

CELESTIAL MAGIC

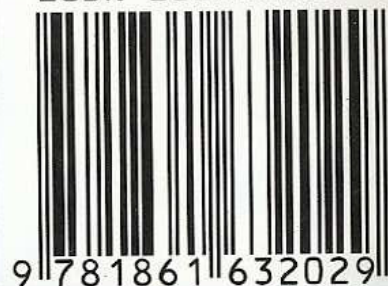
Principles and Practises of the Talismanic Art
Nigel Jackson

A concentrated handbook of Lunar Zodiacal and Astrological Wizard-Craft at its most potent, packed with both theoretical and practical material on Hermetic Lunar and Stellar Magick. The systems revealed here are both potent and authentically ancient, though little has been written about them for the last 300 years. Topics include Hermetic Foundations and Transmission; IYXX: The Erotic Philosophy of Magick; The Cosmology of Astrological Magick, Manazil-al-Qamar: The 28 Mansions of the Moon; Practising the Magick; Drawing Down the Stars - The Sabeian system of the 'Fifteen Fixed Stars', Behenian Star Magic, Saracen, Moorish and Medieval recensions, talismans, correspondences, esoteric lore. Superbly illustrated by Nigel's renowned artwork resulting in yet another masterpiece from this inspired author.



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CELESTIAL MAGIC NIGEL JACKSON



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*Principles and Practises
of the Talismanic Art*



Nigel Jackson

Celestial Magic

Principles & Practises of Talismanic Theurgy

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Dedication

To the Illuminated Brethren of the Phoenix
in the spiritual Uwaysiyya transmission
of the Hermetic Wisdom of Light (Hikmat-al-Ishraq).

Acknowledgments

I would like to acknowledge inspiration, help and encouragement I have received from the following people; Patricia Jackson, Christopher Warnock, Alison Baker, Nigel Pennick, Jose Manuel Redondo, Jon & Julia Day.

By the same author, also published by Capall Bann:

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Pillars of Tubal Cain (with Michael Howard)

Preface

The towering figure of Hermes Trismegistos, archetypal master of the Magic of Light, shines through the mists of antiquity as eternal exemplar of the Gnosis of Divine Mind. To Mages across the centuries he has ever been the true Guide and Psychopomp in the Hermetic Mysteries, an ever-living source and symbol of inspiration to those who would sound the profound depths and scale the soaring heights of Magical Knowledge.

The 12th century Persian poet-mystic Suhrawardi traced the spiritual transmission and lineage of the initiates of the Wisdom of Light back to the veritable prophet of the philosophers, Hermes Trismegistos, whom he envisages as existing in a mystical and timeless glory at the heart of the 'Eighth Keshvar', the Ogdoadic sphere which is identified as the 'Celestial World of Hurqalya'. Hurqalya is the mystical 'Earth of the Emerald Cities' and we should recall that the emerald was especially sacred to Thoth-Hermes as witnessed by the sacred '*tabula smaragdina*'. To attain to the noetic realm of Hermes is to enter into and to realise the immensities of Divine Imagination, that Mundus Imaginalis which is the World of the Image. This faculty of Magical Imagination, creative, numinous and theophanic, is the inner mystery of Divine Magic without which its innermost arcana can never be fathomed or perceived, the eye of spiritual perception.

The Telesmata and Magical Images spoken of in these pages are veritable keys to this world of Imagination, they are the mystical emblems which become symbolic gateways opening onto the marvels of that World and through which our consc-

iousness becomes exalted to higher dimensions of being, immortal spheres of existence far beyond the bounds of the mundane. To build up these Images within our Imagination is to effect a great mystery, 'deep calleth unto deep' and by the secret sympathies of the universe the corresponding energies awaken within the astral sphere of the microcosm. Their power is terrific and incalculable and to be approached with the greatest caution and respect. The symbolic vernacular of Talsimanic Images unveils the phantasmic language of the Gods

The ancient current of Magic unfolded in this small work is creative pathway of true Theurgy, of 'Divine Action'. It takes its point of departure from the pure teachings of the elder schools of Magic which we have received directly from our magical forebears and predecessors who in their turn preserved the lore they inherited from fabulously archaic sources, the 'dictums of the dark-robed masters' as Arthur Machen has eloquently termed them.

For those who seek to enter into the sanctum of those hoary and forgotten arts, to unseal the crypts of an immemorial wizardry and engage the Divine Magic of the Thrice-Great One this work will provide some basic theoretical and practical keys to realisation.

There are profound arcane and long-concealed secrets hidden within the Hermetic lore but these are not man-made trivialities or mummeries. The real secrets of High Magic are incommunicable save to those whose state of spiritual readiness and initiatory maturity has made them ready to truly know and to understand in fullness. This unveiling of secrets takes place via noetic revelation - one could shout out the secrets from the rooftops and speak them in the marketplace and none would be any the wiser for only the Initiate of Hermes possesses the keys to their comprehension. Perhaps through deep contemplation of the keys provided in these

pages the intrepid seeker may well unfold some of these hallowed secrets of the Magical Arts.

To soar upon the winds of space, to compel all beings, to transmute base matter into gold, to fly amidst the stars and commune with Gods and Daimons, to command love and fear, attraction and antipathy, such have been the dreams of Mages across time and this Art would seem to promise these things without deception. But these are but the peripheral wonders which gird the true Mystery of Magic. Our work in its ultimate essence is a spiritual quest for realisation of our Perfect Nature, that Angelic Mind which is the attainment to the Perfect Human, the Anthropos Teleios. It is in this sublime spirit of mystical aspiration to the Godhead that these magical teachings and practises are offered to the seeker.

Nigel Jackson

Hymn to Hermes

Hermes swift-winged I invoke
Bright mystagogue of the starry cloak
Psychopompos of the serpent-wand
Lord of the ways which lead beyond:
The crafty fox and the subtle snake
Of your pure numina partake,
The ape divine and the ibis wise
Your true eidola realise.
Messenger 'twixt heaven and hell
Logios! Speak the cryptic spell.
Interpreter with your golden rod
Ithyphallic Cyllenian god,
At the cockerel's cry, the flute's sweet breath
Guide me through the gates of death:
Stilbon, glittering in deep night
Upon this Temple of the Light,
Immortal, hierophantic youth
Reveal the Perfect Word of Truth
And in the Seal of Azoth signed
Unveil the Holy Lamp of Mind.

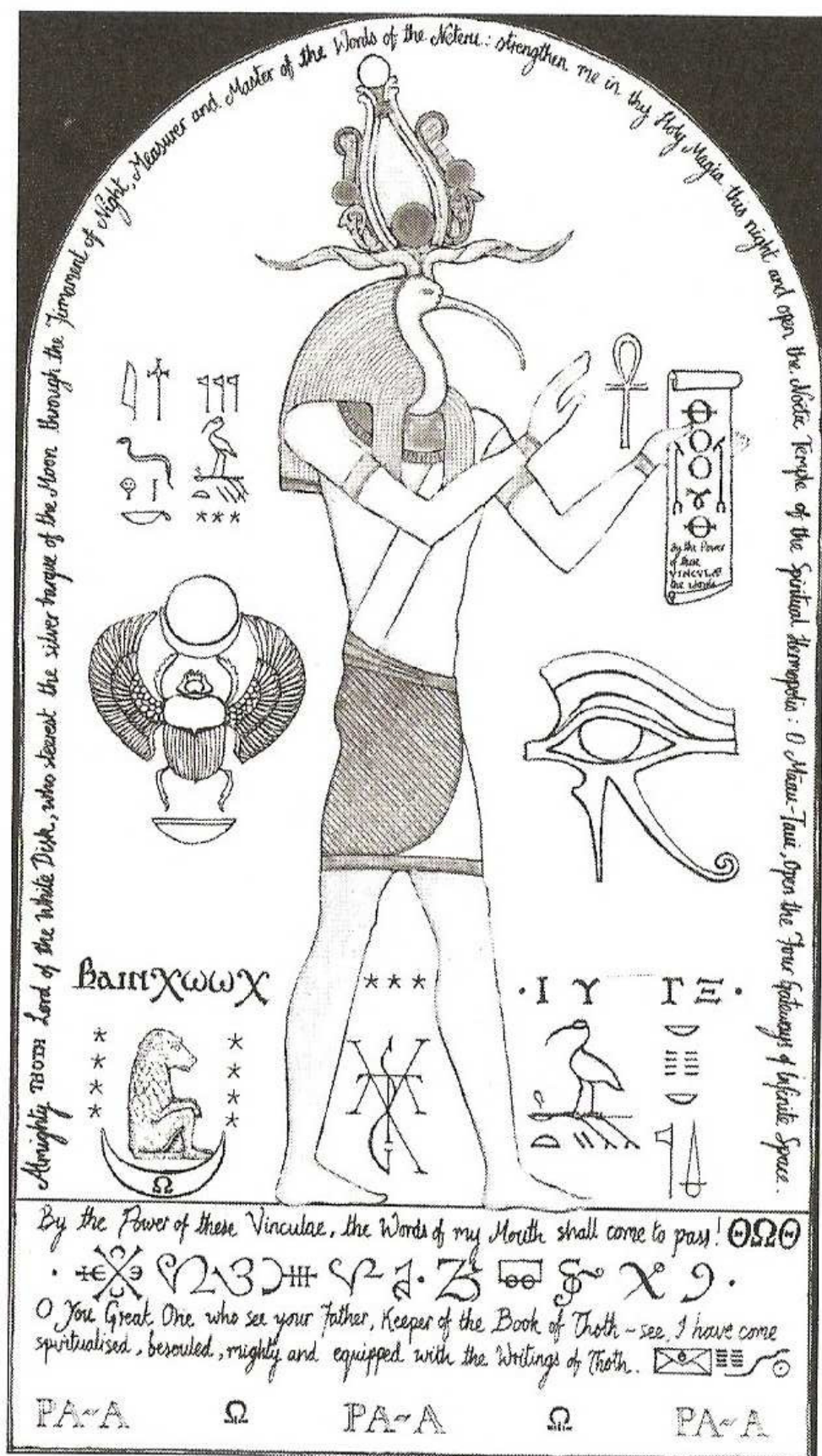
I

Hermetic Foundations & Transmission

'Come to the earth! Reveal yourself to me here today! You are Thoth. You are the one who went forth from the heart of the great Agathodaimon, the father of the fathers of all the gods.'
The Leyden Demotic Papyrus

The systems of Lunar and Stellar Magic extensively deployed during the Middle Ages in Europe stem, via various routes of cultural transmission, from the Graeco-Egyptian culture of Ptolemaic Alexandria beyond which we can dimly trace the roots of this tradition receding into the immemorial antiquity of the high Egyptian temple-mysteries: magicians practising in 1st-2nd century AD Alexandria skilfully forged disparate esoteric elements from the ancient world into a working system which has, in the modern era, been termed 'Hermetic' after its divine founder, patron and exemplar ~ Hermes Thrice Great.

This syncretic fusion of Syrian, Judaic, Persian, Babylonian and Graeco-Roman esoterica crystallised about a mystical core of Hellenised Egyptian religious philosophy, likewise termed 'Hermetic', which presented the revelation of the god Thoth/Djehwty, the ancient moon-god and lord of wisdom, within a paradigm of late classical Neoplatonism. Such philosopher-magicians regarded their divine role model, Hermes Trismegistos, as an aspect of the god Thoth, and the



Thoth

original revealer of the mystery teachings encapsulated in the gnostic discourses titled 'Hermetica'.

In fact the figure of Hermes Thrice Great, the master of the Hermetic wisdom and its Gnosis, is only a late classical evolution of the Egyptian deity whose epithets in ancient times included titles, found in the inscriptions in the Temple of Esna, such as 'Djehwty Pa-Aa Pa-Aa Pa-Aa' - 'Thoth the Great, the Great, the Great' and 'Djehwty Aa-Aa-Aa' - 'Thoth Thrice Great'. He is the divinity regarded as the great magician of the Neteru (gods), their scribe and lord of the secret knowledge, pre-eminent amongst which was the mysterious system of the Medu-Neteru, the hieroglyphic letter-forms. Thoth personifies the initiatory faculty the Platonic philosophers termed Noesis - 'Numinous Understanding, Knowing' and is the type of the Divine Mind (Nous) and the creative magic power of the Word, the Logos. Hence he was identified with the Greek divinity Hermes Logios by Hellenic colonists in Egypt. The greatest centre of the mysteries of Thoth as the moon-lord and wisdom-god of Pharaonic Egypt was located at the city of Khemnu or Hermopolis, whose priesthood and temple-doctrines are probably the tap-root and source of much of the magical lore of the authentic Hermetic Tradition as it was inherited by later centuries.

The Moon Over Khemnu

For over a thousand years BC the cult-centre of Djehwty in the 15th nome of Middle Egypt enjoyed great prestige as a mystic locus in the sacred geography of the Two Lands. Khemnu or 'Eight Town' was the original site of the emergence of the universal creation and was the place where the so-called Ogdoad of primal and pre-existent deities germinated the Cosmic Egg of the Ibis from which the sun-bird of Re hatched forth, signifying the emergence of the creative Logos and world-order from the negative watery

abyss of Nun: the potentiality of the primaeval waters was represented by the Ogdoad of divinities who are sometimes called the 'Souls of Thoth' as the self-created godhead. The Cosmic Egg from which the creation emerged was manifested from the potencies of the Ogdoad in the all-mysterious and essentially unknowable ocean of the absolute ~ this is perhaps comparable to the inconceivable Ain Soph, the ultimate unconditioned ground of divinity or negative existence, in Hebraic mysticism, which transcends all and any definition or predication whatsoever.

The Hermopolitan doctrines are thus referred to as the 'Negative Theology' of ancient Egyptian religious thought. The names of the Ogdoad, envisioned as four frog-headed gods and four snake-headed goddesses, well express this unfathomable and utterly mysterious nature as the primal divinities preceding creation, from whose depth all emerged. These eight god-forms are composed of Nun, father of the ancient waters of negative existence and his wife Naunet, goddess of the abyss, Heh - 'Infinity' and his wife Hauhet, Kek - 'Darkness' and his consort Kauket, Amun - 'The Hidden One' and the goddess Amaunet.

According to the Hermopolitan theology it was Amun, as the creative energy of the Kematef serpent who acted as the catalyst for the generation of the World Egg by the Ogdoad of primordial gods (this divine serpent Amun-Kem-Atef was in later periods revered as the snake Kneph, Khnubis or Knouphis, associated with Agathodaemon (Setheus), the 'Good Daemon', by the Gnostics and portrayed on many talismanic seal-gems).

Most famed amongst the Hermopolitan priesthood of Thoth was the figure of Petosiris who lived in the 4th century BC, to whom various pseudepigraphical works on astrology and magic were attributed in the Roman and mediaeval cultures. Petosiris repaired and renovated the Temple of Thoth after

the Persian invasion of Egypt, enlarging its park-precincts where the god's holy animals, graceful crescent-beaked ibises and lunar baboons, were venerated by the throngs of pilgrims who came to Hermopolis from far and wide to worship at the ancient shrine. The mummified remains of these sacred creatures of Thoth were interred in their thousands within a great catacomb close to the city.

The tomb-inscriptions of Petosiris, described as most wise in the mysteries of Djehwty, relate that in his day a portion of the original shell of the cosmic ibis egg of creation, perhaps a singular geological formation, was pointed out to pilgrims visiting the city. In the park of the temple was a lake with an island known as the 'Island of Flames', the mound which first emerged from the abysmal waters at the dawn of time. According to another recension, from this lake unfolded the cosmic lotus and '...out of the lotus, created by the Eight, came forth Re, who created all things, divine and human.'

From the remotest ages the ancient currents of Hermetic magic and mysteriosophy emanated from this renowned city, the temple-centre of Thoth/Djehwty who brought himself into being with his 'Souls', the Ogdoad, before time began - he is the deity of supreme Mind, the scribe, chronographer and magician of the gods, the cosmic ibis who laid the world-egg from which the light of creation burst forth at the beginning.

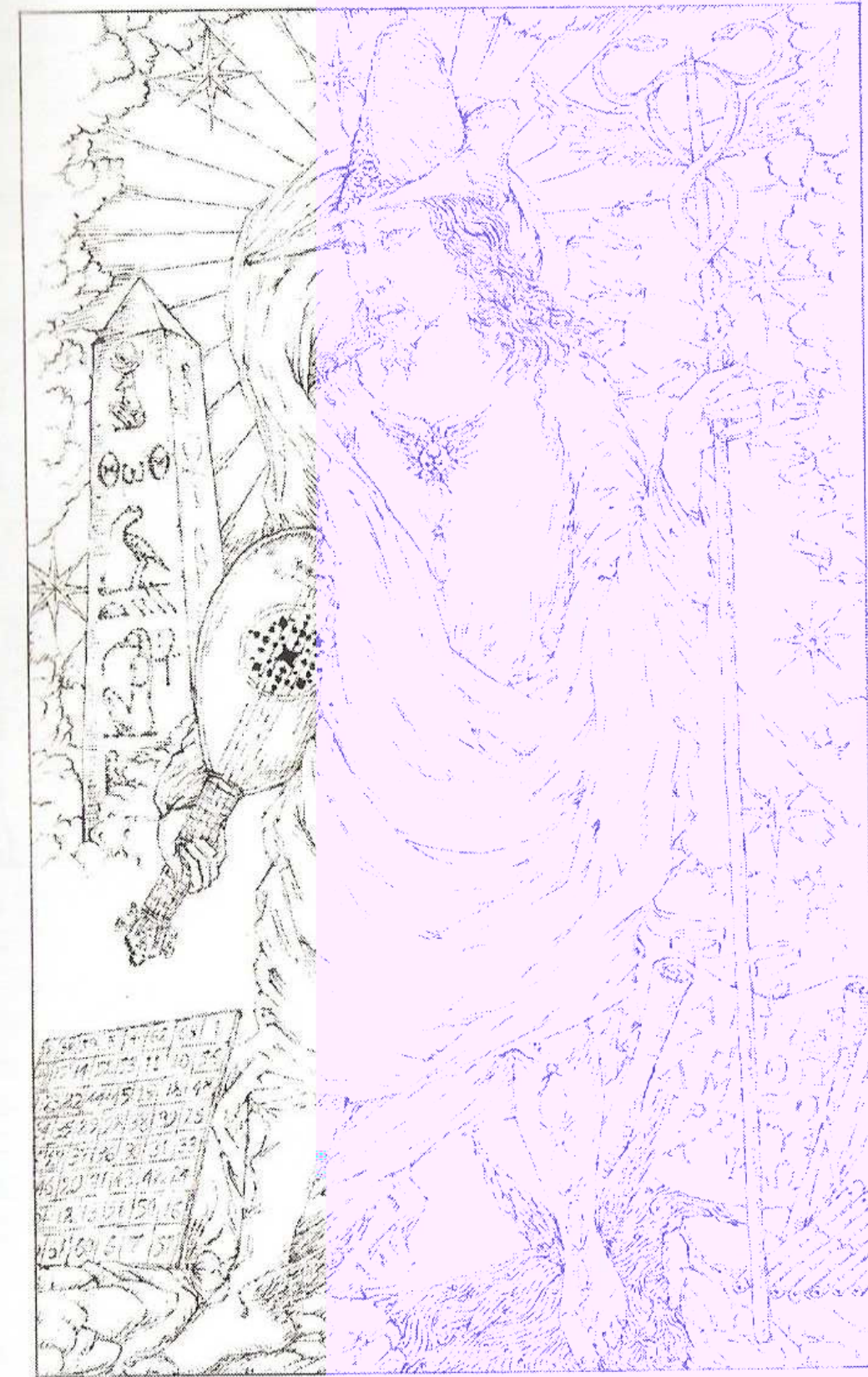
In Hermopolis the priesthood of the moon-god preserved and developed their profound spiritual teachings and powerful temple-magic, amid the kyphi-perfumed shrines and redolent sanctuaries of his cult complex, where basalt images of the moon-crowned ape and the ibis-headed one presided over arcane ceremonies, attracting multitudes of Egyptian worshippers and Greek travellers who came to worship and wonder. From the 14th century BC up to the classical period Hermopolis was celebrated as a great focus of esoteric knowledge, concentrated in the temple libraries which

contained many thousands of papyri and spell-texts, the 'secret words of Thoth'.

One of the Coptic Hermetic texts from the Chenoboskion find in the 1940's, titled the *'Discourse on the Eighth and the Ninth'*, has Hermes Trismegistos revealing the transcendental secrets to his son and exhorting him in the following words: 'I write this book on steles of turquoise in hieroglyphic characters, for Mind himself has become overseer of these....place it in my sanctuary. Eight guardians guard it - the males on the right are frog-faced and the females on the left are cat-faced.' This seems to be alluding to a variant form of the Ogdoad of deities venerated in the temple of Thoth at Hermopolis.

An impressive eulogy upon Hermopolis, later named Al-Ashmunain, as the archetypal magical city of Hermes Thrice Great, is to be found in the Moorish grimoire *'Ghayat al Hakim fi'l - Sihr'* translated in 13th century Spain as *The Picatrix* - this text is a compilation of Graeco-Egyptian, Sabaeen and Indo-Persian magical lore from before 1000AD, collated by an Arabian Neoplatonist (sometimes identified with the 11th century Andalusian mathematician Al-Majriti, the 'Man of Madrid') which was highly valued by European magicians of the Middle Ages in its Spanish and Latin codices.

Here Hermopolis, Al-Ashmunain or 'Adocentyn' as the mediaeval translation has it, is the visionary 'ideal city' ruled by the star-magic and sacred wisdom of Thoth-Hermes: "Inside Adocentyn stands a castle with four gates: on the eastern gate is placed the figure of an eagle, on the western one that of a bull, on the southern gate that of a lion and on the northern one that of a dog. He [Hermes] introduced the spirits which could speak into the images on the top of the castle he had built a tower which was twenty cubits high, on top of which he put a globe whose colour changed every day



Hermes-Trismegistos



Poemandres

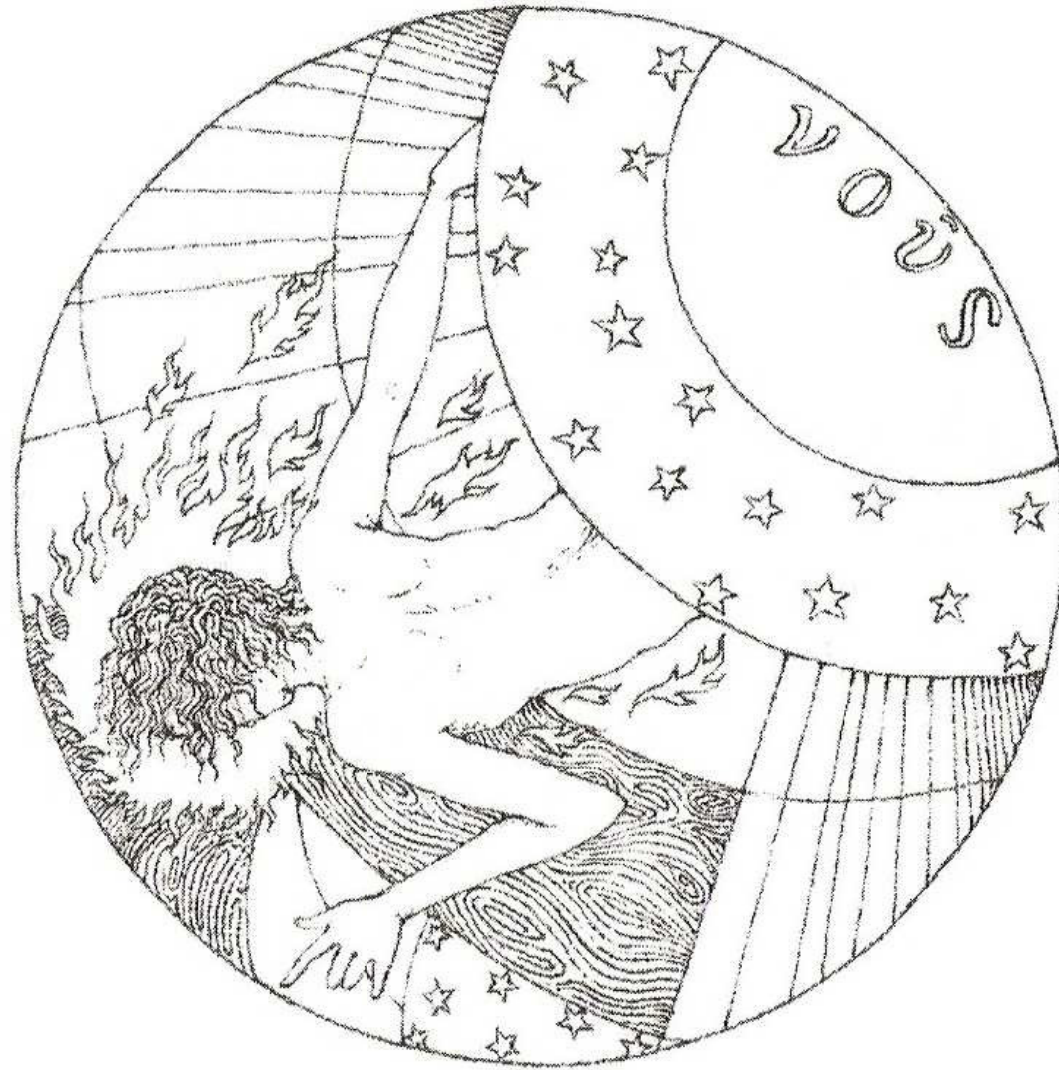
for seven days - so every day the city shone with a different colour" (cited in *'Astrology and the Renaissance'* by Eugenio Garin 1983).

So lived on the memory of Hermopolis as the great centre of the Hermetic Mystery-cultus and fountainhead of the magical arts preserved amongst mediaeval magical practitioners in Europe. The fame of Hermes Trismegistos continued in influential ways into the Florentine Renaissance when the ancient 'Hermetica' were rediscovered amidst great intellectual ferment and excitement. As the author of the Emerald Tablet, held sacrosanct by alchemists, he was perceived as the great hierophant of the magical Gnosis and a thirteenth century alchemical text ascribes its teachings to 'Hermes Triplex, King of Egypt'. The next evolutionary nexus of the Hermopolitan mysteries of Thoth was centred in the Hermetic and Neoplatonic circles of the Alexandrian school around the first century.

Neoplatonism & the Magical Arts

The port-city of Alexandria with its towering light-house, the 'Pharos', founded by and named after Alexander the Great in 331BC, rapidly developed into one of the great urban centres of the ancient mediterranean world, economically wealthy via trade and inhabited by a cosmopolitan, multicultural population including Egyptians, Greeks, Jews, Macedonians, Syrians, Arabians, Persians and Indians. The famed Library of Alexandria at the great Serapeum attracted philosophers and scholars from far afield. Even Asokan Buddhist missionaries from India trod the streets and the Ptolemaic cult of Serapis (Osiris-Apis) and the Isiac Mysteries flourished in this capital where Gnostic sages and great philosophers expounded mystical doctrines to their circles of pupils.

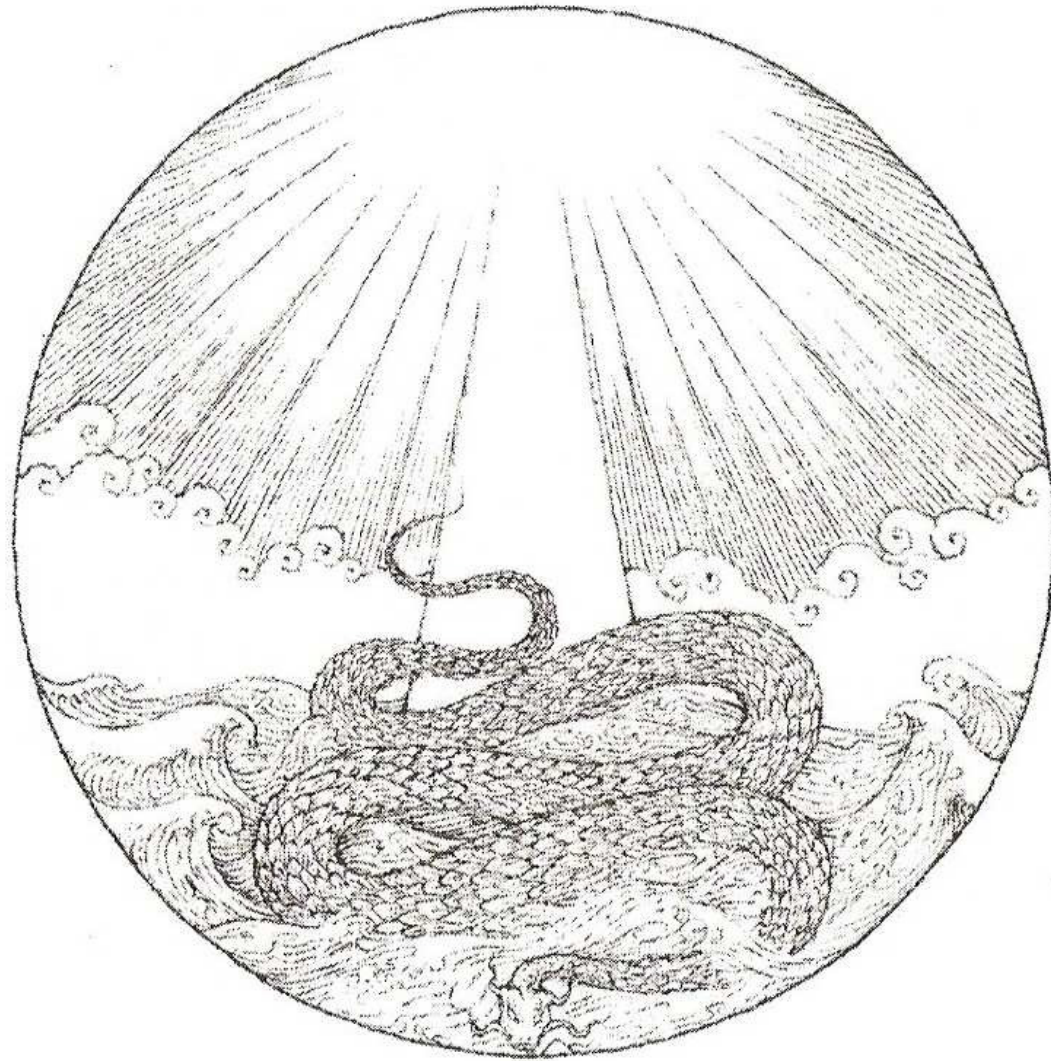
It was in Alexandria that Plotinus spent 11 years (from 232-43 AD) as a pupil of the Neo-Pythagorean teacher Ammonius



Saccas and later founded the tradition of Neoplatonism, a systematic refinement and development of Hellenistic 'Idealist' philosophy which provides the theoretical underpinning of most later magic in the Western Esoteric Tradition.

The Alexandrian genius for syncretism welded spiritual concepts, archetypes and technologies from different cultures into a pragmatic and workable methodology, uniting Graeco-Egyptian, Roman, Mesopotamian and Hebrew divinities and 'words of power' within its practical formulae.

A most notable instance of the Alexandrian spiritual mindset is exemplified by the Hermetic movement which wedded the mystery-wisdom of pharaonic Egypt and the cult of Thoth with the lofty Neoplatonism current in the Greek world during the first centuries BC with conspicuous success, catering to a thirst for 'Egyptian wisdom' then strongly in vogue throughout the late Roman Empire, revealing a pre-Christian Gnosis and teaching deriving from Hermes Trismegistos himself. The 2nd-3rd century Hermeticists have been characterised by modern scholars such as Bentley Layton as 'Gnosticizing Platonists probably contemporary with Valentinus and the Sethians'. The body of scriptures which these circles revered are known as the '*Corpus Hermeticum*' and comprise mystical, philosophic and astrological wisdom-discourses couched in the form of dialogues between gods such as Hermes Thrice Great, Ammon and Tat, Isis and Horus, propounding their doctrines of cosmogeny, anthropogeny and spiritual regeneration. M.W Bloomfield opined that the Hermetica texts are 'chiefly the product of Egyptian Neoplatonists who were greatly influenced by Stoicism, Judaism, Persian theology - they were perhaps the bible of an Egyptian mystery religion which possibly in kernel went back to the 2nd century BC.' In any case there was a persistent tradition in the Greek cultural sphere that their ancient philosophers, Pythagoras and Plato,



had travelled to Egypt and imbibed the mysterious wisdom of her temples so the fusion of Egyptian magico-religious concepts with Hellenistic philosophy would have been perceived as a natural paradigm by Hermeticists of this period. Alongside the 'high' Hermetica of the mystical school throve a vast culture of Hermetic astrological magic and spell-formulae intended to manipulate the secret forces of the sub-lunar realm, invoking divinities and spirits to empower images and talismanic forms and ritual techniques of for receiving oracles through the media of 'lamp divination' (pyromancy) and 'bowl divination' (hydromancy).

The Neoplatonic philosophy with its vision of the 'Three Divine Hypostases' and theory of emanations comprising (I) the One, the Infinite Monad, (II) its overflow as the Nous or Divine Mind which in turn emanates (III) the World-Soul or All-Psyche, provided the Gnostic conceptual structure underlying Hermetic magic. As the All irradiates from the One in its creative plenary overflow and emanation so does it simultaneously strive back in reversion toward union with its source ~ a secret unity pervades the All, a 'Golden Chain' of *sympatheia*, running from the Absolute to the differentiated world of sense-phenomena, binds all things. This cosmic pulsation of the transcendent One was termed Eros (Love) by the great master Iamblichus of Chalcis and is fundamental to the understanding and practise of these magics.

The Neoplatonic teaching that this world and its objects are shadowy and ephemeral reflections of the pure and unchanging 'ideal forms' of perfection existent in the world of Divine Mind and that the initiate must separate himself from the material-embodied awareness and ascend into the Noetic World, towards union with the One, is heavily emphasised in the 'Hermetica' literature. Later Neoplatonists such as the Syrian adept Iamblichus of Chalcis (d.333), Porphyry (d.304) and Proclus (d.485), very much defined this mystical quest for purification and spiritual regeneration through Divine Union



in magical terms and practised elaborate rites of Theurgy (Theurgia lit. 'Divine Working') to this end. Theurgy, as a word denoting the highest cosmic initiatory magic, was said to have been coined by Julianus, compiler of the 'Chaldaean Oracles of Zoroaster', who achieved fame as a wonder-working magus during the reign of Marcus Aurelius.

The aim of Neoplatonic Theurgy was to purify and exalt the consciousness, enabling communion with the divine realm of the immortals, to cause numinous powers to manifest and indwell various media, images, statues, to radiate their power and blessings. These concepts are synthesised within the Hermetic philosophy and magical practices and Egyptian Theurgists were famed for their prodigious powers throughout late classical antiquity. From the Alexandrian milieu of Hellenized Egypt the mysteriosophic currents of the hermetic magical wisdom flowed on and on throughout the ancient world.

The Sabaeen Synthesis

We can subsequently trace the ongoing diffusion of Hermetic magical gnosis, from Alexandria through the Middle East, transmitted up into Syria, where many of the Hermetic texts were translated by Nestorian scholars into the Syrian language for the Library at Edessa: but the neighbouring city of Harran in the desert regions of southern Turkey, had by the 9th century become the next great centre about which the Hermetic arcana constellated and where the mysteries of Neoplatonic magic were to be given a fresh impetus.

Harran, situated on the route between the west and Mesopotamia, was the refuge of Greek Theurgists and philosophers exiled from Athens ~ it's likely that when the Emperor Justinian suppressed the Platonic Academy at Athens in 529 AD that Damascius, Simplicius and other teachers left to stay at the Persian royal court before

travelling on to a congenial reception at Harran where they refounded their school in a city where the ancient Mesopotamian and Assyrian religions were still thriving and worship given in the temples of the ancient gods.

From remote antiquity Harran had been under the patronage of the Babylonian/Assyrian moon-god Sin (Nanna) whose great sanctum dominated that city of temples.

The elder planetary divinities also had their houses and shrines, wherein the Harranians continued the archaic stellar religion of their ancestors, resisting the wave of Christianity spreading across the Roman Empire and thus developing a reputation as a 'City of Pagans'.

In a world-epoch in which men were being put to death for their theological persuasions, when mobs of fanatical monks were violently destroying shrines and figures such as the Neoplatonic martyr Hypatia, female professor of philosophy in Alexandria, were being murdered by (non-Gnostic) Christian zealots in the streets, the City of the ancient Moon-Lord must have seemed a haven of tolerance and sanity to the Greek Hermeticists and Theurgists who established themselves there.

The potent syncretism about a pure core-nucleus of Hermetic Neoplatonism was to assert itself again in these circles, pragmatically absorbing all elements of magical utility: this made Harran the strong focus of a revived Hermetic magic from the 6th-9th centuries. The great Temple of the Moon had enjoyed considerable fame throughout the Roman world; it is mentioned by Latin authors in the reign of Caracalla and in the year 363AD the Emperor Julian, en route to the Persian war, sojourned at Harran and made offerings in the Temple of Sin: this round building with its ornaments and colour-scheme of white and silver, the sacred correspondences of the moon, housed the image of the god, a statue of silver, and

preserved a collection of sacred and arcane texts. Another temple, visited by Caracalla in 217AD, was dedicated to the wife-consort of Sin, the lunar goddess Selene.

Cuneiform fragments of even remoter provenance, dedicated to the god and excavated at the site of his cult centre in the late 1950's make reference to '...the Temple of Sin, King of Light of Heaven and Earth, my Lord...' During the Neo-Babylonian period Harran was firmly established as a Sin's great northern Syrian cult-capital. The mother of the Babylonian king Nabu-na'id (reigned 556-539BC) had been a priestess of Sin in his Harranian fane. So we can see that the mysteries of this divinity whose silver temple-image depicted him with a shepherd's staff, a double crown and lunar crescent, continued unbroken from the earliest Mesopotamian antiquity up to the Middle Ages, finally falling dormant when the Tartar-Mongol hordes invaded the city in 1230 AD.

Sin and his temple exemplified the tutelary cultus of Harran, surrounded by the star-temples of the celestial powers; the fourfold temple of the Sun, hung in yellow about a golden-crowned solar image bedecked in pearls. The hexagonal temple of Mercury had a square interior sanctum, hung with amber wherein stood an electrum image of the god filled with quicksilver. The triangular temple of Venus was blue and about its copper idol of the goddess white-robed priestesses played upon many musical instruments. The scarlet-hung oblong temple of Mars had its iron image and walls hung with iron swords and spears. Jupiter's fane was of green stone, triangular in shape and contained a divine image wrought of tin. The temple to Saturn was hexagonal in shape and contained a leaden idol in its black-hung chamber. We also find Harranian temples dedicated to Hermes Trismegistos, the 'First Cause', 'Soul' and 'Necessity'.

In this vibrant milieu the praxes of lunar, planetary and astral magic were developed, enriched and refined for centur-

ies within a spiritual culture combining Syro-Babylonian religion with Graeco-Egyptian Hermetica and Neoplatonist magic.

In 830 AD the Abbasid caliph Al-Ma'mun, son of the caliph Haroun-al-Rashid (of Thousand and One Nights fame) on his way from Baghdad to do battle with the armies of Byzantium, stopped with his forces at Harran: enquiring with the city's inhabitants about their form of religion he learnt that they were neither Jews, Christians or Mazdeans and accordingly threatened to wipe out Harrans population if they had not converted to some Quranically-approved creed by the time of his return. The caliph, evidently a man who lived by the sword, died at war some few years later but Muslim officialdom accepted the Harranian definition of their religion as 'Sabaeen' and their holy prophets as Agathodaemon or Adsimun (identified with Seth, the 3rd son of Adam) and Hermes Trismegistos (identified as Idris, the patriarch Enoch). Their scriptures, they averred, were the sacred discourses of Agathodaemon and Hermes, evidently referring to Syrian language translations of the Hermetica texts.

'Sabaeen', rather like the term 'Chaldaean' in the late classical world, was by this time something of a catch-all title: originally an appellation referring to the ancient South Arabian kingdoms of Saba, Tasm and Jadis, it later became attached to the Mandeans of Iraq, Elkasite gnostics of Babylon and finally became a term generally denoting archaic stellar religion and the veneration of the stars (Egyptian Sba - 'Star' and Hebrew Tzaba - 'the Hosts of Heaven').

The Graeco-Egyptian background of the Hermetic legacy evidently played a vital part in the Sabaeen mysteries of Harran. The Arab writer Abd-al-Latif states that 'he had read in Sabaeen books' that one pyramid of the Giza plateau in Egypt was the tomb of Agathodaemon and the other that of his 'son' Hermes Trismegistos. Regarding this another Muslim

author Soyuti describes Sabaeen pilgrimages to the Egyptian pyramids, the travellers praying seven times a day toward the north whilst on route. Here it should be noted that the 'Emerald Tablet' of Hermes Thrice Great had, according to legend, been secreted in the Great Pyramid of Giza by Egyptian priests, later to be discovered by Alexander the Great. Emerald was sacred to Thoth-Djehwty, the son of Seth and extensively mined in ancient Egypt and later magicians and alchemists such as Cornelius Agrippa and Martin Rulandus in his *Lexicon Alchimiae* describe this stone as correspondent to Mercury.

It was probably the figure of Seth-Agathodaemon, whom the Arabs reported to be the founder of the stellar cultus of the Sabaeans, who was worshipped in Harranian temple-crypts as a great winged serpent-divinity Shemal, the 'Lord of Daemons, the Highest God, the God of the Mysteries'.

Through Arab-Moorish channels but also via Byzantium the Hermetic magic of the 'Sabaeans' of Harran was disseminated throughout Europe in the mediaeval and Renaissance eras. The compiler of the grimoire *Ghayat-al-Hakim* (The Picatrix) incorporated much lore from Sabaeen texts and teachings into his work, showing how influential Harranian magic had become in the Arab world by the 11th century AD for after the Arab occupation of Harran many of the magical doctrines of the Sabaeen Hermetica were diffused throughout the Muslim cultural sphere.

E.J Holmyard has opined that it was Maslama Ibn Ahmad, better known as Al-Majriti ('The Man of Madrid'), a notable scholar in the circle of intellectual luminaries surrounding the caliph Al-Hakam II (ruler of Spain from 961-976) who compiled *The Picatrix* from various teachings and texts, many of them distinctively Sabaeen and originating in Harran.

The Picatrix was translated into Spanish in 1256 at the bequest of the king of Castille, Alfonso X, the Latin version thereof spreading far and wide from the 13th century onwards, diffusing the Sabaeen stellar mysteries and astrological talismanry, preserved by Moorish philosopher-magicians, throughout mediaeval Europe. This influence greatly vitalised and stimulated the art and practise of talismanry.

The graceful therapeutic revival of Orphic astral magic pioneered in 15th century Florence by the priest Marsilio de Ficino owed much to this Spanish-Saracenic synthesis whence such symbolic-pictorial systems as the 36 images of the zodiacal decans fed into the artistic sensibility of Renaissance Italy.

It is for his translation of the *Corpus Hermeticum* texts, then newly arrived from Byzantium, at the request of Cosimo de Medici that Ficino is most celebrated in the history of Western magic: now the background of this bundle of Greek manuscripts also reveals routes of transmission indicating the Sabaeen magicians of Harran whose stellar religion, as we have seen, was permeated with Graeco-Alexandrian Hermeticism. It was around the year 1460 that the manuscript of the *Hermetica* was brought by a monkish agent of Cosimo, from Macedonia to Florence. In 1463 the ageing Cosimo asked Ficino to defer translation of Plato in favour of the fabled and mysterious teachings of Hermes Thrice Great - this Latin version was to exert a pivotal influence from the 15th century and energised the revival of classical and Neoplatonic occultism, passing through 22 editions between 1471 and 1641.

W. Scott says of Ficino that 'he was one of the most influential promoters of that revival of Platonism in western Europe which had been started at Florence by [Gemiston] Pletho who resided for a period (from 1438) at the court of Cosimo de

Medici.' In fact it is thought that the 'Hermetica' manuscripts which came to Florence were originally transcribed by the Byzantine scholar and Platonist Michael Psellus or one of his circle from a damaged codex in the 11th century at Constantinople. The original incomplete codex of hermetic scriptures may well have entered the Byzantine sphere via the Sabaeen cultists of Harran, perhaps part of the dispersed contents of the libraries after the Tartar-Mongol sacking of the moon-temple of Sin. We are able to trace on the one hand this diffusion of an originally Graeco-Egyptian core of magic northwards into Syria and Asia Minor entering Europe via Harranian and Byzantine channels to find a congenial environment for development among the 15th century scholar-mages of Florence and the Medici court. On the other hand the Graeco-Egyptian and Sabaeen legacy of Arab magicians travelled from Islamic Egypt and Harran throughout the Muslim cultures of North Africa and Morocco, entering Europe via Moorish invasions of early mediaeval Spain.

The enrichment of European esotericism by Sabaeen currents between the 10th -15th centuries is crucial to true understanding of the Western Magical Tradition and its evolution. The practising magician of the Middle Ages inherited a considerable part of his working methodology from these sources, inspiring 'pseudo-hermetic' grimoires such as the 12th century 'Liber Hermetis Mercurii Triplicis', containing elaborate listings of talismanic star-images, sigils and planetary forms.

Practitioners of Magic: the Middle Ages & the Renaissance

For all its lofty Hermetic/Neoplatonic philosophical and mystical backdrop, much of the lunar, planetary and zodiacal magic transmitted into Europe is very pragmatic, utile and practical-minded and must have been deployed for many

everyday objectives and down-to-earth purposes by mediaeval practitioners; this 'low magic' orientation prevailed until the Florentine Renaissance brought the cosmic philosophy and 'high magical' aspect of hermetics to the fore once again: however 'philosophic' and 'magical' streams of the Hermetic tradition had co-existed since the Egypto-Hellenistic period and ultimately are founded upon the same foundational principles. 'High' and 'low' aspects of Hermetic magic simply evince difference of emphasis, manipulation of different levels of the 'golden chain' of universal existence and in this arcane current the sublime and the practical often co-exist without dichotomy. Let it be remembered that in ancient Egyptian lore the supreme god Atum-Re originally transmitted magic (Heka) to humanity to enable them to ward off the blows and darts of blind fate. From the heights to the depths the universal principle of magic remains the same...

In the mediaeval period those who practised magic of these types would have been predominantly ecclesiastics, monks, friars and clerks, competent in Latin and able to access the literature of the subject. In Spain the lore of Arabian Hermetic arts was deeply established in the clerical seats of learning in Castille and Zaragoza: the Italian poet Pulci (1432-1474) says in his 'Morgante Maggiore'; 'The city of Toledo erst, fostered the lore of Necromancy, professors there, in Magick vers'd, from publick chair taught Pyromancy....'

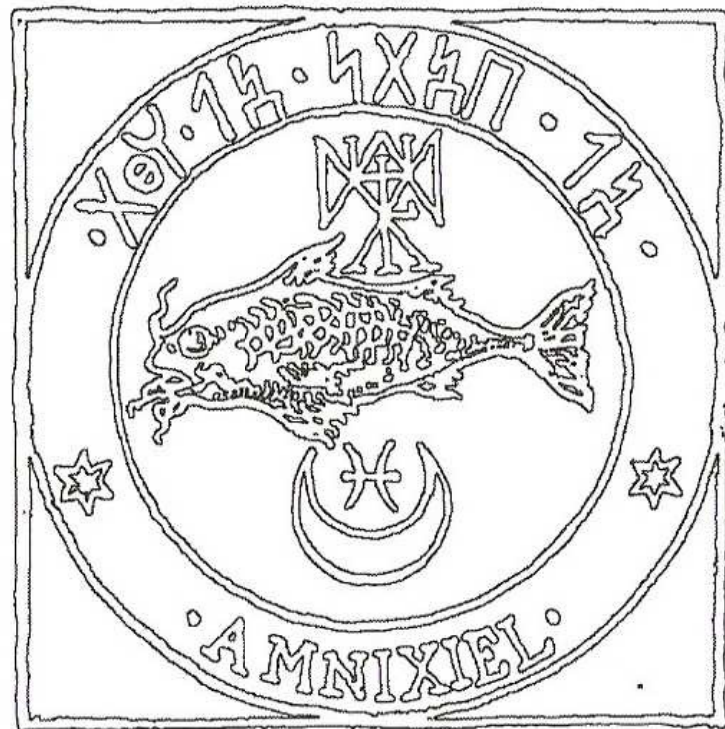
In England a Dominican cleric of Blackfriars at Worcester named Thomas Northfield was arrested by the King's order in 1432 along with the seizure of his books and magical instruments which he had employed in fashioning images for various ends. In 1466 one Robert Barker of Babraham in Cambridgeshire was arraigned before the Bishop of Ely on charges of practising magical spirit-evocations to locate concealed treasure, having in his possession a grimoire and scroll of conjurations with 'a hexagonal sheet with strange figures, six metal plates with divers characters engraved, a

chart with hexagonal and pentagonal characters and figures, and a gilded wand'. Other wayward priests and shady clerks specialised in the manufacture of talismanic rings following the instructions of texts such as the *Secretum Secretorum*, combined with the conjurations of the Solomonic grimoire-cycles, within an overall astrological context. Peter of Abano's *Liber Experimentorum* gave instructions derived from Arab magic on how to create talismanic rings under the 28 Lunar Mansions.

The most widely used tables of astrological data, the 'Toledine Tablets', were transmitted from Arabic in Toledo and brought a new degree of accuracy to sidereal calculations in Europe. Many such mediaeval practitioners worked the rites of talismanic magic, crafting rings, seals and images for a diversity of ends, catering to the requirements of their clients both lowly and highborn.

The revival of magical talismanics in 15th century Florence was infused with altogether higher aspirations, being inspired by the more religious forms of magic described in the 'Aesclepius' and other Hermetica, in which Egyptian priests invoke deities to indwell specially prepared 'images' and 'statues'. Marsilio Ficino aimed, through his *Magia Naturalis* at 'capturing the vital spirit of the stars' at opportune celestial moments, with especial emphasis on the benign qualities of Sol, Jupiter and Venus to bestow the gifts of the 'good life'. In his *De Vita Coelitus Comparanda* Ficino describes a talismanic painting to be made within a chamber of one's home to draw in the qualities of these 'Three Graces'. His disciple Francesco da Diacetto instructs one in the art of invoking the 'solarian' spiritus by performing ceremonies wearing a golden robe, burning solar incenses before a talismanic image of the Sun, cited from the *Picatrix*, set upon a saffron-draped altar with golden-yellow hangings, whilst uttering Orphic hymns to king Helios. This is the highest level of talismanic magic in its religious or theurgic aspect.

The practical talismanic art of the Egypto-Hellenistic, Sabaeian and mediaeval epochs has continued under various forms into the modern era. The segments of this lore given herein belong to the contemporary Agathodaemonic Tradition of Hermetic magic; but it will be worthwhile before expounding the rudiments of such practise, to consider the theory and principles of the Philosophia Magica. In this way we may gain a deepened understanding of the universal cosmic process underlying all Magic in the natural, celestial and spiritual realms.



2

IYNX : The Erotic Philosophy of Magic

“One is One and all alone and ever more shall be so.”

The Keys of Heaven

(English folk-song)

Because all things, the multifarious perceptible world of finite differentiated objects, have emanated from the fullness (pleroma) of the One, the single, infinite source and ground denoted by the Monad - so Neoplatonic theory asserts that a hidden unity pervades the All.

There is, simultaneously, an emanatory-creative overflow and an impulse of reversion and return, the cosmic pulsation which we call Eros - the universal power of desire and attraction, the cosmic-originate desire which lies at the heart of Hermetic magical doctrine and mysticism. All beings strive to generate themselves and aspire, through various means, to return into union with the Monad, which as ‘the highest Good’(Agathon) is the sole end of all desire. However mistaken, wayward or deceived, however beguiled by reflections and misapprehensions, all human desire is ultimately born of the numinous attraction which draws the soul upwards to the object of all seeking, the consummation of all desire.



Eros

The reflected glories of the ultimately Beautiful (Kalon), the source of all beauty, eternally attracts and seduces. Nature is suffused and animated by the vast currents of cosmic desire and erotic attraction - at the simplest level the ubiquitous sexual impulse shows this in operation. Thus Renaissance magicians delighted in saying that the Egyptians taught that Nature was the 'great magicianess', under whose pantomorphous spell all creatures are laid under bonds of enchantment of compulsion. From the highest levels of existence to the lowest the integral omnipresence of the One binds all creation in a universal sympatheia, a unity vibrating throughout the 'golden chain' of being. Giambattista Della Porta in the first book of his 'Magiae Naturalis' remarks :- "The Platonicks....make it [magic] to be a science whereby inferior things are made subject to superiors, earthly and subdued to heavenly; and by certain pretty attractions, it fetches forth the properties of the whole frame of the world, hence the Egyptians termed Nature herself a Magician, because she has the alluring power to draw like things by their likes; and this power, say they, consists in Love; and the things that were so drawn and brought together by the affinity of nature, these they said, were drawn by Magick." Nature as the great enchantress may be an echo of Egyptian concepts of the goddess Isis in her role as Weret-Hekau (Mighty in Enchantments).

Perhaps the best known expression of these ideas at their most sublime level of artistic expression is the beautiful Platonic fable of Eros and Psyche related by Lucius Apuleius in 'The Golden Ass' - Eros is the power of Divine Love attracting and alluring Psyche (the Soul) through many tribulations to a heavenly union and wedlock.

It may prove instructive here to consider the encapsulation of these teachings in the Neopythagorean symbolism of traditional Italian Tarocchi: in the 1st Trump of the Tarot, card one of the major arcane, called variously Le Bateleur,

The Juggler or The Magician, the whole essence of divine, astral and natural magic is resumed and the secret key to their successful application concealed. In the Pythagorean-Platonic doctrine concerning the dekad, the number 1 (the Monad), is termed 'The One Beginning and End of All Things' as the supernal unity, the unchanging absolute or supreme reality, the singular, indivisible, non-dual essence of the unitary Nous (Mind), the First Authentic Existent of Neoplatonic philosophy. In ancient Orphic-Pythagorean mystery-lore the Monad bears the god-name EROS.

Eros or Cupid, the Love-God, is here interpreted in his supra-cosmic aspect as a guise of Phanes Protogenus (First Born Revealer), the primal cause, original generative power of love or cosmic-originate desire which brings all creation into being. Thus Eros/Phanes is the mystic Father of the Gods in the Noetic World. In the esoteric cosmogony of the Orphics the goddess Night (Nox) laid a silver egg in the darkness before time: 'Eros, whom some call Phanes, was hatched from this egg, and set the universe in motion.' So the Orphic Fragments inform us. The archaic symbols of Eros in Hellenistic tradition include the Flower, the Lyre and the Bee.

Eros-Phanes was a beautiful golden-winged hermaphroditic divinity with four heads, those of a ram, a lion, a snake and a bull: Macrobius equates him with the transcendent god IAO of the Gnostics. In Platonic traditions the cosmic Eros was titled the 'Daemon Magnus', the Great Daemon.

To this principle of oneness, the Monad, Marsilio Ficino alludes in his mysterious question 'Why is Love [Eros] called a Magus?' by which he meant that because it synthesizes and conjoins higher and lower powers by marrying the noumenal and phenomenal realms into their original unity, it epitomises the central secret of practical magic. This can be clearly understood by considering Pico De Mirandola's celebrated axiom: 'As the farmer weds his elms to vines, even so does

the Magus wed earth to heaven, that is he weds lower things to the endowments and powers of higher things.' To be more explicit the magician, in his own mind and being, forges the magical 'links' [Vincula] through which this union is realised and supernatural magical effects are manifested according to the operator's intention. This also is what is meant by Mirandola's doctrine that 'The work of Magic is nothing other than marrying the universe.' ('*Magicam operari non est aliud maritare mundum*').

This magical doctrine of the 'enlinkments' of erotic sympathia derives from the late Graeco-Roman schools of arcane philosophy: in the *Enneads* of Plotinus, the founder of Neoplatonism he asserts: 'In the art of Magic all looks to this enlinkment - prayer and its answer, Magic and its success, depend upon the sympathy of enchained forces.'

All real magic is worked from this original ground of Oneness by perfectly realising the central unity of the transcendent Eros in which all duality is resolved according to the erotic formula of theurgy and the words of the 'Emerald Tablet' of Hermes Trismegistos; 'As above, so below and as below, so above, to accomplish the miracles of the One Thing'. An important term for a spell, especially a love-spell, is IYNYX, this is derived from the name of the Wryneck bird (*Iynx* from *Iugmos* - 'A Shrieking Sound') which as Daniel Ogden says, was spread-eagled across a wheel, itself also known as the *Iynx* or *Rhombus*, which was then spun on two strings to attract the beloved, as used most famously perhaps by Theocritus' *Simaetha*....'

The *Iynx* in its most cosmic aspect as a numinous magical vortex is said to have the root-meaning 'primal transmission', by Proclus and the cosmic *Iyinges* are said to 'sustain the fountains' in the Noetic and Psychic worlds. As the media of magical enlinkment the *iyinges* are also perhaps to be associated with the Latin verb *Iungere* - 'To Join'. A.E. Waite

comments on G.R.S Mead's view that 'the Iyinges were reproduced as Living Spheres and as Winged Globes....that the Mind on the plane of reality put forth the One IYNX, after this Three Iyinges called Paternal and Ineffable and finally there may have been hosts of subordinate Iyinges. These were free intelligences.'

In the *Oracula Chaldaica* the Iyinges are described as 'Givers of the Life-Bearing Fire' and the Romanian academic Ioan P. Couliano in his brilliant study *Eros & Magic in the Renaissance* (1987) notes that a compelling magical spell '...was called Iynx after a sort of fire-bird which was supposed to transmit messages between the world of the intellect and the perceptible world.' This strongly suggests the Egyptian Phoenix or Bennu which bore the magic force or Hike, the creative Light-Logos, from the supercelestial 'Isle of Fire' to this material realm.

The Byzantine scholar Michael Psellus describes the application of the Iynx in magical practises thuswise: 'The Hecatine strophalos is a golden ball, in the midst whereof is a sapphire: they fold about it a leather thong; it is beset all over with characters: thus whipping it about they made their invocations; these they call Iyinges whether it be round or triangular or any other figure.' The theurgist Proclus was said to have magically conjured up rainstorms by this method, the Iynx being the type of all-powerful and compelling magic. Centuries later Pico de Mirandola stated 'There is no latent force in heaven or earth which the Magus cannot release by proper inducements.' Elucidating how magic works it's wonders by 'applying to each single thing the suitable inducements, which are called Iyinges of the Magicians....'by which the operator 'brings forth into the open the miracles concealed in the recesses of the world, in the depths of nature....'

It seems that the most authentic doctrine emerging from these mysteries is that of the love-spell as the universal paradigm of magic. Similar connotations are implied by the theurgic concept of *synthemata*, meaning the arcane symbols, colours, characters etc. which are powerful to conjoin the numinous and phenomenal worlds in magical enlinkment. *Synthema* in Greek means 'to put together, join' and originally denoted a password or token in the mysteries. In his book *Of the Mysteries of the Egyptians* the Neoplatonist magician Iamblichus of Chalcis discourses upon the *synthemata* in a celebrated passage: 'It is not thought that links the theurgists with the gods, else what should hinder theoretical philosophers from enjoying theurgic union with them? The case is not so. Theurgic union is attained only by the efficacy of the ineffable acts performed in the appropriate manner, acts which are beyond all comprehension, and by the potency of the unutterable symbols which are comprehended only by the gods.' Iamblichus goes on to make the crucial point that real magical symbols 'enlink' and operate via their intrinsic power, regardless of our volition or even our conscious awareness. 'Without intellectual effort on our part the *synthemata* by their own virtue accomplish their proper and the ineffable power of the gods itself knows by itself its own images....the things which properly excite the divine will being the *synthemata* themselves; and thus things pertaining to the gods are moved by themselves and do not receive from an inferior nature the principle of their energy.'

The arcane symbol is the technology of enlinkment in the magic of Eros, in other words the means of magical transmission are typified by the universal attractions of divine love, it's spells, lures and inducements on all levels. The 17th century alchemist Thomas Vaughan, in his *Lumen de Lumine* emphasises: 'Without this love the elements will never be married; they will never inwardly and essentially unite, which is the end and perfection of magic.'

In the Coptic 'Bruce Codex' the Gnostic Christ instructs the disciples in these divine mysteries:- 'Happy is the man....who has brought down heaven unto the earth, who has taken the earth and raised it to the heavens, so that they are no longer divided' and furthermore in the '*Book of the Gnosis of the Invisible*' he asserts that 'if you know my word you may make heaven descend upon earth, so that it may abide in you....the earth which rises to heaven is that which hears the word of wisdom, which has ceased to be a terrestrial spirit and has become celestial.' Here is described the true magico-alchemical Arcanum by which the All is transmuted by and in the Monad (the One) - this is the 'great work' of holy magic. In his '*Anima Magica Abscondita*' the Welsh alchemist Thomas Vaughan explicitly reveals the innermost formula of the art of magic in its practical aspect under the following description: '....unite the heaven in triple proportion to the earth and then apply a generative heat to both and they will attract from above the star-fire of nature. So hast thou the glory of the whole world, therefore let all obscurity flee before thee.' In the context of the astrological magic of the middle ages this erotic formula was resumed in the concept of the heavenly seminal influences which are forever impregnating the womb of nature, bringing new forms and qualities to birth, the sacred wedding of heaven and earth which is consciously realised in every act of magic, the sacred union of the Star-King with Dame Nature.

Ficino in his '*Commentarium in Convivium Platonis de Amore*', cited earlier, goes on to sum up these teachings as follows: 'All the force of magic consists in love. The work of magic is a certain drawing of one thing to another by natural similitude....from this community of relationship is born the communal love: from which love is born the common drawing-together - and this is the true magic.'

This cosmic drawing force, the magical attraction of Eros, is realised via the 'enlinkments' or 'links', termed 'vincula' by

Renaissance mages such as Cornelius Agrippa and Giordano Bruno who refined and extended Ficino's thesis. In his 1590 text '*De Magia*' Bruno details a technical description of the 'multifold link of spirits....wherein is contained all the doctrines of magic' stating that the 'primary link which binds the spirit is universal by which [Diana] Trivia is metaphorically described binding three-headed Cerberus, guardian of the mouth of infernos'.

For Bruno the 'link of links' (*vinculum vinculorum*) is simultaneously Eros, Imagination and Faith - he describes the magical links of '....faith, if steady and trusting, likewise invocation, also to love and apply the mind actively and passively in ardent mood....whence the most fortunate magus is he who believes much and is much convinced.' He goes on to enumerate the various types of vincula: 'The link is the world-soul and universal spirit which joins together All in All; likewise by which the All is given access to the All....the links are the souls of stars and principals of places, winds, elements, souls and daemons presiding over times, days, seasons and their elements....divine names and orderings of divine names, characters and sigils, supplications, conjurations which are of virtue in superiors and inferiors....'

Interestingly Bruno states that in practical magic the 'links' are strengthened and empowered by retention of sexual energy which usually, in the natural course of events, descends from the head and flows downward and outward into earthly manifestation: - the opposite of this process is the alchemical reversal and sublimation of the pneuma or light-current, referred to by the Gnostics as the 'upward-flowing Jordan' which energises the enlinkments with terrific power. Hence we see in certain rites of Graeco-Egyptian magic such as a divinatory invocation of Aphrodite an injunction to observe sexual continence for seven days beforehand 'to make oneself more attractive to the goddess.'

Magical Metamorphosis & the Hermetic Dragon

Under the name of 'Proteus', the magical shape-shifter of Hellenistic legendry, the Monad epitomises the transformations assumed by the absolute as it endlessly appears to become other than That which it Is. In the words of the philosopher Plotinus 'The One is all things and no one of them.' (Enneads V:2), the divine juggler who brings the magical 'show' of the phenomenal cosmos into existence and sustains these appearances, assuming all shapes and forms whilst remaining essentially changeless in itself, as Hermes Trismegistos says: 'All things were by the contemplation of One, so all things arose from this One thing by a single act of adaptation.' Accordingly the first of the Tarot trumps 'The Juggler' is also called 'The Bagatelle' signifying 'a Play, Trifle or Game', the dexterous 'world-play' of the cosmos.

In alchemical symbolism it is the protean, venomous dragon of the philosophical mercury, the 'Catholic Azoth of the Wise' which is the ever-elusive agent, process and essence of union and the transmutation by which base, fallen matter is raised to its original state of exalted perfection. This is the living Argent-Vive whose emblem in alchemical heraldry is the ouroboros-dragon, the cockatrice and the wyvern: the twin serpents traditionally shown entwining the caduceus-wand of Hermes are the solar and lunar dragons of the philosophers mercury in its fixed and volatile modes.

In the '*Commentarium Alchymiae*' of Libavius published in 1606 there occurs a description of 'Mercury with a silver chain; beside him two beasts bound with a chain and crouching: a green lion, a dragon, crowned, single-headed. These two beasts mean the same thing, namely the mercurial liquid which is the first matter of the stone.' True to its protean and fugitive nature the alchemical dragon comports both the prime matter and the transmuting 'stone of the wise' - it is the volatile spirit of magical transformation, the 'Goose of

Hermogenes' or 'Bird of Hermes' perpetually flying from heaven to earth, from earth to heaven as the mercurial 'soul of all'. As Basil Valentine puts it in his 3rd key 'This tincture is the rose of our masters, of purple hue, called also the red blood of the dragon....by which all metals are regenerated.' The magical reification of this ubiquitous essence, universally present but valued by none, handled every day by all but mysteriously unknown, this 'stone which is not a stone', is the true secret concealed by the symbol of the hermetic dragon.

The hermetic dragon of the wise, in the mediaeval text '*Aurelia Occulta*', says: 'I am a poisonous dragon, present everywhere and to be had for nothing....I am called of the philosophers, Mercury...I am the old dragon that is present everywhere upon the face of the earth. I am Father and Mother, youthful and antique, weak yet powerful, life and death, visible and invisible, hard and soft, descending to the earth and ascending to the heavens....I am well known and yet a mere nothing. I am the carbuncle of the Sun, a most noble clarified earth by which thou mayest turn copper, iron, tin and lead into most pure gold.' This primeval divine substance which is not a substance, manifesting all qualities whilst remaining devoid of any, is the archetypal Proteus of the alchemists, the true beginning, medium and end of the magical operation. Thus in Book II, Ch.4 of the classic '*De Occulta Philosophia*' the great magus Cornelius Agrippa von Nettesheim describes 'the One thing created of God, the subject of all wondering, which is on earth or in heaven: it is actually animal, vegetable and mineral, everywhere found, known by few, called by no-one by its proper name, but covered with figures and riddles, without which neither alchemy nor natural magic can attain to their complete end or perfection.'

The mercurial water of the alchemical dragon is the agent by which transmutation and return to divine unity is brought about, hence it is the essence of true magical transformation

and exaltation - by this essence all things are resolved to their primal or monadic being, their pristine existence, in accord with the will of the magus. The early 20th century artist Frederick Carter eloquently commented in his book *The Dragon of the Alchemists* that '...the old tag that a serpent becomes not a dragon save by devouring another serpent, has an alchemical sense. These are the two dragons, male and female, they destroy one another....and a new and mightier one is born, a fiery wonder, a phoenix, a leaping glory, a star of dream ascending to the throne of the whole world. This was the transmutation, in the great work of the hidden glory of perfection.'

The arcane mystery veiled by the sign of the hermetic dragon is the true secret of magic, the Arcanum Arcanorum (Secret of Secrets), the dissolving Vitriol of the Wise, from whose poisonous exudations in its unregenerate state we must prepare the Universal Medicine, the miraculous elixir. From the venom-blood of the dragon is brought forth the tincture, which converts everything by projection into purest gold. In alchemy and magic the red and white dragons are the solar and lunar tinctures, the Rosa Rubeus and Rosa Alba, the perfected sulphur and mercury which must be conjoined in the 'grand enlinkment' or 'chymical wedding' to birth their wonder-working 'child', the concealed stone of the philosophers. These are the two dragons of the 'Double Mercurius' encoiled about the quicksilver wand of the Hermetic magus.

The Aetherial Body & the Inner Sun

In the authentic spiritual psychology of the Hermetic tradition the 'vehicle' of the self-moving soul is the 'aetherial body', the winged chariot of the seventh Tarot trump which denotes a higher spiritual body of purest 'pneuma' (breath, spirit) formed of the starry substance of the celestial realms. The number 7, the mystic heptad, was known by the Pythagoreans of ancient Greece as the 'vehiculum of human

life' and 'Telesphoros' ('Far-Bearer') : this star-body is a pneumatic mirror of the universe for in the old Italian Tarot the card of The Chariot was termed 'parvus mundus' meaning the 'little world' of man the microcosm; also comported by this symbolism is the ancient Egyptian teaching concerning the 7-fold soul, the '7 Souls of Re'.

The Neoplatonic philosopher Damascius stated that 'The soul possesses a certain shining (augoeides) vehicle (ochema) which is also called 'starlike' (asteroides) and is eternal.' Proclus said that the Astral ochema belonged to heaven whilst the material vehicle belonged to the sublunar world.

One of the most important works undertaken by the practising magus consists of varying methods of 'purification' of this aetherial body from the earthly dross which takes the forms of obscuring angers, passions, ignorance, attachment etc. in ordinary human life. In this way the aetherial body is restored to its original lustre, transparency and luminosity. The heptad is the number of Helios-Apollo and his winged solar chariot drawn daily across the heavens by the swift horses of the sun; accordingly the 'centre' of the aetherial body is the subtle heart-centre, the sun of the microcosm just as the outer sun is the heart of our solar system.

The heart-centre is the seat of the magical imagination in Hermetic soul-lore and when truly 'opened' or 'purified' is a brilliant translucent mirror reflecting the eternal forms of the Noetic World (the realm of Mind) above and the multifarious objects of the sensory world below. It is in the solar heart-centre that the magical imagination is imprinted with the sigils, forms, telemata and suchlike which effect enlinkment between numinous and phenomenal world-realms for it is the pure 'heart-space' of the subtle body or stellar vehicle (Greek - *Ochema*) of the immortal soul. Of the functions of this vital centre Theophrastus Paracelsus remarks in his *Archidoxes Magicae* that '...the astral currents created by the imagin-

ation of the macrocosm act upon the microcosm and produce certain states in the latter, and likewise the astral currents produced by the imagination and will of man produce certain states in external nature: and these currents may reach far because the power of the imagination reaches as far as thought can go....heaven is a field into which the imagination of man throws the seeds.' Elsewhere Paracelsus asserts 'Imagination is like the sun. The sun has a light which is not tangible but which nevertheless may set a house on fire.' The great 19th century visionary artist and mystic William Blake accordingly personified the creative imagination as 'Los' in his prophetic poems, this being an anagram of Sol, the Inner Sun of the magical vision.

The ultimate root of these arcane teachings may lie in the Egyptian mysteries and specifically the *Ib* or 'heart-soul', the seat of consciousness, mind and imagination in Kemetic soul-lore: the wisdom-god Thoth-Djehwty, the divine magician, is called the 'Ib of Re', the heart of the sun-divinity, the seat of divine mind - Thoth bears the title *pa-neb-n-pa-haty* - 'Lord of the Heart'. The sacred hieroglyphs of the god are the ideal forms or *Xepru* existent in the Noetic world. Plotinus and other Neoplatonists viewed the Egyptian ideographs in this light. Some have connected the Greek word for 'Mind', *Nous*, with words in the Egyptian language such as *nw* - 'see, look' which may also be inferred by the eye in the heart-centre of the lion-headed, serpent-coiled god Aion in the Mithraic mystery-cult.

The Heavenly Chaos of the Magus

The Arcanum of the number one is also called Chaos in Pythagorean tradition, or as Vaughan the 17th century Welsh alchemist called it, the 'Magician's Heavenly Chaos'. It is the primordial undifferentiated substance in which 'all is one'. This refers to the first matter of the work which contains within itself the potential for all transformation. Chaos is

derived from the Greek *Khaon* - 'to gape, to yawn' and infers the chasm or void of negative existence which is the true ground of non-dual being, unknowable and utterly indefinable like the 'Mysterium Magnum' of Paracelsus and the Ungrund of Jakob Boehme's mystical vision.

According to the creation myth related by Hesiod in his 'Theogeny' 'Chaos was first of all'. We might relate this to the 'new creation' enacted in the hermetic vessel, the 'philosopher's egg' or the cosmic silver egg from which Eros-Phanes emerges in glory.

During the Elizabethan period Dr John Dee maintained that by a process of magical anamnesis (unforgetting) he had recovered an extremely archaic symbol of the 'mercury of the wise' which he termed the 'Hieroglyphick Monad' or 'London Seal of Hermes' and which, Dee asserted, provided the practical basis for the most exalted forms of spiritual alchemy. The frontispiece to his book on the Monad published at Antwerp in 1564 shows the mercurial glyph composed of sun and moon, equilateral cross and sign for Aries (the Secret Fire) contained within an ovoid, the 'philosophers egg', surmounted by the double mercury and surrounded by the astral emblems of the elements. Dee's approach to the highest levels of alchemical practise centred on the mysteries contained within the '*Hieroglyphick Monad*' as the supreme sigil of the 'mercurius philosophorum' and the agent of the ultimate transmutation - spiritualization or the translation of the mortal operator or magician him or herself into pure pneuma.

Dee states that '...he who fed [the monad] will first go away into a metamorphosis and will afterward very rarely be held by mortal eye. This....is the true invisibility of the Magi....' The London seal of Hermes as revealed by Dr Dee exemplifies the highest keys of magic and alchemy alike.

Plotinus teaches in *Ennead* V:4 that 'anything existing after the First must necessarily arise from that First' so that true creative mastery in magic must be understood as involving a gnostic ascent toward the One within and beyond All. So we are advised by Cornelius Agrippa to seek this unity within: 'Therefore let us attain to the First Unity, from whom there is a union in all things, through that One which is as the flower of our essence.' At this summit of transcendent being the magus has entered into a *unio mystica* in which he realises identity with the Perfect Mind of God: by divine right he wields theurgic omnipotence and commands miracles of magical power. This is the *arcanum* of the magus. At the highest level of working this function assumes a sacerdotal or priestly aspect as the magus participates in the redemptive work of cosmic salvation, restoring the original divine communion which prevailed before the Fall, re-aligning and making whole harmonic deformations, re-establishing the numinous continuum of the 'golden chain' which connects below with above in the microcosm of his or her own conscious being.

God-making & Spiritual Telesmata

All the principles outlined above are brought into play in the work of practical talismanic magic: the word 'talisman' itself, as with much mediaeval arcane lore, is Spanish inherited via Moorish sources from a Greek original - the Arabic words '*tilsaman*', '*tilsam*', '*tilism*' denote 'a magical image' and are versions of the Greek theurgic term '*Telesma*' which means 'a mystery, initiation' and is related to '*telein*' - 'to accomplish'. The talismanic art was indeed one of the major branches of the ancient and mediaeval magicians craft through which all manner of magical purposes, both high and low, could be effectively accomplished. Another term for a magical image or a spell to empower such is the Persian-Arabic term *Al-Niranj* and the word *Al-Niranjyyat* signifying spell-casting, magical talismanic practises.

The Egyptian and Graeco-Roman theurgists became especially famed for feats of invocation during which the divine beings, gods, daimons descended to indwell magical images and statues, forms which thereby were transformed into empowered foci of magical blessings, supernatural manifestations and prophecies. Herein lie the secrets of the deepest spiritual aspect of the work of the talisman. Our practise of spiritual talismanry is in direct continuity with these practises for in ancient Egypt the art of the talisman (*Wedja*, related to the word meaning 'well-being') and the protective amulet (*Nehet* or *Sa*) was very highly developed.

The Alexandrian Hermetic text '*Asclepius III*' describes the rites of the 'god-makers' in the temples of Egypt: 'And these gods who are called terrestrial, Trismegistus, by what means are they induced to take up their abode among us?' asks Asclepius to which replies Thrice-Great Hermes 'They are induced....by means of herbs and stones and scents which have in them something divine. And would you know why frequent sacrifices are offered to do them pleasure, with hymns and praises and concord of sweet sounds that imitate heaven's harmony? These things are done to the end that, gladdened by oft-repeated worship the heavenly beings who have been enticed into the images may continue through long ages to acquiesce in the companionship of men. Thus it is that man makes gods.'(trans. W.Scott)

These words fired the creative imaginations of such great masters of symbolic art as Sandro Botticelli: very wisely has Dame Frances Yates said that the true operative magus of the European renaissance was the artist, the divinely inspired painter and sculptor who had the divine power to shape such living forms.

The body of magical techniques called 'Telestike' in the Roman period centred on the consecration and animation of statues. The intent behind this could be loftily religious or

rather more utilitarian. One Greek spell gives a formula for magically animating a wax-statue of Eros with the blood of sacrificial doves. But often the statues of the theurgists were hallowed specifically in order to obtain supernatural oracles from the indwelling deity. Hollow images were the receptacles for magic symbols, herbs, jewels, aromatics, divine names and onomata barbarika (barbarous names) inscribed on gold leaf. All such operations were always performed in accordance with strictest astrological rules, under a conducive and powerful aspect of the heavenly bodies. Thus a hollow image of Hermes was fashioned wherein were placed inscribed telemata and a garland accompanied by the sacrificial offering of a cockerel when Mercury was ruling in his dignity and well-aspected. The timing of the talismanic consecration to harmonise with the stars is equivalent to its 'birthing' under the astral character and destiny of that carefully-chosen moment which constitutes its horoscope in terms of electional astrology.

The theurgist Maximus practised rites during which a statue of the goddess Hecate was seen to laugh and emit flames, the torches in her hands blazing with magical fire. Even the emperor Nero was said to possess such a magical image which forewarned him of political conspiracies.

Iamblichus of Chalcis stated as his firm belief 'that idols are divine and filled with the divine presence.' The Graeco-Egyptian alchemist Zosimos of Panopolis related that in 375 AD Athens was preserved from destruction by earthquake due to a 'telesma' or statue of Achilles consecrated by the magician Nestorius in the Parthenon. Centuries later we find the *Bull* of Pope John XXII issued in 1326 pronouncing condemnation upon those who 'make or obtain figurines, rings, vials, mirrors and other objects by which they command demons through their magic art.'

From the most ancient times there existed elaborate series of correspondences between stars, planets, gods, daimons,

stones, perfumes, herbs et alia which form the basis of mediaeval and renaissance tabulations based on the 'doctrine of signatures'.

Iamblichus on the magical correspondences: 'The theurgic art...having discovered in common, appropriate receptacles, conformable to the peculiarity of each of the gods, ...frequently connects together stones, herbs, animals, aromatics and other sacred, perfect and deiform substances of the like kind: and afterwards from all these, it produces an entire and pure receptacle.' (*De Mysteriis*).

The Picatrix states that the creation and vivification of a talisman is an operation analogous to the alchemist's reification of the Elixir or Philosopher's Stone - both are a capturing of the heavenly spirit, a joining of the earthly with the celestial, a magical transmutation which manifests miraculous effects. The base material substance of the talisman is catalysed and raised by degrees into a transformative, spiritual and luminous essence via purification and consecration. In fact the inner process of the talismanic work can be seen in a subtle manner to resume the whole pathway of magical development and self-realisation as the root of the word 'talisman' denotes 'mystery, initiation'.

Athantor, Egg & Circulum Magicae

The analogy between the magnum opus of alchemy and the talismanic art may be traced in more detail. The circle of art magic is the perfect, crystalline curcubite of the wise; the 'secret fire' of the athantor is the magical furnace of the operators mystic aspiration, burning ardour and sacred heat which is ignited by a shaft of celestial light to commence the work of the grand Arcanum.

The mighty Yazatas, the archangels of the quarter-stations of heaven stand over this work - Michael in the east governing

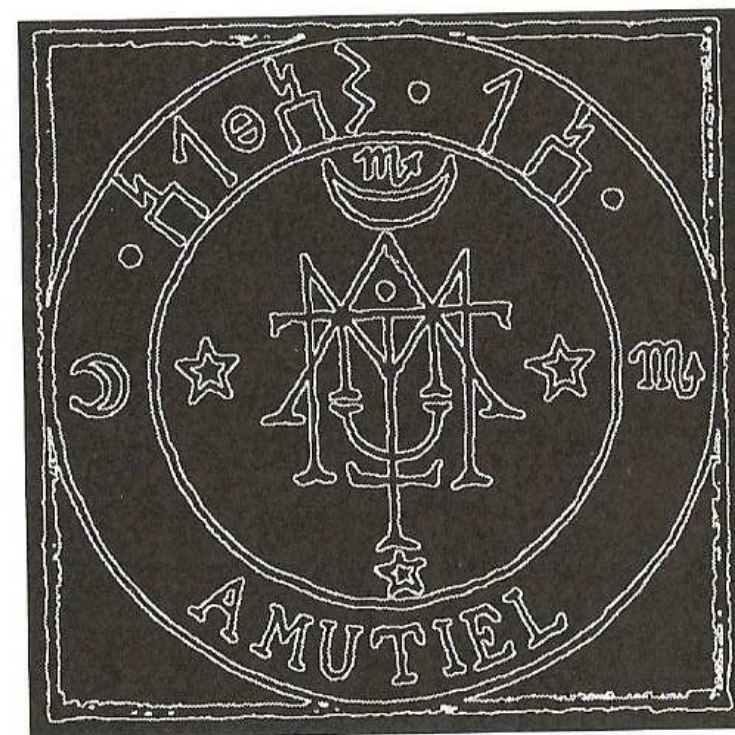
the 'fire of the wise', Raphael in the south governing the 'air of the wise', Gabriel in the west governing the 'water of the wise' and Nariel in the north ruling over the 'earth of the wise'. (c.f. the *Medicina Catholica* of Robert Fludd for these correspondences). From the viewpoint of applied theurgy it is of the greatest importance for eminently practical reasons that the quaternary of the elements cross-polarise perfectly at the centre so as to be resolved in the Aristotelian Quinta Essentia or 'celestial substance'.

The *Viridarium Chymicum* of Daniel Stolcius printed in 1624 says, plainly enough: 'Join the Toad of Earth to the Flying eagle and you will see in our Art the Magisterium.' In the cross-polarised pattern fire and water, earth and heaven unite in at-one-ment, wedded in the central monad. Thus is reified the 'one substance' which binds and governs them all, the unitary yet mysteriously protean Hermetic Dragon of the 'philosophers mercury'. The central stead of this serpentine Fifth Element is emblemed in the constellation of the celestial dragon winding about the 'mariners star' or Lode Star ('The celestial dragon is placed over the universe like a king upon a throne.' *Sefer Yetzirah*). The centre is the place of the angel Metatron, the 'serpent above' of Zoharic lore who is the transfigured form of the prophet Enoch, the descendent (or 'son') of Seth-Agathodaemon.

The moment of success in magic is the effective wedding of heaven and earth in the 'philosophers egg'. Here is the magical circle in which the 'first matter' is contained and transformed, the four elements dissolved in the 'mercurial water' symbolised by the winged Wyvern or Azoth (from Arabic Al-Zauq - Quicksilver) which binds, governs and resolves the tetrad of nature into the spiritual monad: the alchemical substance is hermetically sealed in the silence and secrecy of the vessel and subjected to the action of the 'magical fire' until it dissolves, seethes and coagulates by a process of endless fixation and volatilisation. It gradually

passes through the colour sequence of the 'crows head', the 'peacocks tail', the 'white rose' and the 'red rose', ultimately reifying the 'lapis philosophorum' which 'turneth all to gold'.

This is the supreme talisman of heaven, the miraculous stone brought down by hosts of angels from heaven and warded by Grail-Templars atop the Wildenberg according to Von Eschenbach's *Parzival*: 'It is called Lapis Exilis. By virtue of this stone the phoenix is burnt to ashes, in which he is reborn....this stone is also called the Graal.' The many-coloured stone is our perfect 'flower of the sun' and the arch-magistry of magic attained - it is the consummation of all desire.



Celestial Harmonies: The Magical Cosmology

Sabaeen, Gnostic and mediaeval Talisman-Magic was, and is today, practised within a cosmic world-view dominated and perpetually influenced by the celestial harmonies of the heavens: the doctrines of ancient astrology viewed the sublunar world as subject to the power of fate or destiny (Heimarmene) manifested via sidereal patterns and aspects: the overruling dominion of astral determinism posited in archaic Western Magic is personified by the Three Fates (Parcae) or the spinning goddess of destiny, Anangke ('Necessity') - the cosmic axis is her 'Spindle of Necessity' and the wheel of time and space is the 'Kuklos Anangke' (Circle of Necessity), the whirling cycle of transmigration and generation.

This is the Platonic world-view expounded in the '*Centiloquium*' of Ptolemy; 'All things in this world obey the celestial forms'. This principle applied to magical practises is defined in the Picatrix thus - 'All sages agree that the planets exercise influence and power over this world...from this it follows that the roots of magic are the movements of the planets.'

Fundamental to a full comprehension of talismanic magic are the theories of the 9th century Arab philosopher Al-Kindi (Abu Yusuf Yaqub Ibn Ishaq Al-Kindi) whose astrological

magic was itself a development on the earlier concepts of the Greek Theurgist Synesius. Al-Kindi advanced a doctrine of 'rays' emitted by all things, especially the rays of the stars and planets which transmit the celestial influence, and the radiations of sympathetic substances vibrating in unity with them. These teachings were articulated in Al-Kindi's celebrated treatise *De Radiis*. In his work Al-Kindi propounds the principles of operative talismanry in the light of his theory of subtle rays: - 'Every actual figure, indeed every form impressed on elemental matter, produces rays which cause some motion in other things. Certain...characters inscribed with due ceremony strengthen the action of Saturn, some that of other planets, some that of the fixed stars.'

In like manner the Sabaeen magus Tabit Ibn Qurra states in his '*De Imaginibus*' the central theorem of talismanic magic: 'Celestial harmony fashions an image made thus in it's power through the projection of it's rays.'

The Hermetic view of astrology is strongly tinged with Gnostic thought and thus the attitude toward the celestial influences is decidedly ambivalent - the stars and planets reveal the mighty harmonies which hold sway over the inner and outer universe, the instruments and channels of divine virtues which the magus must draw upon and harness: 'To those same stars is assigned the race of men; and we have in us Moon, Zeus, Ares, the Lady of Paphos, Kronos, Sun and Hermes. Wherefore it is our lot to draw in from the aetherial life-breath tears, laughter, wrath, birth, speech, sleep, desire. Tears are Kronos, birth is Zeus, speech is Hermes, anger is Ares, the Moon is sleep, Aphrodite is desire and the Sun is laughter....' (*Stobaei Hermetica*. trans: W.Scott).

The Zodiac or Zodiakos is the 'Circle of Living Creatures' or stellar archetypes imaging the forms of the 'primal ideas' in the Divine Mind (thus in the Judaic Cabala the sphere of Wisdom, Hokhmah, rules the Mazlothic Heaven of the fixed

stars.) Here is the source of the archetypes conditioning reality, the 'starry wisdom' of the godhead.

On the other hand the celestial bodies are also the 'seven rulers' or planetary archons who each lay their phenomenal seal upon the spirit as it descends through the seven spheres to incarnate in matter in the sub-lunar realm, the dominion of 'astral determinism'. The Hermetic Way teaches that the spirit at the point of death and discarnation must ascend through the gates of the planetary archons, casting off at each the influences and conditional qualities of the heavens until those powers of fate are finally transcended and the spirit ascends into freedom purified of the taints and fetters of the Hebdomad or realm of the Archons.

The lower man is swayed and dominated by these causal influences but in the words of the old saying 'The Wise Man dominates the Stars'. Ancient Iranian and Magian doctrine is reflected in these Gnostic viewpoints in which the planets and stars as instruments of implacable karmic destiny are termed 'the Seven Commanders on the side of Ahriman.' In the 5th century Coptic scripture 'Pistis Sophia' the demiurgic world-creator 'set five great rulers as lords over the 360 (zodiacal degrees) and over all the bound rulers, who in the world of mankind are called....Kronos, the second Ares, the third Hermes, the fourth Aphrodite, the fifth Zeus....' Both the divine and demonic aspects of the stars are resumed in the Hermetic cosmology of the magic arts.

The Triple Universe

Magic operates within a triple universe comprising the three worlds of matter (hyle), soul (psyche) and spirit (pneuma), the realm of pure mind and light. This cosmic scheme is that of the philosophers of the Ptolemaic school of 1st-2nd century Egypt, named after the Alexandrian Greek astrologer Claudius Ptolemy (c. 100-160 AD) who authored the classic

Luna & Sol



works *'Tetrabiblos'* and the *'Almagest'*.

In the Ptolemaic system the divine creation ranges from this sublunary world of the four material elements, through the seven celestial spheres of the planets and the eighth sphere of the fixed zodiacal stars, to the realm of divine mind, the Angelic World ranging up to the luminous Primum Mobile, the Mens and Absolute Godhead: here are the three worlds, natural, celestial and divine of the renaissance Magus. This is the pattern of microcosm and macrocosm, the divine 'harmonia mundi' of the concentric, adamantine and crystalline spheres whose revolutions, accompanied by the 'musick of the spheres', are directed by the Angeloi or messengers of the Divine Will (Thelesis). The human entity is a magical mirror of the cosmos and all the heavens are within us.

Robert Fludd encapsulates the three worlds in the diagrams of the 1st volume of *'Utriusque Cosmi'* (Oppenheim 1617): in the apparent geocentric model of Ptolemy the central place of Terra is surrounded by the elements Aqua, Aer and Ignis.

Beyond the elemental dimension lie the circles or translucent spheres of the celestial realm, Luna, Mercurius, Venus, Sol, Mars, Jupiterius, Saturnus and the 360-degree zodiacal belt of the starry firmament, the Caelum Stellatum. Outside the stellar world are ranged the divine hierarchies of the Angelic beings, the Angels, Archangels, Virtues, Principalities, Powers, Thrones, Dominations, Cherubim and Seraphim up to the ultimate reality of the Perfect Mind, the Ens or First Existent which is the throne of the Divine Majesty, the Crown (Kether) of the Cabalists. Thus the 'golden chain' of being extends from the highest to the lowest, the lowest to the highest.

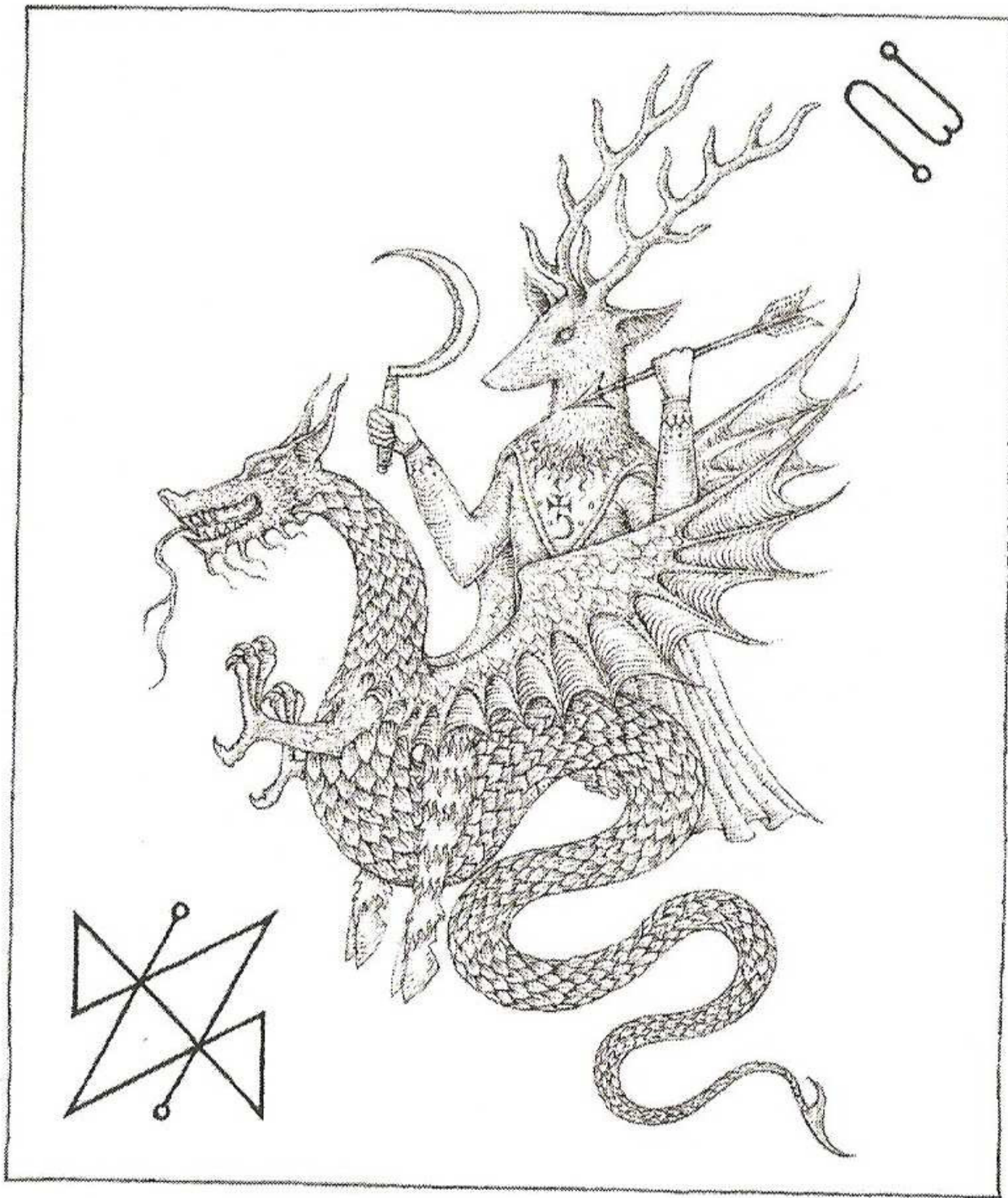
An interesting and characteristically Gnostic version of the Ptolemaic cosmology has survived in the so-called 'Ophite Diagram' described by the early Christian writers Celsus and

Origen and explicated in such texts as the 'Secret Book of John'. Contemporary scholarship has identified the 'Ophites' or serpent-venerating Gnostics of Hyppolitus and other heresiologists with the Sethian cult of Egypt, Syria and Palestine, the creed of the Samaritan teacher Dositheus and his pupil Simon Magus.

In the Sethian-Ophite worldview the earth-realm with Tartarus (the realm of the dead) beneath it, lies at the centre of various concentric circles or spheres, the innermost being that of the elephantine demon of the terrestrial sphere, Behemoth. Then come the seven spheres of the animal-headed planetary archons or 'rulers' described in the 'Secret Book' as follows: 'the first name is Yaldabaoth....Athoth, he has a sheep's face....Eloaiou, he has a donkey's face....Astaphaiois, he has a hyena's face....Yao, he has a serpent's face with seven heads....Sabaoth, he has a dragon's face....Adonin, he has a monkey's face....Sabbede, he has a shining face.' These are the demonic archons of the fallen world, the Hebdomad - Yaldabaoth, the demiurge who is 'impious in his arrogance' is the master of the outermost Saturnian sphere and identified with the ourobouric world-serpent Leviathan, the 'Crooked Serpent' or 'Piercing Dragon' of the bitter salt-abyss, also called Samael by the Gnostics as the world-ruler.

According to the great 16th century mage Cornelius Agrippa Behemoth and Leviathan are 'two chiefs of the devils'. In the 'Book of Enoch' the patriarchal descendant of the Sethian line beholds these two vast and titanic potencies '...a female monster named Leviathan to dwell in the abysses of the ocean over the fountains of the waters. But the male is named Behemoth who occupied with his breast a waste wilderness named Duidan.'

The Stooping Dragon Samael-Yaldabaoth as the Saturnian demiurge and demonic ruler of the lower world is clearly akin to Cabalistic teachings concerning the Fall when the Crooked



Saturn

7-headed Dragon Leviathan rose up from the world of the Qlipoth, encircling the seven lower sephiroth of the Tree of Life in his power, ascending to Daath. Beyond the dominion of this dragon-archon lies the unfallen world whose portal he bars. Here is the paradisaical realm equated by the Sethian-Ophites with the zodiacal heaven of the fixed stars; the eighth sphere or ogdoad, regarded as the realm of immortal spirits is identified as the 'Supernal Eden' containing the Tree of Knowledge and the Tree of Life. To truly return beyond the circles of the archons to the Ogdoad of the Light-Mother (Barbelo), the 'Eightfold City of Light', is to become a divine star-being, an Akh in the manner of the ancient Egyptian pharaohs, to return to the original perfection of the 'Paradise of Light'. Beyond this, equivalent to the three Supernals or higher sephiroth of the Cabalistic scheme, exists the region of divine fullness of being (the Pleroma) - the Gnostics represented this as two circles of blue darkness and yellow light associated respectively with the 'Nature of Sophia' as 'Life' comprising Gnosis and Synesis (Preternatural Knowledge and Insight). Above this are the circles of the Son and the Father, comprising the sphere of Agape or Divine Love. Having over-passed and transcended the elemental and planetary dominions and their energies the purified initiate re-enters Eden and the Angelic world. As the Hermetic text Poemandres says: 'This is the good end for those who have gained Gnosis - to be made one with god.'

Notwithstanding this double-edged sense of Gnostic ambivalence about the celestial influences the basis of true Western Magic consists in pragmatically 'capturing the life of the stars' in their purest aspects for the welfare of the individual and the common good of humankind. Magic seeks to make the best of the world-system of astral determinism in which we humans find ourselves incarnated. Rather than being swayed by the fatalistic powers of the planetary archons as are the unenlightened masses the magus seeks to 'dominate the stars' by invoking the highest heavenly poten-

cies in the Angelic dimensions to attain his aims. The secret methods of this ancient and hallowed tradition of Celestial Magic are now about to be revealed as we stand at the threshold of the starry spheres....



4

The Heptarchy of Heaven

Here we must heed the wisdom of Clement of Alexandria (150-213 AD) as stated in the 6th book of his *Stromateis*: - 'The whole world is arranged in sevens, of all that is brought to life and is born. Indeed there are seven first born princes of the Angels whose power is greatest.' The learned Alexandrian theologian makes reference to the seven first-born 'Lords of the Flame', the Heptarchy of Archangels who stand before the Divine Presence as is described in the 'Book of Revelations' (Ch 4.v.5): - 'And there were seven lamps of fire burning before the throne, which are the seven spirits of God.' These great beings are the mighty 'Fountain-Spirits' of Jacob Boehme's theosophic vision, the seven archetypal emanations of the Divine Fire and Will who stand over the planetary heavens in power as follows: Zaphkiel over Saturn, Zadkiel over Jupiter, Camael over Mars, Michael over the Sun, Hanael over Venus, Raphael over Mercury, Gabriel over the Moon.

These seven great powers are extensively invoked in Western Magic because, as Agrippa tells us, to them '...is entrusted the disposing of the whole celestial and earthly kingdoms which is under the moon. For these (as say the more curious theologians) govern all things by a certain vicissitude of hours, days and years as the astrologers teach concerning the planets which they are set over.' Furthermore, these Archangels 'by the heavens, as by instruments, distribute the influences of all the stars and signs upon these inferiors.' The

geometry of the planetary heptangle reveals their governance of both the traditional order of the planets (according to their speed of revolution), and the seven days of the week corresponding to the seven days of creation in the biblical account. The abbot Johann Trithemius (1462 - 1516) laid out an elaborate scheme in his book 'De Septem Secundeis' explaining how the seven throne -angels are the 'helmsmen' set over the successive ages of human history, which alludes to their role in the creation and psychic evolution of humankind; as agents of mystical grace, divine virtues and illumination these seven 'Spirits of God' are invoked and petitioned in the Celestial Magic using a rich array of ancient symbols, sigils and synthemata to establish theurgic 'enlinkment'. An examination of the traditional symbology of the seven Archangels will open the keys to their magical mysteries.

Michael: Arch-priest of Heaven

St Michael is the great Archangel who 'stands in the sun' as captain of the heavenly host, often depicted in iconography as bearing a flaming sword and a pair of scales, his face ablaze with solar glory as he tramples down the Dragon of Satan whom he cast down in the great battle of the Angels.

Michael is a type of the conquering light, the spiritual fire of heaven overcoming the darkness of delusion and evil, the brilliance of spiritual wisdom destroying material ignorance; hence in Judaic tradition he was the Angel of King Solomon, the builder of the Temple of Jerusalem, famed for his sagacity. Michael is regarded in esoteric lore as the Arch-Priest of Heaven. The early Christian writer Origen says that Michael's angelic ministry involved 'attending to the prayers and supplications of mortals'. His sword of orient, flashing flame links with his role as the guardian of the eastern quarter, the symbolic region of sunrise, light and cosmic fire. As the 'Priest of the Higher World' the Archangel is said to

sacrifice the souls of humankind, separating spirit from matter, offering them up to the Godhead in a mystic oblation. The sword and scales of the Lord Michael are also associated with his office as the judge of post-mortem souls - this is denoted by his presence upon the 20th trump of the traditional Tarot in which he is depicted emerging from a firmament of flames blowing his trumpet on the Day of the Final Judgement at the resurrection of souls. This mighty scene of apocalyptic wonder is also found in the Cathedral at Chartres: St. Michael as Archangel of the Sun presides over the cataclysmic 'War in Heaven' and the Mysteries of the Apocalyptic Judgement.

As the ruler of the Heavens of Shemesh (the Sun) Michael is the Lord of Radiance and Enlightenment who in the Arabian tradition of angelology inspires humanity with the light of wisdom, knowledge and the impulse toward spiritual perfection. In the Saracenic tradition of Angel Magic the Lord Mikail is envisioned as seated atop a great mountain with a tablet in his hand, his great wings extended to the east and the west as it is his role to alternate day and night until the end of time.

Arabian mystical lore regarding the Solar Archangel of Cosmic Fire is recounted by the writer Khairat Al-Saleh : ì In the Seventh Heaven there is a sea called the Restrained Sea, on the shore of which Mikail towers in all his fabulous splendour, defying description with his countless wings and vast magnitude. Even the celestial host cannot endure the magnificence of Mikail and would be burned to ashes if they stood too close to him.î

Michael can be linked with the Solar Logos for as Biblical tradition asserts, God has set his tabernacle in the sun which is the central golden lamp lighting up the creation, the pulsating heart of the macrocosm and microcosm, the very source of life and light, illuminating the universe and the

souls of humanity. Accordingly many of Michael's synthemata resume the solar symbolism of the Greek Helios-Apollo, the Egyptian Re and the Roman conception of Sol Invictus.

Synthemata :Ash-Shams - The Sun.

Gold, Carbuncle, Tiger-Eye, Ruby, Chrysophrase, Yellow Orpiment, Marigold, Ginger, Verbena, Gentian, Vine, Mastic, Bay-Laurel, Amber, Sweet Calamus, Rosemary, Frankincense, Marjoram, Lignum Aloes, Cloves, Storax, Angelica, Saffron, Camomile, Lion, Scarab-beetle, Ram, Boar, Bee, Wolf, Bull, Phoenix, Hawk, Solar Eagle, Cockerel, Swan, Sea-Calf, 'Golden, Saffron, Purple and Bright Colours'.

Gabriel: Master of the Mystic Hunt

As the 'Power of God' and Archangel of the Crescentine Moon the Lord Gabriel has rulership over the Mysteries of Birth and Death. Cabalistic tradition relates that Gabriel is charged as lunar psychopomp with the task of taking 'the holy soul' through the gates of the beyond, a notion perhaps related to ancient belief that in the post-mortem state the discarnate souls are drawn up to the sphere of the moon (Levanah). Astrologically the moon in fact governs the cycles of birth and death, incarnation and discarnation and this is alluded to clearly in the mythos of St. Gabriel regarding the Annunciation and the Mystic Hunt of Heaven which he leads. In the former, one of the great themes of occidental art, the Archangel with his wand of lily-blooms sacred to the moon appears to the virgin to announce that she will conceive the Child of Light.

As with the ancient lunar goddesses, the Hellenistic Artemis, Diana of the Romans, Dziana of Transylvania, the mystery of the 'Hunt of Souls' and the 'Faery-Rade' of Hera-Diana enters into this symbolic complex albeit at the highest level of symbolic significance within the Hermetic Gnosis. The association of the Archangel Gabriel with the motif of the

Mystic Hunt of the Unicorn, well-established in the mediaeval age as an esoteric emblem of the Incarnation of Christ (though forbidden as heretical by the Council of Trent in 1563), was alleged to have been first employed by Gregory the Great in the 6th century of the common era and was later adopted as a motif within the lays of the gnostically-influenced Troubadours of the Middle Ages.

The unicorn with its single spiralline horn of miraculous properties, the Monocerus de Astris or 'Unicorn of the Stars', was a symbol of the Christ who exalted 'a horn of salvation' as Biblical tradition relates, for the salvation of humankind. The unicorn's habit of 'water-conning', of magically purifying and sweetening stagnant and poisonous waters by dipping the tip of its horn therein relates to the soteriological mission of the Messiah. In the language of Alchemical symbolism as evidenced by the engravings in the 'Book of Lambspring' the unicorn, a most subtle and elusive beast, represents the pure Spiritus or Pneuma concealed by the forest-thickets of the material body of Hyle, the Corpus. The unicorn as the emblem of the highest spiritual element and the Christ-consciousness is a long-accepted convention within Western esoteric iconography.

European tapestries, paintings and illuminated manuscripts from the High Middle Ages depict the Archangel Gabriel in the rich dress of a courtly huntsman, blowing upon a horn with a pack of four hounds at his side sometimes called Mercy, Justice, Truth and Peace. This is the Divine Master of the Mystic Hunt with his 'Gabriel Hounds' hot in pursuit of the fabled Unicorn which is shown being chased into a walled garden where it takes refuge with the Blessed Virgin laying its horn in her lap. The myth-pattern of the Hunting of the Unicorn and its taming by a Virgin was well known from the mediaeval bestiary *The Physiologus* and is thought to be of oriental origin. Here it combines with Christian allegory of a decidedly Gnostic complexion featuring the Archangel of the

Moon as the Heavenly Huntsman, Lord of Incarnation and Discarnation, Lunar Psychopomp, Celestial Lord of the Gates of Birth and Death with his argent robes and hunting-horn wrought of ivory and silver in one hand, the flowering staff of white lilies in the other. This motif conceals the secret teachings of mystical initiatory death and regeneration/rebirth from the womb of Wisdom. West Country variants of the ancient 'Dilly Song' associate with the lunar number nine the 'Gabriel Rangers'. 13th century carvings about the church door at Stoke Gabriel in South Devon show the Lord Gabriel over a depiction of the Wild Hunter and his hounds.

The funeral bier was referred to in mediaeval times as 'St. Gabriel's Wain' and this might well refer to 'Our Lord's Wain' or 'Charles Wain', the seven stars of the circumpolar constellation of Ursa Major, long regarded as the stellar vehiculum of the spirit in esoteric lore. In the folklore of old Lancashire the ghostly hounds who run baying across the midnight skies with the Wild Hunt were called Gabriel Ratchets, Gabriel Hounds or Yell Hounds, spectral white hunting dogs with red tipped ears who were an omen of impending death, the Cwn Annwvyn of Welsh folk-legendry echoing Graeco-Egyptian gnostic seal-gems which depict GABRIEL SABAO on one side and the dog-headed funerary god Anubis bearing a palm on the obverse.

The lunar and funereal connotations of the canine are of ancient repute as witnessed by the dogs holy to Diana-Lucina and Hecate in classical lore. Old English folk traditions show the 'Man in the Moon' to be accompanied by a faithful hound - a seal from 1335 shows this personage with a dog at his side and a bundle of firewood upon his shoulder. In fact the aerial yelpings of the nocturnal Gabriel Hounds were the cries of migrating geese overhead on cold winter nights and yet again the astrological and planetary typologies of mediaeval and renaissance Magia identify the psychopompic goose as a lunar bird and therefore under the governance of Gabriel. Gabriel's

role in association with spirit-travel and discarnation as funerary psychopomp who 'takes the souls of the holy' through the silver gates to the world beyond the veil accords with his office as the Archangel of the lunar regions of post-mortem experience known in Egyptian tradition as the 'Antechamber of Osiris'. The silver horn of Gabriel calls forth the spirit to separate from the material body, drawing it up into the Heavens of Levanah.

Just as the peacock bearing the silver crescent upon its brow is a lunar bird of Juno-Lucina, the goddess Hera-Domina who flies forth on her peacock-steed across the moonlit night just so does Arabian angelology name Gabriel or Jibrail the 'Peacock of the Angels' who guided the Prophet on his ecstatic night-flight to heaven upon the 'Night of Power'. It was Jibrail who dimmed the light of the moon-disc with a feather-tip of his wing-plumes and left the faint markings traced delicately upon its face. But the recondite depths of these Angelic Mysteries of the Peacock-Moon of St. Gabriel and the Mystic Hunt of the Spirit are contained within the third letter of the Mandaean alphabet, Ga, signifying 'Gabriel the Messenger' (Gauriil Ishlaha).

Synthemata: Al Qamar - The Moon

Silver, Crystal, Silver Marcassite, Moonstone, Pearl and Mother of Pearl, Selenetropion, Palm, Agnus Castus, Artemesia/Mugwort, Hyssop, Willow, Moonwort/Lunary, Peony, White Poppy, Clary, Lily, Hounds, Chameleon, Unicorn, Swine, Hinds, Goats, Baboon, Panther, Cat, Otter, Heron, Owl, Mice, Peacock, Goose, Duck, Beetle, Sea-Catfish, Tortoise, Crab, Crayfish, Oyster, Frog, 'White, Fair, Curious'.

Camael: The Conquering Angel

The Angel who rules the martial sphere and the Heavens of Mars is Camael or Khamael and he is the iron Angel of conquest, dominion, battle and victory, instilling courage and

stamina in the great struggles and contests of life. In his 1508 work *De Septem Secundeis* the Abbot Trithemius tells us of the Angel of Mars as governing those periods of history characterised by '....very great wars, and battles of Kings and Nations, several alterations of Empires.' He remarks that when '...the Angell of Mars is ruler of the world, so often there ariseth notable alterations of Monarchy, Religions and sects do vary, laws are changed, Principalities and Kingdomes are transferred to strangers....'. Cornelius Agrippa says that the sphere of Camael is that of 'fortitude, war, affliction.' In Cabalistic tradition Camael was the tutelary Angel of Samson, that Herculean figure from the Old Testament and is seen as the bestower of bravery, force and colossal strength to meet the battles of existence and strive mightily against foes and adversaries whether physical or spiritual, triumphing over them in victory. In short Camael presides over the magical path of the Warrior-Knight and can be called upon for endurance and increase of courage for overcoming all enemies in a just cause.

Synthemata: Al Hirrikh - Mars

Iron, Red Brass, Sulphur, Diamond, Red Jasper, Bloodstone, Garlic, Onions, Radish, Gum Ammoniac, Wolfsbane, Scammony, Thistle, Nettle, Dog Tree, Peppers, Euphorbium, Tobacco, Tarragon, Hops, Horse, Mule, Wolf, Gnat, Flies, Falcon, Vulture, Raven/Crow, Jackdaw, Pike, Barbel, Sturgeon, Red 'fiery...bloody and iron colours.'

RAPHAEL: The Medicine of God

Raphael is the Great Archangel ruling the Heavens of Mercury (Kokab) and his domain includes healing, alchemy and knowledge, for his name translates as the 'Medicine of God': he sometimes appears bearing the winged caduceus serpent-wand in one hand and a flask of a golden elixir in the other, robed in a pilgrims garb.

Raphael was the Angel of healing and exorcism who in Old Testament Apocrypha guided and protected Tobias. When Tobias was bathing in the river Tigris a monstrous fish attacked him and Raphael taught him to save the heart, liver and gall of this creature which would aid him when he sought the hand of Sara whose seven previous husbands had been destroyed by the malice of the demon Asmodeus who loved her and killed each before the marriage could be consummated. Tobias, under the instructions of Raphael burns the liver of the fish and drives out Asmodeus into Egypt with the Angel's aid.

The Testamenta Solomonis, a 1st-3rd century Hebrew magical text permeated with Graeco-Egyptian and Gnostic conceptions makes reference to this myth when King Solomon confronts and masters the demon Asmodeus. The king forces the demon to say by which angel his designs are frustrated and Asmodeus answers 'By Raphael, the Archangel which stands before the Throne of God. But the liver and gall of a fish put me to flight when smoked over the ashes of the tamarisk....it is the Glanos by name and is found in the rivers of Assyria....' Another demon, a female entity called Obizuth, in this Solomonic catalogue recounts how she is put to flight 'By the Angel of God called Afarot which is interpreted Raphael, by whom I am frustrated now and for all time....of his name the number is 640.' This is the sum of the name RaPhAEL by cabalistic gematria.

St. Raphael is potent therefore in medicinal and therapeutic magic, healing operations and exorcism of demonic forces and distempers as well as ruling over the mercurial faculties of writing, knowledge and wit. In Arabian angelology it is Israfil who interprets the Guarded Tablet (lawh Mahfuz) of God inscribed by the Pen (Al-Qalam) and is the messenger who communicates the secrets thereof to the Angelic Ones. Also as the Lord of the Quicksilver Way Raphael can be regarded as the Angel who personifies the Quintessence or elusive

Mercurius Subtilis of the alchemists, eulogised in *'The Book of the Revelation of Hermes interpreted by Theophrastus Paracelsus'* - '...there is but one spirit working everywhere and in all things. That is the spirit which, when rising, illumines the heavens, when setting incorporates the purity of earth, and when brooding has embraced the waters. This spirit is named Raphael, the Angel of God, the subtlest and purest, whom the others all obey as their king.' Raphael governs the 'Spiritus Mundi' of the mediaeval magicians and alchemists and his is the alchemical key of quicksilver, the transmuting 'Medicine of the Metals' and the swift-winged powers of the magical Mind.

Synthemata : Al Katib - Mercury

Quicksilver, Agate, Smaragd, Golden Topaz, Electrum, Hazel, Cinquefoil, Dogs Mercury, Fumitory, Saxifrage, Parsley, Marjoram, Mastic, Lemon, Cinnamon, Dill, Fennel, Southernwood, Mulberry, Dog, Ape, Fox, Weasel, Snake, Linnet, Cockerel, Ibis, Parrot, Magpie, Lark, Thrush, Mullet, Octopus, Electric Blue, Orange-Yellow.

Zadkiel: The Imperial Angel of the Sceptre

Zadkiel is the Angel who rules in his magnificence over the noetic firmament of Jupiter, the Heavens of Tzedek in cabalistic lore and is the minister of the right hand of the Lord, the sceptre of divine clemency, mercy and magnanimity, the Jovian qualities of benevolence and good fortune, the liberating lightning-bolt and the fertilising shower of gold.

Trithemius tells us that under the munificent rulership of the Angel of Jupiter humankind 'began to live more civilly' and characterises such governance as 'joyful times and might truly be called golden, wherein there was plenty of all manner of useful things, which much conduced for the increase of mankind, giving thereby exceeding beauty and adornment to

the things of this world.' In Jewish tradition the angel Zadkiel was the tutelary guardian of the patriarch Abraham. He is also seen as associated with the mysterious 'High Priest of God' Melchizedek, the 'King of Peace' (Malekh-Tzedek) who consecrated the sacramental bread and wine upon the eucharistic table of sacrifice and who is regarded in Gnostic and High Magical lore as an avatar of Setheus-Agathodaemon and the ever-living 'Master of the Mysteries'. In the future 'Age of the Holy Ghost' of Joachite prophecy the form of the Mass will be the 'Sacrifice of the Glory of Melchizedek' according to the neo-gnostic theology of the 19th century French magi, Pierre Vintras and the Abbe Boullan. In mediaeval astrology amongst the 'Children of Jupiter' are accounted popes, emperors, princes, prelates and priests, all who wear the purple of imperial power, spiritual and temporal.

Synthemata : Al Mushtari - Jupiter

Tin, Bronze, Hyacinth, Amethyst, Sapphire, Houseleek, basil, Vipers Bugloss, Walnut, Almond, Mace and Nutmeg, Benzoin, Lavender, Horseheal, Violets, Poplar, Oak, Beech, Liquorice, Pistachio, Hemp, Agrimony, Crocus and saffron, Blueberry, Sage, Chervil, Hart, Elephant, Eagle, Dolphin, Sheep, Partridge, Pelican, Cuckoo, Stork, Swallow, Blue-Violet, Royal Purple.

Haniel: The Grace of God

Haniel is the Archangel who rules over the sphere of Nogah, the spiritual firmament of Venus, and whose name translates literally as the 'Grace of God' ministering the fecund and beautiful influences of attraction and fertility, love and harmony. A 14th century Jewish grimoire called 'The Wisdom of the Chaldeans' describes the office of Haniel as the Angel '... appointed on all matters of love. This ruler is in the likeness of a woman. She has in one hand a mirror in which she beholds herself and in the other a comb with which she is

combing her hair.' Haniel resides in the supernal 'Palace of Roses' surrounded by the perfumed and winged princess-angels and is a higher harmonic of the mediaeval astrological archetype of Dame Venus (Fraw Venus) in the magic 'Mountain of Venus' (Mons Veneris or Venusberg). Haniel is the Angel of Paradise and the Garden of Eden with governance of the flowering and fruiting kingdom of vegetal life and the blossoming 'green fire' which Haniel bestows, the dew of Mayday morning in alchemical terms. Haniel is the Angel of the Dawn Star and the Twilight Star in this branch of the magical Tradition.

This Angel, according to Cabalistic teaching, was set over the sixth day of creation in the Biblical account of Genesis which the Gnostic cults denoted by the name of 'Aphrodite': accordingly the sixth day of the week is Friday, the day of Venus.

Synthemata : Al Zuhara - Venus

Copper, Verdigris, Chrysolite, Emerald, lapis Lazuli, Rose Quartz, Red Coral, Maidenhair Fern, Valerian, Thyme, Musk, Sandalwood, Coriander, Roses, Apple, Pomegranate, Pear, Myrtle, Amergris, violets, Mandrake, White Bryony, Pennywort, Pennyroyal, Rabbits, Goats, Doves, Wagtail, Pigeon, Swallow, Sparrow, Whiting, Pilchard, Green, Rose-Pink, Pale Blue.

Zaphkiel: Ancient Angel of the Sabbath

Zaphkiel, also termed Zabathiel or Orifiel, is the Angel who presides over the heavens of Shabbathai or 'Sphere of Rest', the spiritual Saturn or 'Ancient of Days' upon the seventh day of Creation. In Neoplatonism the spiritual type of Saturn was especially important as connected with profound contemplation and the Divine Mind, the 'Golden Age' of King Saturn, the Sower and the Reaper. Accordingly the Angel of Saturn is he 'to whom God committed the government of the

World from the beginning of its Creation' according to the teaching of Trithemius.

Zaphkiel is the Angel who governs time and eternity, bestowing deep knowledge and meditation, old age and sage longevity, the leaden night of time and the immortal dawn of gold, the deep mysteries of the Mind of God. As the Angel of the Sabbath Zaphkiel is the mystical guide of the septenary of the philosophers, as Thomas Vaughan calls it '...the true Sabbath, the rest of God into which the creature shall enter.' As such the Angel of Saturn holds the keys to the inner Gnosis, the Sabbath of the Adepts and the secrets concealed from the foundation of the world.

Zaphkiel is a stern, testing and sometimes harsh schoolmaster whose forbidding exterior conceals a warm heart. The ring of Saturn is the limitation and constraint which Zaphkiel imposes upon us in order that we might learn, become spiritually mature and gain freedom thereby. He rules the sown furrow and silence of the graveyard, the scythe, the skull and the winged hour-glass. In Cabalistic tradition Zaphkiel is the tutelary Angel of Noah.

Synthemata : Zuhul - Saturn

Lead, Onyx, Brown Jasper, Jet, Lodestone, Iron Pyrites, Chalcedony, Daffodil, Dragonwort, Rue, Cumin, Hellebore, Mandragora, Opium Poppy, Black Fig, Pine, Cypress, Yew, Myrrh, Henbane, Comfrey, Quince, Heartsease, Amaranthus, Mole, Ass, Wolf, Dragon, Basilisk, Toad, Ants, Crane, Crow, Ostrich, Tortoise, Screech Owl, Horned Owl, Bat, Lapwing, Quail, Eel, Lamprey, Sea-sponge, 'Black, earthy, leaden, brown.'

By contemplating upon and invoking the divine name-formulae, symbolic images and sacred seals and characters of these Angels our consciousness can be exalted to the Archangelic sphere in a separation of the radiant pure light of

Mind from the dark substance of Matter. This is the sublime state of Arch-Angelic Consciousness called Maga in the ancient Persian mysteries - it is realised via the alchemical Separatio of the Archangelic 'Illuminated Man of Light' (personified by Seth) from the Adam of mindless Clay. In this state of pure vision, knowledge and power the Magus becomes a co-worker with the Archangels of the Highest, entering into their nature in the 'World of Light' (Xvarenah) and becoming possessed of illimitable sovereign power. This is the royal numen of the Yazatic Mystery, the Holy Magic of Light inherited from the Magian priesthood and sanctuaries of ancient Persia.

The word Magos/Magus may be related to the above term. According to Porphyry the word 'magus' denotes 'one who is wise in the things of God and serves the Divine' and seems to be related to Old Persian 'maga' - 'gift, grace, riches' and 'magavan' - 'purity, pure goodness'.

The 49 Planetary Images of Giordano Bruno

Translated from the Latin text of '*De Umbris Idearum*' by Nigel Jackson

Seven Images of Saturn

1. First Image of Saturn: a Man with a Stag's face upon a Dragon, having on his right hand an Owl which devours a Snake.
2. Second is a Man riding upon a Camel, having a Sickle in his right hand and a Fish in his left.
3. Third: A sombre and sighing Man wearing swarthy vestments and holding his palms up in the air.
4. Fourth: A dark man having the feet of a Camel, seated upon a Winged Dragon and bearing a Cypress-branch in his right hand.

5. Fifth: One dressed in black with a dark countenance in whose right hand a Basilisk twists it's claws round to it's tail.
6. Six: One aged and lame leaning upon a staff upon a high throne, over a Chariot drawn by a Mule and an Ass.
7. Seventh: A Charioteer bearing in one hand a Fish and a Sickle in the other, mounted upon a Chariot pulled by two Deer.

Seven Images of Jove

1. First Image of Jove: A Nobleman upon a chariot drawn by a Dragon with an Arrow in his right hand which he hurls at the Dragon's head.
2. Second image of Jove: A Man seated in a sedan chair borne by four Winged Youths leaning on leafing staves of Beech.
3. Third is one having the head of a Ram, seated upon a Wheel and bearing in his hands a Vessel of Balsam.
4. Fourth is one having the head of a Lion and the feet of an Eagle, an Oaken Bough in his right hand, before whom move two youths of most beautiful appearance dressed in white.
5. Fifth: One seated upon an Eagle, his dress adorned with Emeralds, a Crown of Hyacinths upon his head and a Sceptre in his hand.
6. Sixth: A Crowned man riding upon a Dragon, dressed in saffron vestments and carrying an Olive-stave in his right hand.
7. Seventh: One Crowned with raised hands joined together as if in imprecation, his vestments of Sky-Blue besprinkled with Golden Stars.

Seven Images of Mars

1. The First Image of Mars is a Man armoured and riding upon a Lion upon whose Helm a Vulture strikes with it's

- beak. He is a Man of most ferocious appearance.
2. Second: A Man armed with Broad-Sword and Spear upon whose Helm is a form resembling a Chimaera from whose mouth shoot sparkling flames.
 3. Third: One who casts sulphurous Fire with his right hand, having taken hold with his left of the neck of a Leopard which he rides against it's will.
 4. Fourth: A Man having in his right hand a Sword unsheathed and dripping with blood and in his left a human Head whose countenance is burnt as if by the sun.
 5. Fifth: A Man of tawny colouring riding upon a Wolf, dressed in Red garments and bearing a heavy Sceptre of Iron.
 6. Sixth: A ravished and very beautiful Virgin before a Man who turns away from her: they are together in an Ivory-White Chariot drawn by two Dog-Headed Apes.
 7. Seventh: A Leopard and a Tiger fighting, on both sides are two helmeted men threatening each other with drawn Swords.

Seven Images of the Sun

1. First Image of the Sun: A Crowned Woman of attractive charms, in a Golden Chariot drawn by four harnessed Horses rising upwards.
2. Second: A most beauteous Youth, nude and having a Crown of many interwoven Flowers upon his head, embracing a Peacock.
3. Third: A Youth bearing a Bow and Quiver, from whose diademed head radiate beams of flashing brilliance.
4. Fourth: A Woman having a Mirror in her right hand, embracing and fondly kissing a Boy, dressed in a Green vestment reaching to her feet, with yellow tresses and a beautiful face.
5. Fifth: A Virgin seated upon a Crocodile, carrying a Shield of Bronze in her left hand and hurling a Dart with her right.

6. Sixth: A Man in whose right hand is a Cockerel, riding upon a Flying Lion with clouds of mist billowing from it's nostrils.
7. Seventh: A Man in Pontifical garments holding a Raven at his bosom who is preceded by two bare-headed men, wearing saffron or tawny and under his feet a Golden Hound.

Seven Images of Venus

1. First Image of Venus: A nude Girl crowned with Myrtle having long hair all the way down to her ankles and before her a sportive white Bitch.
2. Second: A graceful Youth carrying with both hands a Bowl filled with many-coloured Flowers and following a Man like a Gardener.
3. Third: A nude Woman at a tomb who appears to bear the in-grafted head of a Dove having the feet of an Eagle, followed by a Youth and preceded by a man who seems to flee.
4. A Woman riding upon a Bull having a Hair-Comb in her right hand, a Looking-Glass in her left by whom stands a Youth with a Green Bird in his hand.
5. Fifth: A Boy having a Silver Chain and close by him a nude Girl, dancing and crowned with Laurels of revelry.
6. Sixth: A Winged Boy having hair of shining gold, whose plumes are tinged with a thousand hues, hurling a Fiery Dart of Love.
7. Seventh: A Youth and a Maiden both naked and wrestling, one striving to bind the other, whence each has a Golden Chain in their hand.

Seven Images of Mercury

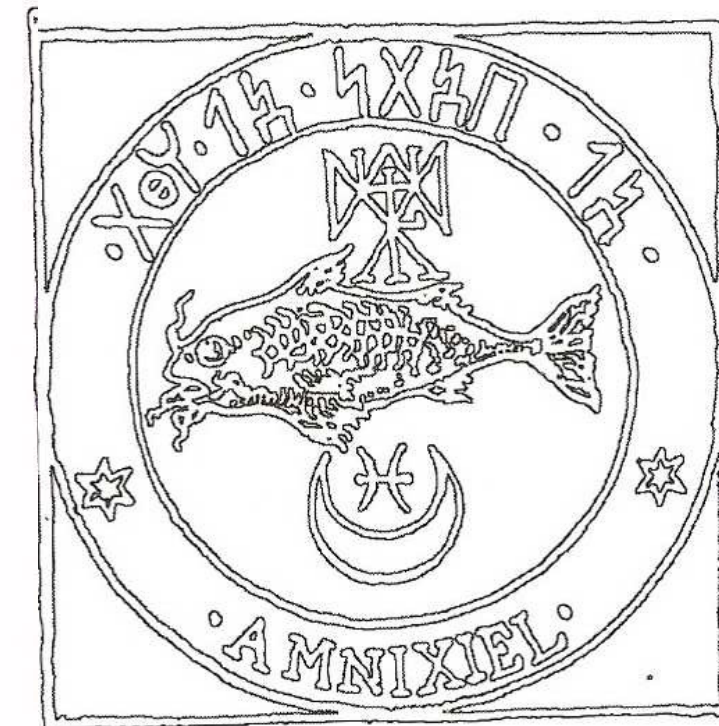
1. First: To Mercury in truth are these Signs and in the first station the image of a very beautiful Youth having a Sceptre about which two Serpents wind with their heads opposite and contemplating each other.

2. Second: A bearded, attractive Youth crowned with a Garland of Olive, having a Sceptre in his hand and a Fire kindled before him.
3. Third: One having a Winged Helm and bearing moreover a Wand in his left hand and a Dart in his right.
4. Fourth Image: A Man in a toga, having a Comb in his forward-groomed beard, who is accompanied by a Girl of comely appearance and altogether beautiful of body but having a serpentine tail.
5. Fifth: Argus the many-eyed, in his right hand a stabbing Spear and in his left the Pan-Pipes and close beside a Calf feeding upon fresh herbage.
6. Sixth: A Man in the garb of a Merchant and Way-Farer having his eyes turned to the sun and his hands stretched forth.
7. Seventh: A Boy riding upon a Ram whose left horn he takes hold of, bearing a Parrot upon his right hand.

Seven Images of the Moon

1. First Image of the Moon: A Crescent-Horned Woman riding upon a Dolphin, having a Chameleon in her right hand and a Lily in her left.
2. Second: A Hooded Countryman with a Hook of Fish in his right hand and holding forward a Trident-Spear grasped in his left.
3. Third: A Woman ornamented with many Pearls, wearing vestments of white, a Crystalline Vessel in her right hand and Cat in her left.
4. Fourth is a Woman seated upon a Hydra having three necks wherefrom spring Seven Heads, stretching out the empty hollow of her hand.
5. Fifth: A Boy having a Silver Crown and Sceptre, mounted upon a Chariot drawn by two Roe-Deer.

6. Sixth: A Woman riding upon a Panther, armed with a single Javelin, with snakes coiling about her forelegs and forearms.
7. Seventh: A Hunter wearing garb of clean linen and his Hound carrying a Wild Boar in the Woods.



Manazil-al-Qamar: The 28 Mansions of the Moon

'Upon a day, at Orliens in study a book he sey of Magic naturel which his fellowe....had prively upon his desk y-laft, which book spak muchel of the operaciouns touching the eight and twenty mansiouns that longen to the Moon....'

Chaucer *'The Franklin's Tale'*

The magical practitioner of the Middle Ages, drawing upon Arab-Moorish channels emanating from southern Spain, made very extensive usage of the system of the 28 Mansions of the Moon, the Manazil-al-Qamar - the original sense of the term Manse is conceived of as indicating a lodging-place in which a traveller abides whilst on a journey, the 28 abodes or houses of the wandering moon. Every 28 days the moon revolves through the complete circle of the 12 zodiacal houses - the Arabian, Hindu and Chinese astrological systems are based upon these celestial mechanics and comprise lunar zodiacs. The 360 degrees of the zodiacal belt are divided into 28 divisions of 12 degrees, 51 minutes and 26 seconds, each of which is a Manse of the Moon, linked to a specific asterism, with it's own ruling angel, magical qualities in electional astrology and set of symbolic correspondences in terms of talismanic forms, colours, incenses and so forth.

The great importance of lunar deities such as Thoth-Djehwty, Ilmaqa and Sin in the Hermetic and Sabaeen cults probably underpins the importance of lunar-zodiacal magic which could be said to lie under the patronage of these Moon-Divinities of the ancient world.

One Graeco-Egyptian formula (Papyri Graecae Magicae VII. 756-94) from Thebes and dating from the Roman era of rule in Egypt invokes the Moon-Goddess Mene 'whose form no one knows except him who made the entire world IAO, the one who shaped you into the 28 shapes of the world so that you might complete every figure and distribute breath to every animal and plant, you who wax from obscurity into light and wane from light into darkness.'

The system of 27 Nakshatras cultivated in Indian astrology is likewise linked with the god Shiva in his lunar aspect as the God Chandra or Soma (alluding to the Lunar Elixir or Moon-wine) : In Indian mythology Soma was wedded to 27 wives, the daughters of the Rishi Daksha. Because by the principle of melathesis an analogical correspondence exists macrocosm and microcosm, the lunar Mansions have correspondences which link them to zones of the human body. Illustrations in illuminated Indian and Rajasthani manuscripts depict the interaction of the moon passing through the asterisms of the Nakshatras upon the human body, depicting the Mansions from the head to the feet and the body shown in a circular Dhanu-Asana or 'Bow Posture' to signify the cyclical round of the moon's revolutions through the zodiacal signs. Albiruni, a Persian writer on astrology who travelled into India in the 11th century with the Muslim armies wrote: 'The Hindus use the lunar stations exactly in the same way as the zodiacal signs....the astrologers attribute to each station a special nature, the quality of foreboding events and other particular characteristic traits, in the same way as they attribute them to the zodiacal signs.'

The second chapter of the Bundahisn in the Persian-Zoroastrian Zend Avesta details the 28 lunar divisions of the zodiac and the system of Talismanry detailed in the Moorish-Arab tradition expressed in the Picatrix is thought to be derived from a detailed compilation of Indian, Persian and Greek lore on the 28 Mansions made by Sassanian sages in Iran during the 3rd to 7th centuries of the common era.

Mediaeval magicians who inherited this current via Andalusia, Saragoza and Toledo attached great importance to the very comprehensive array of magical aims and intentions the 28 Lunar Mansions opened up for the operator. The nature of the Manazil-al-Qamar as a magical system is especially complete and lends itself powerfully to the engineering of transformations and effects within the sublunar world, making it a particularly tactile, practical and useful branch of the *Artis Magicae*.

Pietro d'Abano (1250 -1316), the mediaeval philosopher to whom popular tradition ascribes the influential grimoire called *The Heptameron or Magical Elements*, Was also the alleged author of the *Liber Experimentorum* in which are described 'wonderful experiments with rings according to the 28 mansions of the moon.' In the Tudor period the magician and astrologer Simon Forman possessed and used a copy of the Picatrix and John Dee used the system of the Lunar Mansions in order to determine a propitious time for the coronation of Elizabeth I. During the late Middle Ages and Renaissance the profound and elegant Neoplatonic philosophy upon which authentic ancient magic was founded, with its astrological and celestial context, its 'Golden Chain' of existence and its erotic 'links' between the intelligential and the sensory worlds, still prevailed and fostered such operative approaches as the talisman-spells of the Lunar Mansions. This philosophy, so fundamental to a true appreciation of Western Magic as inherited through its Graeco-Egyptian, Syrian, Persian, Moorish-Arabian channels of transmission,

began to weaken with the decline of the astrological world-view in the latter part of the 17th century.

Nonetheless amongst some astrologers, ritual magicians, 'planet doctors' and 'cunning men' who practised forms of traditional 'White Magic' in the 18th and 19th century the usage of the magic of the Manazil-al-Qamar continued to some extent. The author of the compilation-grimoire *The Magus* (1801), Francis Barrett, included instructions in composing and suffumigating the talismans of the lunar mansions. Amongst Barrett's papers is a hand-coloured frontispiece for his tract '*Talismans and Magical Images made from the Twenty Eight Mansions of the Moon.*' Barrett's recension of the Manazil-al-Qamar system of astrological magic was probably worked by literate Cunning-Men in 19th century England such as his colleague John Parkins. Barrett was probably one of the last magicians to expound the talismanic art of the 28 Mansions of the Moon and work practically with this dynamic and powerful tradition which forms such an important stream of Western arcane lore. However in our own day the secrets of the Lunar mansions are again being unveiled and their potent magical techniques worked with experientially as part of a revival of the authentic Magical Arts of the West in the Agathodaemonic current of Hermetic Gnosis : the transformative powers of the Lunar-Zodiacal Angels and their Telesmatic Images are timelessly present and eternally relevant and only await the touch of a creative and painstaking magician who can unite 'above' with 'below' by skilfully forging the 'vincula' to manifest their strong enchantments and strange marvels.

Below follow a description of the Lunar mansions for the contemporary practitioner, including the names of the Angelic ruler of each Manse and the talismanic images, substances and perfumes appropriate thereto. Also featured is the previously secret lunar-zodiacal colour-scale - in the Graeco-Egyptian alchemical circles of ancient Alexandria it was

taught that the colour of a thing was its pneuma, that pneuma or 'spiritus' is colour. Accordingly the spectrum of colours linking with the Mansions express the 'tinctures', 'perfumes', 'elixirs' or 'rays' distilled through the moon-sphere from the star-zones of heaven by a subtle celestial alchemy. Each Lunar Mansion is invoked by three 'links' (1) the sonic word of power, the Angelic Name-Formula of the ruling Celestial (2) the Pneumatic colour, the 'ray' or 'spiritus' of the Manse (3) the telematic image which shadows the Divine Idea. The sound-formula, colour and image combine to energise the 'enlinkment' of magical power.

THE TWENTY EIGHT MANSIONS OF THE MOON

1: AL SHARATAIN - The Horns of Aries 0 degrees Aries

The first Mansion of the Moon is marked by the asterism of the Horns of Aries and was known in mediaeval Europe by the name Alnath. Al-Sharatain is ruled by the angel Geniel and its 'ray' or esoteric colour-vibration in the celestial spectrum is Infra-Red/Crimson. The magical image of the 1st Manse is 'a Dark Man with fiery eyes, clothed in a rough hairy robe and girdled with a rope, seated upon an iron bench and casting a dart or lance with his right hand'. This would sometimes be engraved upon a ring of iron or a seal of black wax and suffumigated with storax. The 'Horns of Aries' are propitious for spells and workings to promote personal safety and protection during travel. Medicines should be magically empowered when the waxing or full moon is in the 1st Manse and it is generally good for the generation of energy and force. 'Wanions' or maleficent spells to cause discord and destruction of opposing forces also become effective when practised under the 'Horns of Aries'.

2 : AL BUTAIN - The Belly of Aries 12 degrees 51 Aries

The 'Belly of Aries' was also called Albotain and Allothaim in mediaeval times. Its angelic governor is Enediel and its 'ray' is tintured Scarlet-Crimson. The image of the 2nd Manse is 'an enthroned King, golden-crowned and scarlet-robed and bearing a ram-headed sceptre whilst before him a man lies prostrate on the ground.' This would sometimes be fashioned in white wax and perfumed with lignum aloes and was thought to be powerful 'against the wrath of a prince'. A circular talisman of Al Butain is effective for discovering 'hidden treasures', material or otherwise, as it conjures spirits to reveal the secrets thereof. Spells to attract material substance and good returns can be worked under a waxing moon in this Manse. It is potent for binding and restraining adverse forces, can bring about reconciliation and can magically calm turbulent or negative emotional energies.

3 : AL THURAYYA - The Many Little Ones, Pleiades 25 degrees 43 Aries

The 3rd Lunar Manse, also called Azoraya, Achaomazon and Athoray, is marked by the Seven Sisters, the Pleiades and its ruling angel is Amixiel. Its magical image is 'an enthroned Lady in rich vermilion gown bearing seven silver stars, with her right hand lifted to touch her head, a flaming thurible before her.' Its 'ray' is coloured Vermilion-Red. Its symbols can be inscribed on a silver ring or copper plate and perfumed with musk, camphor, calamus to attract a 'happy fortune'. The waxing moon in this Manse is propitious for spells to attract well-being, happiness, felicity and it contains negative forces and magically protects those navigating dangerous environments. Talismans fashioned under Al Thurayya promote conjugal love and are potent in love-spells. It aids pyromancy and alchemical operations, potentiates all magical works of fire and brings success to those hunting or resolutely pursuing a goal.

4 : AL DABARAN - Eye of Taurus, the Follower

8 degrees 34 Taurus

The bright red star Aldabaran is the marker of the 4th manse of the Moon, sometimes called Aldelamen, and lies under the angelic rulership of Azariel. It's 'ray' is Rust-Red and it's image is 'A Warrior-Knight, armoured and red-cloaked upon a richly caparisoned Charger, bearing a writhing Serpent in his right hand, a black hound by his side.' This should be fashioned in red wax and perfumed with red myrrh and storax. Aldabaran, the Eye of the Bull, has solar connotations in Arabian mythology and talismans made under this Manse can attract honour and riches to the magus, promoting irresistible endurance. This Mansion is powerful for spells of magical intimidation, it causes fear, submission and uncertainty in others and can be used to magically undermine and destabilise. Inscribed upon a copper tablet the characters of Aldebaran could wreck and destroy buildings, mines and wells. Vengeance-spells to inflict discord, enmity and rupture were also energised under a waning moon in the Manse of the 'Eye of Taurus'.

5 : AL HAKAH : - The White Spot

21 degrees 26 Taurus

The Moon-Manse of Al-Hakah, also known by the mediaeval names Albachay, or Almices is under the angelic rulership of Gabiel and it's 'ray' is Tawny-Ochre coloured. It's magical image is 'a Prince wearing a silver crown and a tawny robe seated upon a throne of silver, bearing a wand in his right hand and embracing a girl with his left.' Ideally this should be inscribed upon a silver seal-talisman and suffumigated with white sandalwood and is reputed to be powerful 'for the instruction of scholars' and intellectual enterprises. This Manse is potent for lamp-oracles and divinations, aids all memory, mental powers and intellectual endeavour. It promotes good health, well-being, pleasure and goodwill. Talismans made under Al Hakah powerfully defend and protect the bearer from harm if inscribed in a triangular

tablet. Magic performed under this Moon-Manse can bring social success and favour, enhance marital harmony and strengthen and consolidate a power-base.

6 : AL HANAH : - Brand or Mark, Little Star of Great Light

4 degrees 17 Gemini

The 6th Mansion of the Moon is Al Hanah, known in the Middle Ages as Athaya, Athanna or Alchaya. It's angelic governor is Dirachiel, it's 'ray' Burnt-Orange and it's image is 'a Man and Woman embracing each other' which was customarily fashioned out of white wax and perfumed with amber and lignum aloes when the moon was in the 6th Mansion to 'procure love betwixt two people'. Magic performed when the waxing moon is in Al Hanah establishes bonds of friendship and affection and is effective for love-spells. It can aid in hunting or pursuing an objective. Characters of Al Hanah inscribed upon a crescentine talisman of iron and copper break resistance and obstruction and aid besiegers. Bindings and curses to wreak vengeance upon an enemy and destroy their resources can be actualised also under this Manse during the waning lunar phase.

7 : AL DHIRA : - The Fore-Arm of Gemini

17 degrees 9 Gemini

Known also as Alazarch and Aldirah by mediaeval wizards the 7th Moon-Manse is under the rulership of the angel Scheliel and it's 'ray' or 'tincture' is intense, bright Orange. The telematic image of 'The Forearm' is that of 'an enthroned Man richly robed raising his arms to Heaven in invocation and prayer' and was formed in silver or in a crescent-shaped form to attract auspicious influences. Magic performed under this Lunar Manse promotes fellowship, is potent for winning favour and help from others, generates wealth, gain and a good 'harvest'. Spells performed under Al Dhira attract benign prosperity. Talismans fashioned under the waxing moon in this Mansion are magically profitable to lovers.

Workings for ridding oneself of annoying or distracting influences and destroying tyrannous power-structures are energised with a waning moon in 'The Forearm'.

**8 : AL NATHRAH : - The Gap or Crib, Misty, Cloudy
0 degrees Cancer**

The Moon-Manse Al Nathrah, also called Annathra and Alnaza is characterised by a pneumatic 'ray' of Amber-Yellow colour. It's ruler is the angel Amnediel and it's image is 'a Human-faced Eagle bearing a Lance in his Talons' which was sometimes fashioned in a seal of tin and perfumed with burning sulphur under a waxing moon in the 8th Manse for victory in battle. Spells can be energised under Al Nathrah to increase protective force and grant a victorious outcome in contests. With a waxing moon it promotes sympathy, friendship and like-minded company. Talismans of the 8th manse are very effective in war-magic and can drive away any kind of infestation and powerfully restrain negative forces.

**9 : AL TARF : - The Glance of the Lion's Eye
12 degrees 51 Cancer**

Al Tarf, the 9th Moon-Manse, also called Arcaph or Atarf is ruled by the angel Barbiel and it's 'tincture' and 'ray' is Golden-Amber in hue. The wizards of the Middle Ages used it's magical image, 'an Eye from which 3 darts shoot forth and a Eunuch with his hands held over his face' in talismans, depicted on a lead seal and perfumed with pine resin - these, created under a waning moon, can cause infirmities and are potent in cursing to inflict failure weakness and discord upon an enemy, like the dreaded 'Arrows of Sekhmet' in ancient Egyptian magic. Operations to gain protection against the machinations of rivals and against claims made upon a person by another becomes effective when performed in the 9th Manse of Luna, an auspicious time for the consecration of talismans or magical rings for this intent.

**10 : AL JABHAH : - The Lion's Forehead, the Brow of
Leo**

25 degrees 43 Cancer

Al Jabbah or Algebha, the Moon-Mansion of the Lion's Brow, has a Golden-Yellow 'ray' and is under the governance of the angel Ardesiel. It's talismanic form is 'a Lion's Head bearing a Golden Crown and a Star shining upon the brow', which was sometimes engraved upon a seal of pure gold or as an image of yellow wax and perfumed with amber resin, when the waxing moon reigned in the 10th Manse. Magic performed under Al Jabbah facilitates 'birthing', promotes healing, convalescence and health, is a bringer of consolidation and strength and is thus effective for house-protection as it has the power to bestow help against adversity and enemies. A magical attractor of optimism and benevolence, this Lunar Mansion is efficacious for all love-magic.

**11: AL ZUBRAH : - The Lion's Mane
8 degrees 34 Leo**

The 11th manse of the Moon is the 'Mane of Leo' also called Azobra and recalls the Lion-God Yaguth of ancient Arabia. It's 'ray' is Saffron-Golden and it's governor the angel Neciel. It's telesmatic image is that of 'a Crowned Warrior riding upon a Lion, holding it's ear with his left hand and holding a circlet-ring in his other hand'. This would be inscribed upon a seal-talisman of gold and censed with saffron when a waxing moon rode high in the manse of Al Zubrah to attract fear, reverence and worship to the bearer. Magic performed in the 11th Manse is mighty to increase protective power when traversing difficult environments. It promotes loyalty, generosity, inspired leadership and charismatic 'awe-inspiring' qualities. Talismans of Al-Zubrah can be consecrated to regain lost affections, to cause the bearer to enjoy prosperity and to generate an optimistic mindset. Spells cast under the 11th Moon-Manse can liberate constricted or repressed energies.

12 : AL SARFAH : - Tail of Leo

21 degrees 26 Leo

The 12th Moon-Manse, also known to mediaeval magicians as Alzarpha or Acarfa is governed by the angel Abdizuel and its 'ray' is Greenish-Gold in colour. Its magical image is 'a Dark Prince seated and before him a Dragon fighting with a Warrior-Knight' which would sometimes be fashioned in gold or upon a seal of lead and censed with asafoetida and lion-hairs for negative spell-working. Magic performed under this Manse with a waxing moon reigning therein is powerful for promoting an optimistic improvement of circumstances, brings help and benevolence and generates prosperity and good profits. Used as a 'Wanion' the magic of the 12th Moon-Manse can be deployed for such nefarious purposes as bringing about a separation of two people.

13 : AL AWWA : - Wings of Virgo, the Barker

4 degrees 17 Virgo

The Moon-Manse of Al Awwa, known in the Middle Ages as Alahue or Alhaire, is under the angelic rulership of Jazariel and its characteristic 'tincture' is Leaf-Green. Its telesmatic image is the rather alchemical emblem of 'a Red Man embracing a White Woman' which would be fashioned out of wax of the respective hues and censed with lignum aloes and amber resin to strengthen marital harmony, dissolve ligature-spells and destroy 'charms against copulation'. It is powerful for promoting a diversity of benign aims including obtaining one's desire, aiding material profits and interests; it enhances all economic activities and their 'harvest' and is a promoter of geomantic fertility. Talismans of the 'Wings of Virgo' are effective for personal protection and for freeing up constricted energies. Spells performed under this Lunar Manse increase love in a relationship, banish sexual problems and neutralise the malign spells causing such. A promoter of successful industry in all spheres.

14 : AL SIMAK : - Spike of Virgo, the Unarmed

17 degrees 9 Virgo

The 14th Moon-Manse, also known as Azimech and Azimeth, the 'Spike of Virgo', lies under the dominion of the lunar-sidereal angel Ergediel, its 'ray' being of a Verdant-Green tinge. Its telesmatic image is 'an ear of Wheat above a Dog biting its own tail' which would be engraved upon a seal of red copper: this manse is good for magic to attract friendship and romance and strengthen conjugal love for it 'causes the love of married folk' as Agrippa tells us. It can promote healing and medicinal power and saves and protects when one is 'all at sea' for it preserves amidst perilous conditions. Spells cast under this Manse with a waxing moon reigning are powerful to improve personal fortune and to attract the 'luck of kings'. Bowl-divinations and scrying-operations are best undertaken whilst the moon is in Al Simak. If the talisman thereof is formed under a waning moon and censed with the hair of a black hound and a black cat it will be empowered to disperse inappropriate sexual desire or to cause a separation.

15 : AL GHAFR : - The Covering

0 degree Libra

The Moon-Manse of Al-Ghafr is called Argafra and Algarpha in old grimoire-texts and lies under the rulership of the angel Ataliel, having an Emerald-Green 'ray' and a talisman-image depicting 'a Seated Man inditing a Letter' which was perfumed with frankincense and nutmeg. Such a talisman would have the virtue of attracting and generating tolerance, goodwill, friendship, harmony and peaceful relations. It aids in delving for 'lost treasures' whether material, intellectual or spiritual in nature. Formed under a waxing moon reigning in Al-Ghafr it was used in malefic magic to project a curse and inflict discord, hindrance and rupture on enemies.

16 : AL JUBANA : - The Horns of the Scorpion

12 degrees 51 Libra

The 'Horns of Scorpio' mark the 16th Moon-Manse, also called Azubene, and the special 'ray' thereof is Blue-Green Verdigris in colour. It's angel-ruler is Azaruel and it's magical image is that of 'a Merchant seated and bearing a pair of Scales in his hand' which was graven upon a seal of silver or a malachite stone and suffumigated with opoponax. Spells performed under a waxing moon in this Manse are strong to bring about financial increase and wealth and can release and liberate bound energies. The Lunar Manse of Al Jubana is very potent in sciomancy and necromantic operations to communicate with the shades of the dead. Under a waning moon in Al Jubana the Moorish and mediaeval wizards wrought fearful curses to inflict hindrance, disrupted travel, problematic relations and failed expectations onto enemies.

17 : IKLIL AL JABHAH : - The Crown of Scorpion

25 degrees 43 Libra

The 17th Mansion of the Moon, Iklil Al Jabhah, is ruled by the angel Adriel and was also called Alchil in the Middle Ages. It's 'ray' is Sea-Green Blue in tinge and it's talismanic image is 'a Crown and a Scorpion above a seated Ape' which would be formed in a seal of iron and censed with the hair of an ape to work against thievery and robbers. In general the 'Crown of Scorpio' is efficacious for bettering a bad situation and as an improver of general fortune and promoter of friendship. It is good for love-spells, seduction-magic and the strengthening of conjugal relations. Iklil Al Jabhah magically empowers buildings, affirms projects and saves sailors at sea. Spells cast under this manse can help those labouring under delusions and aid those who have been deceived. Magically it is an apotropaic against all thieving or predatory forces, physical or ghostly, firmly banishing those who would feed off our life-force.

18 : AL QALIB : - The Heart of the Scorpion

8 degrees 34 Scorpio

The Moon-Manse of Cor Scorpionis also termed Alcalb or Alchas, falls under the governance of the angel Egibiel and it's 'tincture' is Green-Turquoise in hue. It's telesmatic form is that of 'A Blue-Green Serpent holding it's tail above it's head' which was inscribed onto a tablet of copper and censed with hartshorn. Such a talisman buried in a place had the virtue of expelling serpents from the locale. It is good for geomantic construction-magic and house-protection. Healing Magic worked under Al Qalib is beneficial for curing stomach disorders and fevers. With a waning moon reigning in the Manse of the 'Heart of Scorpio' efficacious curses can be cast to inflict quarrels and discords, to foment treachery and conspiracy against enemies.

19 : AL SHAULA : - The Tail of the Scorpion, The Sting

21 degrees 26 Scorpio

The 19th Moon-Manse known to mediaeval wizards as Axala or Exaula is characterised by a Viridian-Turquoise 'ray' and ruled by the governing angel Amutiel. It generates an 'increase of crops' or general prospering of one's concerns and it's talisman-form is that of 'a Woman holding her hands over her face' to be engraved upon a copper seal and perfumed with storax. Such a seal facilitates 'birthing' whether literal or metaphoric. In line with astrological-microcosmic correspondences it is good in curative magic for feminine health problems treating menstrual disorders. The 'Sting of Scorpio' is mighty in 'besieging' and aggressive spells for driving forth enemies, bringing destruction upon their heads and strongly binding inimical forces. Invoked under a waning moon the forces of Al Shaula can be deployed as a magical 'sting' and protective safeguard preserving from venomous or dangerous energies.

20 : AL NA'AM : - The Beam, The Ostriches

4 degrees 17 Sagittarius

The 20th Moon-Manse is also known in the mediaeval texts as Abnahaya and Nahaym. It's 'ray' is an intense Cerulean-Azure colour and it lies under the dominion of the angel Kyriel. It's telematic image is that of 'A Horned Centaur shooting an Arrow from his Bow'. This image inscribed upon a tablet-seal of tin, the metal of Jupiter, censed with lignum aloes and a wolf-hair, made the bearer fortunate in hunting. The magical virtues of Al Na'am make it efficacious for taming wild and vicious beasts i.e. aggressive forces or elements. Enchantments performed under this Lunar Mansion create benign alliances and coalitions and can be used to magically summon an individual. Spells performed when the waning moon enters Al Na'am can be cast to strengthen bindings, bringing about the imprisonment and containment of inimical forces and destroying ill-gotten gains.

21 : AL BALDAH : - The City or District

17 degrees 9 Sagittarius

This Moon-Manse was also called of old Elbelda or Albeldach. It's 'tincture' is Azure-Ultramarine and it's magical image is 'A Janiform Man beneath a Golden Star'. Under a waxing moon in Al Baldah talismans can be fashioned as magical safeguards for travellers, increase of crops, house-protection and geomantic magic as well as promoting material investments and financial gains. It's Nigromantic usage by Saracen wizards as a 'wanion' for the destruction of an enemy involved fashioning the image in black wax and after perfuming the effigy with sulphur and jet placing it in a brass box with those two substances and a hair of the intended victim under a waning moon.

22 : AL SAD AL DHABIH : - Lucky One of the Slaughterers

0 degrees Capricorn

The 22nd Moon-Manse was known as Zandeldena and Caadaldeba in days of yore and lying under the rule of the angel Geliel it is characterised by a 'ray' of Cobalt-Blue pneuma. It's magical image; 'A Helmeted and armed Man with Winged Heels' which was formed in iron and censed with a perfume of benzoin and 'argent-vive'. Such a talisman formed under a waxing moon in this Manse magically enables an 'escape' and grants success in liberation from any kind of restrictive or limiting conditions. Spells can be wrought under this Manse to enhance personal health, heal sickness and empower medicinal treatments. It is also auspicious for forming positive bonds of alliance.

23 : AL SAD AL BULAH :-Good Fortune of the Swallower

12 degrees 51 Capricorn

This Lunar mansion, also called Zabadola and Caadebolach is ruled by the angel Requier and it's 'ray' is Midnight-Blue. 'A Cat with the head of a Dog' which was fashioned as a seal of iron and perfumed with benzoin, pine-resin and a dog's hair for the dog is linked with chthonic and funerary deities such as Anubis of Egypt and the Graeco-Roman Hecate. It can aid in enchantments deigned to attract friendship, fellowship and alliance. It promotes healing and cure of illness and liberates constricted forces from oppressive restriction. Fashioned under a waning moon, scratched upon a crescentine talisman of lead as a dread cursing-spell to inflict destruction and wasting, it was buried by nefarious magicians in proximity to the intended victim, under their doorstep or beneath a path they walked first thing in the day.

24 : AL SAD AL SU'UD :- The Star of Fortune

25 degrees 43 Capricorn

This Moon Mansion known as the 'Luckiest of the Lucky' and called Caadacol lies under the rulership of the angel Abrihot and Chadezoad, tinged Violet-Blue. It's talismanic image of 'a Woman bearing a Goats Horn and a Child' was burnt on a piece of ram, bull or goat horn and hung about the chief animal of a herd to bestow fertility and cause the beasts to multiply. This harmonises with its magical virtue of promoting material-economic increase and multiplication of opportunity and wealth for magic practised under this Manse will enable the realisation of a wish. The angelic forces and star-spirits of the 24th Manse of the Moon were petitioned and conjured in Arabian wizardry to strengthen conjugal loyalty and relationships and it was also held to be most powerful in victory-spells.

25 : AL SAD AL AHBIYA :- The Butterfly

8 degrees 34 Aquarius

The 25th Mansion of the Moon is celebrated in Saracenic magical lore as the 'Lucky Star of Hidden Things' and was also termed Caadalhacbia or Sadalacia during the mediaeval era. Its pneumatic 'ray' is intense Violet and it lies under the angelic governance of Azriel. Its magical image is that of 'A man planting a tree with one hand and a Butterfly and a Star' and its incense is Euphorbium. Magic worked under this Manse improves and strengthens buildings and is potent in house-protection: it promotes geomantic fertility and preserves trees and harvests, especially if hung upon a fruit tree after having been censed with the dried flowers thereof. Alternately if worked as a 'warning' the spirit-forces of the 25th Manse can be invoked to send a curse and to cause impotence via ligature-spells.

26 : AL FARCH AL MUKDIM :- Forespout, 1st Drawing

21 degrees 26 Aquarius

This Moon Manse, known to mediaeval mages as Almiquedam or Alpharg, is ruled by the angel Tagriel and is characterised by a Mauve-Violet 'ray' of spiritus. 'A Maiden washing and combing her hair with a Winged Boy overhead' is the telesmatic image of this Mansion, which was shaped as an image of white wax and suffumigated with frankincense and other fragrant resins to obtain 'love and favour'. Spells can be profitably woven under this Moon Manse to promote friendly relations and attract a life-partner: it is a harbinger of good fortune for it promotes love, benevolence and favour. It can grant magical protection as a safeguard for travellers and is also potent in virtue for geomantic house-magic. Its other usages include binding spells for containing or imprisoning negative forces.

27 : AL FARGH AL THANI :- Lower Spout, 2nd Drawing

4 degrees 17 Pisces

The Lunar Mansion of Al Fargh Al Thani, also called Algarf Almuehar or Alcharya, is ruled by the angel Alheniel and its 'tincture' is a vibrant Purple. 'A nude Winged Man holding a Flagon' is its magical image. Talismans consecrated under this Lunar Manse become efficacious for the magical increase of material prosperity and financial gains. It can help promote good health and healing and forges bonds of alliance and cheerful friendship. Operations of prophecy and foreknowledge are enhanced when performed at this celestial opportunity. However with a waning moon in this Manse cursing-magic to inflict mischief on enemies, imprison energies and, if the image is shown bearing a damaged vessel it was said to destroy fountains when buried near them, a species of aggressive geomantic magic practised by some Arab sorcerers.

8 : AL BATN AL HUT : - The Belly of the Fish

17 degrees 9 Pisces

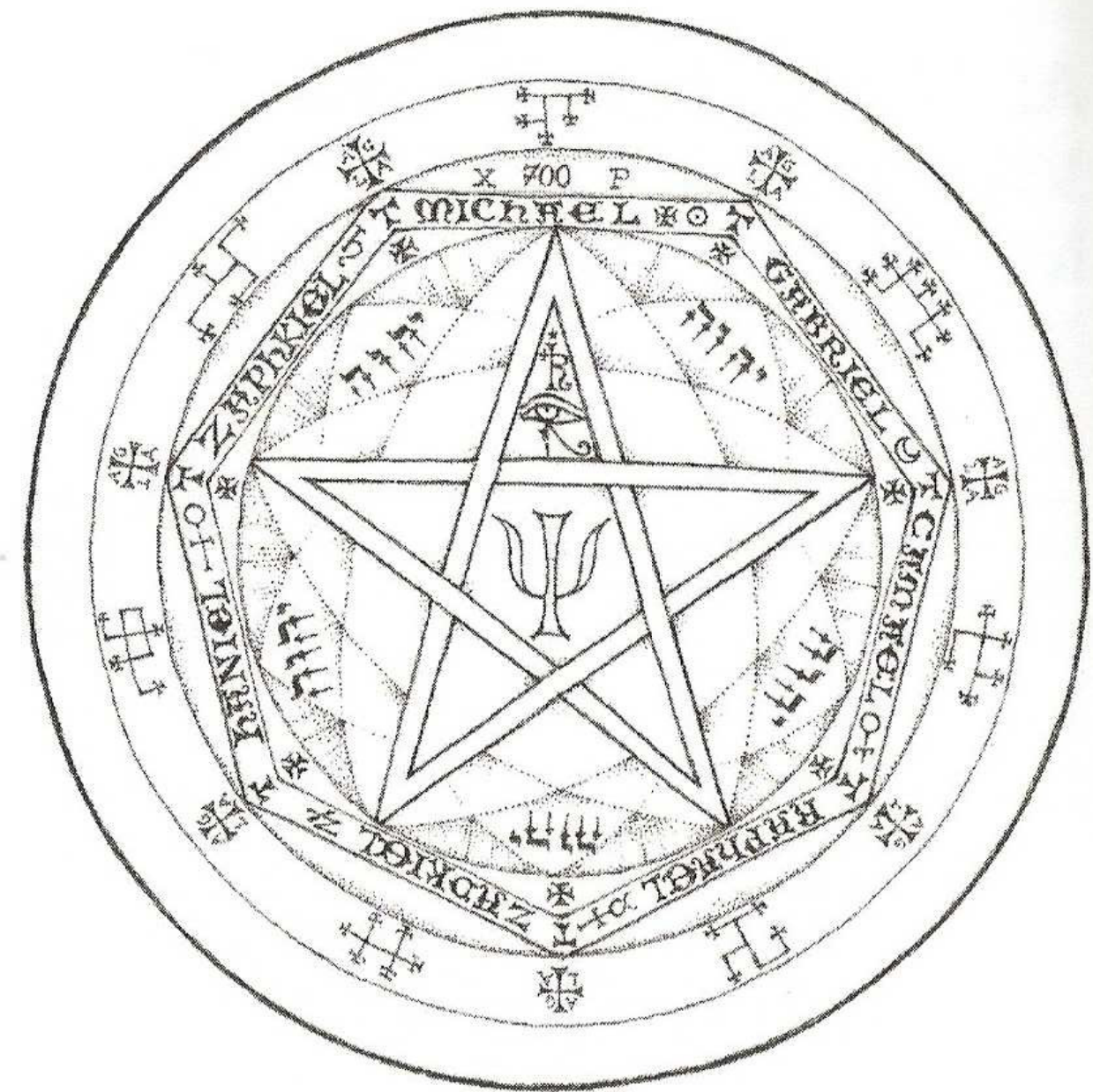
The 28th Mansion of the Moon , known in mediaeval Spain as Alchalcy or Arrexhe, is ruled by the angel Amnixiel and has a 'ray' of Ultra-Violet Purple. It's telematic image is that of ' a many-scaled Fish under a seven pointed Star ' which was sometimes graven on copper and censed with Red Storax and the skin of a fish. Such a talisman would be cast into the sea to attract a good catch for fishermen. It is in fact effective for magically attracting a 'shoal' of opportunities and a good 'catch' in material affairs generally. Magic performed under this Manse brings conjugal bliss and is very powerful in forming love-charms as it generates romantic sentiment. It has a certain reputation in Saracen magic as the protecting talisman of practising wizards for it is held to bestow invulnerability and safety to one traversing strange or perilous climes and binds inimical forces, strengthening their containment.



6

Al Niranjíyyat: the Work of Talismanic Magic

In a marginal annotation inscribed in a work by one of the old Arabian masters, the 16th century magus Dr John Dee supplies the following gloss: - 'Alnirangiat....Artis Magicae'. The word Nirang or Niranj is originally a technical term from ancient Persian magic and denotes 'an Image, Spell or Talisman'. The operative art of creating such under the correct celestial conditions was Al-Niranjíyyat with the meaning that the good Elizabethan doctor gives above, the 'Art of Magic'. Archaic Persia, from whence the very words 'Magic' and 'Magus' derives ('Magos' from a root meaning 'To Be Great, to be Magnified' and related to 'Maga', a state of transcendent knowledge, power and vision which occurs during the Mazdean fire-sacrifice, a magical trance in which the operator is returned to the original state of spiritual purity and assimilated to the nature of the Archangelic Amesha-Spentas) occupies a place of special pre-eminence in the antiquity of the arcane arts and Gnostic inheritance of the west. As we have seen the Indian, Greek and Arabian traditions and practises of Lunar-Zodiacal magic and the Manazil-al-Qamar were synthesised and refined considerably by arcane adepts in Sassanid-period Persia.'



Here we shall open up the ancient secrets of the Work of the Talisman and the star-wizardries of the old Arabian and Persian masters of magic. The array of effects which can be generated by the spells of the Lunar Mansions is a very complete and comprehensive spectrum of desire-attainment. The magus or enchantress who seeks to work with these forces and realise his or her practical aims thereby will have to work with great care and precision and cultivate the requisite attitude, purity of intent and 'dignified' gnostic mind-state if success is to be achieved. In the arts of magic the old adage 'Less is More' holds timelessly true for the practitioner of flair and creativity. The crucial process of magic is the clear establishment of the Vincula which will 'unite Earth and Heaven' within the Noetic mirror of the Heart-Mind - this is the 'link' that energises the fashioned Talisman according to the ancient Arabian doctrines expressed in such Saracen grimoires as the 17th c. *Tilism wa'l Quwwa* (Power and Talismans). The large quantities of ritual impedimenta some authorities prescribe can be quite easily dispensed with if the operator brings certain qualities of imagination and inspiration to the practise. These wizardly qualities are very much a mysterious quantity but their possession justifies the view of the 'Abatel of Magick', published at Basel in 1575 that true magicians are born not made - for those whose creative essence distinguishes them from the dull herd, who are truly Artists of talent 'born to Magick', the following indications may prove fruitful in application.

At this point we may as well note that in the interest of historic integrity and systemic completeness we have not withheld the formulae of malefic magic, cursing, wasting and other negative activities associated with the Moon-Mansions in addition to the benign or 'white magical' objectives. Would-be practitioners of this system should be warned at the outset that the hurtful practises of 'black magic' are very rarely lawful to deploy as these tend to require that the whole

weight of karmic retribution be behind the practitioner who must embody the 'will of the highest'. Those who are foolish enough to attempt to damage or weaken others with these formulae should be advised that all the nebulous moral relativism of the post-modern era will not suffice to save them from the inevitable consequences of such evil practises. Wisely did the 19th century magus Eliphas Levi liken the practitioner of debased or harmful sorceries as one who would poison him or herself in order to contaminate the object of their hatred. Such a one becomes the prey of the foulest demons of darkness and pestilence for all magical projection tends to a circular motion and hence always returns to its point of origin....

Having stressed the necessity of employing this branch of magic with a truly benign or pure motivation (for impure or unsound magic tends to bind its practitioners more firmly to the delusory earth-realm and halts all spiritual progress) and thus suitably warned let us proceed to enumerate the necessities for practising the magic of the Manazil-al-Qamar. Let the magician be provided with the following:

1. A reliable astrological ephemeris for calculating the position of the moon and its progress through the zodiac on any particular day or night. Noon and midnight are generally good times for such workings so as a simple rule of thumb check the position of the moon at those times on any day.
2. Candles of the requisite colour or otherwise white church candles along with an appropriate incense and charcoal for the censer.
3. Parchment or paper for the inscription of the talismanic sigils and synthemata.
4. Watercolour paints, preferably professional quality which are composed of mineral and metallic substances, along with a fine brush and small dish for mixing the correct hue.

With this basic equipment the magician can begin to invoke the powers of the Moon-Manses, although some may also wish to use hangings and cloths of the requisite colour and to incorporate other correspondences according to the taste and aesthetic of the individual. However simplicity is often the hallmark of potent working in accord with the general principle of 'magical compression'. The pure intent of the operator and faith in the working and the powers invoked are paramount for success. At least 24 hours of celibacy should be observed beforehand and indulgence in alcohol, tobacco or any other drugs avoided. In this traditional system of the Moon-Mansions we avoid working when the moon is in a 'combust' aspect with the sun (within 3 degrees of the sun's longitude, when the solar influence overpowers it) which means in effect that the new moon should be regarded as inauspicious for practise, in accord with the authentic tenets of the Arabian, Indo-Persian and Graeco-Egyptian adepts.

Having calculated when the moon, well-aspected if possible, enters and reigns in the appropriate Lunar Manse and is situated without any negative aspects with malefic planets upon the 1st or 10th House cusps let the magician proceed by the steps of the alchemical formula of empowerment described below. All such operations should be commenced with an exorcistic opening - at its most basic this can consist simply of tracing the cross upon one's breast and intoning the name Adsimun to call upon one's Holy Guardian Angel for guidance and protection before invoking the Archangels of the four quarters with sun-wise signings of the 'Seal of Solomon' or five-pointed pentalpha visualised as traced in lines of azure-blue flame at the four quarters whilst calling upon the names of Mikhail to the east, Israfil to the south, Jibrail to the west and Nurail to the north. This or some such formula should also be used to close the working. The principles of the Magical Art expounded in the previous chapters must now be brought into action and fully experienced through practical engagement.

The Work of the Talisman: Alchemical Consecration

Having the necessary materials before you, the working space prepared and sanctified with candles and censer burning, open the ritual consecration of the talisman by holding both hands over the blank parchment or other medium and intoning these words: -

In the Ineffable Name of the One, burn bright o Secret Fire within the Athanor until this Primal Matter be raised, exalted and perfected in the Vase of Hermes: for the Red King shall embrace the White Queen in the Alembic of Art and the Vinculum of Magick which bindeth Heaven and Earth be formed in power!

Visualise a sphere of pneumatic light or a vibratory ray of the appropriate 'tincture' shining over the parchment and state with concision the aim of the talisman before the Angel-ruler of the Moon-Mansion: -

O Great Angel [N] _____ (state intent).

Now focussing upon the threefold Vinculum of the Moon-Manse the magus shall inwardly pray to the Lunar-Sidereal Angel and with the mixed pigment of requisite hue shall paint or inscribe the magical characters, sigils, images upon the prepared substance of the talisman, visualising the spirit entering into the material basis of the work and the sigilized Angel-name, with the 'ray' or colour-vibration empowering and vivifying it from above. Then upon completion let the talisman be concealed or 'hidden' in a bag, or container and gestate in secrecy.

O Talisman of the _____ Mansion, pass now through the Gate of Stygian Darkness, brood and gather power in the Womb of Mother Night: in secrecy and concealment Spiritus ar

Corpus dissolve in union beneath the Wings of the Black Raven.

Now strike nine times upon the bell as the talisman 'broods' or ferments in the dark like a seed, releasing the latent powers of the Iynx. Then pronounce the following proclamation: -

Glory unto the Astrum Magicae, Glittering Herald of the Day-Tide of Transformations!

Bring forth the talisman from its concealment and suffumigate it in the perfumes, cross-signing it and invoking thus: -

By the Hand of Ilmaqa and the Argent Crown of Sin, by the Great Archangel of Levanah, the Lord Gabriel, I conjure and invoke you, o noble Angel _____ [N], ruler of the _____ Mansion of the Moon and the Star-Zone of _____ who ministers the virtues of the All-Highest eternally unto the World, pouring down the Spiritus of High Heaven and the Celestial Dew of the Stars. Help me I pray in this matter which lies under your dominion in order that _____ [state intent] _____

In the Law of the Light and by the Will of the One, So May It Be!

Most puissant Angel _____ who rules over the Moon-Manse of _____, lend me your aid that this Work of Al-Niranjiyyat be efficacious - May the Grand Enlinkment be made perfect in the Mystery of the Supreme IYNX!

Come thou forth, o Creature of the Talisman, into the silver dawn, washed and purified by Fire and Azoth, white as the Doves of Diana ever ascending and descending!

Cross-sign the talisman three times, perhaps marking it with a drop of the operators blood or saliva if it is intended to affect

the self, to create an aetheric link with the bearer. Alternatively the magician or enchantress may anoint the talisman with an aromatic 'chrism' or essential oil. Finally speak the enchantment and charge to invest the talisman with the will it shall now work as a living entity and nexus of magical enlinkment.

New risen and fixed in tingent perfection as the Celestial Ruby, as the bright Phoenix from the flaming nest, I charge thee o Spiritus, O Tincture, O Telesma, by the Arcanum of the Hidden Unity, by the infinite Monad, that thou shine forth thy invisible and all-transmuting rays in most miraculous projection. So May it Be !

Then let the talisman be placed in the locality of the person or persons it is designed to enchant, otherwise borne upon the person of the magus, concealed from all view such as suspension within a pouch about the neck. From thenceforth think no more of the talisman but allow it to exert those mysterious influences to which it provides a key and a focus. Rest assured that if the ritual enlinkment has been formed clearly and at an astrologically propitious time with sufficient purity of intention there is nothing in earth or heaven which shall stop you from realising and attaining your desire. Your intent will be perfectly aligned with the intent of heaven and the mystery of the telesma shall bring forth mightily, a celestial agriculture yielding a fecund harvest of the fruits of Magick! The subtle alchemy of the talisman within whose compass the process is matured to perfection brings into manifestation an agent capable of 'tingeing' the world with its especial qualities and potencies. This arcane system of spell-working and Talismanry is expounded with the hope that it will be employed with flair, equilibrial balance and pragmatism to improve our lot as we each progress toward the greater end, the supreme good, the Summum Bonum or Agathon of Neoplatonic mysticism.

Rays, Moon-Elixirs & the Lunar Chrism

Other great mysteries concern the subtle arts of distilling stellar-fluidic 'elixirs' capturing the 'life of the stars', the 'rays' of the Manses. The female corresponds to the lunar current so that the monthly passage of the moon through the zodiac and the 28 Mansions, 'lights up' certain correspondent microcosmic regions of the subtle body and releases a mystical fragrance, secretion or 'perfume', the elixirs or star-dews decocted within the stellar body of Isis which contain terrific transmutative powers. The Manazil-al-Qamar are thus reified through the subtle body of the Enchantress of the Stars in the secret rites, manifesting the entire chromatic spectrum of mystical colour-rays during each 28-day revolution of the moon through the zodiacal constellations, the array of jewelled tinctures in the Chalice of the Moon-Priestess who becomes identified with Isis-Orea or Sophia Stellans. The science concerned with the elixirs of the 28 rays constitutes the most elusive alchemical dimension of this Celestial Magic which deals not with physical substances as we normally know such but with subtle vibratory menstrua existent at the borderland between mind and matter.

The 'capturing' of the lunar-stellar 'rays' of the moon at her full to empower such elixirs is an ancient secret of Moorish-Arabian magic and is effected by means of reflective planes and angles, polished and mirrored surfaces capable of receiving the pneuma. In contemporary Morocco the moon's reflection is caught in the surface of a vessel of water which is set to boil over a small fire and as the rising bubbles break up the reflected image spells are sung to consecrate the 'Moon-Water' which is to be incorporated as an empowered ingredient in love-philtres and other magical potions. Such formulae are the fabled preserve of Thessalian sorceresses who had the power to 'draw down the moon' (kathaireseis) mentioned by many classical authors. Thus the ancient practitioners claimed to have beheld 'the image of the moon descending, brought down by my incantations' as it is related

in Petronius and Lucius Apuleius amongst others. The magical descent of the pneuma of the moon to the earth was said to precipitate a kind of 'dew, foam or 'lunare virus' (lunar slime), known in Graeco-Egyptian magic as the 'Lunar Chrism'. The classical scholar Richard Gordon in his survey 'Imagining Greek and Roman Magic' (in 'Witchcraft and Magic in Europe: Ancient Greece and Rome' ed. B. Ankarloo and S. Clark, Philadelphia 1999) say that in the *Magia Naturalis* of the ancient world 'lunar slime' is the ultimate *materia magica*, a substance derived from the very limits of the sub-lunar world, a sort-crosser therefore, which can properly be applied to the transgression of another boundary, between the living and the dead.' A Hellenistic vase from the 3rd century BC is painted with a scene of two nude enchantresses with drawn sword-blades and one hand raised to the moon-disc which contains the feminine profile of Selene and from which descends a thin stream of 'lunar chrism' to gather on the earth. The incredible powers of the 'lunare virus' are alluded to in Lucian's tale of the love-lorn Glaukias on whose behalf a mighty Hyperborean magus performed the 'Drawing Down of the Moon' with incantations to Hecate and her retinue of ghosts.

The 'moon-foam' was incorporated into a clay effigy which, coming to life, was sent forth to fetch Chrysis, the object of Glaukias' affections, who shortly thereafter appeared at the youth's dwelling, embracing him in amorous mood. These pointers whose practical usages are still extant in modern Greek and North African operative magic, give some clues as to the Al-Ixir of the Manazil-al-Qamar and the spectacular polychromatic and multi-hued modulations of the 'Lunar Chrism' according to the predominant 'ray' of the full moon, the 28 tinctures of the luminescent 'Moon-Water' employed in the processes of compounding various magical potions, brews, decoctions and ointments. The basic rule of thumb should be that the full moon in any Lunar Mansion marks the tide of the greatest magical power.

Lunar-Sidereal Scrying

The moon traditionally rules over bowl-divination and the arts of the scryer and crystallo-mancer in traditional Western *Magia* : accordingly the Angels of the Moon-Mansions can be called upon to appear to the operator when the moon reigns in the zodiacal division corresponding thereto and especially at the full of the moon when the psychic contacts will be especially clear and strong for communicating with the ruling Yazata of the Manse and it's retinue and company of spirits and intelligences. To begin with the name of the ruling Angel, bound into a graceful *Sigillum* or Spirit-Seal, should be painted in the correct colour of the lunar-zodiacal magical spectrum and placed beneath the stand upon which the crystal-sphere or ovoid of quartz or volcanic glass rests, otherwise set beneath the bowl of liquid or black speculum-mirror being used for the work. All should take place in a dimly lit environment with the censer burning in order to provide a suitable environment for the 'thinning of the veil' and the awakening of liminal perception to take place, the translucent 'vision of the two worlds' or opening of the 'interior eye'. In any case the apprehension of the Angelic presence can only be safely assayed by one who has undergone the true 'dignification' of the magus, with all it's lengthy purifications, asceticism and gnostic ascensions. At least 24 hours abstinence beforehand from meat, alcohol, tobacco, drugs and sexual activity is recommended in addition to preparatory meditation upon one of the 'images of the moon' and prayer. The surface of the crystal-stone or globe can be rubbed lightly with an infusion of the herb Mugwort to increase its receptivity. Then the following prayer-incantation should be spoken aloud : -

By the Infinite One and the Holy Unutterable Name, By the Sacred Peak of Sin, the Crescent-Crowned Moon-King and the silvern Hand of Ilmaqa, by the Horns of Selene and the Power of Lord Gabriel, the Peacock of the Angels reigning in the Heaven of Levanah, who governs the Eight and Twenty Mansions of night-shining Luna - I do invoke and pray unto



Lady Alchemia

you o noble and puissant Angel __[N]__ who rules the __ Mansion of the Moon and the Star-Zone of ____, that you take upon you some form appropriate to your nature and appear to us visibly here in this Shew-Stone, to give answer unto our questions and graciously reveal those things most profitable for us to know and do - to the Glory of the Most High!

Therefore let thy ray descend and shine within this Holy Crystal of Vision. Move and appear, o __[N]__, for I am a worshipper and servant of the Supreme One, who liveth and reigneth unto the aeons of aeons + Amen.

The Angels are inhabitants of the Noetic World, or Divine World of Perfect Mind containing the paradigmatic patterns and eternal types of all creation. Remember that the messengers of the Supreme existent, the Divine Mind, are not 'summoned' or compelled by our Theurgic techniques but rather we, by exalting our spiritual consciousness through contemplation upon the synthemata and divine images, approach their presence and draw close to them, becoming able to receive their transcendental energies and virtues - this should be understood as the basis of the Angelic Crystallomancy of the 28 Lunar Mansions. Likewise the following 'License to Depart' is a matter of form, a thanksgiving for the revelation vouchsafed unto the sryer. It functions as a ritual seal of dissolving the Vinculum and closing the operation : -

Thou Great and Mighty Angel __[N]__, all thanks and honour be unto you; return in peace unto your throne and habitations above the winding Vaults of Heaven, above the starry chambers of the Firmament - Let there be peace between us for evermore in the Mystery of the Monad and the Seal of the Spirit of God : So Be It !

Thus we close this chapter which we hope as a condensed 'Lunarium' or Moon-Book provides a basis for engaging the secret enchantments of the jewelled rays and secret tinctures of the old Arabian Moon-Magick, the starry perfumes, dews, hieroglyphs and synthemata of Dame Selene which unseal her ensorcelled sphere of mysteries.



7

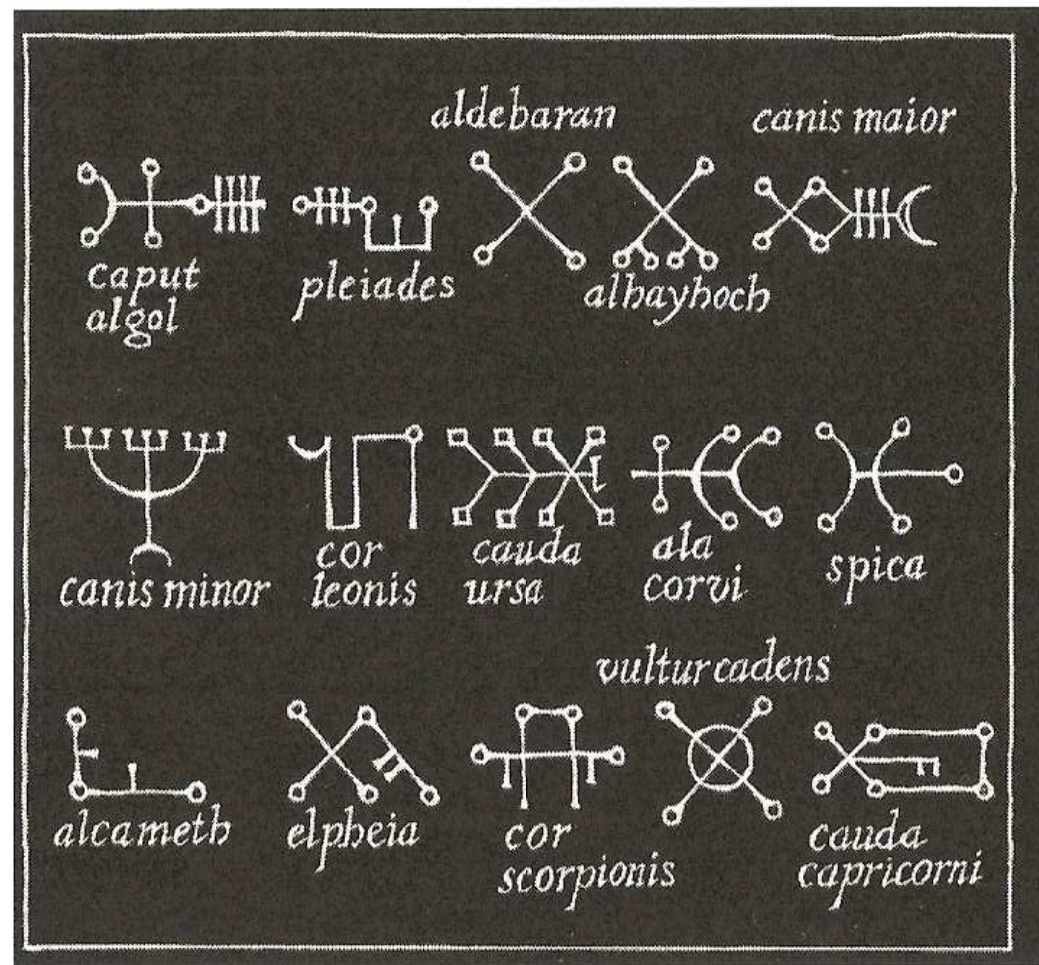
Bahman: Drawing Down the Stars

'O Sun, lord of our heaven, look favourably upon us; and you too, O Moon, venerable goddess, look favourably upon us; and you, Phosphoros and you Stilbon, both faithful companions of the resplendent Sun, and you Phaenon, Phaethon, Pyrois, who all obey the Sun your king, who help him as is fit in the government of human matters, we celebrate you as our radiant protectors, along with the other Stars which a divine providence has thrown into space.'

George Gemistus Pletho 'Peri Nomon'

Interlinked in many ways with the Manazil-al-Qamar is the ancient Sabaean magical system of 'The Fifteen Stars', a magical methodology based on specific luminaries in the fixed constellations of the heavens. What has survived into the Middle Ages of this system are evidently the fragments of what was once a much larger system of correspondences and magical qualities attributed to the fixed stars. Again these star-sigils and their powers have been largely misunderstood or neglected in recent times. What follows here is a practical resume for use in contemporary operative magic.

The great source for the Magic of the Fifteen Stars is the Harranian esotericist Thabit Ibn Qurra (836-901) and his tractate De Imaginibus in which this codification of sidereal bodies is outlined for the purposes of applied talismanry.



Sigils of the 15 Behenian stars

Thabit as we have noted came from the city of the Moon-God with its Agathodaimonic cult of 'Thoth Thrice Great': he became established at the observatory in 9th century Baghdad as one of the foremost of the Arabian astronomers. Al-Kindi in his 'De Radiis' speaks of the talismanic sigils of the 15 stars in the light of his theory of magical 'rays' when he remarks that certain arcane seals and characters 'inscribed with due ceremony strengthen the action...of the fixed stars.' The prevalence of this magical system in the Moorish-Saracenic sphere is demonstrated by a 15th century Latin text called the 'Book of Enoch' kept at the Bodleian Library which details the magical correspondences of the 15 Stars in five tabulated columns. This is thought to be of Spanish provenience. The Bodleian manuscript or rather its Arabic original, scholars have asserted, is the original source upon which Thabit drew. An illuminated astrological manuscript made for King Wenceslas IV around 1400 in Prague shows some of these star-sigils ranged around a detailed circular chart of the zodiac. Certainly the 15 Stars became widely used in mediaeval Europe for talismanic purposes and we find them treated in detail in Cornelius Agrippa's writings who attributes them to a source by Hermes (we have previously noted the esoteric co-identity of Hermes with the patriarch Enoch-Idris, the 7th in descent from Adam in the Sethian-Hermetic cultus.) Agrippa uses the old term 'Behenian' to denote the 15 fixed stars, a term deriving from the Arabian word 'Bahman' meaning 'A Root' for these stars are seen as the root-powers or radical sources of certain potent celestial influences whose 'spiritus' can indeed be 'captured' for magical purposes.

The rationale for practising the Sidereal Magic of the 15 Stars lies in the fact that tradition ascribes to each star the qualities of certain of the planets as Agrippa instructs us: 'Know this, that all the fixed stars are of the signification and nature of the seven planets' and details how the colour-vibration in the astral spectrum expresses the energies of the

a	♃	♄	n	♃	♄
b	♅	♆	o	♅	♆
c	♇	♈	p	♇	♈
d	♉	♉	q	♉	♉
e	♊	♊	r	♊	♊
f	♋	♋	s	♋	♋
g	♌	♌	t	♌	♌
h	♍	♍	u	♍	♍
i	♎	♎	x	♎	♎
k	♏	♏	y	♏	♏
l	♐	♐	z	♐	♐
m	♑	♑	Ω	♑	♑

Theban script

fixed stars. Now when one of the planets ascribed to the fixed star passes within 8-9 degrees of that heavenly body (the closer the position the more potent the influence) it enters into a conjunct aspect with it - the old magicians held that when such planetary-stellar aspects are formed a super-charged 'ray' of pneuma flashes forth, powerfully potentiating the influence of both the fixed star and the planet as if focussed through a lens.

As Cornelius Agrippa remarks: '...as often as any planet is joined with any of the fixed stars of its own nature, the signification of that star is made more powerful and the nature of the planet augmented.' This magical 'boost' effect associated with the fixed stars reveals why they are thought of as the astral 'root-sources' of the planetary powers. Also mark well that unlike the Moon-Mansions which correspond to zones of time and space, the 15 Stars belong to the scheme of Sidereal Astrology, that is to say the actual positions of the stars as they are observed in the heavens. These astronomical positions are detailed below along with the planetary correspondence of each star. In many cases each star has a body of associated magical lore inherited from Egyptian, Assyro-Babylonian, Arabian and Persian antiquity, rooted in the ancient stellar religion founded by Seth according to the immemorial doctrine.

Sabaeen Magic of the 15 Stars

1. **CAPUT ALGOL** - 'Head of Algol' is situated in the 26th degree of Taurus and has the nature of Saturn and Jupiter. This star is called the 'Head of the Ghoul' and the 'Winking Demon' (due to it's being a rotating binary star-system) in Arabian lore, in Judaic tradition it is termed 'The Head of Satan' and 'Lilith'. Its talismanic image is 'The severed Head of a Serpent-tressed Gorgon with a bloody neck' and it's correspondent substances are diamond in the mineral

kingdom and Black Hellebore and Mugwort in the plant kingdom. It is the second brightest star in the constellation of Perseus and therefore links with the powers of the serpent-tressed Gorgon Medusa and the paralysing gaze of her severed head in Greek magic. It is bringer of success and increases boldness and self-confidence, promotes a good outcome for 'petitions' and is very powerful in protective spells to avert and defeat malignant sorceries as Agrippa tells us, Algol '...preserves the members and helps against witchcraft, reflects evil endeavours and wicked incantations upon enemies'.

2. **PLEIADES** - 'The Seven Sisters' are situated in the 30th degree of Taurus and has the qualities of the Moon and Mars. The seven stars of the Pleiades are the seven daughters of the giant Atlas in Hellenistic tradition, whilst in Egyptian lore they equate with the heptad of goddesses called the 'Seven Hathors'. In Indian occultism the Pleiades are the Krittikas, 'the cutters' or 'razors', who are the wives of the Seven Rishis or Star-Sages. Its correspondent stone and metal are Quartz Crystal and Mercury and incense compounded of Frankincense and Fennel should be compounded as a burnt perfume when working with the energies of this star. Its talisman-image is 'a flaming Lamp surrounded by Seven Virgins'. It is said to promote clear eyesight and as Cornelius Agrippa asserts that it '...assembles spirits, raises winds, reveals secret and hidden things.' It is hence powerful for illumination, clarity and vision, natural and supernatural.

3. **ALDEBARAN** - The star Aldebaran is to be observed at the 11th degree of Gemini and possesses the qualities of Mars and Venus in magical workings. In Arabian lore the star Aldebaran was enamoured of Al-Thurayya, the most beautiful of the Pleiades and is said to forever pursue her across the starry skies of night, hence his name of 'The Follower'. The mineral substances linked with this red-shining fixed star are the Carbuncle and the Ruby and its herbal correspondences

are the Milky Thistle and Woodruff. Its talisman-form is that of 'a Winged God in flight followed by many Stars' and it is said to be especially efficacious in attracting honours, accolades and wealth to the bearer. In ancient Babylonian star-lore Aldebaran was believed to be a bringer of truth and justice to the land.

4. **ALHAYHOCH** - Capella, the Goat-Star in the constellation of Auriga, is to be found in the 21st degree of Gemini: its qualities are those of Jupiter and Saturn.

It corresponds to the Goat-nymph Amaltheia in Greek magic, who nursed the infant Zeus on honey and goats-milk with Pan, his foster-brother. Its talismanic form is 'a Faun making merry and playing upon a flute' and its mineral substance is the sapphire. Its herbal correspondences are the Horehound, Mint, Mugwort and Mandrake. In operative wizardry it is held to bestow honour and to exalt the bearer, granting favour, acceptance and goodwill from on high. It has a beneficial effect in dental ailments and alleviates all manner of toothache or teething-pains.

5. **CANIS MAJOR** - The 'Dog-Star' Sirius, situated in the 15th degree of Cancer, possesses the qualities of the planet Venus. In Egyptian lore this is the star Sothis, sacred to the great goddess Isis-Sopdet. The heliacal rising of the star Sothis-Sirius at dawn during mid-July was the herald of the annual flooding of the river Nile and a harbinger of fertility. Isis-Sothis, after impregnation by Osiris-Orion, becomes the mother of the star-god Horus-Sopedu. The Dog-Star is named after the funerary jackal-god Anubis to whom it is also holy. Its image is 'a Virgin crowned with a bright Star and a Hound beside her.' The jewel sacred to Sirius is the Beryl and the herbal correspondences include Mugwort, Dragonwort and Adders-tongue. A harbinger of goodwill, magnanimity and honour, it brings reconciliation and grants 'the favour of men and aerial spirits' as Cornelius Agrippa asserts.

6. **CANIS MINOR** - The star Procyon in the 25th degree of Cancer is the brightest luminary in the constellation of Canis Minor and is called the Lesser Dog-Star, possessing the qualities of Mercury and Mars. It relates to the Graeco-Egyptian god Hermanubis as 'Opener of the Way' and to the three heads, white, red and black, of the Underworld-Guardian Kerberus. Its stone is Agate and its special herbal correspondences the Marigold and Pennyroyal. Its image is 'a Cockerel crowing at a Star and Three Maidens'. It is famous in magic as a portender and promoter of wealth, fame and auspicious tidings and Agrippa says that it 'confers the favour of gods, of spirits and men, it gives power against witchcrafts and preserves health.'

7. **COR LEONIS** - The 'Royal Star' Regulus forms the stellar heart-centre of the constellation of the Lion, situated at the 29th degree of Leo and possessing the qualities of Jupiter and Mars. The Assyrians called this fixed star Sharru meaning 'The King'. In Egyptian tradition the 'Star of Kings' is the astral symbol of the solar god Re-Harakhti. Its mineral correspondence is the deep red garnet and its herbs Sallendine and Mugwort. Mastic is the incense appropriate to works performed under this fixed star, celebrated as a bestower of sovereign influence and opulent wealth. Its talismanic form is 'a Crowned King seated upon a Winged Lion with a Star burning at its breast'. It causes one to gain the favour of others, generates clemency and a benign reception, promotes ones ascendancy and diminishes anger and opposition.

8. **CAUDA URSE** - The star Alkaid is the 'Tail of the Bear' in the constellation of Ursa Major, situated at the 27th degree of Virgo and possessing the qualities of Venus and the Moon. This constellation is sacred in Hellenistic magic to Artemis Kallisto and in Egyptian lore it is called Khepesh, the Foreleg of the Golden Bull and represents the instrument used in the mysterious rite of the 'Opening of the Mouth'. In the Graeco-

Persian Mithraic mysteries the radiant bull-slaying god was associated with this star-system and was envisaged bearing a haunch or foreleg in his hand. Seven bull-headed 'pole-guardians' are seen to inhabit this circumpolar constellation in Mithraic astrology. The stone of this fixed star is the magnetic Lodestone, its herbs are Chicory, Mugwort and Periwinkle. Its magical image is 'A Bull-headed Man bearing a golden sceptre with Seven Stars shining above' A wolf's tooth is also sacred to Alkaid as a talismanic power-object. This star is potent against evil magic and protects the bearer on his travels as well as having the power to overthrow potentates and cause empires to crumble.

9. **ALA CORVI** - The 'Wing of the Crow' is the fixed star Gienah situated at the 15th degree of Libra in the constellation Corvus and has the magical qualities of Saturn and Mars. The Saturnian influence of this star reminds us of the Alchemical stage of the 'Raven's Head' or the 'Black Crow'. Its mineral correspondences are Black Onyx and Jet. The herbs which link with this star are Burdock, the Daffodil or Asphodel which grew in the Elysian Fields of the afterlife in Greek lore, also Comfrey and the toxic Henbane plant. The tongue of a frog was also once used in spells wrought under the 'Wing of the Crow'. Its talisman-image is 'a Man robed in Black bearing a Raven on his wrist and holding a Black Serpent in his other hand.' It can be used for a variety of magical aims including the sending of dreams and melancholia, for evoking and exorcising spirits, and as Agrippa informs us it is 'profitable against the malice of men, devils and winds.'

10. **SPICA** - The brightest star in the constellation of Virgo, Spica is the 'Ear of Wheat' in the 24th degree of Libra and possessing the qualities of Venus and Mercury. It links with the cults of Demeter-Ceres in Graeco-Roman magic and of the great Egyptian goddess Isis. In the Mysteries of Demeter the initiate was shown an ear of cut wheat at the climax of

the rituals. Its corresponding mineral is the Emerald and its herbs are Sage, Trefoil, Periwinkle, Mugwort and Mandrake. The talisman of Spica is 'A Bird bearing an ear of Wheat and a Man laden with much merchandise'. The energies of the star Spica can be invoked to attract prosperity and wealth, to resolve conflicts and divisions and deliver a person from poverty and ill-luck.

11. **ALCAMETH** - Alcameth is the Fixed Star Arcturus, known in Arabic starlore as Al Simak Al Ramih, 'the lofty Lance Bearer' and as Al Haris al Sama 'the Keeper of Heaven', which is situated at the 25th degree of Libra and in Stellar magic was known for its medicinal powers, helping assuage feverish illnesses and for stopping bleeding. It is said to partake of the qualities of Mars and Jupiter and its corresponding plants are Jasper and Plantain. Talismans of Alcameth are made bearing the image of 'A Horse, A Wolf and a Dancing Man'.

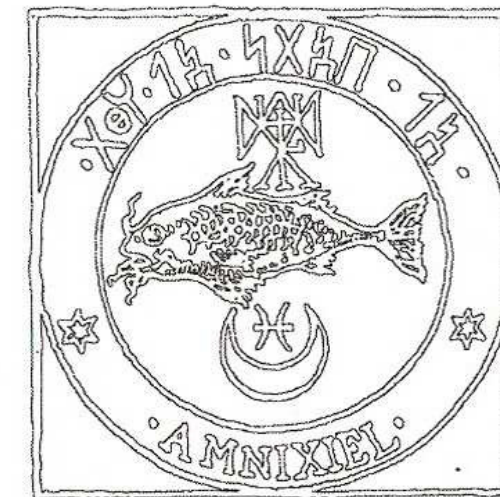
12 **ELPHEIA** - The star Alphecca in the constellation of the Northern Crown Aurora Borealis, is situated at the 12th degree of Scorpio and partakes of the planetary natures of Venus and Mars. In Arabic astrology it is called Al Nai'ir al Fakkah the 'Bright One of the Dish' and is also called Lucida Corona. Its mineral correspondence is Topaz and in the plant kingdom it links with Rosemary, Trefoil and Ivy. Talismans of Alphecca, designed to attract favour, goodwill and love and also to preserve chastity bore the image of 'a Hen and a Crowned Man'.

13 **COR SCORPIONIS** - The fixed star Antares, the 'Heart of the Scorpion' is found in the 11th degree of Sagittarius and is of the nature of Venus and Jupiter. It is a binary star which glints with scarlet and green light. To Arabian magicians it was Qalib al Akrah , the Scorpion's Heart, the 'Vermilion Star' Kakkab Bir of Assyrian astrology. In the mineral world it corresponds to Amethyst and Sardonyx and amongst plants

Long Aristolachia and Saffron. Its talismanic image is 'An armed Man in a coat of Mail and a Scorpion' which is said to conduce to understanding, memory and general health. Cornelius Agrippa informs us that it is powerful 'against evil spirits, and drives them away and binds them.'

14 **VULTUR CADENS** - The star Vega called Ma'at in ancient Egypt is the 'Vulture Star' of Arabian Stellar magic, Al Waqi. Situated at the 15th degree of Capricorn it partakes of the planetary complexion of Mercury and Venus. Its stone is Chrysolite and its herbal correspondances Chicory and Fumitory and its image, 'A Traveller, AVulture' aids in promoting self-esteem, magnanimity and pride and according to Agrippa bestows the power of magical binding and dominance for it 'gives power over devils and beasts.'

15 **CAUDA CAPRICORNI** - the star Deneb Algedi or Al Dhanab al Jady, the 'Tail of the Goat', sacred to the Great God Pan. It is found at the 24th degree of Capricorn and is of the planetary nature of Saturn and Mercury. Its talismanic image depicts 'A Horned Goat, a wrathful Man' and is said to conduce to wealth and prosperity and to promote wrathfulness. Its jewel is the Chelcedony and its plant correspondences Marjoram, Mugwort, Catnip and Mandrake.



8

Hermetic Daimonology

*'I sing an incantation to the star-treader, the one who walks
the azure meads of Eden,
between the pillars of moon and sun, amidst the golden fires of
the fixed
constellations, close beside me, near and far: a sibilant tongue
of silver whispering, breathing through a veil of mirrors,
chanting through a mask of flames, approaching by the
dreaming gates, the shaper who illuminates....'*

extract from a prayer to the Daimon, *'The Grimoire of
Astrael'*

*'The beliefs about the soul and about death have naturally
given rise to a Cult of the Dead, which in turn leads to the
deification of human souls. Souls thus deified or....canonised
after death used to be called Daimons by the Greeks'*

Her-Ra-Ma-El, *'The Daimons of the Voodoo Cult'*

Neither formal training, external life-experiences or technical dexterity can ever really suffice to throw light upon the enigma of creative inspiration and its sources. The fiery fountains of genius still present an insoluble mystery to post-modern man though many have speculated upon the roots of creativity and the connections with supernatural faculties and agencies. Suffice to say the elusive presence or otherwise of magical inspiration makes all the difference between poor art that fails to compel and potent art that succeeds.

As an artist specialising in the gnostic iconographies of the Western Arcane Tradition I have always instinctively sensed that the true sources of creative energy are essentially praeternatural. Every artist knows that when the 'mood' is upon him or her, the creative work seems to unfold inevitably as if independent of purely personal thought or volition, as if some force above and beyond the limited ego is informing the artist. There is a total fiery focussing of awareness when hand, vision and intention become a vital unity but simultaneously there is a distinct sense of fascinated 'entrancement', of becoming a passive channel or conduit through which a greater power is pouring its 'spiritus'- this is the qualitative nature of magical inspiration. What 'comes through' is often as startling to the artist as to the onlooker. It is as William Blake said of his images 'Tho' I call them mine I know that they are not mine.'

The answers to these puzzles of the creative process are clearly explicated in esoteric lore and I would suggest that the link between 'inspiration' and 'spirit-possession' is far more intimate than generally thought. That the artist becomes literally 'in-spirited' is certainly implied but the terra incognita whence this influence comes has been known to the masters of High Magick for many ages and a way of approach is clearly expounded in their ancient and authentic teaching.

'All true Art comes from the secret compact between Artist and Daemon'

To each individual is attached a Daemon or Daimon, a spirit-being who stands over us in the 'golden chain' of existence and who informs, guides and protects the individual from their birth onwards, impelling them toward true fulfilment. The Daimon is an intermediary between the human and the divine and a guide of the post-mortem soul. According to Hesiod the race of Daimons were the spirits of the race of divine humans who had lived during the 'Golden Age'. The

Romans called this tutelary spirit-being the Genius (attached to a male) or the Juno (when attached to a female). Perhaps the most celebrated of these beings was the 'Good Daimon' (Greek-Agathodaimon) which accompanied the philosopher Socrates, a voice which whispered counsels of wisdom into his inner ear and even warned him of dangers to be avoided. The Greek teacher Heracleitus taught that 'The Daimon is the Destiny', meaning that an individual's Daimon or Genius is the power which, if heeded and perfectly attuned to, can impel and guide towards fulfilment of the personal life-destiny and lead us upwards toward the highest goal. It also alludes to the Platonic notion that the soul, prior to earthly incarnation, chooses the life-circumstances which accord with its temperament and determines the incarnation it will experience. Plato defines the Daimon as 'the power which consummates the chosen life'.

The classic exposition of 'Daimonology' in Western esoteric thought is the tractate of Plotinus 'On the Daimon allotted to us' from 'Ennead III. 4': the Neo-Platonic viewpoints upon the personal Daimon are a refinement and development on the doctrines of Plato 'Republic X' and 'Timaeus'. In this text Plotinus explains that the complete human being is a spectrum ranging from the highest spiritual realms to the lowest material manifestation, each person being a 'noetic cosmos' or microcosmos. Each person has chosen to reside upon some specific level of this 'golden chain' - in technical terms the 'Daimon' is the entity directly 'above' them and which presides over them from the moment of birth. As we spiritually progress from life to life so too a higher Daimonic intelligence takes over and guides us. Accordingly, so Porphyry informs us, when an Egyptian theurgist invoked the Daimon of Plotinus in the sanctum of the Temple of Isis at Rome it turned out to be a powerful divinity. The Egyptian exclaimed to the philosopher 'You are singularly graced; the guiding spirit within you is not of the lower degree but a god'. Ultimately, Plotinus opines, the advanced adeptos would

approach the One, the supreme Monad itself, as his Daimon. As Iamblichus of Chalcis says in his work 'On the Mysteries of the Egyptians' 'This Daemon, therefore, is established in the paradigm before the soul descends into generation; and when the soul has received him as its leader, the Daemon immediately presides over the soul...we also perform such things as he suggests to our intellect [nous] and he continues to govern us till, through sacerdotal Theurgy, we obtain a god for the inspective guardian and leader of the soul.'

Various procedures from ancient Graeco-Egyptian magic exist which reveal the practical formulae for ritual invocation of the Higher Genius, for 'meeting one's Daimon' as a certain spell-text phrases it. In his 'Apologia' the Middle Platonist and Isian theurgist Lucius Apuleius of Madaura states as his firm belief that the 'Daimones' are 'certain divine powers holding a position and possessing a character midway between gods and men, and that all divination and the miracles of magicians are controlled by them.' This is in keeping with Plato's doctrine concerning the Daimonic as the means by which the Divine and Mortal realms intercommunicate 'so that the whole is combined in one' as 'The Symposium' puts it. Hence in Platonic mysticism the 'Great Daemon' (Daemon Magnus) is Love (Eros).

Ancient thought with its universal framework of astral determinism naturally linked the Daimon of an individual with the stars and heavenly aspects prevailing at their nativity. The horoscope was therefore interpreted as a key to the Daimon's innermost nature. Porphyry sought it in the 'lady of the nativity', the moon. Firmicus Maternus prefers to concentrate on those planets ruling in their signs of 'dignification' as clues to the Daimonic influence. Chaldaean astrologers favoured the sun in this respect whilst Roman astrology termed the 11th House 'the Good Daemon' and the 6th House 'the Evil Daimon'. Iamblichus here remarks incisively regarding all these methods of determination: 'For if

it is possible to discover the lord of the geniture, the Daemon imparted by him will be known....What therefore hinders but that the discovery of him may be difficult through prediction from the nativity and yet through sacred divination or theurgy there may be a great abundance of scientific knowledge on this subject?'. The task of determining and approaching the Daimon is no cut-and-dried or rule-of-thumb endeavour, each individual must find and fashion for themselves the secret key which opens the castle-gates of the soul and unlocks the sanctum of the Daimonic fire.

The scholar-magicians of the Renaissance were equally concerned with the mysteries of Daimonic communion. Cornelius Agrippa devotes several comprehensive chapters of his encyclopaedia of Hermetic Magic, 'De Occulta Philosophia' (1529) to this important subject. These pages of Agrippa examine the Daimonic teachings of antiquity, including that of Porphyry's 'Letter to Anebo' which advanced the concept of the Three-fold Daimon, 'that one daemon presides over the body, another over the soul and another over the intellect [nous]'. Cornelius Agrippa expounds the idea of the triple Daimonic rulership, for 'every man hath a threefold good demon....the one whereof is holy, another of the nativity and the other of profession.' The 'Holy Daimon' is 'according to the doctrine of the Egyptians' wholly divine in origin and nature, the spiritual guide, the 'Daimon of Nativity' is 'the Genius of the stars of the horoscope which is called the Genius, doth here descend from the disposition of the world and from the circuits of the stars which were powerful in his nativity'. The 'Daimon of Profession' guides one's vocation or career in life. These three may be conceived of as the Daimon's influence manifest upon the spiritual, psychic and material levels of a person's life. The flamboyant magus Girolamo Cardano (1501-76) wrote that 'Just as the intelligence of a man is greater than a dog's, in the same way that of a Daemon is greater than a man's.'

An allegedly 15th century method of invoking the Daimon as the 'Holy Guardian Angel' whose 'knowledge and conversation' is finally gained by assiduous performance of 6 months of spiritual observance, is outlined in the grimoire called '*The Book of the Sacred Magic of Abra-Melin the Mage*' in a manuscript held in the Arsenal Library in Paris. This text seems to incorporate the Judaeo-Egyptian Gnostic idea, common also to the Solomonic grimoire cycles, that the initiate who had through prolonged spiritual purification entered into theurgic communion with the Holy Daimon or Agathodaimon became divinely empowered to command the Archons or demonic world-rulers and compel them as bond-slaves to do his will. Filtered through a mesh of Christianised Neo-Platonism the Catholic doctrine of the 'Guardian Angel' set over each person evolved. The ancient Theurgists had taught concerning the Agathodaimon or 'Good Genius' but also asserted the reality of the Kakodaimon or 'Evil Genius'. The 3rd century patristic author Origen stated clearly that each man is attended by two angels, one good and one evil, an echo of certain Cabalistic notions.

'The Masque of Misrule is the Vizard of the Antithetical,
the talismanic means whereby the mundane self
is eclipsed and the Daemon invoked by attraction'

At the most exalted levels of spiritual significance the Egypto-Hellenistic mystery-doctrines of the 'Corpus Hermeticum' Libellus X 'A Discourse of Hermes Trismegistos' teach that 'Mind [Nous] is the Good Daimon. Blessed is the soul that is filled with Mind and Kakodaimonic the soul that's devoid of it.' Bearing this correlation of the Agathodaimon and the supra-rational Divine Mind we should remember that in the teachings of the Valentinian and Naassene Gnostics the highest spiritual essence, the luminous Pneuma or Nous, characterised the 'Pneumatikos', or Noetic 'Man of Light' whom they saw personified in the figure of Setheus, the third son of Adam. Sabaeon and Harranian Hermeticists and

Gnostics in Syria revered Seth as 'Agathodaimon' (Arabic Adsimun) the father of the patriarch Enoch who was 7th in descent from Adam and identified with 'Hermes Trismegistos' in Syrian-Arabic Hermetic fragments. Pertinent here is the popular cultus of the serpentine god Agathodaemon at Alexandria, a form of the ancient Egyptian snake-daimon of destiny, the Shay. The Gnostics regarded the 'Serpent of Wisdom' as an avatar of Divine Mind, linking the name Naas 'Serpent' with 'Nous', the Super-Celestial Mind that is the 'Good Daimon'.

The magus and poet William Butler Yeats (1865-1939) elucidated a particularly fascinating series of magical stratagems for invoking the Daimon. Yeats' whole artistic system and poetics was predicated upon a firm basis of Daimonic communion as the authentic source of artistic empowerment and creative genius. In his book 'Per Amica Silentia Lunae' published in 1918 Yeats articulated his creative ideology of Daimonic invocation, focussing upon three symbols of the Mask, the Antithetical Self and the Daimon. In Yeats' view the Daimon is opposite to the earthly person to whom it is attached. The artist must therefore fashion a magical 'Mask' which expresses those qualities most remote from his everyday profane persona and which encapsulates the 'Other', the 'Antithetical Self'. When the artist assumes this 'Mask' and identifies with the 'Anti-Self' the Daimon is attracted and invoked and the illuminative influx can occur which invests the individual with divine inspiration. In Yeats' view influx of the Daimon was seen as the downward descending 'Lightning Flash' upon the Cabalistic Tree of Life, '...illuminating the passive and active properties, the Tree's two sorts of fruit: it is the sudden lightning, for all his acts of power are instantaneous.' Yeats thought that 'the Daimon comes not as like to like but seeking its own opposite, for man and Daimon feed the hunger in one another's hearts....they are but knit together when the man has found a mask whose lineaments permit the expression of all the man most lacks,

and it may be dreads, and of that only.' For Yeats the Daimon of an artist or an initiate was a perfected spirit who inhabited the 'Condition of Fire' in the World of Atziluth, who having

Quarter	Tribe of Israel	Ruling Angel	Zodiacal Sign	Banners of God	Divine Watcher
East	Nephtalim	ZARZILG	Sagittarius	ORO	})Lion
	Dan	OLPAGED	Aries	IBAH	
	Asseir	GEBABEL	Leo	AOZPI	
South	Gad	LAVAVOTH	Capricorn	MOR	})Bull
	Ruben	ZIRACAH	Taurus	DIAL	
	Simeon	ZURCHOL	Virgo	HCTGA	
West	Zabulon	ZINGGEN	Aquarius	OIP	})Eagle
	Jehudah	HONONEL	Gemini	TEAA	
	Isacoraah	ALPVOUS	Libra	PDOCE	
North	Ephraim	ARFAOLG	Pisces	MPH	})Angel
	Manasse	ZARNAAH	Cancer	ARSL	
	Benjamin	CADAAMP	Scorpio	GAIOL	

transcended the 'passionate necessity' of the karmic cycles of reincarnation existed in the timeless supernal realm of pure harmony. In this way Yeats linked classical Daimonic doctrine with Victorian spiritualism, ancestral ghost-lore and the Celtic faery-faith, reflecting the traditional Irish belief that the Sidhe-Folk are the divinised souls of the dead. As well as the contra-sexual Daimon or 'Daemon-Lover' Yeats also asserted the Celtic view that a man's luck comes to him through woman - that the Daimon of a man may be led on the destined road by the Daimon of the right woman (or misled by the Daimon of the wrong woman!). A complex pattern of Daimonic polarities underlying human relationships is hinted at. As far back as the 17th century the Reverend Robert Kirk, in his work 'The Secret Commonwealth of Elves, Faunes & Fairies' had equated the 'Phairy Folk' with the Daimons of Graeco-Roman antiquity, defining them as 'of a middle nature betwixt man and Angell (as were Daemons thought to be of old)'. Kirk describes Low Country Scots beliefs in a faery 'Co-Walker' who was said to be attached, Daimon-like, to a person as their 'double' making comparison with 'the Roman inventione of good and bad Daemons and guardian Angels'.

Significant perhaps is the Golden Dawn motto that W.B. Yeats took as an initiate of the Victorian occult sodality, the Hermetic Order of the Golden Dawn: 'Demon est Deus Inversus'. This notion of the Antithetical Self chimes with ancient Arabian magical concepts about 'the jinn who acted as muses to the old Arabian bards and poets: every great poet was believed to have a kind of double (shaytan) of the race of the jinn who inspired him and gave him the power to compose immortal poetry. These jinns were believed to inhabit the Valley of Abqar near Yemen and were also thought to inspire other forms of artistic skill such as fine weaving.' (Khairat Al-Saleh, 'Fabled Cities, Princes and Jinn' 1985) In Arabic 'shaytan' denotes 'adversary, opposite' and here it refers to that Anti-Self which is the 'Other', the opposite of the artist's mundane selfhood which must be expressed in a talismanic

Mask and assumed to attract the illuminative spiritual lightning of the Daimon.

One figure who met the Irish poet in 1918 (the year 'Per Amica Silentia Lunae' was published) as well as later composing a stunningly melancholic musical setting for some of Yeats' poems in 'The Curlew' cycle, was the English composer Peter Warlock (Philip Heseltine, 1894-1930). Yeats invited Warlock to speak on music at the Abbey Theatre which he was managing. They discussed Yeats' lunar typology of personality and Warlock seems to have imbibed deeply of the older man's esoteric ideas concerning the 'dual personality' of artists and the invoking of the Daimon via a 'mask' oppositional to the ordinary personality. A legend grew up about Warlock in the 1920's that he had a 'split personality', the gentle and scholarly Philip Heseltine and the mephistophelian and charismatic Peter Warlock. Warlock was deeply immersed in spiritualistic and magical experiments which fed into his musical works and he certainly acknowledged the reality of spiritual and Daimonic guidance. Warlock spoke in his letters at that time that 'individuals in artistic matters (as elsewhere) are but the tools of certain tendencies and forces. One allies oneself with a certain force or direction and the more one effaces oneself, the more strongly can this force operate through one: that is the actual fact - yet it appears to the world that one's power is a personal thing... whereas in truth in all matters of art and spiritual things 'every good and every perfect gift cometh from above', that is from within and yet from beyond one's self - he that loseth his life shall find it', the truer, higher self, the force which works through the phenomenal puppet the world calls the person.' (letter to Colin Taylor, August 1918). In Peter Warlock we see one who truly shaped and assumed the talismanic 'Mask' of the 'Anti-Self', an artist-initiate whose unique genius exemplifies this formula of theurgy to perfection.

To consider the experience of an altogether different kind of creative character, in his book 'Something of Myself' published in 1937 Rudyard Kipling cited the verse 'This is the doom of the Makers - their Daemon lives in their pen./ If he be absent or sleeping, they are even as other men./ But if he be utterly present, and they swerve not from his behest,/ the word that he gives shall continue, whether in earnest or jest.' Kipling wrote eloquently of the 'Daemon' and its role in the process of creative guidance and inspiration. 'Mine came to me early, when I sat bewildered among other notions and said Take this and no other. I obeyed and was rewarded....' He explained how when writing the works for which he is famous his 'Daemon' was with him '....and good care I took to walk delicately, lest he should withdraw...When your Daemon is in charge, do not try to think consciously. Drift, wait and obey.'

The presence of the Daimon is sometimes felt as a certain magical tide-swell or 'mood' of elusive visionary power, delicate yet subtly compelling: these 'moods' are themselves the spirit-presences and influences descending from higher worlds into our sphere of consciousness, from the immortal Nous-Sphere. The Daimons who guide artists and others are spirit-guides, extremely advanced souls who have attained to the Noetic world, divinised ancestrals whose influences are continuously informing and shaping the awareness of their chosen servants amidst mortal humanity. Truly it is as Sir Thomas Browne said: 'I do think that many mysteries ascribed to our own invention have been the courteous revelations of spirits; for those noble essences in heaven bear a friendly regard unto their fellow creatures on earth.'

As Hermes Trismegistus says of these 'Perfected Ones' in 'Corpus Hermeticum: Libellus X' 'a soul, when it has run the race of piety....when it has come to know God and has wronged no man, becomes Mind throughout; and it is ordained that after its departure from the body, when it becomes a Daimon, it shall receive a Body of Fire, so that it

may work in God's service.' This reminds one of the spiritual translation of the post-mortem soul into the stellar regions of the polar constellations as an Akh, a 'Shining One' or 'Transfigured One' in the Egyptian mystery-lore. The 'Rhythmic Body of Fire' is the 'Sahu' or spiritual body of golden light. The High Daimons can be identified with the 'Ancestor Gods of the Circle of the Sky' (Tepi-aiu-qerr-en-pet) who in Egyptian tradition are the transfigured spirits of the sages of the 'First Time'. The stellar-ancestral Manes of primal inner African tradition live on as the Lwa of Haitian Vodou who are not gods but supernatural Daimonic beings, intermediaries between the human and divine worlds.

The perfected and ascended spiritual being we term the Daimon invests the ordinary human with the creative 'cosmic fire' of inspired creativity: the serpentine-ophitic lightning-flash of the Agathodaimon instantaneously redeems and exalts man from the clay of mortality to the divine status of the 'God-Maker' through 'Noesis'.

The Daimon may come to us unexpectedly in dreams, visions, inner counsels and symbolic intimations glimpsed between sleep and waking, in strange thoughts and sudden insights, in the deeps of trance-reverie. His presence may be indicated by omens, subtle signs heralding the incoming Numen. Like the Spirit he is the vivifying yet truly mysterious breath of inspiration which 'bloweth where it listeth and none can tell whence it comes or where it goes'. This spiritual communion, this entering into the 'knowledge and conversation' of the 'Holy Genius' is the supreme aim and opus of the contemporary current of 'Agathodaemonic Magic' and its application in the creative Arts. The psyche must become passively mediumistic, void and utterly receptive to entice the descent and approach of the Daimon who will 'possess' the artist. The ego and all its pettiness must be diminished that this sublime presence can pour its holy essences into the purified heart-mind of the adeptos in a subtle rapture of

trance-possession. The antithetical 'Masque of Misrule' must be assumed in abolishment of profane selfhood, if we are to become attractive to the Agathodaimon. Quite simply, all inspired creativity depends upon the quality of the 'magical link' (vinculum) conjoining the Artist and his or her Holy Daimon....

Invocation to the Agathodaemon

A devotional ritual for invocation of the Natura Perfecta or Holy Angel-Daimon of an individual.

Hear thou, Great Agathodaemon, thou who art Perfect Mind, self-luminous and beautiful, Godhead above and within me, o true and transcendent Selfhood of who I am a faint reflection in the dark waters of materiality

Thou who art my Ideal, my Perfect Nature and the essence of authentic Being

Without whom I am nothing. O Lord, Shepherd, Guardian, hear thou me!

Through the Gateway of the Unknown, beyond the veil of appearances

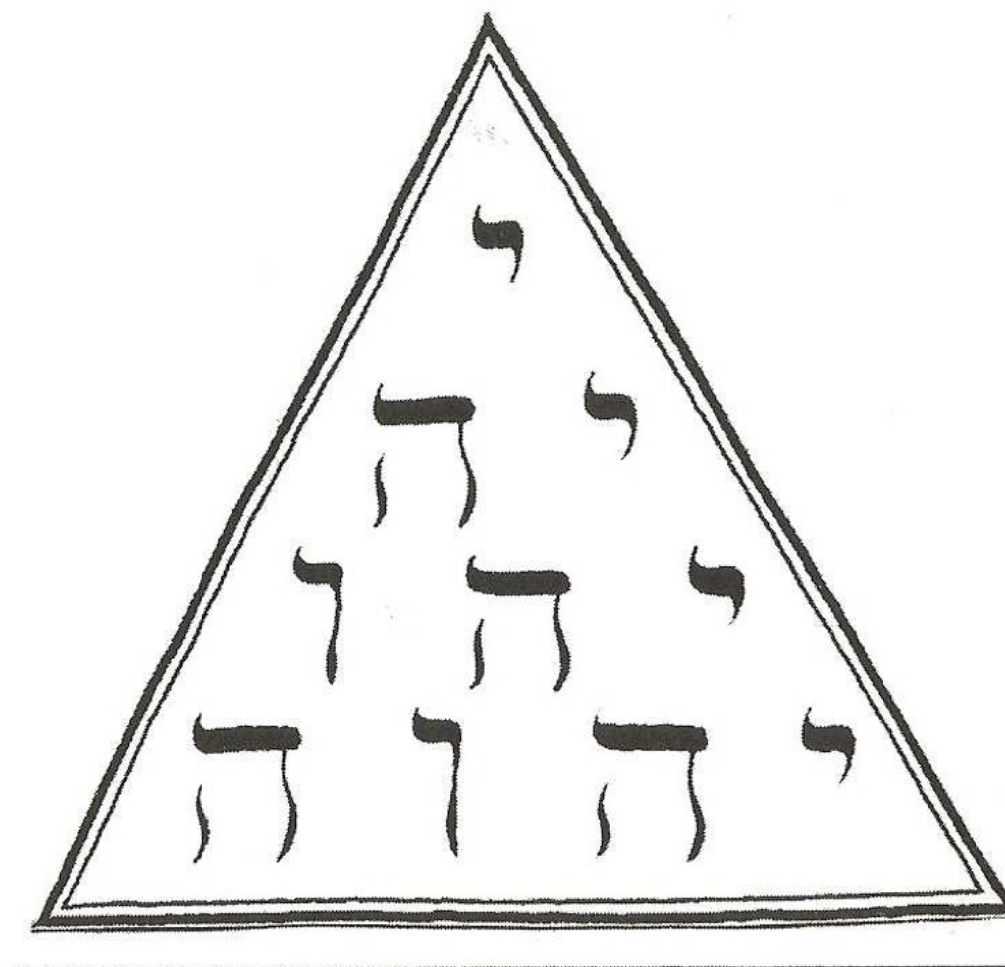
Incline thou unto my prayer of supplication. May my heart be purified as the

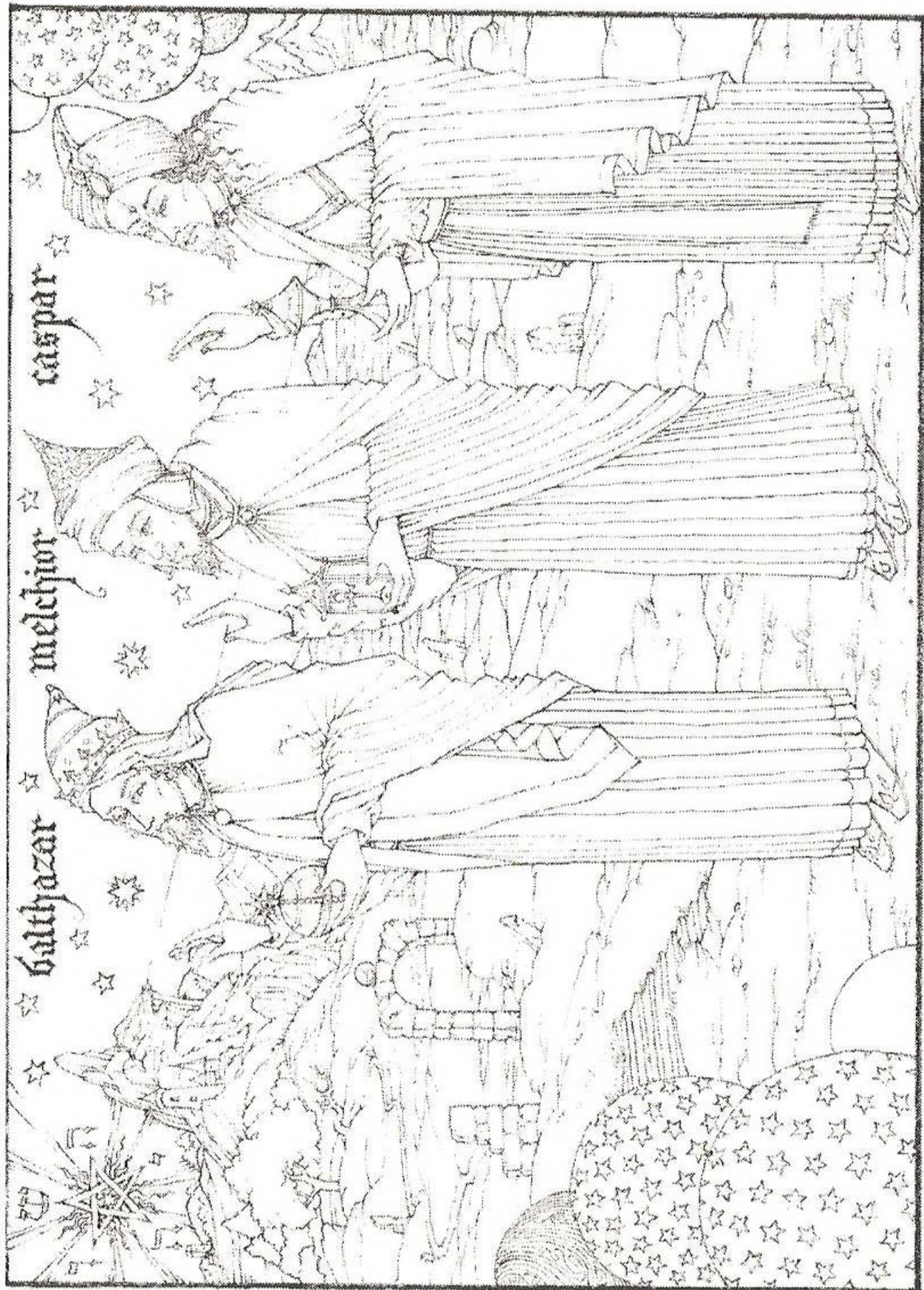
Temple-sanctum of thy presence, O Immortal One, Angel-King of Light, Adsimun, Guide and Hierophant. Glittering Sun of the Noetic World, illuminate me with thy rose-flaming morning light, the rising dawn of spiritual knowledge.

Deliver me from darkness, danger and delusion upon the pathway unto the Abodes of Imperishable Light and Immortal Wisdom.

Come thou forth, o Shining Lord, O Phoenix-Angel, O Ineffable Brilliance of Divine Mind, serene and sovereign keeper of my soul, Thrice-Holy daimon; that I may abide beneath the wings of thy protecting majesty, drawn up into thy mystery by the enlinkments of Divine Love, ever toward the invisible glory of the Concealed Unity. O my Angel, Master and King, manifest

thy power and blessing unto me in the Law of Light and the Will of the One. OMAZU!





9

The Star of the Magi

'Magic is nothing but the wisdom of the Creator revealed and planted in the creature. It is a name, as Agrippa saith, not distasteful to the very Gospel itself. Magicians were the first attendants our Saviour met withal in this world, and the only philosophers who acknowledged Him in the flesh before that He Himself discovered.'

Thomas Vaughan

Upon certain pages of the wild 'Book of the Cave of Treasures' of old Julius Africanus, the writings of the early Christian author Cassion and in the Ethiopian Kebra Nagast there is to be found a version of the mythos of the Watcher-Angels or Sons of God (Bene ha Elohim) founded upon pure Sethian-Ophite Gnosis. 'And the Sons of God saw the daughters of men that they were fair and they took them wives of all which they chose.' Here the heavenly Watchers (Hebrew Ir, plural Irin, from ancient Egyptian Iret - the Divine Eye) or angelic 'Sons of God' are identified with the Sons of Seth (Bene-ha-Sheth). Their sanctuary was the Mountain of God wherein was the 'cave of treasures'. Within this mystic cavern glowed the great flame of Divine Light revealed to Adam before the Fall of Man and also the three divine gifts of gold, frankincense and myrrh which were to be presented at the nativity of the Messiah.

In this recension the earthly 'daughters of Cain', with dancing and music, allured certain of the Sethians (Greek. *Sethianoï*)

down from the mountain to conjoin with them. The Kebra Nagast says 'And the Daughters of Cain with whom the Angels had companied conceived....' giving birth to the ancient race of giants or Nefilim. The sins of these Nefilic races are dimly linked with the transgressions which provoked flood and cataclysm during the Atlantean period. But certain of the Sethians including the patriarch Enoch, did not descend from the mountain and remained in spiritual exaltation on the heights, preserving their pure mysteries and heavenly secrets. Sir Richard Burton in his erudite commentaries upon *Alf Laylah Wa Laylah* refers to Arabian traditions concerning the 'Banu Shayth or Seth's descendant, the Sons of God of the Book of Genesis who inhabited Mount Hermon and lived in purity....'.

This narrative actually conceals a sexual mystery connected with the gnostic secrets of the 'upward flowing Jordan' - the source of the Jordan is located in the foothills of Mount Hermon and its southward/downward direction of flow through Palestine represents the descent of the spiritual-creative current of consciousness into material generation via sexual procreation: the name Jordan is linked with Jared from the Hebrew Yarad - 'Descent'. The material lust and sense-attraction of the Nefilim in the 'days of Jared' and the descent of certain of the Watchers from the mountain to join the daughters of Cain denotes the downward current of pneuma and seminal light into material manifestation. Enoch and the unfallen Bene-ha-Sheth who remained 'on high' denote the magical sublimation/ exaltation of the light-seed of Spirit and the retention/reversal of the current to generate the inner divinity or 'Child of Light'.

The mention of the three gifts of gold, frankincense and myrrh is an allusion to the fact that the holy seed and angelic 'blood royal' of the mageborn Light Race of Seth is to be esoterically identified with the 3 Magi of Christian tradition, the initiate-kings Bithisarea (Balthazar), Melichior (Melchior)

and Gathaspa (Caspar). Eastern Church lore describes the fellowship of 12 Magi who came to greet the newborn Child of Light and in Byzantine art the Wise Kings are always shown wearing the Phrygian headdresses of Persian Magi, the royal fire-priesthood of the Median tribes of Iran.

In the apocryphal 'Opus Imperfectum in Matthaeum' it is told how 12 Mage-Kings lived by the Mountain of Victories which they ascended yearly in hope of finding the long-prophesied messiah in a cavern on the mountaintop, praying therein and waiting for the promised star to appear. Adam had revealed this place and the prophecy to Seth his 3rd son, who likewise transmitted these mysteries to his sons and so on down the ages of the world. Eventually the Magi, sons of kings, entered the cave to behold a shining star whose brilliance revealed and transformed itself into the Child of Light, the one whose sacrificial descent into matter was made to redeem the Light-Sparks of Spirit from the fetters of material delusion and ignorance. The 'Proto-Gospel of James' and 'Chronicle of Zuqnin' preserve related esoteric myth-cycles and certain apocrypha relate how the great star which the magi followed was in fact the descending glory of the incarnating Messiah, the Illuminator or Light of the World.

The Star of the Magi is the Star of Seth and the Mage-Kings are the elect seed of the sons of Seth, the Sabaeen priesthood of the stellar mysteries of Agathodaemon. In Masonic symbolism it is recalled in the Blazing Star with the letter G at its centre, standing for 'Gnosis', the Manda-d-Hiaa 'Gnosis of Everlasting Life' of the Johannite-Mandaean Gnostics.

Another esoteric connection between Seth and the stellar mysteries is revealed in Persian and Arabian tradition in which the 3rd son of Adam founded the Ka'abah stone and its rites, the meteoric 'Black Stone' at Mecca which votaries circle seven times in the Tawaf ritual. This corresponds with Seth's role as founder of the stellar religion of the Sabaeans. In

oriental esoteric tradition the grave of Adam was situated within a mountain cavern in the Peak of Nawdh in India and the sons of Seth performed a primal ritual of commemoration by encircling this seven times which is said to be the origin of the sevenfold circumambulation of the Ka'abah at Mecca. According to some schools of esoteric thought the encircling of the Ka'abah by devotees represents the revolutions of the stars about the celestial pole Qutb in the Celestial world and the Angels about the Divine Throne in the Noetic World.



Appendix 1

Casting the Sphere of Power

This ritual constitutes a basic ceremony of opening in the tradition of Hermetic Magic: the Enochian Names of Power or 'Banner Names of God' follow their original pattern upon the Great Table of the Watchtowers shown by Dr Dee in the diagram in 'Liber Scientiae' which accords perfectly with the astrological quarter correspondences expounded by Henry Cornelius Agrippa in the 2nd Book of his *'De Occulta Philosophia'* and the attribution of the elemental triplicities of the zodiac to the cardinal directions as taught in Traditional Astrology by such figures as William Ramesey' up to the 17th century. The four pentagrams signed in the quarters thus represent the 'Four Royal Stars' of ancient Persian astrological lore, the Akkadian 'Guardian Stars of High Heaven', namely:

East: Regulus/Cor Leonis for the Fiery Oriental Triplicity of the Zodiac

South: Aldabaran for the Earthy Southern Triplicity of the Zodiac

West: Fomalhaut for the Airy Occidental Triplicity of the Zodiac

North: Antares/Cor Scorpionis for the Watery Northern Triplicity of the Zodiac.

The Enochian, Agrippan and Traditional Astrological correspondences of the quarters are as tabulated below.
(see p.129 for table)

1. + In the name of the Father, the Son and the Holy Spirit

2. East: - ORO IBAH AOZPI

(Sign a pentagram from the upper point sunwise in lines of blue-white light and trace the sigil of Leo in shining gold at its centre.)

3. South: - MOR DIAL HCTGA

(Do the same in the south tracing the sigil of Taurus within the pentagram.)

4. West: - OIP TEAA PDOCE

(Do the same in the west tracing the sigil of Aquarius in the pentagram)

5. North: - MPH ARSL GAIOL

(Do the same in the north tracing the sigil of Scorpio in the pentagram.)

6. Flaming Heart of the Lion and Eye of the Winged Bull, Radiant Fomalhaut and the Glowing Heart of the Scorpion,

Ye Guardian Stars of High Heaven hold fast the wards of light
St. Michael, St. Uriel, St. Raphael, St. Gabriel,
Standing guard at the Four Angles of the Star-Sphere,
Watch over this Work of Holiness.

(Visualise Michael holding a flaming sword and surrounded by flames in the east; Uriel, haloed with a rainbow and holding an Orb surmounted by a Greek Cross in the south;

Raphael holding a serpent-coiled caduceus wand and a glass vessel of golden medicine in the west and in the north Gabriel with four white hunting hounds, blowing upon a silver horn and holding a branch of flowering lilies.)

7. Angel-Daimons of the Eighth Heaven,
Hidden Company of the Adepti of Light
Guide & protect us in the Sancta of the Secret Temple
Beneath the Golden Lamp of Supreme Mind!

(Visualise yourself within a vast sphere of azure-blue studded with innumerable golden stars or within a round church of white pillars and arches surrounding one. Cross arms over chest and intone the names of the Three Magi.)

Bithisarea + Melichior + Gathaspa

Doxology

8. Making the sign of the Cross as below visualising the traced lines of golden light crossing at the heart centre which glows like an inner sun.

1. Brow - EI

2. Groin - 'H BASILEIA

3. Left Shoulder - KAI 'H DYNAMIS

4. Right Shoulder - KAI 'H DOXA

5. Join Palms - EIS TOUS AIONAS

AMEN +

Note:

To close the ritual perform stages 1 - 6 but drawing a counter-clockwise pentagram from the uppermost point to banish and then repeat the Doxology described in stage 8.

Appendix 2

The Zodiacal Magic of the Stellar Chrism

A Magical Invocation for drawing down the celestial pneuma of the Zodiacal Stars within the Astral Sphere of the Microcosm.

Glory to the diamantine Crown of twelve Light-Aeons shining about the serpentine head of the Agathos Daimon: Consecrate me, O Ye Hosts of Heaven, with the Chrism of the Starry Wisdom and anoint me with the subtle balms of thy super-celestial virtues, that thy jewelled rays descend upon me as a Royal Mantle of Glory.

Great Angel MALCHIDAEEL, may the scarlet fires of the Golden-Horned Ram burn upon my brow.

Great Angel ASMODEL, may the tawny glow of the Mighty Bull be established in strength at my neck.

Great Angel AMBRIEL, may the orange force of the Heavenly Twins fill my two arms.

Great Angel MURIEL, may the amber lustre of the Armour'd Crab shine at my breast.

Great Angel VERCHIEL, may the royal heart of the Crowned Lion, flaming citrine-gold, be mine.

Great Angel HAMALIEL, may the golden-green light of the Wheat-Wreathed Virgin shine at my abdomen.

Great Angel ZURIEL, may the emerald rays of the Poised Balance shine at my hips.

Great Angel BARBIEL, may the verdigris-blue phosphorescence of the Scorpion glow at my loins.

Great Angel ADVACHIEL, may the azure radiance of the Centaur-Archer suffuse my thighs.

Great Angel HANAEL, may the indigo light of the Sea-Goat shine at my knees.

Great Angel CAMBIEL, may the violet radiance of the Water-Bearer of the Stars glow at my calves.

Great Angel BARCHIEL, may the purple beams of the Glittering-Scaled Fish shine at my feet,

By the Grace of the Great Invisible Spiritus
So Be It!

Appendix 3

The Mass of the Moon

A Ritual of Gnostic Theurgy for the Invocation of the Lunar Power

1. O ASET-SOPHIA-OREA, Holy Queen of Heaven, Mercy-Seat of Agathodaemon, crowned with the silver-flaming stars and the crescentine diadem of the Horned Moon at thy brow, whose pearl-strewn robe is the infinitude of the firmament of Wisdom and whose girdle is the zone of the fixed constellations, from whose serpent-coiled altars rise the burning perfumes of devotion, before whose images are distilled the subtle Elixirs of the celestial rays, before whose Sovereign Throne we give adoration calling upon thy thousand names, bowing before the Thousand Faces of the Moon in the immemorial rite of the ancient worship - ISIS - Sophia-Orea, Hera-Diana-Lucina, Maria-Lucifera, Protennoia, Charis, O Black Mother and Virgin of Perpetual Light, whose garland is the Mystick Rose of Silence, whose sanctified vessel is the Grail sealed with the secret blood, Mistress, Saviouress, Enchantress, Sophia Nigrans, Sophia Stellans, Darkling Lady of the Moon, hear the call of the children of earth and hearken to our invocations. O Agatha-Tyche, O Star of the Sea, guide us safely through the storms of fortune and protect the Children of Isis-Orea, deliver us from the cruel bonds of Necessity, guard us beneath thy wings and bring us to that perfect freedom which is your ineffable service in the radiant sanctuaries of everlastingness. Great

art thou O Womb of Wisdom, wherein we are regenerated in spirit, conceived in silence by the Seed of the Agathon as the Sons and Daughters of Light, the Unwavering People of the Nous.

Come ye in mystic triumph, O Mighty Lady, crowned with argent and ivory and moonstones, breathing forth the fragrance of all the spiceries of Arabia, come ye with splendrous peacocks crying forth, riding upon the seven-headed Moon-Dragon amid timbrels and the piping of many curious flutes, shooting forth the shimmering Darts of your Magicks, clasping the Mirror of Dame Luna-Trivagante, with silver-blue asps twining about thy arms and legs, all hail, Queen Selene, Beautiful Goddess of the Moon-Sphere, all hail to thee ! Aid us this night, Our Lady Popess, Abbess, Priestess, O Supreme Wisdom, shining Moon of the Spiritual World, and evermore enfold us in your divine presence + So May It Be!

HOMAGE UNTO THEE, DOAMNA ZINELOR +

2. Swing ye wide at Plenilune,
Argent Gates of the Peacock Moon,
For Winds of Night, they breathe afar
And stir the Forest of the Stars
Where lurks the lonely Unicorne,
Conning waters with his Horn,
Asht-Ennoia, descend and bless,
Serpentess and Saviouress,
With silver Mirror, Triple Crown,
With the secret Law and Space for thy gown,
By the light of Snows and Stars and Flame
The Age of Juno dawns again
And in the Chase we range with thee,
Great Hera-Diana, o'er land and sea.
Into thy Holy House on high,
The House of Wisdom, gather us nigh.

Bestow upon us, O Good Abbess, the sublime lustration of the Aion of Juno-Herodias and grant us the Secret Gnosis of the Peacock-Moon in the Game of Dziana that we may draw down the wan Orb of the Moon and receive the Lunar Chrism of thy Sacrament and Power. So May It Be !

[IMAGO DIANAE]

“Behold! Three pale, sandy paths converging in a clearing of a tangled Forest of interwoven boughs and ferns: over the stirring treetops the Moon, silver and crescent-curved, rides high over the world, shining from a heaven of deep azure, glittering with myriads of scattered stars and milky wisps of cloud-vapour streaming silently overhead.

Great Diana standeth at the Three-Ways, graceful, tall and slender, her ivory limbs and girlish figure clad in a short garment of white silk, hanging in loose folds at her thigh, with sandals upon her feet, her thick black tresses bound up at her neck-nape, her face luminous, chaste and sublime, a circlet of silver encrusted with pearls and selenites about her forehead above her dark brows, bearing a mirrored and horned crescent of silver and on either side the words ‘Trimorphos’ and ‘Xiphophoros’. Across her shoulder is suspended a quiver of blue leather ornamented with crescentine sigils in silver, filled with gleaming silver arrows tipped with grey goose-feathers. In her right hand she holdeth a silver bow, its handle wrought with mother-of-pearl, and in her left hand a torch which burneth with a clear lambent flame. Before her stands a young deer, dappled of coat with short antlers and a silver collar inscribed with the letters SIDERVM REGINA BICORNIS in her honour. Two pale hunting hounds crouch close at her heels, each collared with a chain of silver links. A small spring-fountain bubbles and glimmers amid the moon-lit grass, running in bright rivulets amongst close-growing mugwort and herb lunary, nearby a frog croaks from atop a stone. A soft night-breeze, a most subtle exhalation of the Moon, breathes from afar, from

distant glades and parks, on owl-wings through silent statuary, stirring the garment of great Diana as it recedes through the whispering leaves of the wild-wood.”

3. O Lily Wand unfurl your flowers
O Luna, Floating Rose of Light,
Let fall the Petals of the Hours
Into the Vastness of old Night.

The stars of Our Lord's Wain are Seven
To Light the Mystic Hunt of Heaven
When the moon-laved World lies sleeping
Rides the Chase with Ratchets leaping
St. Gabriel winds his silver horn -
Forth starts the subtle Unicorn,
Four Holy Hounds shall he release,
Mercy, Justice, Truth and Peace,
To course their quarry to the doom,
The Garden Wall'd, the Virgin Womb.

O Lily Stave unfurl you flowers,
O Luna, Pallid Rose of Light,
Let fall the Petals of the Hours,
Into the Vastness of old Night.

4. Come O Spiritus Ascending
Serpentess of Life Unending
Our Lady of Magdala come
Enrobe us in your Wisdom.
You who darksome dance in chains,
Through you the Aeon is attained.
Illuminatrix - She Who Blesses,
Purple-veiled with streaming tresses,
Protennoia - Moon Sublime!
Shining beyond Space and Time,
Selene - Kyria - Minerva,
Hear the Prayer of holy fervour.

Saint mary Lucifera bright
 Whore and Virgin of the Light:
 Deathless Wisdom, Great Noraia,
 With thee we fell, with thee aspire.
 O Lunar Graal of Royal Blood
 Shrive us in the crimson flood
 Of Charis, radiance of Grace,
 Crowned with stars and clad with Space.
 O Serpent in the Gnosis-Tree
 High Mercy-Seat of Sovereignty
 O Rose-Wreathed Queen, Blue-Black as Night,
 Redeem the Pheonix-Seed of Light,
 That in the Bridal-Chamber we,
 Partake of your deep Mystery.

By the Silver Horns of Dame Sybilla-Trivagante, the Good
 Abbess of the Moon, So May It Be ! In the Crescentine Seal
 may the Blessing be with us and upon us in the holy Game of
 Diana !



Appendix 4

A Rite of Jupiter

A ceremonial invocation of Jupiter for the consecration of a talisman.

[Vinculum: Magical Image of Jupiter]

A princely bearded Man wearing a Crown of finely worked gold and purple velvet, studded with amethysts and seated upon an Eagle: he holds a Sceptre in one hand and a Wreath of Oak-Leaves in the other, wearing purple and mantled in a rich voluminous cloak of Blue-Violet besprinkled with golden Stars, with collar and edgings of ermine: two beautiful youths in saffron dress kneel on either side of him, wearing chaplet-wreaths of Violets, one bearing a gilded Ram's Horn, the other a brimming Wine-Cup. Behind purple cloud masses roll, pierced by golden lightnings.

In the Divine Name AL I call unto you, O Imperial Angel of the Sceptre of God, who governs the sphere of TZEDEQ, almighty Lord TZADKIEL who ruleth over the Heavens of Jupiter in benign glory, who ministers the Mercies of the Highest unto all beings and art a channel of Supernatural Clemency: thou art a thunderbolt of the Angelic realm to pierce all obstruction and adversity, showering golden fortune upon those who entreat thy aid. Great Archangel TZADKIEL, grant me of thy potency, dispelling all dolour, and exalt me as the Eagle of the Firmament, the Dolphin of the Seas and the

Hart of the Oak-Forest and the Mountain, by your auspicious and generous power. May your amethystine ray of Spiritus descend and your presence be with me with the forging of this Vinculum of the Golden Chain: let me partake of thy glory and tranquillity and prosperity by the Grace of the All-Highest!

'Lifting up the poor out of the mire and raising the needy from the dunghill that he may set him with princes, even with the princes of his people.'

O Lord Jupiter, o helping Father, King of Heaven, I invoke thee: Thou who art Magnanimous, Thundering, Lightning, Unconquered, High and Mighty ! Thou art the Great and Mighty God, who art Good, Fortunate, Sweet, Mild, of Goodwill, Honest Pure, Walking Well and in Honour. Thou art the Lord of Joy and of Judgements, Wise, True, the Shower of Truth. O Jupiter, thou art the Judge of All Things, Excelling in all Goodness, the Generous Lord of Riches and Benign Wisdom.

'Wealth and riches are in his house, and his righteousness endureth for ever.'



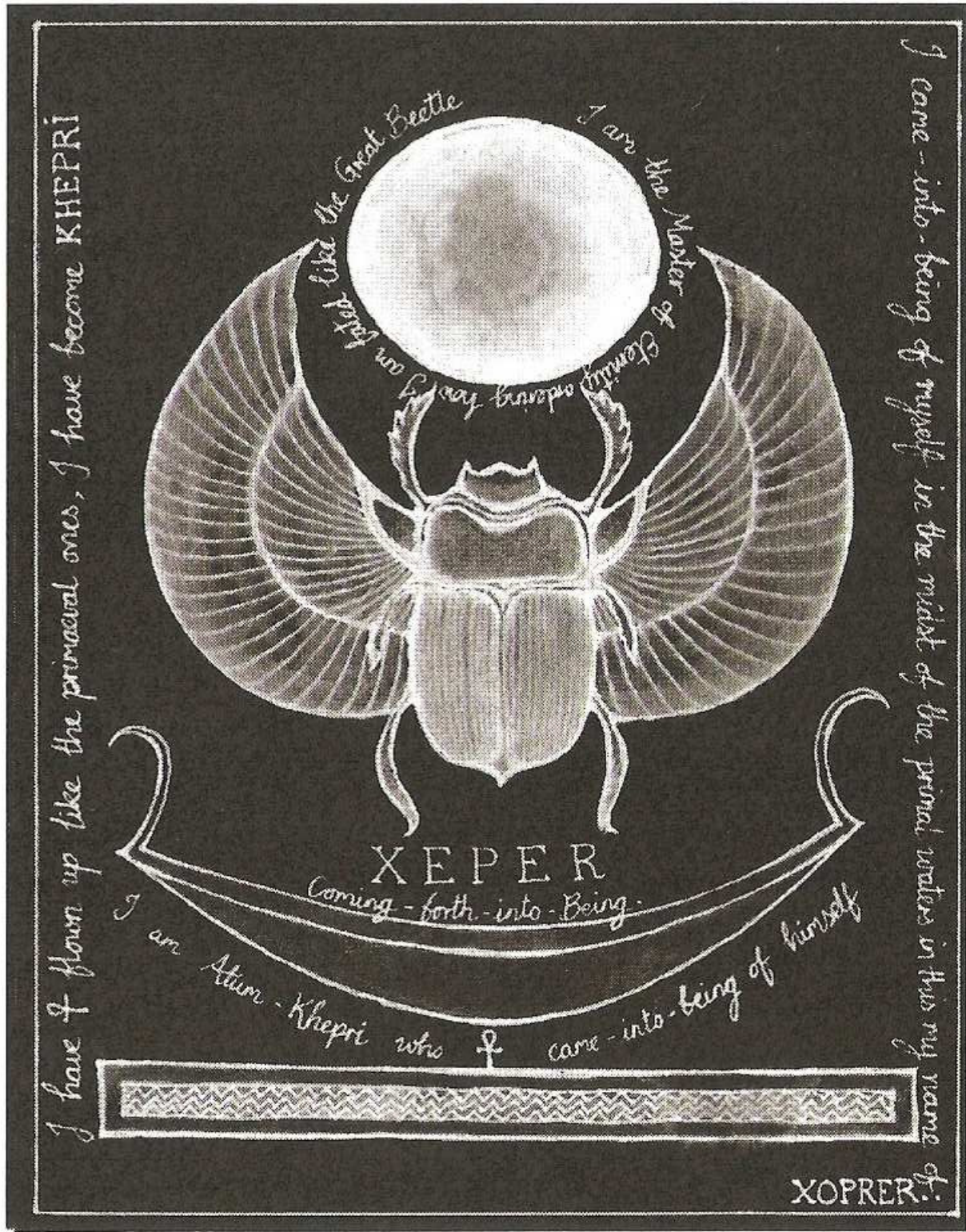
Appendix 5

The Invocation of the Phoenix

A magical invocation adapted from Spell 83 of the Egyptian 'Chapters of Coming Forth By Day' and of general use as an incantation through which the Magician may become identified with the Divine Power of Creation.

NUK BA RE!

Hail unto Khepera, revolving dawn sun
Emergent in Light from the waters of Nun;
O Golden-Winged Beetle, Existence and Source,
Creator of Gods and the Forms of their force!
As the primaeval Neter on high i wing,
As Khepera eternal in Self-Becoming,
In the grain i germinate, rising green,
In the tortoises's carapace i have been,
I am the Seed of the Neteru All!
The Seventh Uraeus of Amenta's Hall,
I am Har whose god-body poureth forth Light,
The Neter who conquers the Ruler of Night,
I am Djehwty at the Judgement Divine
Of the Lord of Letopolis, the Souls of the Shrine
Of the City of Innu whose Pillar of Gold
In the House of the Phoenix, shines as of old;
In the steps of the Neteru I come forth as Day
Traversing the Cosmos as Khons on His Way!
From the Island of Flame to the world in my flight



Khepera/winged beetle

I utter the Logos of Magical Light!
 NUK-BA-KHEPERA!

Kheper-I kheper kheperu kheper-kuy m kheperu n Khepri
 kheper m Zep Tepi!



Appendix 6

The Royal Way

A Hermetic Litany of the Mysteries for the use of the Magician as a sequential contemplation of the Greater Arcana of the Traditional Tarot which should be spread out before one prior to recitation: it is recommended that the practitioner use the *Nigel Jackson Tarot* (Llewellyn 2000) for this practise, otherwise the Marseille or Visconti decks are sufficiently traditional in their symbolism and effective for meditational work.

The Mystery of Nothing is the Knowledge of the Fool, Invisible Spirit of the Silence.

The First Mystery is the Changeless Essence, the Unity of Supreme Mind, Protean Juggler of the dexterous World-Play.

The Second Mystery is the Divine Thought, Holy Wisdom, the Good Abbess and Sublime Priestess of the Peacock-Moon.

The Third Mystery is the Soul of the World, the fecund Womb of the Mother, the Empress of the Rosy Mountain.

The Fourth Mystery is the Sceptre and Orb of the Father of Nature, Horned Emperor and Key-Keeper of the Cubic Stone.

The Fifth Mystery is the Seal of the Holy Spirit, the Genius of the Immortal World and High Priest in Purple.

The Sixth Mystery is the Marriage Troth, the burning dart of Divine Love, the enlinkment of magical wedlock.

The Seventh Mystery is the Winged Chariot of the Soul, the shining mirror of the Heart-Mind, the lucent Starry Vehicle of the Heavenly Aether.

The Eighth Mystery is the Equilibrium of the Eight Spheres, the Sword and the Balance of the Daughter of Truth.

The Ninth Mystery is the promethean Pilgrim who crosses the horizon unto the high and lonely places, the Solitude of Secret Inspiration.

The Tenth Mystery is the Whirling Wheel of Necessity, Fate and Fortune, the ceaseless circle of generation and transmigration.

The Eleventh Mystery is the serene royal force of the Ever-Virgin Spirit, supernal purity taming the fierceness of the Lion.

The Twelfth Mystery is the Great Traducer, suspended between earth and heaven, the Reversal of the Current and the Time between the Times.

The Thirteenth Mystery is the Triumph of Death, Lord of the Bones and the Charnel Ground, the Dancing Reaper in the House of the Scorpion.

The Fourteenth Mystery is the Angel of Time commingling the Water and the Wine, the White and the Red, in the Chalice of Conjunction.

The Fifteenth Mystery is the Dark Archon of the World and the Flesh, the Fallen One, the testing Guardian of the Outer Ring.

The Sixteenth Mystery is the Fiery Thunderbolt striking the Prison-House of Ignorance, Pride and Egoism, the harbinger of enlightenment and release.

The Seventeenth Mystery is the Lady of the Twilight Star, the Guiding Light, the outpouring of the fertilising shower of celestial waters.

The Eighteenth Mystery is the Moon, Mistress of Phantoms, glowing between the mist-veiled Gate-Towers of the darkly-splendid Nether World.

The Nineteenth Mystery is the Unconquerable Sun at Midnight, the Golden Fire of Illumination and the Day-tide of Regeneration .

The Twentieth Mystery is the Resurrection of the Glorified Body of Light, the purifying furnace of the Final Judgement, the pyre of the Phoenix.

The First and Twentieth Mystery is the eternal Crown of the Magi whose diadem is the Stone of the Wise, the redeemed Bride of the Celestial City dancing in rainbow light amid the four Divine Watchers of Heaven.

The Mystery of Nothing is the Knowledge of the Fool, Invisible Spirit of the Silence.

An alternative form of this meditation is as follows:-

The Silence of Knowledge is the Invisible Spirit of Nothing, the Mystery of the Fool.

I invoke the One who bears in his hands the Wand of Creation

and the Primal Tarots of Heaven, Earth and Hell : May the Juggler grant me swift-winged wit and the Popess protect and guide my intuition. May the Empress enrich me with her graces and the Emperor bless me with his sceptre of power. May the Pope instruct me in the law of the mysteries, and the Lovers lead me aloft by the golden chain of Cupid; may I steer the Chariot as I travel upon the true way of balance and Justice. May the Hermit teach me the wise secrets of solitude, in the high and lonely places far above the turning Wheel of Fortune and the accidents of transient fate. May the Strength of the Spirit overcome and subdue my lower nature and with the Hanged Man let me pass through the sacrifice of the great reversal. Without fear may I pass the gateway of Death that my soul be tempered with the waters of memory and Temperance. Empower me to withstand the tests of the Devil and regenerate me from the ashes of my egoism and pride, from the ruins of the Tower Struck by Lightning. Be to me the guiding Star in the twilight and refresh me with the waters of spiritual hope as I fare through the sphere of night-fears, delusions and terrors under the white face of the Moon. Lead me through the shadows to the dawning light of the unconquerable Sun, the day-tide of eternal life and light and the Angel standing in the Sun shall blow his trumpet upon the day of Judgement. From those alchemical fires of revelation may I arise glorified in the golden body of rainbow light, sanctified with the Crown of the Magi and raised up into the World of Light in the presence of the four Divine Watchers of Heaven. By the Starry Wheel of the Noetic Tarots So May It Be!

The Knowledge of the Fool is the Mystery of Nothing, the Invisible Spirit of Silence.

Appendix 7

Invocations of the Greater & Lesser Dog Stars

(i) Isis-Sothis Incantation

A ritual incantation suitable for the invocation of Isis and of the energies of the Fixed Star Sirius, the Greater Dog-Star, for the consecration of a talisman of Sothis.

†
Great Isis-Sothis, Lady of Heaven, shining in splendour through the sacred pylon of the celestial temple, rising upon the beautiful horizon of the east. †Wondrous Star ascending and shedding your rays upon the earth, bestowing your supernal gifts as you reign amid the immensities of the eighth sphere: you who preside over the rising waters of the rich Nile and who scintillates with countless rays above the shrines of Kemet in your holy majesty, pouring down the pneuma of your divine power upon the children of earth, who burns pale gold in the turquoise dome of heaven and art established upon your stellar throne throughout the aeons of time, hearken to the words of this incantation and look with favour upon this secret ritual.

†
*O Great Lady Sothis I call upon thee who blazeth with subtle beams of starlight,
Bringer of the New Year unto the Two Lands, thee I invoke*

Brilliant Herald of the Nile, thou art the Lady of the Dog-Star; You go up to heaven on the morning of the Year when thy Star announces the Jubilee, ascending in glory on the first day of the month of Thoth.

*Guide of the King in the Field of Rushes, Mother of the Morning Star, Lady Sopdet,
High Queen of the Crown of Osiris, Omen of Abundance to the realm of Aegypt,*

You are Sothis, the Lord's Sister, who prepares the sustenance of the New Year in thy blessed name; live and be young, beside your father, beside the stars of Sahu in the azure height. Of you it is chanted in the temples: "The sky is pregnant of wine, Nu-t has given birth to her daughter, the dawn-light, and I raise myself indeed: my third is Sothis, the pure of throne."

O Great Lady, let me ascend to the sky, may the sapphire womb of the heavens give birth to me like Orion, may thy divine power enfold and exalt me this night beneath the myriads of wheeling stars and the glittering stream of the heavenly Nile. May my speech and my voice be those of the star Sothis and may I be brought forth at the door of the star Sopdet. I call upon thee o Lady Isis who ruleth from thy throne over the entire Black Land, who art mantled with the starry firmament † and whose robes are the eternal dominions of space.

†
Enter and ensoul this Telesma, dedicated to you through rites of Holy Magic, O Mighty One of Enchantments, Great Isis-Sothis. Grant me honour and goodwill and the favour of men and aerial spirits, and give me the power to pacify and reconcile kings, princes and other men, in the Name of the Most High One.

(ii) Incantation of the Fixed Star Procyon

For use in consecrating a talisman of the Lesser Dog Star.

*In the Divine name IAH-IOD-HE-VAV-HE and by the An
the Secret of God, great RAZIEL. I call upon you who
aloft in the Firmament of mazloth, in the supernal gar
flowering stellar fires. O wise, exalted and powerful Spi
Procyon, ray down your presence and virtue from the wo
the Shining Wheels - hear us and let your mighty infl
descend from the Holy House of Wisdom that, by the Gr
the Ineffable One, this work of Magic be accomplished
realised.*

*O Immortal Daimon of the Lesser Dog Star, hearken to
words and aid us, hallowing us, that this talisma
empowered, blessed and enlivened with stary spiritus
become most efficacious to grant us the gifts we seek. May
talisman be made strong to confer upon us the favour of
spirits and humans; may it give power against all witchcr
malisons and evil enchantments; may it preserve the heal
body, soul and mind against all distempers. So Shall It Be*

*(Then as the talisman is fumigated in the incense speak
following words.)*

*Let Heaven and earth be joined in wedlock! Let this Vinc
of the Holy Art be bound, sealed and perfected in power u
the ray of Procyon!*



Appendix 8

Invocation of the Fixed Star Spica

An invocation of the Fixed star Spica for use in talismanic
consecration

*In every grain of wheat lies hidden the soul of a star.
O beautiful angel Hamiel
Emerald-robed and green-winged one
Crowned with twined trefoil and golden wheat
Who treads the immortal fields of heaven
Amid the ripening orchards of the stars
Who bears the glittering Spike of Wheat in your hand
May the Star Daimon of Spica hear these words
And look with favour upon this rite:
Confer upon us the riches we require,
Enable us to overcome conflict and contentions
Take away the afflictions of scarcity and mischief.
Let the wondrous ray of the star Spica
Shine down upon these talismans
Filling them with power and virtue
That we may attain to that which we desire
O Emerald Bird of Spica
Descend we pray and ensoul this Talisman.*

Appendix 9

Invocation of the Invisible Fire

A Theurgic Invocation of the Hidden Fire of Magical Creation based upon the secret doctrines of the Simonian and Dosithean Gnostic Mysteries and suitable for preliminary use in magical ceremonies.

In the Name of the Standing One and the Holy Virgin of Light

By the Metropator, Male-female Arzenothelys I invoke;-

O veiled sanctuary of the Secret Flame be opened

Uncreated, Hidden and Invisible Fire

Thou primal One whence All hath come into existence

Incorruptible Fire coursing through the depths of reation

Whose blazing up is ascent into Oneness

Whose dying-down is descent into Manyness;

Burn and sanctify, o unseen and ultimate Fire

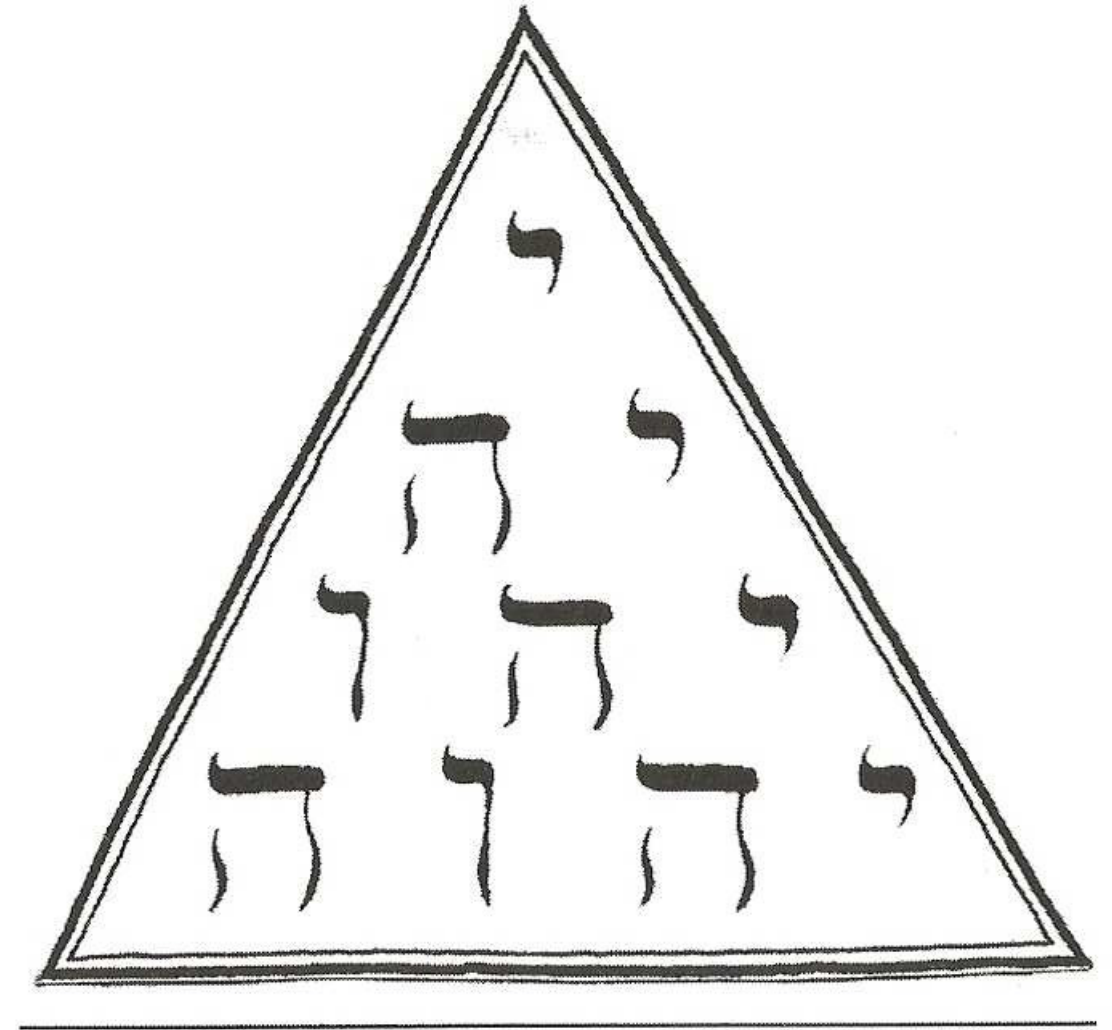
From whom the 6 Roots and the 6 Aeons have emanated in glory:-

(Let the magician trace a unicursal hexagram visualised in lines of golden fire.)

Nous and Ennoia as Heaven and Earth

Phone and Onoma as Sun and Moon

*Logismos and Enthymesis as Air and Water.
I shall enter and bathe in the Immortal Fire
Purify and reveal, o consuming flames of the Spirit
Release me into the overbrooding Silence of the
Boundless Power,
OMAZU!*





Appendix 10

Litany of Thoth

A specialised Hermetic litany to be used in magical invocations of the god Thoth.

AAH-DJEHWTY NETER AA

Thrice Great Thoth-Hermes, Lord of the White Disk

Son of Agathodaemon, Heart-Mind of Re

Who steerest the silver barque of the moon

Through the firmament of night, Great Measurer

And Master of the Words of the Neteru;

Strengthen me in thy Holy Magia this night

And open thy Noetic Temples in the spiritual Hermopolis.

As a sacred Ibis I invoke you, great neter,

Whose slender curve of beak is the lunar crescent

*Whose white and black plumes are the waxing and the
waning*

Whose Divine Eye is the Moon of 64 Rays.

O Maau-Tau - inscribe the hieroglyphs of wisdom within

And open the four gateways of infinite space,

*Unseal the pylon gateways of Nebt-het, Re, Aset and
Ausar*

That the four winds of the Divine Breath may sanctify me.

O Divine Ibis, Sacred Cynocephalus, I call unto you

Lord of the Gnosis who vindicated Ausar against his foes,

Scribe of the Gods, Lord of Purity

He who writes the hieroglyphs of truth

Who drives away evil.

O Djehwty who vindicates him whose voice is hushed

*Protector of the poor and the dispossessed
Who dispelleth darkness and confusion and cleareth away
storms,
Hear my utterance and make me true of voice,
Before the Emerald Stele of Djehwty-Mercurius
In the silvern sanctum of Khemnu!
May the Wisdom of the Lord Thoth exalt me to the
unwearying stars
And the truth of the Lady Maat sustain me forever!*

Magical Invocation of Mercury

*A ritual invocation of Mercury suitable for use in consecration
of Mercurial talismans.*

*O Mercurius, Thrice-Great Psychopompos and Guide,
Thou who art the Messenger of the Gods, O Son of Jupiter,
Glittering One, Serpent-Bearer, Wing-Heeled, Eloquent,
Bringer of Gain, Most Cunning One, Wise, Powerful in Good
and Evil,
Messenger betwixt the Supernal and Infernal Gods,
Male with Males, Female with Females, Most fruitful in both
sexes,
Divine Interpreter, bringing to light all obscurity,
Opening those things which are most secret;
Lord of the Quicksilver Way, let thy Pneuma ensoul this
Talisman,
That it confer upon us Knowledge, Eloquence,
Diligence in Merchandising and gain,
That it may beget peace and concord and cure fevers.
So Be It!*

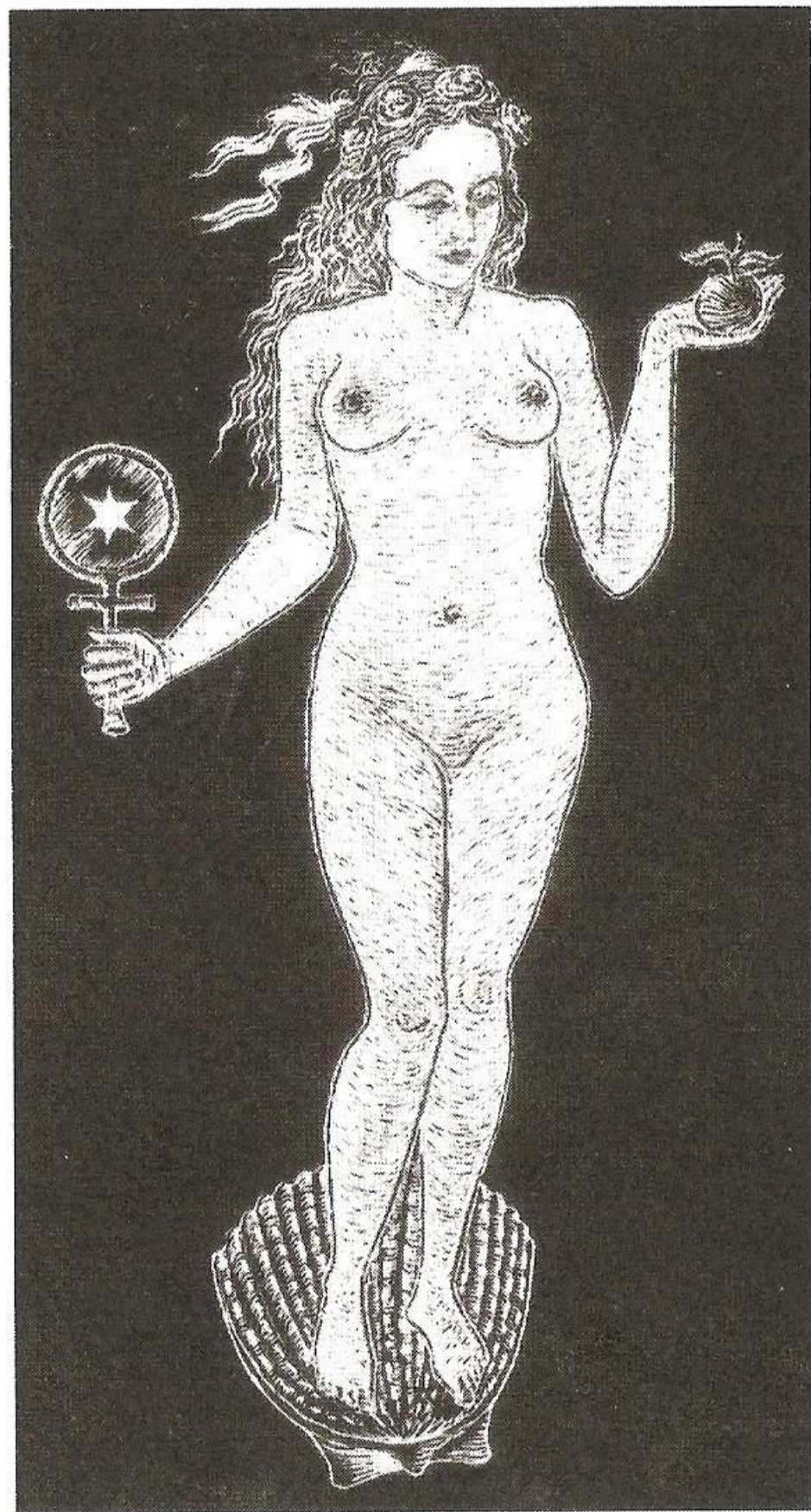
Appendix 11

Regia Roseae: The Ritual of the Palace of Roses

A Theurgic ritual to invoke the divine energies of Venus, calling upon the Venusian Angel Haniel and her 6 Servitors or Angelic Princesses envisaged as dwelling in the 6 angles of the Mystic Hexagram or Palace of Roses.

*In the Mystery of the Supreme Name I call upon the winged
minister of the
Heavens of Nogah, great Haniel, powerful and beautiful Angel
of the Dawn
Star, Grace of the Elohim, in the victorious power of the All-
Highest Tetragrammaton Sabaoth: may I be found a pure and
worthy vessel to receive thy supercelestial virtues, o shining
Angel. Manifest the fragrant harmonies of
Thy presence and grant unto me the help of thy six strong and
beautiful spirits
enthroned in the Mystic Hexangle, Angelic Princesses of the
Palace of Roses.*

*Come o Chatzaqakiel, bestower of sweetness and rich
abundance.
Come o Inashtiel, mermaid of the waters, bringing fecundity to
body and soul.
Come o Vachamphiel, kindler of the lustrous flames of love and
delight.
Come o Liaziel, princess of beauty, shaper and shiner in forms
of loveliness.*



Venus

Come o Aavahgiel, mingling in blessed concord the elixirs of paradise.

Come o Thalkaqiel, burgeoning warmth, graceful love, felicitous fortune.

Call to Venus

Ave, Venus-Ilara-Astarte, Mater Nympharum, Dea Pulchrissima, Spumagena

Ilaoch-Obrie-Louchlor, Lumen Sanctissima, Vene, Vene!

Te Imploraro, Domina, Alma, Formosa, Siderea, Candida, Pulchra, Placida, Multipotens, Foecunda, Domina Amoris et Pulchritudinis, Seculorum Progenies, Hominumque Parens Initialis, Quaea Primis Rerum Exordiis Sexuum Diversitatem Greminato Amore Sociavit, Et Aeterna Sobole Hominum, Animaliumque Genera, Quotidie Propagat, Regina Omnium Gaudiorum, Domina Laetitiae Phosphoros-Lucifera-Aphrodite, Suava, Benefica, Deliciosa, Aphrogenia, Conciliatrix Maxima, Magistra Regia Rosae, Praesentia Voluptissima, Te Invoco, Dea Mirabilissima!



Seal of Venus

Appendix 12

Zodiacal Earth Triplcity Invocation

A ritual text suitable for the invocation of Astrological Earth energies.

*Holy Angel of the Winged Bull, great Asmodel
 Ruling amidst Kerubim over the realms of Fixed Earth
 From strong-pillared Palaces of burnished Carnelian
 From Gardens-groves of fragrant Myrtle.
 Come ye, open the Sovereign Gate
 That we may receive the enduring power of the Kingdom.
 Yod-He-He- \aleph*

*Holy Angel of the Green Virgin, great Hamelial
 Governing amidst Virtues over the realms of Mutable Earth
 From glittering Domes and spires of Emerald
 From wheat fields of gold and orchards of silver.
 Come ye, open the Sovereign Gate
 That we may receive the garnered fecundity of the Kingdom.
 He-He-Yod- \aleph*

*Holy Angel of the Goat-Fish, great Hanael
 Ruling amidst Innocents over the realms of Cardinal Earth
 From mystic halls and hidden caverns of carven chrysochryse*

From lonely mountaintops and shadowed forests of pine.
 Come ye, open the Sovereign Gate
 That we may receive the dauntless ardour of the Kingdom.
 He-Yod-Vau-He



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