Carl Jung into the deeper levels of the mind, it will afford no surprise that to the cardinal points the Mexican traditions assigned the four colors red, yellow, black and white, though from one version to another the correspondence to the particular quarters is varied, and blue is sometimes given as one of the colors. Ritual celebration of the Guardians has continued in one form or another through the centuries and has served further as a specific method of sending the consciousness forth to the four directions before gathering it in tranquillity to the center.

With that which is known of the southern traditions, it is noticeable how many salient features of Old World beliefs and practices find a parallel. There are pyramids, although different in form and general concept from the Egyptian pyramids; there are cat-cults as in Egypt and as in other parts of Africa; the eagle, too, as in the classical world, is a symbol of Day. There is an intelligible calendar, again as in Egypt, but the Mexican is beyond comparison more efficient than the other. There is an inner and esoteric religion, distinct from the popular cults, in America, comparable to the Mysteries of the Middle Eastern and Mediterranean areas; for in Mexico the "divinization of the heart," the transition of man from the domination of the lower faculties to that of the higher, is associated with imagery of sacrificial death and with the solar force. In all these matters the presentation and the details of development are different in the two continents. To confuse them together would be a falsification and a waste of material, for the differences are as interesting as the resemblances. For one thing, they serve to show that the American forms developed in their own right. We may on various grounds suspect that infiltrations from other parts of the world took place before 1492, but, whatever they may have been, they clearly did not seriously affect the indigenous nature of the American developments.

The sacrificial cults of America particularly concern us, because they are so clearly united in their implications with those cults which have become the great distinguishing feature of Western man in the Old World. At different epochs, a philosophy developed on the two sides of the world which held that, if man was to rise from the condition in which the majority live and die, he must create in himself with the help of the Gods a new heart—a divinized heart, as the Nahua exposition of the philosophy has it. With such a heart, man would be free from bondage to every chance influence encountered in the world, so that he might pursue his true will. It is certain that an acceptance of such teachings and the realization of that freedom has in many times and places enabled the initiate to face death itself with equanimity, if this appears as the highest choice. This teaching certainly existed in Mexico and Peru as an esoteric cult for those capable of understanding and following it. It would appear also to have been inculcated into those youthful victims who, selected for their qualities, were set apart, trained and prepared as sacrifices for major occasions. The youth or maiden offered annually to the Sun God or the Maize Goddess, and revered during their terms of preparation as the earthly manifestation of the deity concerned, seem certainly to have been truly voluntary sacrifices of that stature. It is in this connection noteworthy that the culmination of many of the sacrifices was to extract and to offer up the heart of the victim.

We find in the various forms of American magical and mystical thought, first of all, a close sense of union with the universe, its great dimensions, the invisible powers, the solar and lunar forces, the star-lords, the horizon, the four cardinal points. We find a strong link between the human and non-human occupants of the material world: animals, birds, trees, plants, winds and waters, rocks, earth and fire. There has been also an inner cult which was wholly

mystical. To examine here the details of any one set of tribal or regional beliefs would be beyond the scope of this survey; anyone who wishes to base his working on such should make his own researches, or a harmonious synthesis would likewise be valid. One such synthesis is available to all: Longfellow's *Hiawatha*. In that epic, too, we recognize elements which are also found in Old World mythology. The Maize Hero, Mondamin, is no stranger; neither is Nokomis, Daughter of the Moon, who has her place in the story first as bride, then as mother, then as grandmother. The customary fight with dragon or monster is represented by the combat with the Great Fish, and so on. Yet the atmosphere and significance of the whole is uniquely of its land of origin.

Besides these indigenous mythologies, the folklore of various peoples has been transplanted to American regions, often to find sympathetic nutriment and to flourish in new growth. In *Evangeline*, Longfellow has given a hint of the transplanting of French traditions. Washington Irving has perpetuated some traces of the vivid Dutch lore in his tales. Such folk sources are valid and fruitful fields of investigation for occultists of the regions in question, for wherever a human community has built up its related spirit forms, there is a probability that some at least of those forms will so closely approximate to archetypal realities that the magician can develop them as vehicles for the forces to which they correspond.

History has moved rapidly, and too exact an equation of one's own position with the past could in some matters be unrealistic. Surrender of one's heart to deity no longer requires an obsidian knife. Sometimes a historical fact is better taken as the starting point for a new development. As an instance: conspicuous in American lore is the link, amounting to brotherhood or even to identification, with the tribal or individual totemic animal. That custom is

found in the indigenous traditions from north to south. The modern American has the possibility open to him, if it suits his magical purposes, to form a similar bond. He may prefer however, from his present-day standpoint, to follow that principle to a more widely responsible conclusion: he may realize, and act upon, his kinship to all the natural life of his continent. Unevolved man is, notoriously, a destructive creature, and is loud in asserting his "right" to be so. Have not those who can see a little further and think a little more deeply at least an equal right to defend and preserve? It is not only animals that are in question here: is the fashion for redwood fences and garden furniture really an adequate reason for thinking beings to exterminate trees of age-long growth? We do not wish to do more than touch upon this matter, for its significance must already have impressed many. Not only this or that living species is in danger; there is also that fabric of which each is a component, that web of mighty vibrations and of subtle echoes which is America.

We come back to Emerson. Part of the purpose in magick is that purpose which he conceives of in philosophy: to arrive, through the faculties of feeling and of intellect, and finally through intuition itself, at a contact with the underlying substance of the phenomena around us. For the philosopher this is a sufficient goal; for the magician, the ultimate purpose is that standing at last at such an intersection of the changeless and the ever-changing, he may know his will and may do it. And his will involves the where, and the when, as well as the why, of the incarnation in which he manifests.

Look into the magick mirror of Crater Lake, Oregon. Listen to the singing of Michigan's Islands in the starlight. Spirits still walk at Pine Bluff, Arkansas, and in Mexico on a certain occasion within recent years, the Magick of Light called forth the splendor which is Huitzilopochtli.

## CHAPTER IX

The Magick of Elizabethan England. Dr.

John Dee: alchemist and astrologer.

The Enochian System—opening wide true gates between the worlds.

The Doctrine Heptarchical.

The value of the barbarous words for magick.

The Book of Terrestrial Victory.

The occult destiny of America: the re-establishment of the Mysteries.

*CHAPTER IX*  
*"THIS IT IS WHICH PHILOSOPHIE DREAMETH OF"*

With the reign of Elizabeth I, a vivid sense of new beginning and of new vigor came to England, and to London especially. Of this new vigor a dream of greatness was born, and men still famous for high art in words or hardihood in deeds came together to give form and substance to that dream: Marlowe, Shakespeare, Bacon and Spenser; Raleigh, Frobisher, Hawkins and Drake, with many another. In the material world, first the Renaissance and then the Reformation had each dug deeper than was immediately perceived (deeper than many people have even yet perceived), and to the bold thinker everything was thrown open to new question. At the same time, the age itself had its own mystique, derived inevitably, despite its new temper, from the mystique of the preceding ages. A flick of history which looked almost like chance gave a supreme symbol of this mystique to Elizabeth herself. Heiress of both the Lancastrian and the Yorkist houses, the great antagonists in the previous century's Wars of the Roses, she took as her personal badge the White and Red Rose conjoined, the great alchemical symbol of the achievement of the Work.

Of Elizabeth's personal beliefs there can be no doubt. Her mother, Anne Boleyn, had been brought up in Provence where Gnostic and Manichaean beliefs had mingled with Troubadour poetry in a high and courtly culture which Rome had decimated in the hideous

"Albigensian Crusade" but could never wholly obliterate. That Anne, with her sixth finger and her intense personal magnetism, would have been considered a heretic by any church, and knew more than a little of witchcraft, has been a persistent and probable tradition from her own days onward. Elizabeth herself, on her father's side, inherited in addition the Welsh-Celtic blood of the Tudors. She was by every motive, including the question of her own legitimacy, separated utterly from Rome; but never, on the other hand, was she known to show any great faith in the Church of England which she did so much to establish. She swore at its ministers when their sermons did not please her, she said openly that they were no true priests, and it is altogether evident that her interest in its affairs was wholly political, a matter of state. At the same time, her belief in all the occult arts was a manifest reality. She feared their possible use against her as she never feared the Spanish Armada, but also she assiduously cultivated their use on her behalf. A magical Queen she was truly. Even her personal appearance was a near miracle, in which the medieval and the modern meanings of the word "glamour" were inscrutably combined. A thin, red-haired woman with an over-intelligent face and mannish figure, she was the subject of exquisite portraits showing the vision of delicate beauty in which a nation believed. Nor was she a recluse who was known by hearsay or by portraits only, for her progresses through the country and her other public appearances were innumerable. Her habitual array of jewels was fabulous, and she never appeared twice in one of her rich brocade dresses. The name by which she loved to be called was Gloriana. Her belief in herself as a figure of destiny, as the living symbol of the great age in which she lived, is not to be doubted.

From all this it follows that an alchemist-astrologer who could advise Gloriana on difficult matters would, if he were

a man of discretion and of good repute, stand well to receive her considerable favor—at least, to receive as much favor as anyone could expect from an "imperial votaress" who had so many other uses for her money. Such a man was John Dee, and such, as far as ordinary affairs went, was his destiny. His true career, however, was concerned with far from ordinary affairs.

John Dee held no actual doctorate; he was a Master of Arts, but the title of Doctor has always been accorded to him as the just due of his great learning. He had attracted attention, both for his notable mathematical studies and for his suspected magical practices and unacceptable religious views, in the reign of Edward VI. Elizabeth, who was not only keenly interested in the occult but was herself a considerable scholar, took him into the service of the court immediately upon her accession. He was at that time most prudently reticent as to his occult knowledge, he was a dignified and impressive figure, and he was himself of Welsh descent. He wrote a number of books on mathematical and alchemical subjects, spent a few years on the Continent "in pursuit of knowledge," and on his return established himself in his own house beside the Thames at Mortlake. There, through fame of his astrological skill and strange knowledge, people came to consult him; and thither with her entourage came Elizabeth to visit him, but on being told of the recent death of Dee's wife she would not enter the house. However, on several occasions subsequently she sent for him, both for astrological advice and for magical aid.

One of Dee's sources of arcane knowledge was a skrying glass, or crystal ball, employed either by himself or by an assistant. He also had a black polished disc which was used for the same purpose. It was through his need for a gifted assistant to conduct this aspect of the work that in 1582 he met with Edward Kelly, and one of the most notable of



magical partnerships began.

In contrast to Dee, Kelly's career had begun under a cloud of social unacceptability. He had been for a time an apothecary's apprentice; he had been a student at Oxford, also for a time; he had tried other employments equally without good result. He had tried his hand as a coiner, but was arrested and had his ears cropped as a punishment, and it also became known that he had taken part in the disinterment of a lately buried corpse in the North of England for use in necromancy; that is to say, specifically, to be employed as an instrument for the reception of oracular communications. All this is frequently alleged by writers as evidence against Kelly's possession of genuine psychic powers; in fact, of course, it is evidence of nothing either way. Among genuine psychics are to be found some who have from the beginning a sure intuitive insight as to their path in the material world, but there are also some, equally genuine, who are initially completely lost in it, and who have no comprehension of the material world and of its laws until they learn by harsh experience. We may grant, therefore, all that is alleged concerning Kelly's early errors; we may even posit as a highly probable truth that he went to his interview with Dee in a mood of complete resolution that he was going to succeed. All this, if it was so, was Kelly's private personal responsibility; but the psychic, even more than the insensitive man, is liable to have events lifted completely out of his hands as soon as he has brought his plans to a point desired by other forces. From the day of Kelly's securing his position as Dee's skryer, there begins the unfoldment of one of the most remarkable series of revelations in the history of magical seership. Thus was given to the magical world, piece by piece, fragment by fragment, the great Enochian system which is known in the magical world today as one of the most potent, and dangerous, and still one of the least understood, of the

magical systems in existence. The initial work was carried out in the house at Mortlake, and it was not only Dee who was impressed by Kelly's strange sublimity. Notable men, including the poet Dyer, were as if spellbound. After a year they were visited there by the Earl of Leicester and a friend of his, a nobleman of Bohemia, and, as a result of the new patronage which developed therefrom, much of the later work was conducted in Poland. Throughout this time, Dee kept meticulous diaries of the skrying sessions and of his own as well as Kelly's visions and other experiences, with diagrams all beautifully drawn in the accurate manner of the skilled mathematician. These treasured manuscripts are models of what a magical record should be. It is quite evident that Dee wrote down what occurred exactly as it happened, regardless of whether he felt he understood it or not, regardless of whether one utterance contradicted another. Only by such means could an adequate record have been made of so unearthly and complex a system, on which magical scholars of these later centuries have carried out so much further research from the basis of that same record.

Anyone who has experience of communication with discarnate beings by similar means is likely to recognize some of the characteristics of the recorded dialogues in the Dee-Kelly diaries: the Spirits' evasive replies, the postponed fulfillment of their promises, the abrupt changes of subject, and then on other occasions the sudden flood of precious communications, the solution of problems, the hopes renewed. There are interruptions by entities hostile to the work; there are enigmas left unexplained; there are doubts expressed by Dee as to some words or letters in the communications. There are many instances where we may feel that, by our far more cautious modern standards, Dee, who employed no adequate method of "testing the spirits," accepted their utterances and identities with remarkable

readiness. Despite their "angelic" nomenclature they are by no means all sweetness and light, but this enhances rather than otherwise the fidelity of the record.

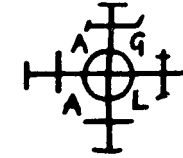
An early communication, which looks forward to the tremendous amount of material to follow in the building up of the Enochian work, was received on the 11th March, 1582, the day after Kelly began skrying for Dee. We retain the original spelling:

Go forward. God hath blessed the  
I will be thy Gwyde.  
Thow shalt atteyn unto thy Beaching  
The World begyns with thy Doings  
Prayse God.  
The Angels under my powre shalbe at thy  
Commandment.  
Thow shalt see me  
I will be seen of the  
And I will direct thy living and Conversation.  
Put up thy penne.

Early in the work, directions were received as to how the work was to be conducted. Upon a square table was to be set a waxen seal nine inches in diameter and a little over an inch thick, upon the upper face of which was to be graven an intricate design interspersed with mystical names. Upon the reverse of it a cross of a certain form was to be marked. The whole was covered with a silken cloth, tasseled at the corners. Beneath each of the table legs was a similar waxen seal.

*And a figure of a  
Cross, may be as fo  
Back side of it made fye*

(on the reverse of the seal)



As we decipher the crabbed secretary-hand and erratic spelling of this portion of Dee's manuscripts, the "Doctrine Heptarchical" emerges: a most complex and, as recorded, self-contradictory subsystem within the Enochian framework. It must be realized that, although Kelly was the principal skryer, Dee was not without clairvoyant perception himself and testifies to firsthand witness of some of the phenomena. The contradictions in the text, therefore, do not militate against its representing a genuine communication. One source of difficulty may have been that much of the key material of the Heptarchical system was received at a very early stage in the partnership when neither the human nor the discarnate members of the team, if we may call them so, had completely settled down to the new conditions. (We are not here considering Dee's attempted arrangements of Enochian material, but certain schematic defects which occur in the Doctrine Heptarchical.) If, therefore, bearing this in mind, the work is studied with understanding and patience, the true significance of this subsystem can be arrived at.

Indeed, the book of the Doctrine Heptarchical is filled with recorded wonders and, beyond them, splendors but

dimly hinted of the divine knowledge to be subsequently given. There are brief notes concerning the regal and powerful spirits which appeared in the crystal. For example:

*King Babalel.* Appeared with a crown of gold on his head: with a long robe whitish of cullour. His left arme sleeve was very white: and his right arme sleeve was black. He seemed to stand uppon water. His name was written in his forhed BABALEL.

And again,

*King Bynepor.* He appeared, as a king, with his Prince next after him, and after the Prince, 42 Ministers.

*Prince Butmono.* He appeared in a red robe, with a golden circlet on his hed. His Seale is thi



*Ministers 42.* They appeared like ghostes and smokes without all forme: having every one of them, a little glittering spark of fyre in the myddst of them.

The first 7, are red as blud

The second 7 not so red

The third 7like whitish smoke

The fourth

The fifthare of diverse cullours, all had fyrie

The sixth sparks in theyr myddle.

The seers may well have shown some hesitation in the early stages. For the 16th November 1582 we find recorded:

Beware of wavering, blot owte suspision of us; for we are gods creatures that have Raigned, do Raigne, and shall Raigne for ever. All our mysteries shalbe known unto you. Behold, these things, and theyre Mysteries, shalbe known unto you .. .

Some of the communications were given in Latin. One of particular interest is *Ultimo est haec aetas Vra, quae tibi revelata erit.* ("This your Age is the last which will be revealed unto thee.") It is followed directly by "The Mysteries of God gave a tyme: and behold, thow art provyded for that tyme."

This kind of utterance, considered in connection with the earlier "The World begyns with thy Doings," gives a sense of particular immediacy and urgency to these communications. There is unmistakably conveyed an intimation that these beings have found in Dee and Kelly a channel of expression excellently suited to their purpose, a purpose not at once declared but of great importance to the beings concerned and inexorably limited as to the possible time of its fulfillment. Within the wide enterprise and surging energies of the Elizabethan Age, this narrower gate has quietly been opened by the work of Dee and Kelly to admit the invisible world, and certain inhabitants of that world have responded to the invitation on account of its timeliness. *That it is the time, more than the personalities of the human participants, which induces the whole series of Enochian revelations is a factor in these communications which should not be overlooked.* Nonetheless, for the greatness of the work to be done and for the need to take the flood tide of the time, marvels of magical power are almost thrust upon the mild and scholarly Dee. In this same spate of early communications in which is established the Doctrine Heptarchical, there is this notable appearance of the Spirit called Michael, who produces a ring and hands it to Uriel. Michael then speaks:

The Strength of God is unspeakable. Praysed be God for ever, and ever.

After this sort *must thy ring* be: Note it. I will reveale the thys Ring: which was never revealed since the death of Salomon . . . Lo this it is, this it is wherewith all miracles

and divine works and wonders were wrought by Salomon . . . This it is which I have revealed unto the. This it is which Philosophic dreameth of ... This it is: and blessed be his name: yea his name be blessed for ever.

(Now in the vision the Ring is laid upon a table, and Dee here mentions in the manuscript that he noted the "manner of the Ring in all points." The Ring passes away through the table, and Michael continues:)

So shall it do at thy commandment.  
 Without this, thou shalt do nothing.  
 Blessed be his Name, that compasseth all things.  
 Wonders are in him, and his Name is Wonderful.  
 His Name worketh wonders, from generation to generation.

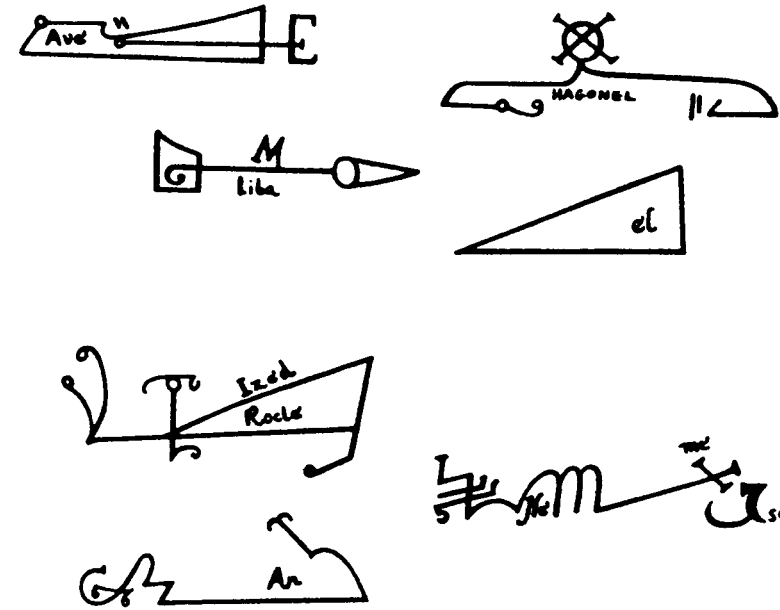
*Dee's note:* "Then he brought in the seale, which he showed the other day: and opened his Sword: and bad the skryer, Reade: and he Red, EMETH. Then the Sworde closed up againe and Michael sayd . . ."

This I do open unto the; bycause thou marvayldst at Sigillum Dei. This is the Name of the Seale: which be blessed for ever. This is the Seale Self. This is holy: This is pure: this is for ever. Amen.

Besides these opening vistas of power, and the beings which disclose them, there are also, dominating the whole Doctrine Heptarchical, the mysterious "Sonnes of Light" and the mighty "Sonnes of the Sonnes of Light," whose names are intimately linked with the Great Seal, the Sigillum Dei. By these beings of sublime splendor Dee shall work marvels, it is promised.

As in the tradition of medieval ceremonial magick, he is given the seals or characters of Spirits for use in connection with the work.

Here are the Seals of the Sonnes of the Sonnes of Light:



Dee steadfastly records, without criticism, all the tremendous promises of the different kinds and levels of spirit-beings which through the Doctrine Heptarchical, from "Thou shalt be glutted, yea filled: yea thou shalt swell and be puffed up with the perfect knowledg of Gods mysteries in his mercies," to the elevated and yet more explicit:

Now we show unto you the Lower World: The Governors that Work and Rule under God. By whose you may have powre, to work such things as shalbe to Gods glory, profyt of yo' cuntry, and the knowledg of his Creatures.

Behold these Tables: herein lye theyr Names, that work under God uppon earth: Not of the wycked, but of the Angels of Light ... Mark these Tables: Mark them, Record them to yo' cumfort. This is the first knowledg. Here shall you have wisdome.

The Doctrine Heptarchical, however, is but a part of the vast and majestically elaborate Enochian corpus. The name "Enochian" attaches to it from the language and script peculiar to the revelation. There is no great significance to the name itself, except as implying a tongue in which angels and men might converse. Translations of much of the Enochian material are given in the records. Some phrases of the translations are evidently very free renderings, but they do serve to bring out the fact that, in the Enochian original, distinct traces of accident are to be found. Apart from slight resemblances, this language does not appear to be connected in its origins with any other known tongue, and a modern expert on linguistics has expressed a considered opinion that Kelly "invented" it. The arguments put forward to support this suspicion are so irrational that we cannot and need not rationally refute them; they are furthermore based on theories devoid of all psychological understanding of the role of the natural faculties of the seer, and devoid too of any magical discernment or experience. Any who are disturbed by such arguments need only reflect that this sonorous barbaric language is of extreme magical potency, as many true occultists have proved.

The language has attracted students of the occult even while the significance of the documents as a whole has been misunderstood or simply ignored. This is due to its eminent fitness as a magical language—we might well say a liturgical language—and the need to possess such a mode of utterance. In the Middle Ages the "Three Tongues" — Latin, Greek and Hebrew—had between them most of the requirements, whether for spoken or for written work. They have still kept their real power, which resides partly in their egregores but to a very great extent in their intrinsic qualities, but they have lost much acceptance and faith in the popular mind as the frontiers of learning have been thrust back. The same comments apply to some extent

to the Runic script and to other magical modes of writing or of speech. That which is explained is almost inevitably belittled for many people, as the lady found who, not understanding Italian, had for years imagined unutterable mysteries in the words of *Vecchia zimarra senti*. In uttering or in hearing a language which is strange to us, we stand outside the limitations of the logical mind and its processes; we are able to experience consciously something of our generally unconscious unity with the whole world of Nature. We are not trying here to dissuade the true magician from striving to understand as much as possible of the language and other media with which he works. Where real love is established, greater understanding can but promote greater unity—as we find in the *Aurum Solis*, where research, and love for the ancient tongues, are alike essential parts of the very life of the Order. But we are pointing out that the instinctual and unconscious levels of the personality have their own real part to play in the Great Work, and a special magical language is as real and as valid an aid to that part of the personality as is the wearing of a special robe. Where such a language is required for use in connection with the elemental forces, the resonant invocations of the relevant Claves Angelicae bring all their wealth of subjective suggestion. They also bring their own dynamic potency, and this is only to be handled by the magician with confidence in his true command of those forces.

An integral part of the system is to be found in the voluminous documentation of the *Liber Loegathe*, "the famous book shown in the stone." Apart from the Enochian words and the individual letters of the "second page of the first leaf," the book consists of approximately one hundred charts in which single letters are set out with punctilious care. For those who can understand the mysteries of its use and are qualified to employ them, the *Liber Loegathe* can be

an important instrument for the Enochian revelation of spiritual truths (as for instance in arriving at names and texts for magical purposes). Furthermore, within *the Liber Loegathe* is concealed a scheme of great scope and subtlety, which, when linked with certain other Enochian material, is capable of being used as a divinatory system.

Of the so-called Forty-eight Claves Angelicae, the last thirty are distinguished from one another only by the substitution of one name in a general text, commonly called the Key of the Thirty Ayres. This Key governs the tremendous and awesome forces of *Liber Scientiae*, the Book of Terrestrial Victory. The coming into existence of this book brings us very near to the hidden origins of the Enochian system. The material world and the governments of mankind were, as we have indicated, in the Elizabethan world conceived of as being malleable, for the first time since the fall of Rome to the Goths, but now it was a far richer and wider world. It is scarcely surprising to discover, as we do discover from the recorded dialogues of the Dee-Kelly skrying sessions, that certain discarnate beings had as much interest as any incarnate thinker could have in the possibility of reshaping such a world "nearer to the heart's desire." It was hardly likely that a man of acute inward vision such as John Dee should have rejected a concept which had proved such an inspiration to other lofty mathematician dreamers such as Plato and Omar Khayyam. In fact, he did not reject it, for he was in spirit one of that same high company.

The echoing battle song of the Forces of Terrestrial Victory, the terrible invocation implementing Natural Law, proclaimed: "Govern those that govern: cast down such as fall: bring forth with those that encrease: and destroy the rotten . . ."

We cannot for a moment doubt that Dee sincerely believed that the re-shaping of the world by spiritual forces

was a possibility. "Go forward: God bath blessed the: I will be thy Gwyde: Thow shalt atteyn unto thy seaching: The World begyns with thy doings ..." "This [the Ring] it is which I have revealed unto the. This it is which Philosophie dreameth of ..." "Now we show unto you the Lower World: The Governors that Work and Rule under God ..."

His vision of splendor must not be dismissed as a delusion. Spiritual forces were indeed at work, but the Enochian revelation, though it had its appointed place, was not the principal tool of those forces. Another great mind, also keenly aware of the occult significance of the times, was at that era watching and writing: "There is a tide in the affairs of men Which, taken at the flood, leads on to fortune ..."

Time came and passed, and in a manner familiar to those who understand occult psychology, the tide began to turn. Kelly, the visionary out of step with the world, looked to Dee for support and guidance; Dee, the scholar and philosopher, looked to the princes who were their patrons—but disastrously, the princes were interested only in an immediate possibility of acquiring alchemical gold, not in financing them, and the Spirits with whom the partners were in communication were not associated with Dee's earlier laboratory pursuits, having work of vaster scope in view. In England, too, political and religious intrigues had clouded the skies of fair promise, and those whose hopes were fixed upon the restoration of the ancient Mysteries (there were a few such) were turning a thoughtful gaze to the New World

". . . to fetch dew  
From the still-vest Bermoothes . . ."

Had Dee and Kelly failed? Certainly the true significance of the Enochian system was hidden from them, for it was part of something much greater, something that

would continue to develop through succeeding ages, a mighty plan that only generations yet unborn would see in its full majesty.

Thanks largely to researches put afoot during the nineteenth century by Delia Bacon of New England, we can confidently say that no matter how separate in their origins were the various great literary and nautical enterprises of the Elizabethan era, by the close of the sixteenth century a hidden purpose had been formulated by which a whole English literature, philosophically and occultly oriented, was to be sown as seed in new human cultures. The re-establishment of the Mysteries was to proceed, even though it should need centuries, and in that far-reaching campaign of the world invisible, Dee and Kelly themselves had no part. Resources failing, in 1584 they moved to Prague, where they were interviewed by the Emperor, but he too only wanted gold, and the hostility of the Papal Nuncio made their position quite untenable. Thence they journeyed to Erfurt, to Hesse-Cassel, and then to Tribau in Bohemia. They wrote to Queen Elizabeth concerning their work, but her reign was passing into the doubt-ridden and anguished period which culminated in the execution of the Queen of Scots, and it is small wonder if Elizabeth had no comfort for the wanderers—though, according to Elias Ashmole, Kelly was able to send her the direct evidence of an isolated but genuine transmutation. Dee and Kelly at last became estranged—the complex story would be irrelevant here—and before the end of the century Kelly met his death in unhappy circumstances. Dee returned to England and was pensioned by the Queen, but could effect nothing further and at length died peacefully at his home in Mortlake. *Yet they had not failed. In receiving and recording the Enochian revelation, Dee and Kelly had fulfilled and had more than fulfilled their appointed task.*

The Enochian manuscripts survived, passing from

owner to owner, their tremendous contents for the most part neither comprehended nor tried until, with the magical revival of the last century, a new age of fresh beginnings brought about an augmented interest in them. But still, their *raison d'etre* remained unperceived.

The Enochian revelation remains a most potent and precious instrument of magick in the hands of the worthy; in the hands of the unworthy, it is a tool of self-destruction, for it is the vindication of higher man (the beasts of the field are preferable to lower man. See Whitman, "*I think I could turn and live with animals*"). It is no mere means of knowing and of seeing, but opens true gates between the worlds; and where these Spirits have once entered, though but for a moment, there can it never be as if they had entered not. It derives from that same spiritual impetus—set in motion by those High Ones who are directly concerned with this world's affairs—in which the focal point of the hidden drama, of the chronicle of human destiny, passed from the Old World to the New; and it directly reflects the temper of those times.

That which is now America was destined from its very inception to be the bulwark against the darkness, the land of occult promise, to provide in its institutions a sure and sane foundation for the restoration, and more than restoration, of the Mysteries and the Democracy which gave greatness to Athens and to Rome in their days of true inspiration, and, in the days of true inspiration also, to the land of Albion. The Enochian revelation derives from that same inspiration which has assured Western man his rightful Liberty. Intrinsically, in other ways and for other purposes, it expresses and manifests this sacred condition of being fully Man.

November 19th, 1582:

What doth the heaven behold, or the earth contagne,  
that is not, or may be formed, formed and made by these?

What learning grownded uppon wisdome, with the  
excellencies in nature, cannot they manifest?

One in heaven they know:

One, and all, in Man they know:

One, and all in Earth they know.

## Book II

### The Apparel of High Magick



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## CHAPTER I

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

Ritual comprises:

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

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

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

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

The seven planetary categories.

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

*CHAPTER 1*  
*INTRODUCTORY*

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

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

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

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

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

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

Her coming forth from the waves of the ocean suggests a light coming out of darkness. This may well associate the event, in our minds, with daybreak, and thus also, by an obvious affinity of ideas, with springtime and with youth. The young goddess rises from the sea one morning at

sunrise in early spring. The sea, although peaceful in her presence, is cold and bitter, yet it holds her as tenderly as the thorny stems and leaves hold a budding rose. The sea, or the Tritons and Nereids of the sea, offer their treasures of pearl, amber and coral, beseeching her to stay. The land, or the Fauns and Nymphs of the land, calling her to the shore, offers roses to her. The roses are warm and fragrant, and, above all, they are living things; she moves to the land.

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

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

and which lie quite outside the scope of our everyday perception. But for the present, we are limiting ourselves to the seven deities, which among them cover, broadly speaking, every aspect of human life from the cradle to the grave, and of which each one manifests in the twelve zodiacal modes.

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

Another interesting tradition is that the twelve zodiacal

signs can be taken to represent twelve successive anatomical regions, comprising between them the whole human body. The Ram represents the head, which is the conspicuous feature of that animal; the Bull is the neck, for the same reason; the Twins are the two arms; the Cr\* protected by its casing of armor, represents the chest; the Lion, that splendid symbol of solar force, the solar plexus; the Virgin, the waist, for she is betokened by its slenderness; the Scales are the two hips; the Scorpion represents the genitals; the Archer, the thighs, whose long muscles are always powerfully extended from hip to knee; the nimble Goat, the knees themselves; the Water-bearer, the calves supporting the whole frame; the two Fishes are the two feet. This piece of lore can point the way to a significant reflection, for if the whole human race is envisaged as being divided into twelve "clans" or group-characters as has been said, then all together make up the image of one Man. This is only one of the interpretations which can be placed upon the saying, "Ye are all members one of another," but it is an interpretation seldom mentioned, and therefore worth mentioning here.

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

The magician's degree of independence of external circumstances, before it has become an integral part of his personality, is largely fostered by the use of suitable symbolism, rather as in a greenhouse we may induce the climate we consider best for growing a particular plant until it has passed the delicate early stages. In some of the older books, we read of magicians awaiting for years a certain

planetary aspect before performing a particular ritual. We, more probably, will simply select a suitable hour, by a method to be explained shortly. We will make sure, also, that it does not fall within the dark of the moon, nor in the "dead of the year," which is the quarter between the Winter Solstice and the Vernal Equinox, for the beneficent currents of power are at those times inactive. These things being given due attention, the "climate" is further made suitable, not only by appropriate allusions in the ritual itself, but by an appropriate number and color of the lights, with perhaps a suitable incense or perfume, and the use of gems and metals similarly attuned.

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

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SIMPLE TABLE OF PLANETARY CORRESPONDENCES

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

The colors and the lights of correct number can be utilized separately from each other, but, if it is convenient, the lights shining from behind appropriately colored glass are beautiful and potent. The three lamps for Saturn would

have glass of a deep neutral gray. To be avoided is the use of "colored candles," which of course give a plain white flame and have the wax tinted in fancy shades of red, pale blue, mauve and the rest. One's equipment may be very plain, but it should never offend one's sense of dignity and fitness, since obviously any magical authority one might begin to develop would be inhibited thereby. The use of number need not be limited to the lights; in a ritual of Luna, a silver bell might be rung nine times, for instance.

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

From the examples given, or rather suggested, it should be clear that lists of symbols and tables of correspondences are not meant to cramp the original imagination, but rather to guide and stimulate its activity so that it can be employed with confidence, a sure measure being provided by which we can perceive at once if there is any danger of crossing on to the wrong track, of attributing to Jupiter the symbols of Mars for instance. This is itself a valuable aspect of training, since, although it is true that these great mythological figures and archetypal principles exist in every human mind, there are few minds indeed in which a confusion

between two or more of them does not exist, initially, at one level or another. We may from our own personal causes have come thus far in life without ever seeing the clear distinction, for instance, between the Sun-hero and the king of unmixed mercy and mildness, or between Earth-Mother and the Lady of all Enchantments, or even between the sphere of Mars and the sphere of Venus. Now, therefore, has come the time when we must recognize the separate qualities and functions of all these.

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

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

## CHAPTER II

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

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

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

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

The philosophy of "substance."

The consecration of stones as talismans.

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

The treasury of semi-precious stones.

*CHAPTER II*  
*MINERAL SYMBOLISM*

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



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

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

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

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

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

a watery liquid with a pleasant, penetrating smell. This liquid, known as Water of Mercury or of Sol, is divided into fifths. To three-fifths of it, a little pure gold is added, and the resulting amalgam is heated for about a week. It is then placed in an egg-shaped glass vessel—the famous Philosophers' Egg—and the remaining liquid is gradually added to it in given quantities until all has been combined. The Egg is then sealed and is gently heated for a further period, while the color-changes taking place in the contents are carefully observed. Finally the material becomes a deep red. The body, soul and spirit have combined to form a permanent and indissoluble Essence; the Philosophers' Stone has been achieved.

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

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

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

intangible reality of being which *underlies* the material manifestation, if material manifestation there be in a given instance. It is upon this invisible and intangible reality that the mind of the magician acts. When any change is wrought in it, the normal result will be a corresponding change in the manifest phenomena. This evidence of change may however in some cases be inhibited.

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

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

In the inanimate world, actual transmutation is virtually impossible to prove unless one sees it in process, and then the evidence has only the weight of one's reputation for shrewdness and probity. Pieces of alchemical gold have been preserved, but can there be any absolute proof that these were once lead or iron? If chemical analysis finds them to be anything different from natural gold, then the change has been either fraudulent or incomplete; if they are found to be identical with natural gold, then there can be no proof that they ever were anything other.

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

If, then, the underlying substance normally gives out manifest and unmanifest qualities which correspond to its nature, then it will also be liable to give out, along with the

rest, the qualities of some special mark or character impressed upon it by the mind of the magician, provided at least that such a character be in harmony with the substance itself. As has been stated earlier, Red Agate is traditionally associated with victory, both from its color and from the character of the stone. If therefore by appropriate means the mind of the magician gathers together all those qualities of confidence, fortitude and determination which make for victory and are comprehended in the character of Mars, and if he will then focus this character upon, and as it were drive it through to the underlying substance of, the tough red stone, the stone will then give out to the person for whom it is intended this concentrated quality, along with the much weaker natural attributes which it would diffuse to all who might see or touch it. In other words, it has become a true talisman, and is no longer a mere significator.

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

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

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

*Dees not the wind whisper this secret around thee? Do not*

*thine own thoughts point the way to it? Thus, like the Lightning Flash in descent, this knowledge uniteth in itself all mysteries.*

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

Turning to the consideration of the magical affinities and uses of particular minerals, it is to be observed that the use of veritable precious stones is rarely to be recommended. Their natural potency is great, but is emitted in so high and fine a radiation as to achieve little in the way of directing the earthier components of matter towards the spiritual. The function of diamond, sapphire, ruby or emerald is not to raise up the debased or to control the erratic, nor should they be considered for such purposes, but solely to set a seal upon works already achieved. It should be borne in mind that these stones are called "precious" and are kept at a high monetary value not because of any scarcity, but for their great and enduring hardness, and perfect crystalline structure. When a noble stone is charged, it should be simply in the name and praise of the appropriate Power. The great mineral domain of the magician, properly speaking, is the varied and richly traditional treasury of semiprecious stones. Notably important, too, in this realm are some which for one reason or another can scarcely be called stones at all. These are most easily charged; indeed, they reflect every influence that falls upon them, and this it is which sets a limit upon the utility of these lesser materials. It is difficult to keep them true to one purpose, so receptive are they by nature to even unintended qualities. Nevertheless, with proper protection, this receptivity can be turned to account. Jet, for example, can either be called a soft but lustrous stone or a hard and brilliant form of sea-coal. It is in fact fossilized wood, but

being thoroughly petrified is assigned to the mineral kingdom just possibly more accurately than to the vegetable. It was burned by the Magi in a form of divination which was named from it, axinomanta. Sir Edward Kelly, in his magical association with Dr. Dee, used a "Shewstone" of Anthracite with which he performed the skrying necessary to their profound studies. Mention may also be made, in passing, of a vision of quite another order: the phenomenon of the "phantom forests" of the coal-mines. It has been known for at least a century past that men working deep underground, especially in remote or little-used galleries, sometimes would suddenly have the sensation of being above ground and would find themselves surrounded by a dense forest made up of giant fern-trees and other forms totally unknown to them—the trees, in fact, whose fossil remains they were now mining. There are, of course, several factors which contribute to this phenomenon: the enclosed subterranean space, the lack of other influences, the fact that the miners were of predominantly Celtic stock and therefore of probably more developed clairvoyant tendencies than they were aware, the suppression of personal emotions, essential to working in such conditions—besides the transmissive quality of the coal itself, but it does indicate that transmissiveness very clearly. Anthracite and Jet are harder and finer forms of the material. Properly consecrated and used, they will transmit other impressions than those of their own past history.

Being dark in color, poor in monetary worth, and having these associations with past ages, these materials are ascribed to Saturn. The gleaming luster of Jet in particular has suggested its use as an amulet against the "evil eye" and against venomous snakes; usually, therefore, for the protection of travelers.

Asbestos is a true mineral, but its gray fibrous structure is so soft that it is a question whether it should be called a

stone. Its well-known heat-resistant qualities caused it to be popularly named "salamander's wool" in Europe at one time, before its mineral origin was generally recognized. In Egypt, it was put to use in the complex process of embalming the dead, for which purpose it was mined at Amathus in Cyprus. The locality of Amathus still produces asbestos. No plant can grow upon this mineral, and the vicinity of the mine is an eerie patch of gray desert.

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

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

Of the characteristic stone of Jupiter, Lapis Lazuli, something has been said already. Also frequently ascribed to Jupiter is the Amethyst, although its color is usually lilac or violet; but dark blue Amethyst is found in some regions, and the violet shades reflect other octaves of this force. It is

in any case, by its dignity and associations, a Jupteran stone. It is the stone used in episcopal rings, and even in that manner it suggests the benevolent ruler, besides having been used from ancient times for amulets against inebriation and even against mental intoxication, or loss of self-governance of whatever kind. In Hebrew, its name was Shamast, and as such it was already held in high honor; but later, when Greek became the language of the scholarly world, the word was given a false derivation from *A-methysis*, "non-intoxication." Its inner virtue bore the new designation well, and the stone remained a fitting vehicle for benign and honorable purposes.

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

Both Garnet and Topaz are clear, crystalline stones, betokening that clarity of vision and of motive which are good in all things, essential when forceful and irreversible action is to be taken. Some writers recommend Bloodstone

for use as an amulet of Mars; this is undesirable. Bloodstone is a murky green in color, spotted with marks closely resembling real bloodstains. It thereby betokens a confused and corrupt aspect of natural force, producing murder. Agate is another representative of the more earthy manifestations of the energies of Mars, but it is by no means sinister because its several variants have each a well-defined goal: victory, success in agriculture, success in sport. To the colors already mentioned, a most commendable one may be added: Red Agate can, by tradition, be consecrated as a talisman for victory over one's own tendency to anger.

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

There is, however, another form of solar cult whose existence the devotees of Apollo would never suspect. This is the cult of the Sacred King, the Sun-hero sacrificed in his

own person. Here the characteristic stone is the Topaz, which we have already encountered as representing the most spiritual aspect of Mars. There is no contradiction here; natural objects frequently have more than one symbolic potentiality, and the harmony between the spiritual aspect of the fiery planet and the sacrificial aspect of the Sun is obvious. It is fitting, too, that the Topaz should represent both. The Topaz is known to occultists as being, above all, "the breastplate of the Adept."

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

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

associated with Venus.

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

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

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

Lastly in our list of stones associated with the heavenly bodies, we come to those of the Moon. Here it is not a question of magic proper but of psychism, true visions and false. Crystal immediately comes to mind as the typical Moon-symbol, being when consecrated a notable aid to psychic vision; but as a talisman for keen sight both physical and mental, the Beryl is worthy of mention here, being pre-eminently the stone of the keen-eyed Egyptian Cat-goddess, Bast, whom the Greeks considered to be

identical with Diana. Fluorspar, on the other hand, transparent and colorless, has a strange property of refracting light so that images seen through it seem displaced or distorted. It represents the other aspect of Luna as deceiver.

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

#### THE HOUSES OF THE SUN

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

Into the House of the Ram he swiftly enters  
Strong and courageous Lord of all Beginnings  
Childhood, and life that takes its road with joy.  
(The color is *scarlet*, the stone is *Red Jasper*.)

Then in the House of the Bull, with boundless vision  
In peace he rules, outpouring truth and beauty,  
Emblem of given faith, and faith received.  
(The color is *red-orange*, the stone is *Red Coral*.)

Twofold he shines in the dwelling of the Brothers,  
Lord of the restless mind which ever questions:—Yet, of  
all wisdom the messenger divine.  
(The color is *orange*, the stone is *Variiegated Agate*.)

In the House of the Crab, reflected in the waters,  
Veiled and sublime shines forth another likeness:—  
She, whom as Mother an ancient race has hailed.  
(The color is *orange-yellow*, the stone is *Amber*.)

But now the Lion, monarch greeting monarch—  
Each proud and free, each generous and splendid,  
Welcomes the Sun to the citadel of Autumn.  
(The color is *yellow*, the stone is *Catse\_ye*.)

High on a peak is set the House of the Virgin,  
Lofty and tranquil, pure as a temple:  
There the Sun gleams with the clear light of spirit.  
(The color is *yellow-green*, the stone is *Peridot*.)

Wide swings the Balance in its place appointed:  
Who shall give the edicts of Time and of Justice?  
Only the Sun, who sees and governs all.  
(The color is *green*, the stone is *Malachite*.)

In the House of the Scorpion, in a secret frenzy,  
The Sun dims his light to a flame of scarlet:\*  
Deep is the well, and the shadows deep.  
(The color is *blue-green*, the stone is *Obsidian*.)

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

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

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

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

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

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



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

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

### CHAPTER III

The Calendar's link with religious and magical practices:

The need to forecast the seasons.

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

Understanding myth.

The rhythm of the agricultural year.

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

The reality of time, the subjectivity of experience.

*CHAPTER III*  
*SYMBOLISM OF THE CALENDAR*

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

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

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

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

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

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

These names, taken as a whole, have been inspired by the Chaldean pattern of attribution which, with other elements of Oriental thought, penetrated Europe widely just before the Christian era. As regards the correspondences of these names, it is only necessary to point out here that Tuisco, like his counterpart Mars, is a god not only of war but also of parliaments and assemblies; Jupiter, or Jove, is originally Deus-Pater, a Sky-Father and thunderer; Frigga is the Northern goddess of peace and love; while the Gothic name Seatur is an evident importation, being simply adapted from the name Saturn. We can notice also that,

although the Italian forms are in the main very close to the names of the Roman divinities, Sunday has become "domenica"—"the Lord's Day"—and Saturday is "the Sabbath," while in German the name of Wotan has been displaced, since the German peoples clung so tenaciously to his worship that the Christian authorities forbade Wednesday to be called anything but "Mittwoch"—"Mid-week." As to his correspondence to Mercury, its chief point seems to have been contained in his well-known title of "the Wanderer." Wednesday in ancient times was the great day for carrying out those journeys, or very often those raids, which had been decided at the previous day's "Field of Mars," or public assembly; any real fighting took place on Thursday, peace was made on Friday, and rest and worship completed the week.

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

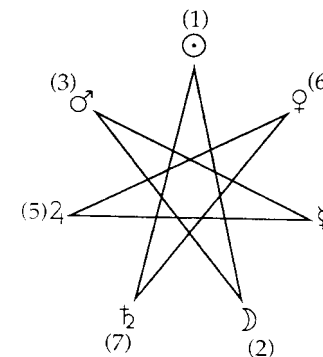
and of man to Friday. And then, we are told, "on the seventh day God ended His work which He had made; and He rested on the seventh day ..."

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

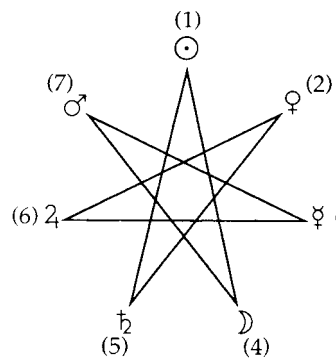
Other peoples of the ancient world clearly had a similar tradition, which they cast into their own characteristic and very different symbolism. The Roman and Greek stories, as they have come down to us, are similar to each other, with only a difference in detail and in the names of the deities concerned.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

further new forms came into existence in this world. The imagery of this Graeco-Roman myth is quite different from that of the Hebrew version, but the meaning is fundamentally the same; and each story points, in its own way, the one to the seventh day and the other to the presiding deity of that day, as representing the end of the creative process as regards our world or universe. This, again, agrees well with the astrological character attributed to the planet Saturn, which is continually represented as inhibiting action and inspiration, slowing down vitality to the point of stagnation, and checking creativity on every level. Bearing in mind that the seven heavenly bodies attributed to the days of the week represent among them every influence, with the exception of the elemental forces themselves, to which this world is subject, it can be seen that no matter which of these two traditions we examine, we find it to be clearly the intention of our forebears that the whole compass of these influences should be honored within each week.

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



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



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

circumference also.

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

For occult purposes, a day comprises twelve hours from sunrise to sunset, and a night comprises twelve hours from sunset to sunrise. If, therefore, I give the first hour at sunrise on Sunday to the Sun, the second hour to Venus and so on, and after giving the seventh hour to Mars I give the eighth to the Sun and so continue again, giving the twelfth hour of the day to Saturn and the first hour of the night (at sunset) to Jupiter, I will find that the twelfth hour of the night, just before sunrise, is dedicated to Mercury. This of course means that the hour of sunrise on Monday will be dedicated to the Moon. If this table is worked out in detail, it is found that the first hour of Tuesday is dedicated to Mars, the first hour of Wednesday is dedicated to Mercury and so on. But if at any time this table is used for practical purposes (as, for instance, if something has to be done in the hour of the Sun

on Sunday, and, the hour of sunrise being inconveniently early, it is decided to use the eighth hour of the day instead) it must be understood that a magical hour does not necessarily consist of 60 minutes. In fact, it only contains exactly 60 minutes twice a year, at the Vernal and Autumnal Equinoxes. From midwinter to midsummer the time from dawn to sunset becomes longer and the time from sunset to dawn becomes shorter; from midsummer to midwinter, it is the other way, the night becoming longer and the day shorter. But no matter how long or how short a day or a night may be, for occult purposes that period, sunrise to sunset or sunset to sunrise, is divided into twelve equal portions which are called hours. It follows that these magical hours, on a summer day or a winter night, are more than 60 minutes, while the hours of a winter day or a summer night are correspondingly less. So to find the eighth hour of the day, for instance, it is necessary to know the times of sunrise and sunset on that particular day and to make the rest of the calculations accordingly.

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

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

### HEBREW-BABYLONIAN CALENDAR

Hebrew month	Babylonian month	Zodiac
Nissan	Nisannu	♉
Iyar	Aaru (compare Ares)	♈
Sivan	Simannu	♊
Tammuz	Duzu	♊
Ab	Abu	♋
Ellul	Ululu	♌
Tishri	Tisritu	♍
Marcheshvan	Arah-samnu	♎
Kislev	Kislimu	♏
Tebeth	Tebetu	♐
Shebat	Sabatu	♑
Adar	Adaru	♒

In the foregoing table the correspondence of the zodiacal signs to their respective months is approximate only because of a peculiarity in both the Babylonian and Hebrew calendars. Each normal year consisted of twelve months, each of 30 days. The year thus contained only 360 days, which for the purpose of astrological calculations corresponded admirably to the 360 degrees of the circle; but, as a result, it would be discovered approximately every six years that the astrological calendar fell a whole month short of the astronomical year, and also, more conspicuously, of the agricultural seasons. Another month, a second Adar, was then inserted to restore the right relationship for the time being. This explains certain discrepancies in many ancient tables of zodiacal correspondences. The name of the month roughly corresponding to May is named Swan, evoking the name of the Babylonian and Assyrian Moon-god, Sin. The sign of

Taurus ♉ shows clearly how the horns form the crescent, though in our astrological system the government of that sign has passed from Luna to Venus; however, it was with the lunar rather than the amatory aspect of the Mother that the bull was associated in Crete, for example.

The next month, to this day named Tammuz in the Jewish calendar, bears the sign of Gemini, the Twins, which was known to the Babylonians by that name and also by the name of Sib-zi-anna "the faithful shepherd of heaven." The latter was a title of Tammuz in his "bright" aspect during the six months of each year that he spent with Ishtar, while for the other six, which from the time when he was slain he was destined to spend in the Underworld, he was the "dark" Tammuz, apparently regarded almost as a separate being, a lord of the dead comparable to Osiris. Thus the twins of the zodiacal sign should be represented one light in color and one dark.

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

Turning from the Babylonian and Hebrew traditions of

the Zodiac, there is also an old Mediterranean theme worthy of notice, which pictures the sun as a hero triumphant over the particular conditions and difficulties set by each sign in turn. Some classical writers have implied that this is the meaning of the myth of the Twelve Labors of Hercules. It may indeed have been so; some of the Twelve Labors fit their zodiacal attributions very well. But others appear rather strained and the stories may at some time have been re-cast by minstrels and entertainers who were ignorant of the symbolism. The concept of the sun as a hero always victorious is, in any case, an interesting one, which can be taken as a parallel to those Mithraic sculptures in which Mithras, the Sun-Hero, in slaying the Bull is aided by all the other creatures which symbolize zodiacal signs. Mithraism however is a study in itself, and bears interpretations which show that not only is Mithras the sun, but also the Bull is the sun, and therefore in a certain sense Mithras is one with the Bull which he sacrifices. This explains the tragic expression on the hero's face in the sculptures, which frequently are fine examples of the most expressive style of late Hellenistic art. There is underlying all this an important mystical truth: that the real object of worship is not the visible sun which seems to change with the hours and the seasons, but the unchanging spiritual power behind, while at the same time the visible sun is to be venerated as a manifestation of the spiritual power, sacrificed—pinned as it were to time and place—in the material universe, for the benefit of the creatures thereof.

This is high teaching, and we cannot be surprised if not all cults have looked so high. Sometimes, and especially in more northern lands, it is the Sun-Hero himself who is represented as an annual victim. Typical examples are the Nordic Baldur, doomed to the icy regions of the Underworld in the winter months, and the Celtic Lugh, whose myth is crystallized in the festival of Lughnasadh, celebrated on the First of August as one of the great

quarterly Fire-Festivals. In some places at midsummer, but more properly elsewhere at Lughnasadh, it was the custom to make a great bonfire on some high hilltop and to heat in it a wheel, which would normally be a heavy oaken wagon wheel. When this was glowing red within its metal tire, it was bowled down the hillside, eagerly watched by the community who drew from its course auguries for the coming season. The true significance of the fiery wheel was to symbolize the descent of the sun from its midsummer height. Besides this ritual, the festival of Lughnasadh was associated with the myth of the marriage of Lugh to Bloddeuedd, the maiden formed from blossoms who was one of the loveliest forms of the Earth-Goddess. Knowing as we do how swiftly after August and the hectic plenitude of harvest-time the sun is shrouded in the cold mists and the swift darkness of winter, it is not surprising that this marriage proved tragic and that Lugh was soon betrayed to his death by his beautiful bride. Equally, however, we are not surprised to learn that death could not hold him and that in due course he rose again.

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

lately set the pattern.

The *Fasti*, of which only a half survives, was conceived as a complete historical, religious and astronomical calendar of the Roman year, in poetic form. This mixture of subject matter may seem curious, but, for the sake of comparison with one of the lineal descendants of the *Fasti*, it may be noted that, in the pages of the Roman Martyrology, the Epacts of the Moon are, or have until recently been, tabulated. There too, evidently, a general desire reveals itself of maintaining something of the astronomical calendar in a work whose main purpose is for reference and instruction regarding religious observances. Looking back to the *Fasti*, we find Ovid's astronomical references, although much more ample, to be similarly unconnected with the main subject matter, so that the constellation whose rise and setting he remarks bears no relationship to the myths or histories recounted for the day in question, and the frequent inaccuracy of his astronomy mars neither the interest of his stories nor the beauty of his verse.

To the student who wishes to add the *Fasti* to his library, the bilingual Loeb edition is particularly to be commended, this being translated and edited by J. G. Frazer himself. The editor opens the Appendix with a paragraph of especial interest, on the transition from a ten-month year to one of twelve months in ancient Rome:

According to Roman tradition, Romulus instituted a year of ten months, with a total of 304 days; the months began with March and ended with December. Afterwards two months, January and February were added, making a total of 355 days, approximately a lunar year. O. E. Hartmann thought that in the old days the time from midwinter to spring, during which the labors of the husbandmen were for the most part suspended, and nature herself appeared to be dormant if not dead, was looked upon as a period of rest, and was therefore excluded from the calendar . . .

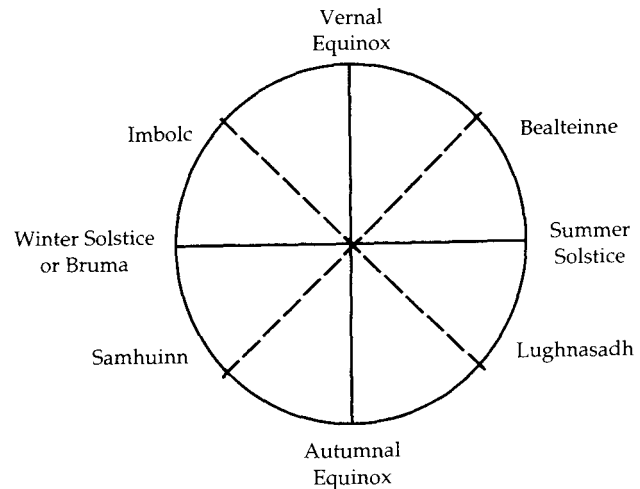
Frazer goes on to adduce many reasons in support of this view. The remainder of his Appendix also is of considerable value, supplementing a number of Ovid's statements on various Roman festivals with evidence from the folklore and customs of other lands. As for Ovid's text, the greater part of it is on the poet's especial territory of history and tradition, and therefore is of unique importance.

Mention of the Festival of Lughnasadh some paragraphs back leads to the consideration of other divisions of the year: those groups of months which we call the seasons. The old Celtic seasons were, properly speaking, three in number, but the year was divided four ways by the great Fire-Festivals: Imbolc, Bealteinne, Lughnasadh and Samhuinn. There were of course other Fire-Festivals besides these, for the lighting of a beacon-signal was throughout the Western world a favorite form of popular rejoicing, but these four—the second day of February, the first of May, the first of August, and the last of October, which was the beginning of the three-day celebration of the dead—marked the transitions of the four seasons which subsequently developed on the Roman pattern.

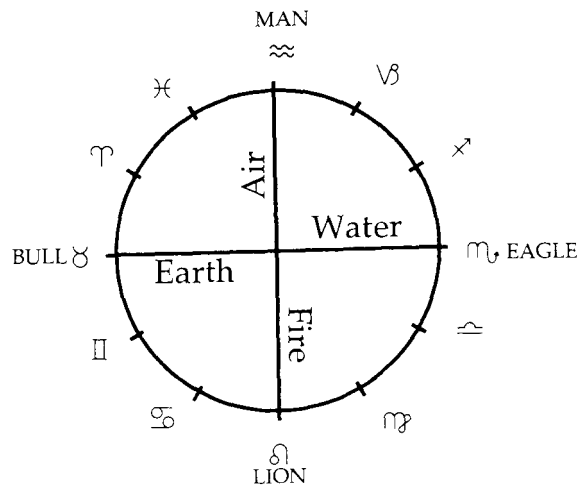
Although the Fire-Festivals were, and to a certain extent still are, magical occasions of considerable power in themselves, they lack the power of the Sun-Festivals, not only as representing a lesser thing, but also because they lack correspondences of the type in which the solar festivals abound.

The Vernal Equinox, for example, corresponds to birth, dawn, the element of Air, and the cardinal point of the East; the Summer Solstice to youth, noonday, the element of Fire, and the cardinal point of the South; the Autumnal Equinox to middle age, sunset, the element of Water, and the cardinal point of the West; the Winter Solstice to old age and death, the element of Earth and the cardinal point of the

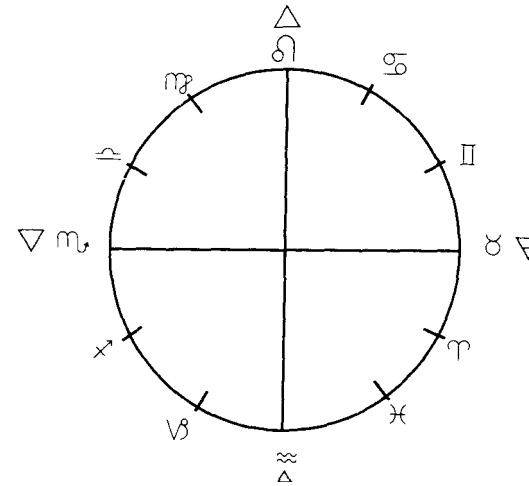




North. With these four points likewise are frequently associated the Four Beasts of Ezekiel's vision: Man, Lion, Eagle and Bull in that order. But these are not their zodiacal places, and, if they are brought into this particular scheme of symbols, it will be found impossible to place their own corresponding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



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



The student should learn the various arrangements without confusing them, and without a premature bias to one or the other. This is important in magical learning. One's personal system, when established, should be based upon adequate knowledge. The subconscious is the dragon guarding many treasures to which it will give us access if we have the patience to teach it a sign-language it can understand, and then to address it in that language, but our dealings with it must be characterized by unbroken habit and absolute certainty. When once the code of communication is established, it should not be upset by experimentation with different systems, nor by "improvements" due to discovering that the letters TETRAGRAMMATON do not spell an actual name of God, or so forth. The time to learn these things and to make sure of them, is in one's student days before the code and the

\*See Vol. 3, page 112.

habit are established. Decisions are then made with a view to establishing contact with a mental sphere which should be powerful, lofty, and widely-connected, but not so nearly universal as to be featureless. When once the decisions have been made, however, they must be maintained; hence the well-known warning against changing the "barbarous names of evocation."

The year, it may be added, is not the limit of the significant formulations of time. In the Old Testament we find the concept of a week of years, a period of seven years, which in England has survived until quite recently in the farming custom of letting each field in turn be fallow (that is, unused), for one year in seven to permit the soil to recuperate. In the various forms of Gnostic religion, again, the concept has occurred of a still longer period of time, of unspecified length, an Aeon, each Aeon being characterized by the advent of a new supernal regent, referred to also as an Aeon. According to Valentinus, these supernal regents would be paired, male and female. Christianity has tended to formulate itself in terms of a thousand years. It is a historical fact that, as the year 1000 A.D. approached, the building of important ecclesiastical buildings and of castles ceased, as so many people believed the end of the world to be imminent. Now, when the year 2000 A.D. is approaching, we find a widespread return of the same feeling. In the East, longer periods of time are envisaged. Hindu tradition, for instance, divides the history of this world into great ages, or Yugas.

Yet, what is Time? We may be tempted to try to define it by the mere physical instruments by which we measure it. If we say Time is that which is measured by the movement of the heavenly bodies, by the progression of the seasons, by the movement of clock-wheels, by the shortening of a candle, by the drip of water or the flow of sand, by the aging of the body, by birth and death and the course of history,

then we are making Time the servant of those things of which he is manifestly the master. Those things cannot be said to bend Time to their reality; they merely manifest the reality which Time possesses. Time is greater than they, and could exist without them. Dreams and visions have their own time, as has often been discovered. They who step outside the bounds of physical limitation can taste the experiences even of a lifetime in a short span, or alternatively may absent themselves within their visionary life for a little while to find upon returning that their hours have been measured by other people in years. To some extent everyone can experience the mystery of subjective time, for the hours last but briefly in joy and when we are absorbed in what we do, while in sorrow, pain or tedium they go shod with lead. That, however, is a daily observation which only touches the fringe of the matter. We have to consider the question of prediction. Those who have experimented with telepathy or with E.S.P. sometimes come by accident upon this phenomenon: opening the mind in hope of receiving an impression of an absent object or scene as it is, they may sometimes receive instead an impression of it as it will be, in the next experiment perhaps. This is the more striking in cases where there is no possibility of their prediction affecting the future choice of an object. A similar tendency is to be found in some Biblical prophecies, whose authors clearly had no notion how many years or centuries would be needed for their fulfillment. There are several factors here which need very careful and logically-planned control: first of all, it is certainly possible in some circumstances for even an untrained human mind to act upon its surroundings so as to bring about exactly that which it most desires or most fears. Secondly, there is a converse tendency: it is observable that many people, once they are convinced to the depths of their mind that a certain happening is destined to come about, will seek it and will

work to produce it, will even consciously desire it, even though in itself it may not be either pleasurable or good. Thirdly, however, outside and beyond the scope of these influences, there is discernible the fact that circumstances which as yet have no material manifestation may be already in existence astrally. Sometimes this is so evident as to make the accepted sequence of time almost meaningless, when past, present, and future events are seen to interlock to produce a given effect as inextricably as the pieces of a jigsaw-puzzle all present simultaneously in the picture. In the light of such an experience, we may ask again, What is Time?

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

Magick has been defined as "the art of causing change in accordance with will." We cannot reach out directly upon the material level and touch the things of tomorrow, for upon this level, as yet, they are not; we can, however, enter, today, a subjective tomorrow in which we may touch the astral foreshadowing of those things, to bring them "nearer to the heart's desire." The mere naming of this mystery commands all reverence and circumspection; for, in this, we pierce the veil of Time.

#### CHAPTER IV

Plant symbolism analyzed and described:  
Shape, color, aroma, mundane quality, and medicinal virtue in relation to planetary forces.

The error of confusing one's levels:  
The danger of drugs.

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

The importance of the elemental spirits associated with plants.

*CHAPTER IV*  
*PLANT SYMBOLISM*

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

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

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

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

The meaning of this symbol is that whoever would experience any part of the influence of the elder powers must, to the extent of his aspiration, renounce and put deliberately out of his mind the things of daily life, must not cling to any shred of them under pretext of sentiment or

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

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

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

If Hera represents the feminine aspect of her father Cronos, so Pallas Athene represents also the feminine

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

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

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

The Rose has several attributions, for its meanings are manifold. Sometimes the red, five-petaled Rose has even been allocated to Mars, for its color, for the number of its petals, and for its thorns. Sometimes, and more often, the Rose is allocated to the Sun, but this should be the fragrant and many-petaled yellow Rose. The most obvious and popular attribution of the many-petaled pink or red Rose, as far as the classical deities are concerned, is to Venus: the World-Rose, symbol of the boundless multiplicity of natural energies permeating the entire material universe. In *The Golden Asse* of Apuleus, the climax of the whole book hangs upon the rose garlands carried in the festival of "the Goddess," whether named Cybele, Venus, Isis or Diana. Apart from the mythological pattern which we are at the moment tracing out, there is the alchemical system, in which the White Rose is the Princess, or the emotional and instinctual nature purified by water, while the Red Rose is the Prince, or the intellectual and rational nature perfected by fire. Their union crowns the Work.

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

In a previous chapter, sufficient has been said of the

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

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

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

Mercury has by far the greatest number of the medicinal herbs. This is not surprising: the hermetic and magic arts

have ever been closely allied, and the Caduceus of Hermes is an emblem of the medical profession to this day. Fennel and Vervain are typical of the herbs attributed to him.

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

In all ages a great many errors concerning the Mandrake have circulated. In the thirtieth chapter of Genesis, for example, there is the account of a dispute between two wives of one husband over the possession of some objects described as "mandrakes." There has been much discussion as to the exact species of plant signified, but that is of little importance. What is to be noticed is that there is absolutely no suggestion in the text that these vegetables were desired for the purpose of winning the husband's favor, or of inducing pregnancy, both of which possibilities have been seriously put forward. On the contrary, the story plainly states that the favored wife was quite willing to forego her marital privileges in exchange for the delectable objects, whatever they were. The "mandrakes" are not said to have

operated magically, nor to have been intended to do so. If we substituted another word such as "mushrooms" for mandrakes, the story would make better sense, and might regain something nearer to Its original meaning.

Nonetheless, this passage in Genesis has had considerable influence in strengthening the Mandrake legend. If read carelessly, as it must often have been, it could seem to imply that the coveted articles had some strange virtue, and furthermore that they were directly concerned in the matrimonial affairs of their possessors. Both these things are a part of the authentic tradition of the Mandrake, which is a root, and therefore under the dominion of the Moon. Having this lunar attribution, it follows that it will be linked by nocturnal rites with any desired purpose, but chiefly with matters of sex and of prosperity. These characteristics too are a part of the authentic tradition, one version of which is given in the grimoire known as the "Little Albert." (It follows likewise from the lunar attribution that the success attained therein will frequently be illusory.) In the authentic tradition, incidentally, there is a dog sacrifice, somewhat veiled by the medieval writers, and the dog is a lunar animal, as will be shown in the next chapter. The Mandrake itself is not such a mystery as is often supposed. There are several unrelated species of plants which have a large root tending to divide in proportions more or less suggesting the human body. The first step is to find one. Having secured his Mandrake, the practitioner dries it and prepares it for his purpose according to well-known methods of folk magic. This is, in fact, merely a specialized form of doll sorcery, the dried root taking the place of the conventional waxen image.

This point being comprehended, it becomes clearly irrelevant for the pedantic to try to identify this or that botanical species of root as the "true Mandrake." Even more absurd is it to think that such a talisman could be bought, or

borrowed, or in any way transferred from one person to another; yet, from the Middle Ages onward, one reads of "Mandrake root" being sold at high prices, even by the slice, for its supposedly inherent properties.

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

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

Passing to the more general traditions concerning various plants, it is interesting to see how frequently the same names recur in quite different associations. Angelica stalks, for instance, are well known for the peculiar aromatic sweetness which they impart to cakes or trifles when candied. It is not so well known nowadays that the name of the plant derives from a serious belief in its efficacy



as a holy herb, a banisher of demonic power. Such was the veneration accorded to Angelica in the Middle Ages that it was frequently added to the flour in making altar breads so as to prevent the possibility of any evil spirit rendering them unworthy of consecration. As frequently happens when an embellishment has become accepted in any aspect of worship, many people came to think of this addition as an essential, and so in the days of Reformation and Counter-Reformation, this use of Angelica came to be forbidden by all parties. The herb, however, remains a pleasant and useful, if minor, astral antiseptic and larvifuge.

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

*Lear*:... There's my gauntlet; I'll prove it on a giant. Bring up the brown bills. O, well flown, bird!— 't the clout, i' the clout: hewgh!—Give the word.

*Edgar*: Sweet marjoram.

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

emblem.

Very interesting is the variety of associations connected with the Periwinkle, or rather with the genus *Vinca*. The English name Periwinkle, which is applied to several species, comes from the Latin name of one of them, *Vinca pervinca*—the bond exceedingly binding. The word *Vinca* is not classical Latin; the classical Latin word *vinculum* (a fetter) appears to be its diminutive. In the ancient folk magic of Italy, fragments of which the Romans spread through Europe, the Periwinkle was a most potent herb by which a person could be inexorably bound, whether for love or for death. In modern medicine, the genus has again attracted attention by the potency of some of its species, but this time for their use in the treatment of cancer.

It may seem at first reading as if the magical virtue of certain trees and herbs celebrated from antiquity was only a poetic description of the dimly recognized or scarcely understood medicinal property of leaf, fruit, root or stem. Certainly, medicinal properties have frequently been accepted as confirmation of magical potency, but to identify the physical and the magical value is to oversimplify traditional thought. When the magical significance of a plant is considered, the first important factor in the situation is the spirit associated with that plant. To say for instance that Narcissus was the son of a River god, Cephassus, is to indicate that the spirit of that plant is of the nature of the element Water; it is therefore associated with the "watery" property of strange dreams, and the hypnotic love of Narcissus for his reflected image in the pool is immediately comprehensible. The Frankincense bush, on the other hand, is associated with a Sun-loving spirit: hence the story of Leucothoe, beloved of Apollo, and her transformation to that fragrant shrub. For although blossoms may be brought into the Temple, and incenses made from resins and woods, and aromatic oils may be

burned as best suits the rite of the occasion, it is not chiefly with the chemistry of these materials that magic is concerned, although that chemistry if properly understood cannot be other than harmonious. Bidden to be present, and given their fitting place in the action, are Spirits of Earth, of Water, of Air and of Fire, besides those of such other forces and planetary signs as may be suitable. Their kind should not, cannot be strange to the magician. He will have met with them in solitary travels and wanderings, both in his physical body and out of it. Sometimes he will have journeyed furthest when those around him will not have had occasion to miss him for a moment, for gazing upon a pebble in the palm of his hand he may live through an age of the tempestuous conflicts of Salamander and Titan. Among all the spirits that he encounters, many of the gentlest and most beautiful will be those of trees and plants: not human souls transformed or imprisoned, as a literal reading of the old tales would lead him to believe, but beings—minds, if we may call them so—of a different order, a separate evolution. He will not burden their delicate natures with tasks or responsibilities that they cannot comprehend; he will not seek to place any dependence upon them for purposes which are the destined work of his human mind and body; but he can find knowledge, insight and refreshment by contemplating them in their innocent existence. He will prefer to ask their leave before carrying off so much as a bud or a spray from their habitations.

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

them by centuries of human reflection, but that which animates and sets in motion those shapes has its own reality.

Some years ago, a parish church in South Devon had been decked for the annual Harvest Thanksgiving. Not only were the altar and the altar steps piled high with the fruits, flowers, and vegetables produced by farm and garden in the district, window ledges and window frames were richly dressed with Ash branches and leaves from the local woods. Candles were lit for the evening service; incense was burned, but lightly.

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

How many people there present besides the one confessed observer, an experienced occultist, saw her? Any who did so, with understandable prudence, remained silent. Even the most limited, materialistic and purblind, however, must have seen the sanctuary lamp swinging, and

if they did not see the cause of it, they must have wondered.  
Of so many worlds is this one world the meeting place.

## CHAPTER V

The animal kingdom as symbol of the planetary forces.

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

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

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

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

The nonhuman entities, the Elementals.

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

*CHAPTER V*  
*ANIMAL SYMBOLISM*

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

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

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

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

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

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

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

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

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

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

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

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

Swan, emblem of beauty and of aspiring flight. One often sees the Swan, moreover, gliding along, perfectly mirrored in the waters as the Spirit of Nature is mirrored in the material world; similarly, when one sees pictures or statues of Aphrodite gazing in her mirror, the emblem is not intended to show her vanity, but to represent the anciently observed correspondences between the spiritual and the material levels, the fact that 311 phenomena develop on the mental and then on the astral level of being before coming into material manifestation.

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

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

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

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

And some, the oldest of them all,  
square heads that leer and lust, and lizard shapes that  
crawl.

J.E. Flecker, *The Bridge of Fire*.

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

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

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

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

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

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

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

\*Macaulay, Lm/s.

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

Wandering kine of the Lady of Dindymus, follow!

Deseret, the Land of the Working Bee.

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

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

be awakened as powerful egregores. With any one of these the human consciousness can identify itself, and so, under that form, can become as one with that aspect of Deity which the form represents,

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

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

An interesting echo of this symbolism in later times is to be found in the traditions of Alchemy, "that which is of



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

To consider quite another aspect of life, let us reflect upon the form of Bast, the well-beloved Cat Goddess of Egypt. To the ancient world, the Cat was in any case a symbol of beatitude; in Latin for instance, the resemblance between the words *fells*, a cat, and *felix*, blessed, is no mere coincidence. Ancient ideas of felicity were closely associated with fecundity, and the mother cat's solicitude for her offspring, and her evident delight in them, did much to make her a symbol of prosperity, good fortune, and domestic bliss. The Greeks identified the Cat-goddess with Diana. The popular concept of her was much closer to the idea of Aphrodite, but, be that as it may, innumerable Egyptian homes had a little statuary group of Bast in cat-form, attended by one or two kittens, as an object of veneration and of affectionate trust. Jewels were worn as pendants and as finger rings, carved in the likeness of the Cat. Many of these representations, including the groups for domestic veneration, are pretty and graceful in a fashion

which fulfills but yet completely breaks through the conventional hieratic style. Here is something which evidently is far more than the observance of an official cult. The gentle goddess had caught the popular imagination, so that she embodied an entire people's ideal of maternal love and watchful care.

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

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

The critic of both exoteric and esoteric religions is apt to state as an objection that all the powers which are revered represent merely faculties, or the extensions of faculties, which are present in the psyche of the worshiper. That, in fact, does not constitute an objection, but is the ground both

of the feasibility and of the validity of the cult. We can call upon those powers which are named Jupiterian, for those powers are of our own scheme of things and there is a link already in existence between them and certain factors in our spiritual and physical composition. We cannot call upon any powers named of the star Corboda Vh 243, for instance; there is no link and no code yet established by which to do so. It is like telling almost anybody to flex his second toe by itself. More than this, however, the intervention of alien powers, so far from being a test of authenticity, is, unless kept firmly under skilled control, a serious danger.

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

Most human actions, however, are subject to no such severe control as that which obtains in a well-conducted magical ritual. Intense vortices of energy, nevertheless, are sometimes produced in one or other sphere of activity, whether sacred, secular, or profane, and Elementals are likely to be drawn into them. They lend their energies to whatever is going on. It is of no use to try to apply human

standards of morality to them, and to term them "licentious or evil" if the activity in question happens to be of a sexual, boisterous, or criminal nature. It can very easily happen, however, that an Elemental will carry on the vibrations of any activity in which it has taken part, especially if these activities have been repeated, whatever their nature. A place of worship, for instance, or a tavern, will usually develop its distinctive "atmosphere" in any case, and the participation of one or more Elementals will build this up very considerably. The Elemental will then carry that particular vibration, of course without any adequate consciousness of the human factors involved.

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

This subject is, however, a digression from symbolism proper. It is mentioned only to warn the student to be very sure that nothing incongruous enters his magical environment; to be certain, moreover, that every factor present is under control, preferably under the control of an

Adept. Currents of energy are inevitably set in motion by anyone carrying out magical exercises: thus Elementals may possibly be attracted, and strange effects of one sort or another may follow which are neither useful nor desirable.

This must be corrected at once.

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

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

Ezekiel I, vs. 10.

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

It is under the presidency of these Rulers that the Spirits

of the Elements are invoked during the workings of the Lesser Mysteries, and here there is concealed another, a more sublime attribution:

To the heavens he cried:

"I declare the Living Powers of the Name."

To the West he cried:

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

I do call upon ye . . .

This is the mystery of Water: this is the Purifying One, veiled in the Night of Time."

To the North he cried:

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

I do call upon ye . . .

This is the mystery of Earth; this is the Stabilizing One, veiled in the gems and the caverns of the Earth." To the East he cried:

"By the sign of the Man, by the *Van of Tetragrammaton* that is hidden in the World of Formation,

I do call upon ye . . .

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

To the South he cried:

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

I do call upon ye . . .

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

To the fourfold scheme of the beasts there corresponds also a quaternary of colors. This is a matter so ancient that it was devised not only before man had a true understanding of the spectrum—which came at a late date—but even before he had any wide knowledge of pigments, It is a well-known

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

fact, that the number of colors which can be named in any truly ancient language, is very limited. The colors associated with the fourfold scheme were, in ancient times, Yellow for Air, Red for Fire, Black for Water and White for Earth. The modern scheme is Yellow, Red, Blue and Green in the same order.

#### ATTRIBUTIONS OF THE FOUR BEASTS

Animal	Quarter	Sign	Ruler	Element	Color A	Color M
Man	East	♋	Ariel	△	Yellow	Yellow
Lion	South	♌	Seraph	△	Red	Red
Eagle	West	♍	Tharshis	▽	Black	Blue
Ox	North	♎	Kerub	▽	White	Green

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

Revelation IV, vs. 7.

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

The Serpent is, in several distinct aspects, a vitally important magical symbol. The Serpent of Wisdom represents the path of the Adept, moving surely from one level of experience to the next on the Way of Return, the long path which retraces his descent into material existence. Another symbol is the Celestial Serpent, of which a visible token and likeness may be seen in the Milky Way, the

gleaming host of innumerable star-worlds. This is an emblem of exaltation upon which the mind may lovingly dwell. The true Celestial Serpent is the Higher Astral Light, that outer region of illumination to which the human mind projects its ideals and aspirations, its noblest loves and its most lofty imaginings.

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

## CHAPTER VI

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

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

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

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

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

*CHAPTER VI*  
*THE CITY AS SYMBOL*

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

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

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

The individual dwelling house has never, it would seem, appealed very much to the imagination as a symbol of the occupants. Indeed, on analysis, most interiors show a subtle tendency to reflect only the outer world in various

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

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

streets and alleys of medieval Jerusalem.

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

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

The ultimate visionary descendent of this foursquare plan must surely be the description of the "New Jerusalem" in the Apocalypse:

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

angels, and names written thereon, which are the names of the twelve tribes of the children of Israel (on each side three gates) ... And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb.... And the city lieth foursquare, and the length is as large as the breadth.

After an exquisite account of the twelve jewels adorning the foundations of the city, the author relates: "And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it." He goes on to state that neither sun nor moon is seen or is needed there. Although much in the Apocalypse is planned on recognizable occult and literary patterns, this absence of visible luminaries is a well known phenomenon in spontaneous astral visions of the topographical kind. (See Revelation XXI.)

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

matter. Augustine's mind is creative rather than destructive. To him, Babylon is the type of all societies founded upon tyranny and servility. Jerusalem is a community of free wills united by the fact that each one is directed in its own manner to the Summum Bonum. "Let each man ask himself what he loves, and he shall discover which city owns him as a citizen." As always with Augustine, to will and to love are synonymous, and give to the life of each person its essential meaning and character.

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

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



*De Civitate Dei* was written when he was Bishop of Hippo, and some of the material which he introduces had a pastoral purpose when he wrote it. In such cases we have to look beyond the particular circumstances which he states to the broader principles involved. In this example, he discusses some particular instances of rape which had occurred, pointing out that neither the physical occurrence, nor anything either shameful or pleasurable about it, detracted in any way from the value of the voluntary self-dedication of the celibate victims. What mattered, in short, was the bent of the will.

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

From medieval times, the imagery of Augustine's mystical City has been taken up by other hands, closely linked always with the Ideas of free will, free choice, and the identification of Will with Love, variously interpreted according to time, place and temperament. This concept

itself would afford a curious study, in which one would have to name among others Savonarola and Rabelais, Ignatius Loyola and Martin Luther, Teresa of Avila, William Blake, and Aleister Crowley.

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

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

the names of the tribes of Israel, so Mansoul, "Metropolis of the World," aptly has the five of the House of Sacrifice, its gates being named for the senses of man.

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

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

Even if the city be built upon earthly rock, or even if it exist in the pages of a masterpiece of literature, these media do not constitute the actual structure in which this

participation can take place, nor is the choice of a medium the essential factor to decide whether the structure will fulfill its purpose. The essential is not in stone nor in words, but in the astral replica which should be a home or a goal of pilgrimage to the souls of its people.

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

To witness such an interplay of the levels is a great privilege, and should be in itself an initiation and cause of

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

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

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

The subject of these ancient cities is most complex and interesting, but the building up and the attainment by meditation or ritual of the astral shrine is a widespread feature of religion and magick. This is the secret of ecstatic dance or arduous pilgrimage: that when the physical action achieves its term, the sentient nature, inured to the motion, may carry the consciousness with the aspiring will to its true goal, the higher astral fabric wherein it may meet with its formulated ideals and with the minds of the revered ones of its cult.

To Mecca thou hast turned in prayer with aching heart  
and eyes that burn: Ah Haji, whither wilt thou turn when  
thou art there, when thou art there?

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

## CHAPTER VII

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

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

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

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

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

Together they are the 32 Paths of Wisdom.

The Four Elemental Weapons and the Major Weapons.

The Tarot.

The Girdle Jewel of Adam Kadmon.

The Mansions of the Moon.

*CHAPTER VII*  
*MAGICAL SYMBOLISM*

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

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

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

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

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

With the third world, Yetzirah, the realm of astral energies, we are contemplating the entities known in traditional language as the "Choirs of Angels":

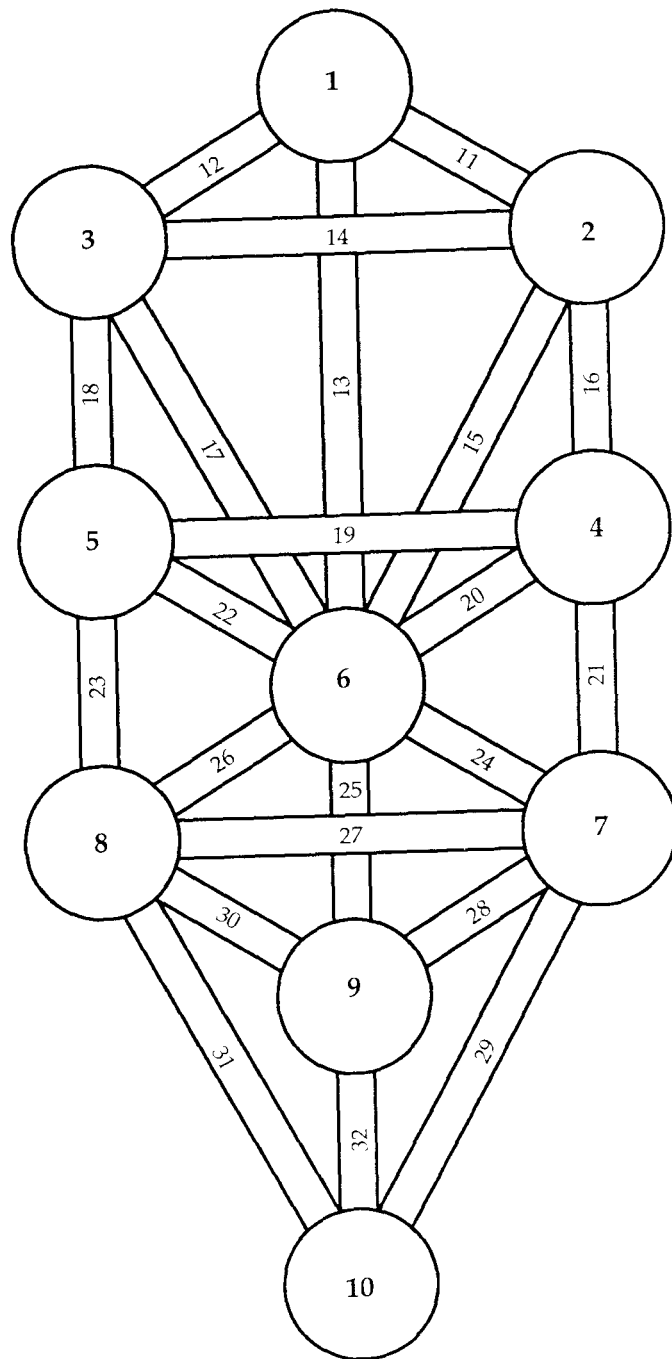
unnumbered beings, but again grouped according to the ten primordial potencies. Of less spiritual stature than the Archangels, these beings are yet of tremendous power and splendor.

Lastly there is the World of Assiah, the physical universe. This world likewise has its actions and relationships, its powers and its symbols, which correspond to the same tenfold scheme of ascription. Owing to the complexity of physical structures, however, the attribution of a living or inert object which is a part of this universe is not always easily determined.

In the diagram of the Tree of Life, ten spheres are shown. These spheres are named the Sefiroth. They comprise the framework of our system of correspondences: they represent the ten potencies or processes which have been mentioned as existing primarily in the divine nature and as being traced thence through the other Worlds, or modes of being. On the diagram are shown also 22 lines which connect the Sefiroth in a certain manner. These lines are known as the Paths, and we shall refer to them again presently.

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

The true nature and significance of the Sephiroth, however, is the subject of a philosophy which would be impossible to present adequately in brief terms, so elaborate and far-reaching is it; we shall treat of it at length in Book III. Meanwhile, it is necessary to give some account of these ten potencies, so as to complete our system of correspondences with its necessary terms of reference. This present account of the Sephiroth will therefore give only the



merest shadow of the sublime subject-matter, since at this time we are giving only as much as is required for an adequate understanding of this book.

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

interpretation.

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

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

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

Kether, Chokmah and Binah are termed the Supernal

Sephiroth. They stand beyond the range of ordinary states of human experience, although the third of them, Binah, bringing Being within the limitations of Form, is within sight of the furthest brink of human consciousness.

The fourth and fifth Sephiroth, Chesed and Geburah, introduce two great complementary concepts: on the one hand Order and Equity, on the other hand Energy and Power. The former is the Heavenly and Merciful King, preserving and sustaining that which has already been brought into being; the latter is the Warrior-King in his Chariot, who in turn exerts the curbing and ordering influences which prevent the passive flowing away of that which has been established.

The Sixth Sephirah, Tiphareth, is the sphere of the Sun and of the Sun-Hero. At all levels, this Sephirah imparts to the lower Sephiroth a vast and dynamic infusion of energy. To endow natural man with the spiritual qualities of the higher spheres is the work of the Sun-Hero; to give light, energy and life to our Solar System is the work of the physical Sun in Assiah.

The seventh and eighth Sephiroth, Netzach and Hod, are two more spheres in which the action of each can best be understood in relation to the other. Netzach is the sphere of Nature and of the energies of Nature, generously bestowed without question. This is the sphere too of the emotions. The green fire of life sparkles here, and here is manifest the splendor of love. Hod is the sphere of intellectual activity. Hod takes the freely given energies of Netzach and directs them to specific purposes. The spirit of Hod is wisdom. If Netzach is Nature, Hod is art and science.

The Ninth Sephirah is Yesod, ruler of the ebb and flow of tides and currents, awakener, regenerator, the penetrating light which quickens every seed to growth. The emblem of Yesod in Assiah is the Moon, the principal luminary of the night, the messenger of hope to those who walk in darkness.

Malkuth, the Tenth Sephirah, represents the completion and resolution of all the other sephirothic processes which impinge upon it. In the World of Assiah it signifies the globe upon which we live.

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

Besides this, it may be added that the relationship of the Sephiroth to the Paths is somewhat like that of the outer world which we experience when awake to the dream world of our sleeping hours. When we are awake, we know the reality of the outer world, whether considered materially or spiritually. We and our fellows can perceive and discuss it objectively; but, when we are asleep, the outer world fades from our consciousness, and our inner dream world has for us an intense reality of its own. Psychologists tell us that the dream state, whether consciously remembered or not, is essential to our mental and emotional well-being, and that dreams which are continually interrupted or in some way checked will intrude themselves into our waking life, to the detriment of that life's experience. It is essential that we go by a passage of dream from one day's events to the next. Even more is this true of the Sephiroth and the Paths, which collectively



represent man's experience of the Universe. If we would leave Malkuth and experience the world of Yesod in Its objective reality, and learn its true lessons, there is no possible way accessible to us by which we may enter upon that Sephirah, but through the experience which is called the Thirty-second Path. And so with the rest. When we have attained the Sephirah, the experience of the Path shall be as a dream to us; but, when we leave that Sephirah for the next, the experience of the appointed Path shall envelop us and the Sephiroth become the dream of our aspirations.

It is therefore of major importance that the network of symbols which we have begun to build up, and which affords us a controlled means of approach to these mysteries, should clearly set out in a manner which shows the essential affinities of each Sephirah and of the related Paths. The Ten Sephiroth and the 22 Paths thus give us a scale of 32 headings to which we can attach our symbolic attributions.

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

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

It will now be seen that all the planetary and zodiacal attributions hitherto given can be brought into relationship with this new scale. For instance, in the chapter on mine

symbolism, the minerals Jet, Asbestos and Onyx are attributed to Saturn. In the new scheme therefore, these materials will be allocated to the Third Sephirah. A Peridot is attributed to the House of Virgo. In the new scheme, Peridot will therefore be allocated to the Twentieth Path, which bears the sign Virgo.

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

CORRESPONDENCES OF THE TREE OF LIFE

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

which will have a real and personal meaning for him.

In view of the subjective nature of the 22 Paths and their vital importance in the magician's work, it is significant that a series of extremely potent symbols is attached to them. This is the Hebrew alphabet of 22 letters, whose use in the table of correspondences is integral to the development of this part of the Qabalah. The letters are not attached to the Sephiroth, because, when the sounds of the letters are uttered, their power is not objective but subjective. As we have indicated previously, no symbol, whatever its latent significance, can become potent for any individual so long as it remains completely external to him. Its likeness must be found and awakened within his own psyche, to make a point of entrance for the thing signified. The Sephiroth therefore have their symbols and names which denote their real nature, but the symbols and characters attaching to the Paths do not signify any such external reality, indicating rather the qualities which the practitioner must awaken in himself.

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

Certain of the symbols given on page 262 have not previously been used, and perhaps need a word of elucidation. Kether, the First Sephirah, represents the first impulse of positive energy which is the root of the existence of our universe. One of its traditional Hebrew names signifies "the First Swirlings"; and just as the visible Sun, for instance, may be called the material symbol of all those outgoing and life-giving forces which we call solar, so a material symbol of Kether may be seen in the Spiral Nebula. It is thus aptly represented by the completely balanced but dynamic symbol of the Swastika. Chokmah, the Second Sephirah, male potency at its highest and most abstract level, is denoted by the vertical Spear. For the Tenth

Sephirah, Malkuth, two symbols are given. One, the transverse cross in a circle, recalls the four colors citrine, olive, russet and black associated with that Sephirah; the other is the alchemical sign for Salt, Salt being the symbol of elemental Earth. To each of the Four Worlds is attributed one letter of the Tetragrammaton, that is, of the Divine Name made up of the four characters Yod Heh Vau Heh. Since these four characters have also an association with the Four Elements, it follows that a similarity of function can also be traced between the Four Worlds and the Four Elements. The World of Atziluth corresponds to Fire, which is both the purest element and the one whose contact human nature can least endure. Briah corresponds to Water, the element which fosters life and which in the evolution of our world brought forth the first living forms. Yetzirah corresponds to Air, the atmosphere which enfolds the solid earth, and which carries clouds and seeds from place to place; while the World of Assiah is naturally symbolized by the element of Earth. At the same time, it must be remembered that the Four Worlds have this in common with the Four Elements: they do not exist in the universe in rigidly separated strata, but are everywhere intermingled in action, and united in their operation.

The magician, however, for the accuracy of his work and the clarity of his intentions, must distinguish the properties of the elements even where these are not to be separated. That is essential, for when the elements are not separated they must be balanced; this cannot be left to chance, and the will of the magician in this respect is traditionally represented by his use of the four Elemental Weapons, as they are called. By the Wand, he rules the element of Fire: by the Cup, the element of Water: by the Dagger, the element of Air: and by the Pentacle, the element of Earth. He must know the character of the elements. If we relax completely and let our minds dwell upon the element

of Earth, for example, we can easily become aware of its density and inertia, its patience and passivity. We must enter more deeply into it before we feel the intense hidden activity, the pulsing magnetic currents, the germinating seeds, the questing roots, the mysterious alchemies of alluvium and compost, all concealed by an aspect whose only apparent change is the slow cycle of the seasons. If we move in our minds into the element of Water, we can sense a weight and pressure almost equal to that of Earth, but without the static quality. Now we are aware of the fluidity which molds itself to every contour, which glides almost imperceptibly through reef and crevice to find its own level, and yet can carve out its channel through the rock, or with most gentle and liquid touch can turn jagged fragments to rounded pebbles. This yielding, soothing, life-giving element, if it rise up in its anger, what shall withstand it?

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

Finally we turn our minds to the element of Fire: Fire which seems to devour but which transforms simply, reducing all things to their components, but appropriating to itself nothing of what it touches. Fire is a Dervish, a Maenad, decked in the flashing splendor of its ecstasy, but bare as a blade in its stark austerity, sterility, poorer than wind or water, and utterly pure although shrinking from no

contact. For this is the mystery of Fire, that though it be fed upon ordure or upon corpses, its flame remains unstained and incorrupt.

These four the magician must know and understand, not only in the images of their outward form, but also in the inward significance of their respective characters. This is the more imperative because of their association with the Elemental Weapons, and the Weapons hold so immediate a place in the magical life of the aspirant that at least their chief aspects must be given our next consideration.

The magical Weapons owe a great part of their potency to the fact that their use is so closely in harmony with their symbolism. Indeed, complete fitness for their intended purpose is their essential quality. Beauty need not be considered separately, for anything which impresses the mind as being ugly must be instinctively rejected as unfit, and anything which is unbalanced in itself, or which would clash with its surroundings in the Temple, is particularly to be avoided. Fitness for purpose, however, implies more than this: the Dagger should look like a serious weapon, the Cup should be a practicable drinking vessel, the Pentacle should be of reasonable size and of perceptible weight, and the Wand likewise should be neither unwieldy nor

imponderable. Of these Weapons, the two last named are those which it is most desirable that the magician should, if possible, make entirely for himself. It is customary that the

student should equip himself with the four Elemental

Weapons during the course of his training, not all at one time, but at an appointed stage for each weapon. By these

weapons he governs the elemental forces, but the reason why this is so is that each of the four weapons is the symbol and trophy of a conquest over all that the related element inwardly signifies. The Pentacle is the first to become his,

for the conquest of the qualities of Earth is a first development altogether necessary to his subsequent

magical progress; that is to say, he must overcome the earthy failings of avarice and insensitivity but must achieve and keep the earthy virtue of discriminating judgment. The necessary development for the magician does not by any means consist in avoiding the element of Earth any more than it involves escape from the world of the Four Elements collectively. His work must have balance and must be allowed its rightful modes of expression and of manifestation. This point is emphasized, for such terms as "High Magick" can mislead. The psyche of the magical student must become accustomed to function voluntarily in its higher levels, but the practical sense, good humor and rationality of the element Earth will often prove a good standby. While the student's mind and faculties must be opened to more subtle perceptions, it is by no means desirable that he should be driven like a straw by every least current. To be carried away by a tide of psychism is neither a merit nor even a singularity. It shows weakness merely; but, on the other hand, an affectation of skepticism and ungenerosity would totally inhibit his further progress, even if it did not lead to his early dismissal. Stability and fruitfulness of mind must be his who gains the disc of the Pentacle. This weapon also represents the World of Assiah.

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

by the Element of Air become obedient to one's will. In the scheme of the Four Worlds, it is Yetzirah which is signified by the Dagger.

The Cup, the third of the Elemental Weapons, is associated with elemental Water, in which name every material liquid, and the lucid and fluid powers of the intelligence, are comprehended. To win this weapon is to leave behind the airy realms of imagination. Complete truth and honesty, primarily with oneself, is the essential quality. To the human mind, water is pre-eminently the means of freeing oneself from extraneous impurities, revealing one's true aspect. Among the Pagan inhabitants of the Canary Islands before the arrival of the Spaniards, a new-born infant on being washed was ceremonially bidden, "Wash in water, wash and be clean." The ability to reject the false and to preserve the true is characteristic not only of elemental Water, but also, in another manner, of the Cup itself: the function of the Cup being to preserve that which it contains, alike from being spilled and from contamination by external objects. In the Middle Ages, a ceremonial cup was most generally a covered vessel, although the open cup has also a venerable symbolism as receptacle of influences from "above." There is much in these various symbolic aspects to be associated with the correspondence of the Cup to the World of Briah.

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

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

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

Complete unselfishness and entire self-respect are the ideals set for the bearer of the Great Wand or Spear. To state that this weapon itself in its archetypal idea is a phallic emblem is doubtless banal, but it is worth pointing out that this is by no means a modern, "Freudian" observation. Horace, for instance, writing two thousand years ago, practically equates the magical wand with the penis by using the noun *fascinum* interchangeably for either Rod of Power. It follows that no matter in what name the command may be uttered which is enforced by the upraised Spear, the authority of the Spear itself derives from the Primal Father.

Nevertheless, this very quality of compelling obedience places a limitation, as has been mentioned, upon the use of the Spear: the mind of man can rise to levels which he can to some extent know and experience but which are above his right to command. The Great Wand or Spear is a major weapon and is not to be confused with the Elemental Wand which governs the forces of Fire.

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

Where this power and protection are lacking, the members of a group (for Order in the true sense it is not) frequently deceive themselves. Naturally, when various assemblies and rituals take place, especially at regular intervals, a circulation of energy is set in motion. The more positive and vital members will either not notice at first that they are being depleted or they will tell themselves that they do not mind a little fatigue in "the good cause." The more negative and weakly will in fact take away with them

a little more energy than they brought to the meeting, and they will be loud in proclaiming that a great good is being done, to mankind generally and to themselves in particular. If this leveling of energies were all that occurred, the members would still be deceived in their belief that spiritual power was entering the group; but most often, on every such occasion, a portion of the circulated energy is quietly drained off altogether, either by a living being, or to fortify the egregore of the group. However, if the people in question are deceived, the Watchers upon the Inner Planes are not. These Watchers and Holy Ones are very real and conscious Presences upon those planes; they see all which concerns them in this physical world, and although to outward seeming they may be slow to act, yet they do not forget. The various forms of minor or even of major vampirism which occur are always known to them, and their retributions are exact and terrible. The frequent part-guilt of the victim, who often knows that he is trying to obtain an inestimable boon for a minimal effort, and from a teacher who is evidently incapable of perceiving the pupil's inner defects and unworthiness; this does not excuse the chief offender. It only means that both must suffer the consequences of their deeds, just as the murderer and his victim are represented as suffering one same fate in the depths of Dante's Inferno. But Dante conventionalized the doom; it is not postponed until after physical death. The myth of the Furies is revealing upon this point, and shows also that there can be no escape from them; for they work through the psyche itself of him upon whom they do justice, so that he becomes his own executioner. Thus do justice also the Watchers.

There is a law which is acknowledged in both the Lesser and in the Greater Mysteries, yet few people follow it out to its logical conclusion. By this law the Watchers most frequently act. It is, that a person who falsely lays claim to

any power shall never truly possess that power. The fact that this law exists, and that it is enforced, is well known to those who have practical experience in psychic and in magical matters. It follows however from this—and here many people have refused to see the facts—that he who falsely claims to possess a link with the Inner Planes is thereby securing his own complete exclusion from them. He has placed himself in a far worse position than that of the unevolved "man in the street," who has at any rate his natural life-link with the higher levels even if he is unaware of it. To be definitively cut off from the Inner Planes means that the individual personality is severed from the sources of cosmic life. The forms of vampirism previously mentioned, from being acts of vanity, become conditions of existence for that personality; but even the most gullible or most collusory of victims will learn, and the end is inevitable. Most bitterly then will the consciousness regret having identified itself so inextricably with that lower personality whose disintegration it feels like an agony of slow suffocation. The student is most earnestly to be warned against venturing his life or his goods within reach of such a one.

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

The pack of the Tarot consists of 78 cards, of which 22 constitute the Major Arcana and 56 the Minor Arcana. The Minor Arcana are known as the Dwellings of the Hidden Powers. These cards are divided into four suits—Wands, Cups, Swords and Pentacles—which correspond to the

Elements and to the Worlds, and also to the four letters of the Tetragrammaton, that mysterious Divine Name whose magical significance lies precisely in its direct linking of the deific and the material planes. Thus the suit of Wands corresponds to the letter Yod, to Fire and to Atziluth; Cups correspond to the first Heh, to Water and to Briah; Swords to the letter Vau, to Air and to Yetzirah; while the suit of Pentacles corresponds to the final Heh, to the Element of Earth and to the World of Assiah.

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

Each of these four suits contains the cards 1 to 10, and four Court Cards. When it is desired to relate the cards to the Tree, the numbers 1 to 10 naturally associate themselves respectively with the Sephiroth of similar number. For example, the 8 of each suit corresponds to the Sephirah Hod. Since the suits refer to the Four Worlds, the 8 of Pentacles therefore relates to Hod in Assiah, the 8 of Swords to Hod in Yetzirah, and so on. The Court Cards require a little more explanation. Exoterically, that is to say in the pack itself, the Court Cards are Knave, Knight, Queen and King in each suit. Esoterically, however, that is, as they are to be understood and interpreted, these four become

Princess, King, Queen and Prince respectively. Thus transformed, they now correspond to certain of the Sephiroth: the Princesses to Malkuth, the Kings to Chokmah, the Queens to Binah and the Princes to Tiphareth. There are other correspondences and attributions of the Court Cards which, however, go beyond the range of the present work. Those who have knowledge of the Elements may realize this.

Much closely-knit significance thus attaches to the Minor Arcana for purposes of divination and of other occult works: the Major Arcana, however, with its eloquent imagery and mysterious titles, has the more immediate appeal to the student. Also called the Atous or Abodes of Thoth, these 22 cards are the Keys of the Pack and are sometimes referred to as the "Trumps." They relate to the Paths of the Tree of Life, and consequently to the letters of the Hebrew Alphabet. Being referred to the Paths, their images aptly have the penetrating and stimulating quality of dream-pictures. Earlier in this chapter, it was pointed out that the Paths had extremely potent symbols attached to them; this is one of the most notable series of those symbols. The first of the 22 Keys, the Fool, who has little and wants less, ignores the little snapping dog behind him and walks forward into the airy space which would be death to another but which is his natural element. The second Key, the Magician, on the other hand, is he who does not reject matter, but works through it; he stands before an altar and wields the Weapons of his Cult. Then follow in turn two female figures: the High Priestess enthroned between the Pillars of Light and Darkness, holding the unchanging Law in her hands and with the mutable Moon at her feet; and the Empress, she whose domain is of the forces of nature, whose throne is among the rich fields and the wild places, and upon whose escutcheon is the sign of Venus. There follow in this pageant of the modes of inward being the

Emperor, representing material force, the Hierophant for spiritual force, and the mysterious card known as the Lovers, for the power of choice; the Chariot for strength in success, and Fortitude for strength in adversity; the Hermit, for prudence and for silent wisdom. The Wheel of Fortune shows random change, and is followed by Justice showing ordered change. The Hanged Man is a willing victim, whereas Death, following next, reaps limbs which spring to life again. The Tower is riven by lightning, but the Star shines with the light of hope. The Moon shows the dark power of the waters; the Sun shows the benign fire of life; the Angel of Judgment sounds a herald's trumpet on whose banner is the equal-armed Cross of Resurrection; and the last card, the Universe, signifies the sum of all, brought once more to utter simplicity.

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

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#### THE MAJOR ARCANA

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

To take one of these images at a time as a subject for



meditation is most instructive and valuable. Much can be gained from the study of a suitable book on the subject; for instance, *The Book of Tokens* by Paul Foster Case is a profound and rewarding guide, and the student should not be deterred by finding passages and phrases therein which are obscure to him. After sufficient study and meditation, and frequent return to the subject, the meaning of the images and allusions will open to him, not merely with the clarity which might have been revealed if someone had explained every word from the beginning, but also with the deeply individual understanding and the philosophic grasp which come only from personal effort and experience. *The Book of Tokens* has much to recommend it; it throws light not only upon its principal subject, the 22 Keys, but also upon their parallel symbols, the letters of the Hebrew alphabet. Furthermore, it is not written from the viewpoint of divination, as some important books on the Tarot confessedly are, and therefore the significance of the various cards can be perceived in a more complete and accurate manner. For the world of the diviner is the material world, and although it is true that the spiritual worlds lie behind this, to consider the material world and its daily occurrences as the norm of a great system of magical philosophy is to miss most of its truths and almost all of its beauty. The prophets work otherwise; they are masters in the understanding of cause and effect in the spiritual worlds, and from this they occasionally deduce the action of some parallel current on the material plane.

To conclude this brief survey of the Tarot, we take up again one of the traditional titles of the Major Arcana: "the Abodes of Thoth." The early history of the crescent-billed Thoth as a lunar deity has already been indicated; we must perhaps hesitate to claim so much antiquity for the relationship about to be indicated, between the Abodes of Thoth and the Mansions of the Moon, but of a certainty their

relationship gives one of the most venerable and most cryptic ciphers of wisdom known to us. The Abodes of Thoth are but 22 in number; the Mansions of the Moon are 28. The method of coordinating the Atous and the Mansions is known in these days to a very few and goes beyond our present dissertation. In Europe there has been virtually no public study of the Moon-Mansions since the close of the Middle Ages, and their symbols have come down in separate traditions, by way of India, China and the Arabic tongue. In this there are two factors which are seldom recognized, one being the influence of Western esoteric thought in China, traces of which can be discovered by a study of the ideograms and of kindred matters, and the other being the past use of the Arabic language in Europe as a cultural medium, in Naples and Sicily, and most particularly in medieval Spain, where a brief but splendid fusion of philosophic, mystical and magical thought gave rise to documents of far-reaching influence in the Hebrew, Arabic and Latin tongues.

The symbols of the 28 Mansions, then, are rich with characters and interpretations gathered as trophies from their wide wanderings. Our reason for presenting them is to afford a potent and inspiring series of magical images for those who may be able to use them. In some cases the relevance of one particular card of the Major Arcana is obvious; in other cases reflection may reveal it. But it is not only to amplify the lore of the Tarot that these verses are given, but also that those who can comprehend them may employ them as images for meditation, or as symbols in their private rituals. For the guidance of those who may need an indication, we must point out that these stanzas are arranged to begin with the 27th Mansion, in order to coincide with the entry of the Sun into Ares. Beyond this, let the reader go forward with reverence and with subtlety of mind.

*THE MANSIONS OF THE MOON*

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

XXVII.

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

XXVIII.

The Moon is borne through caverned cloud; shall night  
prevail against her beams?  
Shall this Saturnian gloom enshroud the brightness  
of immortal dreams? I.  
O Blade of Fire that cleaves the skies! O mystic  
flash that wakes to life.  
The Moon in splendor shall arise supreme above the  
tempest's strife.

II.

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

III.

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

IV.

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

V.

Her shrines are set in sea and land, her signature in  
fruit and flower  
And in the tides we see her hand, and in the  
seasons find her power.

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

VI.

But seek no rest beneath her will, for change  
and chance to her belong;  
The cradle on the arrow's tip is swaying,  
and the night is long!

VII.

As with a lion's burning gaze through  
ever-living willow-boughs,  
She bids the heavens with earth embrace, life's wheel  
with perfect form endows.

VIII.

The Moon upon a window bright graces the  
dwelling from afar: Ah  
splendor, if the soul's own light upon the  
forehead sets a star!

IX.

Yet, mortal, if thy head should rest in sloth  
upon thy pillowed bed,  
Her bow is turned against thy breast; up, haste,  
before the shaft be sped!

x.

But lust she bans not, with its train of changing  
pleasures fiery sweet  
If thou wouldst forge thyself a chain, to bind thy  
head beneath her feet!

XI.

See where across the dappled skies quest wide  
the hounds of Hecate!  
The wild goose from their coming flies, the lurking  
owl cries sobbingly.

XII

But he who gives her homage meet, yet is not  
bowed in servile fear,  
Shall have a staff to guide his feet, and on  
his paths a lantern clear.

*The threefold Lady, Maiden Moon, the Bride, the  
wise old Mother, moves*

*Across the living deeps of night, the bright  
pavilions of the Gods.*

XIII.

Let strength and skill thy shield afford, let thine own  
thought thy head bedeck:  
Even a bead may turn a sword upraised to strike  
the wearer's neck!

XIV.

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

XV.

She wears the crescent as a crown, above the mountain-  
ridge to roam And radiant she gazes down,  
leading the  
victor to his home.

XVI.

She measures week and month and year, an age  
is but a little part,  
And like a jewel at her ear trembles awhile  
thy beating heart!

XVII.

The Lion's might is all unfeigned: even his  
tail-tip bears a tooth:  
So say not when the Moon has waned, Her power is  
gone. 'Tis there, in truth!

XVIII.

Swift, swift and dauntless shall she rise, from all  
the mesh of darkness free,  
Bearing her sickle through the skies,  
unconquerable ivory!

XIX.

So calls she men to rise beyond the measure of  
their common state,  
From abject Earth to loose their bond, their  
vision's worth to vindicate.

*The threefold Lady, Maiden Moon, the Bride, the  
wise old Mother, moves*

*Across the living deeps of night, the bright  
pavilions of the Gods.*

XX.

Behold the great sign magical which gave the  
Gods their victory To  
overcome the demons all, the Nut whose shell  
has summits three!

XXI.

Again behold the peaceful land: the Moon doth  
bless each growing thing.  
And Ocean knows her ruling hand, its cargoes  
safe in homecoming.

XXII.

And hail to those upon whose birth she smiles! Their  
fortune's early found:  
But has their triumph lasting worth? The hollow  
drum gives joyful sound!

XIII.

But those who seek a hidden gem, who shun  
no perils on their way,  
Those wise ones, the elect of Khem, her power  
shall aid them as it may.

XXIV.

Before their blessed feet she pours divine the  
bounty of her light;  
The house from discord she assures, their rest she  
guards throughout the night.

XXV.

Before them blessed feet she flings her store  
of dreams most wonderful  
That they across those gleaming things may  
pass to Truth invisible.

XXVI.

And when the darkness swallows them, as once  
the Seer of Nineveh,  
Their brows receive her diadem, to be  
reborn to victory.

*THE MAGICAL PHILOSOPHY*  
*Guide to Study and Practice*

This Second Edition of The Magical Philosophy comprises three volumes, but the five books of the First Edition are contained therein.

Volume 1, Foundations of High Magick, includes Book I, *Robe and Ring*, and Book II, *The Apparel of High Magick*.

Volume 2, The Sword and The Serpent, includes Book III, *The Sword and The Serpent*, and Book IV, *The Triumph of Light*.

Volume 3, *Mysteria Magica*, is Book V of the First Edition of the work.

Preparation of the Second Edition has involved some re-arrangement of the material comprised in the original work, numerous typographical errors have been corrected and considerable new material has been added: but the essential plan, scope and spirit of the series is unaltered.

While reading The Magical Philosophy, the student should keep paper ready for an immediate note of anything on which she intends to make further research. Apart from perhaps the occasional brief use of a dictionary, she should not interrupt her reading of a consecutive passage in order to follow out lines of inquiry suggested by it. At the same time, such lines of inquiry jotted in a notebook can provide an excellent means of deepening one's understanding of a passage and making it truly one's own.

*Knowledge is not the same thing as memorizing.* The student

who has been accustomed to preparing for examinations may tend to confuse the two; but here there is no point in producing impressively memorized lists of data. The understanding is all. The difference lies in the importance accorded to the actual words of a passage. Let the student take care whenever possible to get behind the actual words on the page, to grasp the intended meanings. Here a wide background of good general reading is an advantage. Passages from other works, upon a different main subject perhaps, will from time to time come to the student's mind as stating a related fact in other terms. All this is to the purpose, for at bottom the study of Magick cannot be separated from the study of Life.

Let the student also be watchful at all times for relationships perceived between her reading and her experience, particularly her experience in the practice of Art Magick. All such discoveries, whether of resemblance or of dissimilarity, are of value. Let her not, certainly, seek out relationships where they do not and should not exist: both her magical sense and her common sense should be trained to safeguard her against that. This being understood, however, it is true to say that study and practice both, undertaken and faithfully pursued, will benefit any student—even the utmost beginner—immeasurably more than either study or practice alone.

#### Program 1

##### *Study:*

Before beginning a systematic reading of *The Magical Philosophy*, spend some time looking casually through the three volumes, so as to gain a general picture of the various subject areas. By all means read in detail any part of the text which makes particular claim on your interest, but aim initially to familiarize yourself with the arrangement and scope of the material contained in the work.

The main ordering of subject matter is as follows:

- BOOK I—The historical background, philosophy, essential spirit and evolutionary potential of the Western Mysteries in general and of High Magick in particular.
- BOOK II—The language of symbolism; the significance and use of symbolism in the practice of magick; the concept of the Correspondences.
- BOOK III—The cosmic keys: the Holy Qabalah; the material, astral, mental and spiritual dynamics of the external universe.
- BOOK IV—The microcosmic keys: the nature and powers of the human psyche, and the inner magical processes that result in accelerated personal evolution and the attainment of full adepthood.
- BOOK V—The interaction of the cosmic and microcosmic keys in practical magick: principles, methods and patterns of High Magick and specific procedures for the awakening and direction of true magical power, enhancement of inner development and full realization of personal potential.

##### *Preparation:*

In your following of the Magical Way you will need to establish a focal point for your activity. A place in which you can craft implements, spend time in meditation, offer your devotions to the Powers of Light and perform rituals, all while being undisturbed by the round of daily activity or by family or other commitment. Ideally, a room should be set aside exclusively for this purpose; but if this is not possible, your bedroom will serve, or you may be able to arrange to have sole use of a family room—the sitting-room, say, or a study—at agreed times.

This room will be your "Chamber of Art," and it should contain the following essential items:

- A small altar, referred to as "the Bomos."
- A single lamp, to be placed upon the altar.
- A chair of plain wood.

Some storage space such as a cupboard.

A working table-surface, which might if necessary be the top of the cupboard.

The windows of the Chamber should be curtained to afford privacy and to avoid distraction: also it should be possible to exclude daylight when occasion requires.

The Bomos, which is to be placed in the center of the Chamber when in use, should be of convenient dimensions, but upright rather than tablelike. "Its form recalls those altars which in antiquity graced the temples of Assyria and Egypt, Greece and Rome. It represents the World of Matter, resting passive and receptive beneath the power of Eternity."

The chair should be neither too high nor too low for a good sitting posture. The cupboard is for the storage of such articles and materials as may be required from time to time in the Chamber of Art.

This room, and its equipment, should be kept scrupulously clean; but it should not be adorned with any degree of luxury. To recall a medieval idea, the Chamber of Art is "laboratory" as well as "oratory," and the aesthetic sense should refine, not destroy, the practical and workmanlike aspects of the matter.

*Practice:*

A—The lamp upon the Bomos symbolizes the eternal flame of godhead, that vital splendor which sustains the Worlds and resides ever at the heart of creation. Light this lamp, with awareness of its significance, when you begin any session of magical practice or of meditation in the Chamber of Art, and extinguish it when your work is concluded. This will help in maintaining a clear distinction between your everyday life and your magical work, besides engaging the attention and cooperation of your inner faculties during the periods of your aspiration.

B—The student of High Magick is required to establish a daily routine of "solar adoration." This adoration is made

in the morning and again in the evening: it should be performed exactly at dawn and sunset if humanly possible.

There are several reasons for this ordinance. The first is, that the Sun is the supreme symbol and representative of spiritual power in our world, just as the physical rays of the Sun are in fact the source of light, warmth, health and energy. Giving a few moments of time at the two critical moments in the day, sunrise and sunset, to aligning oneself physically and mentally with this source, is thereby to stand in harmony with the currents of life and of well-being on every level. Furthermore, since the visible Sun is but the "created manifestation" of the Power to which in reality adoration is addressed, the habitual use of "solar adoration" builds up a real perception of the spiritual underlying the physical, the "Sun behind the Sun," and thus establishes the student in a rapport with the spiritual world.

The significance of the "moments" of dawn and of sunset must not be underestimated. The Sun-sphere essentially signifies the Eternal made manifest in the transient moment. Those who honor dawn and sunset, day after day, winter and summer, grow in the awareness that though these phenomena are in a sense "always the same," yet in another sense they are never twice alike: each new day each new evening produces a wonder ever new.

The following form of adoration, based upon the solar invocation of the Isha Upanishad, is currently employed by members of Aurum Solis at dawn and at sunset, and is recommended to students of The Magical Philosophy:

Salutation and praise unto thee, **O** life-enkindling Sun, child of Creation's Lord! **O** thou lone all-seeing Eye of the vault celestial!—extend thy light that I may see, but dim thy glory that I be not blinded.

Unmask thy countenance, **O** God of Light: for I

am a lover of Truth and I would behold the spiritual essence concealed by thy golden disk!

So reveal unto my perception thy shining and inmost nature, even that high spirit which infuses thee and is one with the primal flame of mine own being.

O life-enkindling Sun, child of Creation's Lord:  
salutation and praise unto thee!

If an Egyptian form of adoration is preferred, the following texts, used in *Aurum Solis* until recently, are offered for morning and evening salutation:

*Morning Adoration.* Hail to thee, Khepera, in thy rising: hail to thee, Heru-Khuti-Khepera, creator of thine own manifestation! When thou art in the boat of the morning, the winds rejoice thy heart. At the limits of day thy beauty is before me, O living lord, and my soul proclaims that thou art my lord for ever. Hail to thee, Khepera, in thy rising: Heru-Khuti-Khepera, hail to thee!

*Evening Adoration.* Hail to thee, Temu, beautiful in thy setting: Temu-Heru-Khuti, thy rays are splendid to mine eyes. When thou dost proceed in the boat of the evening, the wandering stars chant to thee, the sentinel stars utter praises to thee. At the limits of day thy beauty is before me, O living lord, and my soul proclaims that thou art my lord for ever. Hail to thee, Temu, in thy setting: Temu-Heru-Khuti, hail to thee!

*Suggested further reading:*

For additional material on the place of working, and on the symbolism and design of the Bomos, see *Planetary Magick*, by Denning & Phillips (Llewellyn, St. Paul), page 135.

For detailed forms of "solar adoration," consult *The Egyptian Book of the Dead and Gods of the Egyptians* by E. A. Wallis Budge.

## Program 2

*Study:*

Begin a methodical reading of Book I. The subject matter is arranged as follows:

Chapter I traces through mythology and ritual texts the ancient background and modern development of the Western Mysteries together with a consideration of their changeless goal and spiritual fruition.

Chapter II explores the matter of initiation—that is, the systematic use of outer phenomena to awaken and develop the corresponding powers in the psyche—from an alchemical viewpoint. With constant reference to the works of the medieval and later alchemists this process is followed through to the creation of the Philosophers' Stone—that is, to adepthood. The story of the Red and White Roses is an allegory which illustrates this current of alchemical thought.

Chapter III opens with an examination of some relevant psychological findings of Freud and Jung: seeing them not as opposed but as different parts of one exploration. This leads on to a consideration of the standpoint needed by the student to cope with theory, hypothesis and experience in future magical studies.

Chapter IV introduces the vital necessity of awareness of the individual True Will. The student is not presumed to know at once the direction of his or her True Will: to discover this is the purpose of an important part of magical training. The chapter then describes the first essential means towards this, the building up of the Magical Personality. Basic practices, the organization of the magical life, and modes of self-understanding are reviewed as they play their part in this major program.

Chapter V examines attitudes and lines of thought di-

rected to helping the student attain an inward sense of peace and equilibrium. In working for this, a withdrawing from the world's action is not seen as desirable. What is put forward is the need for a robust inner motivation, the search for one's personal destiny.

Chapter VI first considers the value of symbol and image in magical work. Taking Path-working as an example, it is shown that when the mind accepts a symbol or image as "relevant," this can open the way to further vistas of progress. The powers and faculties of the psyche in their natural sequence of development are next considered, and this is shown to be the basis of an initiatory system which is traceable in many venerable manifestations of Western esoteric and mystical thought.

Chapter VII analyzes the initiatory system of the Ogdoadic Tradition as employed in the rites of the Aurum Solis. The Rite of Induction, which first brings the candidate into the Order, is quoted extensively to show how the traditional lines of symbol and interpretation are followed out in the Aurum Solis. The Rite of Integration which links the candidate with the corporate life of the Order is next similarly treated. Finally the Rite of Elevation is analyzed, emphasizing the setting, action and above all the significance of this Inner Order working. The account given of the Rites in this chapter forms an extension and development of that of the initiatory tradition given in Chapter VI.

Chapter VIII surveys some of the roots of American magick, and finds the mainstream Western type of esoteric thinking to be present in the very origins of American philosophy. The magico-religious thought and practices of the northern Native Americans and of the peoples of Mexico find counterparts in the thought and practices of Europe and of dynastic and later Egypt. This relationship has been increased by the folk-beliefs since introduced by many races. But a formulated philosophy is also to be found in in

the early history of American esotericism, one which is altogether harmonious to these varied components. It is given forth and explored in the writings of the enigmatic Ralph Waldo Emerson.

Chapter IX, after some general observations on the era of Elizabeth I of England, outlines the characters and career of the famed occultists John Dee and Edward Kelly, by whose seership the Enochian System was recorded. It introduces the student to the atmosphere of thought which surrounded that system, and to the ideas inspired by it.

*Preparation:*

Make for yourself, or otherwise acquire, a special garment which will be your magical robe.

A full length white or cream-colored robe is "traditional" for the modern practitioner of High Magick but a black, gray or light blue vestment is equally acceptable.

If a head-covering is desired, a simple hood has much to commend it: this would normally be worn thrown back upon the shoulders, to be drawn over the head when an atmosphere of meditative reflection is required. If preferred, an Egyptian or Druid style headdress may be employed.

"The one thing important to remember with regard to the robe and also to the head-covering, is that this Path is a Way of Action, sometimes of great energy. Let nothing be worn, therefore, in which the magician could be entangled or hoodwinked, or which might impede movement when making a Sign of Power."

In regard to footwear, sandals or soft shoes may be worn, but should be comfortable, secure upon the foot, and as noiseless as possible. "Kung Fu" slippers are ideal.

If the full length robe does not appeal, consider instead the various styles of Martial Arts dress currently available.

Whatever your choice, reserve your items of attire altogether to magical use.

Select a ring—and it must be a new item, having no past associations of use—to be your Magical Ring It may be a



plain gold or silver band, like a wedding ring, or it may be adorned with a single precious or semi-precious stone. A birthstone would be appropriate here, but another may be chosen from personal preference or motive: onyx or lapis as symbol of eternity, for instance; ruby or any red stone for divine energy; sapphire or any blue stone for spiritual abundance; emerald or any green stone for vitality, hope and aspiration.

*Practice:*

A—Henceforth, before any session of magical practice, put on your magical garments and your ring, to "characterize" yourself as a follower of the Mysteries and to assist in the development of your Magical Personality, as outlined in Book I, Chapter IV.

When you attire yourself in the "robes of Art," be aware that you are separating yourself from the conditions and influences of the external world and are proclaiming yourself as a dedicated follower of the Magical Way. And when you place the Magical Ring upon your finger, *know* that you are in reality a "person of power," that your being is attuned to the cosmic forces of light and life and that you are capable of realizing, and utilizing, every faculty and power which is your spiritual birthright as a child of the kosmos.

The donning of the magical personality should be felt always as a welcome holiday from limitations and defects: a taste of the happiness which belongs to wholeness and plenitude. It need not be feared that the wider perspective thus experienced will frustrate the quest for the True Will. Education of the psyche by means of the magical personality contains much which can validly be likened to that relaxation, that casting off of nervous tension, which makes for a truer aim in sports; that emancipation from the compulsion to succeed which is an emancipation also from the specter of failure.

B—Familiarize yourself with the three basic postures of the Western Tradition, and with the technique of the Rhyth-

mic Breath, as given in Volume 3 (*Hysteria Magica*), pages 3, 4 and 5.

C—As a student of both the philosophy and practice of magick, it is essential that you begin the keeping of a Magical Diary. In this you will faithfully record all that pertains to the development and occupation of your magical life. The simplest exercises have their place therein: record at what time they are performed, whether any part be omitted and for what reason, whether in your opinion your work has been well done or not. This record will assist you when from time to time you reconsider your program. It will also put you in excellent practice for when you have to record actual magical Operations in your diary, for these must, unconditionally, be set down rapidly, honestly, and in detail, immediately after their completion. Make a note, too, of your dreams. This last item will be of considerable value, for your dream life is a potent vehicle of communication between your unconscious and conscious levels. As you continue to record your dreams, your inner faculties will respond, increasingly and ever more clearly, to your interest in their activity, and the content of your dreams will accordingly be enriched and will reflect your progress in the Great Work.

### Program 3

*Study:*

Proceed to Book II, which comprises the following subject matter:

Chapter I discusses the value of ritual for the purpose of clothing a central idea in words and symbols. These when appropriately chosen will evoke chains of association, carrying the central idea powerfully into the deep levels of the mind. The colors and other attributes ascribed to the traditional Seven Planets form an important part of this potent symbolism.

Chapter II shows the use of material symbols to induce

a spiritual effect. If the operator employs these symbols successfully, the perfect result—integration—is made manifest in the psyche of the operator.

Chapter III demonstrates how the search for order has produced a universal impulse to measure Time and to evaluate its divisions. So we have everywhere the making of a calendar, then the making of an almanac which gives significance to days and seasons. The days and months, Sun-festivals and Fire-festivals, are introduced.

Chapter IV sheds light upon the planetary attributions given to many plants. Some related subjects are surveyed, including the relationship of plants to elemental spirits.

Chapter V deals with the attributions of animal symbolism to the planets and to the elements. It also gives an explanation for the occasional "obsession" of certain species of animals by elementals. The chapter closes with a discussion of the high elemental attributions of the "Four Beasts," and with an account of the several aspects of the Serpent.

Chapter VI indicates the importance in magical and mystical thought of the symbolic city or fortress. In some cases this is purely imaginary, in others it is considered as the astral counterpart of a specified earthly locality. Again, in some instances earthly cities have been designed with symbolic intent.

Chapter VII shows how the organization of magical knowledge and procedure can be geared to co-ordinate with Qabalistic patterns of symbolism and number. The Paths of Wisdom, the Magical Weapons and the Major Arcana of the Tarot have their place here.

*Practice:*

A—Much concerning the correspondences is given in this Book II. In Chapter VII the Qabalistic "32 Paths of the Tree of Life" are set forth: and to this formulation all the correspondences (planetary, zodiacal and other) can be related. In Book III the Qabalistic system is more extensively and deeply explored, and more material for the correspon-

dences is there given—the Words of Power, names of angelic and other beings and further subject areas of great magical importance. Much of the material given in Books II and III is tabulated, but much also is not.

At the present stage you should begin keeping your own notebook of correspondences, adding to it not only from what you find in these books as you proceed, but from what you find elsewhere or arrive at by personal inference or experience. You may not find it helpful or convenient to begin with all thirty-two Qabalistic classifications at once, or to have them all in the same part of your notebook. You might begin with the correspondences of the Seven Planets and accustom yourself to your thoughts and feelings as to what is attributable to each of them: then you might proceed to the Zodiacal Signs and the Elements. Let your notebook of correspondences grow along with your magical knowledge and experience.

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

The magician is frequently required to employ the magical voice in rituals, for the purpose of vibrating the Words of Power. The first step, however, before attempting the use of any words in this way, is to gain the use of the voice.

It is strongly recommended that you should find a place and time for practice, which will not embarrass you with the fear of being overheard.

Assume the Wand Posture and breathe deeply several times in preparation. Then after taking a deep breath, utter a

syllable such as MAH, boldly and loudly, prolonging it as if singing, on about the lowest note that you can comfortably produce.

Now try uttering the same syllable on a slightly higher note. Then on a slightly higher note still. Experiment until you find a note whose production causes a tingling in your body and limbs as you forcefully utter the syllable.

Having found this "tingling" note, vibrate the syllable several times: this will cause the tingling to increase and to spread, even down to the soles of your feet. You have found your magical voice!

In the next day's practice, the critical note may not be quite the same: it may be slightly higher or slightly lower. This is quite normal, even for advanced practitioners. But you will now be aware of the general "frequency" of your magical voice and should be able to establish the operative tone, the "keynote" of your personal bio-physical vibration, with a minimum of experimentation.

It may be remarked that "tuning the magical voice" is an accepted feature of preparation for ritual in Magical Orders: the esoteric equivalent of "clearing the throat" before delivering a public address.

But accustomed usage and habitude result invariably in a rapid discovery of the "daily" tone, while progressive self-understanding and awareness lead to the production of a magical voice which is so easily achieved as to seem completely spontaneous.

C—Read and then begin work on *The Calyx*, Volume 3 (*Mysteria Magica*), pages 7 through 10, using its Hebrew form.

In the *Calyx* you will be introduced to *visualization*, and a word on that subject may be helpful here.

Visualization is frequently required in magical working. It is however a very simple and natural procedure, which seems strange to some students only because in ordi-

nary life they usually perform it quite unawares: in planning and anticipating an exotic vacation, for example, or in imagining and emotionally experiencing a sexual fantasy.

The magical use of visualization simply requires that you bring to mind, deliberately, clearly and with concentrated attention, specific images and colors. In other words you are required to "see" a given thing in your "mind's eye."

But remember: visualization is a mental act, not a physical one. To "see" in this context does not mean that you must have technicolor visions. Some people certainly can bring into mind an image which is as vivid as in dreaming. Others experience a distinct mental awareness of the thing they are visualizing, but with a lesser degree of apparent visual quality. Others, again, may simply "know" or "feel" that the thing they are visualizing "is there." These are simply personal differences in mental operation—and no one way of "seeing" is superior to another.

With practice, however, visualization becomes easier and more controlled, and the ability to "see"—in whatever mode—is accordingly enhanced.

*Suggested further reading:*

An extensive tabulation of correspondences of the Seven Planets, is to be found in *Planetary Magick* (by Denning & Phillips), pages 15 through 123.

For a detailed study of the nature and potential of visualization, see *The Llewellyn Practical Guide to Creative Visualization* (by Denning & Phillips).

#### Program 4

*Study:*

Book III (Volume 2) is your next project; but before commencing your reading of this, review its subject matter as set forth in the Book III Analysis given at the beginning of Volume 2.

*Practice:*

A—Read and then begin work on the Hebrew form of The Setting of the Wards of Power, Volume 3 (*Mysteria Magica*), pages 11 through 16.

B—As you work with Book III, make a practice of drawing diagrams of the Tree of Life, with Sephiroth and Paths numbered. The illustration of The Tree of Life in Chapter VII of Book II (Volume 1) shows the style of drawing required.

The act of drawing these diagrams will in itself help to fix the relationships of Sephiroth and Paths in your mind; but the resulting diagrams themselves will be valuable to you for a further practice.

From time to time, take such a diagram, and add to it a specific set of attributions, as for example:

- i. The names of the Sephiroth and the Hebrew letters associated with the Paths.
- ii. The planetary, zodiacal and elemental symbols of the Sephiroth and Paths.
- iii. The names of gods associated with the Sephiroth, drawn from this or that pantheon.
- iv. The Tarot symbols relating to the Paths.

Make your own researches. Explore pantheons not mentioned, or only slightly indicated, in The Magical Philosophy. 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.

C—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 recognizable 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.

The following meditation practice, whose subject is the Sephiroth and Paths of the Tree of Life, is recommended.

On any given occasion, you will meditate upon only one Sephirah or Path. For whatever Sephirah or Path is to be the subject of your work, prepare a card about 6" square, providing it with a means of standing freely so it can be set up on your Bomos. On this card the symbol of the Sephirah or Path should be shown, centrally placed and about 3" or 4" across. The symbol should be appropriately colored according to the Prismatic Scale (page 189 of Volume 2) and the background according to the Radical Scale (page 188 of Volume 2). Thus, for example, the symbol of the Sphere of Mars would be colored red, on a background of amber.

- i. Assume your robe and ring.
- ii. Place the prepared card upon the Bomos and light your lamp.
- iii. Perform the Setting of the Wards of Power.
- iv. Seat yourself before the Bomos and assume the God-form Posture.
- v. Contemplate the symbol upon your Bomos, then close your eyes and visualize that symbol. Mentally affirm that it is your intention to explore the mysteries of the specific Sephirah or Path, then allow your mind to range over the correspondences thereof, as you have come to know them through your reading of The Magical Philosophy and through your own researches. The symbol you have visualized is a focal point, a mental "landmark" simply, and will naturally fade from your awareness as you reflect upon the various images and ideas it suggests. By this process,

your comprehension of Sephirah or Path will be enriched, and its correspondences will gather new power and meaning for you.

D—Book-learning and magical practice can be of immense value in the development of magical selfhood and understanding. But it should not be forgotten that the *prima materia* of magick itself is Life.

Renew contact whenever you can therefore with the forces of nature. Walk in open spaces beneath the stars of midnight. If you are able, even spend some nights beneath the glittering firmament. Meditate beside still lakes or turbulent streams; know the smell of sun-warmed earth, and let the touch of wind and of rain be upon you. So shall the outer seeming of those forces be open to you and you shall perceive and love that which is within. And this knowledge and this love you shall bring back with you to your Chamber of Art.

*Suggested further reading:*

Any works on mythology, to supplement your study of the correspondences and to provide you with further insights into human perception of the categories and functions of the divine nature.

Magical States of Consciousness, by Denning Phillips (Llewellyn), as an extension of material contained in Chapter VII and Appendix C of Book III.

The Setting of the Wards of Power introduces the idea of a sealed and inviolable "ambience" in which to pursue the Great Work of self-realization. For other aspects of this matter, see The Llewellyn Practical Guide to Psychic Self-defense and Well-being (Denning & Phillips).

For further information on the symbolism and practical application of Tarot, consult The Llewellyn Practical Guide to the Magick of the Tarot (Denning & Phillips).

## Program 5

*Study:*

Before commencing study of Book IV, review its subject matter as given in the Book IV Analysis at the beginning of Volume 2. The book is in two parts: *Part I* deals stage by stage with the structure of the psyche, describing objectively the distinguishable areas and functions of both Lower and Higher Self; *Part II* amplifies this survey and relates it specifically to the student's advance to adepthood.

Book IV as a whole treats in detail and progressively of the areas and faculties of the psyche, and of the inner processes that culminate in adepthood. For this reason your reading of it will lead to a greater self-understanding, not only consciously but at the deeper levels which will be stirred to response as they recognize their own part in the natural plan of the microcosm. This reading is in that sense *initiatory*: that is, it opens the door to a real and spontaneous progress in your inner evolution.

To gain the full beneficent effect of your study, therefore, you are strongly advised to read this book at the rate of *not more than one chapter daily*. This will give the various levels of your psyche time to assimilate the material. This assimilation will not only help you take in the actual sense of the chapter more fully, but also to relate it to your previous reading. Besides this, you are likely to recall incidents in your own life which afford echoes, parallels or contrasts to what you have read. Such recollections will greatly help to make the experience of your reading truly your own.

*Practice:*

While studying Book IV, continue faithfully with the practices introduced in Programs 1 through 4:

- Lighting of the Lamp at the commencement of magical work (Program 1, Practice A).
- Solar Adoration (1, B).
- Assumption of Robe and Ring (2, A).

- Use of Posture (2, B).
- Keeping the Magical Diary (2, C).
- Study and recording correspondences (3, A).
- Using the Magical Voice (3, B).
- The Hebrew form of the Calyx (3, C)
- Setting the Wards of Power, Hebrew form (4, A)
- Drawing diagrams of the Tree of Life and, from time to time, adding specific sets of attributions to those diagrams (4, B).
- Meditation upon Sephiroth and Paths, using symbol-cards (4, C).
- Renewal of contact with natural forces (4, D).

*Suggested further reading:*

Study of the works of Carl G. Jung in general, with particular attention to Psychology and Alchemy, Structure and Dynamics of the Psyche, *Mysterium Coniunctionis* and Alchemical Studies.

For aspects of development of the faculties of the psyche, see *The Llewellyn Practical Guide to The Development of Psychic Powers* (Denning and Phillips).

For a mystical and philosophic presentation of the symbolism of attainment, see any edition of Fitzgerald's *Rubaiyat of Omar Khayyam*; consult also Crowley's *The Holy Books*; and, by St. John of the Cross, *The Living Flame of Love* and its Commentary, the *Canticum of the Soul*, and the poem beginning *On a dark night (En un a noche obscura)*.

### Program 6

*Preliminary:*

*Mysteria Magica*, Volume 3, consists of Book V of the first edition of *The Magical Philosophy*.

In this book you are introduced to the psycho-spiritual technology, the knowledge systems and the ritual patterns whose practical application forms the Art and Science of

### High Magick

The present Guide to Study and Practice can only provide general indicators to the potential of Book V. As you progress in your understanding and practice of the magical art, and as experience leads to confidence and confidence results in personal insight, you will bring more and more of the material of *Mysteria Magica* into your magical workings. This is not a process operating according to a fixed time-scale: approach the work, and accomplish it honestly, at your own pace. You are not expected to assimilate and employ the whole of *Mysteria Magica* after a first reading.

*A choice:*

Look at the Rites of Consecration in Book V, pages 249 through 319. You will see that at certain points in those rites a choice is offered of *Hebrew* or of *Sub Rosa Nigra* usage. In the case of the Consecration of the Great Wand, in fact, two distinct forms of the rite are provided: precisely for Hebrew or for *Sub Rosa Nigra* working.

The material which is headed "Sub Rosa Nigra" (*Beneath the Black Rose*) is distinctive to *Aurum Solis*. If you wish to follow the *Aurum Solis* system in its entirety, and to attune yourself to the current of power and aspiration which is daily evoked and maintained by the members of the Order, you should employ the *Sub Rosa Nigra* alternative in your workings. If you prefer a more general Qabalistic system, you should use the *Hebrew* alternative in your workings.

Your decision to "go Hebrew" will in no measure diminish the value to be derived from practical application of *The Magical Philosophy*.

Should you determine to pursue the full Order system, and to adopt the *Sub Rosa Nigra* mode of working, proceed as follows:

A—Familiarize yourself with the Greek Alphabet (Volume 3, page 144).

B—Study Paper XVI of this book, pages 87 through 100.

C—Begin using the Greek form of the Calyx (see Volume 3, page 7), and the Greek form of the Setting of the Wards (Volume 3, pages 17 through 20).

*Practice:*

Read and begin practice with *The Rousing of the Citadels* (Volume 3, pages 27 through 33). If you are working "Hebrew," use the text as given on pages 27 and 28. If you are working "Sub Rosa Nigra," employ the Words of Power given on page 29.

In bringing *The Rousing* to a state of proficiency, it is necessary to develop the work methodically through several stages of practice. To this end, a Plan of Practice is provided on pages 29 through 33.

The *Positions Potent of the Centers of Activity* are illustrated in Volume 2, pages 383 and 384.

#### Program 7

*Study:*

Read Paper IX, pages 43 through 47, and commit to memory the Divine Names and the modes of "tracing" the pentagram and the heptagram for the invocation and banishing of elemental, planetary and zodiacal forces.

For general Qabalistic working, the Hebrew Divine Names are of first importance.

For Sub Rosa Nigra working, the Greek Divine Names have primary place.

The Enochian Divine Names are common to both general and Sub Rosa Nigra modes of working

It may be added here that all forms of working are required to be within the purview and competence of the initiates of Aurum Solis, even though the Sub Rosa Nigra mode has primary place in Order study and practice. The student who adopts the Hebrew mode may simply disregard all such material as is headed "Sub Rosa Nigra," but the student who wishes to follow the full Order system is

encouraged to be thoroughly familiar, if only in theory, with all aspects of *The Magical Philosophy*.

*Practice:*

Read and then put into practice Paper VII, pages 35 through 37. Use this important technique from time to time, so as to become proficient in it. But remember: the power of this *2nd Formula of the Clavis Rei Primae* is dependent upon your continued and regular use of *The Rousing of the Citadels* (the *1st Formula of the Clavis Rei Primae*).

#### Program 8

*Study:*

Read Paper XVII, pages 101 through 114, and the Addendum on page 115.

*Practice:*

A—Following your consideration of page 115, introduce the use of incense into your periods of magical activity.

B—Read and then put into practice Paper VIII, *The Orante Formula*. This is a vital and powerful tool of the magical art, having many important uses.

In practicing with this technique—as opposed to using it in an actual magical rite—it is suggested that you employ it to "project" upon a goblet of wine. The following procedure is recommended for the practice stage:

- i. Assume your robe and ring.
- ii. Place a goblet of wine upon the Bomos, light your lamp and kindle incense.
- iii. Perform the Setting of the Wards of Power.
- iv. Standing before your Bomos, raise the goblet with both hands and "dedicate" it with such words as:

*To the Powers of Light  
raise this Creature of Wine,  
dedicating it as a symbol  
of the high intoxicating virtue of the Spirit*

*and offering it as a vehicle  
for that secret and holy force  
which is the very power of inspiration.*

v. Place the goblet upon the Bomos. reflect for a moment upon the dedication you have made, then, with both hands extended palm downwards over the goblet, say:

*ı bless you, Creature of Wine, in  
the name of the All-highest. May  
that which you symbolize be  
realized in fullness and truth  
through my work this day.*

vi. Now use the Orante Formula and project energy upon the wine.

vii. Allow time for the "fermentation" of the materium: contemplate the wine and bring to mind all that it represents and the spiritual virtue with which it is now endowed. After a few minutes, raise the goblet towards you and say:

*ı receive this alchemical draft  
as symbol and vehicle of the power of divine inspiration.  
May I truly receive within my soul  
the virtue of this elixir,  
and experience divine intoxication thereby.*

viii. Consume the wine then spend a further brief time in contemplation. The work is accomplished.

#### Program 9

*Study:*

Read Paper XVIII, pages 117 through 125.

*Practice:*

Read Paper **X**, pages 51 through 55. This work, *Identifying with God-forces*, is yours to use from this stage of your

magical endeavor onwards. You may choose not to employ it yet, but to reserve it to future use. In itself, it provides a complete program of work to which full attention and study should be given. But if you have worked faithfully through the preceding programs, you may be assured that practical work based upon Paper X is now within your competence.

#### Program 10

*Study:*

Read Paper XIX, pages 127 through 139, the subject of which is Magical Images.

*Practice:*

Having assimilated Paper XIX, select a series of Yetziratic names—of the Planetary Sephiroth, for example, or of the Zodiacal Paths of the Tree—and work out images for them. If circumstances allow, draw and paint these images.

#### Program 11

*Study:*

Read Paper XX, pages 141 through 153, the subject of which is Sigils.

*Practice:*

Following the method given in Paper XX, practice constructing Sigils for Atziluthic, Briatic and Yetziratic names.

#### Program 12

*Study:*

Read Paper XII, pages 61 through 68, and Paper XIII, pages 69 through 73, the subject area of which is "Astral Projection."

*Practice:*

You will have seen that the full practice of Helionic projection is optional (page 63), but that the *preliminary work*—sections 1, 2 and 5 of *The Going Forth of the Star* and the Chariot thereof—is in any case necessary to be mastered as



a foundation for further works (Note B, page 68). It is for you to choose, therefore, whether to undertake the full practice of Astral Projection—with the *preliminary work* as specified in Note B or to undertake and bring to proficiency the preliminary work only.

*Suggested further reading:*

*The Llewellyn Practical Guide to Astral Projection* (Denning & Phillips) provides a detailed program of study and practice based upon the subject matter of Paper XII, and is recommended to the student who wishes to undertake full Helionic projection.

#### Program 13

*Study:*

Read Paper XIV, "the Watcher."

*Practice:*

This formula, which is of immense practical value in the acquisition of knowledge by psychic means, is yours to use at any time after you have become proficient in the *preliminary work* specified in Program 12 above.

#### Program 14

*Study:*

Read Paper XXIV, pages 249 through 251.

*Preparation:*

Craft for your personal use The Pentacle of the Quintessence, as described in Paper XXIV; or design and make for yourself an "individualized" Lamen to express your own understanding of your aspiration and magical authority.

*Practice:*

Henceforth, wear your pentacle or Lamen during your sessions of magical activity, putting it on immediately after assuming your robe and ring.

#### Program 15

Read the Note on page 252, acquire the necessary planetary oils, and prepare your own Anointing Oil according to the directions given at the foot of page 252.

#### Program 16

*Study:*

Commence a study of the Enochian System, Papers XXII and XXIII. Paper XXII provides source material, and Paper XXIII explores the practical potential thereof, as well as indicating the specific usage favored by Aurum Solis.

*Preparation:*

Prepare the Four Enochian Tablets and the burses—that is to say, the flat pouches—in which they are to be kept (pages 207, 208).

The crafting of these things is a considerable work, but the process is a magical act and should be undertaken in love and devotion. Should the requirements here seem daunting, the student may lessen the burden upon time and resources by using stiff card for the tablets and by drawing the Enochian letters and Seals in black ink, as also by omitting the embroidery upon the burses.

#### Program 17

*Study:*

Familiarize yourself with the Key to pronunciation of Enochian words given on page 416, and read Appendix C, with particular attention to pages 417 and 418.

*Practice:*

From time to time experiment with the pronunciation of the Enochian Keys. Use Key 1, for example (page 423), or Key 2 (page 424). Utter the text aloud, but don't, in practice, use the magical voice.

You may find it useful to make a tape-recording of your vocalization of these "Angelic Calls," thereafter reading the text as you play back your recording.

### Program 18

If you have decided to use the full Aurum Solis system and to work "Sub Rosa Nigra" you should at this stage read and put into practice Paper V, The Setting of the Wards of Adamant (pages 21 through 25). Currently, in Aurum Solis, the Latin form of the Calyx shown in this rite, sections i through v. is not used, the Greek form of the Calyx (as shown in sections i through v. of the Greek Setting of the Wards) being used in its stead. The Latin form of the Calyx remains valid, but if you wish to "tune in" to the Aurum Solis "vibration," substitute the Greek words of power for the Latin words given in sections i through v. of Paper IV.

The gesture *Ave*, the formal and traditional salutation of the Mysteries, which is to be employed by both general and Sub Rosa Nigra students of The Magical Philosophy, is described in Paper V (page 23 of Volume 3).

### Program 19

*Study:*

Having faithfully worked through the preceding programs, you are now able to accomplish the Consecrations set forth in pages 253 through 326 of *Mysteria Magica*.

Make a general survey of this material, Papers XXV through XXXIII, and read also Paper XXXIV, pages 327-329, as a preliminary to actual use of the rites of consecration.

### Program 20

*Study:*

Thoroughly familiarize yourself with Paper XXV, pages 253 through 262.

*Preparation:*

A—Make for yourself the Mystical Tessera (page 261).

B—Consider the notes given at the beginning of the ritual (page 253) and provide yourself with any further necessary items of equipment.

You already have your robe and your pentacle, the lamp and the anointing oil. Having made your Tessera you will also need a lustral vessel—which may be a glass, silver or ceramic bowl or cup—a bell, lighting taper, small finger-linen, and a spectrum yellow drape for the Bomos. Provide yourself also with a white color-charge, as a collar for your Pentacle or as an over-vestment (see section 2 of Paper XXIV, pages 249-250).

C—Rehearse thoroughly the mechanical aspects of the rite, that is, the actions without the invocations, so as to be able to accomplish it smoothly in actual magical working.

D—Observe the directions for the time of working (see the note on *Tides*, page 253, and Note D on page 262; consult also Volume 2, pages 203 through 208).

*Practice:*

All things being prepared, proceed to the consecration of your Tessera.

### Program 21

*Study :*

If you are working "Sub Rosa Nigra," thoroughly familiarize yourself with Paper XXVI (pages 263 through 270); if you are working "Hebrew," study Paper XXVII and Notes A through D of page 269.

*Preparation:*

A—Make for yourself the Great Wand (page 269).

B—Provide yourself with any necessary further items of equipment. A thymiaterion (see page 115), for instance, and a container for incense; a white drape for the Bomos and the two candlesticks.

C—If you are working "Hebrew," draw the Sigil specified on page 275, so that you may refer to it during the rite of consecration. If you are working "Sub Rosa Nigra," construct the Sigils specified on page 266, to have these ready for reference.

D—Rehearse the mechanical aspects of the rite thor-

oughly.

E\_\_\_ Observe the directions for the time of working.

*Practice:*

All things being prepared, proceed to the consecration of the Great Wand, using Paper XXVI or Paper XXVII as appropriate to the mode of your working.

#### Program 22

*Study:*

Thoroughly familiarize yourself with Paper XXVIII, pages 279 through 285.

*Preparation:*

A—Acquire and prepare your Sword (page 285).

B—In addition to the items of equipment you have already collected or made, provide yourself with the further appurtenances necessary to this rite: a spectrum red drape for the Bomos; the thurible (a censer suspended by chains); and further candlesticks or the red lamps specified on page 279.

C—To have them by you for reference when you perform the consecration, draw the presigillum of Mars and the invoking and banishing heptagrams of that planet, and construct the Sigils (as appropriate to Hebrew or Sub Rosa Nigra working) specified on pages 282 and 283.

D—Rehearse the mechanical aspects of the rite thoroughly.

E—Observe the directions for the time of working.

*Practice:*

All things being prepared, proceed to the consecration of your Sword.

#### Program 23

*Study:*

Thoroughly familiarize yourself with Paper XXIX.

*Preparation:*

A—Because you are attuned to the Great Work in body,

soul and spirit, there will come a day when you will have the opportunity to "acquire" the perfect vessel which is to serve as your Grail. You will not, in the event, have sought out the implement: its finding will seem fortuitous, and the figures involved in the required price will reduce, by addition, to one of the great Ogdoadic key-numbers, to 5 or to 8. This is a matter which cannot be contrived, and its realization is a sign that you are "on course": magical *synchronicity* will assure you, as it has ever assured the aspirant, that you are held in the regard of the "powers that be"! Until this happens, the proper artifact which is to serve as your Grail awaits discovery. Do not compromise on this matter, and do not be anxious about it. If the necessary item is lacking, defer this Program 23 until such time as the intended implement is unmistakably in your hands, and proceed meanwhile to the next program.

B—Provide yourself (see page 287) with any further items of equipment required for the rite. The indigo drape for the Bomos, for instance, the Rose of Concealment and the cypress sprig. If you are able, prepare the Rose of Concealment as specified on page 295; but if this presents a difficulty, a simple square of white silk will suffice. The "cabinet," indeed the *tabernacle*, in which the Grail is to reside between workings (page 295) may likewise be any cupboard or drawer which is exclusively reserved for the purpose.

C—Construct the necessary Sgil for Hebrew or for Sub Rosa Nigra working (page 293) for reference during the actual consecration of the implement.

D—Rehearse thoroughly the mechanical aspects of the

rite.

E \_\_ Observe the directions for the time of working. *Practice:*

All things being prepared, proceed to the consecration of the Grail.

#### Program 24

*Study:*

Thoroughly familiarize yourself with Paper XXX.

*Preparation:*

A—Make for yourself the Disc (see Note D, page 325, and the illustration on page 296).

B—The equipment required for this rite is already part of your collection, save for the black drape necessary to be placed upon the Bomos and a green color-charge.

C—Refer to page 423 for the pronunciation form of the First Enochian Key.

D—If you will, draw the forms of invoking and banishing pentagrams of Spirit and of element Earth, to have them ready for reference when you perform the consecration. Construct also the Sigls specified on page 301, to have them to hand when you perform the actual rite.

E—Thoroughly rehearse the mechanical aspects of the rite, but first see Note C on page 325.

F—Observe the directions for time of working.

*Practice:*

All things being prepared, consecrate your Disc.

#### Program 25

*Study:*

Thoroughly familiarize yourself with Paper XXXI.

*Preparation:*

A—Prepare the Burin (see Note E, page 325 and the illustration on page 304).

B—All necessary equipment for this rite is, with the acquisition of the Burin and a yellow color-charge, already yours.

C—Refer to page 423 for the pronunciation form of the First Enochian Key.

D—Prepare the invoking and banishing forms of the pentagrams of Spirit and Air for reference during the working, and the Sgils specified on page 309.

E—Thoroughly rehearse the mechanical aspects of the rite.

F—Accord with the directions for time of working.

*Practice:*

All things being prepared, consecrate your Burin.

#### Program 26

*Study:*

Thoroughly familiarize yourself with Paper XXXII, pages 311 through 317.

*Preparation:*

A—Prepare the Cup (see Note F on page 325 and the illustration on page 317).

B—All necessary equipment for this rite is, with the acquisition of the Cup and a blue color-charge, already yours.

C—Refer to page 423 for the First Enochian Key. D—

Prepare the invoking and banishing forms of the pentagrams of Spirit and Water, and the Sgils specified on pages 314 and 315.

E—Thoroughly rehearse the mechanical aspects of the rite.

F—Observe the directions for time of working.

*Practice:*

All things being prepared, proceed to the consecration of your Cup.

#### Program 27

*Study:*

Familiarize yourself with Paper XXXIII (pages 319 through 324).

*Preparation:*

A—Prepare your Elemental Wand (see Note G, pages 325 and 326, and the illustration on page 318).

B—All necessary equipment for this rite is, with the acquisition of the Wand and a red color-charge, already yours.

C—Refer to page 423 for the First Enochian Key. D—Prepare the invoking and banishing forms of the pentagrams of Spirit and Fire, and the Sgls specified on page 323, to have them ready for reference. E—Thoroughly rehearse the mechanical aspects of the rite.

F— Observe the directions for time of working.

*Practice:*

All things being prepared, proceed to the consecration of the Wand.

#### Program 28

*Study:*

Read Paper XXX, pages 333-334.

Although the ritual formula here provided may in fact be expanded into a full *group* working, it is introduced at this point primarily as an illustration of the practice of Sphere-working.

The subject of Sphere-working, which forms a comprehensive magical program in its own right, is presented in considerable detail in *Planetary Magick*, by Denning and Phillips (Llewellyn, 1989).

Planetary Magick takes the practitioner from simple to elaborate methods of Sphere-working, and contains no less than sixty-five complete rituals of the planetary spheres, some for individual use, some for group working. This further book is thoroughly recommended to the student as a vital supplement to the study of The Magical Philosophy.

#### Program 29

*Study:*

A—Read Paper XXI, which is concerned with the nature and general method of verbal conjuration.

B—Thoroughly familiarize yourself with Appendix D, the Form of Invocation and Dismissal of Elemental Spirits. If possible, memorize the words and actions of the texts

given in that appendix.

*Preparation:*

A—Practice composing addresses and invocations, for the forces of the planetary Sephiroth, for example, along the lines indicated in Part II of Paper XXI.

B—Set out the texts of Invocation and Dismissal of Elementals in a special notebook, indicating therein the invoking and banishing forms of the pentagrams. This will help you to memorize those texts and to make them your own, as well as providing you with a handy source of reference for actual working should you need such.

#### Program 30

*Study:*

Read Paper XXXVI, pages 337 through 340, then review your earlier study of:

A—Chapter VI of Book I, specifically the material concerning Dyad and Triad of the ancient Qabalistic-Gnostic pattern.

B—Sections 4 and 5 of the Introduction to the Second Edition (Volume 1).

*Please note:* The reference to Book II, Chapter IV ("Mathematical Symbolism") given on page 337 of Volume 3, is no longer operative. That chapter is not included in this Second Edition, its essential material having been incorporated into the new Introduction in Volume 1.

#### Program 31 and beyond

*Study:*

Review the material set forth on pages 341 through 388 of *Mysteria Magica*:

- *Evocation to Visible Appearance in the Triangle of Art* (page 341 through 352).
- *Evocation to Visible Appearance in the Crystal* (pages 353 through 358).

- *The Magician* (pages 359 through 362).
- The Sub Rosa N~gra rite of *Transubstantiation* (pages 363 through 371).
- *Consecration of a Talisman* (pages 373 through 382).
- The Sub Rosa N~gra formula of *The Gnostic* (pages 383 through 388).

*Preparation:*

To accomplish these works of high magick you will need to provide further items of equipment (specified in the preliminary notes to each formula) as well as developing the formulae from their "skeletal" presentation into rites expressive of your personal aspiration and intent.

Both in this preparation and in the actual performance of the rites themselves, there is serious labor. But to meet this challenge you, the magician, may expect the fullest support and cooperation of your inner faculties for the perfect accomplishment of the Great Work.

When you begin regular work on these formulae you should begin with Paper XXXIX, pages 359 through 362. This formula, *The Magician*, provides a powerful method for psycho-spiritual integration, and combines within itself a number of vital techniques and areas of learning. In a very real sense, it is a foundation for your work with the other ritual formulae.

In "elaborating" *The Magician*, refer frequently to Book IV (Volume 2) as you prepare your text. Keep your first attempts at ritual composition simple: your rite will not thereby lack in power. As your self-knowledge and magical proficiency increase you will be able, with great effect, to compose further versions of the working for your personal use. But this development should not be forced: it should flow naturally as an expression of your Will and inner feelings.

This principles applies to all your work with the ritual formulae. In each instance you should begin by composing

a simple rite; then, as you progress in familiarity with the formula and in perception of what it calls forth in you, you can elaborate your work (or, indeed, render it more potently stark) as may be fitting for the expression of your inner being and your reciprocity with the forces of Light and Life. For magical creativity is an ongoing process reflecting the state of a personal inner evolution, and its free flow should be allowed to reflect in the revision of earlier work as well as in new utterance.

*Using the Formulae of High Magick:*

Apart from regular use of the formula of *The Magician*, it is not intended that you should employ *The Ritual Formulae of the House of Sacrifice* on a routine basis, or work through them in sequence, *simply because they are there*. They are tools of Art Magick, and vehicles for the expression and furtherance of your own Will. Utilize this or that formula, therefore, as occasion or circumstance suggest, and as you judge it may best serve the advancement of your spiritual program and the fulfillment of serious *and necessary* magical intent.

*Realizing the Fivefold Pattern:*

A wide variety of purpose and attribution can be given expression and effect by the use of the ritual formulae provided in pages 341 through 388 of *Mysteria Magica*. In working with these formulae, the Fivefold Pattern of the House of Sacrifice—the pattern of your own psyche—will assume ever greater significance in your magical life. Your *deeds* of power, as you will increasingly realize, are founded upon no external system of principle and procedure which might be artificial to you, but are the direct and most potent expression of an inner wholeness and self-understanding. And as you advance in using and assimilating the formulae, so your inner wholeness and self-understanding will, as a result, progressively increase. What you *are* and what you *do* will become one and the same thing for you—the Magician!

As you are moved, therefore, go beyond the creation of new rites. Create new ritual formulae based upon the principles here set forth, for the further fulfillment and development of your inner reality and for the alchemical projection of your aware and sovereign selfhood upon the external universe.