

THE PRACTICE OF RITUAL MAGIC

GARETH KNIGHT

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THE PRACTICE OF RITUAL MAGIC

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THE PRACTICE OF RITUAL MAGIC

by

GARETH KNIGHT

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CHAPTER ONE

WHAT IS RITUAL MAGIC?

Ritual or Ceremonial Magic is one of the greatest tools of occult training and work. It is, of course, work of a somewhat more advanced nature than the more generally known techniques of meditation, visualization, concentration, and psychic sensitivity, and for this reason there is some misunderstanding in the mind of the general public as to what it is really all about. In its proper sense it has little to do with the image portrayed by popular novelists or journalists, which stems largely from dabbings in mediæval superstition.

It is a discipline and method of occult practice wherein all the faculties of the student are employed in pursuit of the Great Work. This is, as in all reputable occultism, the expansion of consciousness in order to make one's general human qualities and understanding of the universe the greater, and from this to act as a conscious channel for the work of God in His creation. The first part of occult work consists in fashioning yourself into an instrument worthy of use by the forces of Light, and the second part is the dedicated service to God and man that follows from this.

Ritual magic pertains more to the second part

of occult development, for to be an effective practitioner one needs to be skilled in the techniques of visualization, to be capable of long sustained concentration, to possess controlled psychic sensitivity, and to have that depth of intuitional understanding that comes only from long practice of meditation. It can be used for the development of beginners, however, on a group basis, for presence at a series of ritual workings, particularly of the initiatory type, can do much to develop the latent occult and psychic powers of the sincere student.

Importance of Symbolism

Symbolism is all-important in ritual, as in much of occultism. Instead of contemplating a symbol subjectively however, as you might do in meditation, in ritual you become a part of the symbol (or symbol system), acting it out physically and presenting it to the physical senses in every way possible, through sight, sound, touch, taste and smell as well as holding it before the inner senses. By the inner senses we mean not only the faculties of the imagination but also the mental understanding and the spiritual will or intention. Thus one aims to become, temporarily, completely one-pointed whereby nothing exists but the symbol.

This may seem to be a very 'narrowing' kind of operation but it is in fact just the opposite, for no symbol exists entirely independently, sufficient to itself alone, and the 'narrowing down' of concentration and attention results in fact in a 'broadening out' in another dimension.

The process is somewhat similar to what happens in meditation, wherein the mind circles

closely about a given topic, and by this method achieves a deeper understanding of it. Ritual magic is, however, much more potent than meditation, for more than one faculty is used. Because of this, highly sensitive people, such as have for example been practising Eastern occult development involving fasting, vegetarianism, and yogic breathing exercises, do well to avoid too sudden an exposure to ritual magic. It could, literally, 'blow a fuse' psychically, by applying too high a psychic voltage to a system without sufficient resistance.

Ritual magic is very much a Western technique, for the occidental man who has to make his way in the hurly-burly of the Western world. The East has its sensitizing techniques for those of the orient who can put themselves away in hermitages far from the madding crowds and rely on their begging bowls being filled.

In ritual magic one is, as in most of occultism, dealing with the subconscious or unconscious mind and through this making contact with 'invisible realities', objective states of existence, and beings, that are not normally accessible directly to the conscious mind. This means that there is more to occultism than playing about with subjective visions or even 'archetypes of the collective unconscious'. There is this to it, and much that passes for occultism is in fact no more than regurgitation of subconscious elements, but to the trained occultist who is 'on his contacts', the unconscious is merely a magic mirror in which are reflected objective, though non-physical, realities. Consciousness is thus indirectly projected into a fourth dimension.

Types of Ritual

Rituals fall into certain broad types according to the intention behind them. We can list these as Seasonal, Remedial, Initiatory, Exploratory and Redemptive, although there may be rituals which do not fit into any of these categories, and many which overlap two or more of them. The place of worship in ritual we will deal with in our later section upon Rituals, for there is often a confusion between religious and magical rituals owing to certain similarities of style and symbol.

Seasonal Rituals are used to mark special events in the magician's year and the principal ones are the quarterly Equinoxes and Solstices which mark the turning point of the psychic tides. In his work upon himself the magician regards each of the four Seasons as having a correspondence in his own psyche. The element of Water is, for instance, often equated with the time from Winter Solstice to Vernal Equinox, and during this time the magician experiences in his soul the cleansing of all out-worn and unwanted psychological debris in preparation for new growth in the tide beginning with the Vernal Equinox, which is usually equated with Fire. This is not necessarily a reversion to pagan forms of nature worship – though, like Christianity, it does have these overtones which make it the richer if sympathetically understood – but is a continuing conscious process of psychic growth that uses the seasons of the year as a natural and fitting context.

Distortion of Character

Remedial Rituals are of two types, which might be classified as General and Particular. The aim

is generally to balance a distortion of character, either in an individual or a group. It can be as an aid to heal physical disease, although no responsible magician would attempt to replace the medical practitioner. Each to his complementary task, the physician to deal with the physical ill, the magician to the inner causes behind it.

The Particular Remedial method will attempt to remedy an imbalance by a ritual devoted to its opposite quality. For this a system of ritual correspondences such as the Tree of Life is required, whereby an excess of irritability (symbolically assigned to the sphere of Mars) would be treated by means of a ritual or series of rituals dealing exclusively with Jupiter. The General Remedial method would rather stress a symbol complex of a balancing harmonious nature in itself, such as that associated with the Sun (and all pagan healing gods have some association with the Sun). Again, the use of pagan symbol systems should not be confused with pagan worship, these god forms are simply psychic lenses in which to concentrate appropriate types of force emanating either from the collective unconscious or from the objective inner realms of existence.

Rebirth of Consciousness

Initiatory Rituals are invariably group rituals whereby a new member is introduced to the particular symbolism used by the group and a drama of rebirth is not infrequently acted out, usually with the candidate as the principal figure. The initial idea with a neophyte newly come to occultism is to induce the rebirth of

consciousness whereby inner realities come to take on the same validity as outer reality. The newcomer to ritual generally has his attention focused on the physical actions taking place, no doubt expecting all kinds of thaumaturgical phenomena and similar pyrotechnics to appear before his eyes.

As he grows in wisdom and experience, however, he learns to see with the inner eye and hear with the inner ear, and perceive the inner reality of which the physical action is but an outer reflection. There are many levels of initiation, for the magical student is ever growing in depth and breadth of perception, and each one may be marked by a ceremony of initiation, though the higher ones take place in a temple not made with hands.

Exploratory Rituals follow on from, or incorporate, that technique of the active imagination variously known as Path-working, Astral Travel, or Scrying in the Spirit Vision. They usually comprise a formal opening and closing ceremony, with some kind of original work in the middle that is not prepared beforehand. This can take the form of individual or group meditation, which being undertaken in the heightened atmosphere of ritual conditions is liable to be more fruitful than that carried out individually and informally.

Redemptive Ritual is similar to Remedial Ritual in many ways, but is more closely linked with certain types of prayer. At one level it can consist of quieting souls of the so-called dead who may be disturbed for one reason or another. At other levels it may consist of helping the light of Christ to shine in dark areas of horror or terror in

parts of the created universe whose very existence is unknown or unsuspected by most Christians, let alone agnostics and the worldly wise. It will thus be gathered that in its true sense magic is a very specialized spiritual vocation.

Symbolic Accoutrements

As well as the type of Ritual which can be employed, we will also have to consider the Robes and other symbolic accoutrements that form an essential part of the ceremonial art. It is in this field of ritual that the need for a comprehensive symbol system such as the Tree of Life of the Qabalah becomes apparent, for the colours used, and even the materials, will vary from one type of working to another. In entering upon a ritual one – as it were – takes off the everyday personality and puts on a magical version – one that corresponds to the rite. This is assisted by the use of robes and symbols. The main symbols are usually allied to those that appear in the Tarot card suits, the Rod or Wand or Spear; the Cup, Cauldron or Chalice; the Sword, Knife or Arrow; and the Disc or Pantacle. Other common symbols are the Key, Mirror, Ring, Lamen, Lamp, Girdle and so on, to say nothing of the range of incenses that can be burned in the thurible.

Most of the symbols are very ancient and deep seated ones in the psychology of man but their real validity in practical terms comes from working constantly with them in magic and in meditation. Like a violinist, a magician has to 'make his own notes', and without prior diligent use of the 'five-finger exercises' of occultism any premature attempt at ritual working is likely to

be as excruciating as some amateur and ill-trained violinist's over-optimistic efforts – and possibly with rather more serious consequences, particularly if group work is attempted. The lone dabbler usually cannot summon up a sufficient head of power to do much damage to himself.

The physical symbols are, of course, all outer representations of an inner reality, and the principle is something after the fashion of putting two mirrors parallel to one another, they keep on reflecting themselves almost into infinity. In a similar way does the inner magical symbol reflect the outer magical symbol which reflects the inner which reflects the outer and so on *ad infinitum*.

As with the vocal symbols, the so-called Words or Names of Power, the sum total of symbols in a ritual work on another principle, analogous to an atomic reactor. By systematically working in meditation upon different symbols so that each one has a powerful effect on consciousness, the juxtaposition and inter-relation of many of them gives rise to a cumulative effect that passes the flash point of mundane consciousness.

Altar and Pillars

The main symbols are however, what might be called the 'furniture' of the magical lodge – the Altar and the Pillars. The Pillars represent philosophically the duality that is within the whole of existence – though it should be said in passing that magical philosophy is not Dualistic in the sense that there is a Good God fighting an Evil God. Rather do they indicate the positive and negative, male and female, active and passive complementaries that make up the web of life. One Pillar is thus usually white or silver, and the

other black, but there can be other combinations such as green and gold, or red and blue. In practical terms of magical ritual practice they represent the gateway in consciousness to the inner planes of existence beyond the physical. For this reason a Veil is often hung between them, which is drawn aside when a ritual is in progress and inner and outer planes unite. To walk through the Pillars with ritual intention in a well constituted Magical Lodge can be an experience indeed, even for a layman.

The Altar is the focusing point of attention in the ritual, and is basically just a working surface, though again held to be poised between outer and inner realities, whereon symbols actively being used may be placed. There is often a Perpetual Lamp either on it or hanging over it, as in many churches, signifying the Eternal Light to Which and Whom all allegiance is placed.

Magical Lodge

Then we must not forget the area in which all of this takes place, the Magical Lodge, Temple, or Circle. This is simply a defined sphere of activity, a place set apart, wherein there is nothing distracting from the work in hand. One could liken it to a surgical operating theatre, even though its atmosphere and accoutrements might seem more akin to a church.

Magic is certainly, whatever it is, not an 'off beat' or deviated kind of religion. It is a discipline as exacting as surgery, and with many of the inconsistencies and uncertainties of the medical arts – multiplied many times over because it deals with what are intangibles to our physical senses and consciousnesses. It is not something which

can be easily demonstrated to the curious layman, however sympathetic he might be, because to an untrained observer it would seem little more than a stylized kind of amateur dramatics in a strangely furnished junk room. Thus only those who have a real vocation for it ever get to realize its possibilities to the full – and this also accounts for the widespread misunderstanding and ignorance about it. Hopefully this work will do something to correct the balance.

Ritual Magic might be called, in terms possibly more acceptable to the modern mind, 'the science of the mandala'. Those who have studied a little Jungian psychology will need no introduction to what a mandala is. It is, briefly, a particular type of symbol which comes up into consciousness when a person undergoing psychotherapy is approaching psychological integration and their conscious mind is coming to terms with the unconscious. It is a regular figure, usually four-square, and Jung also considers the structure of the human psyche to be four-fold. Reference to a simple introductory book on Jungian psychology is recommended.

Mandala – Magic Circle

The simplest form of mandala might be said to consist simply of a circled cross, and upon this basis it is possible to build up a complete magical ritual system. The word 'mandala' in fact means, when translated from the Hindu, a 'magic circle'. It was appropriated by Jung to describe the symbolic representation of the complete and balanced human psyche. Mandalas are in fact used in the East as symbols upon which to

meditate. Contemplation of them should bring about a feeling of inner peace, and of meaning and order to life.

In their true sense they are not mere conscious mental constructions but are potent symbols that are thrown up fully grown from the depths of the unconscious. In ritual magic what we are in fact doing is to construct a three-dimensional mandala and to work physically in it. *By this means we aim to project consciousness into a fourth dimension.*

Two Categories

Magic can be divided into two categories, in its ritual aspect. The lower strata works at the level of a kind of philosophy minded friendly society. There may be dressing up in robes or aprons and reciting various rituals which at worst are a kind of bizarre horse-play and at best are an amiable recitation of benign pomposities – together with grand sounding titles for most of the officiants.

Whatever the intentions, any genuine magical power is generally conspicuous by its absence, although the symbolism used may in fact be capable of acting as a channel of occult forces did the practitioners only know how to use it. This seems to indicate that many of these systems may have stemmed from those with ritual magical knowledge but to have become debased – though not necessarily abused – in latter days.

The higher level of Magic may thus use similar formulae but instead of being a colourful charade, power from the inner planes is injected into the symbolism by those trained in its use. Such groups are not easy to join or to find, and there is a regrettable tendency for them to tend to

lapse into the former type over the course of years, though not without shooting off *disjecta membra* (scattered remains), in the process who form longer or shorter lived smaller groups that retain or may even surpass the original magical vitality.

This organic process may be a natural result of numbers. If any group grows to be much more than a dozen members, institutionalization sets in, and rare indeed is the group that survives the withdrawal of its founder and retains its vitality. Ritual need not necessarily be confined to group practice however; few realize that it can be pursued by an individual. This is why this book is written, so that individuals may have the opportunity to train themselves occultly, by means of ritual, and then possibly to train others – for the magic circle or temple is a training ground for occultism that is second to none.

The fundamentals of ceremonial magic are (1) the Circle (or temple); (2) the Pillars and Altar; (3) the Robes; and (4) the Ritual. We will deal with each in turn.

CHAPTER TWO

THE CIRCLE

For practical purposes a magical temple may be considered to be synonymous with a magical circle. Ideally one would have a room, or even small building, set aside for ritual use. This would be one's temple. However this is not always practicable and the next best thing will be to convert a room temporarily into a temple by constructing a magic circle.

This is most easily achieved by having the circle painted upon a floor cloth which can be rolled up out of sight when not in use. It is, of course, the circle within and not the circle without that matters. Just as practical occultism is concerned with the directed use of mental concentration and visual imagination, so is magical ritual simply a means of achieving a stronger degree of concentration and visualization than might otherwise be possible.

The physical difference between a magic circle and a temple is that the first is two-dimensional and the second is three-dimensional. In a temple a permanent circle would usually be inscribed upon the floor, though it would still be necessary for the magician to use his concentration and imagination to build the 'inner' circle and temple. With a circle only in physical use one has

to construct both circle and temple in the concentrated imagination and the only difference is that there are no physical temple walls about one to assist in this visualization.

Inner Orientation

The purpose of both circle and temple is one of inner orientation. One's position is fixed in relation to certain agreed coordinates. Thus in a two-dimensional sense one is standing in the centre of an infinite horizon at the exact meeting point of the cardinal directions of East, West, South and North. In a three-dimensional sense one sees oneself as the centre either of a sphere or of a cube – in the latter case the mid-point between all six faces, all eight corners, all twelve sides.

This may sound quite a trite observation, but psychic orientation is what most of us lack and this simple method is a very good way of achieving it. In another form it is seen in the Christian practice of crossing oneself, which also has its occult counterpart in the Qabalistic Cross, which we will consider later. As a preliminary exercise in magical working, as well as a simple psychotherapy, it is well worth working on. With moderate persistence results will prove its worth and the ritual magician must above all else be someone who is keen to try these things experimentally rather than to sit and read about them.

The Circle represents the whole of man (that is, of oneself), and the whole of the Universe. One thus first learns to orientate oneself centrally in relation to one's greater unknown self, the heights and the depths, the good and the bad, the

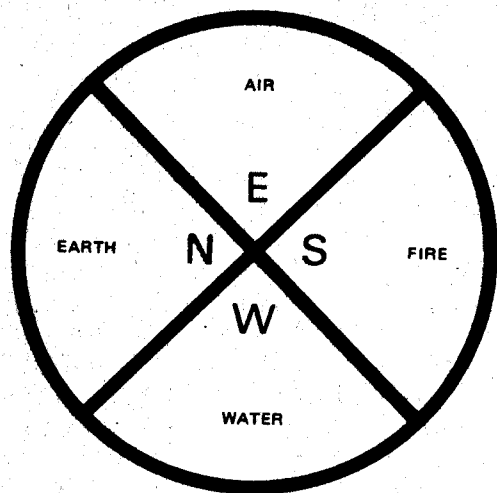
past and the potential – and also with the greater Whole.

Dividing the Circle

The next step is to divide the Circle into segments, to break infinity up into a number of finite categories, so that one can get to grips with it. This can be any number, and any traditional symbol system can be used to do it. Thus one could have twelve segments, each allocated to one of the twelve signs of the Zodiac. Or one could have six segments, each allocated to one of the 'traditional' planets – with Sol in the centre. For purposes of illustration throughout this book we shall use a simpler system, based on four divisions, aligning each one with one of the four traditional Elements – Air, Water, Fire and Earth.

We therefore divide our circle, sphere or cubical temple into four Quarters, based on the four Cardinal Points, and allocate an Element to each one thus: Air in the East, Fire in the South, Water in the West, and Earth in the North. The basically two-dimensional plan for this as applied to a circle is shown in the diagram on this page. The principle is equally simple when applied three-dimensionally but this is best shown through the construction of solid models made from card. They are very easy to make and are extremely instructive. Construction details are given in the Appendix.

We now make use of the Law of Correspondences and construct a table of attributions under the header of each Quarter. A short example of such a table is as follows:



AIR	FIRE	WATER	EARTH
East	South	West	North
Sword	Wand	Cup	Disc
Yellow	Red	Blue	Green
Dawn	Noon	Dusk	Midnight
Spring	Summer	Autumn	Winter
Life	Light	Love	Law
Faith	Hope	Charity	Understanding
Childhood	Youth	Maturity	Old Age

— and the lists could be continued indefinitely.

It should be stressed that such tables of correspondences should be put to practical use in the circle. All too often they are relegated to the sterile function of just adding to the store of mental impedimenta in the student's mind or, worse, becoming the subject of fruitless argument with others as to which are the 'true' attributions — for opinions differ.

In fact it is obvious that lists of attributions will differ from person to person. And in all cases the 'true' attributions are those which appeal most to the individual, who should ideally have arrived at them through meditation and his own esoteric sense and intuition rather than collecting them from the pages or dictates of some 'authority'. Those who read this book are invited to use the attributions given as being generally in the line of established tradition, and of proven worth to the author, but there is no obligation to adopt them as infallible truth. Each person will find, with experience, his own best correspondences. Until he gains this experience it is helpful to follow a published system. One should avoid flitting in indecision from system to system however. An eclectic technique may be useful to the experienced adept but it is simply a waste of time and effort for the neophyte.

To be a mere collector of symbolism, to pore over tables of correspondences without putting them into practice, is like being a collector of railway timetables, an armchair traveller who has never ventured further than his own home town.

Applying the Correspondences

We may start to gain experience of magical working by applying the few example correspondences we have listed always. Imagine a circle about yourself, clearly marked into four segments according to the Cardinal Points. Due East, at a point on the circumference, visualize a Sword floating in the air, point upwards. Any type of sword can be imagined, though the most commonly used is a crosshanded sword. Or, as a

pattern for this and the other Magical Weapons of the Quarters, the appropriate Tarot card Ace can be imagined.

Now step towards the circumference of the circle until you are standing immediately before the imagined weapon, and build up the other correspondences listed in the column. Any order of doing this will do, and the final aim is to be able to invoke within oneself the feeling of all of them together.

Thus, standing in the East before the Sword, see yourself bathed in yellow light, feel currents of air eddying about you, hear the dawn chorus of birds and feel the urgent awakening life of Springtime, feel as a little child, and be full of faith in the glory and beauty of all things, and bounding with life. Having experienced this for a short period of time (at most ten minutes), step back to the centre of the circle and resume normal consciousness.

Repeat this procedure for each Quarter in turn. The exercise can be profitably pursued for some weeks. You can either experience each Quarter in turn in a single session, or concentrate on just one Quarter each day. It is important to develop each one though, and not just to concentrate on one or two which are the more congenial. If you do concentrate on one more than the others it should rather be the one that is most uncongenial – for in this way you may restore the balance of your psyche. To concentrate entirely on the aspect that comes easiest however, although it may seem stimulating and progressive at first, will lead inevitably to unbalance of character.

At this stage of our studies we are using no

great Words or Names of Power that excite the morbid curiosity and superstitious speculation of the layman – nor any strange magical signs. These will come, but they are quite logical and sensible devices that, like all good tools, save us needless time and trouble. None, let us hasten to add, would be any use whatever without this preparatory work in building up conscious reactions to the Quarters based on the Tables of Correspondences.

The idea that for a tyro to inadvertently or presumptuously say a Word of Power or inscribe a Mystic Sign is to risk his being blasted on the spot with terrible supramundane forces, belongs strictly to the fiction writer's imagination. One gets as much out of magic as one puts into it. And in the initial stages, having put little into it one is hardly likely to get uncontrollable forces out of it. (Though the neurotic or unstable personality would be advised not to dabble with it without experienced personal supervision, lest uncontrolled dissociation of consciousness takes place.)

For the experienced magician however, it is possible to get out far more than he puts in. The output is *proportional* to the input, just as an archer may propel an arrow with infinitely greater force from a bow than he could throw it, like a javelin, with unaided muscle power.

For the first few weeks or months of our studies it is enough for us to build up experience of the Quarters without artificial aids – which would serve only to impede and confuse at this stage, or to encourage an attitude of superstition. These periods of working upon the Quarters can be used to meditate upon the qualities of each and

to discover more attributions or correspondences from one's innermost self.

Physical Accoutrements

If facilities permit, you can begin to build up physical accoutrements in each Quarter. For example, you might purchase little oil lamps with coloured glass about the flame in the appropriate colour for each Quarter. You could have a set of paintings, one for each Quarter, of the Four Seasons, or of the Four Elements, or of Dawn, Noon, Dusk and Midnight.

These can be purchased or rendered by yourself. They can be realistic, abstract or symbolic. You should avoid too much clutter however. A little, well chosen and tastefully arranged, is better than the effect of an overstocked symbolic junk shop.

Eventually, you may collect the four traditional Magical Weapons. The tradition is that the Sword should be won or earned; the Rod should be uniquely designed and made by you without any other person knowing of – or seeing – it; the Cup should be given by someone who loves you; and the Disk should carry a design which sums up your own understanding of the Universe. The Rod, as it represents your own true Spiritual Will, is never shown to another except under very special circumstances, and remains secretly concealed and wrapped in silk – other rods are made or purchased and used as outer substitutes for it.

Names of Power

Having built up by practice an adequate realization of what the Quarters represent in

their manifold levels and aspects, we can proceed to a formulation of relevant Names of Power. There are two principal Names for each Quarter. One is the name for God when approached in that particular aspect, and the other is that of the Archangelic Intelligence traditionally believed to rule over each Quarter. We can list these as follows:

East	South	West	North
IHVH	ADNI	AHIH	AGLA
Raphael	Michael	Gabriel	Auriel

The God Names are all Hebrew and are pronounced with equal stress on each syllable, which is drawn out at some length, thus: Ee-ah-oo-eh; Ah-doh-nah-ee; Eh-heh-ee-eh; and Ah-glah. Those who follow old tradition frequently visualize the four letters of each Name in Hebrew letters of golden light before them in each Quarter.

However, as most White Magicians are Christians nowadays, who believe that at a point in history God incarnated in human form as Jesus Christ, and remains with us 'even to the end of the world', there is really little point in maintaining the viewpoint of God that was held in medieval Jewish mysticism – from which most ritual magical symbolism descends. To reverse an old adage, there is no point in retaining the bathwater along with the baby!

Whilst retaining the traditional Names therefore, which are aural ideographs, we can perhaps modernize our concept of God by visualizing God as Man (that is, as Christ), at each Quarter, rather than as a remote Oriental potentate who can be approached only by

abstract symbol or by many hierarchical intermediaries.

Precisely which forms are used can be left to individual choice, taken from incidents in the Gospels. As a suggestion to help such choice, though, we can consider Christ to manifest principally as Guide in the East; Protector in the South; Companion in the West; and Teacher in the North. But this is not the only means of allocation. Some might prefer to emphasize the Time cycle of the magic circle, in which case the Christ Child would be seen in the East; the Evangelizing Triumphant Christ in the South; the supremely sacrificing, loving, Crucified Christ in the West; and the Resurrected and Ascended Hidden Christ in the North.

God-Names Explained

The ideas behind the traditional four letter Names are manifold, but can be briefly summarized. IHVH is a Name used in the Old Testament and considered by devout Jews to be so holy that it should not be pronounced; the true pronunciation is said to be unknown.

Early Gentile scholars, in ignorance of finer points of Hebrew usage, rendered it as Jehovah, and modern Bible scholars prefer to use the form Yahweh. Esoterically speaking, however, it seems best to regard it as a word made up of vowel sounds only. Ancient Hebrew – when written – consisted of consonants only but it is the vowel sounds that give life to the written letters, thus God (the Word, or Logos), seems appropriately given a Name of all vowel sounds when considered in His essence, invisible but everywhere, giving life to His creation.

ADNI, often anglicized as Adonai, simply means Lord. It is the Name that is substituted for IHVH when a devout Jew is reading the Bible aloud. It may thus well represent God made manifest to his creatures, their Lord and protector, sustainer and creator.

AHIH, usually written as Eheieh, is the Name that God revealed to Moses from out of the burning bush. It is translated usually as I AM or I AM THAT I AM. It emphasizes God simply as an ever-present fact, that is, was, and ever shall be – the eternal Companion of all His creatures.

AGLA is a particular form of occult coding, being a Name that is constructed from the initial letters of a Sentence – 'Ateh Gedulah Le'ohlahm Adonai' – which means 'Thou art mighty for ever, O Lord'. This artificial construction, which requires analysis for its understanding, is an appropriate Name for the Northern Quarter, which amongst other things stands for that which is hidden (the Midnight Sun, etc.), and for law and understanding.

Vibrating the Names

These Names may now be added to our exercises of formulating the four Quarters. They should be 'vibrated' rather than simply spoken in a normal tone of voice. Posture plays an important part in producing the right vibratory tone – one needs to achieve an attitude of poise. This is best done by standing with the feet in the form of a letter T, the right foot placed behind the left. The hands are placed palm to palm over the heart, with the fingers pointing upwards, and a light pressure maintained between them. This will give a position like that adopted by servers in some

church ceremonies, but it is very much more than a pious gesture, being the remains of a little known and forgotten Yoga of the West. It will produce physical and mental poise and also open up the cavity of the chest and at the same time slightly pressurize it.

The Names are uttered with 'impelled breath'. That is, imagine that the words are having to be pushed out of the mouth against some pressure, as if, to use a slightly bizarre analogy, you were projecting words through treacle.

A very little practice will demonstrate when you are on the right lines. The voice will take on a more sonorous tone, and this will be helped by running the words together slightly and giving full value to all vowels and consonants – particularly the 'm' and 'n' sounds. One may practise with any piece of prose to develop the technique. The vibration of properly intoned words may be felt in certain parts of the body, particularly in the palms of the hands and soles of the feet.

Once the technique begins to come naturally, without distractions from self-conscious practical details, use it with the Divine Names. When you have built up the atmosphere in a particular Quarter and are standing there in the described stance, vibrate the God Name, *know* that God is there blessing and protecting you, and build either a picture of the aspect of God in the mind's eye or the Name in golden light. Feel extra life and power come into your already constructed images when the Name of God is invoked.

When this has been practised for some time, the mind should have become so conditioned that when you vibrate the Name, the associated

images and feelings of the particular Quarter should flow automatically into consciousness. You have then constructed a Word of Power – a word or Name which by conditioned reflexes built up by much meditation and practice, will release psychic energy of a certain controlled type when used with dedicated intention.

Powers of Magical Weapons

It is by building specific psychic powers and realizations into specific actions, objects, sensations and sounds that the magician develops the powers of his magical weapons. His magic Sword, for instance, is not so much the physical one that he may handle in his physical temple but the inner spiritual/intuitional/mental/emotional sword developed from long contemplation, meditation, visualization and physical practice of exercises devoted to the Eastern Quarter.

This is not to advocate the development of the 'armchair magician' who does not bother to get himself real physical magical weapons – for the actual handling of the sword, the feel of its weight, the cleaning and care of it, will serve to 'earth' all the relevant realizations as nothing else can. Magical ritual actions and objects are like an oscillatory resonant circuit in radio – the action/object stimulates the psychic reaction, which builds greater suggestive power into the action/object, which in turn stimulates a greater psychic reaction, which builds more power into the action/object, and so on.

In this way are the active Energy (Sword), Spiritual Will (Wand), Compassion and Psychic Receptivity (Cup), and understanding (Disc) of

the magician developed, under the guidance of God in Four Aspects.

Magic is not conducted in a psychic vacuum however. In opening consciousness to other planes of existence, thought by the ignorant to be completely subjective, you will naturally meet with the denizens of those planes whose focus of consciousness is normally on a different band of the consciousness spectrum than is the focus of consciousness of we humans. We obtain guidance and protection in the contact with such beings by invocation of the Archangelic Intelligence assigned to each Quarter.

The method of vibrating the Archangelic Names is the same as for the God Names. Each syllable is sounded separately with the vowels drawn out fairly long – Rah-phah-el; Mee-chah-el; Gah-bree-el; Au-ree-el.

Telesmatic Images

It is usual to visualize an anthropomorphic figure at each Quarter when vibrating the Names – the conventional one in long robes and with large wings does very well. It should be realized that such images, in common with all magical images built up in the creative imagination, are in themselves but images as on a subjective lantern slide screen. However, the 'telesmatic images', to give them their technical name, act as foci for the real being on another plane to make its presence felt in the consciousness of the invocant.

Magical visualization works in two ways. Positively it works in the ability of the magician to formulate images and hold them steady in the mind for comparatively long periods of time if necessary (often from one to two hours); and

negatively it works in the ability to allow the images to take on an action and life of their own, and to observe them doing this, or to converse with them, holding the delicate balance between holding them too static or rigid and drifting into diffusion or chaos.

The Archangels can be visualized as robed in the colours of their Quarter and each one with his particular symbolic attributes. Raphael is a guide of travellers, and he appears in the Bible as the guide of Tobias. Michael is usually depicted slaying the dragon of evil with a long spear. Gabriel is the angel of the Annunciation and often carries a horn. All these three are frequently depicted in religious art and personal reference to the various pictures and legends and biblical episodes about them is recommended – the local public library should not be neglected by the practising magician, the fault only lies with those who spend their whole time and energies therein.

Auriel is not so well known. His name derives from the Hebrew word for light, and his light derives from the light of the stars in that he is associated with the dark Northern Quarter. He can be pictured as a dark, somewhat elderly visaged being, a great book open in his hands, and with one finger pointed upward to the stars.

Having formulated the Four Quarters of our Magic Circle or Temple and established each in our inmost being as a particular aspect of reality presided over by God and under the jurisdiction of one of God's Archangelic ministers, we can go on to describe the basic ritual furniture that we will have inside the Magic Circle. These are two-fold – the Altar and the Pillars.

CHAPTER THREE

THE ALTAR AND THE PILLARS

Philosophically, the symbolic ramifications of the Pillars are vast. Their practical essence is simple however, they form a gateway to the inner planes.

The colours of them may vary, but there are always two of them, and one is light in colour (or bright) and the other is dark. They represent the duality which exists in all created things, and thus a table of correspondences of some length could also be constructed for them, as for the Quarters. It might begin as follows, though each magician should make up his own list of realizations.

DARK PILLAR

Negative
Female
Night
Passive
Receptive
Form
Pingala
Yin
Boaz

BRIGHT PILLAR

Positive
Male
Day
Active
Outgoing
Force
Ida
Yang
Jachin

The three latter correspondences are the names

by which these principles are known in Hindu, Chinese, and Masonic teaching.

The usual colours for each are Black and Silver, and though one might visualize different colours in formulating Pillars in any of the Quarters (in the Passive and Active colours respectively, which are usually East: Blue/Yellow; South: Crimson/Scarlet; West: Silver/Blue; North: Brown/Green), it is not practicable to clutter the temple with pillars of various colours but to have just one physical pair of Black and Silver. Suggested construction details are given in the *Appendix*.

Three Pillar Exercises

Again, as with the Quarters, and indeed with all accoutrements of the magical temple, the Pillars, whatever their colour or beauty of construction, will be of little use until they are worked with. This is done in three ways; first by meditating on them individually and thereby increasing your depth and range of realization as to what they stand for; secondly by standing between them and thus making your own spinal column and its imagined extension through head and feet a third central Pillar; and thirdly by visualizing the Pillars as a Pylon Gate (an imagined overhead lintel joining the two is important) and slowly passing through them, raising consciousness as you do so.

It is as well to achieve practice in the first way before going on to the second, and in the second before going on to the third. The work can, however, be proceeded with at the same time as the work on the Quarters, if wished. A little ingenuity could in fact combine the Pillars and

Quarters exercises, and the bright and perceptive student will find his own ways to do this.

The first exercise, the meditations upon each Pillar, will result in the compilation of fairly lengthy lists of attributions, and notes of more complex idea associations. It is as well to include meditations on the third, invisible Middle Pillar, which will eventually be formed by the magician himself. It represents consciousness and the Middle Way between the opposites symbolized by the side Pillars. Students of the Tree of Life of the Qabalah will find a vast depth and range of symbolism available to them in this simple glyph.

Imaginative Counterparts

The second exercise takes these realizations to a more practical level. Stand between the Black and Silver Pillars physically, building their imaginative counterparts within your own aura, and also formulating the Middle Pillar in the core of yourself. Simply to hold this picture should soon bring on feelings of psychic or magical power. This will be the more so to those who have studied the Qabalah and who formulate the spheres of the Tree of Life on the three Pillars. The practice of such relatively simple yet fundamentally important breathing/visualization exercises as the Fountain technique will also accelerate development.

Door to a Hidden Land

The third exercise, in that it involves physical movement allied to subjective visualization and receptivity, is more a ritual magical exercise in the full sense of the words. It is important to be 'recollected' before attempting it, i.e., a few

minutes of relaxation and rhythmical breathing exercises and light meditation should form a preliminary. Then proceed as slowly as comfortably possible towards the Pillars as if you were approaching a strange door to a hidden land – as in fact you are. Be very conscious of the two Pillars and the overhead lintel as you pass through, and feel a change of consciousness come over you.

Stand on the far side of the Pillars for a small space and then step backwards through them, being conscious of them again, and bringing consciousness back to the normal state. Patient practice and a willingness to 'make haste slowly' will bring best results. This simple exercise can have far-reaching results when well carried out and may even develop into a technique for full astral projection.

It may help in this last exercise to formulate a Guardian of the Threshold and a Password to give silently to him, or possibly a visual sign. On giving this he opens the Portal for you and takes you under his guidance and protection on the other side. The Password or Pass-sign is a personal safety device. By operation of the association of ideas it prevents spontaneous psychic or unconscious material flooding into the mind at inopportune moments during daily life. The habitual practice of the use of such a device whenever one attempts to raise consciousness thus gives automatic and inbuilt control to your own conscious mind over any possible inroads of other beings and other planes.

Altar: Focus of Consciousness

The other principal item of temple furniture, the

Altar, represents the focus of consciousness of the Temple or Circle. It can come in various forms but the traditional one is a cupboard, square, but twice as tall as it is wide and deep (the ideal shape being that of a double cube, or one cube placed upon another), and the height being about three feet. It is usually coloured black and has a white cloth on its upper surface. Sometimes an undercloth is used, which may be black or else coloured appropriately for the work in question, and having a tassel at each corner, the tassels being analogues of the Quarters.

It is traditional (and convenient) to keep all minor ritual accoutrements inside the Altar cupboard – magical weapons, thurible, incenses, candles, rituals, meditation symbols, pictures and so on.

The Altar top should be clear of any impedimenta at the beginning and at the end of any working, and during the working should have upon it only such things as are actively being worked with or meditated upon. This is in keeping with its function as the focus of attention of the Circle.

The Altar's position is usually in the centre of the Circle when the Temple is not in active use and for general working. For rites that have relevance to a particular Quarter the Altar may be placed in that Quarter. Principal examples of such rites are those at various festivals of the year; East for the Vernal Equinox, South for Summer Solstice, West for Autumnal Equinox, North for Winter Solstice.

Some prefer to stand in the centre themselves, thus forming a kind of altar, or focusing point, and then the Altar is usually placed in the East,

which, being the Quarter where the Sun rises, is the direction of greatest symbolic light.

Placing the Pillars

The Pillars are usually placed in relation to the Altar, and preferences vary. Some have the Altar before the Pillars to act as a token of sacrifice before one can enter the higher planes. This arrangement is most suited to initiatory ceremonies, when a candidate is being introduced to the magical Mysteries for the first time.

Another way is to have the Pillars at each side of the Altar, which lies immediately between them. This emphasizes the perfect balance of forces applied to whatever lies upon the Altar and is particularly appropriate to consecrating talismans, sacraments or other symbols.

The third way is to have the Pillars on each side in front of the Altar so that the magician is standing between them when he is standing at the Altar. This method is particularly appropriate for the raising of consciousness.

Much could be written of the details of various positions of ritual furniture but it is really more desirable for each student to experiment for himself and find out how things work best for him. This is the really valuable occult training for which the reading of books is a very inadequate substitute, save to lay down elementary general lines of principle and give hints for possible fruitful personal investigations.

CHAPTER FOUR

ROBES

Just as a Magical Temple is more effective than a temporary Magic Circle, in that it is possible to have permanent drapes of appropriate colours in each Quarter, so will it be more evocative if the magical student has special robes to wear when he is working.

Full regalia includes the following: inner robe, outer cloak, sandals, head dress, girdle, lamens, ring.

The principal item is the inner robe, which is usually black for ordinary initiates and gold for adepts. The sense in which we use these terms here is that an adept is capable of forming his own links with inner representatives of the Planetary Hierarchy, whereas an initiate is not and relies upon an adept to guide him and provide the means of contacts. The robe is a simple garment reaching to the ankles with loose long sleeves. Some people use a cassock. These have the advantage that they can be purchased, though usually only in black. The robe thus provides an overall covering from neck to feet.

The Girdle is generally white rope with a tassel at each end. It is an important item ritually as it represents – amongst other things – the personal Ring-Pass-Not or magic circle of the individual.

In initiations it is placed around the candidate's neck like a halter and he is only allowed to wear it round his waist when he is an accepted initiate within that particular group.

Sandals are also important, in that they represent the ability to walk upon planes other than the physical. Ordinary shoes should never be worn in the Temple or upon the magical floor cloth. In practice slippers are used, with similarly coloured socks, rather than open sandals. The colour is red (for adepts, symbolizing magical power) or black (for initiates).

A Psychological Advantage

Stripping at least to underclothes is a psychological advantage but this is not always practicable. However if trousers and shirts are worn by men under magical robes, collars should be tucked in, ties removed, and ends of trousers tucked neatly into hose tops or otherwise secured, for nothing looks more amateurish than collars visible over tops of robes and trouser ends dangling between robe bottoms and slippers. Wrist watches, and hand and ear jewellery should also be removed – though a wedding ring is permissible. Furthermore it is traditional never to take money into a Temple.

Nudity in rites is no part of the magical tradition, having no advantage and many disadvantages – as some pagan, and even ancient Christian, sects have found by experience.

The Cloak

The outer Cloak is optional, though in ritual groups it is often a distinction of office – the cloak going with the office rather than being

permanently used by one individual. Thus, for example, if a group had a main ritual calling for Officers of East, South, West and North there would be a Yellow, Red, Blue and Green robe available for each officer. Alternatively a different coloured robe might be worn by the officiant, according to the nature of the rite.

However, cloaks are expensive and difficult to make, as they need heavy material of good quality, and are usually embroidered with a symbolic device upon the back. It is well worth trying to make one for oneself, however, as the wearing of a cloak is of great psychological advantage and the colour and design can be left to personal choice. It is usual for cloaks to have a high collar, or a hood which can be drawn over the head for periods of meditation or outer inactivity.

In hot climates of course, a cloak may well prove more distraction than it is worth. In cold climates, or for outdoor work a useful adaptation can be made by use of a hooded duffle coat or donkey jacket, which looks perfectly ordinary to any onlooker, but which in fact is used exclusively for magical work. This significance will be known only to the wearer. Such garments can be of very great help to those who wish to take their activities outside to particular magnetized spots, and the principle emphasizes the fact that it is dedicated and exclusive use which puts the power into magical garments and not any outlandish design or appearance.

A knife, stick, water bottle and compass form the four Magical Weapons, and a little imagination and ingenuity along these lines can lead to a very rewarding line of investigation into

the psychic powerpoints and power lines of a country region.

Ritual head-dress varies considerably. A simple band or fillet might be used but perhaps the best and most practicable is the nemyss, which is very simple to make. (See *Appendix*). It can be of any colour but usually matches the robe. Sometimes it is equipped with a veil. Some do not use head-dresses at all.

The Lamén

The Lamén indicates the type of work you are engaged upon. It is simply a kind of badge suspended on a ribbon about the neck and hanging over the heart, made either of metal or of parchment. It may bear the Magical Name, or aspirations, of the magician, or be a symbol of the group with which he works. Thus it might be a form of Rose Cross, for example.

As it represents personal intention its design should be personally decided so there is little point in our treating this subject in any great detail. Some ritualists use a Stole, either in addition to or instead of, the Lamén. This is basically a broad ribbon which goes round the back of the neck and hangs down on each side of the magician's breast from the shoulders, sometimes having the free ends tucked into the girdle. Design varies but usually is in accordance with the idea of the two sides of the Lamén being representative of the two Pillars, but in an individual sense, just as the Lamén might be thought of as the individual Altar, and the Girdle the individual Circle, and the Head-dress, Robe and Sandals as the individual Temple roof, walls and floor.

The Ring

Finally the Ring represents the magician's Will and is worn on the index finger of the right hand (assuming the magician to be right-handed). As such it somewhat duplicates the functions of the Wand and some magical workers dispense with it. It is a useful item however, which in so far as all the rods or wands used are but substitutes for the one secret Rod as hitherto described, the putting on of the Ring can be regarded as a kind of mandate of the finger which lies along the substitute rod, indicating the real hidden power that lies behind. Like the real Rod, the Ring can be of personal design and colour, and some of the most impressive are in fact adapted from brooches welded onto plain rings.

Great intrinsic monetary value is not essential, as it is intention and dedication which are the real factors, and as in all magical work a midway balance must be sought between that which is right between makeshift niggardliness and wasteful extravagance. As the true Witch tradition demonstrates, for those unable to purchase the expensive accoutrements of Art Magic in olden days, the homely articles of broom, knife, cauldron and so on could make equally potent tools of the magical craft.

CHAPTER FIVE

THE RITUAL

A ritual is that form of words and actions which connects and holds together all that we have been hitherto considering. We should, perhaps, at this point make clear that there is a difference between magical ritual and religious ritual which is just as radical as the difference between religious ritual and say civic or social or military ritual (the procession of dignitaries or ceremonial parade).

Religious ritual is the performance of a set sequence of acts, the very doing of which is held to be an act of sacramental validity, a renewing of covenant between God and man. All that is necessary is a properly appointed priest and the sacraments, and it matters not what the attitude of mind or inner experience of those taking part may be — except as a secondary consideration.

The priest himself may be in a state of unrepentant mortal sin and completely disinterested in what he is doing, but by virtue of his office and his actions the rite is still held to be valid.

In magical ritual, however, all depends upon the state of mind of the operators, and unless they are well trained in the techniques of concentration and creative visualization, the

work will invariably prove abortive. The whole aim of occult ritual is in fact for it to be an aid to concentration and visualization. And if one could achieve equal concentration and conscious control by other means then there would be no point in using magical ritual.

There is, however, that undefinable and unpredictable quality, the Grace of God, which is the whole power and meaning behind religious ritual, and which can and should also act behind magical ritual, extending it to yet another plane of meaningfulness and reality. In this, then, there is a connection between magical and religious ritual but the one should not be regarded as a substitute for the other as is so often the attitude – usually in patronizing and disparaging terms too!

A Simple Ceremonial Form

In order to show how the various factors of ritual magic are welded together in a rite we will give a simple ceremonial form here, with comments upon it as we go through. We will make this as straightforward as possible, with the bare minimum of simple appurtenances, so that the student can commence to practise if he wishes without undue delay.

We will assume the Altar to be in the Centre, flanked by the Pillars, the Silver Pillar to the right and the Black Pillar to the left, when facing East from the Western Quarter. The Pillars can be simply imagined, if necessary, but there should be a small table representing the Altar (of any shape or size in these early experimental stages) preferably covered with a white newly laundered cloth. The Four Quarters can be

readily formed by placing four chairs, one at each Quarter facing inward. These are the bare bones of a magical temple which will serve as a ritual kindergarten and is possible to organize in most domestic circumstances.

It can be elaborated according to individual circumstance and preference. A major part of magical apprenticeship is the process of trial and error in building up, modifying and remodifying your ritual circle and accoutrements until, given persistence and prolonged dedication, you find yourself in the position of having a full scale temple permanently assembled in a place set apart – either on an individual or a shared group basis.

Process of Growth

The same process of growth will take place with regard to the construction of the rituals used, and this is another facet of magical ritual apprenticeship. For instance, from simply lighting an Eastern candle to indicate that the 'powers' of the East are active in the temple, you may eventually progress to having a ceremonial sword drawn from its scabbard in the East and processed round the temple to be finally laid on the Altar. Or, with regard to incense, you may start with the simplest and easiest method, of simply igniting a purchased joss stick.

From this you may go on to the construction of a simple incense burner made of an earthenware bowl of sand standing upon a tile, in which a charcoal block can be ignited (either the self-igniting type or the ordinary sort which needs to be soaked in methylated spirits), and selected incenses placed upon it.

Eventually you may have your own thurible, which is capable of complex ritual use in purification and dedication of objects and persons, together with a range of incenses appropriate to various seasons and occasions. When it comes to robes you may commence with an ordinary garment, even an apron, set aside for the purpose and proceed eventually (with the aid of much patience and a sewing machine) to an ornate set of robes, cloaks and minor regalia.

Primitive, and even ludicrous, though the simplest form of ritual equipment may seem, the student of limited resources who makes the best of what he has is likely to make more satisfactory progress than the rich one who can have a temple and its contents made-to-order by signing a cheque.

Much depends upon the resource, hard work and faith that goes to build up a magical temple. As an instance, the student who can strike a simple match, and by this everyday means conjure the presence of the mighty Archangel Michael, is a magician indeed. The student who has not attained this facility is unlikely to get it simply by having the resources to purchase or have made an impressive looking Rod of Power that lights up at the ends or gives off sparks at the touch of a hidden switch. Such indeed could be an impressive weapon in the hands of the first student, but in itself is of no more intrinsic magical value than a match. Paradoxically, the magical student develops ever more complex and impressive tools of his trade simply in order to operate the better without them. But it is the *development* that is the key word here, not the mere ownership.

Preliminaries

In the capacity of Temple Server, first set out the circle as it is to be required. Strictly speaking, the ritual has already started, and this should be done in a quiet, dedicated and efficient manner. No robes need be worn for this, but move about in stockinged feet instead of outdoor shoes to indicate that you are preparing an 'inner way'.

The circle having been set, there comes the Robing. This should not be done in a careless or undignified manner, but slowly, quietly and with intention. As you put on the main garment or robe, feel yourself also putting on a new 'magical' personality, and everyday feelings, thoughts, worries and so on are immediately forgotten. Stepping into the slippers, realize you are now capable of treading upon 'inner' pathways. Putting on the headgear, make your contact with your own spiritual self and your mind gears itself to intuitional awareness. As you put on the girdle so do you put on your protection and integrity, feeling yourself as part of a long cord of initiates through time and space. With the ring comes the contact with your Spiritual Will, with the Lamen or Stole and Cloak the particular intention for the work in hand.

Having robed, you may then stand or sit in the West for a few moments and after a few routine simple relaxation and breathing exercises as in any normal meditation, visualize the Temple as you would like it to be, in ideal form, possibly with marble pillars and high thrones and so on, or else outside in evocative countryside. Whatever is chosen should be repeated every time, in order to build up the appropriate stresses on the astral plane. This will make

subsequent workings the easier and more powerful.

This induction period is both a Composition of Mood and Composition of Place and in group work a passage of descriptive prose is often read aloud to assist visualization. Some individuals use pre-recorded music or descriptive readings. These are optional – it is the inner work that is important – as in all phases of the ceremony.

The Circumambulations

These are designed for initially raising a modicum of power. Go to the Eastern Quarter, and commencing from there, walk three times round the temple in a clockwise direction. In a group working, where there is naturally more psychic power spontaneously available, this can be quite an experience, for it often feels like wading through deep water and it may even seem difficult to keep one's physical balance.

Each of the three circumambulations represents a different dimension of inner consciousness (symbolized by the three physical dimensions), and as you circumambulate visualize with the first one a ring of light going around with you. With the second circumambulation you should see another ring of light starting at the South and going upward over the Pillars, down through the North and finally up at the South again. And with the third circumambulation a ring should be seen coming up from the West and down through the East and finally back to the West again underneath the Temple.

Thus you have built a three-dimensional sphere, the centre point of which is the Altar top

in the centre, or the centre of yourself if you stood in the centre in place of the Altar.

An alternative, somewhat simpler method, is to concentrate on the Time and Life cycle as you go round. Thus you come into physical birth at the South, reach the nadir of physical life at the West, experience physical death at the North, reach the zenith of inner life at the East, and are then born again at the South and so on. This can have a very potent inner effect.

An even simpler method is to imagine yourself ascending a spiral staircase so that you finish up on a higher 'floor' of consciousness than when you started.

The Qabalistic Cross

Having done the Three Mystic Circumambulations, face the East in the Eastern Quarter and perform the Qabalistic Cross, in order to stabilize the aura. This is performed as follows:

IN THY HANDS (Touch top of forehead with raised index and middle fingers)
 IS THE KINGDOM (Touch solar plexus)
 AND THE POWER (Touch right shoulder)
 AND THE GLORY (Touch left shoulder)
 FOREVER AND EVER, AMEN (Clasp hands at breast)

The visualization to go with this consists of seeing and feeling a brilliant white light descending from on high through your head down to the feet and even into the centre of the Earth, and then a cross shaft of similar light from shoulder to shoulder, even to the horizons. Some

imagine themselves as of enormous size before commencing it. Others recite it in Hebrew, the traditional magical language, in which case it runs ATEH/MALKUTH/VE GEBURAH/VE GEDULAH/LEOLAHM AMEN.

It is in the student's interest to experiment with these various forms, and those published or heard spoken of elsewhere, in order to evolve his own approach and technique.

Opening Ritual of the Pentagram

By tradition a pentagram or five-pointed star is used as an astral seal at each Quarter, though there are equally good signs that could also be used, such as an encircled Cross, or a Rose Cross. The number five is symbolically important in this context in that it represents Spirit being dominant over the Four Elements – spiritual man over animal man. Without the faith and the realization the symbols themselves will not be of much intrinsic value, unless you have strongly formulated links with an outer or inner occult group.

Although there are several ways in which a pentagram may be drawn according to different magical symbolic requirements, the usual method in opening is to start at the top, proceed with straightened arm and extended index and middle fingers to lower right, thence to upper left, upper right, lower left, and finally to the top point. Then point into the centre of the figure and vibrate the particular Divine Name.

If simply opening a regular temple or circle, imagine the pentagrams to be formed in space just beyond each Quarter, in golden light. If banishing a room of unwanted influences,

project the pentagram from your forehead and push it out through space to its position at the Quarter or just beyond the physical walls of the room.

When vibrating the Divine Name, visualize either the Name in golden light, or, as previously suggested, an aspect from the life of Christ, which is more modern, effective and yet still based upon tradition. Devout non-Christians will develop their own realizations and formulae. Agnostics and other variations of the lukewarm had better leave the subject alone on a practical basis or until they have gained more wisdom by less potentially explosive methods.

Having vibrated the Divine Name, turn slowly to the next Quarter, the arm and fingers still outstretched, simultaneously visualizing a line of light of the same golden colour, until you are pointing directly at the next Quarter, where you then trace a Pentagram. Thus, to the vibration of the Names IHVH, ADNI, AHIH and AGLA we trace Pentagrams at East, South, West and North and we finally complete the golden fiery circle round to the East.

This process is not so much to clear the place of demons and other frightful other-worldly monstrosities, as is commonly supposed, but to prepare a place of working, just as a housewife would clear her table before beginning to mix the ingredients for making a cake or bread. In technical occult terms, it is a utilization of the Law of Limitation. One cannot affect the whole Universe, but one can control a small sector of it, and if the part is based upon and linked to the Whole, then quite surprising results may happen.

Archangels of the Gates

Now, standing at the East and facing the East, vibrate as follows, holding one's arms horizontally outwards in the form of a cross.

IN THE EAST RAPHAEL or BEFORE ME
 RAPHAEL
 IN THE WEST GABRIEL or BEHIND ME
 GABRIEL
 IN THE SOUTH MICHAEL or ON MY
 RIGHT MICHAEL
 IN THE NORTH AURIEL or ON MY LEFT
 AURIEL

As each one is vibrated the visualizations as described earlier are made. Endeavour to feel their presence with all the powers of your being. Note that the order of formulation is across the Quarters, in order to emphasize the polarity of the Elements over which each Archangel reigns.

This building up of the Quarters can be considerably elaborated upon. For instance, it might also include invocations to the Archangels, describing their attributes and so on, or calls and invocations to the Elemental Kings (PARALDA, DJINN, NIXSA and GHOB in East, South, West and North respectively), and their related Elemental Beings, the Sylphs of Air, Salamanders of Fire, Undines of Water, and Gnomes of Earth. An Elemental King is a perfected Elemental and should always be invoked, together with the Archangel before any work is attempted with ordinary Elemental powers.

Symbolic actions may also take the place of simply standing with arms outstretched. Thus

you might light a candle or appropriately coloured oil lamp in each Quarter as you open it. Or you might carry a light from the Quarter and place it upon the Altar. Or you could have the Magical Weapons placed at each Quarter and bring them to the central Altar – possibly putting the passive ones (Cup and Pantacle) on the Altar and the active ones (Rod and Sword) on the Silver and Black Pillars (which have been provided beforehand with points of suspension!). Qabalistic students will realize that the latter symbolism lines up well with the symbolism of Chesed and Geburah, the central spheres of each Pillar on the Tree of Life.

Conclusion of Opening

Concluding affirmations are then vibrated as follows:

ABOUT ME FLAME THE PENTAGRAMS
 BEHIND ME SHINES THE SIX RAYED
 STAR
 AND ABOVE MY HEAD IS THE GLORY OF
 GOD IN WHOSE HANDS IS THE
 KINGDOM, THE POWER, AND THE
 GLORY
 FOREVER AND EVER, AMEN.
 (Qabalistic Cross again)

The Six Rayed Star refers to the ideal state of consciousness of the adept, with the downward pointing triangle representing his Higher Self perfectly integrated with the upward pointing triangle representing his Lower Self. It may be visualized as behind you, with the lower point at base of spine and the upper point at back of top

of head. It is a very important practical symbol that appears in many contexts in practical magic. It may also appear on the floor cloth or magic circle, if one is painted upon the floor, and by Qabalistic magicians it is often used as a circular form of the Tree of Life.

Censing

Having opened the Temple prior to the main purpose of the rite we may light the incense, which is kept in the Southern Quarter, (Fire), or may be placed between South and East (Air and Fire). As stated before it may be a simple joss stick or standing improvised burner but if it is a proper thurible you may give salutations with it to the Quarters and also cense the main symbols, particularly the Altar and Pillars.

Grand Master's Invocation

This may be in the form of a lengthy written invocation or may be simply the vibration of the Grand Master's name along with a period of meditation and visualization of him. The Grand Master's identity is one of the secrets of the particular lodge or temple, not to be revealed to any outsider. It is a figure from mythology or the Bible or legendary history who may be said to represent the general aspirations and intentions of the long-term work of the temple. Examples that could be used are Osiris, Hermes, Cheiron, Moses, Daniel, Solomon, and so on. It could also be feminine, such as Isis, Pallas Athene, Arianrod.

The subjective aim is to build up a very strong personal contact with the Grand Master and this can be a very moving experience.

Declaration of Intent

The contact with the Grand Master having been made, a simple statement may now be uttered, turning and facing the West.

I NOW DECLARE THIS TEMPLE OPEN
IN THE MYSTERIES OF (Grand Master).
THE PASSWORD TO BE
AND THE SALUTE THE SIGN OF
.....

The Password is a phrase or motto which sums up the general trend of work in a specific period, and may be changed annually, quarterly or at irregular intervals. Examples of such might be 'Man, Know Thyself', '*Amor Vincit Omnia*', 'Sharpen the Sword', 'Merlin's Enclosure', 'I hold the Light' and so on. The Salute may align with the Password, being a stylized mime of it perhaps, such as the attitude of the Tarot Trump IX The Hermit in the last instance. In large Lodges the Sign may align with the degree being worked and might be a sign of Horus (with finger to lips), or opening the Ways (like parting curtains) and so on. Their purpose is to act as 'keys' in consciousness. Only when the word and sign have been used do you open up consciousness to new inner contacts. Thus they are personal safeguards, rather than romantic mystery-mongering.

The final part of the Opening is to declare the purpose of the ceremony.

OUR WORK THIS DAY IS TO TREAD THE
32nd PATH
or TO CELEBRATE THE VERNAL

EQUINOX
 or **TO PERFORM AN INVOCATION OF**
THE EARTH MOTHER
 or whatever it may be.

Until some considerable experience is attained in ordinary opening and closing formulae the work to be done is best left in the form of a meditation upon some subject. Thus the ritual described here acts as a setting for a meditation and to begin with the student can compare how a meditation performed in such a context differs in quality or depth with a meditation performed without such preliminaries.

The Closing

The set work having been performed, we may now close the temple, on the general lines as follows.

**LET US CLOSE THE TEMPLE. WE GIVE
 THANKS TO (Grand Master) WHOSE
 WISDOM HAS ASSISTED US AND
 WHOSE POWER HAS PROTECTED US.**

This may be said standing in the East, facing West. The main work will probably have been done sitting in the West facing East.

Now turn about to face the Eastern Quarter and perform the Qabalistic Cross, then the Closing Pentagram ritual, which is the same as in the Opening except that the signs are drawn Lower Left-Top-Lower Right-Upper Left-Upper Right-Lower Left. The Divine Names are vibrated as before.

Following this the Archangels are formulated, though this time they are visualized facing

outwards instead of facing inwards. Any other entities that have been summoned or greeted in the opening are thanked and blessed and bidden politely to depart, and any symbols placed out in the opening are now returned to their original positions.

Then the affirmations about the Pentagrams and Six Rayed Star are made again and the Qabalistic Cross repeated.

In all this the power generated in the main work should be felt to be dissipating and your own consciousness coming back more to normal.

Finally tread the three Mystic Reverse Circumambulations, which are done this time anti-clockwise. Conclude these with a sharp stamp upon the floor, which should finally disperse most of any remaining psychic tensions.

Now you may disrobe, either in the West or North, quietly and with dignity. The ritual furniture is then put away quietly – or can be left until after you have recorded your impressions of the working in your magical diary.

of starting things new, whilst the Autumnal Equinox is a celebration of fruitful completion. They correspond to Easter and Harvest Thanksgiving in the Christian year.

CHAPTER SIX

THE RITUAL YEAR

An important element in having an effective magical temple is in the regular working of it. This is important in two ways. First, steady practice, as in any other discipline, improves your own technique through experience. Secondly, it ensures that the symbols and atmosphere of the place remain psychically charged. Like the electrical batteries in a car, the symbolic accoutrements, (which are, in effect, psychic storage batteries) will go flat if the temple is left unused. Therefore regular use makes for easier and more effective working.

It is accordingly useful to have a calendar of festivals for ceremonial rites throughout the year. Such a calendar is usually based upon the solar cycle of equinoxes and solstices. The movements of the earth in relation to the sun throughout the year give rise to two dates when the days and nights are equal in length. These are the Vernal and Autumnal Equinoxes, which fall at March 21/23 and September 21/23 respectively.

These are the two main points of the ritual year and, with their symbolism of equilibrium of forces, should not go unobserved. They pertain to the Eastern and Western Quarters of the temple. The Spring Equinox is particularly a celebration

Summer and Winter Solstices

Close in importance are the two other Quarter days, the Summer and Winter Solstices, which fall at June 21/23 and December 21/23 respectively. The Summer Solstice corresponds to the Southern Quarter and is a celebration of the teeming life of mid-Summer, a paradisaical plenitude; whilst the Winter Solstice corresponds to the Northern Quarter and, like the Christian Christmas, is a celebration of the seed of new life germinating in the darkness, and of the eventual triumph of light, as the days start to lengthen and the long nights grow less.

Note that close astronomical exactitude is not required in the observance of these festivals, and for practical purposes any time a week or so before is appropriate, particularly if coinciding with a waxing moon, which helps to generate a more positive psychic atmosphere.

Also, when the Gregorian calendar replaced the Julian the actual dates of all the festivals changed; some have been retained at the old date and others transferred to the new. Thus although the Summer Solstice falls at 21/23 June, Old Midsummer Day is still observed in some places on July 5th. In practical terms it seems best to use the current calendar for the basis of one's programme but to regard any traditional customs falling within a fortnight after the modern date as relevant to the general purpose of the festival.

In addition to the main Quarter Days, those who have a particular feel for the ancient festivals and customs may also celebrate the Cross-Quarter Days. These fall midway between the Quarter Days. Thus February 2nd, May 1st, August 2nd, November 1st are also important. Once again, any old customs falling on or near the 15th of each month are relevant to these modern dates, and as with the main Quarter Days, a three-day period is best considered as the main focus. For instance, October 31st is an important part of the November festival as Hallowe'en.

These old festivals have a combined Christian and pagan element. February 2nd, for instance, is the Feast of the Purification of the Blessed Virgin Mary, when she presented the infant Christ in the Temple. This is grafted on to an ancient Festival of Lights associated with the goddess Isis, and with the Roman festival called the Lupercalia.

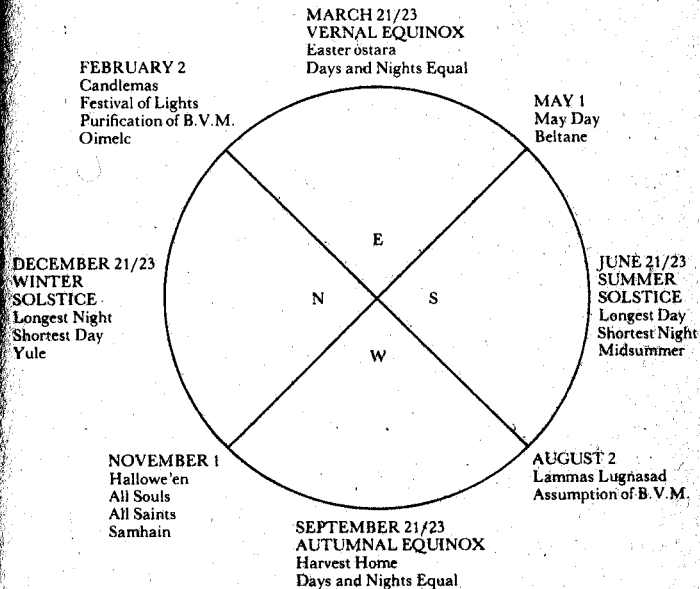
Feast of the Assumption

Similarly, August 2nd is the Feast of the Assumption of the Blessed Virgin Mary. This is a relatively recent Catholic dogma but the feast falls on another very ancient festival of Isis, associated with the inundation of the Nile, the river of life, in ancient Egypt, which was heralded by the rising of Sirius, the dog-star, the Opener of Ways, dedicated particularly to Isis. It is worth giving some thought to how the Virgin Mary is also an Opener of Ways, for these common dates of celebration are more than coincidental.

May 1st, or May Day, is the well known celebration of dancing round the May Pole and

procession of the May Queen; very much a faery and fertility festival. Whilst the November festival comprises Hallowe'en, the dual festivals of All Souls' Day and All Saints' Day, when traditionally all souls in Purgatory are allowed to wander the earth; it has also had the pyrotechnics and bonfires of Guy Fawkes night grafted onto it in Britain.

A modification of our basic Temple or Magic Circle ground plan can act as a calendar of the main ceremonial points of the year.



CALENDAR OF THE YEAR'S MAIN CEREMONIAL POINTS

A little imagination and reading up on or participation in old seasonal customs will suggest the suitable form of rites that can be performed at these times.

Rites can be very simple. It is not necessary to compose long verbal prayers and invocations, unless one is of the temperament that is helped thereby. Simple physical actions performed with dignity and *spiritual intention* are as effective; and words can be reduced to the utterance of simple statements of intent or Words or Names of Power. The Opening and Closing Pentagram Ritual is a good example to follow of simple verbalizing in ritual.

The following notes are meant to be a simple guide and basis for creative thought in constructing personal rites at the main festival periods. A simple ritual worked out for oneself will be far more effective than the recitation of elaborate formulae gleaned from books. In practical magic it is important that one fully understands every facet of the procedure, and if one has constructed and written the rite then this must be the case.

Vernal Equinox

Also called Ostara. All Fools' Day on April 1st marks the beginning of the year and has a parallel with the significance of The Fool in the Tarot Trumps. It also approximates in time the moveable Feast of Easter and all that that implies, particularly the Resurrection. Intentions can include opening the Gates of the Year, expressing aspiration for the future, or celebrating the principle of equilibrium now

manifest in the equal length of days and nights, with the days in increasing ascendancy.

Symbols relating to the Eastern Quarter are apposite: sword, dagger, arrow, doorway; also traditional symbols such as Easter eggs, feathers, Spring buds or blossoms. Typical ritual actions could be planting a seed, decorating or rolling an egg.

May Day

Also called Beltane. Traditionally a festival to encourage sturdy growth and new shoots. The erection of a Maypole and dancing round it to decorate it, with the procession of the May Queen, are well-known customs. In some places there is a mock battle between the May Queen and the Queen of Winter. May horns sound and herald the return of Summer. The May Queen may be represented by a May doll, sometimes represented as the Virgin Mary, (whose month May is) which is unveiled to bring good fortune. It is also Flora, the spirit of returning Summer, as indeed the Virgin Mary is, in a more cosmic sense.

The Feast of the Apparition of St Michael falls in this period, celebrating the victory of this warrior archangel over the Devil. Dancing takes place with green branches, particularly willow, and often in one's best clothes. The Hobby horse may be a feature of the dance, as also characters from the Robin Hood green wood legends. Garlands may be wound round staves, or placed in wreaths at their tops, very often of cowslips on peeled willow wands. Hoop garlands may either have balls tossed through them or be brought

together to form a globe. Rising early to wash in the May dew is a purifying and even healing rite. Silverware may also be paraded.

Summer Solstice

Midsummer was anciently an important fire festival, with bonfires, torch processions and flaming tar barrels or wheels. It is also the Feast of the Nativity of John the Baptist, the herald and baptiser of our Lord. Typical symbols relate to the Southern Quarter, such as Fire and Wands (the controllers of Fire, whether as poker or torches).

Blazing gorse used to be carried around cattle to protect them from harm, and dances involving passing round or through fire were performed. Other customs were the strewing of hay or rushes, mowing meadows, or decorating wells with floral pictures. It is, above all the festival of the triumph of warmth and light.

Lammas

Also known as Lughnasad. In the old country traditional year this was the time of bringing the first fruits into church, either as the first corn of the year or new bread made from it. In old Celtic mythology it was the feast of Lugh Long-hand, the sun God, celebrated with games and contests, fairs and the celebration of marriages.

In the calendar of Our Lady it is the Feast of the Assumption, when the unique role of the virgin Mary is emphasized as first member of the Church and exemplar for the human race in her physical assumption into heaven. This was a particular significance for the divinization of natural life.

In ancient Egypt it was the time of the inundation of the Nile, which brought life to the land, heralded by the rising of the bright star Sirius, which is esoterically considered to have a peculiarly close link with the planet Earth.

Autumnal Equinox

In ancient times this marked the conclusion of the harvest, hence an old name is Harvest Home. It was marked by a garlanded and loaded hay wain with revellers upon it, who had water sprinkled on them or thrown at them by on-lookers. Of particular significance was the last sheaf cut, which was held to hold the spirit of the corn and was often made into a corn dolly, sometimes shaped like a pyramid. This was kept throughout the ensuing year.

Michaelmas is also around this time, with associations of victory as the final in-gathering of the harvest is. (Mars is a god of agriculture as well as of war). Like the Vernal Equinox, this is also a time for the marking of forces in equilibrium. It also pertains to the Western Quarter and its associated symbolism of Cups, receptivity, dusk, fruitless, and reflection on the past efforts that are now rewarded. It is a time of bringing former ideas to physical realization.

All Souls'

Also called Samhain or Sowen, and, of course, Hallowe'en. In popular belief souls were released from Purgatory for forty-eight hours, and candles were lit for them at windows and a little feast set out for them, hence the baking of 'soul cakes'. It is therefore a time for remembrance of absent friends and relations, particularly those

deceased. In the old agricultural year it was the time when most of the livestock was killed for the winter. Thus there was an opportunity for feasting and also, in a similar rite to the Jewish Passover, blood was marked on lintels as a protection for the coming year. An alternative was to throw a small carcass over the roof. The celebration of Armistice Day on November 11th takes the principle of slaughter and sacrifice to a higher level.

On the more psychic side of the period it was a time for trying to read the future by various Hallowe'en spells usually involving a candle and mirror. The traditional Hallowe'en childrens' games of ducking for apples in a tub of water or trying to eat one on a string while blindfolded are another aspect of the spells - one needs help from beyond the physical to win the fruit. Dressing up as ghosts, with illuminated hollowed out turnips or swedes, is a lighter aspect of the forces of the underworld reckoned to be abroad at this season. In the church calendar November 11th is known as Martinmas, and the period includes, in Britain, the Guy Fawkes bonfires and fireworks that obviously strike a deeper chord in the racial soul than is easily explained by a seventeenth century political plot.

Winter Solstice

Also known as Yule, and comprising the days of Christmas into the calendar New Year. The general popular festivities of this currently highly commercialized season are all valid ritual pabulum. The Christmas Tree, decorated with gifts, is an appropriate Tree of Life, whether in an ancient pagan sense or as described in the

Revelation of St John the Divine as an important feature of the New Jerusalem. The fairy on the top of the tree may be equally the Lady of Nature or the Virgin, or an angelic hierarch, or as a star may herald the birth of the divine child.

This divine birth in a cave or stable in the midwinter is a symbolic picture that is a veritable compendium of spiritual interpretation. It may be the spark of spiritual consciousness coming to birth in unregenerate man, it may parallel the return of light as the depths of winter henceforth recede, or it may be taken in its Christian historical sense as the Incarnation of the Christ.

The image of mother and child, surrounded by fruits, flowers and other decorations, was a feature of wassailing. They were taken about and unveiled for people to drink their health. This was also a time for 'awakening the orchards', with cider poured round the roots and in the forks of the trees, together with cake or toast dipped in cider. Beating with holly until the blood flowed seems a barbarous custom but is a relic of the bleeding of animals at this time of year, as in earlier times this was thought to promote health. At the same time they were blessed. The symbols of the Northern Quarter are also relevant to this festival, the dish, coins, earth, night, starlight, talismans.

Candlemas

Also called Oimele. It is the Feast of the Purification of the Blessed Virgin Mary and of the Presentation of the child Christ in the Temple, which released the soul of the old man Simeon, who had been waiting to see the incarnate glory. It is also an old Isiac celebration,

and in Celtic form associated with Brigid, and the ceremony of 'washing the Earth's face'. She has been Christianized as St Bride.

With this time is also associated the Feast of St Blaise, patron of animals, and in Roman times was the festival known as the Lupercalia, for the fertility of flocks and herds, and also women. St Valentine's Day falls on the old date, and beneath the conventional flirtation associated with this day there is a vast range of symbolism around Cupid and the ancient Eros, who, in their

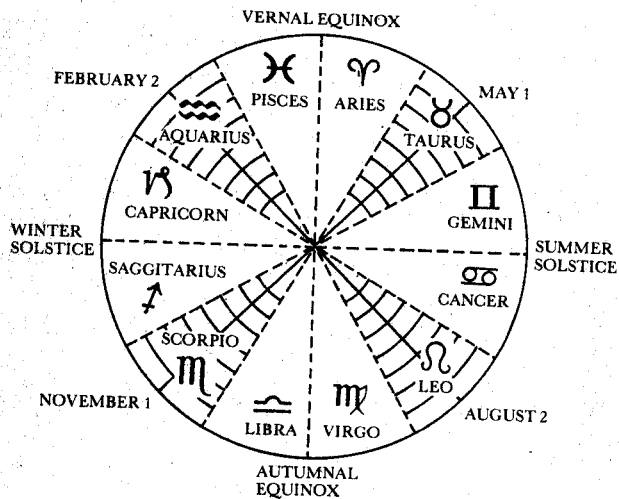


CHART OF THE ZODIAC

deeper sense, are much more than the sentimental cherubs of popular art: they are representatives of the great force of Love in the universe in all its aspects.

It would also be possible to introduce stellar symbolism to our basic four-fold Temple plan by superimposing a chart of the Zodiac. The Vernal Equinox is the cusp of the beginning of the sign of Aries and the signs are processed round according to date.

It is interesting to note that the traditional symbols of the Four Holy Living Creatures of the Vision of Ezekiel are the zodiacal signs which the Sun is in at the Cross-Quarter Days. These symbols, the Bull, the Lion, the Eagle and the Man, also appear in the Revelations of St John the Divine and were later taken by Christianity to be emblems for the four gospels, Matthew/Man, Mark/Lion, Luke/Bull, and John/Eagle (the eagle being another form for Scorpio).

The Fertility Bull

The associations of symbolism are quite evocative. The fertility bull and the May Queen (which has extensions into the myth of Zeus and Io) for instance, a forerunner of the goddess Isis, to whom all horned beasts were sacred. Also it may be noted that the ruling planet of Taurus is Venus. The Lion, symbol of power, whose ruling planet is the Sun, is associated with the Annunciation Star and the Assumption of the Virgin and inundation of the River of Life. The death sign of Scorpio is associated with the Feast of All Souls' when the dead are supposed to be free to walk the world. The Aquarian Man, in

association with the Festival of Lights, is a topical association in our own times with the foreshadowing of a New Age.

These broad symbolic hints are not meant to be systematic, but rather poetic suggestions, as to the ways that the imagination may be led into deep and rich symbolic associations. Without this facility of the free imagination, leading from the known to the hitherto unknown, little effective magic is likely to be performed. Whilst one should be clear about what one is doing and how one proposes to go about it, too much intellectual systematizing is a cramping straitjacket to effective magic.

We therefore leave it to the imagination of each reader to develop his or her own seasonal rites, and the foregoing notes should give a simple basic platform from which imagination can soar. (Note: Readers in the Southern hemisphere, or any other region where the nature of the seasons differs, will have to make a more radical use of the imagination, but from the basic principles we have given, a detailed system should be fairly easy to construct for any location in the world.)

CHAPTER SEVEN

THE PLANETARY POWERS

Once a regular working cycle for the Magical Temple has been established, it will be a functioning tool for other types of working, such as the concentration of particular psychic forces to rectify psychological unbalances.

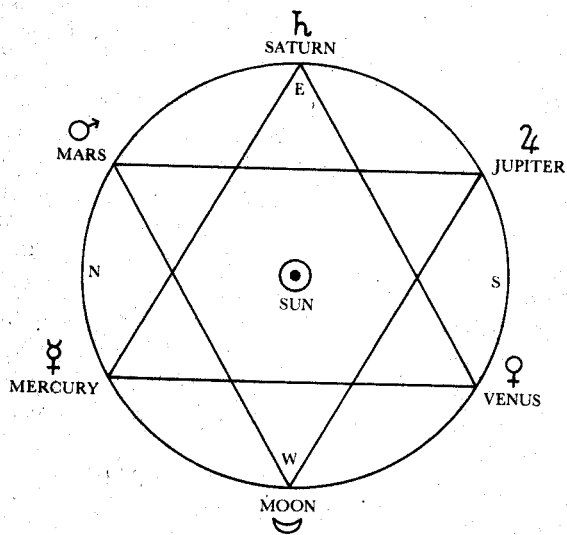
Marsilio Ficino, one of the early Renaissance magicians, a priest and physician as well as scholar, conceived this to be the main purpose of natural magic. Thus to counteract the adverse effects produced by spending too much time in academic study (a pursuit pertaining to Mercury and Saturn) he advocated magical work concentrating on Venus and the Sun, thus restoring the balance of emotional and physical well-being.

Ficino also experimented with balancing badly aspected planets in astrological birth charts, and with counter-acting possible difficulties that were thought to be attendant upon eclipses of the sun and moon or the appearance of comets.

We have spoken in terms of planets; these are the traditional 'planets', which consist of the five visible actual planets, (Mercury, Venus, Mars, Jupiter and Saturn), together with the Sun and Moon which, of course, astronomically speaking, are not actually planets. We are concerned with

the dynamics of the inner worlds however, rather than the physical organization of the material worlds, and the traditional planets are convenient symbolic foci for seven types of inner plane energies.

To this end we may produce an alternative Temple or Magic Circle plan in the form of a Hexagram, or Star of David, which has the planetary potencies marked upon it.



HEXAGRAM SHOWING PLANETARY POTENCIES

Students of the Qabalah will recognize that this pattern is derived from the Tree of Life, with Saturn placed in the Daath position, taking on the powers of the Supernal Sephiroth; whilst the Moon in Yesod also incorporates the powers of Earth of Malkuth. Whilst perhaps not essential, it should be said that a working knowledge of the Qabalistic Tree of Life is an important part of the theory of practical magic.

It will be seen from this diagram that on standing in the centre of the Temple one is in the place of the Central Sun, about which the other planets revolve. (The Moon revolves round the Sun in so far that it is a satellite of the Earth).

We recommend that the planetary powers of the Temple be invoked in the overall context of the Elemental Temple already described, as the planetary forces are but specializations of the more general Elemental powers of Earth, through which all extra-terrestrial forces have to operate before they can be perceived by us.

A Rite with Planetary Forces

So having opened the Elemental Temple in the usual fashion with the Opening Ritual of the Pentagram, one may go on to perform a rite with planetary forces, with the planetary configurations superimposed upon the Elemental. As an example, let us suppose that one wished, say, to consecrate a crystal ball to increase its effectiveness in inducing psychic visions within it.

Having concluded the Opening Ceremony one would make the statement of intention of the rite. The crystal ball would have been placed ready in the West, matters of psychism being related to the

Moon. It might perhaps be placed upon a silver mirror under a purple veil or cloth prior to this part of the rite; the mirror might be divided into nine radial or other sections or be masked off to be, in effect, nine-faceted. All such details are subject to the creative imagination and ingenuity of the operator, subject to the particular planetary correspondences – which we shall describe shortly.

The Fountain Breath

Standing in the centre, facing West, one would commence regular deep breathing, and with the technique of the Fountain Breath fill the temple with purple light.

The Fountain Breath is performed as follows. Having regularized deep steady breathing, say to a count of four, on an in-breath concentrate white psychic light in the imagination above the head; on an out-breath draw it down through the central column of the body, through the feet, into the ground beneath; on an in-breath draw it up again through the body to above the head; and on an out-breath project it as a fountain of light (white or coloured appropriately to the work in hand) falling about one in the Temple and permeating the psychic atmosphere.

One would also formulate prayers to God that through the intercession and guidance of the Archangel Gabriel and the choirs of angels obedient to him, the ball be consecrated to wise and effective use.

As a physical ritual token of this one might perhaps cense the ball nine times with the thurible, in which was burning appropriate incense. Or one might circumambulate the

temple nine times with it. The actual actions of the ritual, inner and outer, may vary considerably according to personal taste and circumstance as long as they are within the lines of the appropriate symbolic correspondences. All this should lead to the unmistakable feeling that 'something' is happening. If self-consciousness, clumsiness or nervousness intervene then the ritual actions may bear little results. However, practice makes perfect; and it should also be said that often the most effective workings follow on from a considerable antipathy about the whole thing, or even 'stage fright' at their commencement.

Physiological Reactions

High powered ritual will often induce physiological reactions of increased rate of heartbeat, difficulty in balancing, and itching or numbness in certain parts of the body, the throat for instance or top of the head or between the eyes – areas associated with main psychic centres. One learns to work through these manifestations but they are unlikely to be a problem to the lone beginner, who is not usually able to conjure up such a head of force.

At the end of the ceremony, whatever the results, (or apparent lack of them), give thanks to God and to the Archangel, choirs of angels and other beings involved, prior to closing. This is important, not only as a point of spiritual courtesy but in terms of the psychological dynamics involved. It goes without saying that it should be heartfelt and not perfunctory.

Forms for these beings may be built up in the imagination in the appropriate colours and in

whatever pictorial symbolism seems most apposite.

In the early books of magic long tables of correspondences were given as an aid to selecting the appropriate symbols for any operation, as for instance the *Occult Philosophy* of Cornelius Agrippa. We do not intend to produce a long catalogue here but simply to give a few major examples which will serve to establish general principles. In all magical work it is most important that one understands the principles of every ritual action that is undertaken. To recite or enact material that one does not understand is for the most part useless, and in the case of old or dubious sources, can be unpleasant or even dangerous.

Mythology and Legendary Material

A good knowledge of mythology and legendary material is necessary for effective magic. It provides the vocabulary of a language for intelligible intercourse between the planes, or, in more psychological terms, is the imagery that the subconscious mind deals in. And reading up on the myths, legends and folklore will give a whole host of further attributions and suggestions to the bare bones of the planetary correspondences. It is here also that a study of the Tree of Life of the Qabalah is useful, as it is a device that inter-relates the teeming diversity of different mythologies and legendary systems.

The appropriate symbolic colour can carry with it a number of lesser correspondences. For instance, yellow, for the Sun, means that yellow flowers, (and particularly, of course, sunflowers) would be appropriate for decorating the temple

in a Solar rite, and yellow robes or accoutrements would also be in order.

Number is also an important basic symbolic categorization. In fact many subsidiary symbols can be derived from number and colour. Thus a yellow hexagon, constructed from card, can be as evocative as a gold and diamond pantacle, and though it might not be quite so effective talismanically in terms of its molecular structure, it is eminently more practical in terms of finance and ease of working the materials.

The astrological signs over which the planets are said to 'rule' are also relevant as an additional source of symbolic correspondences. Examination of an elementary astrology textbook will give many suggestive lines to follow.

It should be said that too tight and complex a preoccupation with symbolic correspondences can become self-contradictory and self-defeating. Some tyro students of magic are like the ass which starved to death because it was between two bales of hay and could not make up its mind which one to eat. They might be unable to decide whether a four-leaf clover is attributable to Jupiter (because of the four leaves) or to Venus (because it is green). Either correspondence will of course do, in which case one ignores the other. This is an elementary application of the Magical Will, which is the antithesis of intellectual dithering.

We list below each planet and its particular attributions, first as to the type of force that each represents, and then as to the symbols by which that type of force is best attracted and worked with, either by natural sympathies or associations of ideas.

Sun

Life and light in general. As the source of light and warmth and centre of the planetary system in astronomical terms, so operations of the Sun are to help with equilibration, harmony, and the well-being and growth of things. (Any general working of the planetary formulation of the temple may be done with solar symbols).

Moon

The inner side of things, psychic visions, dreams, the automatic nervous system. As well as causing the tides of the sea, the Moon is also concerned with inner psychic tides and the ebb and flow and cycles of natural life. Its reflective nature also pertains to psychism and clairvoyance.

Mercury

To do with all things of an intellectual nature; reading, writing, books, learning. Also business and trade; and science and technology – which includes magic. Communication generally, whether by writing, by electronics or by physical travel. The cleverness and trickery can also bring an element of deviousness or even dishonesty into its ambit, or intellectual sophistry.

Venus

Concerned with the feelings, not only of a romantic nature but all personal and social relationships where the heart is more important than the head. Also embraces higher ideals and devotion or dedication to a quest or principle.

Mars

Concerned with testing, proving, justice,

litigation, disputes and matters of contention. It would be a mistake to regard it wholly in the light of belligerence and confrontation however; it is at root a sphere of energy, particularly of a pioneering, discovering and initiatory nature. Agriculture and gardening, and therefore food and livelihood, and earning a living, also come into its province. So does laughter, which is a destroyer of tensions, showing the positive side of the destructive aspect of Mars; of which another element is surgery.

Jupiter

The sphere of orderliness, organization and rulership; the smooth working of machinery, whether it be administrative, mechanical, biological, or any other form of co-operation of parts to a common purpose. Teamwork and hierarchy, also brotherliness and friendship, are also part of it.

Saturn

Saturn, (like Mars), is often misunderstood through an over-emphasis of its less attractive aspects, and is considered an influence of limitation and restriction. It is, however, a higher analogue of the quantities of Earth – it is a concretion or realization of plans, or a concretion or realization of energy in the form of wealth or money or land or possessions (all of which can also have a limiting effect in terms of imposing responsibility to use and care for them). It is also representative of higher wisdom and intuitions, which are concretions of the Will of the Spirit, the basic drive and Divine ground of every man and woman.

SUN

6. Yellow. Gold. Olibanum, Frankincense. Diamond. Leo.
 E: Ra. G: Iacchus, Apollo, Adonis. R: Bacchus, Aurora. N: Baldur.

MOON

AA: Raphael. AC: Malachim, Kings
 9. Purple. Silver. Jasmine, Camphor. Pearl, Moonstone. Cancer.

MERCURY

E: Shu, Isis. G: Diana, Artemis, Hecate, Selene, Persephone.
 AA: Gabriel. AC: Cherubim, Strong Ones.

VENUS

8. Orange. Mercury. Storax, Mastic. Opal, Agate. Gemini, Virgo.
 E: Thoth, Anubis. G: Hermes, the Dioscuri, Pythian Apollo.
 R: Mercury. N: Loki, Odin.

MARS

7. Green. Copper. Sandalwood. Emerald. Taurus, Libra.
 E: Hathor. G: Aphrodite, Nike. R: Venus. N: Frigga.
 AA: Haniel. AC: Elohim, Creative Ones.
 5. Red. Iron, Steel. Dragon's Blood, Tobacco. Ruby, Jasper. Aries, Scorpio.

JUPITER

E: Horus the avenger. G: Ares, Hades, Athene, Pan, Priapus. R: Mars.
 N: Thor.

SATURN

AA: Khamael. AC: Seraphim, Fiery Serpents.
 4. Blue. Tin. Cedar. Sapphire. Amethyst. Pisces, Sagittarius.
 E: Amon. G: Zeus, Poseidon. R: Jove, Neptune. N: Wotan.
 AA: Tzadkiel. AC: Chasmalim, Shining Ones.
 3. Indigo. Lead, Clay. Myrrh. Jet, Star Sapphire. Aquarius, Capricorn.
 E: Nephthys, Osiris. G: Kronos, Pluto.
 AA: Tzadkiel. AC: Aralim, Thrones.

In the table that follows the first line gives the appropriate number, colour, metal, incense, gem and astrological sign.

This is followed by some representative god-forms, Egyptian (E), Greek (G), Roman (R), or Nordic (N). The list is far from comprehensive and could be expanded by legendary heroes and even characters from fiction or popular history. Some gods partake of more than one attribution; thus Zeus as ruler pertains to Jupiter, as hurler of thunderbolts to Mars, etc. Similarly there are different activities related to particular planetary forces - the chaste Diana, protectress of the young and the pregnant is part of the Moon forces, as is the menacing guardian of the Underworld, the shape-shifting siren and hag, Hecate.

Lastly is the traditional Qabalistic Archangel (AA) and angelic choir (AC). For further expansion a textbook on the Tree of Life may be referred to.

Christian Correspondences

Those who prefer to work in a Christian context entirely (although the forces invoked, even though pagan in form, are all part of God's creation, and therefore not incompatible with a Christian magician's approach) may find the following table helpful. It could be supplemented considerably by Christian hagiography and tradition, for which *The Divine Comedy* of Dante forms an excellent encyclopaedia of correspondences.

SUN God the Son. Jesus the transfigured,

radiant. The resurrected Jesus "with you until the end of the world".

MOON The Blessed Virgin Mary. The Holy Spirit, the inspirer.

MERCURY Jesus the miracle worker, and travelling preacher.

VENUS Jesus the lover of all men and women and the Creation. The interplay of the elements of the Holy Trinity. The Sacred Heart, (also attributable to the Sun, the heart being the Sun of the physical body by traditional correspondence).

MARS Jesus the driver of the money changers from the Temple. The judge of all at the end of the world.

JUPITER God the Father. St Joseph. Jesus, head of the Church.

SATURN Jesus crucified, the God-head limited into human form, power and mercy through sacrifice.

With such an approach, and the Elemental Quarters attributed to the Four Gospel Heraldic Beasts (deriving from the Old Testament Vision of Ezekiel, and also found in the Revelation of St John the Divine) a completely Christian chapel is formulated. But whatever the forms that are used as a focus for consciousness, the underlying attitude and spiritual intention should remain the same. One is seeking to co-operate with God in the order of his creation, not grasping after secret and forbidden powers in an arbitrary and self-centred fashion.

CHAPTER EIGHT

CONSTRUCTION AND LOCATION OF A TEMPLE

One of the main problems in the working of ritual magic is finding the appropriate space for it. Even when one may have understanding relatives or neighbours, conditions of living are apt to be cramped, particularly in an urban environment. Thus in addition to the sacrifice in time that one must give to it, there is also the sacrifice in living space, which may well be more demanding; for the space set aside for magic ought not to be used for other purposes.

However, it is upon sacrifice that power may be built, for what is given up at one level will be restored at another — the inner aspect of Newton's Law of Conservation of Energy.

The ideal accommodation is a large room with a ceiling high enough to be able to wield a sword or rod with freedom. Moreover it should be of equable temperature and soundproof.

Noises of Civilization

The need for these requirements should be self-evident. It is uncomfortable and distracting to perform psychic work in intense heat, exacerbated by ritual robes; whilst to do psychic work in the cold is even more difficult.

Soundproofing is not absolutely essential if the

location is isolated. Otherwise the need for it is two-fold: to prevent outsiders hearing the strange events going on inside, and to avoid the distraction of the noises of civilization, be they transistor radios, internal combustion engines or flushing lavatories.

Before the reader despairs it should be said that in many years of magical experience one has yet to meet ideal conditions of working, yet some fine magic has nonetheless been worked, despite the difficulties. Where there's a will there's a way, in magic as in all things.

Loft or Basement Conversion

If a complete room cannot be given over to a temple then one must think in terms of loft or basement conversion or the erection of a portable building. Each has its advantages and disadvantages. Lofts tend to have odd shapes and beams traversing them at awkward angles; also temperature control can be difficult unless full professional conversion is undertaken.

Basements can be very good, and many ancient mysteries were enacted in caves, but they are not too common in modern houses. Low ceilings, it should be said, are also the norm in modern building, so one may well have to modify one's more extravagant ritual gestures with rod or sword – perhaps substituting a dagger for the latter.

It may be borne in mind, however, that the ancient Mystery temples were by no means large places. Most of the important work is done in the imagination and can be performed standing or seated without absolute necessity for great freedom of movement.

Thus in thinking in terms of a portable building or a prefabricated concrete one, dimensions of no more than eight feet square can well suffice. Prefabricated concrete is perhaps preferable to timber in regard to soundproofing, temperature control and fire hazard, although there will be difficulties in any case unless considerable improvements are made to the basic structure in terms of cladding, draught exclusion and laying on light or power, apart from keeping out mice, who can be keen on candles as a supplement to their diet.

Building One's Own Temple

There is a deep and archetypal realization to be obtained from building one's own temple though, starting at the very fundamental level of clearing the ground, levelling it and laying secure foundations measured off with square and compass. In such a small area as eight feet square it is possible to have the basic equipment of pillars and altar, and to seat four people, if need be one at each corner.

These same considerations mean that, if using an indoor room, its proportions can be very modest, and it is even possible to utilize an old store cupboard, provided that sensible precautions of ventilation and access (and egress!) are taken.

Alternatively one may partition off part of a room. An L-shaped room is particularly adaptable in this regard. It is best if this can be done on a permanent basis; though a compromise is to have a corner curtained off, which, when uncurtained, becomes the focal point for the whole room.

For such an arrangement it would be best to have a room which does not have a great deal of daily use, which would counteract the psychic stresses pertaining to temple use. It is a reasonable compromise, however, in adapting a spare room, or even large passageway, which cannot be kept fully furnished all the time with ritual equipment.

A Ritual Cupboard

Akin to this arrangement is the use of a ritual cupboard which is, in its most useful form, a converted wardrobe or similar sized shelf unit, with the upper shelves removed and the central one serving as an altar top when the cupboard doors are opened.

The part underneath the shelf is curtained off and the shelved space under the altar top is used to store the symbols, which are taken out and placed around the room when a ceremony is being performed. It can also house the robes and a magic circle floorcloth, which is particularly useful in circumstances like these.

A large floorcloth inscribed with the Elemental and/or Planetary configurations can be quite effective in transforming the atmosphere of the room when it is laid out, particularly when ritual robes are also used.

The advantage of a place entirely set apart is that one can enter it without getting robed and preparing things, and immediately be conscious of the prepared atmosphere and the intuitions and psychic insights that this induces. Thus a fully set up temple saves time and energy and is a great convenience, but it is not absolutely essential and anyone who makes the most of the

limited resources that they have can certainly progress in their practical studies.

As in other branches of esoteric study, the important thing is to take the next step, using the opportunities to hand, however meagre they might appear. This will act as an invocation and circumstances will gradually change for the better. To wait for ideal conditions before doing anything may entail a long wait indeed.

Many of the problems of the construction and location of a temple are circumvented if one works one's magic out of doors, although an unpredictable climate can raise other hazards and discomforts.

There is usually a certain difference in attitude between those attracted to indoor or to outdoor working, though they are in essence quite compatible despite surface differences. The former tends to be a more formalized and intellectual approach, the latter is the natural inclination of the nature mystic and those attracted towards the Craft, as revivals of pagan lore and belief tend nowadays to be called. In its modern form it is close to being a mystical and religious side to ecological and environmental concern for the natural world.

An Outdoor Temple

It is possible to make an outdoor temple of standing stones along the lines we have described for an indoor temple. In a wider sense the horizon is the magic circle. The problems of constructing a stone circle, even in miniature, can obviously be considerable. These are eased if one thinks in terms of a wood-henge, constructing a circle of upright posts.

A disadvantage to this kind of construction is again one of location. It seems somewhat out of place in a suburban garden, and the curiosity of neighbours might not be conducive to effective or uninhibited working.

There is, however, ample scope for informal and less structured magical rites. There are many psychical power sources to be tapped in the field of nature and even in an urban park.

There are, of course, powerful psychic forces associated with ancient sites of worship which in Northern Europe and the British Isles are very numerous and by no means confined to the tourists' centres of Stonehenge, Glastonbury, Carnac or similar sites. However, it should be said that some old sites may be more powerful than one bargains for, so caution and good sense should be used. There are excellent places to be found to start with that do not have any overlay of possible past workings in ancient times but which have good natural power to gain experience with. Feel the different vibrations induced by different types of woods or individual trees, particularly the 'magical' trees of oak, ash and thorn, beech woods and willow groves. Other locations, particularly those with some types of pine, can be quite alien and even hostile.

One may also utilize other public places, particularly churches or cathedrals, where an atmosphere of devotion has been built up, perhaps over centuries, and where there are many contributing historical currents, especially if the building occupies an ancient site. Even so prosaic a national edifice as St Paul's cathedral, with its hordes of tourists, has its power points discernible to those who are sensitive to them.

Marking Out a Circle

This type of working presupposes that one can work without drawing unnecessary attention to oneself. In the field this is particularly simple, for one may have quite ordinary looking things set apart for magical use. A hooded duffle coat serves for a magical robe, a thumb-stick or walking stick for a rod; knife or mattock, and mug or billy-can serve magically as well as any sword or cup; and a compass card makes an excellent pantacle for the North. These, together with cord or girdle, make up the complete equipment for marking out a circle – in the centre of which one stands using one's magical imagination.

In the more public type of place one will wish to have even less outward signs. In this we approach an important aspect of magical work, of which the formal ritual is the training and preparation. This is the ability to do without the external symbolic weapons but to use them in the imagination. Thus every magician has two sets of magical weapons, as Eliphas Lévi pointed out; a physical set, and a set in the imagination. The latter is very difficult to formulate without having obtained and gained facility with the former, but once so gained it may be used as effectively.

One may thus eventually be able to process around a cathedral or an open field with magical intention and work as powerful magic, and even more so, than in one's private temple, without onlookers being any the wiser – thus fulfilling the old magical adage:

**TO WILL, TO KNOW, TO DARE, TO
KEEP SILENCE.**

APPENDIX

The Magical Sphere

This meditational aid has many symbolic ramifications to it as any who set to and use it will discover for themselves. It can be made from thin card cut into two circles and two semi-circles as in Figure 1. Colour both sides of the card as instructed and cut along the solidly drawn lines.

Slot Circles 1 and 2 into each other by means of the horizontal slot in each one that goes to the centre. Then slot the semi-circles of Circle 3 into the top and bottom half-slots of Circle 2. When correctly done this will give you a yellow quarter, a red quarter, a blue quarter, and a green quarter.

Imagine Circle 1 to be the floor of the physical temple or the magical circle upon the floor. Circle 2 can be equated in terms of symbolism with the Pillars on each side of you as you stand in the centre – they are symbolically extended to infinity by meeting above and below you to form Circle 2. Qabalists may consider the above point to be Kether, the below point to be Malkuth, and the centre point Tiphareth. Circle 3 then represents the inner and outer planes (to East and West of pillars or Circle 2) and also the above and below, upper world and lower world,

or conscious and subconscious. Meditation will unravel many more meanings, particularly in relation to the early chapters of Dion Fortune's *Cosmic Doctrine*.

The Magical Cube

This is a similar construction but based upon the cube instead of the sphere. It may be said to represent the ideal temple. Construction details are in Figure 2 and the lines formed of dashes are where folds are made in the card, optionally inward or outward. The colours are made the same each side for each part of the diagram. When cut out and folded it will give a cubical temple with four Elemental Quarters each in the shape of an ideal Altar, the double cube.

Again, meditation will reveal more.

Pillar Construction

The simplest form of pillar construction is to have a length of square planed timber about 4in. square and 6ft long. This can be slotted into a metal base to keep it standing upright and an old machine wheel from a scrap yard provides a very good ready-made one. The sphere at the top can be represented by a child's rubber ball stuck onto the top by glue or else impaled on a nail. The whole thing is then painted black or silver. If it is desired to hang symbols on the pillars (such as sword or wand, etc.), then nails or screws can be unobtrusively driven into it at any necessary points.

Some like their pillars to be cylindrical but this poses difficult production problems unless you can perhaps find some large diameter manufactured tubing or rod in a material other

than timber. If timber is used it will either need to be turned on a lathe (probably in smaller sections than six feet) or else painstakingly planed and sanded by hand.

Nemyss

This is a very simple but effective form of ritual headgear. Experiment will show best proportions for individual use with various thicknesses of cloth. A heavy cloth will stand out something like an ancient Egyptian god's head-dress, but a thinner material will give a different, but also effective, appearance.

The edge with the laces or ribbons attached is placed against the forehead and the ends of the laces or ribbons then tied behind the head. The nemyss can then be arranged according to taste.

Robe

The simplest form of robe, and relatively easily made by a tyro, is simply a length of cloth with a hole in the centre for the head to go through. The usual magical robe is a slight development from this. The sides are sewn together and sleeves attached. Traditionally these are rather full and opening out toward the cuffs to give a shape like a letter Tau. If this tradition is followed it is as well not to have the sleeves too long as this makes handling candles and other ritual equipment in a confined space somewhat hazardous!

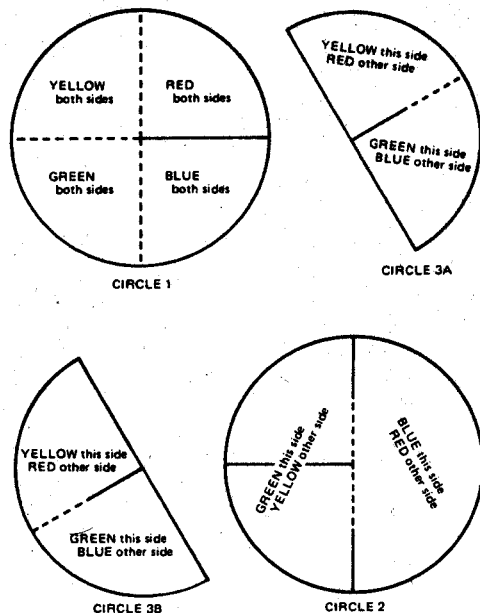


Fig. 1

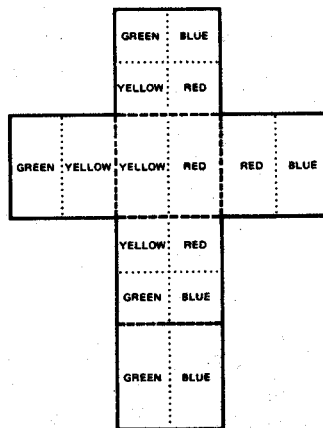


Fig. 2

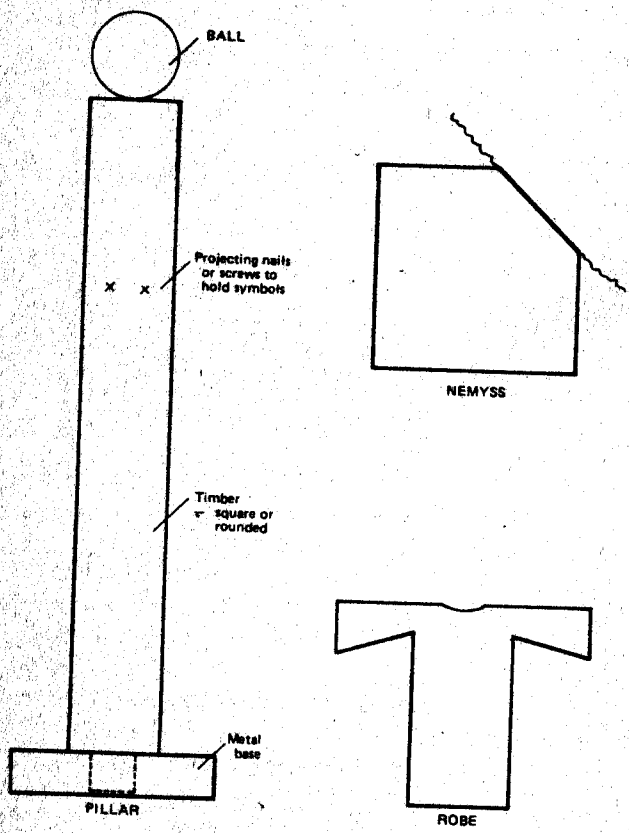


Fig. 3

THE PRACTICE OF RITUAL MAGIC

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