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# NEW MILLENNIUM



# MAGIC

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DONALD TYSON

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Originally published under the title *The New Magus* in 1987, this new edition has been completely updated and extensively expanded by the author and contains a wealth of material not included in the original work.

## ABOUT THE AUTHOR

Donald Tyson is a Canadian from Halifax, Nova Scotia. Early in life he was drawn to science by an intense fascination with astronomy, building a telescope by hand when he was eight. He began university seeking a science degree, but became disillusioned with the aridity and futility of a mechanistic view of the universe and shifted his major to English. After graduating with honors he has pursued a writing career.

Now he devotes his life to the attainment of a complete gnosis of the art of magic in theory and practice. His purpose is to formulate an accessible system of personal training composed of East and West, past and present, that will help the individual discover the reason for one's existence and a way to fulfill it.

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## ABOUT THE WHEEL OF SPIRIT MANDALA ON THE BACK COVER

The wheel represents the spirit that moves on the face of the waters. It is white because the spirit is the source of all emanations and the highest purity. In a lower sense it is the Tao or prana or chi or ki or vril or Om—the quintessence, usually called Light. It is three units of measurement to symbolize perfection. The hub of the wheel is assigned to Mercury, planet of the magus and of the center of the universe where dualities meet. It is hollow and can be passed through. The six spokes of the wheel are the six directions of space: up, down, north, south, east, west. The six colors represent the six planets that form male and female pairs:

Yellow—Sun—Male      Red—Mars—Male      Orange—Jupiter—Male  
Purple—Moon—Female      Green—Venus—Female      Blue—Saturn—Female

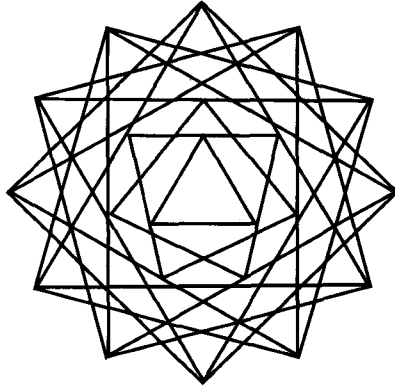
The upward-pointing red triangle stands for primal Fire, the impulse to action, the masculine force. The father. Elemental Fire. It is six units of measure on each side. The downward-pointing triangle stands for primal Water, that which is acted upon, the female ground. The mother. Elemental Water. It is also six units per side. The yellow circle embraces and unites the opposites, transcending them by creating a new generation of being. It is androgenous, the child principle. Elemental Air. Its inner circle is seven units of measure—the limit of the planets—its outer circle nine units. Circle of the zodiac. The black square is the matter of the universe. The circle surrounded by the square symbolizes divine will made manifest. The mystical squaring of the circle. Elemental Earth. the square is ten units across. The silver background is primal chaos upon which the light acts.

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A COMPLETE SYSTEM  
OF SELF-REALIZATION

DONALD TYSON

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## **ABOUT LLEWELLYN'S HIGH MAGICK SERIES**

Practical Magick is performed with the aid of ordinary, everyday implements, is concerned with the things of the Earth and the harmony of Nature, and is considered to be the magick of the common people. High Magick, on the other hand, has long been considered the prerogative of the affluent and the learned. Some aspects of it certainly call for items expensive to procure and for knowledge of ancient languages and tongues, though that is not true of all High Magick. There was a time when, to practice High Magick, it was necessary to apprentice oneself to a Master Magician, or Mage, and to spend many years studying and, later, practicing. Throughout the Middle Ages there were many high dignitaries of the Church who engaged in the practice of High Magick. They were the ones with both the wealth and the learning.

High Magick is the transformation of the Self to the Higher Self. Some aspects of it also consist of rites designed to conjure spirits, or entities, capable of doing one's bidding. Motive is the driving force of these magicks and is critical for success.

In recent years there has been a change from the traditional thoughts regarding High Magick. The average intelligence today is vastly superior to that of four or five centuries ago. Minds attuned to computers are finding a fascination with the mechanics of High Magical conjurations (this is especially true of the mechanics of Enochian Magick).

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## — FOREWORD —

**T**he continuing success of this work over the past decade made it desirable to produce a completely revised and updated edition. A number of minor errors in the original text have been corrected. Some of the more difficult passages that provoked inquiries from readers over the years have been expanded and clarified. Readers of the present edition will find it much easier to understand and simpler to use.

The differences between the *New Millennium Magic* system and the system of the Golden Dawn, which forms the basis for most of the magical currents in the modern West, have been explicitly stated to avoid any confusion between the two. Wherever the ritual techniques of the new magic differ from the magic of the Golden Dawn, an attempt was made to explain and justify these differences. It is assumed that most readers will already have some background in magic, or at least will be eager to broaden their understanding of ritual techniques. This work should prove most useful when it is studied in conjunction with more conservative books on magic that adhere to the Golden Dawn pattern.

Most of the living magical currents that flow through English-speaking nations sprang from the fountain of the Golden Dawn. Several members of that Hermetic magical society exerted an enormous influence on occult practices and beliefs during the 20th century, and their influence continues unabated into the new millennium. Most prominent among them were Aleister Crowley, Dion Fortune and Arthur Edward Waite. Each of these three not only founded new occult orders, but wrote innumerable teaching texts on Golden Dawn magic. Their writings formed the basis for the ritual techniques and many of the occult beliefs current in the pagan religion of Wicca, or witchcraft, as well as those used by most practitioners of ceremonial magic and Enochian magic.

There is no attempt made here to discredit the magic of the Golden Dawn, which has exerted such a powerful influence on the modern West. *New Millennium Magic* is an attempt to understand the essential principles of magic through which Golden Dawn magic, and all other types of magic, operate. It explains why magic works the way it does in rational terms and sets forth the symbolic building blocks of the art, which function in a way that is similar to the rules of grammar in creative writing. Where specific techniques in the Golden Dawn system appear to conflict with the internal logic of this universal grammar of magic, these discrepancies have been pointed out and examined.

This work provides a fundamental guide to all magical systems that allows the reader to determine when specific practices make sense and when they are nonsense. The book can also be used as a template in the construction of unique, personal systems of magic designed to be harmonious with idiosyncratic sets of beliefs. As far as possible, the new magic has been stripped of its cultural ornamentation. What remains is the ultimate framework of the art upon which all systems of magic from the beginning of human history have been built.

Only in the final quarter of the 20th century have cutting-edge theories in mathematics, quantum physics and cosmology begun to probe at the underlying principles that govern the action of magic. Much of this work has become public in the decade or so that has elapsed since the writing of the first edition of this book. It is necessary here to take some notice of the new science, as it relates to the new magic.

The mechanism of magic only becomes glaringly obvious in the natural world on the very small and very large scale. On the human scale of time and space, magic for the most part remains hidden, or at least unnoticed. Hints of its existence abound, but because the underlying principles that govern magic contradict common sense, science ignored them for as long as it could.

On the level of the quantum, cause and effect break down. Electrons and positrons spring into existence from the nothingness of empty space, only to suffer annihilation in the next instant. Photons travel backwards in time. The uncertainty principle not only states, but actually necessitates, that it is impossible to predict both the position and velocity of a subatomic particle. Whether light acts as a wave or a particle depends on how it is observed. In fact, until a subatomic particle is actually observed, it is impossible to know its state. More than this, a subatomic particle has no specific state until this condition is defined by observation—it subsists in all potential states at the same instant. Electrons can tunnel through normal time and space so that they appear to jump magically from one place to another without ever traveling between the two locations.

Einstein's theory of relativity predicted that time and space are distorted by very large bodies of mass, such as stars. Time effectively appears to cease at the event horizon of a black hole, where space is folded in upon itself by intense gravity. Physicists have seriously speculated that by passing through a black hole it may be possible to travel through time. Indeed, radical physicists have actually designed time machines that are workable in theory, but cannot be built because of the large amounts of energy required to run them.

Chaos theory has demonstrated that even in deterministic systems a small change can have exponential consequences impossible to foresee, even when the system is a very simple one and all physical factors are readily measurable. The example that is usually given is that the flutter of a butterfly's wing in Africa can cause a hurricane off the coast of Mexico (or wherever). While this particular example is probably invalid, something as simple as a spherical pendulum (a weight on a string free to swing in any direction) can yield chaotic motions impossible to predict in advance with even the most sophisticated computer.

This is completely at odds with Newtonian physics. Sir Isaac Newton, who formulated the basic laws of classical physics, believed that if the initial position of



everything in the universe were known, it would be possible to calculate all subsequent events. Quantum physics and chaos theory have shown that, to the contrary, even when all causes are known in advance it is forever impossible to predict all effects. The universe is inherently uncertain, and the outcome of its uncertainty is conditioned by the intellect that observes it. We are not passive spectators of reality; we create it from moment to moment.

One explanation for quantum uncertainty is that each possibility gives rise to its own distinct universe, and that countless branching or parallel realities exist, none of which is less real in an absolute sense than our own everyday reality. The eminent cosmologist Stephen Hawking has speculated that these universes may be linked to each other by an infinite number of wormholes—tunnels through space and time. Wormholes have their existence on higher dimensions. Superstring theory requires a ten-dimensional universe.

All of this speculation about higher dimensions, alternate realities and travel through time would have been summarily dismissed as the ravings of lunatics only a few decades ago, and even at the dawn of the new millennium so-called mainstream science continues to deny these concepts validity because they cannot be experimentally tested. However, these ideas are not being put forward by religious fanatics or fantasy writers, but by some of the most gifted mathematicians who have ever lived.

In essence, the startling theories of these maverick physicists depend on two basic principles that mainstream science still cannot accept.

First, the universe is essentially uncertain. Nothing is absolutely determinable. We can say only that there exists a high probability of a specific event occurring; we cannot state that it will occur. In the macroscopic physical world familiar to human beings, these probabilities are often so high as to be virtual certainties, but they are never actually certain, and can never be predicted with certainty by any possible means.

Second, the intelligence observing an event actually causes the transition of that event from potentiality to being. In a real sense, our universe is the way it is because we observe it to be this way. The very purpose of the universe may be the evolution of intelligent beings capable of observing the universe. The physicist John Wheeler put forth the controversial idea that the universe is a participatory, self-excited circuit. John Gribbin writes in explanation of Wheeler's speculation: "By observing the photons of the cosmic background radiation, the echo of the Big Bang, we may be creating the Big Bang and the universe" (*In Search Of Schrodinger's Cat*, Bantam Books, New York, 1984, p. 212).

These two principles, that everything is inherently uncertain, and that reality as we know it is conditioned by our perception of it, are magical. By speculating about these matters mathematicians and physicists run a very real risk of being ostracized from their professions. The uncertain, subjective nature of reality is anathema to conventional science.

The only reason these ideas have arisen at all is because modern physics has reached the limits of the classical paradigm of reality. It began to crack with Einstein's theory of relativity. Quantum mechanics sent it crumbling down, and beneath the onslaught of multidimensional geometry and superstring theory it is

no more than a pile of rubble. The brightest and the best minds in mathematics were forced very much against their inclination to go beyond equations that can be experimentally verified by machines and travel through alien landscapes of pure thought, where magic rules.

The critical attitude toward science that runs like a thread through the present work is directed at traditional scientists who remain bound to physical, verifiable experiments as their only measure of what is acceptable and real. These scientists are dinosaurs, and ultimately are doomed to extinction. The author has only the highest respect for that small minority of theorists who have had the courage to break out of the prison of the experimental method and let their minds soar on wings of pure mathematics. If science is ever to approach the ultimate reality of existence, it will be through the work of these men and women who have dared to think magic thoughts and dream magic dreams.

## — P R E F A C E —

A short explanation is necessary for the ordering of the planets on the hexagram, chakras, and Tree of the Sephiroth. This is at variance with the long-accepted arrangements and results from a basic shift of emphasis away from the Sun to Mercury as the central influence of planetary magic.

There are good rationales for a Sun-central pattern, which is why it has endured for so many centuries. The Sun is the most beautiful heavenly body, its power the most overt. It is the only “planet” that can directly be felt, producing life-giving warmth and chastising the unwary with sunburn and sun-blindness.

All the Magi of old were astrologers. They observed the planets and ordered them by their apparent motions. The Moon was quickest, Saturn slowest, and the Sun of median speed. Therefore the Sun was assigned the central planetary sphere.

Modern astronomy did nothing to upset this Sun centrality. The Sun is observed by telescopes and calculated by mathematics to reside at the center of the solar system, fixed in relation to the other bodies that revolve around it. Again it is distinguished as singularly different, more important, and central.

The difficulty with a Sun-central arrangement is that it results in an imbalance among the other six planets that cannot be corrected by rearranging them in contrasting pairs around the Sun. In fact, balanced pairs are impossible. No other planet except the Sun adequately balances the Moon, and no planet at all can successfully balance Mercury, which is solitary and unique among the wandering bodies.

The Sun may be central astronomically, but it can never be central magically because it is by its nature unbalanced. It is blazingly masculine where neutrality is demanded. It is yellow, and to be neutral, it must be colorless. It has an observable sphere, allowing it to balance in this respect only another observable sphere.

Philosophically, the Sun is at the extreme masculine active end of a linear scale and balances its heavenly mate, the Moon, which is at the extreme passive feminine end. Between them lie the remaining five planets, also arranged in pairs about a theoretical center. Jupiter is the masculine mate of feminine Saturn. Mars is the masculine mate of feminine Venus.

But Mercury has no mate, for the simple reason that it embodies both masculine and feminine elements within itself. As a magical symbol, Mercury is balanced and complete. Because of this balance, it neither needs to be, nor will tolerate being, paired to any other planet.

As is explained in the chapter on the hexagram, the traditional system of astrological symbols for the planets is not a set of arbitrary tokens, but reflects both the nature of the individual planets and their interrelationship. It proves the uniqueness of Mercury with unmistakable clarity. The Sun and the Moon are paired and separated from the rest of the planets by each being given a single, pure sign denoting its quality:

Sun: ☉

Moon: ☾

The Jupiter-Saturn and Mars-Venus pairs are likewise inescapable, based on their symbolism. All four of these planets are double-compound, partaking of the pure solar or lunar qualities blended with the quality of the Earth, which is represented by the cross:

Jupiter: ♃

Saturn: ♄

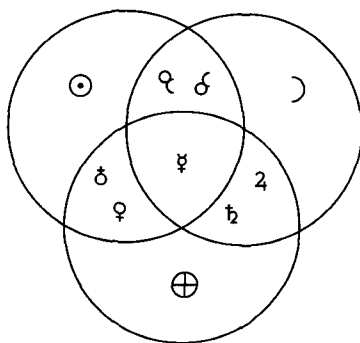
Mars: ♂

Venus: ♀

Unique and apart, Mercury is made up of the symbols of the three primary forces—Sun, Moon, and Earth. It is the only planet that combines the solar and lunar symbols. These are held in harmonious balance by the symbol of Earth:

Mercury: ☿

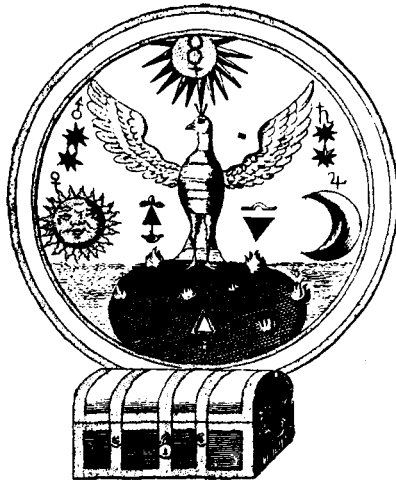
This relationship between the seven traditional planets and the Earth is presented clearly and concisely in the following diagram:



The symbols ♁ and ♃ represent the nodes of the Moon, Caput Draconis and Cauda Draconis. They have been modified from their more common shapes to show that the nodes are composed of the essential qualities of Sun and Moon.

A second proof of the Mercury-central ordering of the planets is to be found in alchemy. Knowledgeable occultists would agree that the alchemists of the Rosicrucian era were profound searchers into mystical and philosophical truths. They wrote in riddles and placed the most abstruse of their knowledge in the form of emblems. Many of these clearly show the arrangement of the planets presented here, with Mercury of paramount importance in the center forming a triad with the opposed Sun and Moon, and the remaining planets in pairs on either side of Mercury.

In the *Thresor des Thresors des Alchimistes* by Paracelsus, a phoenix stands with wings spread on the black Earth. The Sun is under its right wing, the Moon under its left, and above its head Mercury is framed in a blazing stellar brilliance. Above the Sun is the mated pair of solar opposites, Mars-Venus, and above the Moon the mated lunar opposites, Saturn-Jupiter.



The second illustration is from the work *Azote des philosophes* by Basil Valentine. It shows a hermaphrodite, symbolic of Mercury and the magus, standing triumphant atop the chaotic dragon, which is supported by the Earth. Within the Earth is the alchemical symbol for squaring the circle. Above the head of the hermaphrodite is Mercury framed in a star. Notice the rays that emanate from Mercury and distinguish it from the other planets. Over the right shoulder of the figure is the Sun, and over the left shoulder is the Moon. Below the Sun is Mars-Venus. Below the Moon is Jupiter-Saturn.



In the third illustration, also from *Azote*, which shows the process of putrefaction, a dying man lies inside an alchemical vessel above which are, on the right side, the Sun, and on the left, the Moon. Again, the solar pair Mars-Venus is under the Sun and the lunar pair Jupiter-Saturn is under the Moon. Crowning the woodcut is Mercury. Saturn is shown black because Saturn rules putrefaction.



Examples might be further multiplied, but these are sufficient to show that a Mercury-central system of planets is not a new idea but was common among alchemists. Of course the Sun-central system is also often shown in alchemical illustrations, but this only proves that alchemy is as traditional as any other magical art.

The great John Dee was aware of the possibility of a Mercury-central system of magic and makes mention of it in his *Hieroglyphic Monad*. In Theorem XIII he writes concerning Mercury:

In the progression we will notice this other Mercury will appear who is truly the twin brother of the first: for by the complete Lunar and Solar magic of the Elements, the Hieroglyph of this Messenger speaks to us very distinctly, and we should examine it carefully and listen to what it says. And (by the Will of God) it is the Mercury of the Philosophers, the greatly celebrated microcosm and ADAM. Therefore, some of the most expert were inclined to place him in a position of, and give him a rank equal to, the Sun himself. (John Dee, *The Hieroglyphic Monad* [Antwerp, 1564], translated by J. W. Hamilton-Jones [London, 1947], reprinted by Samuel Weiser, Maine, 1975, p. 17.)

Dee goes on to say that this exchange cannot be made in the “present” epoch without great peril. As throughout the *Monad*, he is deliberately obscure on this matter, but it is worth noting that he was aware of the possibility of replacing the Sun with Mercury.

The ultimate validation of the ordering and numeration of the planets as presented in this work is stated by the late Aleister Crowley in his book *Magick In Theory and Practice*. In the chapter on equilibrium he writes:

Nothing must be lop-sided. If you have anything in the North [of the temple], you must put something equal and opposite to it in the South. The importance of this is so great, and the truth of it so obvious, that no one with the most mediocre capacity for magick can tolerate any unbalanced object for a moment. His instinct instantly revolts. (Crowley, *Magick In Theory and Practice* [London, 1929], reprinted by Dover, New York, 1976, p. 60.)

The instinct of any true magus must be revolted with the traditional arrangement of the hexagram, which places the Sun in the center, thereby leaving the Moon without a counterweight, and also places androgenous and self-sufficient Mercury, symbol of the awakened center of the magus, on the periphery. When Mercury is moved to the center and the Sun placed at the zenith opposite its mate, the Moon, at the nadir, then Saturn descends to the lower left point opposite Jupiter on the upper right point. The result is perfect balance.

The Sun takes the number three, which as the perfect trine is in harmony with its glory. Saturn takes the solidly material eight, which represents the cube just as the four of Jupiter suggests the square. Mercury assumes the central six, the number of God and of the enlightened magus.

Extending the logic of a Mercury-central system to the chakras, Mercury must occupy the heart, which is the regulator of the emotions and activity, the mediator between the inner and outer worlds, between thought and feeling, between desire and action. The emanator of light, the Sun, naturally falls on the crown chakra, which is the resplendent thousand-petaled lotus, source of spiritual illumination. Saturn descends to the belly chakra to symbolize the process of breakdown and decay in the lower intestine.

On the Tree of Life Mercury accords well with the mediating and regulating nature of Tiphareth. The beauty of Tiphareth stems from its dynamic equipoise. This is its perfection. It does not create so much as balance. On the other hand, the Sun is a good extension of the radiant spiritual light descending down the Tree from the supernal triad. Located in Daath, the Sun represents the combined life-giving energies of Kether, Chokmah, and Binah. Saturn embodies the material pre-occupation with form in the eighth Sephirah, Hod.

No doubt problems will arise when this new system comes into conflict with the old. For example, is the 3x3 magical square to be associated with the Sun or with Saturn? If the Sun, are the traditional spirits of Saturn, Agiel and Zazel, to be assigned to the Sun? It is impossible to simply shift the solar spirits Nachiel and Sorath to the number three because they are organically extracted from the 6x6 magical square. Yet if the Sun is to be placed in the upper point of the hexagram and given the number three, how can it also be given the 6x6 magical square?

Despite this awkwardness, when it was obvious that the traditional arrangement of the planets was illogical, unbalanced, inelegant, and, most importantly, unworkable by anyone who consciously recognized its weaknesses, it then became necessary to change it no matter what conflicts might be generated. If the central idea of a system is sound, details of its practical use have a way of working themselves out—and this new arrangement is magically sound.

It is suggested that readers use the old system when dealing with old elements, such as traditional planetary spirits, and the new system when creating their own personal hierarchies—as they must ultimately do once they have progressed beyond a certain formative stage. Also, the new system may be used generally when there is no contradiction. Neither system is absolute. Both are vehicles to help the mind approach certain magical realities.

This preface was written as a kind of offensive defense, to forestall some of the criticisms that will surely arise from those occultists married to traditional magic. One purpose of this book is to present a fresh outlook on matters that are very much taken for granted in the majority of modern magical texts. All that can be said to anyone who does not like the alterations made here is, feel free to ignore them. They are not dogma but are suggestive insights into a difficult and often self-contradictory subject.



## — INTRODUCTION —

**M**agic has always been a disreputable business. Until a few years ago, it could result in fines, imprisonment, torture, or execution, depending on how the lawmakers felt at a given period. In the Bible, Christians are cautioned not to suffer a witch to live. “Witch” was the English translation for anyone who practiced magic, male or female, as well as those who sold poison, procured abortions, and committed other crimes. The magician was classed with the dregs of humanity alongside the prostitute and the cutpurse.

Occasionally voices were raised in defense of magic. The Rosicrucian Michael Maier wrote in his *Themis Aurea* in 1618: “Magic (as some define it) is the highest, most absolute, and divinest knowledge of Natural Philosophy.” However, he was not so bold as to defy the social odium in which magic was held:

...Yet this noble Science doth oftentimes degenerate, and from Natural becomes Diabolical, from true Philosophy turns to Negromancy;... Hence it is that Magick lies under disgrace, and they who seek after it are vulgarly esteemed Sorcerers; wherefore the Brethren thought it not fit to style themselves Magicians;...  
(Maier, *Laws Of the Fraternity of the Rosie Crosse* [*Themis Aurea*, 1618] [1656], Philosophical Research Society, Los Angeles, 1976, pages 91-2).

### MAGIC AND THE CHURCH

The Church derived much of its authority from supernatural events. These were always termed “miracles.” When Moses cast down his rod before Pharaoh and turned it into a serpent, it was a miracle; but when the Egyptian priest also changed a staff to a snake it was nothing but foul sorcery. A monk to whom these miracles frequently happened was sure to be called a saint. A layman who produced the exact same events would be burned at the stake. Hence a tongue-in-cheek definition of magic might be: “Miracles not sanctioned by the established religion.”

The objection of the Church was not against the result of magic but its method. Miracles were gifts that God gave to the deserving. Good Christians did not ask for miracles, they received them with humble gratitude. The magician had the audacity to steal miracles from behind God’s back. He or she produced miracles on demand, and made-to-order.

The implication was that the magician could not do this without the aid of the Devil. It was diabolical to actively seek to upset the laws of nature. God might do

so at his pleasure, but man had no right to ape him. Such effrontery must be punished. Magicians must be cast down for their sin.

Satan was thrown from heaven for seeking to become like God. Adam and Eve were turned out of the Garden for essentially the same reason. Prometheus was bound to a rock in the Caucasus when he defied Zeus and brought fire down from heaven. Christ was crucified for proclaiming himself the Son of God. The magus is a direct descendant of this august company. He or she seeks to be the master of fate and the captain of the soul. Yet the magus does not defy God, as the Church wrongly believed, but recognizes the godhead within the self.

It is significant that the persecution of magic increased in direct proportion to the secular power of the Church. In the beginning all Christians were magicians. They followed Christ's dictum and sought God within themselves. They were outcasts and rebels against society, in much the same relative position as the magicians and witches of the Middle Ages.

In the early centuries of the Christian Era, magic was tolerantly ignored, or at most, punished with a judicial slap on the wrist. It was only when the Church sought to tighten its stranglehold on all aspects of European civilization that practicing magic became a significant crime against God. Science, which was just standing erect on its wobbly legs, suffered the same persecution as magic.

This suggests that the true objection to magic was not theological, but political. The Church Fathers reacted against magic, not because it was in defiance of God, but because it stood independent from their pervasive authority. The magus was not subject to the ecclesiastical pressures that could be brought to bear on a Christian believer. Excommunication meant nothing to him beyond the social abuses it carried. He thought and acted according to his own creed, and cared nothing for the censure of the bishops.

The Church of the Middle Ages recognized no truth beyond what it proclaimed in its rigid dogma. If the pope said the Sun revolved around the Earth, the question was not open to debate. If he asserted that the wine of the Sacrament changed into human blood, believers perforce believed. Such an absurd situation could only be sustained with an absolute suppression of freedom. Even minor challenges to the authority of the Church were ruthlessly punished with death. It is not necessary to reach far back into history for the effects of such a reign of terror. In Marxist societies across Eastern Europe the identical suppression of freedom in order to preserve self-proclaimed and patently absurd truths endured into the last decade of the 20th century. Such fanaticism still exists today in Korea, China, and a host of other nations.

## THE GOD OF SCIENCE

With the rise of science came the decline of religion. The material was exalted over the spiritual. Magic was temporarily released from persecution in the climate of free speech that resulted from the centuries-long battle against the Church. However, it was not embraced by the new ruling hierarchy. Magic remained an outcast, and soon a different form of persecution arose. The rack and thumbscrew were replaced by ridicule and ostracism.

The ostensible objection of science to magic is opposite that of the Church. The Church hated magic because it believed that magic worked. It saw magic as an instrument for releasing diabolical forces into the world. Science hates magic because it believes magic does not work. It sees magic as a pathetic delusion that lures plastic minds into worthless and mad pursuits, diverting human potential away from material goals that have real value.

The true objection of science to magic is identical to that of the Church. Science seeks to rule society by controlling the minds of individuals. Magic provides a mental framework in which the mind can work independent of scientific dogma. Science perceives magic as a threat to its hard-won, comfortable truisms. From the scientific point of view, anything not scientific is at best frivolous, at worst poisonous. Magic defies the scientific method and therefore must be suppressed.

It is ironic that science and magic were thrown together during the Church's persecution of new ideas. Galileo suffered as much from the insidious threat of the Inquisition as Agrippa. Now that science reigns supreme, religion and magic have been put into the same category. Both are considered flaky subjects, not to be seriously pursued by intelligent people. They are mocked as archaic carryovers from a superstitious past.

The ridicule of science toward religion is more muted than that directed against magic. Modern religion has been transformed into a social institution and is perceived by the self-anointed intelligentsia to have a value in controlling the mindless passions of the mob. It truly has become one of the opiates of the people. It is tolerated so long as it toes the rationalistic line. To their eternal dishonor, the clergy have participated in gutting from religion all supernatural elements. Priests and ministers are now little more than social workers.

Magic, which has no perceived social value, and which has blithely come down through the centuries unchanged, receives savage smear attacks in the printed press and electronic media. Theurgists and pagans are accused of everything from eating feces to killing babies. Despite the relaxation of the laws against magic, avowed magicians continue to be excluded from positions of social authority. There is no quicker way to lose a government or scientific post than to admit to practicing ritual occultism.

## ART OF TRANSFORMATION

The persecution of magic for opposite reasons can be explained by the nature of magic itself. It is neither science poorly understood nor a superstitious form of religion. Magic is a separate and unique tool for acquiring and using knowledge. It is characterized by balance. It stands midway between science and religion and so is mistaken by each for part of the other.

Knowledge is made up of two components that may be called wisdom and understanding. Wisdom is the inside of knowledge; understanding is the outside. Knowledge is not complete unless it possesses both parts in balance.

Mystics pursue wisdom apart from understanding. They grasp the meaning of life, but are completely unable to express or apply their intuition in any way. Scientists pursue understanding apart from wisdom. They can manipulate matter and symbols, but are increasingly unable to find a purpose for their activities.

The human enterprise that combines both wisdom and understanding is art. The artist manipulates concepts, symbols and materials at the direction of his or her spiritual insights, relying on skills acquired over years of dedicated study and practice to express these intuitions in ways that are potent and true. Magic is the ultimate form of art. It is the art of causing change in the manifest world through the universal medium of unmanifest spirit.

Magic is not and can never be a social institution. It is a present and personal quality: it exists only while it is actually being worked and only in the heart of the individual who is working it. Since it cannot be assimilated into the culture, or manipulated to achieve social ends, it is perceived as inimical by all human groups that are not specifically dedicated to its practice.

The Rosicrucians understood clearly the personal and present quality of magic. They made no attempt to found churches or lodges after the Masonic model. Instead, they cherished their art in secret and passed it on from master to apprentice in much the same way that magical knowledge is still conveyed in India and more primitive regions. One of the six laws of the Rosicrucians enumerated by Michael Maier in his *Themis Aurea* states that every Brother shall choose a fit person for his successor. Another stresses the need for secrecy. And while the Rosicrucians never existed as a formal occult organization, the tenets of that mythical order reflect the beliefs and practices of a number of genuine occult circles that were formed during the Renaissance, most notably those headed by Cornelius Agrippa and Dr. John Dee.

The importance placed upon the restriction of magical knowledge has been widely misunderstood, even by those who practice magic. It does not result from a desire to keep magic within a small circle of the elect for selfish reasons. Rather, it is a recognition of the inevitable. Magic cannot be passed on in any other way than from individual to individual.

The conveyance of magical power has two parts. The first and outward consists of the words, symbols and materials used in ritual. The other inner part is a spiritual illumination. Magic is vitalized from the inside out. Unless a spiritual awakening can be achieved, the material elements of magic are useless. Illuminations of the spirit cannot be produced by institutional methods. This is why every magical school becomes ineffectual and usually fails not long after its founder dies.

### NEWTON'S SLEEP

Given the universal disrepute of magic and the difficulty in finding a competent teacher, the question arises as to why anyone in modern times should seek to master this archaic and demanding art. The answer is that magic is the best way to satisfy on an immediate personal level the growing hunger for meaningfulness that groans in the belly of Western society. Caught between the sterility of science and the hypocrisy of religion, individuals have few and dwindling options in their quest to fulfill their craving for a knowledge of reality that will empower their lives with purpose.

The Church has sold its truth for the material illusion of a Utopian welfare state where nothing matters except food and clothing and shelter. The truth of science is too narrow: science sees the world through the keyhole of the scientific method.

Even conventional forms of art have lost their direction. They no longer know where they are going or why they ever wanted to get there. Magic alone has remained pure because it can never be dissected. Where it is fixed into place, it ceases to exist.

The majority of human beings are empty husks who walk and talk with the animation of apparent life, yet are little more than biological automatons. None of their thoughts originate within them. They have neither wills nor desires of their own. They are as leaves blown this way and that on the winds of habit and fashion.

The problem is that the center has gone out of Western culture. For centuries Europe was like the great wheel of a conquering chariot rolling majestically forward toward a certain and meaningful destiny. Without warning, the hub was kicked out of the wheel by secular rationalism. A secular rationalist is one who promotes human reason as the supreme source of all good. The wheel of civilization has continued forward on momentum alone for the past several hundred years, but the spokes of the wheel are beginning to fly apart.

The hub of the wheel was spirit. Spirit is what gives meaning to life. It makes true things true and good things good. It is the final measure of any action. Take it away, and there is no method for distinguishing right from wrong. When the center is removed from anything, it loses its identity and becomes chaotic. Chaos is inherently destructive.

For a while persons without the guiding lamp of spirit will continue to perform right actions out of habit. They have been taught to act a certain way by their parents. They imitate the behavior of their peers. The songs they listen to, the books they read and the films they view all take for granted a certain ethical code. The mind is lazy. It requires effort to question the reason for an action. So these individuals act as they have always acted, never resting long enough from their round of sensation to know doubt.

Eventually, however, the more energetic persons begin to question why they are doing certain things. Why they should be monogamous, for example. Or why they should prolong the life of the terminally ill. Or why they should be honest in their business dealings. Or why they should stay sober. And because the spiritual center is dead within them, they receive no answers to their questions. Actions that they have continued out of habit all their lives suddenly appear absurd.

At first the inertia of society hinders them. But since there is no positive force opposing them, only habit, they become increasingly free to follow the only guides within them, their physical cravings and emotional impulses. This should not surprise us. Any social behavior divorced from the touchstone of spirit must appear meaningless, and any intelligent person will abandon meaningless behavior.

The trouble is, social customs and mores are not meaningless. They only appear absurd to those who lack the ability to intuitively sense their meaning. This is the role of the prophet. Prophets are men and women in touch with spirit on an intense personal level. In ages past, prophets translated the guiding insights of spirit into human laws, which were then institutionalized as commandments from God. In the age of reason, the pronouncements of prophets are denounced and ridiculed as the ravings of lunatics. Spirit still speaks to individuals, but society no longer listens. Magic

provides a way for those lost in the confusion of the world to find themselves. It offers no dogma, but the means to awaken the center of spirit that exists within each human being. The spiritual heart binds the loose spokes of life together and gives cohesion and purpose where before there was only a vacuum of doubt and confusion.

More than this, magic makes it possible to use the limitless potential of spirit to reshape the world in accordance with the fondest desires of the soul. It goes beyond the conventional aspirations of religion, which has traditionally been concerned with escaping from the torment of the world into the bliss of heaven. Yet it does not fall into the delusion of science, which tries to make a heaven out of concrete and steel.

In magic, heaven and Earth are recognized as one all-pervading, timeless unity. No one can flee the world, because the world is a vision created within the mind, and no one can run away from the self. Heaven is not some distant state difficult to attain but is constantly present and enfolds all things. It is only necessary to look in the proper way to see it. Humanity creates its own hell on Earth from moment to moment, and can never escape until it stops creating it.

Thus, the reasons for seeking to learn magic are compelling. It awakens the spiritual heart and gives direction to a purposeless and hopeless life. It enables its possessor to pursue good and avoid evil. It provides the tools to solve human problems, both psychological and physical. Most importantly, the magical perception allows individuals to see things for what they are beneath the veils of illusion that constantly surround and obscure reality.

## THE MAGUS

Most people hold magic in contempt because they look at it with only their outer vision. They see magic from a worldly perspective. From this viewpoint magic is indeed absurd. It is only when viewed with a measure of spiritual awareness that magic can be considered a reasonable and worthwhile pursuit. Since spiritual vision is such a rare commodity, few people make a deliberate and conscious decision to study the art. They are drawn to it by blind need and an innate natural propensity.

To be ripe to receive magic requires an inner discontent with contemporary society. Before one can approach magic in a productive way, this dissatisfaction with the world must be transmuted into something positive. Usually this occurs at the personal level. Seemingly by chance students encounter a human being who is spiritually awakened, and recognize intuitively the worth of that person. They idealize their paragon and seek to emulate him or her. In doing so, they make the first blind call upon their own spirit, which begins to awaken.

At this point they will be drawn, apparently by accident, into their first contacts with magic. A book will fall into their hands, or they will attend the lecture of a practicing occultist. Fueled by their burning need to find some way to perfect themselves, their interest in magic will grow. At first their reaction to magic will be humor and reflexive aversion. But as they study more deeply, the flame of spirit will strengthen, and they will begin to see the meanings that lie hidden in the absurd statements of magical texts.

It is not necessary that they encounter a magical adept, although this will certainly facilitate their advancement. The personal conveyance of the flame of spirit

can take place across the gulf of time and space by means of books. Also, there are spiritual entities that watch over and mutely direct the progress of worthy seekers after magical truth. It is these beings, who are emanations of the godhead, that shaped the lives of seekers after magical attainment long before they felt the least interest in the study of magic.

Magic may be profitably pursued by either sex at any age. Traditionally, it was thought that a true understanding of magic required mental and physical maturity. The best age for studying magic was said to be from the mid-twenties to around the mid-forties. Younger people were held to have insufficient life experience. Those older were considered too set in their ways for original thinking. As with any general rule there are many exceptions.

There are two broad styles of magic that may be termed masculine and feminine, in the traditional senses of outward thrusting and inward receiving. The first is vigorous and rigidly structured. It relies on symbols and words extensively, and attempts to impose order upon the world with the brute force of human will. It tends to be highly rationalistic and divorced from nature. The second is less showy and more organic. It relies on herbs and effigies, scents and colors, song and dance. It draws energies from the cycles and rhythms of the natural world and the human body, and is intuitive rather than cogitative.

In more conventional terms masculine magic would be called wizardry or theurgy, and feminine magic would be called sorcery or witchcraft. Both sexes practice both forms of magic, since everyone is innately androgynous, as the psychologist Carl Jung recognized with his concepts of the anima and animus. Within the unconscious of each woman there is a hidden masculine persona, and within each man a concealed feminine persona. These may be more or less active, depending on the nature of the individual. The tendency toward a balanced androgyny, where male and female qualities approach equal strength, is more evident in people naturally suited to magic.

*Magus* is an ancient Persian word meaning priest. The Magi, or priest cast of Persia, were skilled in the arts of magic, astrology and healing. In ancient times the word *magus* became synonymous with "wise man." The Irish historians applied the term to the druids who opposed the preaching of St. Patrick. It may rightly be given to anyone, male or female, who seeks to work magic by accessing the spirit. There is no separate word for a female magus, because in old Persia all of the priests were men, but in the modern age "magus" applies equally to men or women, in the same way that the title "aviator," originally given only to men because there were no female flyers, is now used for both sexes. *Magician* is a better term for someone who pursues magic for material ends—for example, personal power or wealth. The magus is firstly a spiritual being. Those divorced from spirit cannot be called magi, whatever their apparent magical abilities. Bereft of spirit, such powers are always illusory, doomed ultimately to fail and betray their possessor.

## STONES ON THE PATH

Many young people study magic because they hope to gain power of a physical, emotional, intellectual or social kind over others. Since their ultimate object is power,

what they really study is the materialistic illusion of magic, not true magic. Their efforts always end in disappointment or disaster. Fortunately, they usually give up before they can do themselves any real harm. They are not motivated strongly enough to withstand the rigorous discipline that even a false study of magic entails.

For those who seek the true magic through the medium of spirit, there are many obstacles to overcome. Social censure can exert a powerful and subtle force of repression on even the most liberated minds. The strongest coercion comes from peers, not authority figures. The magi are reviled as both fools and degenerates: fools who chase after an illusion, degenerates who indulge in immoral or illegal acts.

They are subject to ridicule. No one takes their statements seriously. They are laughed at or avoided. More materially, they find that they cannot get a responsible job once their magical interests become known. Often, they are forced to choose between their spiritual convictions and their earning power. If they have families or other dependents, that choice will prove difficult.

The usual defense against social censure has been secrecy. Serious students of magic are reluctant to proclaim themselves. Many will not allow their birth names to be linked with any aspect of the occult. When they write letters or submit articles to occult newsletters, they use a pseudonym. Their occult contacts are made through an anonymous box number. If the subject of magic comes up in conversation, they remain silent.

Skepticism of magic and all other spiritual things will generally have been ingrained in the magus from birth. The inner, unconscious conviction that a magical act is not possible is very difficult to root up. Even when budding magi think they believe in magic, they may inwardly disbelieve. Skepticism is utterly destructive. Magic lives, or dies, in the mind. The deep conviction that a thing is not real or true destroys it on the mental level. When magic is undermined in the unconscious, it cannot even begin to act in the world.

Skepticism in the minds of others can also work on the magus to suppress magical events. Magi should never tell uninitiated persons in advance when they intend to produce specific magical effects; the disbelief of skeptics will communicate itself to them on an unconscious level and will undermine their faith, making magic impossible.

The best remedy for skepticism is experience. Once a successful act of magic has been accomplished, even a small one, the barriers of doubt against future magic are weakened. New magi usually find early success in the realm of the psychological, where science assures them that the will can exert an effect. Only later with the support of increased confidence will they move into physical magic. It is not that one is easier than the other, but rather, that the magus expects mental magic to be easier than physical. Expectation makes it so.

## **ALL IS MIND**

The greatest barrier to magic is the modern *Zeitgeist*. *Zeitgeist* is a German word meaning "time spirit." It is the spirit of an age, the way a people looks upon itself and the universe. For five hundred years the *Zeitgeist* of the Western world has been shaped by science. Science has gradually excluded all trace of spiritual things from



the world view. The magus who accepts this viewpoint can never work magic. Magic has no place in the universe of science. When the magus thinks and acts in terms of the popular perception, she or he automatically renders magic an absurd anomaly.

The first step toward freedom is the realization that the world is a creation of the mind. This is a difficult perception to achieve. People tend to believe that their view of the world is absolute and unchanging. For example, they think that an Australian aborigine and they would see exactly the same sky and mountains if they stood side by side in the same place looking in the same direction. They also believe that they see the world in the same way their distant ancestors saw it—that if they were transported back to Elizabethan London, they would see the city with the same perceptions as Shakespeare. Both assumptions are wrong.

The mind does not passively accept the sensory information that enters it. It is creative, and continuously builds up the world out of the millions of bits of data it processes in much the way a newspaper photograph is made of countless tiny dots. The sole knowledge human beings have of the world is the interpretation created by their own minds.

This is why Eastern mystics say the world is a dream. What is usually thought of as external and substantial is actually made of the same stuff as a dream image. It exists in the same place—the mind—and is mentally projected outside what are perceived to be the limits of the body. There is no essential difference between inside the body and outside. Both exist within the mind. There is no root distinction between the mental and the physical; all is mind.

To say the world is an illusion is not to say that it does not exist. This is a common error of those who are too eager to embrace the transcendent view. The salient point is that human beings can never know anything about the absolute world with their everyday awareness. Everything experienced is an interpretation, a metaphor, of something else.

There is a useful experiment for grasping the way in which the mind creates the universe. Close your eyes. Now mentally remove yourself from the universe and try to imagine what is left. Remember, if you have an image in your mind, that means you are still present in the universe as an observer and have violated the rules of the game. In fact, if you hear, smell, taste, feel or sense anything, you are still interacting with the universe.

By trying this experiment you will quickly realize that without a perceiver, nothing can be perceived. If anything remains, it cannot be known apart from the mind. Space does not exist without the perception of distance. Time does not exist without the experience of change.

Only in this century has science begun to creep up on the magical perspective by means of higher mathematics. Einstein demonstrated the relative nature of time and space. Relativity is the notion that the qualities of things depend on how they are perceived, and are not intrinsic to them.

For example, time itself moves more slowly in bodies that are traveling faster relative to slower-moving bodies. If it were possible to travel in a rocket at near the speed of light to another star and return to the Earth, the astronauts might experience the passage of only a few years within their spaceship, but on Earth their

friends and relatives would have died of old age. Magic can exist in a transcendent view of the world. When the physical and mental are perceived as one and when the inside and outside are not seen to be divided, the idea that spiritual force can be projected across space by the desire and can affect material objects is no longer an absurdity. Magic is understood not to violate the laws of nature but to overlap them, in the same way that multiplication is not a violation of the laws of addition but a transcendence of them.

### HOW MAGIC WORKS

Every individual creates a separate universe within his or her own mind. These personal universes are not the same, although they are similar enough to be almost indistinguishable when formed by members of the same period and culture. They are joined to each other by the common spiritual ground—or unground, as Jacob Boehme called it—that underlies them all. Magic can pass through this unground, enabling the mind of one universe to affect the universe of another mind. The unground is timeless and spaceless, and therefore does not exist. Another name for it is the Unmanifest. It is the highest concept of God.

All magic, great or small, is a direct communication with the Unmanifest. This communication takes place by means of the mathematical point, which is omnipresent. The opening of the point is communication with the godhead. The point is opened by the creation of a vortex. The vortex is created by egoless desire.

Magic operates outside the boundaries of physical laws. The idea that science can examine, or even comment on, magical phenomena is absurd. The effects of magic are neither proportional to their causes nor predictable. An effect may not correspond in a logical way with the cause, and the same cause may yield wildly different effects on separate occasions.

Magic chooses its own means to an end. The action of magic is in defiance of the laws of chance. Each magical act is a miracle, even those that appear mundane. Magic uses physical coincidence, or luck, to accomplish its purposes. Just as water chooses the easiest course to the sea, so does magic disturb the balance of probability as little as it may. If natural means fail to serve, it calls upon what is commonly termed the supernatural, but only after all natural solutions are frustrated.

All scientific laws are founded on the naive assumption that the cosmic scale of probability never tips. Magic is built on the opposite conviction that the pivot of the scale is not fixed and can be acted upon by human will effectively directed. The balance of chance is delicately hung; when it is upset the results can be startling.

A stone released falls to the earth. There is nothing to prevent it. The molecules of air around the stone strike it on all sides with uniform frequency. But if the air molecules struck the stone on the bottom more often, the stone would rise. Such an event is not impossible, just unlikely. Magic makes the improbable happen.

There is a tendency to look upon the action of magic in a muddle-headed way, as a force that acts within the boundary of the physical world and bends the laws of nature with sheer brute energy supplied by the will. Needless to say, this is absurd. No force of wishing a thing will alone make it happen. If this were so,

sports such as basketball would be impossible. The fans in the stands would be wishing the ball all over the court.

Magic does not depend on a great force of will but on the effective direction of the will to the source of all power, the Unmanifest. This is physically very easy. There is no need to grunt or strain. Indeed, there is no need for elaborate rituals or grandiose incantations. Traditional instruments and forms are at best aids in creating the proper climate of mind and at worst obstructions.

## THE REVOLT OF REASON

The modern mind, educated within the limited framework of the physical laws, revolts against some of the manifest absurdities of traditional magic. For example, few people would take literally the assertion that there exists a race of little men living and burrowing deep in the ground like meal worms, amassing large hoards of gold. A rational individual living within the *Zeitgeist* of Western culture who tried to force his or her mind to such a literal belief would be erecting a barrier in the way of spiritual progress. Yet five centuries ago many sought magic specifically for gaining power over gnomes.

The classic texts of magic, which are called *grimoires* (a French word meaning “grammars”—in other words, the copy books of occult students), were penned by medieval Europeans. It is necessary to understand their ignorance of physical facts now taken for granted. Vast stretches of ocean were then uncharted. The very shape of the world was in doubt. When sailors came back with wild tales of a great armor-plated beast with a single horn on its nose or of a race of black men with their faces located in their stomachs, the listener had no way of knowing that one tale was true and the other false.

The notion of gnomes would not have seemed improbable to the writers of the *grimoires*. They had no reason to dispute the many reports of their sightings by miners all over Europe. The idea that the mountains were once beneath the sea or that there were great petrified bones of giant lizards to be found under the earth would have seemed vastly less likely—yet these last two things are known to be true today. A contemporary reader of the *grimoires*, having no reason to doubt many of their statements, would accept them on faith.

It may once have been possible for apprentices in magic to set aside their brains and absorb the eternal truths of the art through the soles of their feet, as it were. It may still be possible today in some Eastern societies. Zen Buddhists in Japan use koans—short paradoxes or riddles—to buffet the rational mind until spiritual insight dawns. But such methods are poorly suited for the modern Westerner, who is highly dependent on the rational faculties and more reverent of them than the Easterner.

Reason cannot be suppressed or circumvented; it must be accommodated. Centuries ago it was possible to accept traditional magic literally. It is no longer possible, any more than it is possible to believe that the world was created in six terrestrial days. The Bible is in much the same position as the ancient magical texts. Faced with obvious incongruities, the intelligent reader must either deny them or interpret them in a new way.

The most common response is an attempt to alter the terms of magic to suit the modern *Zeitgeist*. Increasingly, magical texts are written with buzz words derived from science. A buzz word is a word used so vaguely that it has lost its specific meaning and retains only an emotional connotation. "Vibration" is a favorite of modern occult writers, along with "energy" and "electricity" and "magnetism." The use of material terms to describe spiritual events is often unavoidable, but there is little attempt made by these writers to distinguish a term as used in magic from the same term used in science.

Magic is presented as a subtle branch of science that relies on material forces and works within the parameters of physical laws; the implication is that when science develops delicate and sophisticated-enough machines, it will be able to measure and predict magical effects. Modern writers on the occult tend to shy away from any mention of a deity or references to spirit. This is in sharp contrast to the grimoires, where prayers to God are effusive.

The results of scientific magic are not promising. Magic cannot be materialized. It exists only within the living spiritual heart of the individual. When it is dissected it ceases to exist. A rational mind cannot accept magic into a material framework no matter how hard it tries. Sooner or later it recognizes the incongruities.

A better approach is to elevate and expand the perceptions so that the mind is no longer shackled by the modern *Zeitgeist*. Instead of materializing magic, the magus must spiritualize his or her thinking and transcend formal logic. The grimoires can then be studied fruitfully, and traditional magic practiced without the rising obstruction of unbelief.

It must be emphasized that transcendent thinking does not negate or defy reason. Reason is perfectly valid within its own sphere. The awakened spirit embraces reason in complete harmony. However, with magical perception it becomes possible, indeed inevitable, to see the same statement as absurd and true simultaneously.

Using spiritual truth as a touchstone, magi can examine traditional magic critically and extract those methods and elements best suited to their individual natures. They become able to separate the gold from the dross, the effective symbols from the meaningless scribbles. More than this, once they perceive the root of magic, they can use the specific techniques in the grimoires as models for their own unique rituals and methods.

## MAGIC IN THE MODERN AGE

The grimoires started out as records of the magical experiments of individuals who were schooled in the traditional magic of their day. They were never intended as holy texts that must be copied and imitated down to the last letter. Yet over the centuries this is exactly what they have turned into, until it became commonplace to believe that the very form and wording of the procedures had its own power and that any departure from it would destroy the magic.

This misunderstanding can only be entertained by those who look at the outside of the art and are blind to its center. It is equivalent to judging a man by the clothing he wears. The imitative approach to magic is futile. Even if would-be sorcerers succeeded in following to the letter the quaint instructions of the grimoires,

their magic would fail if they lacked access to the center of being from which all magical vitality flows.

The converse is that magic can be worked effectively by someone without the least knowledge of traditional methods. Intuitive magic relies entirely on the sub-verbal urgings and directives of the spirit. Self-inspired magicians usually will pick up an entire collage of disparate bits and pieces of lore and superstition that nonetheless works for them because they are in touch with the Unmanifest.

The best approach is a balance between traditional elements that have proven effective over time and inspired elements that resonate strongly in the personal psyche of the magus. Magical learning usually begins from the outside and progresses inward, although it is vitalized from the inside out—that is, beginners practice the mechanical part of magic without being able to infuse it with vitality, and only later do their gestures and words begin to acquire power.

Over time the magic of an adept becomes more individualized as inspired elements replace those drawn from tradition. Most workable magical systems use the grammar of traditional magic but possess their own unique vocabulary. However, it is important that the magus, in the first flush of running to obey the instructions of a newly awakened inner voice, does not completely throw away traditional methods. Traditional magic has survived because it is grounded in spiritual reality. Even when a practice seems meaningless, there is usually a magical rationale at its base. One measure of attainment is the degree to which the magus can make sense out of traditional or folk practices that on the surface seem utterly meaningless.

The purpose of this book is twofold: to assist in the awakening of a transcendent view of the universe and thereby liberate the reader from the prison of the materialistic *Zeitgeist* of modern society; and to rationalize as much as possible the traditional elements of magic and so remove the early barriers to learning that were erected by the revulsion of logic.

The book is structured as a progression from the macrocosm to the microcosm. The first half traces the great symbols of the art from the simplest to the more complex. The second half examines the composite techniques of magic in which those symbolic elements are used. The structure is organic, designed to unfold understanding like a flower.

In 1533 the great Renaissance magician Henry Cornelius Agrippa published an encyclopedic work on the theory and practice of magic titled *Three Books Of Occult Philosophy*. It was a monumental achievement. Agrippa intended it to be the *summum bonum* of magical texts. In it he gathered and collated occult knowledge from all ages, illuminating it in the light of the learning of his time.

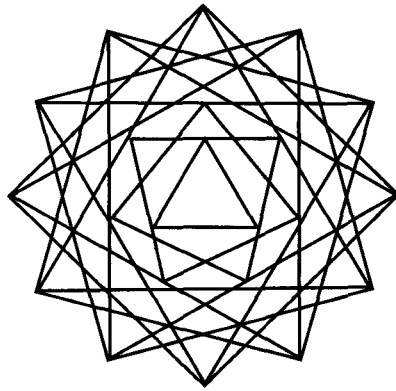
Over the past five hundred years the universe has changed. Natural understanding has grown, while spiritual wisdom has all but disappeared. *New Millennium Magic* is an attempt to make this ancient art accessible to intelligent modern readers without asking them to compromise either their understanding or their reason.

The higher purpose of *New Millennium Magic* could not be expressed more clearly than by the words Agrippa used in the opening chapter of his work to describe the function of magic:

Seeing there is a threefold world, elementary, celestial, and intellectual, and every inferior is governed by its superior, and receiveth the influence of the virtues thereof, so that the very original, and Chief Worker of all doth by angels, the heavens, stars, elements, animals, plants, metals, and stones convey from himself the virtues of his omnipotency upon us, for whose service he made, and created all these things; wise men conceive it no way irrational that it should be possible for us to ascend by the same degrees through each world to the same very original world itself, the Maker of all things, and First Cause, from whence all things are, and proceed; and also to enjoy not only these virtues, which are in the more excellent kind of things, but also besides these, to draw new virtues from above. (*Three Books Of Occult Philosophy* [1533], translated by James Freake [1651], edited by Donald Tyson, Llewellyn Publications, St. Paul, 1993, page 3.)

To open a spinning vortex upon the source of all being, to reach through like a modern Prometheus and cup in the naked hand a portion of the very fire of creation, and then to carry that blaze of glory back into everyday reality where it can be shaped and forged on the anvil of the soul by the hammer of the will—this is the awesome power and the terrible responsibility of the magus. May you use it wisely.

— I —

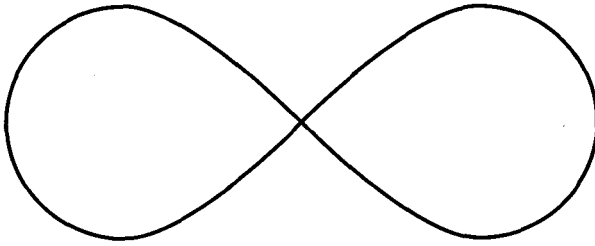


**MACROCOSM**





—— 1 ——  
UNMANIFEST



**T**he All is divisible into two fundamentally different parts. On one side of the dividing plane is the universe of forms called the cosmos, the realm of motion and light. It comprises not only the everyday world of the five senses but also the infinite number of polarities that spring from manifest being—hot and cold, day and night, good and evil. Whenever a thing is perceived as independent or unique, it falls onto the side of the division that is the manifest universe. Cosmos is larger than the scientific universe of galactic clusters and subatomic particles because, in addition to time and space, it contains non-corporeal forms such as dreams and gods.

On the other side of the dividing plane is what cannot be known or perceived in any way. This is the universe of the uncreated, or chaos. The ancients usually pictured it as a seething gray mist in which undefined monsters dwelt. This is artistic license since the Unmanifest lacks all qualities, including mistiness and grayness, and its inhabitants (if it could be said to have any) are without form or duration. By its very nature the Unmanifest is inconceivable. Any picture or model a philosopher might form of it becomes at once invalid precisely because it has been formed, and therefore no longer represents the formless universe. Even featureless space has dimension and exists in time; it is a part of creation and cannot be used to represent the Unmanifest.

Chaos has a secondary connotation, which should not be confused with its primary meaning. It is sometimes said to be the dwelling place of evil because chaos is naturally destructive of order. However, this sense can be misleading. Chaos as the region or dimension of formlessness is synonymous with the Unmanifest itself; chaos as the land of evil beings or forces is a part of the manifest because the evil beings or forces there have forms and qualities. These may be loosely called chaotic entities since they tend to destroy what is perceived by human consciousness as order; however, they are not in the strict sense inhabitants of true chaos.

The dividing plane between the manifest and Unmanifest is not a thing in itself, but the place where the two universes press close to each other. It is an interface such as the one that separates the surface of water from air or the one called the present that separates past from future. The interface has no shape or dimension of its own and cannot be described graphically. It is here called a plane merely for convenience.

This division of the All is relative, based on the human perspective. It may be compared with the purely human division of time. From an absolute vantage the All is unified and will always remain so. To see the unity would require that the observer step outside the universe, which is the same as saying it would require that he or she step into the mind of the All. Such a vantage is not possible for imperfect humankind.

Before time began, the Unmanifest was alone, without size or shape, without duration. Time was not. Space was not. Form was not. Matter was not. Energy was not. Yet all things now existent were then in potential, as yet unconceived. The Unmanifest is absolute freedom, possibility without limit, sovereign chaos. The Unmanifest is what the major religions know as God.

To see a world in a Grain of Sand  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand  
And Eternity in an hour.<sup>1</sup>

So wrote the metaphysical poet William Blake, who understood the nature of God. For if a thing has no size, no weight, no time or place, then it is everywhere and nowhere simultaneously. At once it is immense and minuscule and both and neither of these conceived extremes.

The ancient Hebrews also grasped the great truth that God cannot be conceived. Any form the mind attempts to impose on the Unmanifest is inapt and at once becomes sacrilegious, as it degrades the highest intuition of the nature of God. Other ancient races perceived this dimly, but they allowed the truth to slip away in their hunger for a deity they could understand in human terms. To yearn toward the All and not to give it a human face required a courage they did not possess.

It is a hard truth for people brought up in a traditional religious system. The reader (who will hereafter be called the magus in hope and expectation) has set him or herself to become greater in understanding than the mass of humanity, and so must grasp the concept of the Unmanifest, for the entire art of magic depends on this single truth. The magus must understand the All, insofar as this is humanly possible, in order to understand him or herself and the work of magic.

The Unmanifest created the universe of forms from a single point within itself by an act of divine will. Within this point the diversity of the physical world—the ten thousand things of Chinese philosophy—grew by rational stages from desire to idea to form to materiality, in a way analogous to the growth of a living creature in the womb.

The ancients tried to express this idea by presenting the universe as a giant egg floating in the endless womb of God. Around the egg of creation is a shell that cannot be breached from either side without destroying the respective universe that is

violated. Thus mankind cannot know God without destroying God (which is impossible), and God cannot enter the created universe that is made of its own outpourings without destroying creation. This is why it is said in the Bible that a man cannot look upon the face of God: to do so would bring about his instant annihilation.

The creation of the universe did not destroy, change or diminish the Unmanifest. The Unmanifest and the manifest can never overlap, but every created thing is composed of both aspects of the All. Since the Unmanifest is without dimension, it has truly been observed that God dwells within all human beings. But the magical meaning of this is that the totality of God is present in each blade of grass, every speck of dirt—in every form whether beautiful or ugly. Indeed, the entirety of the Unmanifest is present in each mathematical point in the universe. God is everywhere. An Arab proverb states: “To the pure all things are pure.” It might equally be said that to the godly all things are God.

If God is thought of as an endless mirror-like sea and the act of creation as the splashing of a hand on the waters of that sea, then the manifest universe may be conceived as the ripples that expand from the impact. The ripples have no separate substance in themselves, being formed of the waters of the sea, yet they are distinct from the flat surface. And when the ripples have reached the extent of their travel and returned to their starting point, the sea will be as it was before.

The interface between the Unmanifest and the manifest, which is usually pictured as a shell around the egg of the universe, will hereafter be called the veil of unknowing. Throughout history human beings have tried to peer behind it, always without success. The act of attempting to understand the All from the viewpoint of the material world is absurd and doomed to failure. It is this noble but futile effort that renders science a tragedy rather than a comedy.

However, the barrier between the universes can be passed and is passed regularly by the simple changing of state from manifest to Unmanifest, and back again from Unmanifest to manifest. The All enters its creation and acts upon the world through its many emanations. Its potencies cross the veil and are transformed into manifest things. These include the burning bush, the voices of Joan of Arc, and other manifestations more subtle. A human being merges into the All through death—by “crossing the veil”—at which point the need to understand distinctions, which is an aspect of the manifest, ceases. After death all individuals become God—not parts of God, for the All has no parts but is whole. Any part of the Unmanifest is all of the Unmanifest. The All is indivisible.

The veil is crossed by the totality of being at birth and at death. When a human is conceived physically in the womb, the finer elements of divine conception join, and the personal human essence comes into being. At death the human identity, or soul, disperses and the physical body returns to the earth, but the divine essence that was the foundation of the life escapes across the veil back into the bosom of the Unmanifest.

This passage across the veil is true of all created things, not only human beings—poems, beasts, rocks, even a summer sunrise. Each comes into discrete being out of the Unmanifest, and to the Unmanifest each ultimately returns.

The divine act of creation did not happen once at the beginning of the universe, nor does it occur only once at the beginning of a life. It is happening constantly

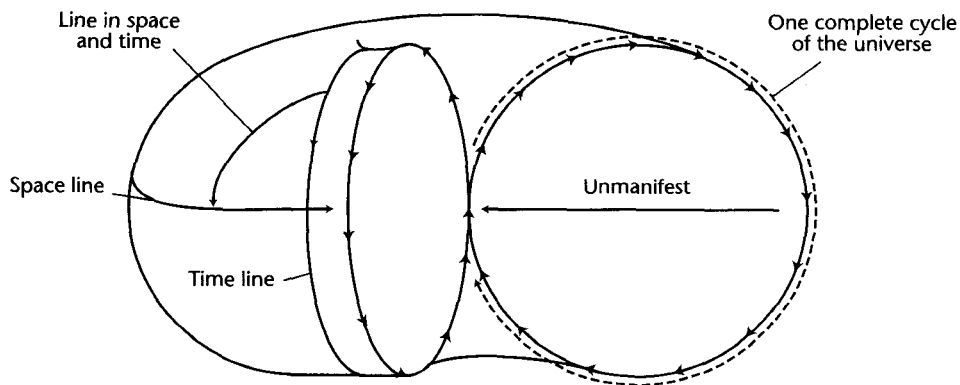
everywhere. In a single second every human being is recreated an infinite number of times. This is why Blake said: "If the Sun & Moon should doubt, /They'd immediately Go out."<sup>2</sup> It is useful in this matter to meditate on the flame of a candle, which is a metaphor of the physical universe. It exists, has shape and endures, yet is made of nothingness that rises from nowhere, momentarily forms the flame-body, and then vanishes upwards into the nothingness from whence it came. It is also useful to meditate on the wave.

Just as both universes are in every human, so does a living human being occupy a portion of both universes. Humans are formed both of the clay and of the light. There is an old alchemical woodcut that shows Adam (archetypal man) standing with his feet on the Earth and his head through the heavens, signifying symbolically the two universes, the veil, and the intermediary place occupied by the human race. It is incorrect to say that mankind is half in the world of forms and half in heaven. In truth only the smallest fraction of what humanity perceives itself to be is touching God—the merest tip of the finger, as the artist Michelangelo portrayed so well in his painting of the Creation on the Sistine Chapel ceiling.

The Unmanifest must never be thought of as another place. This was the mistake made so often by the less enlightened of the ancient philosophers and mystics, and it is nonsense. The Unmanifest is without dimension or change. It should be thought of as around and within, permeating every atom of the universe but not a part of the material world. It is equally sound to think of it as enfolding all things, or as completely present in every point of every separate thing.

Part of the problem in understanding may have been the ancient model of the universe as an egg floating on a sea of gray mist. This suggests that there is an outside of the universe—a contradiction in terms—where the nebulous being called God lives. Using such a model uncritically, no one could gain a workable conception of the All.

A better understanding for the modern age can be attained by picturing the universe as a great doughnut-shape, called in geometry a torus, with a very tiny hole in its center. The skin of the torus is continuously flowing out through the top of the hole and diagonally spiraling around the hub, and then returning back to the hole by flowing inward on the underside, as the arrows show:



The torus is cosmos, also called the universe and the manifest. The dimensionless hole at its center is chaos, also called the Unmanifest and God. Although the picture suggests space around the torus and a volume within it, the magus should realize that this is a two-dimensional representation of a mental model, and exclude everything except the flowing skin of the torus and the point at its center.

A line drawn over the skin of the torus radially through the center represents a line of time. A line drawn around the hub represents a line of space. Both kinds of lines may be multiplied infinitely. Both are circles. Both end where they begin.

It will be observed that any point on the model except the center must exist in time and space. The time it takes a point to flow out of the center, around the hub, and back into the center is one cycle of the universe. To a human consciousness riding this point, the universe will seem to expand and contract, but from an absolute, or godly, view the universe is unchanging and eternal.

All travel is in both space and time. If someone could travel through space without traveling through time, he or she would exist everywhere at once. Conversely, if someone could travel through time without traveling through space, he or she would be forever nowhere.

All change is spiral. A diagonal line on the surface of the doughnut represents travel in time and space. There are an infinite number of such lines, representing the existence of things, living and non-living. Each of these lines traces a short segment of a spiral course that winds around the universe. These windings have two directions of movement that can only be understood in reference to the point at the center of the torus. The flow of time is outward from a perspective over the north pole of the universe, and inward from a perspective over the south pole. The flow of space is counterclockwise from the perspective above the north pole, and clockwise from the perspective above the south pole of the universe. Of course, the terms north and south are arbitrary.

Travel through time and space occurs by means of waves that spiral around the torus, carrying the manifest universe with them. The wave ridden by the consciousness of the human race defines human reality. The crest of this wave is the present moment. The rising fore slope of the wave is what humans recognize as the future, and the descending back slope is their past. Humans are so constituted that they can only perceive the back slope of the wave of time-space, not the fore slope.

The model demonstrates that the farthest reaches of the universe and the dimensionless center from which the cosmic egg was born are the same. The outside and the inside are one; the universe is the in-between.

This model of the universe, which was formulated by the author around 1983, is very similar to a cosmological model presented by the mathematician Stephen Hawking in his book *A Brief History Of Time* (Bantam Books, 1988, page 138). Hawking has committed the error of representing the universe as a sphere, and the points of the Big Bang (where time and space begin) and the Big Crunch (where time and space end) as two points at opposite poles of the sphere. This is not correct. The beginning and the end are a single point. Indeed, there is only one point in all creation—but it is everywhere.

Every point on the surface of the torus can be the center point if it is occupied by the awareness of God. This statement is conditioned by human perceptions since, in absolute terms, the awareness of God is constant and simultaneous in all points of the universe. The universe exists within this point awareness. However, it is the illusion of the apparent lack of the simultaneous presence of the divine eye that allows the manifest universe to be perceived. A magus can make any point in the universe the center point by properly considering it as such.

It is also worth noticing how similar this model is to the magnetic fields that surround planets and stars. The great Hermetic doctrine applies here: "What is below is like that which is above; and what is above is like that which is below: to accomplish the miracle of the One Thing."<sup>3</sup> Throughout creation, large patterns are replicated endlessly in smaller patterns. The flow of a magnetic field is a miniature version in an imperfect material guise of the unfolding of the universe.

In the same way, each person is a miniature replica of the universe—a microcosm. Within the human mind at the point of the absolute, or true, self is a portal through the veil of unknowing. In the average person it is closed and locked. Only the crack under the door emits the blinding white brilliance that is the first emanation of the Unmanifest, the primal expression of the will of God. The magus when awakened and made wholly aware has the power to reach through the veil and draw out from the sea of limitless possibility various potencies that can then be manifested in the world of forms.

For this reason the magus is granted rule over all spirits, even those of the inner circles of creation who possess great powers, such as the archangels. None but God is set over a human being. None but God can overthrow a human being, but often humans are made to overthrow themselves through the deceit and guile of evil spirits. There are only two forces that can thwart the desire of the magus—divine will, and human ignorance.

Magically, the Unmanifest is the source of all power. It is neither good nor evil, but raw potential. Into the blood of the All the magus dips a hand when he or she meditates, and from this reservoir of limitless possibility, draws words and signs of command. The whole of the art of magic is in learning to reach across the veil and bring the fire of the Unmanifest into perceived existence.

It is common in magic to speak of angels, demons, ghosts, elementals, and so on. Opinions as to the nature of these various spirits differ, but generally they are regarded as possessing considerable powers of their own, which they occasionally choose to exhibit for the terror or delight of mankind. They are usually described as intelligent but lacking the spark of divinity in humans that enables them to ape the part of creator.

Many superstitious adepts firmly believe that their magical power stems from the good will of these spirits. For example, the fakirs of India, when asked how they perform their magic, will confide that they do nothing themselves but merely call upon the spirits to work their bidding. They believe the whole potency of their magic lies in their ability to cajole the spirits with sacrifices, adorations, and promises of service.

This view betrays an ignorance both of human potential and of cosmic law. Even if such a childish concept were correct (that spirits were independent beings who could be wooed), their power would still stem from the will of the Unmanifest, as exemplified in the primary emanation of divine light. The spirits could do nothing unless the light at the center of the true self of the fakir first granted them permission. The spirits delude the fakir into thinking he is dependent on them. In fact, the truth is just the opposite: spirits are wholly dependent on the unconscious power of human beings when they wish to exercise their purposes in the human world.

The Buddhists of Tibet have a somewhat clearer understanding of spirits than the Hindu fakirs of India. They admit the existence of such things as angels and demons, but maintain that they are illusions composed by the human mind, even as humans are a dream in the mind of God. They do not dismiss spirits as unreal, for they understand full well that mental realities are no less potent than physical realities. Both are founded ultimately in God.

The Western Hermetic view is similar to the Buddhist. The magus does not believe spirits are wholly independent beings with a status equal to his or her own, but neither does he or she make the mistake of dismissing them as complete fabrications of human fancy. When a magus evokes a spirit, he or she is aware that it is given its shape and personality by the mind, yet not by the part of his or her mind that is the personal identity, but by the unknowable part that is God. Once created, a spirit has as much reality as its creator, since both are created by the All.

The spirits are devices employed by the magus, either consciously or unconsciously, to manipulate the powers of the Unmanifest, in the same way a blacksmith will use a clay vessel to carry molten metals intended for casting. When the magus calls upon a spirit to perform a task, he or she is really opening a door into the Unmanifest through the point of the true self, and it is his or her own higher potential that transforms desire into reality. Yet even though the form of a spirit is an illusion, it still has the power to kill should the magus be foolish enough to grant it the right to do so.

The question of reincarnation is a vexing one to Eastern minds. Since the concept has not been a part of the Western psyche since the advent of the Christian era, it seldom troubles practitioners of the Hermetic art unless they have steeped themselves in Buddhist or Hindu philosophy. However, it is useful to place reincarnation in the context of the Unmanifest.

There are two views of reincarnation. The first supposes the soul, the personal identity, endures a series of births and deaths in order to gather a store of life experience, and that through the soul any man or woman may recall the events of past lives. This is a vulgar superstition that no educated Buddhist would tolerate for an instant, yet it is held by the vast majority of people.

The more enlightened opinion is that the soul is mortal and perishes with the body, but the spirit that lives in all beings survives death and is successively reincarnated with its stock of life experience in order to evolve to a higher state. According to this view, the individual identity does not survive but the foundation upon which that identity was based does. An educated Buddhist would maintain

that the spirit does not cross the veil at each death but moves from person to person until its wheel of births and deaths has been fulfilled.

The fault in this thinking is that it supposes the spirit of God can be divided and that one portion can gain more experience than another. A Western adept would say that since the spark of divinity at the center of each human being is one with the All, it has no need to cross the veil after death: it is the Unmanifest in its entirety, and the veil that barred it from the bosom of God was the veil of human flesh surrounding it during life. Therefore, each birth and death is a complete round of incarnation that returns the acquired measure of life experience back to the Unmanifest.

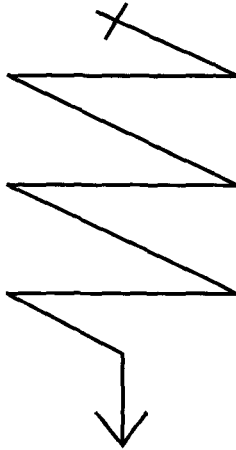
The human ego is like a worm that burrows and lives in the wooden handle of a carpenter's plane that the Master Builder uses to shape its great work. Human identity is the worm. Human function is the fulfillment of divine purpose. The human body is the plane. When the plane breaks or wears out, the Builder does not fashion another lovingly around the worm. Only the incredible conceit of the worm could imagine such a thing.

No, the Builder casts the broken plane—and the silly vain worm—into its fire and makes a new plane, shaping it to suit the purpose of the work and using it as an extension of its will to achieve its end. And another silly worm takes up residence in the handle and fancies itself Lord of the Manor!

The All cares with infinite compassion for the least of its manifestations, which it creates out of love and desire. Not without reason did Jesus say that God is aware of the fall of the least sparrow. But what is important to mankind is not always important to God. The magus should always remain humble and soft-spoken, no matter how extensive his or her earthly power, since he or she can never be certain that the insect underfoot is not more useful in the scheme of things than the magus.



— 2 —  
CREATION



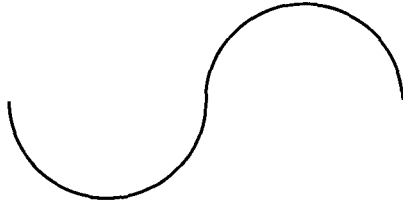
**000: ALL/NOTHING**

**I**n the beginning the Unmanifest was All. God lay asleep in a timeless slumber without dreams. This nothingness that is the highest state of the All can best be likened to the state of the human mind during dreamless sleep—it is without duration or quality.

**00: ALL IS ALL**

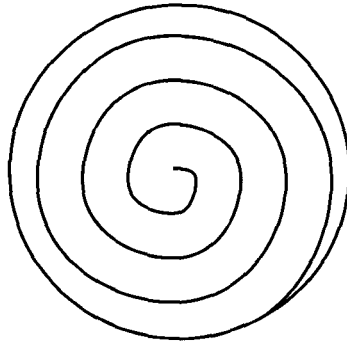
Then desire stirred within the depths of the Unmanifest. Some mystics believe the movement was brought about by a crisis within the All that necessitated change; others say it was a voluntary act of love. For reasons of its own, God chose to consider itself. It awoke throughout its substance and became aware of its All-potential without yet analyzing its quality or extent. In a way utterly alien to mankind, the Unmanifest experienced itself with that which it was experiencing.

This is nothing like the “I think, therefore I am” of Descartes. The first act of God cannot in any way be grasped directly from the perspective of the manifest universe. God perceived its own vastness without the benefit of measurement or point of view. It understood its greatness, not as mankind understands great size or number, but as an infinitude of potential. This is not understanding in the sense “I am” but rather in the sense “All is All”—that there was nothing beyond it, for it was everything that might be.



## **O: ALL IS LIGHT**

With an awareness of its Allness, God grew aware of its texture or substance, which was all substances, all qualities, not one after the other, not even blended together, but all qualities in potential before they become qualities. This may be thought of as an endless sea of white light that is experienced as self rather than considered by self, containing all colors, all levels of vibration that could be. White noise is a material approximation of this idea.



Within this sea of white light, desire ranged endlessly seeking some limited quality upon which it could fix itself and rest. But as yet there was nothing. The absolute freedom embodying the will to realize all potential was as yet unrealized. The frustrated desire of God recoiled upon itself, falling inward ever closer together, becoming ever more dense, metaphorically assuming a circular and then a spiral direction of travel.

This questing inward after fulfillment is known in the Kabbalah as the “primal swirlings” and may be pictured as flecks of light dancing in a whirlpool.



## **1: I AM ALL**

The tightening spiral coalesced into the first glimmering of a sense of self—a mathematical point without dimension or substance. This point gave the perception of

the All a vantage from which to consider itself. From this point God could regard the measureless light extending away endlessly in all directions.

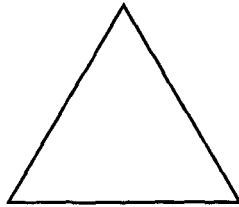
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## 2: I AM I

The eye (or I) that considers must consider something. A second point of necessity at once was born even as the first point came into being. The second point may be thought of as a reflection of the first, like it in all respects but discrete from it. The separation of these points did not at this stage have measure. The salient understanding is that they are separate.

The awareness of God could take up residence in one point and view the other, considering it as a thing apart from self even though it was still within God's own substance. At the same time, the omniscient awareness of God was resident in the second point, looking back at the first. There is no way to distinguish one point from the other, to call one point the self of God and the other point its reflection.

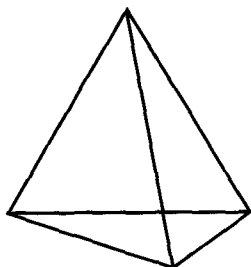
This act of considering an object became a resonating pulse from point to point, a pulse without a period of duration—in other words, a line, the first dimension.



## 3: DISTINCTION

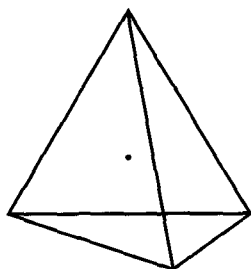
Again God considered itself in its new aspect, which necessitated the precipitation of a third point of view. From this third point God looked back at the line, its initial awareness of a discrete self reflected in, and reflecting, that self. The second dimension was born, the plane surface, as yet outside of time and space. This is symbolized by the triangle.

Were the third point to precipitate in line with the other two, it would not yield a higher vantage of awareness, since it would perceive the other points as points.



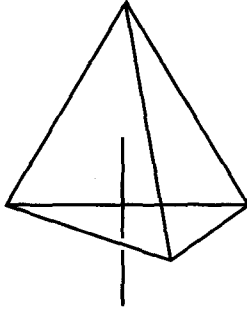
#### 4: DIMENSION

The awareness of God shifted out beyond the plane in order to conceive it as a separate reality, forming a fourth point and defining the third dimension of space, symbolized by the four-sided pyramid. As yet space did not exist, since space has distance (one point is farther from another than a third), and the concept of distance involves time, which had not yet been born.



#### 5: FORM

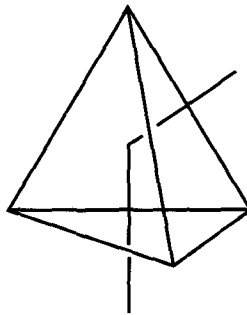
The fifth point, from which the eye of God considered the first four that formed the pyramid, could manifest either inside or outside the four enclosing planes of the pyramid. These two possibilities were distinctly different and gave rise to a conception of form with its enveloping skin, or interface, yielding the embryonic idea of motion —movement through the barrier between inside and outside—with its associate notion of time, the fourth dimension.



## 6: CHOICE

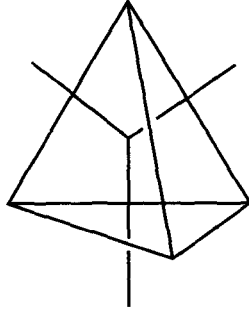
The sixth point, which in the series of drawings is seen outside the pyramid, gave birth to the earliest of the moral dimensions—those above the level of space-time. It showed the possibility of choice. God might look at the pyramid from the outside or the inside, which are very different points of view, and must choose one or the other alternative.

A necessary evolution of the basic concept of choice was the varieties of possibility inherent in any decision. Every question can yield three possible answers: Yes; No; and Yes/No. This triplicity is expressed in all the holy trinities of gods the world has known. In Christianity it is Father, Holy Ghost, and Son. In Hinduism it is Brahma, Shiva, and Vishnu. In the faith of the ancient Egyptians it was Osiris, Isis, and Horus. Symbolically it is embodied in the triskelion, a design of three appendages radiating from a center point, which occurs in such diverse cultures as the Celtic, Greek, and Native American.



## 7: AFFIRMATION

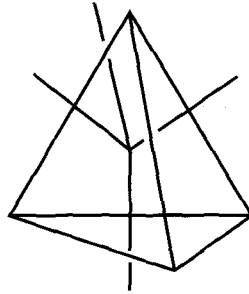
The seventh point is the essential Yes, a rushing forth with purpose, an assertion that may be called male in character, although in manifest nature each sex embodies all three choices.



### 8: NEGATION

The eighth point springs into being immediately as a reaction to the initial Yes. When a body moves toward one thing, it moves away from something else. When water is poured from one vase to another, the first becomes empty as the second becomes full.

The eighth point is rejection, a pulling away, the basic No. It can be called female in the same way the seventh point was termed male. These are symbolic opposites. It should be understood, however, that in the physical world the female sex both affirms and denies.



### 9: RECONCILIATION

The ninth point forms immediately as the tension between Yes and No manifests itself. It is the reconciliation of opposites, the center on the line between extremes. In moral terms it is the understanding that transcends good and evil. Sexually, it is androgynous.

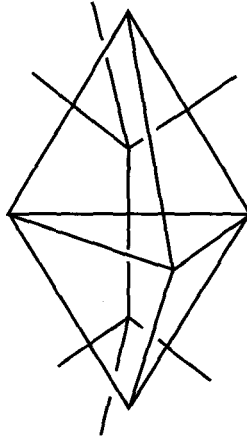
To humankind the notions of Yes, No, and Yes/No seem very distinct. However, the pyramid, which may be turned every which way without disturbing the meaning it conveys (since each facet and line are interchangeable with every other facet and line), reveals that the distinction between polarities of choice is only apparent, not absolute.

This does not mean that good is the same as evil. Polarities are real to the perception of humanity. No one can disregard love-hate, hot-cold, or up-down with

impunity. But the model suggests that from outside the realm of forms (a perspective only available to the Unmanifest) one choice can replace another.

Consider Yes and No as opposite ends of a piece of string. Yes/No would be the middle point between the ends. One end looks very much like the other. The only distinction is that one end is on the left and the other end on the right. If you walk around to the other side of the string, the end that was on the right becomes the one on the left, and vice versa.

Now take the string and tie it in a circle so that the two ends meet and merge into one another. Who can tell the left, the right, and the middle? This is the way the Unmanifest views the world and its affairs.



## 10: SUBSTANCE

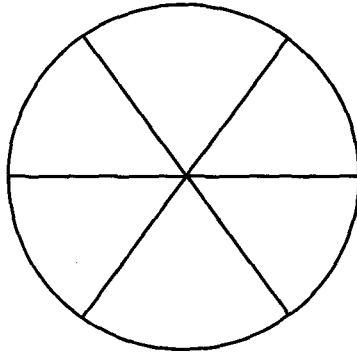
The tenth point of view taken by the eye of God is the perspective of materiality, where all the abstract relationships that came into manifestation are precipitated as rocks and trees and living beings. This tenth level of the manifestation of awareness is where humanity perceives itself to live. It is best pictured as a point below the base plane of the pyramid, which forms a second pyramid that is the exact mirror image of the first. The second, reflected pyramid is the realization of the preceding nine points of view in matter and energy.

The upward-pointing pyramid of nine emanations is an illusion to human perception, whereas the second downward-pointing pyramid is crystallized, or precipitated into being, out of the nine higher viewpoints by the tenth point alone. From the perspective of the Unmanifest the inverted pyramid is the illusion, being only a reflection of the "real" ninefold emanation. The dreams of humanity are the realities of God; the dreams of God are the realities of humanity.

These are the ten stages followed by the unfolding desire of the All as it examined itself. They are the underlying process of the birth of the universe. All manifest things, from atoms to galaxies, are born out of the Unmanifest in this way, and sustained in manifestation from moment to moment, by an act of divine will.



— 3 —  
LIGHT



**T**he light is the purest expression of the will of the Unmanifest in the material universe. It takes the form of a blindingly brilliant pearl or blue-white radiance, like the radiance of a star, but it is featureless and formless, suffusing the physical surroundings in which it is experienced. Accompanying the light is a sense of awe, and often a fear so intense that the individual bathed in it may wish to hide, as Adam and Eve hid in the Garden of Eden.

This is the illumination Saul experienced as he journeyed to Damascus: “And suddenly there shined round about him a light from heaven: And he fell to earth. . . trembling and astonished” (Acts 9:3–6). This is the light Christ was said to radiate at times: “And his face did shine like the sun, and his raiment was white as the light” (Matthew 17:2).

All true prophets have experienced the light, which is a universal phenomenon cutting across times and cultures. However, it should be understood that it is not a physical radiance in its essence, and no mere mortal could endure its unalloyed purity: “The light which no man can approach unto; whom no man hath seen, nor can see” (I Timothy 6:16). What is perceived as the light is only a reflection in the physical realm of the vibration of divine spirit. Physical white light is the highest metaphor the human mind can create to suggest the true desire and purpose of the Unmanifest.

A man or woman need not be a prophet to experience it. It can, and has, descended upon the most humble of persons, and in all cases has transformed

their lives. For the light conveys, in deeper language than words, deeper than images, the great truth of life. When individuals have been “enlightened,” they understand in their hearts why they were born and what they must do with their time on Earth.

Magi view the light as a real phenomenon of the mental kind to be sought out as a source of transcendental wisdom. Their most common and earnest magical act is to court the light in the hope that it may manifest itself in all its brilliance. To attain this desire may change the magus in ways society would not deem favorable. When the magus attains harmony with the All, the things of the world often lose their illusion of importance. The very reason the unenlightened magi think they desire the power and wisdom of the light may become meaningless once the light has transformed their perceptions.

Therefore, the petty dabblers in the art had best think twice before they seek the light, lest they find themselves changed beyond recognition. Although, in truth, they have little to fear; the light only manifests to those who are worthy to receive it in the judgment of the All.

The Taoist yoga of ancient China was based on stimulating the circulation of the Light throughout all levels of the human being by means of traditional meditations on “the square inch field of the square foot house,” the point between the eyebrows.<sup>4</sup> Carl Jung was of the opinion that Westerners should not court the light in this way. He believed Eastern and Western minds were fundamentally different, and that what was beneficial in the East would be psychologically destructive in the West.

This fear is unfounded. The light expresses itself to each according to his or her understanding and capabilities. The Eastern mind is passive—in the East the light brings about right contemplation. The Western mind is active—in the West the light will induce right actions. Joan of Arc is an instance of the light acting on the Western mentality.

Blinding whiteness is the purest manifestation of the divine spirit. The same potency can also show itself more subtly as a voice, a form, a symbol, even an odor—the odor of sanctity sometimes spoken of in connection with certain saints. All these derivations of the will of the All convey wisdom pertaining to the orderly unfolding of the universe.

In the same way the smallest material light instantly banishes darkness (which has no real existence but is merely the lesser concentration of light), so does the light of spirit have absolute power over the forces of evil. Magi should seek the light in times of trial or when they are doubtful and afraid, any time they find themselves assailed by the darkness. If they seek with open hearts, it will come. As Jesus, one of the greatest magi, rightly observed: “Ask, and it shall be given you” (Matthew 7:7). But if they play the hypocrite, they will seek in vain, and devils will mock them.

The magi should ask the light for instruction in the art of magic. The Light will give it if their purposes are honest and if magic is a part of their personal destinies. They may ask for the names of spirits, the signs that will bind them, their true forms according to human understanding, and all other aspects of the art.

Usually the light will communicate through intermediate spirit entities. These are referred to as angels in the major religions. The light is too exalted to involve itself directly with the material illusions of magic, although on rare occasions of great need this sometimes happens. Each magus will be granted the wisdom that accords with his or her stage of development. This will not be the information they request, but as they progress, they will discover that the light knows their needs better than they themselves. The light is not antipathetic to magic, merely above it. The light is the highest instrument of the All, just as the art of magic is the highest instrument of humankind.

Unfortunately, since the art is so often used for unworthy ends, the highest expressions of spirit often shun it. The materially-minded magician will be able to summon powers enough, but these will be powers of evil whose underlying desire for the magician is not evolution but destruction. The basis of the evil force will be the same as the good, the Unmanifest, but its color will be black, its odor foul, its taste repugnant and bitter, its touch slimy, and its visual aspect loathsome.

It might be wondered how the source of illumination can also be the source of darkness. The answer is that the Unmanifest is the source of all things. The light is the will of the Unmanifest to change and experience itself through its emanations. The dark is the inertia that resists this will.

Within each man and woman is an innate sense of the good. By doing acts and thinking thoughts that harmonize with this inner sense, the light can be courted. There are rituals of the art that are designed to focus this desire to draw down the light, but these are only empty gestures without the desire itself. In those habituated to good acts and thoughts, the sense of right will be strong. They will be able to talk about truth and justice almost as though these virtues were physically present in the world. This is the light speaking in them.

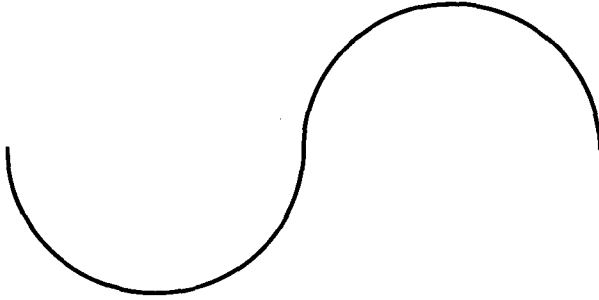
In those much out of harmony with divine purpose, the sense of the good will have atrophied and will be hard to grasp, like the whispered words of a sickly child. These persons the light will not enter. To court the light, they must first cleanse themselves inwardly and begin to strengthen their sense of the good by right thoughts and actions. When they have attained a degree of harmony with divine will, the light will begin to reveal itself in small ways, leading ultimately to the illumination of the white radiance.

It might be well to emphasize that the cloying, saccharin notion of goodness that exists in the minds of the pillars of respectable society often has little in common with the innate sense of the good that lives in the heart of the individual and speaks with a quiet but clear voice in times of need. It is this inner sense of good that will precipitate the light. Society's "good" is an empty mask, the dwelling place for worms, where the face of the divine virtue upon which it was modeled can be but dimly traced.



— 4 —

## SERPENTINE



**A**t the dawn of creation when the great Unmanifest began to stir itself—but before it attained the first point of self-awareness—there came into being a kind of motion. This was not motion as humankind understands it, for manifest motion exists in multidimensional time-space. This primary motion was more akin to desire.

On the great shoreless sea of nothingness came a pulse that was like a wave on water, which moves across the surface but does not carry with it the body of water. It was like the vibration of the string of a musical instrument, or the undulation of a serpent.

This primal pulse of desire gave a quality to the infinite nothingness, which may be called light, or spirit. Physical light is only a pale reflection of this light. Nothingness came alive with pulsations that were as yet undirected and uniformly balanced.

Consider the serpent. Undulations flow past its ribs, but the position of its ribs is not altered. When a snake is held up by its tail, the hand holding it can feel the power of the undulations that run down its sides, yet the snake is not moved. Conversely, when a snake is watched as it flows through the grass, it does not appear to move at all because the curves of its body stay in the same place; but actually it is moving through those curves and quickly vanishes from sight, with an apparent speed that is much greater than its actual rate of progress.

In petroglyphs and primitive art all around the world, one of the most common symbols is the undulating line, which is taken to represent the body of a serpent and serpentine motion generally. People who live close to the land have leisure to watch the simple manifestations of nature, and in the serpent, they recognized a great mystery. How can there be motion in something that does not

move? When the waters of a lake rise and fall and yet stay in their place, how is it that waves travel across the surface? What is the wave itself?

Energy, a scientist might answer. But this is only a word for a mystery and no answer at all. Perhaps a better understanding can be gained by considering the pendulum of a clock. The pendulum swings to the right. When it reaches the top of its arc, it begins to descend and swings to the left. It maintains this apparent motion back and forth, yet never moves from its place.

The magus should ask what happens at the infinitely small fraction of time when the motion to the left becomes motion to the right. The pendulum slows and slows, and for a timeless moment only, it stops; and then it begins to accelerate in the opposite direction. The motion to the right is counterclockwise (for the arc of the swing defines a section of a larger circle). When reversed, the motion is clockwise.

At the instant the pendulum stops at the apex of its arc, its motion effectively ceases to exist in our universe. It becomes, to use a word of physics, "potential," and this is an apt word, for the motion travels across the veil of unknowing, which divides the universe from the Unmanifest, and literally ceases to be for an infinitely brief instant. When it emerges across the veil, it is inverted, the mirror image of its former self. It is the same in appearance, but all its energy has been flipped from right to left. The measureless instant the pendulum is stopped is a single point in time. The point is the door between the two universes.

It may be observed that when viewed from the side—that is, from the second dimension of space—an object traveling in a circle appears to imitate the motion of the pendulum. It goes to the right, slows, then begins to accelerate to the left and repeats the cycle.

Recently biologists made an interesting discovery regarding certain small flagellate micro-organisms (tiny creatures who move by means of a whiplike tail that they beat rapidly). It had been thought that the tails moved back and forth like the tail of a fish, until close observation revealed that the motion was in reality a spiral, which the little creatures produced by rotating their tails on a biological swivel joint. The tails had only appeared to beat back and forth due to the limited perspective of the biologists. In fact, they corkscrewed like a propeller.

The motion of a wave is only mysterious because it transcends the limits of human perception, traveling beyond the artificial boundaries of awareness in a way that is cyclically apparent. All other things also transcend time and space, but in ways that are not so readily observable. It is because the human mind fails to acknowledge the actual existence of higher dimensions (as opposed to their theoretical existence in mathematics) that this travel is not obvious.

The waves of serpentine motion never do quite form a point, but they begin to define it. This is a difficult concept. The point around which the wave moves can be abstracted from the wave, but the wave never actually forms it. Serpentine motion is motion searching for a point without reaching it.

The Unmanifest rides the crests of its numberless undulations of desire, yearning for a vantage from which to achieve an awareness of self. But it is everywhere frustrated. In the primal sea of light, crest and trough cannot be distinguished, and

such concepts as right and left have no meaning, for distinctions merge into one another smoothly without a break.

Wave motion does not cease when concrete form appears but continues to manifest underneath matter. The human body gives evidence of the wave, which is one of the foundation blocks of matter. The clay of which all men and women are formed is animated for a time by the wave of life and given ephemeral form; then when that wave passes, it is permitted to crumble back to the earth from which it arose.

The thing called the present has no real existence, but is the crest of a wave called time; and the waters yet to be lifted are called the future, and the waters once again quiescent are called the past—yet all belong to the same vast sea, independent of the wave which passes, but does not create or destroy, any vital essence.

Time is an illusion. All things exist at one and the same moment, or rather, outside that moment. This is why magic works as freely in the past and future as in the present. This is the base reality that makes precognition possible. As Einstein is reputed to have joked: Time is what keeps everything from happening at once. Time is a convenient fiction created by the life-awareness on the material level. One person's time is not another's. The time of a horse is not that of a human.

Serpentine motion suggests how force is projected in magic. Everything in the world happens in pulses. Effort is balanced by rest. Action gives way to reaction. The master in one thing becomes the servant in another. Anger is replaced by regret. If it were possible to exert an even effort continuously—and it is not—such an effort would be absolutely futile and incapable of accomplishing even the smallest effect.

Knowing that life is a complex web of pulsations, the magus is enabled to direct the will in short bursts where it is likely to do the most good. For example, in society there are many pulses, one of which is patriotism-pacifism. If a group of magi believed their nation to be lacking in martial readiness and wished to do something about it, they would not exert themselves when the pulse of pacifism was rising; rather, they would bide their time until it had reached its crest, then add their force to the swing in the direction of patriotic fervor.

This simple principle applies in personal affairs. When you wish to convert someone to your way of thinking, do not meet their opposition head on. First, allow them to expend their energy on arguments and protestations; then, when they have fallen silent, send a powerful pulse of your will to swing their mind in the opposite direction. Of course, there will eventually be a reaction against your manipulation. This can be anticipated and lessened in intensity, and the next period of receptivity can be utilized with even greater effect, so that the sum total is to move the person in the direction of your desires.

This phenomenon of action-reaction extends beyond what are usually considered the parameters of the magical art. It applies on all levels of being. However, the methods of the art can be used with great effect to augment or lessen a cyclic tendency as required.

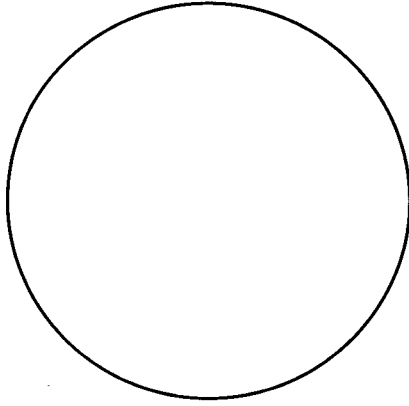
In this matter the coolest calculation is needed. It is not satisfying to allow the opposition of another person to spend itself without reacting. The heart wishes to oppose the crest of emotion with a similar but opposing crest, but the result of this

is deadlock. Counterforces cancel each other out. The magus must rise above animal instincts and control normal human reactions if he or she wishes to bring magical desires to fruition. He or she must sacrifice a momentary, futile emotional satisfaction for a real, sustained advantage.

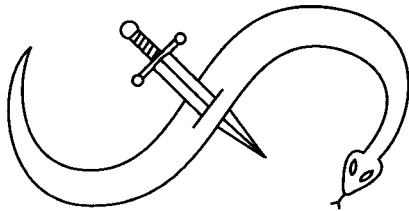
As with all magical techniques, reading the pulses of life and gaining control over them can be used for both good and evil purposes. It is not wrong to gain an advantage over another person—life largely consists of a contest for supremacy—it is only to be condemned if the magus uses his or her power in unlawful or contemptible ways.



— 5 —  
**CIRCLE**

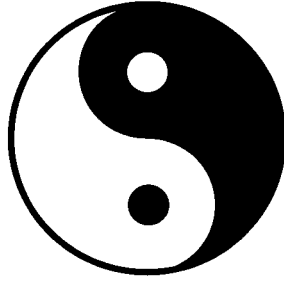


**T**he primal pulse of desire that stirred in the boundless light of the Unmanifest could reach no end, could find no fulfillment by extending itself. Retreating from the limitless All, it turned inward even as a serpent will curl up for comfort in the cold, and the pulse became a circle, which is a wave turning upon itself. This idea is represented by the ancient symbol of the serpent pierced by a sword that pins it to the ground:

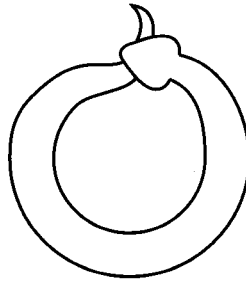


It is also implied in the oriental symbol of the yin and yang, which shows a wave enclosed by a circle. The fixing of a wave causes it to exhibit a circular motion (see diagram at the top of page 28).

A circle marks the boundary between outward and inward going. It is the balance of these two opposite tendencies. As such, it has no thickness but merely divides, in the same way the present divides the past from the future. When the



pulse of desire begins to rotate, a circle is created. This is the serpent with its tail held in its mouth:



The circular tendency that arose before the formation of the first point is not a circle as the human mind normally understands it. A circle drawn on paper presupposes three-dimensional space. The primal circular desire took place before space-time, when there was no form, no point of self-awareness, only pure desire acting in a void. It did not act toward anything because there was nothing else. Rather, it fled from unending nothingness. Having gone out in all directions, so to speak, and discovered nothing, it turned away and in upon itself.

The symbol of a circle is often used to represent totality. This is only accurate with regard to the manifest universe. The Great Circle is the one that surrounds creation. By nature, circles divide the known from the unknown. The Unmanifest must be thought of as outside all circles.

For an individual the largest conceivable circle represents the personal universe—that part of the absolute manifest universe that he or she perceives through senses, memories, thoughts and dreams. The individual's personal universe is always a smaller circle than the circle of the manifest universe, simply because no one can know everything. Within the personal universe are lesser circles representing levels of personal control. These nestle one inside the other, wheels within wheels. The outermost circle is that least affected by the personal will; the innermost circle is that most affected, and is what the individual usually thinks of as "self."

The perceived self is never the true self. The true self cannot be perceived, since it is the ultimate vantage of perception. Only God can know itself totally, perceiving

self with self. In symbolic terms the true self is the point at the center of the circle, infinitely small and thus nonexistent in the universe. Therefore, it is not really a part of the circle. The perceived self is the smallest circle of which the human ego can gain any hint. In a sense, as a person draws closer to the real self all the senses begin to go out of focus and the perceptions become blurred, until a circle is reached where he or she is able to define nothing.

A circle is characterized by the separation of inside from outside. Inside is order; outside is anarchy. In magic a circle is used as a wall of protection to divide the greater hostile world from the zone of law. The most obvious magic circle is the human body. Humans look upon the inside of their skins as their own property to do with as they see fit. Mystics extend the personal sphere to the aura, a supposed invisible field of energy that is shaped like an egg around the body and that protects the perceived self from hostile psychic "vibrations," just as the body insulates it from extreme heat and cold. Animals have their territorial limit, another kind of magic circle. The border of a country is a magic circle established by a society.

Just as the human mind will limit an idea into a single symbol—its name—so that it can be manipulated, the magus uses the magic circle to limit his or her power in order to concentrate it and render it more effective. The circle defines and focuses the domain of will. However, when something is gained something else is lost. By taking supreme command of the area defined by the ritual circle, the magus voluntarily gives up a measure of control over the forces of the greater part of his or her personal universe.

This explains the many dire warnings against breaking the circle during a ritual working. Having for a time abdicated power outside the ring, the magus is defenseless against the many forces of evil that gather there, attracted by his or her ritual display as moths are drawn to light.

Since only the magus and his or her helpers, if any, have symbolically renounced their authority outside the ring, only they are in danger. Persons in the next room, unaware that a ritual was taking place, would be under no threat at all since they would be guarded, as always, by the personal circles of their perceived selves. These circles serve as a kind of psychic armor, protecting individuals from astral predators. In drawing the magic circle, the magus deliberately abolishes the personal circle of protection—or rather, modifies and expands it to accommodate his or her magical purpose—and must rely for protection on the larger circle of the art.

The sole purpose of the magic circle is to create a miniature world in which the magus becomes the ruling god. The forces of chaos, mythically represented by frost giants and other titans, are excluded. Little wonder they gather outside the border of the ring and wait their chance to make mischief. Within the circle the magus temporarily upsets the natural balance of things. The circle becomes a magic sky palace, and he or she, the solar monarch around which everything revolves.

In separating an area of space for a ritual working, the magus must exclude all potencies that are inimical to the ritual purpose. The interior of the circle is accordingly purified, or emptied, and made into a blank slate upon which the magus can write his or her will. Techniques for purifying the circle will be presented later in this book.

After the uncongenial forces are driven out, the magus must invite the favorable forces directly involved in the working to come in. This is done by making a magical aperture at the center point of the circle, through which the benign energies can enter. This technique will also be given later.

Magic circles may be permanently marked by physical boundaries. This was done by Neolithic peoples such as the creators of Stonehenge. Witches traditionally are pictured drawing their circles in the ground around their feet with an athame, or on the floor of a chamber with charcoal or chalk. The sorcerer of literary romance is usually pictured inside an inscribed geometric figure.

It should be understood that the physical circle is only a model upon which the magus may fix the real circle of the art, which is inscribed in the imagination. Of itself a physical circle has almost no power. It must be charged by the magus by overlaying it with a mental circle that is always drawn from inside at the center point around the magus and anyone who may be assisting in the ritual working. The magus need not stand at the center, but his or her awareness must reside at the center point while the magic circle is drawn.

The most effective magic circles are of human dimension. If they are drawn around a single individual, the radius should be the reach of the arm or the arm coupled with the staff or wand. In Wiccan covens a rod is driven into the earth and a sash from a robe is fixed to it, then the circle is inscribed at the extremity of the sash. This is large enough to accommodate the thirteen of the coven.

It need hardly be said that if the ritual involves five hundred, the circle must be large enough to hold them. In rituals involving large numbers of people, it is often convenient to form the circle from the living bodies of the participants, who link hands and make a ring. Since the participants are part of the circle itself, they can never be outside it and are in no danger from destructive energies unless they break the ring. Their bodies and their personal identities merge into a social unit that shields the leader of the ritual from hostile outer forces.

Once the inherent nature of a circle is understood, many previously puzzling questions become clear. This is why so many dances involve the linking of hands; why mediums join hands around a table; why children play Ring Around the Rosie—all intuitively sense the power of a circle. On a more elemental level, this is why electricity runs in a ring, and why the Earth is round.

In alchemical drawings the creation of the universe is pictured as a white dove (divine spirit) flying in a circle, trailing after it light, and enclosing a section of primordial chaos. The linking of this circle marks the birth of the world. This visual image presents the essential understanding of a circle.

One of the most important esoteric works of alchemy was the mystical squaring of the circle. This consisted of establishing a transcendent, symbolic link between the circle (symbol of spirit) and the square (symbol of matter). Mathematically, the two are not commensurable. The ratio between the diameter of a circle, which can be used as a square measure, and the circumference of the same circle is known by the Greek letter  $\pi$ . This ratio can never be fixed with finality because it extends to an infinite

number of decimal places with no pattern of repetition (3.14159265. . .). Hence, it is impossible to convert a square into a circle of exactly equal area, or vice versa.

Alchemists and Rosicrucians regarded this inability to convert the measure of a circle to the measure of a square as of supreme significance. They used it as the basis for one of their spiritual quests after enlightenment, the others being the quest for the philosopher's stone that would turn base metal into gold, and the quest for the elixir of life that would cure all disease and grant immortality.

The magus draws the circle clockwise in imitation of the apparent course of the Sun, Moon, and stars across the heavens, establishing a sovereign rule of order under the light. The circle is drawn out through the centerpoint of the magus and mentally projected in a stream of flickering fire from the right index finger, or a magical instrument held in the right hand. It is imagined floating in the air at the level of the heart, which is the customary physical center of the human body. This circle of fire, known as the astral circle, is visualized directly above any physical representation of the magic circle which the magus may have previously drawn on the ground or floor. Always the magus takes extreme care to link the beginning of the circle with its end.

If the circle is not completed, it may admit the forces of darkness. These forces are always dangerous to the magus when the circle is empowered. Their menace is a necessary condition of the effectiveness of the circle. In forming the circle the magus voluntarily gives up power outside it for the term of its existence. There will never be a time in the development of the magus when he or she can step with impunity through a formed circle. No matter how powerful or knowledgeable the magus becomes, once the magic circle is truly formed around the self, the magus is vulnerable while outside it. Indeed, the greater the power of the magus within the circle, the greater his or her degree of vulnerability without.

The beginner may be tempted to test the dangers outside the circle by deliberately stepping through its boundary. Most often nothing will happen. The very fact that the neophyte can casually break the circle indicates that it was never a living reality in his or her mind. Any fool can draw a ring around himself, but it takes the will of a magus to empower it—to bring it alive. Only when the magus sees the flaming ring with open eyes, feels the heat from it against naked skin, hears the flutter of its burning, and experiences pain on touching it, will he or she suffer injury or death by breaking it.

The traditional story of the practitioner of the black arts who is discovered in the cold light of morning stretched half across his chalk circle, with his eyes open in a fixed gaze of horror and claw marks on his throat, is only a slight embellishment of the truth. More often than not such unfortunates are pronounced dead of heart failure or stroke or seizure. Or they may be found in a coma or catatonic state. One can only try to imagine the horror, called up from the darkest depths of the subconscious, that causes such conditions.

Magic cannot be half real and half illusion. If power is to be gained inside the circle, it must be given up outside. If the angels of light are rendered tangible to the eyes of the magus, then he or she will also, perforce, be able to see the demons of

the pit in all their loathsome detail. If the magus seeks to extract the good out of the art, he or she must also learn how to deal with the evil. In short, if the circle works at all, it works on both sides.

All too often the talented beginner will succeed in pumping some measure of energy into the circle and then, through stupidity or pigheadedness, will violate its boundary. The least this person can expect is a shock that will leave the flesh numb and burning for hours, perhaps days. The worst is probably the birth of a madness that will be difficult to shake off. Complete nervous breakdowns are not uncommon.

Although the circle is two-dimensional, drawn in a plane parallel to what is perceived as the flat surface of the Earth, it is symbolically a representation of a complete envelope that encloses its maker from top to toe. There is no danger that devils will slip under or over it. Often the envelope is imagined as a cylinder extending endlessly up and down; but it is more accurate to conceive it as a sphere the circumference of which is traced by the flaming ring of the astral circle.

In some modern practice this sphere of protection is delineated by three circles set perpendicularly to one another, each circle being drawn in one spatial dimension. This is a needless refinement. However, the three interlocking rings are useful for locating the point of self, as will be explained further on.

A variation on the magic circle is to limit its scope to the boundaries of the aura. When the magus moves about, the magic circle moves with him or her, thereby eliminating the danger of stepping outside it. This requires great powers of visualization and should not be attempted by a beginner.

A trick used by the ancients to facilitate the forming of a portable magic circle was to link it with a magic ring. The ring became the physical locus of the circle. The sliding of the finger into the ring symbolized the entry of the magus into its envelope of protection. So long as the magus wore the ring he or she was guarded. The magus projected his or her will along the axis of the circle, usually through the right index finger. The rotation of the ring on the finger represented the mental tracing of the circle that empowered it; a counter-rotation stood for the circle's withdrawal and dissolution.

The circle should never be used frivolously or taken for granted if the magus wishes to avoid diminishing its potency. Its formation must be a complete and separate act of will, considered beforehand, solemnly made and, when its purpose is over, as solemnly unmade. One of the final acts of any ritual is to erase the circle and return the personal universe to its natural balance of forces—that blending of the benevolent and the malevolent which is perceived by the individual as the norm, neither hostile nor helpful, neither lucky nor unlucky.

The circle is unmade by absorbing its psychic flame into the extended index finger of the left hand, or into the ritual instrument held in the left hand, while turning in a counterclockwise direction. Generally speaking, the right side of the body is for projecting, the left side for absorbing. Clockwise motion focuses and precipitates; counterclockwise motion disperses—at least in the Northern Hemisphere. This is because the right side and right-hand motion follow the apparent path of the Sun and other lights, whereas the left side and left-hand motion seek the darkness.

In southern latitudes, where the Sun rises on the right hand and sinks on the left, it would be symbolically accurate to inscribe the circle in a counterclockwise direction, and to absorb it clockwise. At the equator, where the Sun is six months in the northern sky and the other six months in the southern sky, it would be most correct to invert the direction in which the circle is projected on the equinoxes, so that for each half of the year the circle follows the course of the Sun.

This is usually not done. Practitioners mindlessly adhere to the forms of magic established in the Northern Hemisphere, even when these forms are in manifest contradiction to the natural world. They are afraid to innovate, even though the magicians of old were themselves innovators.

Some occult groups in the Northern Hemisphere project the circle counterclockwise, even though this is contrary to traditional practice. The rationale appears to be physiological. When the circle is projected from the right hand by a person walking forward counterclockwise around the inside of its circumference, it flows naturally out from the body. However, when it is projected clockwise from the right hand, it must be sent across the front of the body of the person walking forward around the circumference, which has a more awkward feel. Despite this awkwardness, it was the usual ancient practice to project circles clockwise for white magic, and counterclockwise for black magic.

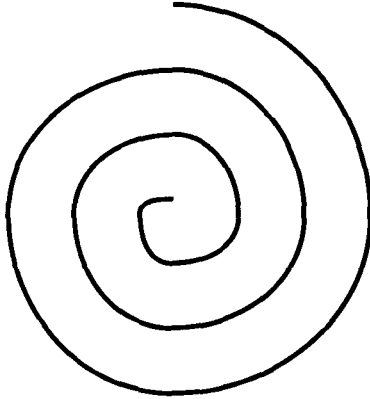
Most who claim an understanding of magic simply leave the circle hanging in the air when the ritual is over and step heedlessly through it. This is very bad practice. It shows that they have not yet understood what the circle is. That they get any results at all is due to the fact that when they turn their minds away from the circle, they unconsciously unmake it. However, some practitioners of magic foolishly attempt to make the magic circle a permanent fixture in their ritual chambers, which they step through and break again and again in their comings and goings. This is both stupid and dangerous.

In magic, what is made must be unmade. What is done must be undone. What is achieved must be counterweighted with an equally significant act. Everything is in balance. The magus dares to shift the scales in one direction. He or she must then move them an equal amount in the opposite direction lest the temerity of the magus be punished. Whenever something is gained that is not his or hers by right, the magus must lose something equally precious.





— 6 —  
SPIRAL



**T**he spiral is perhaps the most common of primitive symbols. It finds expression in the art of such diverse cultures as the Native American, the pre-Buddhist Tibetan, the African tribal, and pagan Norse. Usually it is assumed to represent the emanating power of the Sun. This is true in a limited sense, but it should be understood that the Sun is only a material expression of manifesting energy and that the spiral refers the mind back to the original principle, even as does the physical Sun. Both spiral and Sun are symbols of the underlying reality.

Sometimes the spiral is drawn with a wavy line, showing that the primitive artists intuitively recognized the close connection between serpentine and spiral motion—that one was a natural consequence of the other. In nature both are exhibited in the movement of the serpent, which progresses by means of the wave and, to conserve its inner heat, turns itself in a spiral through the circle of its body.

The galaxy is a model of spiral motion, as are the paths of certain subatomic particles. All movement around a point is made up of the inward spiral of concentration and the outward spiral of dispersion acting in some degree of balance. When the balance is perfect, a circular motion results; however, there is nothing perfect in matter. The paths of the planets around the Sun, once thought of as circular and then as elliptical, are really spiral as the planets slow minutely year by year due to natural forces.

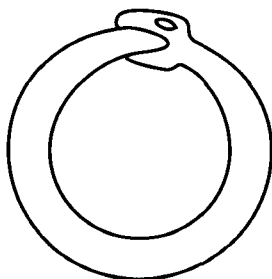
The spiral is actually a two-dimensional representation of an infinitely long cylinder viewed from the end with one point perspective. The line of the spiral winds around the inside of this cylinder like the rifling of a gun barrel, either

clockwise or counterclockwise from the viewpoint of the observer. The cylinder converges to a point in the infinite distance in the same way that railroad tracks seem to converge and meet on the horizon. This cylinder is the tunnel that connects the manifest with the Unmanifest. Progress is made through this tunnel only by means of spiral motion. Viewed from the end, this tunnel, which is created when the point doorway is opened, appears to be a flat circle with a spiral inscribed within it.

In the manifest universe spiral motion often takes the three-dimensional shape of the cone, where the rotating force focuses on a single point along an axis. The spiral force moves toward the point of focus when it is passing from the universe to the Unmanifest, and away from the point when it is manifesting in the universe.

In the boundless light of the Unmanifest before the creation, the cone may be likened to the will to achieve the desire for self-awareness. What began as a fleeing from the limitless outer reaches of the All became a turning circle, then an inward spiral as the eye of God crossed the boundary of balanced forces and sought to find itself by manifesting a point. Thus the spiral began as a negative motion of withdrawal and wrapping inward for protection, then became a positive and active striving to realize the center of self.

Referring this to the metaphor of the serpent, at the start the undulating serpent draws itself inward for protection from the cold. Then it seeks to devour itself to appease its hunger. Whereas at the circular stage of motion it held its tail in its mouth, in the spiral stage it begins to swallow its tail. This very common symbol of the dragon devouring its tail is always the desire of chaos to manifest itself through the point, and the corresponding urge in manifest being to reunite with the boundless All.



To perceive this truth, project ahead mentally the natural consequence of a serpent eating its tail, were it possible to carry this process through to its conclusion. Eventually it must vanish from the world. Where can it go? There is only one door out of the universe—the mathematical point, which is without dimension and thus unbounded by time and space. Black holes are serpents swallowing their tails.

The spiral in action becomes the vortex—sometimes called the *tourbillion* in magic—about which so much nonsense has been written. *Tourbillion* is the French word for whirlwind. Occult writers like to speak in whispers of the dread power of

the tourbillion, but they never get around to telling their reader precisely how it works or what it is. Skeptical readers may be forgiven if they wonder whether such writers know what they are talking about.

The vortex is the spiral acting with intent along a ray toward a point. It can be observed in the hurricane, the cyclone, the whirlpool, the dust devil, and the lowly screw nail. It is power focusing for a purpose. The ultimate expression of that purpose is either destruction or creation: that is, the passage of a thing from the manifest to the Unmanifest, or from the Unmanifest to the manifest.

On the material level this creation or destruction is implied rather than overt. When a car is caught in a cyclone it may be battered beyond recognition, and in this sense, its identity as a car may pass from creation, but the physical glass and metal does not disappear.

In practical magic it is very important to note that hurricanes and other great storms rotate counterclockwise, as observed from a point of view high above the Earth, when they occur in the Northern Hemisphere, but clockwise when they develop in the Southern Hemisphere. This is caused by what is called the *coriolis effect*, and is a function of the rotation of the Earth acting upon moving masses of air at different latitudes. The effect is also seen in water swirling down a drain. The coriolis effect provides a physical basis for the different uses of clockwise and counterclockwise vortices in magic.

The nature of the vortex explains why ancient Hebrew and Babylonian writings said that God manifested out of a whirlwind. All creative acts of God must pass through the point by means of spiral motion. It is the only way to get from there to here. It is also why the dervishes of Turkey spin themselves into delirium and call their god the Axis of the World.

Symbols of the spiral acting along the ray abound. The cone is the traditional headgear of the wizard. Cave paintings in France depict men dancing in cone-shaped hats. Merlin, the counselor druid at the court of King Arthur, is commonly pictured in illustrations as a magician in a tall sky-blue cone hat with stars and planets painted on it.

In the popular press, witches are always shown wearing black cone hats—the black color intended to suggest both evil and the unknown. Although practicing members of Wiccan covens laugh at these pictures, they are not so far off the mark as real witches might think. Such images are the result of the collective will of society acting unconsciously. No single artist decided to draw witches in pointed hats and then forced all other illustrators to follow that decision. Witches are shown this way because this is the way they are perceived below the level of rational thought.

It is always unwise to scorn the symbols of the collective unconscious. In the Middle Ages, heretics who broke from the Catholic Church were thought of as a species of devil, literally as minions of Satan. During the *autos de fe*, the ritual festivals of the torturing and burning of heretics, they were forced to wear conical hats and costumes with diabolical symbols written on them. The cone has always been linked with magic.

One of the most delightful objects to a child is the black hat of the stage magician. It is a hat that has no bottom. Things disappear into it without a trace, then

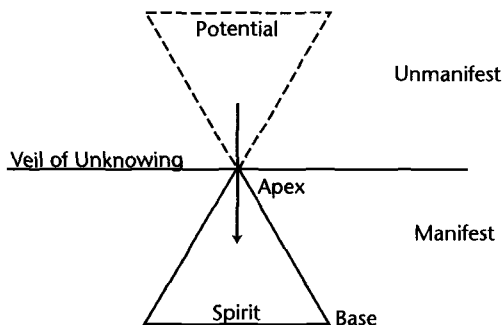
miraculously reappear somewhere else across the stage. This hat is usually a top-per. It need hardly be said that its natural shape should be a cone.

In a kind of pantomime drama with a cosmic significance, the objects of the stage magician seem to disappear into the single point at the apex of the hat, where they are lost in the spaceless and timeless reaches of the Unmanifest. When the magician reaches into the hat, he or she draws the objects back into the physical world through the veil of unknowing via the aperture of the point. The objects look the same, but if the child studies them closely, there is a magical sparkle to them. They have been metamorphosed by their death and rebirth.

The pyramid is a kind of cone. This is why it is universally felt to be a source of power by those who have no knowledge of occult things—the human mind subconsciously recognizes meaning in the underlying forms of nature. The souls of departed Pharaohs, along with the souls of living Aztec priests, climbed pyramids to achieve a direct communion with the divine. The pyramid, no matter where in the world it is found or what shape it takes, is a stairway to heaven where human consciousness ascends and divine consciousness descends. It is a modification of the conical hilltops upon which human beings have worshipped and worked magic from time immemorial.

The triangle is a two-dimensional representation of the cone, and this is one of its most important symbolic aspects. For example, in ritual evocation the evil spirit is made to come into perceptual existence inside a triangle. The triangle acts as a prison for the spirit, but just as importantly is the lens whereby the spirit is enabled to manifest itself through the point.

A triangle widens from its apex down to its base, thereby emerging into manifest existence. Implied in ritual evocation is a similar but mirror-opposite triangle on the far side of the veil of unknowing. Of course, this second hidden triangle, like the spirit it holds, is potential, not actual, since no manifest thing exists in the Unmanifest.



The ancient charm of Abracadabra, so often ridiculed as part of the mumbo jumbo of stage magic, when written in its true form, illustrates perfectly the manifestation of power through the point by means of spiral motion. Here the spiral motion is represented by diverging sides of the triangle:

A	ABRACADABRA
AB	ABRACADABR
ABR	ABRACADAB
ABRA	ABRACADA
ABRAC	ABRACAD
ABRACA	ABRACA
ABRACAD	ABRAC
ABRACADA	ABRA
ABRACADAB	ABR
ABRACADABR	AB
ABRACADABRA	A

If the letters are made to diminish rather than grow, the force represented by the word is made to flow in the opposite direction across the veil. This second form was often used to cure sickness. As the letters grew fewer, the sickness became less until the twelfth day, when the patient was cured.

Since magical energy is not projected through the physical universe, it cannot be measured materially. It is sent along a ray of will through the dimensionless Unmanifest by means of the point doorway opened by spiral motion. When returned to manifestation through a second point at the object of desire, it affects the human awareness first as psychic reality, and then by reaction manifests on the physical level.

It is the common error of science to attempt to measure magic as a very subtle material force. This is doomed to failure. The end result of a magical action may manifest itself in the material circle of being, but the mechanism of magical projection is beyond time and space—it does not exist in the universe of scientific instruments. Therefore, scientists are both correct and incorrect when they assert that magic is unreal.

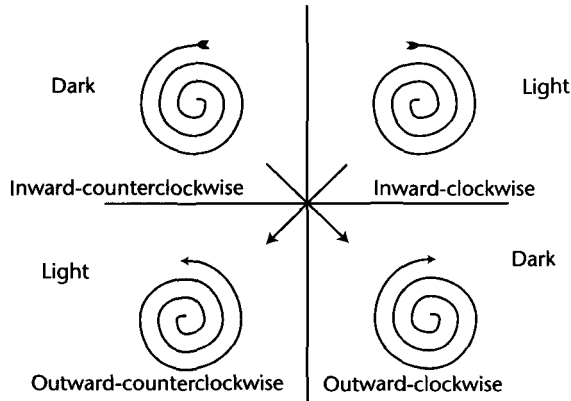
The Unmanifest touches all points in the manifest universe. When a force is sent across the veil, it is immediately in contact with every point in creation. It does not have to travel to a given place: it is already there, and here, and everywhere. To reach its target the magical potency need only recross the infinitely thin barrier that is the interface between the two universes, referred to here as the veil of unknowing. Since the Unmanifest is outside of time, an object or force entering and leaving it would appear to an observer to bounce off or be reflected from the veil.

This is the metaphorical mystery behind the black hat of the stage magician. This is how magical force can travel from place to place unaffected by distance and unaffected by time, capable even of reaching into the past and future, for the Unmanifest touches all that was, and is, and ever will be. This is the rationale behind some of the faster than light space drives of science fiction writers, which can only be achieved by magical means. A wormhole is a passageway from one place to another that lies entirely outside normal physical reality. The length of this corridor is effectively zero, so that a starship using it would appear to enter the wormhole and leave it at the same moment.

There are four apparent kinds of spiral motion. These are based upon the two possible tracks a helix may trace upon the wall of the infinitely long cylinder that

leads from the manifest to the Unmanifest. From the point of view of an observer looking into the cylinder, a helix may twist clockwise or counterclockwise away from the observer.

Each spiral is named according to the direction of the movement of awareness along it. This movement is always twofold; it can be inward or outward, and at the same time, it can be clockwise or counterclockwise. By reflecting the spiral and then reflecting it again, these forms result:



The vertical arm of the cross divides clockwise from counterclockwise motion, and the horizontal arm divides inward from outward motion.

Spirals diagonally opposite are doubly inverted in both radial and rotary motion. However, the track of the two spirals is the same, and one can be laid over the other without discrepancies. The spirals that are vertically or horizontally opposed are mirror reflections of each other. In the vertically opposed pairs the radial motion inverts and the rotary motion remains the same. In the horizontally opposed pairs the rotary motion inverts and the radial motion remains the same.

An inward spiral in either direction indicates a focusing and projecting of intent. Followed to its conclusion, it is an opening of a door into the Unmanifest for a specific purpose, that is, interest expressed to God. True prayer involves the inward spiral. The inward spiral is the instrument of the magus.

An outward spiral in either direction indicates realization and coming into being. It is the opposite of the inward spiral of intent and may be described as intention realized. This is the pouring forth of potential from the Unmanifest, or God's answer. For this reason the outward spiral is the instrument of divine will.

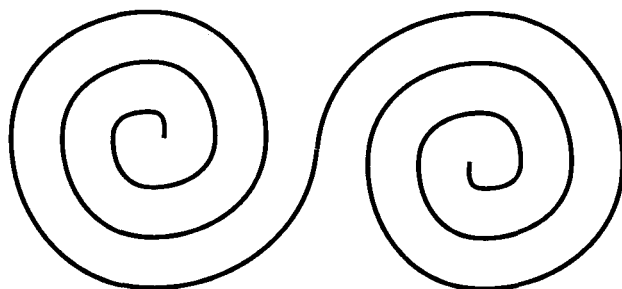
Clockwise motion is in harmony with the light. It follows and imitates the progress of the Sun. It is a turning of the back on darkness. It means construction, evolution, law and order.

Counterclockwise motion is against the light. It frustrates and opposes the motion of the Sun. It is a turning to embrace darkness. It indicates evil, destruction, and confusion.

The reflective quality of the veil causes it to invert the rotation of a vortex passing through it. An inward spiral sent by the magus is always answered by an outward spiral from the Unmanifest. When the magus makes an inward-clockwise spiral, it is answered by an outward-counterclockwise spiral; if the magus should make an inward-counterclockwise spiral, it will be answered by an outward-clockwise spiral.

This relationship can be seen in the preceding diagram. The Unmanifest is represented by the point where the arms of the cross intersect. Movement of will across the veil is diagonal. The upper half of the cross represents the dark and light of the magus. The lower half is the dark and light of the emanation of the Unmanifest, which is inverted by reflection.

An inward-clockwise vortex initiated by the magus is in harmony with the light. Its answer is an outward-counterclockwise vortex sent to balance it from the Unmanifest. This is why the two pans of cosmic balance are sometimes represented by opposite connected spirals:



In rituals of white magic the magus initiates an inward swirl clockwise to transmit the purpose of the ritual to the Unmanifest. At the close of the ritual, he or she then initiates an outward-counterclockwise spiral to stimulate on the physical level the answering pulse from the light.

This second vortex is commonly thought to erase and cancel the first. Nothing could be further from the truth. The outward-counterclockwise vortex is a necessary consequence of the inward-clockwise vortex. It balances the first and fulfills it, completing the cycle of manifest-Unmanifest. It does not in the least oppose or negate the first vortex.

The four spirals form two pairs, one of which is of the light and the other of the darkness:

**Inward-Clockwise.** This is a lawful and constructive desire projected into the Unmanifest through the doorway of light.

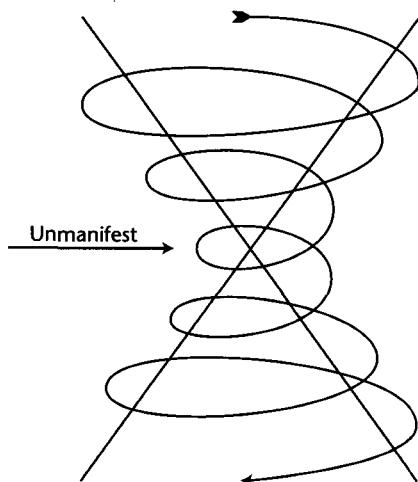
**Outward-Counterclockwise.** The orderly and lawful unfolding of purpose and realization of desire under the light.

**Inward-Counterclockwise.** This is the focusing of unlawful desire and its projection through the doorway of shadow. It may be described as a prayer offered to Satan, who is the embodiment of the inertia of matter.

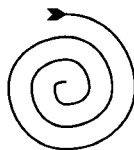
**Outward-Clockwise.** The answering vortex from the Unmanifest cast in the form of shadow and delusion. The fulfillment of chaotic and evil intent.

Gandhi sent an inward-clockwise spiral to the Unmanifest (symbolized by the right-hand Hindu swastika) when he preached nonviolence. The answer was the outward-counterclockwise spiral of peaceful revolution.

Hitler sent an inward-counterclockwise spiral to the Unmanifest (symbolized by the left-hand Nazi swastika) when he preached the enslavement and extermination of the "lower" races. The answer was the destruction of the Nazi empire, an outward-clockwise spiral.

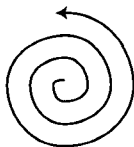


Inward-clockwise



Veil of Unknowing

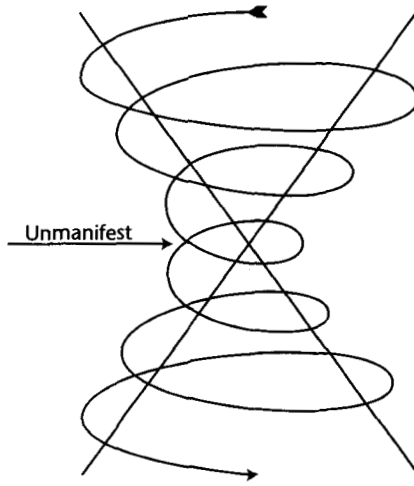
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Outward-counterclockwise



It should be pointed out that evil intention cannot be cast in the form of a clockwise spiral to deceive the All and lessen its retribution. No one can deceive universal consciousness. Evil intentions always form an inward counterclockwise spiral, regardless of what mask may be put over them. Magicians may turn clockwise in the magic circle until they fall down, but if their intentions are contrary to the light, their inner motions will be perceived by God as away from the Sun.



Inward-counterclockwise



Veil of Unknowing

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Outward-clockwise

To create a magical vortex, the magus must first be in accord with its true nature. The vortex is begun outwardly with the body as the magus starts walking in a spiral path around the magic circle. Gradually the magus moves inward to the center until rotating on his or her own body axis; then the rotation is transferred to the mental circle of being, where it is drawn ever tighter in toward the point of self. When a crisis is reached, the intention of the magus is simultaneously released into the Unmanifest.

The physical rotation is only an aid to the mental and spiritual rotation. Simply spinning like a top will itself produce nothing. Conversely, all acts create vortices. The spiral path the magus dances or walks around the circle is only the outward model of the vortex created by the heart and mind. The real vortex is brought into being by the intention of the magus.

All vortices act through the center point of the self. There is no other door. However, the point may be projected outside the perceived self of the magus for convenience—for example, into the triangle that is constructed to contain an evoked spirit. The magus should know that all the points he or she can possibly consider are really only one point, that of the true self, which is the center of the universe. The magus can experience nothing beyond the microcosm of his or her personal world, but the microcosm contains the macrocosm of the All.

## — 7 — POINT



**T**he point corresponds to the perspective adopted by the observing intelligence and is thus a symbol for the self. True self is at the absolute center of the universe. The center of the universe is not a fixed point in time and space but is wherever the eye of God pauses to make its observations. Any point can be the center of the universe, for all points are one, engendered within the single point of the Unmanifest. The true self of a human being is the observing eye of God, and so is always at the center of the universe.

The personal universe of an individual is that part of manifestation which he or she interacts with through the avenues of the senses, thoughts, or dreams. Everyone has a unique personal universe that corresponds with more or less accuracy to the universe of manifestation. The personal universe of an individual may be conceived as a circle which overlaps all the other circles of the personal universes of every other living thing (*since all living things share something in common*), yet does not exactly correspond to any other circle (*since each living thing is unique*). All of the circles of the countless personal universes are contained within the larger circle of the personal universe of God.

Each personal universe begins with the sexual conception of its perceiver. From its point of self the new being looks out upon the universe of manifestation at the emanations from God, seeing them directly without their veil of forms. Its reaction is terror and frustration, both emotions stemming from its inability to command these powers. At once it begins to confine the manifestations of the All into envelopes, thereby demonstrating that it is capable of manipulating them mentally and, by extension, physically. The process begins in the womb but is accelerated sharply by the shock of birth.

This is the biblical fall of humanity. Adam sinned when he drew a circle of flesh around himself to cover his nakedness, his lack of a barrier between outside and inside. In the timeless and dimensionless Garden he had always been united with God and had known everything without conceptualizing; but when he accepted the apple from Eve, who in her turn had received it from the Serpent, he created his own ignorance by dividing wisdom into circles of knowledge, which

separated him from the heart of being. Every infant completes its own fall from grace the moment it utters its first cry.

In the creation of its personal universe, the child is aided by those who have gone before it. It uses the symbolic tools and molds made by society—its forebears, its peers, its blood relations—to gain a measure of control over the vast and unmanageable world of emanations. In vulgar terms, it forces the lights of God into bottles and caps them, then stores them away where they can do as little violence to its feelings as possible. This is one meaning of the myth of Solomon, who bound the demons of the world by the power of his ring and commanded them to enter a vessel of brass.

When something is gained, something is lost. In exchange for sanity and peace, the child gives up its perceptions of much of the subtler emanations of the All. Its personal universe is always smaller than the real universe. It can only see as far as the crest of the surrounding hills of its world, for it has chained its point of view, its self, in a cage of flesh, and peers out through the locked windows that are its eyes.

Inevitably its view of the world becomes unbalanced and distorted. Some aspects of being it sees well; others it cannot bear and shuts out from its perceptions. In this manner it shifts its own sense of what it is away from the center of the universe.

The point has much in common with the circle. The circle is an expanded point, a point with an inside. The point represents another universe, one which is utterly separate from the manifest world. The circle also separates utterly the inside from the outside. When any thing, whether it is material or mental, is examined by someone, it takes its identity from the circle around it, which defines its extent both physically and figuratively.

A flower, for example, is utterly separate from the rest of the world. To the observer, who draws the circle around it unconsciously, there is “flower” and there is “everything else.” The flower is as separated from the rest of creation as the Unmanifest is separated from manifestation.

The magi are persons who are not satisfied with the personal universes that the customs and sanctions of their society have fashioned for them, and imposed upon them by a lifelong regimen of conditioning that consists of rewards and punishments. The magi sense that the real world is a larger and more wondrous place than they have been led to believe. They know that there is danger in relinquishing the common view, which was born of the necessity for survival, but like the philosophers of olden times, they yearn to put their heads through the sky and look upon the mechanism that drives the stars.

To do this, a magus must make his or her own point of view accord with the center point of the universe. What the magus normally thinks of as self is not the true self but an illusion he or she has created; in the same way, the tables and chairs the magus looks at through the windows of his or her eyes are forms he or she has made. Only when the magus locates his or her center can he or she view the larger universe of emanation from its true vantage and see it undistorted by the lens of personal ego.

It is in the interest of the magus to see the universe truly. When it is perceived as it is, it can be more usefully manipulated. That the magus has the power to

manipulate the universe is without question. He or she has manipulated it from birth by creating a unique personal world of forms and concepts. But to shape it in a way apart from the dictates of society, to change it in a magical way, the magus must see again with the eyes of a newborn child and not cry out.

A phrase often used by popular occultists is “to raise one’s level of awareness.” Like most clichés, it has meaning hidden beneath its surface. The magus must lift his or her viewpoint out of the hole he or she has dug around the self and elevate it into the sky to gaze with new eyes upon the wider world. The beginning of this process is for the magus to realize that he or she alone has created with the will both inside and outside, and that there is no real distinction between them. The sensations that begin within the flesh and those that originate through the eyes both report on forms other than the self.

The body is not the self, because the magus can regard it as though it were a tree or rock. He or she can feel its heart pump, see its fingers move, and hear its voice speak.

The feelings are not the self for the identical reason. The magus can observe their operation as things apart. When the body stumbles and falls, the magus becomes annoyed. The face of the body flushes and its heartbeat speeds up. Its lips curse its clumsiness. The magus suddenly perceives the world around him or her as a hostile place. Yet he or she is not the emotion anger.

Nor are thoughts, which the magus has been taught to cherish as the most personal and private expression of his or her being, the self. The stream of human consciousness is merely an echo. It arises as a sympathetic resonance only after some deeper process has taken place. All thoughts are born below the level of words. The mind takes the essence of the thought and translates it into language, which then plays across the conscious awareness.

The products of human experience—the memories and personality—also are not the essential self of the magus. They may be taken out and looked at by the true self just as if they were faded photographs of days gone by.

Neither are the face, name, clothing, friends, social standing, nor any other observable thing, parts of the essential self of the magus. These are aspects of his or her personal universe, looked upon by the magus but not taking part in the act of observation.

Only by shearing the true self of all the forms and illusions that have clothed it throughout life can the magus begin to see the universe of manifestation from its center. This process of stripping away the veils of illusion aligns the center point of the magus with the center point of the single underlying reality of things.

Then the magus will understand that all points can become the center because all are contained in the first created point, which in the Kabbalah is called Kether, the Smooth Point, the White Head; and that this first point is without dimension. The magus will see that the creation of his or her personal universe is analogous to the creation of the manifest universe by the All, and that his or her true self is in unity with the Unmanifest—the magus and the All are one—and the magus will realize it was only willful foolishness that blinded him or her to this simple truth.



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## 8

# RAY

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**I**t is the ray that joins the desirer to the object of desire. The ray is will in action. Merely to look at anything is to send forth a ray of intent, for an understanding of even the simplest matter is the result of a creative mental effort to size up, to put into perspective, to touch, to taste, or to recall a mental image. The personal universe is a creation of the will acting along numerous rays through the avenues of the senses. The magus can never look upon anything that is not a creation of the self and thus joined to the magus. For this reason all that he or she perceives can be affected by the will.

A reciprocating ray occurs when the point of awareness is sent forth along a ray, then looks back from that new viewpoint at the place it has left. This initiates a returning pulse of will that oscillates back and forth with infinite quickness, so that the awareness seems to occupy two points at once. In reality it is shifting from one point to the other so rapidly they seem to merge.

The ray is most often symbolized by a line, or a beam of light, extending from the eye (the primary sense organ in modern humans) to the object of desire. The ancients believed, quite naturally, that this was the mechanism by which the sense of sight operated—that through the eye was put forth a power that touched the object looked upon. Only when science began to analyze the nature of light was this idea displaced and ridiculed. The eye was then seen as a passive receptacle, a kind of window through which light entered.

The poet and mystic William Blake wrote:

This Life's dim Windows of the Soul  
Distorts the Heavens from Pole to Pole  
And leads you to Believe a Lie  
When you see with, not thro', the Eye<sup>5</sup>

Blake knew that passive seeing is a pernicious delusion; and that if human beings believe themselves detached from the things they look upon, they must also believe many other fictions destructive of the truth.

The view of science is most useful in scientific matters. But in magic the old view is of more practical value. In magic the eye is an organ of immense power.

Through it individuals can control, and be controlled, by other individuals. It is through the eye that rays of will are most often projected into the circles of the personal universe that lie beyond the sphere of the perceived self.

Such eye magic is very common among simple peoples of the world. In North Africa and India, in the rural regions of Italy and Spain, and even in the more developed countries of Europe, the *evil eye* is accepted as a reality that must either be avoided or countered with a magical act.

The *evil eye* is no more than the projection of malignancy through the eye along a ray to the object of hatred. It is considered most effective when it enters the eye of the intended victim. Common folk will swear they can feel such attacks on the surface of their skin, which begins to prickle, and will maintain that to meet the gaze of the *evil eye* is fatal, for then one is caught like a bird under the gaze of a serpent and bereft of the powers of speech and movement.

The ray is a kind of geometric metaphor for the temporary shifting of the point of self from one place in the personal universe to another. In reality the self does not and cannot move; it is the fixed center of the universe. But its perspective on the personal universe changes, giving the appearance of the shifting of awareness. It would be better to say that the personal universe moves in relation to the self.

Momentarily the person giving the *evil eye* becomes his or her enemy; and that which lies within the enemy's natural circle of protection, the enemy's mind and body, falls under the direct and easy control of the attacker. This can occur unconsciously when a strong-willed person sends forth a glare of envy or spite and wishes ill on the head of a neighbor—especially if this is done in a somewhat cold-blooded and detached way. Or it can be deliberately brought about through magical means.

In seemingly projecting the point of self along the ray, the attacker gains access to his or her foe's subconscious, if only for an instant when the other is surprised, and leaves within the personal sphere of the foe a seed of hatred, which is interpreted by the victim's subconscious mind as self-hatred. The hate matures like the chick of a cuckoo in its foreign nest, and eventually it succeeds in killing the fondest hopes and plans that are the psychic children of its foster parent. The victim's own powers are turned against the victim. All his or her attempts to succeed fall to ashes. The victim inflicts self-hurt and injures loved ones over and over in an unconscious effort to fulfill the self-hatred that has been placed within the subconscious.

Most attacks of the *evil eye* are unconscious and are easily frustrated. The *evil eye* can be avoided by turning the back, looking aside, or walking in the opposite direction. The attack can be emotionally turned aside by giving in to the wishes of the person who unknowingly casts the ray, thereby placating that person. This was the method suggested by Jesus. In these ways the victim of an attack can avoid becoming an unwilling participant in his or her own downfall.

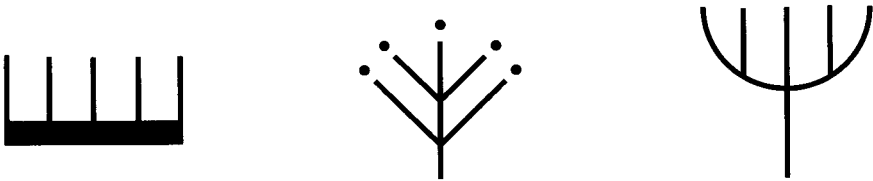
The *evil eye* can be thwarted in more active ways. In Morocco it was the custom to bare the backside at the attacker. This is a form of mockery that has the effect of making the person giving the *evil eye* angry, causing him or her to turn the power of the eye inward. Scornful laughter is the modern equivalent of this practice. Sullen, spiteful people often draw mocking laughter for little apparent reason. Such laughter is an unconscious attempt to turn aside their malice.



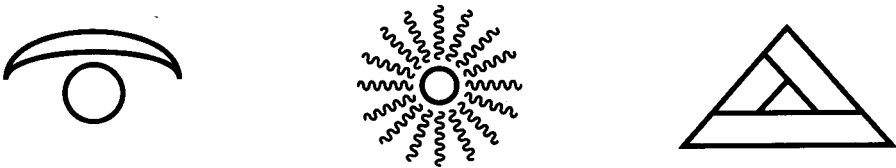
Sharp objects such as nails and needles may be used as charms against the evil eye. The popular explanation of their effectiveness is that they prick the eye and blind it. This is symbolically true. The evil is returned along an opposing ray to its source. The opposing ray is given a physical focus by the needle or other pointed object.

Bright colors, shiny things, coins and bells that jingle, shells, bits of amber—all are used to attract the first malignant glance, which is thought to be the most hurtful. Mirrors are used for this reason, as well as for reflecting the glance back to its source.

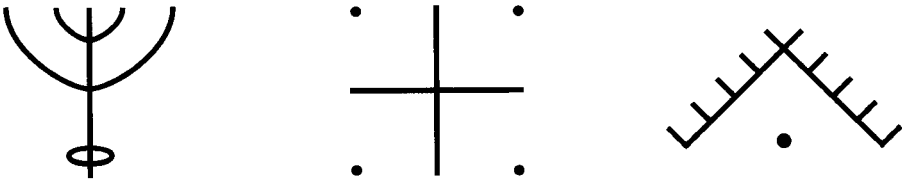
The most common defense is the symbol of the open hand, which is represented in a wide variety of patterns. The examples below (as well as all the following figures in this chapter) are from North Africa.



Other charms against the evil eye are themselves shaped like eyes on the assumption that if an eye sends the evil, another eye can return it:



Effective charms can be made combining the stylized forms of the hand and the eye:



The power of these signs stems from their underlying symbolic meaning, which directs the forces of the victim's mind effectively for defense in the same way a circuit will channel electricity for a particular purpose. Since the symbols operate below the conscious level they need not be intellectualized, merely considered and absorbed.

These signs are most useful against unintentional malicious projection of the self. They remove doubt and help generate self-confidence. All the power for defense comes from the mind of the defender. The signs will, however, offer little protection against a willful attack from an accomplished adept. Conscious attack requires conscious defense.

Happily, the ability to project the point of self along a ray is difficult to master. It is seldom taught because it is so dangerous, both to the user and the person used. At one time in Tibet priests learned how to invade the body of another and usurp it so that they might continue to occupy the Earth after their physical death. The technique is similar to the casting of the evil eye except that when the self of the priest occupied the body of another, it expelled the rightful owner and remained in unlawful possession. Outwardly, such a theft is marked by a sudden and complete change in the personality and habits of the dispossessed individual.

There is a danger in projecting the self for any length of time, as it leaves the physical body without a center, therefore without a protective circle and prey to the incursions of astral forces who might wish to employ it for purposes of evil. When the self is shifted along the ray, the body becomes an object on the periphery of the personal universe, no more or less significant than any other object. The self is aware of it as it is aware of the sky. Having lost its center, the body is defenseless.

Astral travelers who lose their link with their physical bodies—which is symbolized by the so-called “ectoplasmic umbilical”—have great trouble finding their way home, and they may find that their body has been invaded by some opportunistic entity who has long waited for just such a chance. Then a battle of wills ensues, and the invading entity, drawing the strength of conviction from its stolen physical limbs, usually wins.

All pointed objects symbolize the ray. The sword is a channel of force that focuses and culminates at the point of its tip, where its edges converge. The same may be said of the spear, pin, dart, needle, dagger, and even the gun. Perhaps the best symbol of the ray is the arrow, which flies freely through the air, directed by an act of will, to pierce its target. The arrows of Cupid are rays of will. The sword of justice is a ray. On a more mundane level the pointing hand in old-fashioned printed notices is a ray.

Indeed, the gesture of pointing a finger is a powerful metaphor for extending the will and is often used by the magus in ritual and in everyday situations where the exercise of magical force becomes necessary. It need not be a grand and theatrical motion. In a public place a firm and unequivocal pointing at the object of desire is enough. Such a gesture is mainly for the benefit of the magus, as an aid in focusing attention, although a stronger link is established between the magus and the object if the ray travels from eye to eye.

Just as the active eye of the magus is an excellent instrument for sending the ray, the passive receiving eye is highly susceptible to its effect. The magus who desires to influence another person will sometimes choose to make his or her intention known to that person by using the gross avenues of the physical senses to communicate the purpose. This communication can involve other senses than

sight, and may take such forms as physical contact, body language, facial expression, gestures, vocal intonation, significant actions, or words spoken or written. Magic, like water, always seeks the easiest and quickest course. Magical potency is not actually transmitted through the senses, but the senses can be used to render the mind of another person more receptive to magic.

The ray implies cause and effect. Desire, the urge to attain a specific purpose, residing at the point of self, is extended by the will to unite with its object, the focus of that purpose. Using the ray like a psychic knife to pierce through the hole opened in the point by the vortex, the magus bridges the veil between the Unmanifest and creation. When the first word of God, in the form of a lightning stroke, split the primordial abyss with rolling peals of thunder, it was the ray in action.

All magic involves the ray projected either inwardly or outwardly; though in truth this distinction is without meaning. To project magical intent over a distance, the magus must transmit desire through the point of self. Magical force never travels through space: it enters the Unmanifest and at once reemerges at the object of desire, having been seemingly reflected from the mirror surface of the veil.

To realize any desire is an act of creation. The magus focuses will on a symbol of realization (some form the mind can manipulate) that acts as a talisman of power and drives the forces in the material world to actualize his or her intent. This same process takes place when a carpenter makes a chair. First he creates a mental image of the chair that is so clear to his interior eyes he can almost see it before him; then the image drives him to bring his mental creation into physical being.

The carpenter makes the chair with his hands. The magus knows that his or her hands and the world around the magus are one and the same. By harmonizing the personal universe with the single universe of divine emanation, the magus makes the forces of nature into the muscles and bones and sinews of his or her microcosm—for the real microcosm is not the human body, but the entire personal universe the magus creates around his or her self.

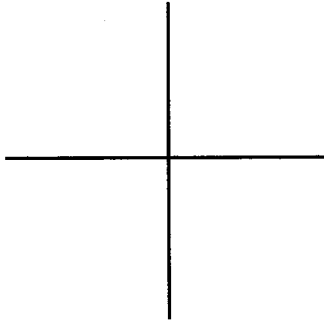
To project magical force, the magus must psychically create a wave pulse and wrap it around itself clockwise to give it a spinning motion, which draws it in upon itself. This shrinking vortex concentrates the force of the pulse to a point. Finally it is threaded onto a ray of will, like a bead of light onto a string, and directed to the object of desire. It should be understood that these images are only models for the essential forces involved, which can never be grasped by the conscious mind but only apprehended indirectly.

The will picks up the means of accomplishing its end from the limitless possibilities of the Unmanifest, and when it emerges through the veil into the world at the object of desire, this potential effect is precipitated into manifestation through an expanding counterclockwise vortex. The will does not actually travel through the Unmanifest. It would be more accurate to think of it as creating a wave or charge on the surface of the Unmanifest that is instantly compensated for and neutralized, the result being the expulsion through the veil of the desired magical effect.

It also should be emphasized that the vortices need not be tangible or visible to the naked eye. The expanding vortex is merely symbolic of the realization of the

desired end. It can, if necessary, be made to manifest physically as a whirlwind, but this is an excessive display of force that does nothing to further the purpose of the magic. Such displays are like the sparks that fly off from a whirling electrical generator—they are so much energy wasted.

## CROSS



**T**he cross is a ray interrupted in its natural course by an opposing ray of will that exactly cancels its effect. At the same time, the second ray is frustrated by the first. Because these two rays overlap at right angles, their force is spread out rather than focused in a single direction. The point where the arms meet embodies the blending of opposite potentials. It is where hot meets cold, wet meets dry, and love meets hate. Here all movement is negated and fixed. The perfect cross has arms of equal length that intersect at their center points.

The cross exhibits itself in the warp and woof of all woven fabrics. Each individual thread has its strength along its length, but no power to resist force applied against it to the side. But when two threads are crossed and locked into each other, their force vectors are balanced. The whole cloth will resist tearing not only at right angles but from all directions.

Just as Christ is the third element in the divine Trinity and reconciles the other two, so the juncture of the cross is the balance point between the powers represented by the arms. This point is outside time and space. Raised up on the cross, Jesus became immortal, no longer subject to change and decay. The cross is symbolically separate from the constantly shifting forms of being. Thus, the host is blessed with the cross to lock in its purity—in a sense it is set outside the world of forms.

When a person is born he or she perceives the world as a sphere, which is symbolized in nature by the perfect circle of the sky. The first conscious act is to send out a ray of awareness, creating polarity and dividing that perfection into two. Similarly, the limitless horizon is divided by the arc of the Sun into the north and south hemispheres. The polarity created by the first ray seeks its balance. So it happens that a balancing arc is mentally cast across the path of the Sun, further dividing the

world into hemispheres of east and west. This is how the four points of the compass originally came into being. Mankind could not conceive of the division into east and west until it had perceived the polarity of north and south.

The cross is much older than Christianity, indeed as old as time, for it is a universal symbol that conveys an unchanging meaning to all peoples, whatever the outward interpretation that may be forced upon it. The pattern the titan Prometheus took when bound to the pillar by Zeus was a cross. The Teutonic god Woden, or Odin, crucified himself on the eternal ash Yggdrasill in order to peer into the mysteries of the timeless realm where magic is born.

In other cultures the same mystical message is conveyed in slightly different forms. The Sioux Indians used to suspend their braves by their pectoral muscles so that they might receive illumination through suffering. In the mythology of the Maya, the severed head of the sacrificed divine being Hun-Hunahpu, when placed in a tree, caused the tree to flower.

One prominent Western interpretation of the cross is endurance—to stand against time and change with a fixed purpose, unbroken and unbreakable. The Germanic rune Nauthiz (Nyd), which means roughly “the will to endure,” takes its form from an irregular cross: ☩.

The Christian cross is not regular, but has a vertical arm that is considerably longer than the horizontal. This signifies symbolically that the masculine, active principle is exalted in Christ over the passive, feminine side. The vertical ray is akin to the primal lightning and is always the male principle. The horizontal ray suggests the surface of the primal sea and is always female. Also, the intersection point of the Christian cross is near the top, indicating a movement toward the light. For these reasons it emphasizes triumph and victory. Not surprisingly, the history of Christianity has been one of male rule and military conquest.

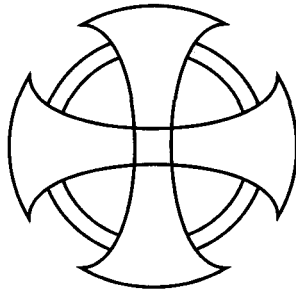
The pagan and Christian views of the cross find an interesting union in this lyric of Cynewulf, an Anglo-Saxon poet who lived around A.D. 750. This description is taken from the *Dream of the Rood*:

Methought on a sudden I saw a cross  
 Upreared in the sky, and radiant with light.  
 Brightest of trees, that beauteous beacon  
 Was dipped in gold, and bedight with jewels:  
 Four at the base, and five on the beam  
 Glistened on high; 'twas no gallows tree,  
 Emblem of shame, but the souls of the blest  
 Were gazing upon it, God's bright angels,  
 The glorious creation, all kindreds of men.  
 'Twas a tree of triumph; but troubled was I  
 Stained with sin, as I stood and gazed  
 On the Cross of glory, aglow with light.  
 Layers of gold, and glittering jewels  
 Covered its bark, and buried the wood.  
 Still through the gold that garnished its side,  
 I was 'ware of wounds where once it had bled,

Scars of a battle old. I was bowed with sorrow;  
 But the vision filled me with fear when I saw  
 That it changed its hue—now chased with gold,  
 Now stained with blood and streaming wet!<sup>6</sup>

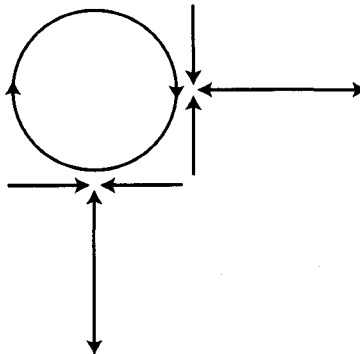
Here the pagan notion of the cross of trial is blended with the Christian emphasis on the cross of glory, and this is very much the understanding of this ancient symbol that has come down to the modern West.

The cross was often linked with the circle in ancient times. This form of glyph occurs in prehistoric carvings such as the *hallristningar* (⊕) and is a letter of the Phoenician and older Greek alphabets (⊗). The best known circle-cross is the cross of the Celts:

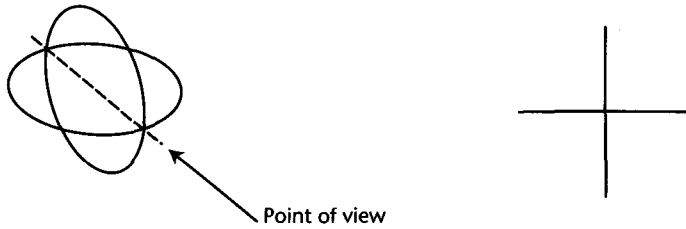


The Celtic cross is not merely an architectural device for surmounting the structural weakness of stone, but a complex philosophical statement. The circle divides the inner from the outer and fixes a limit to the limitless. It represents the world of change and form. The cross reconciles the opposites of manifestation and thus symbolizes changeless and formless eternity. Therefore, the circle is a symbol of material life, and the cross a symbol of death, or eternal life. Together they embody the revolving wheel of creation.

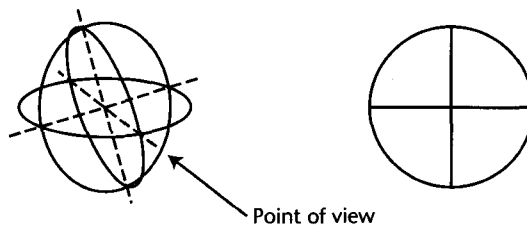
The cross can easily be derived from the circle by considering the circle edge on. The revolving pulse of the circle, viewed from the edge, becomes either the back-and-forth or up-and-down pulse of reciprocating rays:



Thus any cross may be graphically thought of as two interlocking circles:



The circle-cross similarly represents three interlocking circles:



The circle-cross is often used to locate a point in space—for example, in gun and bomb sights. Any point, once located, becomes the center point of consciousness. The center is the fixed point of observation around which all other observed things move. In magic, the circle-cross locates the self in the center of the personal universe, which is usually represented physically by the heart. This is done by visualizing three axes passing through the self, each perpendicular to the others, and extending to the spherical inner surface of the aura.

Because of its inherent nature, the cross is always used for defense, never for attack. It will absorb and distribute force but has no ability to emanate it. The magus crosses his or her own body to protect the perceived self from hurtful change. The cross is magically projected onto objects outside the body to preserve them or to lock in occult virtues that the magus has infused into them.

The cross is not a symbol of good but is a symbol of protection. It negates force. In bad cinema where the fearless vampire hunter crosses his mallet and wooden stake to ward off the approach of some blood-sucking fiend, he is not so much evoking Christ as he is blocking the ray of desire emanating from the vampire.

Magically, the cross is projected in the same way as the circle of protection. It is visualized in the imagination as a stream of glowing fire that emits from the index finger of the right hand, or from one of the magical instruments held in the right hand, and is astrally painted in the air or on the object to be guarded. To empower the cross, the magus must consider each arm in a separate act of will, then balance the two against each other to realize the peace that resides at the point of intersection.



The cross should be drawn first from top to bottom, then from left to right, on the object to which it is applied from the perspective of the centerpoint of that object. These are the natural lines of descending force. The rays of the Sun descend from heaven to Earth. The orb of the Sun travels in an arc from left to right across the face of the world.

When the cross is made over a charm or other object, the beam of the cross is drawn from right to left, from the viewpoint of the magus. But when the cross is made by the magus over his or her own body, the beam is inverted and drawn from the left to the right shoulder. The magus always draws the cross in harmony with the directions of the light. Any object sealed with the cross becomes, for that moment, the center of the universe. The magus transfers his or her point of awareness into that object while making the cross. Therefore, the cross is inscribed over the object as it would be if the object resided within the heart of the magus. Remember, always draw the beam from the left side to the right side from the perspective of the thing to which the cross is applied.

It is necessary to point out here that in the system of magic developed by the Hermetic Order of the Golden Dawn, which forms the foundation for ninety percent of the magic being worked in the modern West, the magus is taught to inscribe the arm of the cross on his or her own body from the right shoulder to the left shoulder. This is due to the way Golden Dawn magicians applied the Kabbalistic Tree of the Sephiroth to the human body. In the Golden Dawn, the left side of the Tree was applied to the right side of the body of the magus, while the right side of the Tree was applied to the left side of the magus.

Thus, in the ritual of the Kabbalistic Cross, which is the most fundamental ritual procedure of Golden Dawn magic, when the magus traces the arm of the cross on his or her body, as the right shoulder is touched the Hebrew words “ve-Geburah” (and the Power) are spoken, and as the left shoulder is touched the words “ve-Gedulah” (and the Glory) are spoken. Geburah is the name of the fifth Sephirah, located on the left side of the Tree; Gedulah is an alternate name of the fourth Sephirah, which is more usually called Chesed, on the right side of the Tree.

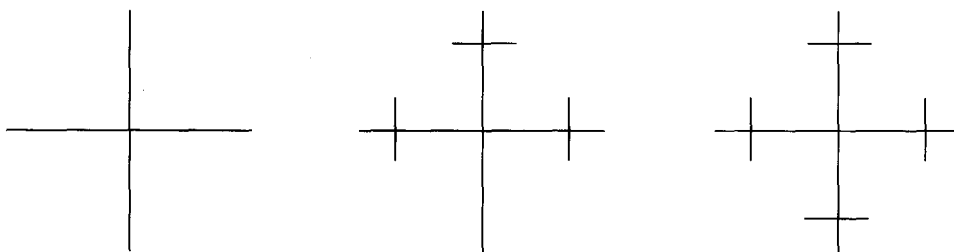
It is impossible to know what was in the minds of the founders of the Golden Dawn when they made this assignment. It may simply have been a mistake. The Tree of the Sephiroth is usually depicted from the back, in the same way that modern medical illustrations of the human heart are depicted, with the left side of the Tree on the left side of the page, and the right side of the Tree on the right side of the page, from the perspective of the observer. The Golden Dawn founders may have wrongly assumed that the Tree was depicted from the front, which would require its inversion from left to right before it could be applied to the human body.

Alternatively, it is possible that the founders of the Golden Dawn understood the depiction of the Tree, but chose to invert it left to right when applying it to the human body on the assumption that the microcosm is the mirror inversion of the macrocosm. Ancient woodcuts show Adam Kadmon, the heavenly Adam and macrocosm, with Geburah on his left shoulder and Gedulah on his right shoulder. Adam Kadmon is an anthropomorphic representation of the Tree of the Sephiroth.

If the magus were to stand before this image of Adam Kadmon and consider it to be his or her own reflection in a mirror, then the left shoulder of Adam Kadmon would correspond with the right shoulder of the magus, and the right shoulder of Adam Kadmon would correspond with the left shoulder of the magus.

There is some magical justification for this line of thinking. The manifest universe is a reflection of the Unmanifest. However, the Tree of the Sephiroth, which is the framework of the universe, is a manifest concept, and so is *already* reflected, just as the image of Adam Kadmon is manifest and so already reflected. For this reason the left shoulder of Adam Kadmon is the left shoulder of the magus, and the right shoulder of Adam Kadmon is the right shoulder of the magus, who steps into the image of the Tree of the Sephiroth and absorbs it, as though his or her flesh were a suit of clothing for the Tree. Just as the right sleeve of a jacket goes on the right arm of its wearer, so does the right side of the magus clothe the right side of the Tree. In working magic, the magus becomes Adam Kadmon, not a reflected image of Adam Kadmon.

In magic the cross may be used singly, in groups of three to accord with the trinity of first principles, or in groups of four to stand for the powers of the material world:

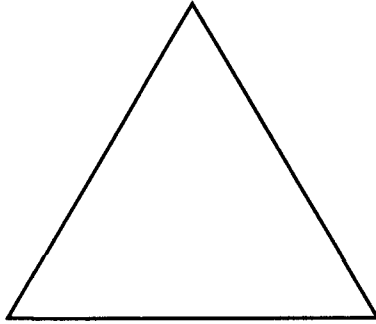


If it is necessary, the magus can destroy the cross by tracing it in reverse order to the way it was formed, first mentally absorbing the horizontal ray from the right to the left of the thing crossed, then the vertical ray from the bottom to the top. Potencies are always absorbed into the left side of the body.

Black magic sometimes employs the inverted Christian cross in its rituals as a mockery of Christ. When the Christian cross, which has a man shape with a head and a foot, is inverted, it becomes a symbol of futility and waste. A similar suspension from the course of world events is seen in the Tarot trump The Hanged Man, who depends from a cord tied around one ankle, his legs crossed and his head near the ground. In the case of the Hanged Man, the suspension is meant to suggest futility rather than evil. However, the two are basically one.

The essential cross in its purest form is a figure in perfect balance with arms of equal length. It cannot be inverted or turned from left to right. For this reason, its meaning is eternal and can never be debased by the instruments of evil. As is also the case with the radiant light of spirit, the cross of equal arms remains ever true to itself.

— 10 —  
TRIANGLE



**T**he triangle is the strongest unit of architectural construction because it will not rack or deform under stress. Its material qualities express its absolute nature. It is fixed and eternal—it cannot be altered in part without destroying the whole. Formed of three points joined each to the others by two reciprocating rays, it defines the second dimension of space, the plane.

The number three is used to symbolize completion on the level of spirit. The equilateral triangle is a glyph that stands for the perfection of the Unmanifest, as revealed through its highest trinity of emanation. It is the force that goes out, the force that takes in, and the force that reconciles opposites. Since this trinity is most apparent in the sexual polarity of the material world, the triangle is bound up with imagery of father, mother, and child.

The upward-pointing triangle is often said to stand for the phallus, and the downward-pointing triangle for the delta of Venus, when these figures appear in primitive art and religion. This view betrays a limited understanding of symbolism. It would be just as accurate to say that the upward-pointing triangle symbolized fire, and the downward-pointing triangle, water. Both the phallus and the elementary principle of Fire are themselves only symbols for the active emanation of the first trinity. Fire is no closer to the Absolute because it has physical substance, whereas the triangle is an abstract geometric shape—if anything, its physical nature sets fire farther away from its root essence.

A triangle may be rotated so that any side acts as the base and any point as the apex. The opposite principles are in this way shown to be composed of the same stuff acting in reverse polarity. If the equilateral triangle is rotated rapidly, its three points trace the line of a circle, which has no top or bottom, illustrating that from

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**Table of Triangle**


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	1	2	3
<b>Babylonian</b>	Anu	Ea	Enlil
<b>Egyptian</b>	Osiris	Isis	Horus
<b>Hindu</b>	Brahma	Siva	Vishnu
<b>Greek</b>	Chaos	Gaea	Eros
<b>Roman</b>	Jupiter	Juno	Minerva
<b>Teutonic</b>	Woden	Frija	Donar
<b>Christian</b>	Father	Holy Ghost	Son
<b>Motions</b>	Linear	Rotary	Vibratory
<b>Colors</b>	Red	Blue	Yellow
<b>Elements</b>	Fire	Water	Air
<b>Heavens</b>	Sun	Moon	Star
<b>Earth</b>	Lightning	Rain	Wind
<b>Speech</b>	Subject	Verb	Object
<b>Space</b>	Up-Down	Left-Right	Front-Back

a change of perspective any point of the triangle can be made to replace any other. All spring from the unity of the first point, Kether, the White Head.

The child is formed from the equal participation of the male and female, just as any point of the triangle gains its identity by virtue of its relationship with the other two points. When the child matures, it becomes either a man or a woman and in turn gives rise to its own androgynous offspring.

Sexuality should not be seen solely as material in nature, but as the lowest aspect of a cosmic principle that acts on all levels of manifestation. When the ancients made their trinities of gods male, female, and child (or hermaphrodite) they were not lowering the dignity of the All, but were elevating human understanding of sexuality.

It is no more narrow-minded to think of God as female than as male, or for that matter as neuter. The Unmanifest embodies all three in its primary emanation, the light of spirit. Since human understanding can never hope to grasp the Unmanifest whole, in its representations of God it must strive not to distort or obscure the clearest conception attainable.

Humanity must divide the All to consider it, and the smallest number of this division is three. The male principle must be considered first because it is the principle of ignition that goes out from the unity of light. However, the female aspect of God is not second in a temporal sense, because it springs into being with the becoming of the male, and both occur before the beginning of time. Likewise, the child, or neutral, principle is not third in time but is only third in logical exposition. Even as the male and female separate, they reunite and create a product on a level lower than the primary unity.

Errors in understanding God arise when a culture emphasizes one point of the triangle above the other two. All error is imbalance. A distorted notion of the All must result when the perfect equilateral triangle is distorted. The qualities of the gods of a culture always correspond to the point of the triangle in ascendancy.

In Islam, God is male and is expressed in all his maleness through the prophet Mohammed, man of warfare, of conquest, of command. In Islamic culture men dominate, not only where it is their natural right, but also in many areas more commonly controlled by women. Women are, in a real sense, appendages of their male counterparts, forbidden to do anything useful that might give them authority. The veils they wear are symbolic of their forcible removal from worldly affairs.

Instances where God is viewed as female are less common in modern cultures—not so much because these societies were deliberately dominated by individual men, but because the usefulness of the male principle is more obvious to a culture that must resist constant warfare from outside by invading nomadic enemies. The history of human civilization has in large measure consisted of a constant drift of tribal groups westward across Asia and Europe, each group striving to conquer and enslave the indigenous people of the new land.

It may be that matriarchal societies with female priesthoods and ruling female deities can only flourish in lands that are relatively stable, with a limited threat of invasion from outside. Once a society's existence is threatened by war, military might and those who direct it ascend to a position of greatest power and importance. In ancient times, wars were directed and fought by men. After these military rulers had seized control, they were naturally reluctant to give it up. They proceeded to fashion gods in their own image.

Archeological evidence suggests that many Stone Age societies were ruled by women and worshipped a female supreme deity. Fertility fetishes with exaggerated female attributes, such as the famous Venus of Willendorf, have been unearthed at numerous sites of ancient human habitation. Cultures devoted to the Goddess tend to be stable and agrarian, inward-seeking and secretive in their rites. They build no empires, but are subject to the empire-building of more aggressive neighbors.

Cults of female gods, existing away from the center of societies, can still be observed. Remnants of Goddess worship are evident in the adoration of the Virgin Mary among Christians, the veneration of the Matronit and Shekhinah among Jews, the worship of Shakti among Hindus. The women's movement has sparked a revival of interest in the Goddess. The contemporary pagan religion of Wicca worships the Earth Mother in her many guises.

As for the worship of God as a child, Christianity is the most obvious example. In the Middle Ages, Jesus was often depicted as a babe in arms with a wise adult head, or as a slender effeminate figure with a narrow waist and broad hips. Child-god cultures are characterized by an ambivalence between the active and passive impulses. No question is more puzzling to Christians than when, and if, they should turn the other cheek. The Western world suffers the incongruity of warrior popes and saintly Caesars because neither knows in his heart which pose he should adopt at a given moment. Jesus shared this uncertainty. At times he lashed out at his tormentors, as when he drove the moneylenders from the Temple. At times he doubted his passive role, as when he questioned his fate on the cross.

Cultures that keep their trinity balanced are more stable in the long term than those that exalt one point over the other two. Hinduism is a religion in which no

single aspect of the trinity is allowed to dominate heavily. A culture with many gods, like Hinduism with its thousands of deities, may be more rational, if it expresses a balanced trinity of principles, than a monotheistic culture where one face of the godhead has eaten the other two.

The drawback of a completely balanced trinity of forces is that it tends to make a culture inert. A society out of balance is at least on the move, even if it is moving to its annihilation. Where there is no movement there is no life, and human virtue cannot express itself. Perhaps the best state of affairs is a slight bias toward the child principle, which creates tension and flux.

In magic the triangle forms the basis of practical working. Whenever the magus acts, he or she tilts the finely hung balance of cosmic law, which is the natural order of things in creation. The nature of the balance can be understood by using the lever, one of the simplest machines, as a mental model. The lever in action may be considered in three parts. There is the force applied to one end, the transmitting medium, and the work accomplished at the opposite end. These three elements will be termed the mover, the moving, and the moved. They correspond to the desire of the magus, his or her will acting through the medium of the art, and the end accomplished.

If one end of the lever is pulled down, the other end goes up. If one end is moved left, the other end goes right—always around the infinitely small point of the fulcrum. The fulcrum represents the aperture through the veil and the Unmanifest. Work is put in and emerges inverted left to right and top to bottom out the other side, as though projected through a lens. The fulcrum may be shifted to vary the work produced. This will not generate more work—magically speaking, nothing is gained without its corresponding price—however, moving the fulcrum may produce more effective work.

Archimedes is reputed to have boasted that given a long enough lever he could move the world. He meant that for the greatest of earthly tasks, the necessary force does not have to be large if it is sufficiently focused. Much of magic is merely learning to focus power.

The magus always seeks to place him or herself in the role of the mover. It is the mover of events who determines what is to be done and how. It is the position of control from which intention can be exercised. The magus seldom enjoys the role of the moved, as it is not in his or her nature to be passive and accept direction from others; were it so, the magus would become a mystic. Most odious of all for the magus is to play the part of the moving instrument and cause the realization of an action initiated by the will of another. This is to be at best an obedient servant, at worst, a slave.

A reality in life is that all men and women, even the greatest of adepts, variously occupy each of the three points of the triangle. It is an honor to serve as an instrument of the light. The greatest humans in history are those who have subordinated their will and passively given themselves as levers to God. Even on the human level it is often no disgrace to follow a great leader or perform the leader's work.

The magus must reconcile the desire to control his or her own destiny with the realization that all good ultimately depends on living in harmony with evolution,

which is the unfolding purpose of the light in creation. He or she must recognize that submission is as much a voluntary act as defiance. Or, as the poet Milton put it: "They also serve who only stand and wait."<sup>7</sup>

The threefold aspect of God has been expressed through many different metaphors, each true in part, but incomplete. One is grammatical—the subject, verb, and object. Another is geometric—the elements of point, radius, and circle. Eastern philosophy conceives the trinity as three kinds of essential motion—the Rajasic, Tamasic, and Sattvic. These have found expression in astrology as the Cardinal, Fixed, and Mutable signs of the zodiac.

Briefly, this dynamic notion of the trinity states that everything in creation is made of motion, which can be linear, rotary, or vibratory in nature. These motions are never pure but always mixed. The Rajasic, or Cardinal, is the male principle; the Tamasic, or Fixed, is the female principle; and the Sattvic, or Mutable, is the neutral principle. To some extent these motions correspond to the spiral, the circle, and the wave. The value of this view of the trinity is its denial that a thing need be material to be real.

As a ritual symbol the triangle is used sparingly in the art, but might be employed more often with a little ingenuity. Its common function is the enclosing of evoked spirits outside the protective circle during traditional rituals of ceremonial magic. The magus stands within the circle and calls up a hostile spirit inside the triangle, which is drawn on the ground or the floor a short distance away from the circle's outer edge.

The practical difference between the circle and the triangle in enclosing an aspect of manifestation is that the circle must be drawn from the center point, mentally if not physically, whereas the triangle can be formed from outside its boundaries and still enclose something apart from the personal protective sphere of the magus.

The magic circle is an expansion of the perceived self. It would be extremely dangerous to allow a hostile spirit to enter. Chaotic forces must be kept strictly apart, not only outside the circle but imprisoned so that they cannot roam the greater world, where they might find the opportunity to work some deceit on the magus. This is the function of the triangle in ritual evocations of lower spirits. The triangle is not used in invocations of higher spirits of the light.

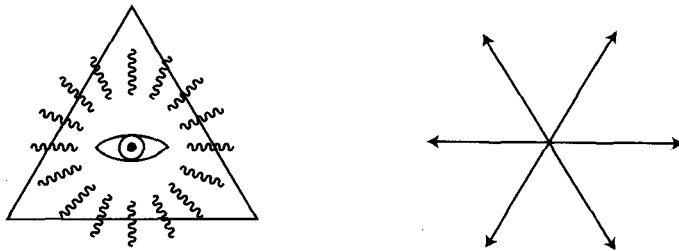
The magic triangle is drawn two feet away from the edge of the circle, with its base toward the circle. Traditionally it is an equilateral triangle three feet long on each side. An object or substance upon which the spirit that is the subject of the ritual can focus and manifest itself is placed within the triangle. This focus is made of materials that accord with the nature of the spirit, or inscribed with the magical symbol and name of the spirit, usually both.

The manifestation of a spirit is facilitated by providing a physical substance the spirit can use to shape into a visible body. In necromantic rituals, where the ghost of a dead person is evoked, this might consist of bones from the corpse combined with fresh blood made to fume over a charcoal fire. The rising smoke would give the shade something to gather into a visible form through which it could express

itself to the magus. Alternatively, the smoke of appropriate incense, or the steam from boiling water, is sometimes used within the triangle to aid in the manifestation of a spirit. If an elemental spirit of Fire is summoned into the triangle, its body can be supplied by the dancing flame of a candle. A scrying crystal or black mirror can also be placed within the triangle to act as a medium through which the evoked spirit can express itself.

The triangle is materially drawn on the ground or floor, but mentally traced in the air in a vertical position, just as the magic circle is drawn on the floor, but projected in astral fire at the level of the heart. The spirit is evoked through the point of the apex, and as the sides of the triangle expand toward the base, it is drawn into manifestation. To banish, the magus drives the spirit up and through the apex into potential being once again.

It would be an error to link the triangle with evil. It is a magical tool with qualities that can be used for good or bad purposes. Its primary meaning is the manifestation of force. The eye of God is represented shining forth from inside a triangle. Here, the center is the first point from which all else emanates, and the three corners are the primary trinity. If the triangle is collapsed, this radiation of first principles can be shown graphically:



Each of the sides, which are the north-south, east-west, and up-down axes of space, has a common center in the pupil of God's eye.

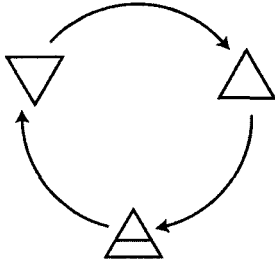
The Chinese game of rock, paper, and scissors reveals a deep understanding of the trinity. Most children have played it. In the Orient it is taken more seriously than it is in the West. Two players shake hands twice rhythmically, and then on the third stroke separate them to simultaneously form with the hand either the shape of a rock (fist), a sheet of paper (flat hand), or a pair of scissors (extended index and middle fingers). If the shape of both players is the same, they try again. Paper triumphs over rock by enveloping it; scissors command paper by cutting it; rock overcomes scissors by breaking them.

When these symbols are arranged in a circle, there is a definite rotation from point to point. Each object destroys another in the exercise of its function. For example, it is the nature of scissors to cut; in cutting, they destroy the ability of paper to fulfill its reason for being, which is to enclose.

The physical objects can be replaced by the active elemental principles of Fire, Water, and Air. Water puts out Fire by smothering it; Air triumphs over Water by



evaporating it; and Fire consumes Air to feed itself. A model of this circular motion can be observed in the lower seventh, eighth, and ninth Sephiroth of the Kabbalistic Tree, where the motion proceeds in a clockwise direction:



Each of the three principles triumphs over another, yet no principle is exalted over all. The element that defeats another is itself overcome by the element defeated by the vanquished. This can be considered in relation to the three faces of God, when viewed within Freud's paradigm of psychosexual development. The child born of sexual union grows up to become either man or woman. If a man, he symbolically slays his father and weds his mother to produce a new generation. If a woman, she merges with her mother and renews her to remarry with the father.

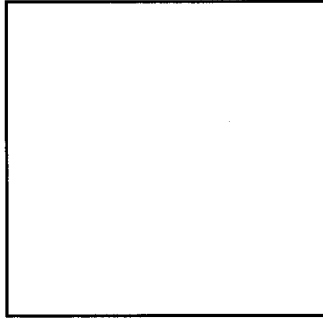
This dynamic relationship found its physical expression among the rulers of Egypt. The son of the pharaoh, when he matured sexually as a man and left the gender-neutral state of preadolescent childhood behind him, replaced his father on the throne as king. He married his own sister, who then took the place of the queen, his mother. As queen, she gave birth to a child, renewing the cosmic cycle.

The Chinese game can be inverted by substituting the more meaningful symbols of egg, bird, and serpent for rock, paper, and scissors. The hand signs used are the same: the fist is the egg; the flat of the hand forms the wing of the bird; and the two extended fingers become the forked tongue of the serpent. In this reversal of the game, the egg imprisons the bird, the serpent eats the egg, and the bird devours the serpent. The force now flows in the opposite direction.

This form of the game has an ancient air about it that suggests its rightful place is in an age long past and forgotten. The Great Cackler, who lays the Cosmic Egg, is locked in an eternal battle with the Dragon of the Abyss, who ever threatens to consume the egg of cosmos. Periodically, the Cackler is renewed from the Cosmic Egg, just as the phoenix was renewed from age to age from its own egg, or by another myth, from its own corpse. The Dragon can consume the embryonic Cackler while it lies in the Cosmic Egg, but once hatched, the Cackler has power over the Dragon. It is the fiery seed of the Dragon that impregnates the Cackler, giving rise to the Egg, which may contain either Cackler or Dragon, since both bird and serpent are born from eggs.



— 11 —  
SQUARE



**T**he square represents the perfect trinity of forces made manifest. Traditionally it stands for the physical world, but its meaning may be extended to cover all forms of being from the concrete to the spiritual. The Kabbalists recognize this broader significance when they make the fourth emanation of God, called Chesed, the seat of formation where all things exist in the bud, not yet unfolded. Even something as insubstantial as an idea has its coming into being, where it passes from possibility to reality.

The square is associated with the four winds, the four corners of the Earth, the four elements, the four rivers, the four beasts, the four archangels, the four Evangelists, the four seasons, the four magical instruments, and the four letters of the Tetragrammaton—the unspeakable name of God.

In the triangle each point has direct communication with the other two. The triangle is a perfect unity. However, in the square each point touches only two other points through reciprocating rays, and is isolated from the third point. To gain any apprehension of the third point, it must rely on the mediation of the other two, which color and distort the nature of the third point even as they transmit some secondhand concept of it.

So it is in the world, which is a part of the Unmanifest yet paradoxically isolated from its highest expression. The Absolute can only be viewed indirectly by the effect it has on other created things. The myth of Adam and Eve represents the transition from triangle to square. Adam's sin was to draw a circle around himself and make a separate personal universe apart from the living universe that was God. The clothing he put on was a suit of flesh and ego. In the Garden, Adam and Eve had no circles around them, but were aspects of the unity of the All.

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**Table of Square**

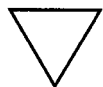

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	1	2	3	4
<b>Elements</b>	Fire	Water	Air	Earth
<b>Names of God</b>	IHVH Tzabaoth	Elohim El Chai	Shaddai ha-Aretz	Adonai Tzabaoth
<b>Letters of IHVH</b>	Yod	He	Vau	He
<b>Archangels</b>	Michael	Gabriel	Raphael	Auriel
<b>Evangelists</b>	Mark	Matthew	John	Luke
<b>Beasts</b>	Lion	Eagle	Angel	Bull
<b>Quarters</b>	South	West	North	East
<b>Seasons</b>	Summer	Fall	Winter	Spring
<b>Motions</b>	Linear	Rotary	Vibratory	Mixed
<b>Worlds</b>	Atziluth	Briah	Yetzirah	Assiah
<b>Elementals</b>	Salamanders	Undines	Sylphs	Gnomes
<b>Winds</b>	Notus	Zephyrus	Boreas	Eurus
<b>Rivers</b>	Pison	Gihon	Hiddikel	Phrath
<b>Growth</b>	Stalk	Fruit	Seed	Root
<b>Colors</b>	Red	Blue	Yellow	Black
<b>Instruments</b>	Rod	Cup	Dagger	Pentacle

The four elements are a philosophical division of form into its essential qualities based on its kinds of motion. They are not physical elements as science understands them but the locus upon which the physical elements are based. For example, elemental Fire is not the fire that springs from a match—it is the prevalent inner quality of that fire. All material things are mixtures of the four elemental principles, with one being dominant.



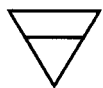
**Fire** is the male element. Its motion is linear and it originates action.



**Water** is the female element. Its motion is circular; it receives and transforms the impulse of Fire.



**Air**, the element of the child, contains both male and female within it in potential. It partakes of the mingled qualities of Fire and Water, being both volatile and cool, and is the product of their union. Its motion is vibratory.



**Earth** is the crystallization of the three preceding elemental principles in the sphere of matter. Although it has no pure essence, its compound nature is perceived by the human mind as separate and unique. It is a reflection of the first three elements.

According to Aristotle, the elements have four powers that describe their active natures and the ways in which they can interact. Each element has two powers:

Fire—hot-dry  
 Air—moist-hot  
 Water—cold-moist  
 Earth—dry-cold

However, according to Plato, there are six powers. Each element has three powers that describe its action and its interaction with other elements. Plato gave these sets of powers a mathematical relationship:

Fire—thin-sharp-quick— $2 \times 2 \times 2 = 8$   
 Air—thin-blunt-quick— $2 \times 3 \times 2 = 12$   
 Water—dense-blunt-quick— $3 \times 3 \times 2 = 18$   
 Earth—dense-blunt-slow— $3 \times 3 \times 3 = 27$

Plato used geometry to describe the nature of the four elements. He believed that each element is made up of combinations of triangles. Fire, Air and Water are composed of sets of the 30-60-90 degree triangle, and for this reason, can be transformed one into the other. Earth, however, is composed of a set of the 45-45-90 degree triangle, and cannot be transformed into the other three elements; nor can the other three elements be changed into Earth.

Plato's understanding is important for two reasons. First, it explains the connection between three and four, the triangle and the square. Second, it shows why the three elements Fire, Air, and Water are separate and different from the element Earth. This same understanding of the elements is expressed in a different form in the letters of the Hebrew name for God, IHVH, which is called Tetragrammaton. This name has both three and four letters (because two of the letters are the same):

I (Yod)—Fire  
 H (He)—Water  
 V (Vau)—Air  
 H (He)—Earth

It is the nature of religions, with their inherent mystical bent, to overlook the fourth emanation of the Unmanifest. Considered as three, God is an ideal without concrete existence in the mundane world. But considered as four God becomes a practical reality. Little wonder that the fourfold division of the All is the single most important magical tool.

The Yod is the primordial lightning. It is the sword from the mouth. It is the Word.

The first He is the primordial ocean into which the lightning strikes. It is all potency waiting to become.

The Vau is the boiling that issues from the waters.

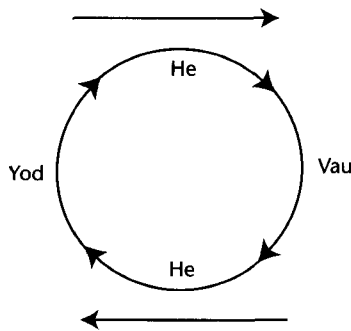
The second He is the solid rock that rises up from the storms of chaos, and the crawling things upon it.

The magus will readily see that the first chapter of *Genesis* is not a fairy tale, not an abstraction, but is the actual way life came into being out of the oceans at the dawn of time. Yet the origin of life is not the truth hidden in the words, but is only a reflection of that truth.

It is interesting to consider why the fourth letter of the Tetragrammaton is a second He, and not a different letter as one might expect. This is because as each level of the trinity actualizes itself, it reverses its polarity in order to maintain an overall balance. This is analogous to what happens when electrical charges reverse themselves. The negative becomes the positive and the positive becomes the negative.

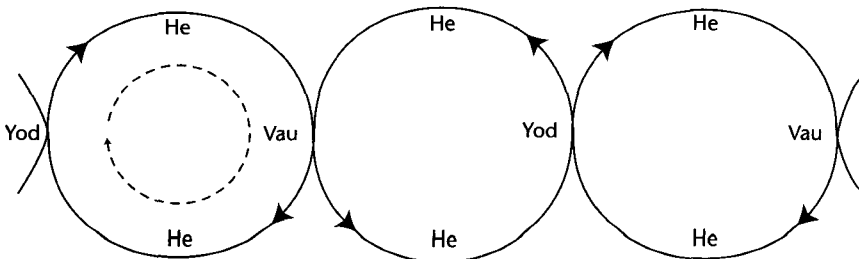
Yod is the impulse to action. Vau is the realization of that action. The first He is the medium through which the desire of the Yod is transmitted. The second He is the returning reactionary pulse from the Vau that completes the cycle. There could be no order without this returning pulse since if it were absent, every motion would proceed endlessly in single directions. What grew hotter would continue getting hotter indefinitely, and so on. The second He restores the balance.

Consider the seasons of the year. Two are opposite (summer and winter), and the other two are essentially the same (temperate), except that the direction of motion is reversed from one to the other. That is, in spring the temperature goes from cool to warm, and in autumn it goes from warm to cool. The changing of the seasons is often thought of as circular motion. If it were circular it would look like this:



However, the actual motion of the seasons and all other cycles is spiral since each element is separated by time from the one it replaces. The summer of one year appears the same as the summer of the previous year, but it is completely new, and built on the summer that preceded it.

The four letters of the Tetragrammaton can be represented by a standing wave, which is exactly balanced by a second wave. The trough of one wave and the opposite crest of the other wave form a cycle with the four letters in the name of God:



The wave model is two-dimensional. In three dimensions the cycle of becoming would be shown by the double helix, which is two spirals progressing in opposite directions of rotation along a cylinder, one clockwise and the other counterclockwise. When one observes it from the side, the double helix looks exactly like the standing waves. The intersection points of the spirals mark the Yod and the Vau; the opposite peaks and valleys place the first He and second He, which alternate along the waves or spirals.

The meaning of the balanced and opposite spirals is the mystery of the caduceus of Hermes; it is the mechanism by which manifest things maintain themselves. When the oscillations are disrupted there is loss of being. The manifest returns to the Unmanifest. These spirals are the two serpents that twine around the life centers of the body, one ascending and the other descending. They can also be applied fruitfully to the ten apples on the Tree of the Sephiroth.

Perhaps an understanding of the four elements in a cycle can be gained through another metaphor. Think of Yod as the heat in the rays of the rising Sun. These strike the surface of the water, the first He, and produce vapor, the Vau. The water is the means by which the energy in the sunlight becomes the energy, or movement, in the vapor. The vapor rises into the air, then at dusk descends and touches the chill earth, the second He, where it is transformed into dew. As it returns to its original form it warms the earth.

Within the perceived self of the individual the four elements of the cycle are at constant war with each other, each striving for ascendancy so that it may manifest itself unhindered. It is one of the primary tasks of the magus to balance these elements, which when inside the mental body are called humors—the sanguine (blood, or Fire); the phlegmatic (phlegm, or Water); the choleric (bile, or Air); and the melancholic (black bile, or Earth). The struggle to reconcile these elements is never completely successful, and continues throughout life.

In the training of past magical schools, it is said by some writers that initiates faced trials by Fire, Water, Air, and Earth. Only by physically confronting the most terrifying material forms of the elements was the initiate deemed suitable to proceed to higher matters. An initiate might be forced to walk through a wall of flame with no assurance of escape on the other side; to swim a raging river; to climb a difficult rock face; or to crawl through the bowels of the earth alone and in utter darkness.

These tests, if they ever actually existed, have fallen out of common use. There are few who have the blind faith to undertake them today, and their value is questionable. Rather than demonstrating an understanding and command of the four elements, they only prove a brute animal courage. Fools who rush in are of no great value, even to themselves.

When the elements really have been inwardly understood and mastered to a degree, they can be manipulated to yield powerful mental, and even physical, effects. They are the workhorses of magic. Ninety percent of the purposes of the art can be achieved through the four elements. Symbols and forms of magic lose their effectiveness as they grow complex and stray farther from the roots of the art. The elements are dependable. Their natures are relatively easy to grasp and they convey the same meaning to all peoples in all ages.

In ancient times the elemental principles were represented by the emblems of four beasts whose natures embody the underlying essences of the elemental forces: 1) lion (Fire); 2) eagle (Water); 3) angel (Air); 4) bull (Earth). It would be difficult to trace the origin of these Kerubic figures; they go back to ancient Babylon, in whose ruins archaeologists have found their effigies, and doubtless their genesis is even earlier. They may have arisen not long after the human race began to favor agriculture over the nomadic lifestyle.

On first look it appears that the eagle would be a more appropriate emblem for the element Air than the angel, but upon deeper consideration this is not so self-evident. No one who has seen an eagle catch a fish could fail to connect it with water. Water is the medium of transmission, the element of formation, and the eagle has long been a symbol for the messenger or herald. Air is the element of thought, the product of the impulse begun with Fire, and angels are beings of the higher intellect.

Even with these considerations many occultists still maintain that at some time in the distant past a mistake was made and the eagle and angel were inverted from their rightful places in the zodiac. There is no way to prove or disprove this claim, so it seems best to use the traditional interpretations.

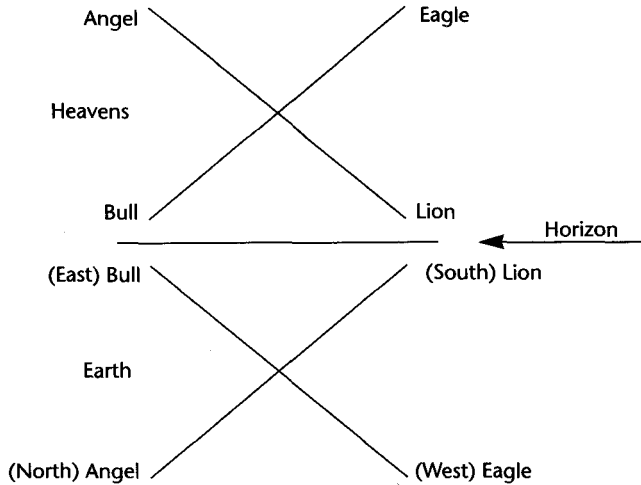
In the heavens the four beasts are placed at the corners of the zodiac, each representing one of the elemental triads: lion-Leo, eagle-Scorpio, angel-Aquarius, and bull-Taurus. This assignment has been changeless for thousands of years. The beasts are also placed at the corners of the Earth, and here some difficulty arises. There is considerable argument about the proper placement of the elements and their related symbols around the compass.

There is little point in going into the various ways the beasts have been placed on the corners of the Earth. All the methods have something to be said for them, and something to be said against. But the fault they share in common is that they are arbitrary, even capricious. What is needed is something to base the assignment on.

This can be found in the heavens. All that is required is to transfer the relationship of the four beasts in the zodiac, which has been hallowed by tradition and has much to logically recommend it, to the surface of the Earth. This sounds obvious, but the reason it has not been done is because the signs in the heavens must be inverted before they can be applied to the Earth.

Imagine that you are looking at the zodiac in the sky, and further imagine that the zodiac is not an arc across the heavens, but is elevated high enough above the Earth so that it becomes a circle. If the zodiac is rotated so that Leo, the lion, emblem of Fire, falls to the bottom (equivalent to the south) and the beasts are applied to the compass, then the eagle, emblem of Water, will touch the east. But this is clearly wrong: the west is accepted as the quarter assigned to elemental Water. However, if you imagine the zodiac shrinking and falling flat onto the Earth and yourself viewing it from the back, the eagle touches the west while the lion is in the south, a reasonable assignment when all else is considered:





Fire is most appropriate to the south, region of blazing heat. Water is the traditional element of the west, where for the ancients the shoreless Atlantic lay. Earth can be assigned to the east, the direction of the unmeasured steppes that led to fabled China. North is the empty quarter where the winds were supposed to make their home, appropriate to Air.

Adam Kadmon stands with the axis of the Earth along his spine, circled by the Moon and stars. On his brow is the angel, elemental Air, symbol of his higher aspirations. The lion, Fire, lies curled around his lower body, symbol of strength and generation. On his right hand sits the eagle, symbol of life-giving Water, of mercy and love. At his left is the bull and in his left hand, the dry, hard clay of Earth.

In Western magic, the beasts were considered too fierce and dangerous to be used as emblems of the elements. Over a period of time a sublimation took place and the beasts were replaced by the four angels drawn from the lore of the Kabbalah—Michael, Gabriel, Raphael, and Auriel. Later still, psychologically if not chronologically, the angels were replaced by the four Evangelists of Christ—Mark, Matthew, John, and Luke. All this was an attempt to reduce the forces of the elements to human dimensions so that they could be understood and manipulated.

Unfortunately, the forcing of the elements into human shapes circumscribed their powers. They became more controllable but less potent. When the magus is unsure of his or her ability to fully control the forces of the elements, the human or angelic forms of the elemental principles should be employed—the human form when dealing with human things, the angelic when dealing with things of the spirit. When the magus is confident of his or her magical ability and needs the maximum powers of the elements, the beasts should be employed.

The magical instruments—rod, cup, dagger (or sword), and pentacle (or shield)—are another ancient symbolic division of the All into four principles. These forms appear in many diverse cultures. The most common occurrence in modern times is the pips of ordinary playing cards. The hearts derive from the

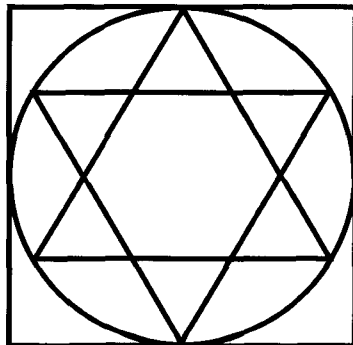
symbol of the cup (Water); diamonds from the pentacle (Earth); clubs from the rod (Fire); and spades from the dagger (Air). The original forms are preserved in the Tarot, about which more will be said later.

These four instruments are used in ritual to channel the will through a particular elemental principle and to project it to some point of desire. They work best on the outer circles of being, less well in the higher concerns of the spirit, where concrete forms become redundant. As the magus projects his or her will through the instruments, they act like windows of stained glass, each of a single color that transmits its own wavelength of light. They are most effective when used in the imagination, called the astral world by occultists, especially when they are employed in some material concern.

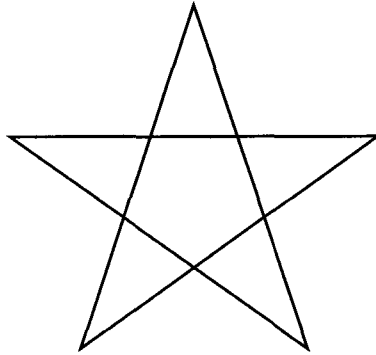
It is sometimes claimed that through an act of will the elemental forces can be used to directly affect the physical sphere—for example, to light a fire with elemental Fire alone. Such things are more often observed than attempted, and perhaps more often written about than observed. However, such claims should not be dismissed out of hand; in the infinite mind of the All, all things are possible.

The most accurate way to represent the elements is radially, grouping them in their natural order around a central point. This diagram best conveys the actual process of their emanation. The opposites of Fire-Water, male-female, and active-passive may be represented by interlocking triangles, which produce the six-pointed star that is the sign of the All. The third element, Air, issue of the sexual union of the first two, is often designated by a circle, and this may be placed around the hexagram to show that Air is the reconciling power which makes division whole. Earth, the combination of the previous three elements and their reflection in the material world, is often represented by a square, which should surround the circle of Air.

The figure that results is a mandala, the Eastern term for a magic circle designed to precipitate a particular force into the material world. In a mandala the force is emitted from the center point, shaped by the symbols that surround the center, and then physically realized by means of the fourfold perimeter. This is why mandalas always have a center focus and are always (when rightly made) surrounded by four, or a multiple of four. The figure below is designed to produce a true understanding of the elements:



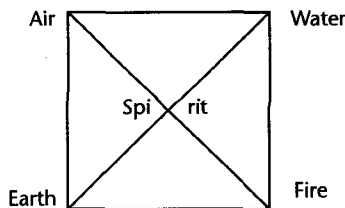
———— 12 ————  
**PENTAGRAM**



**F**ive is the number of man. There are five fingers on the hand. The right hand is reflected in the left, its mirror opposite. A human being standing with arms and legs spread apart can with some difficulty form a perfect pentagram, the points of which touch the forehead, hands, and feet. This was accepted as profoundly significant by the Hermetic philosophers of the Middle Ages, as it served to confirm their intuited understanding that humanity and the pentagram are closely bound together.

The ordering of the points of the star is of some importance in practical working. It defines the structure of many rituals. The lower four points, which form a rough square, are given to the four elements and have been set in their order for thousands of years. They are emblematically depicted by the four beasts: 1) the lion (Fire) on the lower right, 2) the eagle (Water) on the upper right, 3) the angel (Air) on the upper left, 4) the bull (Earth) on the lower left. The fifth point of Spirit, or Light, emanates the four and is their origin. Spirit is the fifth element, the *quintessence*, of ancient philosophy.

Here is one way of drawing the five-pointed figure that shows the relationship of the elements. In three dimensions it is the pyramid of Egypt seen from the top:



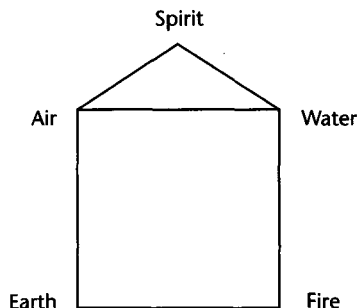
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**Table of Pentagram**

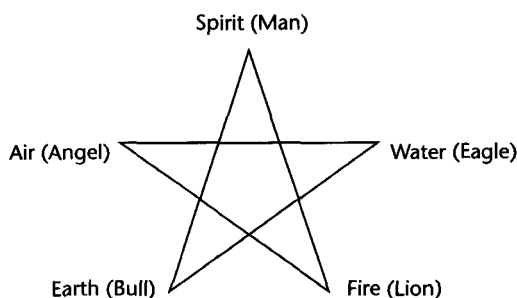
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	1	2	3	4	5
<b>Elements</b>	Spirit	Fire	Water	Air	Earth
<b>Instruments</b>	Lamp	Rod	Cup	Dagger	Pentacle
<b>Colors</b>	White	Red	Blue	Yellow	Black
<b>Fingers</b>	Middle	Ring	Index	Small	Thumb
<b>Senses</b>	Sight	Hearing	Taste	Smell	Touch
<b>Life Forms</b>	Thinking	Running	Swimming	Flying	Growing
<b>Emblems</b>	Human	Lion	Eagle	Angel	Bull
<b>Sephiroth</b>	Tiphareth	Netzach	Hod	Yesod	Malkuth
<b>Letters in Name of God</b>	Shin	Yod	He (1st)	Vau	He (2nd)
<b>Divine Names</b>	IHVH ("Adonai") Eloah va-Daath	IHVH ("Adonai") Tzabaoth	Elohim Tzabaoth	Shaddai; El Chai	Adonai ha-Aretz
<b>Archangels</b>	Raphael	Haniel	Michael	Gabriel	Sandalphon
<b>Orders of Angels</b>	Malachim	Elohim	Beni Elohim	Kerubim	Ashim

The point of Spirit is shifted from the center to the upper side of the square to signify its rule over the four elements and to emphasize that it is the point of God evident in all men and women. A figure like this is formed, which may be called the House of Man:



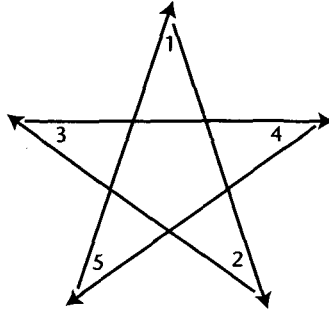
By equally spacing the points in a circle in preparation for the emanation of the sixth point from the center, the magus achieves the pentagram:



It should be pointed out that although the All manifests from the small numbers to the larger, and thus the small may be considered as closer to the Unmanifest, in magic the numbers are viewed from the perspective of the material world, and the higher numbers are assigned dominance over the lower.

The five elements in descending order of authority are Spirit, Fire, Air, Water, and Earth. This is the natural order they would assume were it possible to mix them and keep them from combining. It follows that the primary way of drawing the pentagram will adhere to this order. A single line is made from point to point and returned to its origin, forming a kind of involuted circle (see illustration at the top of page 80).

In the conventions of modern magic, the first line segment drawn toward a point of the pentagram invokes the elemental force of that point. A line drawn away from a point banishes its force. This follows the practice established by the Hermetic Order of the Golden Dawn over a century ago. A pentagram drawn in



the manner given above would be assumed by most ritualists to invoke the powers of elemental Fire, since the first segment is drawn toward the point of Fire.

This results in a clumsy system, as anyone who has studied it will admit. Not all elements can be invoked from the point of Spirit. For example, Water must be invoked by drawing a line toward it from the point of Air. Yet why not start the line from the point of Earth? Because invocation is presumed to proceed in a downward direction? The line between Air and Water is horizontal, neither up nor down. The logic seems to be that it is at least closer to a downward-pointing segment than to one that points up, which is undeniable yet somehow unsatisfactory.

In this traditional Golden Dawn system, Spirit is invoked by beginning a pentagram at the Fire point and drawing the line first to the point of Air (called the active invoking pentagram of Spirit) and then by drawing a second pentagram beginning at the point of Earth and proceeding to the point of Water (called the passive invoking pentagram of Spirit). Neither of the initial segments points toward Spirit, therefore contradicting the rationale by which elements are invoked in this system. Drawing a line pointing toward Spirit is impossible since the segments from Fire to Spirit and Earth to Spirit are taken up in banishing the influences of Fire and Earth respectively.

This clumsy system is both illogical and unnecessary. Fortunately, it may be readily dispensed with since it has no claim to ancient authority. Here follows a more logical system for invoking and banishing the powers of the elements through drawing the pentagram. It was created by the author independently around 1983 for use in his own ritual work. A short time after the first edition of this work appeared, it was pointed out that the identical system was being taught by the occult organization *Aurum Solis*,<sup>8</sup> which evidently felt the same need for a more rational method of using the pentagram.

1) Elemental force is to be invoked by drawing the pentagram in a clockwise direction. 2) Elemental force is banished by drawing the pentagram in a counter-clockwise direction. 3) The line of the pentagram always begins and ends at the element under consideration.

These three simple rules are all that is necessary to rationalize the drawing of the pentagram. It is the circular motion of the line, mentally pictured and willed, that calls up or banishes. It is the distinguishing of a particular point that isolates the elemental force under consideration.

Since, as has been said before, it is naturally given to humans to rule the four lower elements through the point of Spirit, the pentagram is one of the most potent universal symbols in all magic. No malefic force can penetrate its plane or its boundary when it is truly made. It can be drawn across a threshold as a barrier that few beings can break. It can be projected around the body as a protective armor against psychic or physical danger. If set in a whirling motion, it becomes an offensive weapon that tears and burns.

Since the upward-pointing star exalts the Spirit, Satanists and others who use magic to subvert the natural unfolding of the universe for some imagined personal gain often invert the pentagram in their rituals. They assign the points of the inverted star to the five extremities on the head of a goat (symbol of the lower passions), which are the two horns, the two drooping ears, and the beard.

Knowing its significance, the magus will turn in disgust from those who advocate the use of the inverted pentagram—not that it presents any danger, but simply because it is a deliberate attempt to befoul the light.

Of course, not all black magicians announce their presence by the display of the inverted star. Many are hypocrites as well as perverters, and will use the signs and instruments usually associated with white magic for harmful and base purposes. The symbols of holiness are in themselves no defense against the powers of darkness. Such symbols are mere vessels of will and are sanctified only through use. A cup may as easily be filled with filth as with clear water.

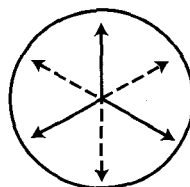
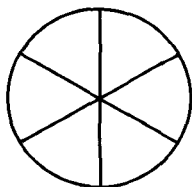
Here is a speaking that was given to the author by an angel of light in a dream. It is a true speaking, heard in the inner ear and recorded word for word:

The symbols of good, when defiled and abused, become the symbols of evil.

Thus, if an adept at magic, whether through wickedness or stupidity, abused the pentagram of Spirit repeatedly, it would become useless in his or her hands, except to summon the powers of darkness. Many workers of magic have been caught in this way, bound up by evil while still thinking they dealt with the emissaries of good.

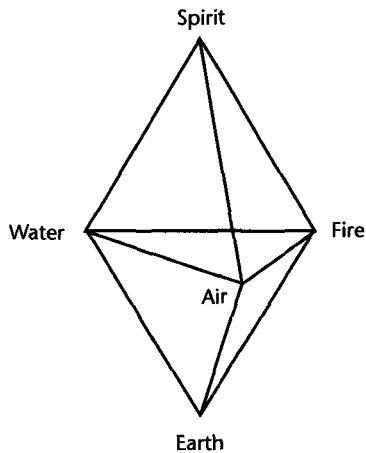
The fifth point of the pentagram, last to emerge although it embodies the previous four, is the point that defines the nature of the figure. Without it the figure would not be a pentagram but would be something else. The point of Spirit is often represented by the flame of a lamp. In this guise it can be confused with elemental Fire. A better symbol is the spoked wheel, which suggests both the radiating and the wholeness of spirit.

The wheel of spirit is commonly drawn with eight spokes; but it is more useful to represent it by a wheel with six spokes:



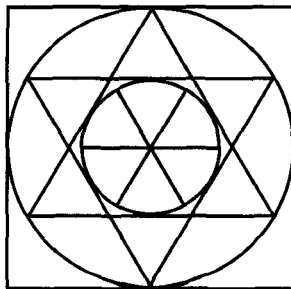
The three rays crossing at the center point of emanation represent the three primary elemental principles of Fire, Water, and Air, and their opposite reactionary forces. The center is the veil, in which the three rays are reflected and from which shines forth the radiance of Spirit. The combination of the three rays equals elemental Earth, represented by the darkness outside the circle. Thus, the wheel of spirit suggests the radial emanation of the five elemental principles.

A three-dimensional verification of the six-spoked spirit wheel is found in the diamond shape used in chapter two to represent the tenth emanation from the All. As will be recalled, this is a pyramid of four facets with its reflection congruent to its base:



The top point is the element Spirit. From it descend the rays of Fire, Water, and Air, and these form the triangle of the base. The lower point, not directly connected to the point of Spirit, is elemental Earth. It is formed by the reunion of the reflected rays of the three primary elements. The diversifying action exhibited in the upper pyramid (unity into trinity) is inverted in the lower pyramid (trinity into unity). This is a visual metaphor for the inbreathing and outbreathing of Brahma.

When this spirit wheel is set in the center of the mandala of the elements, a perfect expression of the unfolding of the first five emanations from the center is achieved:





The power of the pentagram may be contained and bound to a place or object by drawing a circle around it. This circle should always be drawn from the inside. The magus must mentally unite the self with the symbol to be contained, form the circle around his or her transferred awareness, and then get out of it through the doorway that lies at its center, which is the only passage in or out of a closed circle. If this is done properly, the circle will have the power to contain.

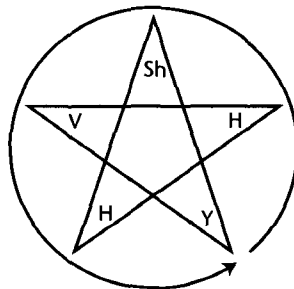
In modern magic the pentagram is often drawn in the air through the floating line of the imagined ritual circle at the four quarters to bar the circle from any form of psychic attack. This is scarcely necessary. The circle is perfect and unbreakable. By linking it to the four pentagrams it is, if anything, weakened.

To clear a space instantly, the magus may mentally send six pentagrams, expanding out from the center of self, rushing along three spatial axes. This is an effective tool for banishing malefic influences. The pentagram can be cast like a flaming shield at a foe. It is inscribed on the surface of a material object to give the object a desired elemental charge. By standing with arms and legs spread the magus can become the pentagram. Other uses of the figure will suggest themselves.

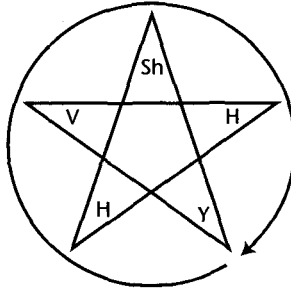
For those with advanced powers of visualization, the geometric dodecahedron (a solid formed of twelve interlocking pentagons) may be built around the self. Magically this is an impregnable shell built upon five reflected (or ten) and six reflected (or twelve). These are two most powerful complex numbers upon which the Tarot, Kabbalah, zodiac, and other systems are based. Pythagoras reputedly held the dodecahedron to be the most potent and perfect shape in the world.

The Tetragrammaton is expanded by the addition of the Hebrew letter Shin, which is in the shape of a lamp with three flames and magically signifies Spirit:  $\var�$ . The two common forms of the Pentagrammaton are Yod-He-Shin-Vau-He (pronounced "Yeheshuah") and Yod-He-Vau-Shin-He (pronounced "Yehovashah"). Magically, the first name is given to the left human hand and the second to the right hand. When the magus pronounces them correctly with hands upraised and fingers spread to form pentagrams, the names are powerful instruments to invoke, rule, and banish spirits.

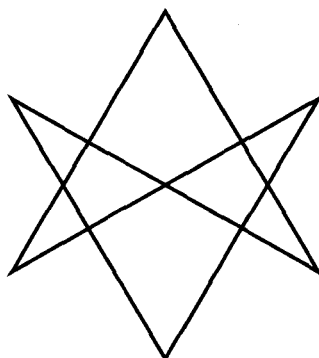
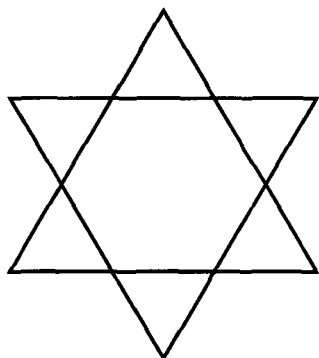
The first name suggests the point of Spirit in the center of the square of the elements. The pentagram is read counterclockwise following the order of the letters in the name:



The second name is symbolic of the House of Man, where the Spirit, no longer hidden but exalted, has moved from the center to the top in preparation for the sixth emanation. Here the pentagram is read clockwise:



— 13 —  
HEXAGRAM



**T**he common hexagram is a six-pointed star formed by the intersection of two equilateral triangles, with one pointing up and the other down. The key to its understanding is balance. Opposites are expressed but do not dominate. Each extreme is held in abeyance by the other. In this sense it is similar to the cross, which also represents balanced force.

There is a second form of hexagram used in magic, called the unicursal because it can be traced with a single unbroken line. The magician Aleister Crowley first presented it in his *Book Of Thoth*.<sup>9</sup> It is extracted from the common hexagram by drawing diagonal, rather than horizontal, lines between the pairs of points on the left and right sides. These diagonals intersect in the center.

The hexagram comes into being with the emanation of a sixth point from the center of the pentagram. The sixth point, which from the human perspective dominates the previous five, signifies the greater spirit of the All, separate from mankind, whereas the fifth point is the spirit given to the individual. The hexagram represents the will of God realized, and by association humanity acting in harmony with cosmic law.

Of course, the separation of the greater from the lesser spirit is illusion. The eternal truth that all spirit is one flowers forth, timeless and renewed, each time a prophet is born. But in the world of forms, the hexagram is traditionally thought of as the sign of God and the pentagram as the sign of man.

Kabbalistically, the hexagram is the heart of Adam Kadmon, the Microprosopus, or Lesser Countenance. Hermetically, it is the union of opposites, the mating of the Sun and Moon. In Christianity it is Jesus Christ. Magically, it is linked to the

## Table of Hexagram

	1	2	3	4	5	6
<b>Planets</b>	Sun	Mars	Venus	Jupiter	Saturn	Moon
<b>Colors</b>	Yellow	Red	Green	Orange	Blue	Purple
<b>Motions</b>	V	—	○	—	○	V
	Vibratory	Linear	Circular	Linear	Circular	Vibratory
<b>Elements</b>	☉	△	▽	△	▽	●
	Spirit	Fire	Water	Air	Earth	Inertia (Black Moon)
<b>Directions</b>	Up	South	West	North	East	Down
<b>Senses</b>	Sight	Hearing	Taste	Smell	Touch	Motion
<b>Body</b>	Head	Right Leg	Left Arm	Right Arm	Left Leg	Sexual Organs
<b>Trees</b>	Apple	Yew	Birch	Oak	Elm	Willow
<b>Music</b>	Trumpet	Drum	Guitar	Organ	Bass	Violin

seven planets of the ancients, which must not be confused with the planets of astronomy, for the ancient planets are god-forms rather than material bodies.

It would be reasonable to assume that the seven planets would be most closely linked to the star of seven points, the heptagram. Traditionally this is not the case. It has been the custom in magic to assign six of the planets to the outer points of the hexagram and one to the emerging center point. Therefore, the hexagram to which the planets are assigned is on the verge of becoming the heptagram.

Under the symbol of the cross was described the process by which the perfect circle of the heavens was divided into two parts by the path of the Sun and then, to restore a balance, subdivided into four parts by the prime meridian. These divisions can be graphically presented by means of a simple grid like the one children use to play tick-tack-toe. This grid has an ancient lineage in magic. It forms the structural basis for the method of the practical Kabbalah known as *Aiq Beker*.

Quarter	Half	Quarter
Half	Whole	Half
Quarter	Half	Quarter

The whole is the fully enclosed space. The half is enclosed only on three sides. The quarter is not enclosed at all but bordered on two sides. If each pair of parallel lines in the grid were united, the result would be a cross, where the whole would be represented by the dimensionless point of intersection. The grid is a cross the center of which has been expanded to enclose a space.

It is vital that an understanding of the division of the whole into halves and quarters be attained because any grasp of the fundamental nature of the planets depends upon it. In astrology three essential figures are derived from the grid—the circle (whole), the crescent (halves), and the cross (quarters). Obtained by reason, these figures were assigned to the primary objects in the heavens most closely according to their meaning. Only two heavenly bodies have a diameter observable to the naked eye—the Sun and the Moon. All the others are merely points of light, with the exception of the broad Earth itself, which is crossed with the lines east-west and north-south. It was inevitable that the Sun, Moon, and Earth should be given the three primary symbols.



The Sun is golden in color. Gold is the perfect metal, remaining bright and shining over centuries without decay. The orb of the Sun is a circle. Eternal and unchanging, the Sun is the giver of light, giver of warmth, giver of life. Self-sufficient, it requires nothing from outside itself. It is in all things perfect and complete, and for this reason was assigned the astrological symbol of the circle.

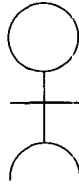


The Moon is silver in color. Silver is given to tarnishing quickly. When polished it is white, but when tarnished, black. The Moon is not perfect but increases and decreases, at times light on the right side, at times light on the left. Its full face is balanced by complete darkness. It gives no warmth and only so much light as it derives from the Sun. In fact, the Moon seems to require elements from outside itself since it pulls the waters of the oceans close and also draws the blood of young women. For these reasons it was given the sign of the crescent.



The Earth stands between the Moon and Sun, which seem to revolve around it. It is both fixed, in that it does not move, and changeable, as witnessed by the storms and seasons. The Earth can be warm like the Sun and also cool like the Moon. It was perceived as the meeting place where the rays from the other two bodies mingled and harmonized. For this reason the Earth was assigned the symbol of giving and taking, action and reaction, warmth and coolness—the cross.

Since humanity is the microcosm of the greater universe, the three primary symbols of the Sun, Moon, and Earth can be assigned to the human body, resulting in this figure:

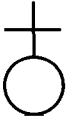


The circle of the head stands for the warmth and activity of the rational powers, which are volatile by nature. The crescent symbolizes the excretion of wastes, mainly a liquid process, and also the sensual and unthinking passions. The cross makes up the trunk of the figure, where reason and lust are joined. The vertical arm is the lightning stroke; the horizontal arm is the surface of the sea.

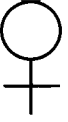
The remaining five wandering bodies of the heavens visible to the ancients are uniformly dimensionless points of light and so form a distinct group. They are defined by combinations of two or all of the three primary symbols. All meanings later assigned to them derive from this base.

This is a vital insight into the nature of astrology, but incredibly, most modern astrologers fail to grasp it. They remain under the mistaken impression that the meanings of the planets derive from long centuries of observation, or were grafted onto the planets from ancient myths. These were later considerations. In the beginning, the Magi of Persia observed seven wandering bodies, and applied to this set of elements a complete circle of meaning. The fundamental symbols reveal how this totality of meaning was divided among the seven elements of the planetary set.

Mars is the cross over the circle. In modern usage the cross has been changed to an arrow—symbol of will that suggests the fiery aspect of the planet. It is the



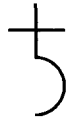
mixed essence of the malleable yet substantial Earth and the blazing Sun. Mars represents recklessness and force and is the symbol of conquest. Because it is an inversion of the natural order, the Earth over the Sun, it is generally malefic.



Venus is the natural opposite of Mars and is made up of the circle over the cross. The elements are the same but here the life-giving energies predominate, and Sun and Earth are in their right order. The Earth is the passive receiver of the rays of the solar orb that cause life to flourish. Venus is love in its numerous forms.



Jupiter is the crescent over the cross—again, a natural order and therefore a positive symbol. But the love of Jupiter is not so selflessly given as the love of Venus, and Jupiter demands something in return. The acquisitiveness of the crescent evidences itself, making Jupiter the symbol of government and law.



Saturn is the worst aspects of the Jupiterian elements realized. The natural order is turned on its head, and the cross of Earth is exalted. Just as the cross over the circle was the driving energy of the Sun perverted for material ends, so is the chill mystique and secret power of the Moon advanced on the material level through the cross over the crescent. Saturn is the most barren and hurtful of the planets.

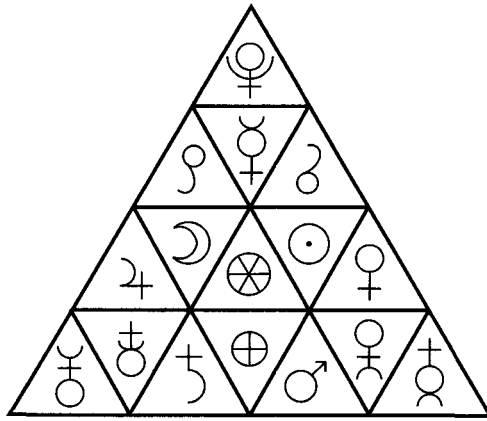


Mercury stands apart from the preceding four planets because it combines all three symbols of the Sun, Moon, and Earth. It is the most balanced and complete of the planets and the closest in character to mankind. This can be seen by comparing the sign of Mercury to the sign of the microcosm given earlier. Mercury is adaptable, at home in all circumstances, and not by accident is the symbol of magic and the magus, as well as the magical gods Hermes and Thoth.

From these descriptions it will be readily apparent that four of the planets can be linked with the four elemental principles: Mars is the closest in nature to Fire; Venus is of the nature of Water; Jupiter has the mediating qualities of Air; and Saturn has the coldness and heaviness of Earth. Two of the wandering bodies represent opposite extremes of hot and cold, good and evil—the Sun is the extreme of light, the Moon is the extreme of shadow. The final ancient planet, Mercury, is the balance of forces and best suited to occupy the center of the planetary hierarchy.

Anyone who has understood this basic exposition of the planetary glyphs will at once appreciate that other combined forms of the three basic symbols are possible. In fact, there are six possible ways to combine the three symbols of Sun, Moon and Earth. Mercury is only one of the six. Even though the five other Mercury-variants have not been assigned planets in traditional astrology, their astrological meaning is just as full and significant as any of the traditional planetary signs. It is almost as if these five variant combinations have been waiting patiently down through the centuries for astronomers to locate new planets with which they may be linked.

The Mercury-variants are best displayed in relation to the traditional planets by the following diagram:



The central triangle is occupied by the symbol of universal spirit, or light. Around it is a larger triangle whose three points hold the Sun, Moon and Earth. Congruent with the triangles of Sun and Earth are triangles that hold Venus and Mars. Congruent with the Moon and Earth are Jupiter and Saturn. Congruent with Sun and Moon are the lunar nodes, called the Head and Tail of the Dragon. The lunar nodes are formed by the intersection of the path of the Sun with the path of the Moon, and thus are composed of the symbols for these two bodies. The traditional symbols for the nodes ( $\Omega$  and  $\Upsilon$ ) have been cut in half to better display their composition.

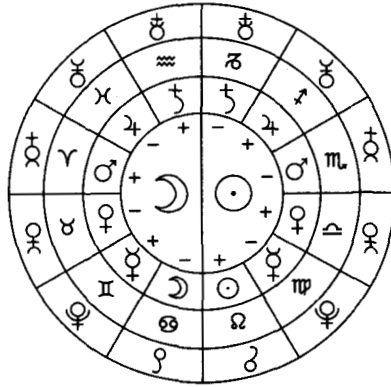
Mercury is located between the nodes of the Moon. Above Mercury is the variant that shares the same base, the cross of the Earth. Notice that this Earth-based Mercury-variant is opposite the symbol of Earth across the center of the diagram. In the right point of the diagram are the two variants based upon the crescent of the Moon. In the left point are the two variants based upon the circle of the Sun.

This diagram represents all possible permutations of the three simple symbols. No other planets can exist within the framework of astrology apart from those displayed within the fifteen small triangles that surround the triangle of light. Had modern astrologers understood this inescapable fact when they attempted to incorporate the newly discovered outer planets, Uranus, Neptune and Pluto, into the elegant system of ancient astrological symbolism, they would not have made such an embarrassingly awkward job of it. In order to be valid, each of the three new planets must correspond in meaning to one of the five Mercury-variants. If it does not correspond, it simply will not fit into astrology and cannot be forced to do so.

These variants, which really bear no features of Mercury but are distinct planets in their own right, can be assigned signs of the zodiac to rule by placing them in a second ring around the zodiac outside the ring of the traditional planets. Each variant rules a pair of signs on opposite sides of the zodiac, just as do the traditional



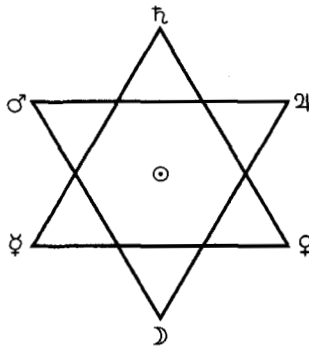
planets. The outer ring is completed by the nodes of the Moon. As is true of the Sun and Moon which compose them, each node rules only one sign:



The relationship between the variants and the three outer planets of modern astrology can be observed from the signs they rule. The variant form that rules Capricorn and Aquarius is the true occult symbol for Uranus. The variant form that rules Sagittarius and Pisces is the true symbol for Neptune. The variant form that rules Scorpio and Aries is the true symbol of Pluto. The remaining two Mercury-variants must await other planets to be discovered beyond the orbit of Pluto.

Notice that each variant contains in the same order the two simple symbols of the traditional planet with which it shares signs, plus the missing third symbol added at the bottom to act as its base. No new base can be added to Mercury because it already has three symbols, so the upper two symbols are inverted in the variant that shares Gemini and Virgo with Mercury.

It is common practice in magic to assign the seven traditional planets to the hexagram in this way, after the teaching of the Hermetic Order of the Golden Dawn:

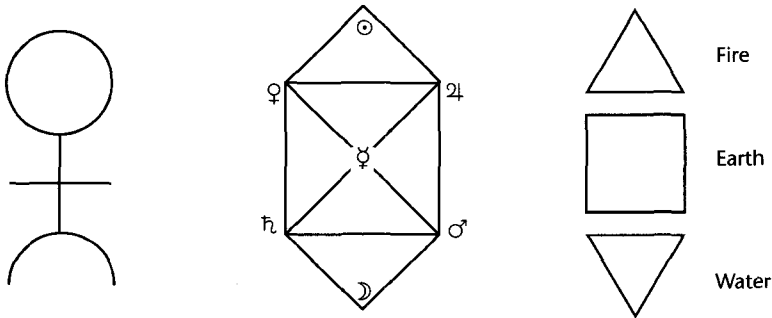


The most questionable aspect of this arrangement is the placing of the Sun in the center. In magic the Sun is not the center of the solar system—the self is the center around which all else revolves. The ancients had little problem with this idea. They automatically assumed that the Sun went around them and the Earth

upon which they stood. Modern men and women, thanks to the indoctrination of science, may have to struggle hard to make this rather simple insight happen.

The planet nearest the self both in distance and nature is the Earth. Since the Earth is not represented in the display of planets on the hexagram, it must be substituted by the planet that most closely embodies its qualities. The best choice for the center is therefore not the Sun but Mercury, symbol of balance, of magic, and of humanity.

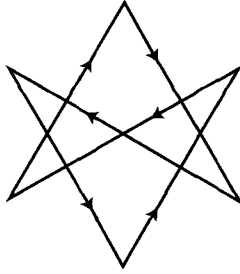
To understand how the other planets may be logically assigned to the outer points, the magus must see the hexagram presented in a more meaningful way:



From the symbol of the microcosm may be derived a figure made up of a square and two triangles. The solar circle yields the triangle of Fire, the lunar crescent the triangle of Water, and the earthly cross the square of Earth. Since the Sun and Moon are opposites and stand as a pair apart from the other planets, they are placed at the top and the bottom. The Sun is the emanator of light, which comes from above; the Moon is the ruler of shadows lying below.

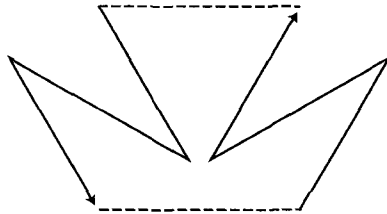
Mercury stands for the self of the magus, the center of his or her universe, and is placed at the balance point midway between the Sun and Moon where all forces converge and mingle. The remaining four planets are assigned to the elements at the corners of the square. Mars-Venus and Jupiter-Saturn are pairs of opposites and must be opposed to each other across the center. Mars and Jupiter are by nature masculine and should be placed on the right side of the square, as viewed from the back; Venus and Saturn are feminine and are to be placed on the left side.

This still does not solve the problem of the exact placement of the four elemental planets. Should Mars, for example, be on the upper or lower right corner of the square? For the answer to this question the other form of the hexagram must be examined. The unicursal hexagram was developed by Aleister Crowley in the early part of this century in an attempt to overcome the awkwardness of inscribing the common hexagram in the air during magical rituals. It can be traced continuously from start to finish in a way similar to the pentagram:



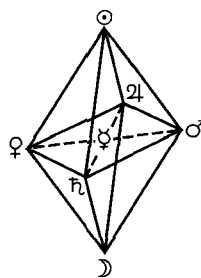
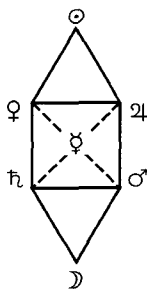
When the unicursal hexagram is analyzed, it is seen to be made up of two Sowelu (Sigel) runes overlapped and joined at the top and bottom. Runes were the magical alphabet of the Teutonic peoples before the coming of Christianity. The Sowelu—which means “Sun”—was the rune used by the Nazi SS as their emblem: ᚱᚱ.

The Sowelu is in the form of a lightning stroke and is a powerful symbol of creative force. It could be written right to left (𐌺) as in the Old Norse alphabet, or left to right (𐌻) as in the Old English. If the two sides of the unicursal hexagram are separated, they will reveal themselves to be a Sowelu rune and its mirror reflection:

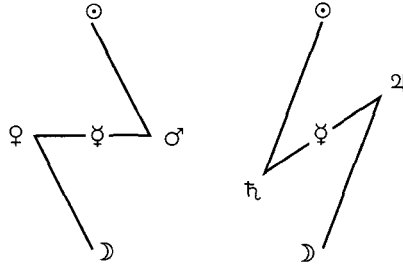


With this in mind the unicursal hexagram becomes understandable as a symbol of descending and reascending force—or in pictorial terms, the down strike of the lightning bolt and its reflection from the mirror surface of the water.

The figure of a square and two triangles given earlier is the two-dimensional version of the four-sided Egyptian pyramid reflected from its base. This may be called the three-dimensional hexagram. If the runes are thought of in three dimensions as well and rotated ninety degrees to each other, they trace with remarkable clarity the framework of the double four-sided pyramid:



At last it becomes possible to rationally assign the four elemental planets to the points of the hexagram. The descending lightning bolt streaks from the Sun to the Moon and along its path are found the planets that contain the symbol of the Sun, the circle. The reflected ascending bolt flies from the Moon back to the Sun, and on it are ordered the planets containing the lunar symbol of the crescent.



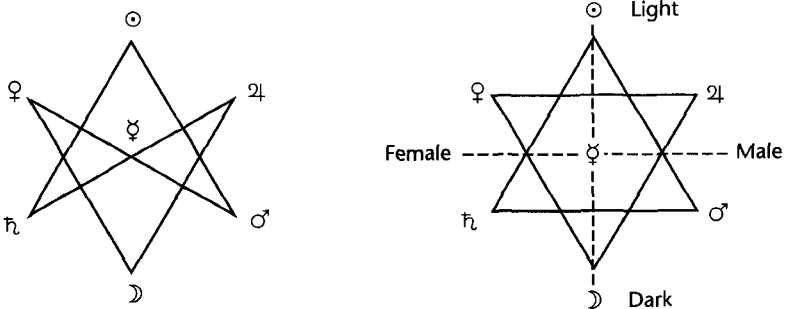
Mars, a masculine and fiery planet, will be located on the descending Sigel on the right side of the hexagram because the right is active.

Venus, opposite of Mars, feminine and receptive in nature, will also be located on the Sun's descending Sigel, but on the left (feminine) side of the hexagram.

Jupiter belongs to the Moon's ascending Sigel because it contains the symbol of the crescent. However, it is masculine in nature and belongs on the right side of the hexagram.

Saturn is feminine and is placed on the left side of the hexagram along the ascending Sigel.

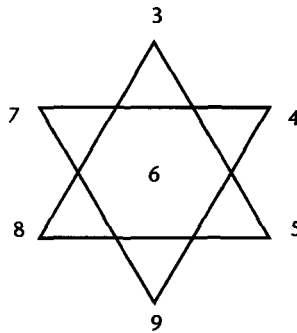
The arrangement of planets on the unicursal hexagram is the same as that on the common hexagram. The planets may be divided into a polarity of light and dark relating to the top and bottom of the hexagram, and into a second polarity of male and female relating to the right and left sides.



The magus should be clearly aware that this assignment of the planets to the points of the hexagram is not often used in modern magical practice. It must be left up to personal judgment whether to blindly follow tradition or to use intelligence and intuition to study the matter independently. The arrangement given here should no more be accepted without question than the traditional arrangement.

The numbering of the planets must be changed slightly to accord with their new positions. Traditionally the Sun, placed in the center of the hexagram, is given the number six. When the planet Mercury is moved to the center, it assumes the six. The Sun must then seek a new number. Saturn, assigned the number three under the old system, is traditionally placed at the top of the hexagram. Since the Sun is now at the apex, it is given the three, and Saturn must seek another number. The number that traditionally is given to Mercury is eight. This seems a rather heavy, square number for the winged god. However, it accords very well with the dark, cold character of Saturn. The other planets may be permitted to retain their traditional values.

In placing the numbers on the hexagram, it will be observed that the center is six, the number of the points, and that each pair of opposite numbers around the perimeter adds up to twelve, which makes an elegant and pleasing balance:



The use of the hexagram in ritual is similar to the pentagram, with the proviso that whereas the pentagram rules the elements—the natural servants of mankind—the hexagram rules the planets—god-forms of considerable potency. Although, as atheists boast, humanity did make the gods, it did not make them from nothing but patterned them on the invisible unformed essences that are the higher emanations of the All. Therefore, take care to use the hexagram only for noble and unselfish purposes.

Planetary forces are invoked by drawing a line of psychic fire from the planet's position on the hexagram in a clockwise direction. This line is to be repeated counterclockwise in the reflected triangle, beginning at the point directly opposite. For example, to invoke the powers of Mars the upward-pointing triangle is drawn with the wand or index finger of the right hand in a fiery line in the air, beginning at the Mars-point and proceeding clockwise. When the first triangle has been closed, the second downward-pointing triangle is drawn, beginning with the Venus-point and proceeding counterclockwise back to its start.

The triangles are drawn in opposite directions because one is the mirror image of the other. When it is desired to summon the powers of Mars, the clockwise motion draws them forth from beyond the veil. The following counterclockwise

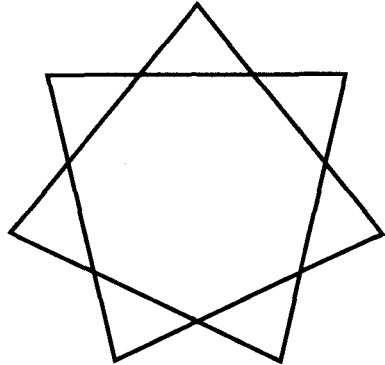
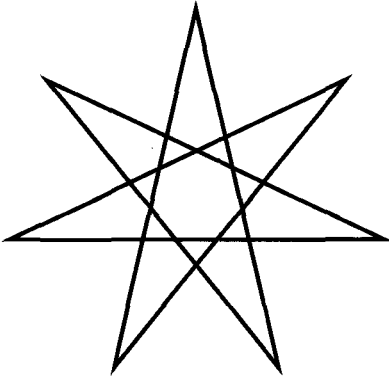
motion in the reflected triangle suppresses the powers of Venus, which would otherwise have a damping effect on the action of Mars.

When it is desired to banish or neutralize a planetary force, the inverse motions are used. The counterclockwise motion on the triangle of the planet in question suppresses the powers of that planet, while the clockwise motion on the reflected triangle encourages the powers in opposition to the banished planet.

The traditional Golden Dawn method of invoking the center point of the hexagram involves drawing six separate figures.<sup>10</sup> This is unacceptably cumbersome. Mercury is better invoked by drawing both the triangle of the Sun and that of the Moon clockwise, thereby calling forth their balanced forces. The invoked Sun and Moon in a single figure well represent the harmony of Mercury. Banishing is done by tracing the triangles of the Moon and then the Sun counterclockwise in the air.

The unicursal hexagram has neither a clockwise nor a counter-clockwise direction of motion. When it is traced from start to finish, opposing swirls are created that cancel each other out. It can be begun or finished clockwise or counterclockwise, but its action is weak. Its use is not recommended for invoking or banishing. If a unicursal figure is needed, the heptagram should be employed.

— 14 —  
**HEPTAGRAM**



**I**n magic that is in harmony with the light, the heptagram, or seven-pointed star, is always drawn with three points up and four down. It signifies the divine trinity exalted over the material quaternary. Whereas in the hexagram this rule is implied, in the heptagram it is expressed. In the hexagram a tension is created between the artificially separated point of the human spirit and the point of the spirit of God—in the heptagram the tension is resolved, for the spirits of humans and God are reconciled and united in the higher trinity.

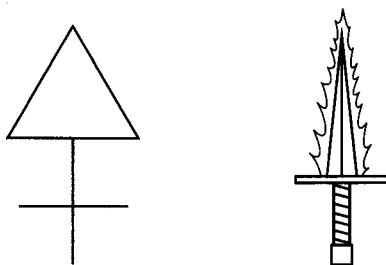
There are two unicursal forms of the heptagram. In the more common form the line is reflected from every third point. This results in a star with very sharp points. In the alternative form the line is reflected from every second point. The second form has blunter points and a more open center. The common heptagram is more often used in magic. The alternative form is sometimes used when space is needed in the center of the star for writing words or symbols. If the heptagram were drawn on the ground or floor to act as a ritual circle, the second form would be used.

As is true of all symbols, the heptagram can only be comprehended by regarding it from a higher level, which is the as yet unmanifested eighth point of its center. This point reveals the dynamic balance between the three of heaven and the four of Earth. The heptagram is not static but moving, a symbol of the conquest and victory of the flame of spirit over the dull clay of the flesh. It is an apt symbol for the Christian Crusades or for the Islamic jihad, and indeed it may be written as a triangle over a cross, action overcoming inertia, which can be stylized into a flaming sword (see figure at the top of page 99).

## Table of Heptagram

	1	2	3	4	5	6	7
<b>Planets</b>	Sun	Mars	Venus	Mercury	Jupiter	Saturn	Moon
<b>Colors</b>	Yellow	Red	Green	White	Orange	Blue	Purple
<b>Metals</b>	Gold	Iron	Copper	Platinum	Tin	Lead	Silver
<b>Jewels</b>	Topaz	Ruby	Emerald	Diamond	Jasper	Sapphire	Amethyst
<b>Semiprecious Elements and Motions</b>	Ivory —	Coral △	Jade ▽	Opal V	Amber △	Turquoise ▽	Pearl ○
<b>Archangels</b>	Tzaphqiel/ Ratziel	Khamael	Haniel	Raphael	Tzadqiel	Michael	Gabriel
<b>Chakras</b>	Crown	Brow	Throat	Heart	Solar Plexus	Bowel	Perineum
<b>Trees</b>	Apple	Yew	Birch	Hazel	Oak	Elm	Willow
<b>Music</b>	Trumpet	Drum	Guitar	Piano	Organ	Bass	Violin
<b>Body</b>	Head	Right Leg	Left Arm	Heart	Right Arm	Left Leg	Sexual Organs





When inverted, the heptagram becomes a most articulate symbol for the perversion of nature. Drawn as four points over three, it is the weight of fleshy needs and desires making a slave out of the divine light, which should always be their master. Whereas the inverted pentagram signifies the perversion of humanity, the inverted heptagram is the perversion of God.

In magic, the heptagram is used to link the powers of the planets to the Earth, that is to say, to the microcosm, the human body. The magus, set at the center of the hexagram, becomes exalted when he or she takes the heavenly shape of Mercury and rises up among the stars. In the heptagram Mercury moves to the outer circle with the rest of the planets, and the center is occupied with the sign for the Earth, of which substance humans are formed.

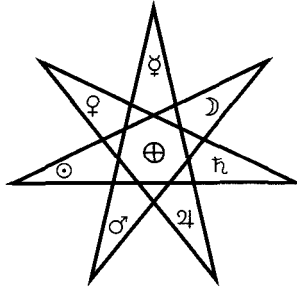
The ordering of the planets around the heptagram is determined in part by the order of the days of the week:

Wednesday	(Mercurii dies)	Mercury
Thursday	(Jovis dies)	Jupiter
Friday	(Veneris dies)	Venus
Saturday	(Saturnus dies)	Saturn
Sunday	(Solis dies)	Sun
Monday	(Lunae dies)	Moon
Tuesday	(Martis dies)	Mars

Some of the correspondences are obvious—Sun for Sunday, Moon for Monday, Saturn for Saturday—others are less apparent. This is because many of the old gods are no longer well known. Tuesday is named after the Teutonic war god Tiw, the nearest equivalent in the pagan hierarchy to Mars. Wednesday is named after Woden, the earlier Germanic form of the god the Scandinavians named Odin, who is the northern divine magician, or Mercury. Thursday is named for Thor, who is associated with Jupiter, or Jove, because he hurls thunderbolts. Friday is named for Frija, a Teutonic mother goddess whose name means “beloved,” and is linked with Venus.

The heptagram is drawn in one continuous line crossing from point to point. Mercury is placed at the uppermost point, and as the figure is drawn clockwise, the rest of the planets follow in the order of the days (see figure at the top of page 100). Also, beginning with androgynous Mercury the planets alternate polarity: lunar (♃), solar (♄), lunar (♅), solar (♆), lunar (♇), solar (♁).

Notice that if a clockwise circle is drawn around the outside of the heptagram from point to point, the planets fall into their traditional order as determined by



their apparent velocity as viewed from Earth—from slowest to fastest: Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon.

The slowest planet, Saturn, was thought to be the farthest away from the Earth, while the planet (really a satellite) that moved quickest against the backdrop of the fixed stars, the Moon, was believed to be closest. This observation was not very accurate. In fact, Venus comes closer to the Earth than Mercury, and Mars is nearer the Earth at opposition than the Earth is to the Sun.

Any planet may be invoked by drawing the heptagram clockwise, starting and ending at the point of the planet, and banished by drawing the heptagram counterclockwise, also beginning and ending at the planet. The heptagram is more useful for physical magic than the hexagram because the heptagram is dynamic and active, whereas the hexagram is balanced and to some extent static.

Traditionally the magic under a particular planet was done in the hour and day of that planet—works of destruction were undertaken, if possible, on Tuesday in the hour of Mars; works of love on Friday in the hour of Venus. Magical hours were calculated by dividing the period between sunrise and sunset on any given day into twelve parts, each with the same number of minutes. These divisions formed the magic hours of the day. The magic hours of the night were derived in the same way by dividing into twelve equal parts the period between sunset and sunrise. The first hour of each daily cycle is the hour of the planet that belongs to that particular day of the week. For example, the first magical hour of Tuesday is the hour of Mars, which begins at sunrise. It is important to note that the magical day does not begin at midnight, but at sunrise, and continues until the following sunrise.

The planets are assigned to the hours, as the great Renaissance magus Cornelius Agrippa put it, “according to the order of their successions,”<sup>11</sup> which is the same order they are written in a circle clockwise around the points of the heptagram. This cycle is repeated over and over for all the magic hours, from the first hour of the week to the last, at which point it starts afresh. As a result, each day automatically begins with the hour of the planet for which the day is named.

No one can deny the sheer elegance of this system, which may, indeed, be the explanation for the order of the days of the week. However, an adherence to planetary hours is an unnecessary restriction of the powers of the magus. All planetary forces are equally effective at all times. If one believes the position of a planet (the physical representative of the planetary god-form) regulates its powers, that belief

causes the planet's magic to be more potent when the planet is in a particular heavenly position. For example, those times when a planet is at the zenith of the heavens, or rising above the horizon, or in a particularly harmonious sign of the zodiac, are considered more powerful than other times.

The belief that the planets are allotted certain days of the week in which to act is a degeneration of the ancient belief that there was an astrological correspondence between the physical planets and the planetary gods. Both views are false. All power stems from the mind of the magus, and this power is everywhere and always the same. This statement will not be acceptable to many people, but let the fools be foolish and the wise be wise.

The truth was always understood by adepts of the highest attainment. It is written in the ancient magical manuscript of *Abramelin the Mage*:

Whenever ye shall see tables which do mark the days and their differences, the Celestial Signs, and other like matters, pay no attention thereto, because herein is a very great sin hidden, and a deceit of the Demon; it being one of his many methods of endeavouring to confound the True Wisdom of the Lord with evil matters. Because this True Wisdom of the Lord can operate and perform its effects every day, and at any moment and second. The Gates of His Grace are daily open, He wisheth, and it is pleasing unto Him to aid us, as well on this day as on the morrow; and in no way could it be true that He desireth to be subjected to the day and hour which men would wish to prescribe for Him; seeing that He is the Master to elect such days as He Himself wisheth, and also may they be sanctified!<sup>12</sup>

It being clearly understood that the magus is under no constraint about which day or hour he or she may employ the magic of a particular planetary god-form, it is sometimes useful to use the divisions of astrological times as a kind of esoteric filing system. By allotting certain times to certain gods, the mind is aided in focusing upon the qualities and powers of those gods. For example, if each Sunday is set apart for ritual observances dedicated to Helios, the Sun god, the magus will discover that it is easier to communicate with Helios on Sunday than on the other days of the week.

Regular habit in ritual establishes and maintains a pattern in the astral world which particular spirits can recognize and come to anticipate. There is no essential affiliation between Helios and Sunday. If the Sun were ritually invoked and meditated upon each Thursday, then Thursday would become the day of Helios for the magus. However, since the mind is so strongly governed by habit, it is useful to make habit work for the magus rather than to fight against it.

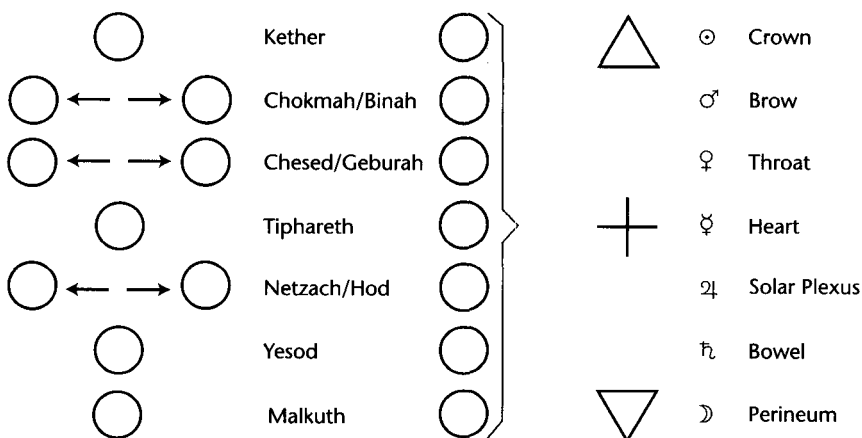
In the human body, the microcosm, the planetary forces are represented by seven imaginary centers located along the axis of the spine. In the East these centers are called chakras. They are found, roughly speaking, at the crown of the head, on the brow between and slightly above the eyes, at the pit of the throat, in the center of the chest near the heart, at the solar plexus, in the pit of the stomach just below the navel, and at the perineum.

Depending on which of these centers the magus chooses to consider as the point of self, his or her personal universe will be colored and influenced by a certain bias of

forces. None of the chakras is the true point of self—or rather, all lie within the self and exist at different circles of being. Through the intellectual trick of spreading the chakras along the spinal column, the magus is able to experience each as a separate essence, rather than mingled together as is usually the case.

Since the perceived body is an illusion created by the self—and the self is All—once he or she has learned the method, the magus may effortlessly shift the point of view anywhere within the body. This is just what modern society has done in believing human awareness resides in the head. The ancients believed the soul lay in the liver. In Tibet the unenlightened believe the point of awareness rests in the heart. All opinions are correct, all are incomplete. The self exists throughout all perceived forms, for it can know nothing beyond what it is.

It may help to understand the chakras by relating them graphically to the Sephiroth of the Kabbalistic Tree. The Tree is made up of ten Sephiroth, or emanations of the Unmanifest, arranged in three columns. If the columns are united, the right and left being drawn together to overlap in the center, the result is seven spheres of reality that correspond to the seven chakras along the spine:



Provided they are legitimate and do not result in obvious contradictions, such syncretic relationships are useful because the insights gained through one system can supplement those gained by another and result in a strengthening of both.

The planets are placed on the chakras in order by their attraction to the polarities of male-female and light-shadow. The Sun is the extreme of the masculine and the radiant. It is set at the top. Closest under it is placed the masculine-active planet of the Sun, Mars. Next is placed the feminine-passive planet of the Sun, Venus. At the lower end of the axis the Moon represents the pole of the feminine and the shadows. Closest to it is put the feminine-passive planet of the Moon, Saturn. Farther away is placed the masculine-active planet of the Moon, Jupiter. Mercury, the planet of balance, occupies the center.

It will be observed that the relationship of the planets to the Sephiroth differs from that given in the chapter on the decagram. The reason is that here the potentials

of the planets are considered linearly, whereas under the decagram they are examined radially. Neither system is absolute. Both derive meaning from their context.

Both are untraditional.

It is the traditional practice in Golden Dawn magic and its many derivative systems to arrange the planets on all three of the pillars of the Tree, in their ancient order from slowest to quickest. Saturn is placed on the third Sephirah, Jupiter on the fourth, Mars on the fifth, the Sun on the sixth, Venus on the seventh, Mercury on the eighth, and the Moon on the ninth.

The sole rationale for this placement is that these numbers are the numbers of the magic squares assigned to the planets by Cornelius Agrippa in his *Three Books Of Occult Philosophy*,<sup>13</sup> first published in its complete form in 1533. Agrippa, in turn, got this set of magic squares from an unspecified older source. Saturn is assigned to the order three square (3 x 3) because this square is the smallest possible magic square—there is no order two (2 x 2) magic square. That is why the traditional number associated with Saturn, the first planet, is three; and that is why Saturn is placed on the third Sephirah, Binah, on the Kabbalistic Tree. All other supposed reasons for these assignments are rationalizations after the fact.

The natural correspondence that exists between the seven levels of the Tree of the Sephiroth and the seven chakras of the body is not common in Western magic, but its possibility was recognized. Gareth Knight, an authority on Golden Dawn magic, observes that the Tree can be divided into a sevenfold system by considering its seven levels, and writes: “The Middle Pillar can also be used to correlate with the Chakras” but adds “no straightforward correspondence can be made that is not open to debate.”<sup>14</sup> Greatly to his credit, Knight regards this debate as a healthy exercise, and states that it is far better for the student to work out such problems independently than to blindly accept the opinions of others.

By mentally entering any of the chakras, the magus can experience the essence of the related planet with his or her senses from inside the planet. In effect, the white light of his or her spirit is refracted through a filter colored with the nature of the planetary being. Each chakra is a filter of a different color corresponding to the planet and the Sephiroth or Sephirah to which it relates.

If the magus chooses to enter the crown center he or she will feel a oneness with the light.

The brow center will give a feeling of penetrating intellect and clarity of perception.

The throat center causes a burgeoning of the subtle powers of intuition and symbolism.

The heart chakra is the center of balance that controls and regulates the positive and negative forces of the perceived self, even as the heart regulates the sensations through its rate of pulsation.

The solar plexus center controls the breathing and nervous impulses of the body. It is a focus for ingoing and outgoing information concerning the physical running of the body. It gives a sense of control, judgment, and order, physically expressed by the regularity of the breathing cycle.

From the bowel, or pit of the stomach, arises physical strength, a fact well known to all athletes, especially wrestlers and weight lifters. It is the furnace where matter is consumed for fuel. Its center yields a perception of dullness and heaviness, but also one of slow, inexorable strength that might be likened to the grinding of a great gear.

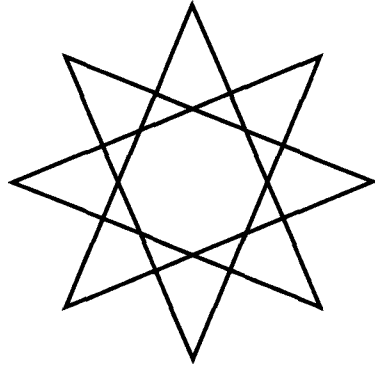
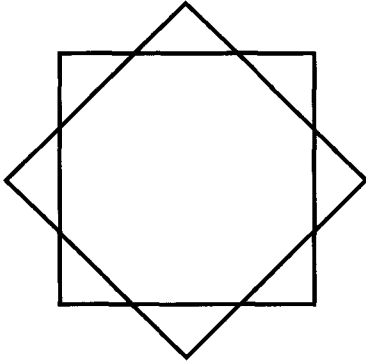
At the perineum reside the organs of sensual gratification and excretion. To enter this center is to experience the true meaning of lust, need, pain, and pleasure. It is dark and deep. The thought process is utterly alien to it.

To enter one of the seven chakras, mentally extend three rays from that center into the three dimensions of space. Each of these rays should be colored one of the three reflective, or pigment, primaries—red, blue, and yellow. If you are standing, the red ray should be extended from the chosen chakra up through the top of the head and down between the legs. The blue ray should be extended horizontally out the sides of the body from the chakra. The yellow ray should be extended horizontally through the front and back of the body. All three rays should intersect at right angles to each other.

Mentally enter the point where the rays intersect, which should be visualized as a small ball of white light. Visualize the world from the perspective of that point. Look back upon your brain as though observing it from the outside. Next, gradually let the white ball assume the color of the chakra's related planet while you imagine the entire universe slowly whirling sunwise around your new center of awareness.

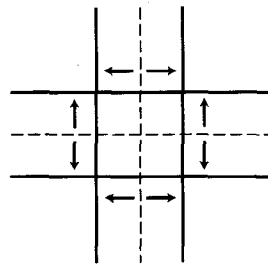
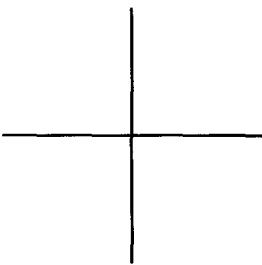
This is a difficult exercise requiring great powers of visualization. The entry of the awareness into one of the seven chakras is something that must be learned—it cannot be taught any more than a person can be taught to ride a bicycle. Success will be heralded by a sense of vertigo and the impression that the stars revolve around the chakra that has been entered.

— 15 —  
**OCTAGRAM**



**T**he common octagram is formed of two overlapping squares with a common center point, one square rotated forty-five degrees on the other. It is drawn with two separate lines, a distinction it shares with the common hexagram, and indeed the octagram has some similarities to the six-pointed star. The hexagram illustrates a duality of trines, the heavenly trinity balanced by its reflection. The octagram shows duality of fours, materiality reflecting materiality. The octagram is a symbol of the dense and solid.

There is a unicursal form of the octagram, shown above on the right. The two forms have the same base. A square is brought into being by opening the intersection point of a cross. This results in the grid of nine chambers mentioned in the discussion on the hexagram:



If a second grid is placed over the first and rotated forty-five degrees, the two forms of the octagram may easily be drawn from the figure at the top of page 107.

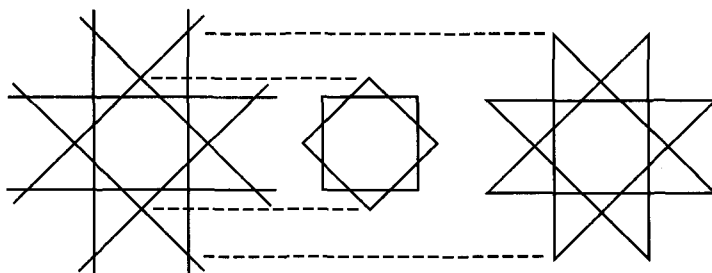
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**Table of Octagram**

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	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
<b>Planets</b>	Sun	Mars	Venus	Mercury	Jupiter	Saturn	Moon	Earth
<b>Colors</b>	Yellow	Red	Green	White	Orange	Blue	Purple	Black
<b>Nature</b>	Flame	Explosion	Bubbles (Sea Foam)	Wind	Embers	Mud	Sea	Clay
<b>Life Forms</b>	Humans	Carnivores	Herbivores	Birds	Reptiles	Amphibians	Fish	Insects
<b>Music</b>	Do	Ti	La	Sol	Fa	Me	Re	Do





In three dimensions the balanced octagram is best represented by the cube, which has eight points of intersection and is in all dimensions regular. The cubic shape is used for the ritual altar upon which the four magical instruments are placed. The altar is the point in the center of the magic circle where force is focused and manifested. The cube is the ultimate symbol of matter, as the square is of form. With an intuitive understanding of this fact, occultists often place a piece of stone inside their altar, or even form the altar itself entirely of stone, as was done in ancient times.

Stone has always been regarded as the best dwelling place for incorporeal beings such as gods. This natural virtue of stone was intensified when the stone was of a special type that heightened its ability to preserve and sustain spirits, rendering easier access to them by human beings. Meteorites have been accorded special reverence throughout history.

One such sky stone forms part of the cubic (or roughly cubic) Ka'ba in the great mosque at Mecca, the center of Islamic worship. The black stone, and the Ka'ba that was constructed around it, predate Islam. Mohammed (570-632) purged the "Ancient House," as it is titled, of other idols when he took it over as the center of Islamic worship. The black stone, which is roughly the size of a cabbage, is fixed in the southeast, or black, corner several feet above the level of the ground, and held together by a silver setting (it was cracked by fire in the siege of 683).

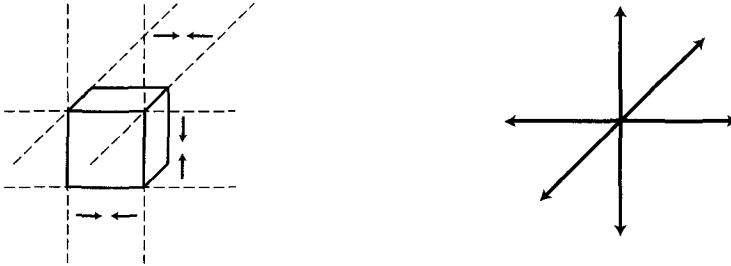
The ancient Hebrews also recognized stone, the cube, and especially cubic stones as the most suitable receptacle of spirit. The fragments of the stone tablets of Moses, even though the writing that had been upon them could no longer be read, were preserved in the Ark of the Covenant because those stones had been touched by God, and still preserved the occult virtue of that contact. The inner chamber in the Temple of Solomon that housed the Ark was cubic (see 1 Kings 6:20), and the brass altar of Solomon was square (2 Chronicles 4:1).

Even the Christian Church was not insensitive to the occult significance of stone and the cubic shape. The earliest Christians did not use altars, but in the third century it became the custom to enclose holy relics within the altar, which assumed a box shape with a stone slab for a top. In 517 the council of Epaone in Burgundy forbade the consecration of any but stone altars.

In ancient Babylon altars had square tops and were made of sun-dried bricks. In ancient Egypt they were of black stone in the shapes of a cube or a truncated cone (magically, a form of the truncated pyramid). The builders of Stonehenge traveled many miles to harvest the blue stones, presumably because of their

enhanced power to retain spiritual energy, and these stones were cut into roughly oblong shapes away from the site of the circle. This is significant because the Bible explicitly states that the stones of Solomon's Temple were cut some distance from the site of the Temple. Naturally square stones were considered of greater power than stones squared by human hands, and the builders of these holy places did not wish their gods to witness the shaping of the stones.

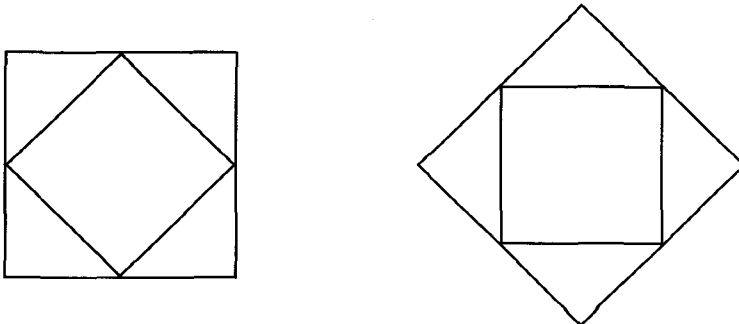
When the parallel sides of the cube are united, the three reciprocating rays that define the point of self in relation to the universe emerge:



The essential duality in creation is action-reception. The two squares in the octagram are therefore the squares of active materiality and receptive materiality. When they are drawn of equal size, it signifies that the active and receptive aspects are balanced. The octagram is often drawn with two points uppermost to emphasize this balance.

In magical working it may, however, be useful to emphasize one side of the fourfold duality above the other. This can be done in different ways. One of the squares of the common octagram can be made large and the other small so that the large square encloses the smaller. The active side of matter can be indicated by a square with one corner uppermost so that it forms a diamond shape to suggest cutting and piercing. Passive materiality can be suggested by a square with vertical and horizontal sides.

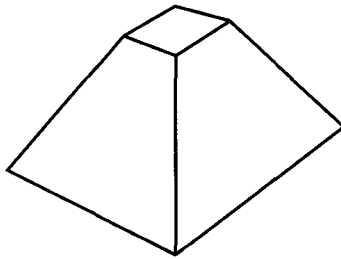
These two forms can be found in Abyssinian amulets, Apache beadwork, Moroccan metalwork and embroidery, and in the art of many other cultures:



If the square encloses the diamond, it represents the hidden life force that lies sleeping in inanimate stone and metal. The diamond in the square is a symbol of the natural order. It is the spark of life in the embryo receiving its form within the nurturing walls of the womb. It is usually a female symbol—for example, it appears in the Cross of Uri, who is the Hawaiian female force of creation.

Inverted, with the square inside the diamond, the unbalanced octagram becomes a fearful symbol of animism, of walking trees and speaking winds. This is the symbol of Pandora's box opened and Solomon's brass bottle shattered. Most commonly regarded as a male symbol, it is used to represent the face of God.

In three dimensions one side of the octagram may be emphasized by the use of the truncated four-sided pyramid:



This elevates one of the squares to heaven, signifying that it is active. The sloping sides of the pyramid suggest the disposition of the currents of power that flow upward, due to the prayers of human beings, to the point in the air where the sides converge, then back down the center axis from the invisible gods.

The Aztecs and Mayans used the truncated pyramid to perform their human sacrifices upon in the belief that the blood-force liberated there would reflux down to their cultural works. They did not understand that this force was of the darkness, and it ultimately destroyed them; for when the Spanish conquistadors came, the native cultures had no will to resist. The truncated stone cones used by the Egyptians for altars are miniature versions of the pyramids of the Aztecs and Mayans.

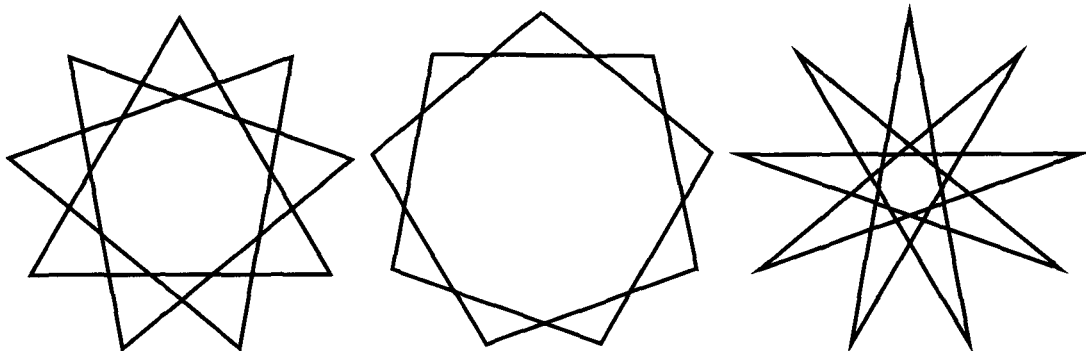
Since the dawn of history works of magic have been performed on high places. Altars and sacred groves can still be found on some hills in Europe, and churches were often constructed on the elevated sites of older temples. Mountains were revered as homes of the gods. Those seeking illumination climbed to the tops of peaks. The dead were buried under raised mounds.

All these diverse practices confirm an intuited grasp of the symbolic flow of forces along the sides of the truncated pyramid. Though its use has been forgotten, its power has not diminished. The truncated pyramid may still be used for magic today. It is an excellent place of meditation, prayer, and even ritual working. When the magus cannot afford to travel to an existing pyramid (no doubt the common case), the pyramid can be created on the mental circle, and the floor of the ritual chamber imagined as the square apex. Alternatively, any high place whose four sides converge can be used, even a modern architectural structure.

Another use for the octagram is in warding off the evil eye. Since it is based on two expanded crosses, it is an excellent symbol for deflecting psychic force. Moroccan artists sometimes emphasize the origin of the octagram by first painting two crosses and then painting over them the double square. In this way the crosses are physically embodied in the charm, although partially hidden under the second layer of paint.

The octagram has also been used as a devil trap to protect the home or other property against the hidden invasion of demonic forces. Upon looking at the octagram, the demons are believed to become transfixed and bound up in the eight-sided center of the symbol. For this purpose, however, a spiral such as that used by the ancient Babylonians is more effective.

— 16 —  
NONAGRAM



**T**he nonagram has three forms. The common nonagram is made up of three overlapping equilateral triangles rotated so that their nine points are equally spaced. Two unicursal nonagrams can be drawn, one with a single unbroken line reflecting from every second point and the other with a line reflecting from every fourth point. The more open unicursal form is useful when employing the nonagram as a magic circle or inscribing words within its center upon a talisman, whereas the sharper star is better for invoking and banishing the potentials represented by its points.

Although it conveys a unique meaning all its own, the nonagram is also a composite symbol that extends the concept begun with the triangle and continued in the hexagram. The triangle is a symbol of the perfect trinity of emanations from the Unmanifest. In the hexagram this trinity is made polar, and a dynamic tension and interaction is established. In the nonagram this conflict of opposite trines is resolved by the introduction of a third triplicity, and the tension changed into harmony.

By breaking each element of the first trinity into a lesser trinity, the idea of circles within circles and worlds within worlds is conveyed. In the occult, usually the ninefold division is as far as this understanding is carried. For example, Rosicrucians postulate a threefold division of humanity into body, mind, and spirit, and then extend this triple division to each of the three levels. This results in nine aspects of humanity that are reflected in the macrocosm.

The magus will perceive that when one sets out to divide the All, there is no reason to stop with a ninefold division. Kabbalists also divide creation into nine emanations that are materially embodied in the tenth. The tenth emanation then becomes the first on a lower plane of being. There are four of these planes, or worlds. But they

### Table of Nonagram

	1	2	3	4	5	6	7	8	9
<b>Family</b>	CC	CF	FC	FF	FM	MF	MM	MC	CM
<b>Emotions</b>	Obedience	Exuberance	Petulance	Confidence	Contemplation	Arrogance	Caring	Yearning	Determination
<b>Gods</b>	Horus	Apollo	Thor	Jove	Hermes	Diana	Hathor	Venus	Thoth
<b>Muses</b>	Clio	Terpsichore	Thalia	Calliope	Euterpe	Melpomene	Polyhymnia	Erato	Urania
<b>Elements</b>	Air of Air	Fire of Air	Air of Fire	Fire of Fire	Water of Fire	Fire of Water	Fire of Water	Fire of Water	Water of Fire
<b>Descriptions</b>	Childish Child	Fatherly Child	Childish Father	Fatherly Father	Motherly Father	Fatherly Mother	Motherly Mother	Childish Mother	Motherly Child
<b>Examples</b>	Joseph Goebbels	Sir Francis Drake	Alexander the Great	Augustus Caesar	King James I	Joan of Arc	Florence Nightingale	Cleopatra	John Dee
<b>Occupations</b>	Disciples	Explorers	Conquerors	Rulers	Priests	Rebels	Caregivers	Sensualists	Scholars

further subdivide each of the emanations into ten and say there is no reason to stop with a division of four hundred except the limitations of the human mind.

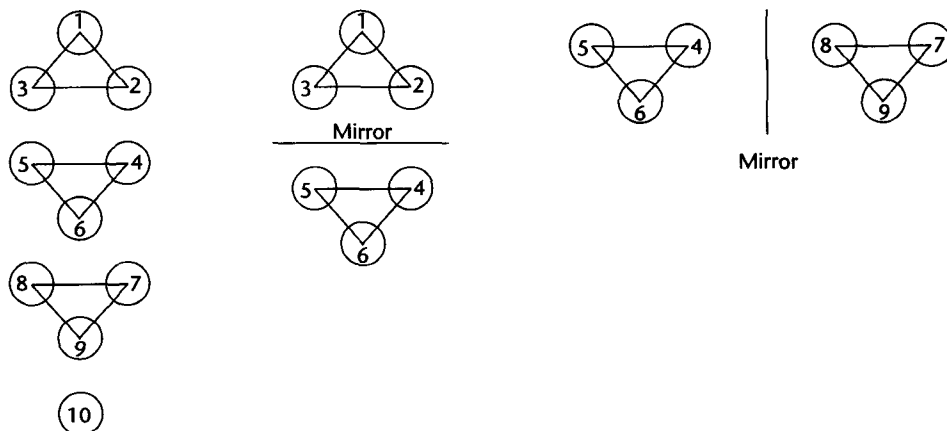
A great virtue of the Kabbalah is that it presents each emanation as possessed of its own unique nature and personality—as a living thing, not merely an abstraction or a multiplication of something else. Each book is only a collection of letters that have been repeated and rearranged, yet each has its own unique identity, which is by far the most important thing about it. So it is with compound symbols. When numbers are spoken of as multiples of lesser numbers, do not regard this as their essence but only as a tool to help reveal their inner natures.

Consider the trinity as a family. The father-father aspect would be wholly authoritarian. His element would be Fire of Fire, his instrument the rod of rods, and his action the ray of rays. On the earthly level he might be represented by Augustus Caesar.

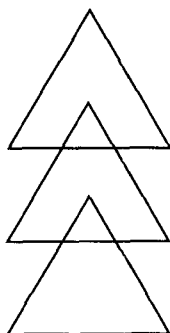
The father-mother aspect would still be male in its ground quality, but its coloring would be female. Its element would be Water of Fire, and its instrument the cup of rods—the scepter drowned. It would be compassionate and nurturing and given to attempting to control through manipulating the emotions of the ones ruled “for their own good.” This is the pope-figure. Such men make well-meaning but bad kings. James the First of England was one such.

The father-son aspect is revealed in the conqueror. His element would be Air of Fire—an explosive mixture—and his instrument the sword of rods—spear of war. This aspect combines the will to rule with the energy to conquer. Its weakness is an immaturity that may lead to rash acts. On the human level it is Alexander the Great.

The Sephiroth of the Kabbalistic Tree illustrate graphically this three-times-three division and also show that the second and third trines are reflections of the first perfect trinity. Notice in the illustration below that the trines are reflected vertically (top to bottom) and horizontally (left to right). This is confirmed by the numbering of the Sephiroth. On the outer pillars between the first and second trine, odd numbers remain odd and even remain even, but between the second and third trine, the odd and even numbers are reversed.



Another useful way of drawing the nonagram is in the form of three interlocking triangles descending in a chain:



This figure is very common in magic. It is a way of saying that since the trinity is perfect, the next emanation following it must begin something entirely new at the center, which is the point of all origins.

The Greeks personalized this ninefold division of the universe into the Muses, who were nymphs assigned to the nine classes of arts. Originally there were only three Muses—Mneme, Melete, and Aoide. As Greek understanding developed, it was found necessary to make a further threefold subdivision into nine, which retained the perfect wholeness of the trinity. Cornelius Agrippa recorded the Renaissance assignment of these goddesses to the nine spheres of the heavens:

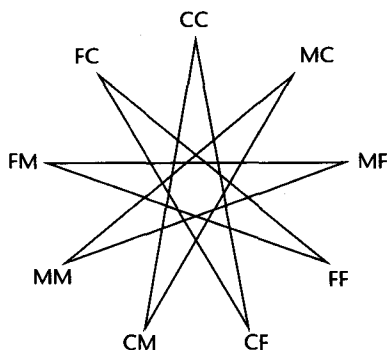
- 1) Calliope (primum mobile)—epic poetry
- 2) Urania (zodiac)—astronomy
- 3) Polyhymnia (Saturn)—sacred poetry
- 4) Terpsichore (Jupiter)—choral dance and song
- 5) Cleo (Mars)—history
- 6) Melpomene (Sun)—tragedy
- 7) Erato (Venus)—love poetry
- 8) Euterpe (Mercury)—lyric poetry
- 9) Thalia (Moon)—comedy

The magus should find little difficulty in assigning powers to the points of the nonagram. Some possible correspondences are given in the table that accompanies this chapter. The powers are invoked by drawing the unicursal nonagram in the air with the right index finger, or ritual instrument held in the right hand, beginning at the appropriate point and proceeding in a clockwise direction. A symbol of the force invoked should then be drawn in the center of the nonagram.

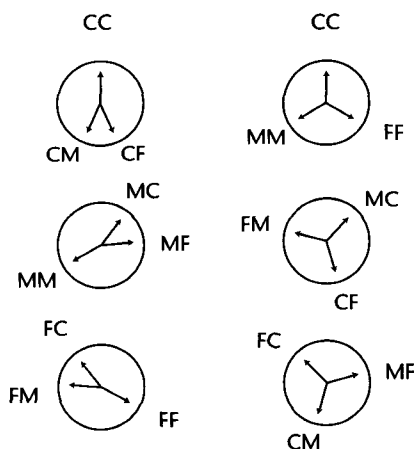
In the figure at the top of page 115 the nature of each of the nine points is given based on the trinity of father-mother-child.

The direction of unfolding is clockwise. The unmixed qualities are placed 120 degrees from each other. They are joined by two rays to their mixed essences: for example, the father-father aspect is linked by rays (moving in a clockwise direction) to





father-mother and father-child. Each two unmixed aspects is blended together, using the third as a joining medium: for example, between father-father and mother-mother is child-father and child-mother, C-F being nearest F-F and C-M being nearest M-M. The circles in the following illustration help to point out the various relationships:



Notice that all possible permutations of qualities are accounted for in the three trines. The first letter signifies the ground quality. The second indicates the tint that is applied to it. Therefore, the mother-child aspect is very different from the child-mother aspect. In the first, the female nature is highlighted by the child nature; in the second, the child nature is touched by the female. The first might suggest an impetuous, boyish woman; the second, an introverted, effeminate boy.

The figure of the boy is usually taken to stand for the child, although it might as easily be a young girl before puberty—children are magically androgynous.

Aspects of the nonagram that contain the same elements in inverted order are always found at opposite extremes along a reciprocating ray. Mother-child is opposite child-mother; father-mother is opposite mother-father; and so on.

The simple elegance of this system of correspondences confirms its validity. It was Einstein who observed that when a theory is beautiful and simple, it is very likely to be true as well. This was a magical insight.

Here are the general human qualities that result from the meeting of forces at the points of the nonagram:

**Child-Child** is the perfect joy and wonder of youth. It is obedience to authority without question, and for this reason the soldier and the team player are of its nature. This person is capable of repetition without boredom, because the entire world is forever new in his or her eyes. If well directed, it can achieve good ends—if perverted, it achieves evil.

**Child-Father** is the immature mind striving for authority through the mastering of its environment. It stands for the athlete, the acrobat, the racing driver, the test pilot, and so on. By mastering the external world the internal world is also mastered.

**Father-Child** is the mature masculine mind perverted with the willfulness and selfishness of the child. There is great energy here, but it is expended in ill-considered ways. Dictators and boy-conquerors in all walks of life are of this nature. They can grasp but they cannot hold.

**Father-Father** is the perfect ruler. It is King Arthur of Camelot and Jove on Mount Olympus. Its personal qualities are eloquence, judgment, and keen insight into the human mind and heart.

**Father-Mother** is the nature of saints and martyrs. This mixing of the strength and courage of the masculine with the sacrifice and caring of the feminine can be immensely powerful.

**Mother-Father** is the inwardly or outwardly masculine female. When the polarities are favorably balanced, great individuals result, such as Joan of Arc, in whose breast the power to command combined with the love of her people and the willingness to sacrifice.

**Mother-Mother** is the perfect nurturer and protector. It is Florence Nightingale on the human level, the Earth Mother on the level of the gods. Its qualities are unselfishness, love, and sharing. It finds fulfillment in sacrifice for others.

**Mother-Child** is the mature feminine mind perverted by the willfulness and selfishness of the child. The feminine virtues of love and caring become lust and greed. There is no ability here to learn from mistakes, which makes pain and suffering inevitable.

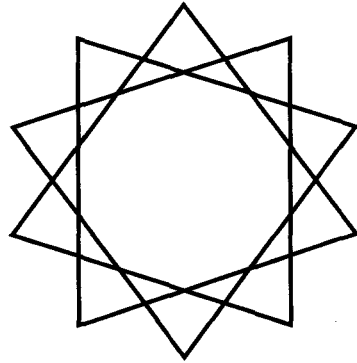
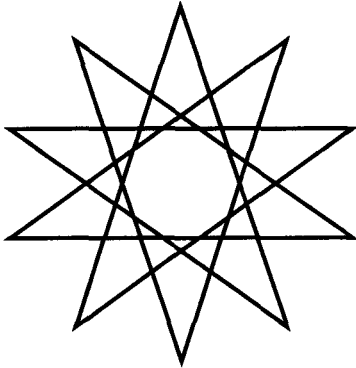
**Child-Mother** is the immature mind striving for authority through mastering the inner world. It is the scholar, the scientist, the magician, and anyone who seeks power by shaping his or her own mind. In mastering the inner world the outer world is mastered also.

It should be stressed that although the points of the nonagram have sexual polarity, with those of the father being predominantly masculine and those of the mother predominantly feminine, any of the nine human qualities may be applied either to a man or a woman. Living human beings contain both sexes in almost equal proportions. The male qualities of the nonagram (FF, FM, FC) usually express themselves more clearly in men, and the female qualities (MM, MC, MF) more clearly in women, but this is not always the case.

In practical working these general descriptions should be applied to known gods and goddesses, who can then be invoked through the points of the nonagram. They are also useful when creating unique god-forms with desirable qualities. Human beings can be separated into one of the categories and magically acted upon through the appropriate point of the nonagram. Other uses will suggest themselves to the magus. The mystic and cult leader G. I. Gurdjieff taught a type of nonagram in private lectures given to his inner circle of followers in St. Petersburg in 1915. The construction of Gurdjieff's symbol, which he called the *enneagram* and regarded as the universal symbol and the philosopher's stone, is based on the decimal equivalents of the divisions of seven ( $\frac{1}{7}, \frac{2}{7}, \frac{3}{7}, \frac{4}{7}, \frac{5}{7}, \frac{6}{7}$ ), and is completely described by P. D. Ouspensky in his work *In Search of the Miraculous*. Serious students may wish to consult this work.



— 17 —  
DECAGRAM



**T**he decagram can be drawn in two ways. The common decagram is made of two interlocking pentagrams, one pointing up and the other down. It accords with the structure of the Kabbalistic Tree of the Sephiroth, which has an upper and lower division into five and five. It also has correspondence with the bilateral symmetry of the body, particularly the human hand and its reflection. The unicursal decagram is drawn with a single line and is used for invoking and banishing the powers represented by the points, as well as for forming the ritual circle.

It might be supposed that the number ten would have a deep significance for mankind in view of the makeup of the human body. This is indeed the case. Kabbalists look upon ten as the least possible number of emanations between the visible world and the unknowable All. They go further than this and believe that only a tenfold division of the emanations is possible, saying “ten and not nine, ten and not eleven.”<sup>15</sup>

This tenfold division is probably self-evident only from the perspective of the human mind. A starfish might very well perceive five emanations, and an octopus, eight. However, it is possible that there is a more essential basis for ten emanations. Superstring theory, the attempt by modern physicists to quantify all aspects of reality within a single set of equations, only has validity in ten dimensions (or from another perspective, twenty-six).

Six of these dimensions are thought to have separated at the time of the creation of the universe from the four dimensions we know as the space-time continuum, and to have shrunk down into a tiny ball  $10^{-32}$  centimeters in size (if the mathematical point can ever be said to have a measurable size, this may be it). Thus, the letters of IHVH correspond to the number of dimensions in time-space

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**Table of Decagram**


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	<b>Sephiroth</b>	<b>Names of God</b>	<b>Archangels</b>	<b>Order of Angels</b>	<b>Heaven</b>	<b>Color</b>	<b>Symbol</b>	<b>Beast</b>
<b>1</b>	Kether	Eheieh	Metatraon	Chaioth haQadesh	North Star	Clear	Point	Phoenix
<b>2</b>	Chokmah Daath	Yah	Ratziel	Auphanim	Zodiac ☉	Tint Yellow	Line Swastika	Dragon Gryphon
<b>3</b>	Binah	IHVH ("Elohim")	Tzaphkiel	Aralim	Houses	Shade	Triangle	Mare
<b>4</b>	Chesed	El	Tzadkiel	Chasmalim	♃	Orange	Square	Elephant
<b>5</b>	Geburah	Elohim Gibor	Khamael	Saraphim	♂	Red	Pentagram	Manticore
<b>6</b>	Tiphareth	IHVH ("Adonai")	Raphael	Malachim	♀	White	Hexagram	Sphinx
<b>7</b>	Netzach	IHVH Tzabaoth ("Adonai Tzabaoth")	Haniel	Elohim	♀	Green	Heptagram	Unicorn
<b>8</b>	Hod	Elohim Tzabaoth	Michael	Beni Elohim	♃	Blue	Octagram	Peacock
<b>9</b>	Yesod	Shaddai (or El Chai)	Gabriel	Kerubim	☽	Purple	Nonagram	Kraken
<b>10</b>	Malkuth	Adonai Malekh (or Adonai ha-Aretz)	Sandalphon	Ashim	⊕	Black	Decagram	Aurochs

(four), the Sephiroth correspond to the total number (ten), and the numerical value of IHVH (twenty-six) corresponds to the other total of the dimensions. Kabbalists believe that IHVH contains within itself all ten Sephiroth, just as the four dimensions we know hold the compressed ball of the other six within.

The Tree of the Sephiroth, which has been mentioned many times previously, is a useful figure for separating the ten emanations and fixing them in the mind; for as the magus tries to come to terms with these difficult ideas, he or she will perceive that they wriggle and dart like small fish among the shadows of the understanding. The Tree acts as a net to gather them in.

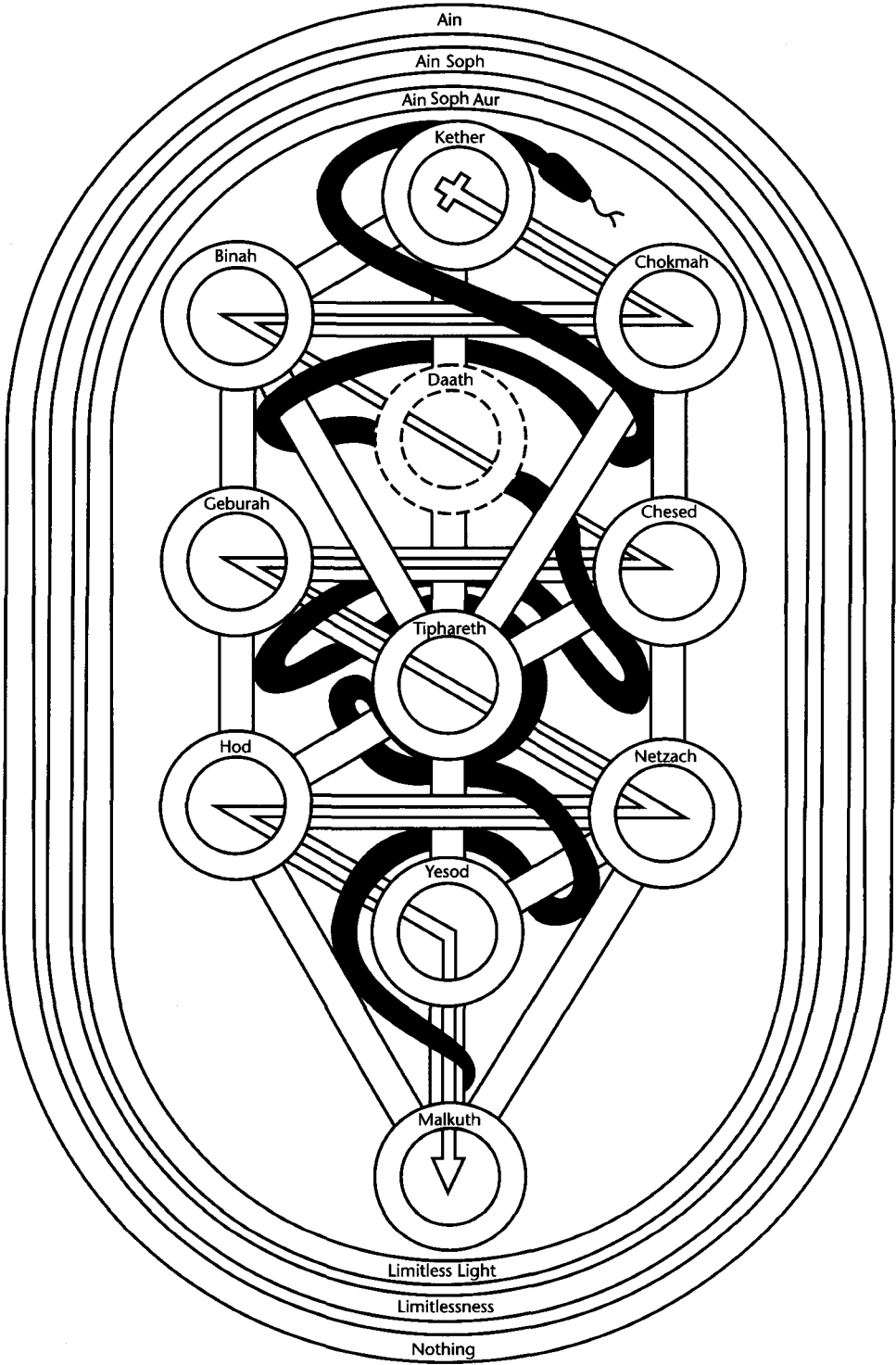
In a sense this entire work, based on the emanations, is also patterned after the Tree. The Tree will provide a road map and a condensation of the information presented here. It is not the purpose of this text to repeat what has been written a thousand times before, but to offer new insights on difficult questions. The magus should consult several of the many available books on the Kabbalah of modern Western occultism, which differs in its emphasis and some of its parts from the traditional Jewish Kabbalah. This time will not be wasted.

In modern magic, the Kabbalah is used as a kind of mega filing system. It is concerned almost exclusively with the Tree of the Sephiroth and its aspects. The Tree provides a schematic pattern that organizes and relates the many disparate subsystems of magic, such as astrology, the Tarot, the occult elements, the angelic hierarchy, numerology, the Hebrew letters and their many occult uses, the demonic hierarchy, the ritual instruments, the various levels of human awareness, the four worlds or planes of being, and so on.

In the traditional Jewish Kabbalah, attention is focused mainly on the use of holy names of God as mantras, and the numerical manipulation of sacred texts for the purpose of achieving a transcendent awareness of divinity. Rabbis have employed the Kabbalah for the attainment of mystical experience, not earthly power. Even Jewish magicians, who were called *ba'alei shem* (Masters of the Name), manipulated the sacred texts for their practical purposes such as healing and driving out demons. The glyph of the Sephirothic Tree, which is everything to the magical Kabbalah, plays only a minor role in the traditional Kabbalah.

Although the Kabbalah of Western magic is entirely drawn from the traditional Kabbalah of the Jews, it has over the past five centuries or so diverged to reflect the more egocentric goals and methods of practical magic. This has not resulted in conflict, but in a different emphasis between the two systems.

The illustration on page 122 presents the glyph of the Tree as it is used in modern magic. The three large ovals around the Tree represent the three levels of stirring, or the three stages of motion, before the awareness of God coalesced into the first point, which is represented by Kether—variously called the Crown, the White Head, and the Smooth Point. The zigzag arrow is the course followed by the descending light to manifestation on the outermost circle of being, which is represented by Malkuth. It is called the Lightning Stroke. The curving line represents the reascent of the light from the material world to the innermost point of God. It is called the Path of the Serpent.





The overall structure of the Tree is based on the body of Adam Kadmon, heavenly or cosmic man who is the macrocosm. The left side of the Tree is the left side of this all-encompassing being, the right side of the Tree is his right side, and the central pillar of the Tree his spinal column.

On an even more fundamental level, the Tree is composed of the ten fundamental names of God. These ten names are completely different in quality from all the other names of power, because they make up the ten emanations of creation. It is important to grasp this point. The ten names are not merely associated with the Sephiroth—the names of God *are* the Sephiroth. By contrast, the ten names by which the Sephiroth are usually called, such as Kether, Chokmah, Binah, and so on, are merely descriptive titles.

Several errors were made in this list of divine names by the Golden Dawn, and these mistakes have been carried down to the present in most occult systems. The errors arise from a lack of clear understanding that in Hebrew the greatest name of God, IHVH, is never uttered. When it is encountered in biblical texts, the name *Adonai* (Lord) is usually substituted; or, where IHVH and Adonai occur together, the name Elohim is substituted for IHVH to avoid the awkward “Adonai Adonai” reading.

In the Golden Dawn it was the practice to pronounce IHVH by vocalizing each of the four Hebrew letters separately: “Yud, Heh, Vav, Heh.” This is a legitimate magical technique used in the Kabbalah. The trouble is, it results in some confusion of the ten names, which was further compounded by the occasional combining of two names into one. For example, the name of Binah was given in the Golden Dawn as “IHVH Elohim,” and the name of Tiphareth was stated to be “IHVH Eloah Vedaath.” The name of Netzach was supposed to be “IHVH Tzabaoth,” and the name of Yesod “Shaddai El Chai.”

In restoring this list of names, the important thing to remember is that each name must be unique when vocalized, so that it can be distinguished from all other names. Some of the names used in the Golden Dawn are really two separate names run together. The restored list of names, which differs in minor respects from the list used in most modern magic, is as follows:

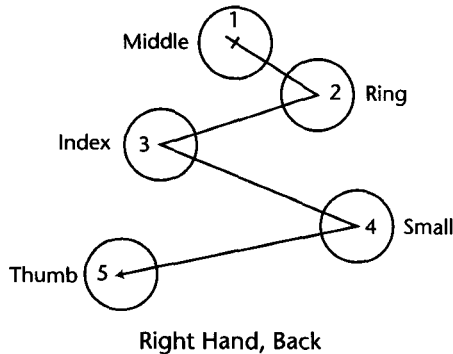
1. Kether—Eheieh
2. Chokmah—Yah
3. Binah—IHVH (vocalized as “Elohim”)
4. Chesed—El
5. Geburah—Elohim Gibor
6. Tiphareth—IHVH (vocalized as “Adonai”)
7. Netzach—IHVH Tzabaoth (vocalized “Adonai Tzabaoth”)
8. Hod—Elohim Tzabaoth
9. Yesod—Shaddai (or El Chai)
10. Malkuth—Adonai Malekh (or Adonai ha-Aretz)

The Tetragrammaton (IHVH), called by Kabbalists “the distinctive excellent name” to distinguish it from all lesser names of God, occurs for both Binah and Tiphareth. In the case of Binah, it is pronounced “Elohim,” and in the case of Tiphareth, it is pronounced the more common “Adonai.” Two separate names are

given for Yesod: Shaddai (Almighty) and El Chai (Living God). The first form appears in the *Zohar* while the second is given by the Kabbalist Joseph Gikatilla. Malkuth also has two separate names: Adonai Malekh (Lord and King) and Adonai ha-Aretz (Lord of Earth).

At first glance the arrangement and numbering of the Sephiroth (the circles that stand for the emanations) seems arbitrary. This is not so, but it is left to the insight of the magus to see the pattern in them. The true basis for their arrangement has never been presented in modern texts and only hinted at in the ancient writings on the Kabbalah. It may be that no occultists at the present time are aware of it. However, once perceived by the magus, it is obvious.

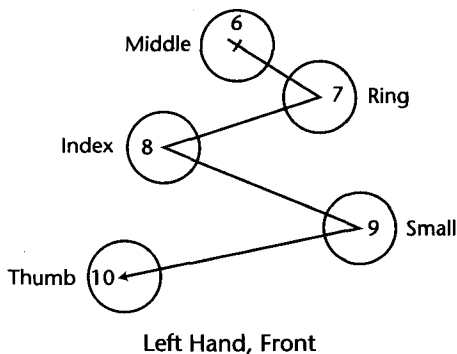
Regard the back of your right hand. Notice that the fingers alternate in length around the middle, which is the longest. If you follow the alternation with your eyes, you will see that it parallels the descent of the Lightning down the Tree from the first to the fifth Sephirah:



As the Lightning Stroke passes through the sixth Sephirah, Tiphareth, the numbering reverses itself from left to right: that is to say, whereas on the upper half of the Tree the even numbers are on the right side, on the lower half the even numbers are on the left, having been polarized by their passage through Tiphareth.

Hold your right palm over the still waters of a pool or before a mirror, even as the mystics of the Kabbalah must have done in ancient times. You will see the back of your right hand and, reflected in the water, its mirror image. This reflection is also present in imperfect material guise in the palm of the left hand, which because of the bilateral symmetry of the human body is the mirror image, approximately, of the right.

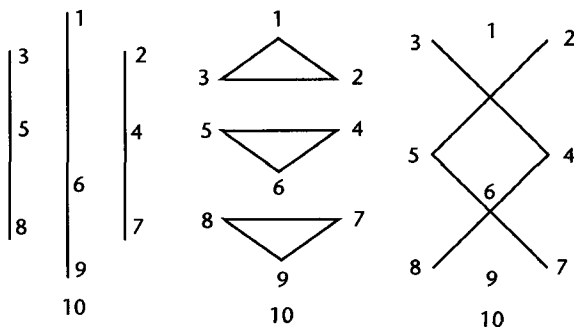
The diagram at the top of page 125 illustrates the pattern of the fingers on the palm of the left hand. It will be observed that the numbering of the Tree accords with the shape of the reflected right hand, the single deviation being the vertical alignment of the ninth and tenth Sephiroth, Yesod and Malkuth. Why the ninth and tenth Sephiroth have been aligned on the Tree is not explained. Perhaps it was thought necessary to emphasize that all nine of the preceding emanations take on material substance in the tenth, which is thus symbolically the root of the Tree



embedded in the earth. Yesod is positioned to fall on the sex organs of Adam Kadmon (it applies to the female sex as well), which is the physical root of mankind.

With the left hand the magus can approximate the lower half of the Tree, if desired, by crossing the little finger over the thumb.

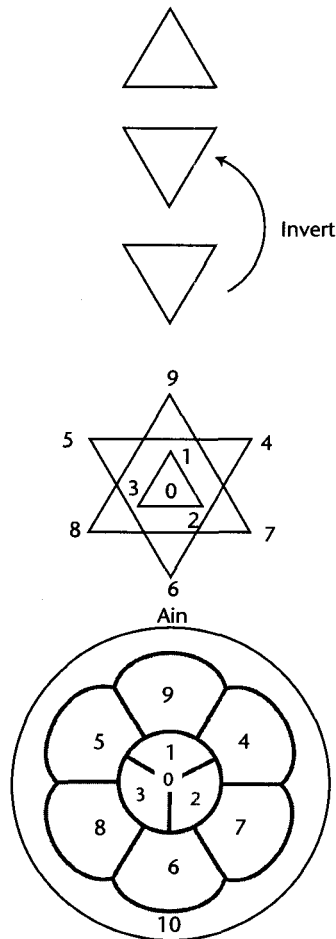
When the magus understands the physical origin of the Tree, correspondences can be made that would otherwise not be apparent. The link between a Sephirah on the upper half of the Tree and its mirror reflection on the lower half is seen to be stronger than is commonly thought. The twofold division of the Tree, which is rarely mentioned or written about, is revealed to be at least equal in importance with the other more accepted divisions—the three vertical pillars, the three triangles, and the diagonal opposites:



On a practical level the powerful magical symbolism of the Kabbalah is literally placed at the fingertips of the magus. By relating the powers, angels, demons, and names of God of each Sephirah to one of the fingers, the magus can make his or her hands into a miniature temple of the art. Ritual finger magic, so often hinted at in magical texts but never explicated, is given a rational basis (see chapter 36 for a more detailed examination of finger magic).

Although the Tree is the most common arrangement of the Sephiroth, it does not adequately show that all emanations stem from the single point of the center. For

this understanding, the magus must consider a radial model of the emanations, as shown in the following diagram:



The light is the center, and from it go out like the opening petals of a flower the descending levels of emanation. Although the Ain, which is the Unmanifest, is shown outside the rose of emanation it might as easily be drawn in the center of the figure, since it is everywhere and nowhere, separate from creation and yet mingled with it. The Ain is not bordered, since it has no limitation.

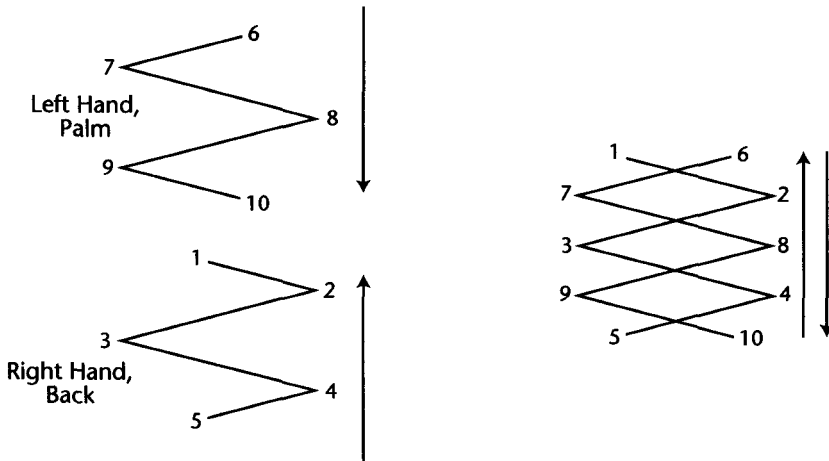
Although it would seem natural to link the ten Sephiroth to the points of the decagram, in the same way the points of the pentagram are associated with the elements, and the points of the heptagram are linked with the planets, for some reason this has not been done in modern magic, perhaps because no rationale upon which to base such a correspondence existed. The relationship given here for the first time will be found useful when dealing ritually with individual Sephiroth.

The Sephiroth can best be related to the decagram by using the upward-pointing pentagram of the common decagram to stand for the right hand and the downward-pointing pentagram to stand for its double reflection. The Sephiroth

are transferred from the fingers to the points of the two pentagrams. They can then be related directly to the unicursal decagram for magical ritual working:



This yields the same arrangement that would result from an interlacing of the fingers of the two hands with the left palm up and the right palm down:



The numbering of the points on the downward-pointing pentagram indicates that the lower five Sephiroth have been reflected both top to bottom and left to right. If the two hands are brought together palm to palm and then opened out from each other so that only the tips of the middle fingers touch, this reflects the Sephiroth top to bottom. If the left is further pivoted so that its palm faces upward, this reflects them left to right. The numbering of the left hand then proceeds from the thumb, which is numbered six, to the middle finger, numbered ten. The odd numbers are placed on the left side, the even on the right—opposite to the upright numbering.

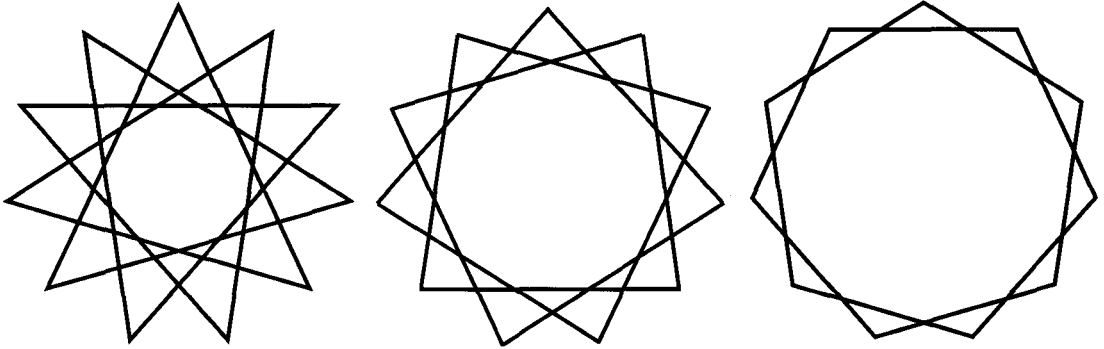
Notice that the points opposite each other on the decagram add up to eleven. This is also true of the Tree of Life—the first and last Sephiroth add up to eleven and so do the second and second-to-last, and so on. One might wonder why the

sum of opposites is eleven and not ten. Mystically, this is because the Tree represents not a perfect harmony, but perfection coupled with its reflection (the reflected pyramid generated by the tenth point in chapter 2).

By Kabbalistic addition  $11 = 1+1 = 2$ . Two is the number of polarity and division. That each pair of opposites on the Tree adds up to eleven clearly points to the Tree's composite nature. The Tree is two parts—a heavenly 3x3 embodied by an earthly 1, which is the first Sephirah on the next lower circle of being and which holds within it all other Sephiroth of that world.

In the radial diagram of the Tree, the enclosing Malkuth becomes the center from which stems the next unfolding series of emanations. It is said that certain seeds contain within them an exact miniature of the adult tree they will become. "What is below is like that which is above; and what is above is like that which is below"<sup>16</sup>—mysteries are multiplied endlessly in nature on ascending and descending scales.

————— 18 —————  
**HENDECAGRAM**



**T**he hendecagram is a star of eleven points. It has three unicursal forms. In the first and sharpest star its line reflects from every fourth point, in the second from every third point, and in the third from every second point. Each of the three types of reflection suggests a different aspect of the hendecagram—4 = materiality; 3 = spirituality; 2 = duality. The duality of the last form is that which exists between spirit and matter. Thus, the keynote of this symbol is conflict and indecision.

Usually the hendecagram is thought of as symbolizing the relationship  $10 + 1 = 11$ —the number of the complete evolution of emanations plus this rational universe's dark reflection, the dwelling place of perversion and madness. This interpretation is supported by the division of the points into  $5 + 6$ —the number of humanity exalted and therefore ruling over the number of God, a most unhealthy situation. Yet this is the condition of modern scientific and industrial society. Mankind has set itself over God, changing the land, polluting the oceans, and exterminating animal species. The hendecagram might be said to be the symbol of modern times.

Perhaps the most useful numerical division for understanding what the hendecagram means is  $9 + 2 = 11$ . This can also be written  $3 + 4 + 4 = 11$ , which gives a different emphasis. Both equations show the trinity manifesting on the physical circle as duality. Creation is seen as a hostile balance of good and evil. This is the world viewed through the eyes of the Persian mystic Zoroaster, who saw it as the divided kingdom of Ahura Mazda (Ormazd) and Angra Mainyu (Ahriman), two equally powerful and independent gods. Zoroaster has Ahura Mazda say:

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## Table of Hendecagram

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	<b>Demon</b>	<b>Function</b>	<b>Substance</b>	<b>Disorder</b>
1	Baphomet	Idolatry	Semen	Delirium
2	Behemoth	Blasphemy	Gas	Hysteria
3	Lucifuge	Pride	Mucus	Narcissism
4	Leviathan	Envy	Pus	Paranoia
5	Zephas	Anger	Adrenaline	Mania
6	Belphegor	Sloth	Bile	Depression
7	Ashtaroth	Greed	Saliva	Kleptomania
8	Beelzebub	Gluttony	Vomit	Bulimia
9	Asmodeus	Lust	Urine	Satyriasis
10	Lilith	Fornication	Excrement	Nymphomania
11	Abbadon	Soul Death	Putrefaction	Catatonia



Thus each of the marvels I have given to men for their welfare has been counteracted by a baneful gift from Angra Mainyu. It is to him the earth owes the evil instincts which infest it. It is he who established the criminal usage of burying or burning the dead, and all the misfortunes which ravage the race of mankind.<sup>17</sup>

Most people today have this view of the world. They see life as a constant battle of happiness with despair, hate with love, and creation with destruction, where there is no hope of victory for one side since the two opposing forces are equally balanced. They pay little attention to the single Emanator since they can see no evidence of its hand in the material world.

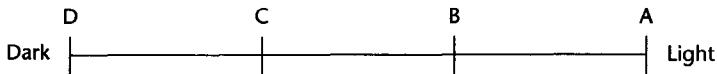
This common perception is very limited. The equality of light and darkness is only apparent, not absolute. Once the magus has an understanding of the nature of each pole of duality, they can no longer be treated equally.

The mind cannot conceive of darkness without light. If all were darkness it would not be perceived as a thing, but would be hidden in the Unmanifest. Similarly, no mind can conceive of light without the accompanying conception of darkness. If there were all light it would not be perceived by the mind as light but would be perceived as the substance of the true self, which is without qualities. However, the magus must not make the mistake of *equating* polarities because of their interdependence. This is the major error of the Western world and a natural weakness of human understanding.

Light is a positive thing, a legitimate and purposeful emanation from the Unmanifest. Light is the intention of the All acting toward its higher purpose. Darkness, on the other hand, is only a semblance of a thing, not real in the true sense of the word but a shadow and deceit. The coming into being of the light gave rise to the perception that there is such a thing as darkness. The light does not pervade the whole of manifestation to an equal degree, and where it is less concentrated is called darkness.

Satanists assume that the Devil has as much reality, or lack of reality, as God and is therefore an equally suitable object of worship. In truth, Satan is not any positive thing, but is merely the place where God is less evident. Satanists worship a shadow, a dilution of the same power they claim to despise.

Consider the line DCBA:

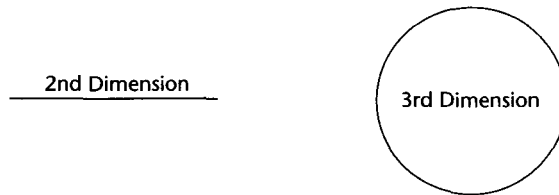


The right end of the line represents the extreme, or totality, of light, and the left end, the totality of darkness. From the perspective of B, A is light and C is dark. But from the perspective of A, B is dark, and from the perspective of D, C is light.

It is not the internal character of the points on the line that makes them light or dark since any intermediate point may be both, depending on the perspective from which it is viewed. Only all light could contain no darkness, and only all

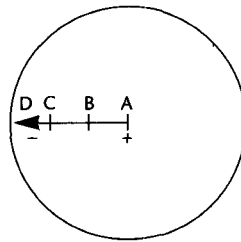
darkness could contain no light—and, as was already pointed out, neither extreme can exist in the material universe.

Humanity can never escape the apparent duality of manifestation until it transcends the limits of ordinary perception and sees all opposites, not as extremes of a line, but as extremes of the radius of a circle. This is a movement outside the ordinary level of perception, as the transformation of the line into the circle implies a shift from the second to the third dimension:



In the second dimension, or Flatland as it is often affectionately called by mathematicians, all geometric shapes are perceived as lines. Only when the viewing eye transcends the plane can the circle be recognized. An analogous transcendence is required to see opposites as one.

When this transcendence is achieved by the magus, the line DCBA can be drawn as the radius of a circle:



The center of the circle is always the source of emanation, always positive. The circle represents the limit to which this positive emanation has penetrated—the edge of the universe. As the infinite number of radii move out from the center, the concentration of light diminishes. These are the differing degrees of ignorance and evil that are spaced as points along the radii of light.

There is never total light, for this exists only in the infinitely small point at the center, which is not in the universe of manifestation. There is never total darkness, for this is found only outside the borders of space and time. Outside and inside, as well as all other extremes of opposition, lie beyond the limits of creation and are one and the same.

Darkness was born as a by-product of light. Evil has its apparent existence as a necessary definer of good. Hate was an unavoidable condition for the creation of love. God did not intentionally create evil. God intended good. Of course, it was

well aware that when it made good, evil would come into its sham existence at the same time. This is the inescapable tragedy of manifestation. To create anything, it is necessary, by the very nature of created things, to endure the coming into being of the shadows.

Evil is a lesser degree of good, not a thing in itself, and certainly not a caprice or whim of the Unmanifest. Under extreme circumstances—the death camps of Nazi Germany, for example—what is thought of as evil by a secure and well-fed person might be considered the greatest imaginable good. God could not banish darkness from the world without at the same instant banishing light and all other manifestation, thus destroying all creation and merging it back into the Unmanifest.

It is the most stupid and wicked of impieties to blame the All for deliberately allowing personal misfortune. The All suffers with every ache and cries with every tear. Do not commit this error.

The forces of darkness wish nothing more than to have humanity accept them as equal in importance to the forces of light. This is their whole labor, to make mankind mistake the mask for a face and the shadow for a body. Yet all their power is wind and bluster. A single spark of the light sends them wailing. A single truth shatters all their lies.

Since demons are degrees of attenuation of the light, their usefulness is confined to performing tasks that would debase the pure principle of spirit—in other words, works of evil. The wise magus never undertakes any magic that would shame him or her before the face of the All. The use of demons is mainly limited to those who have renounced cosmic order (either explicitly by declaration or implicitly by their actions) and dedicated themselves to doing mischief.

However, demons have occasionally been used in service to the light for tasks of a grossly material or corporal nature. These might include gaining power for a noble end, injuring an individual to prevent him or her from committing a crime, and so on. Those who employ demons for material advantage, even of an altruistic kind, risk a corresponding loss of spiritual riches and are liable to all manner of self-deception. The more they believe themselves to be gaining, the more they are likely to lose. The political leaders of Germany believed in the 1930s that they could use the Nazis to consume the communists; but when the communists were defeated, the Nazis turned their appetites on the institutions of the German state.

In the table of the hendecagram are listed eleven major traditional demons, which are associated with sins of the human soul, secretions and excretions of the human body, and disorders of the human mind. The list is based on a personal interpretation of the demons, and is not the same list of archdemons usually associated with the Sephiroth, which has come down to modern magic from the order papers of the Golden Dawn. The more common arrangement of archdemons on the Sephiroth is given below.

In the Kabbalah, demons are called Qlippoth, which means shells or husks. They dwell below the world of Assiah, the material world. The image of the shell is apt because all demonic forces are hollow. With this understanding Kabbalists named the demonic orders according to their functions—the kinds of evil they

cause—which are corruptions of the primary emanations from the Unmanifest. These orders may be inversely related to the ten Sephiroth. Here they are, along with the archdemons supposed to rule them:

1. Kether: Thaumiel (Two Contenders)—Satan and Moloch
2. Chokmah: Ghogiel (Hinderers)—Beelzebub
3. Binah: Satariel (Concealers)—Lucifuge
4. Chesed: Agshekeloh (Smiters or Breakers)—Ashtaroth
5. Geburah: Golohab (Burners, Flaming Ones)—Asmodeus
6. Tiphareth: Tagiriron (Disputers)—Belphegor
7. Netzach: Gharab Tzerek (Raveners)—Baal
8. Hod: Samael (False Accusers)—Adrammelech
9. Yesod: Gamaliel (Obscene Ones)—Lilith
10. Malkuth: Nahemoth (Dolorous Ones)—Nahema

This list differs slightly from that published in Israel Regardie's *The Golden Dawn*.<sup>18</sup> Regardie gives the order of Qlipoth associated with Malkuth as Lilith. This might better be written in its Babylonian plural form as *lilitu*, which is an order of succubi or night hags. There is sometimes confusion in ancient magic over whether a demon represents an entire class or a single individual. This confusion arose because individual demons, such as Satan, were supposed capable of being in several places at once. Thus, during the witch-craze of the Middle Ages the Devil was thought by some able to copulate with more than one witch in different places at the same instant. It is not really made clear in ancient texts whether there is one Lilith or a whole brood of *lilitu* that visit sleeping men at night to steal their semen.

The list of the Qlipoth and their archdemons given above is taken from S. L. MacGregor Mathers' 1887 translation of a portion of Knorr von Rosenroth's *Kabbala Denudata*, first published in Latin in Sulzbach (1677) and Frankfurt (1684).<sup>19</sup> This list assumes greater significance because Mathers was a founding member of the Golden Dawn and the driving force that shaped its system of magic.

Much can be learned about the nature of the emanations by studying the Qlipoth, since they are the forces of the Sephiroth subverted to the service of evil. They are the other side of the emanations, the shadows where the light of the Sephiroth does not fall, and the outline of each is determined by the shape of the Sefirah to which it corresponds.

The magus can easily construct his or her own list of archdemons associated with the Sephiroth once the rationale upon which such lists are based is understood. First, it is necessary to know the essential quality of each Sefirah. For example, Chesed is mercy and love. Second, these qualities must be inverted or perverted. The opposite of the charity of Chesed is envy or jealousy. The angels of Chesed turn the other cheek—the demons of shadow Chesed strike the cheek of their foe. Third, it is necessary to completely understand the personality and function of the individual demons who will be applied to the orders of the Qlipoth and their corresponding Sephiroth. Once these three requirements are met, the magus may construct a personal list of archdemons that best reflects his or her independent knowledge and experience.

All demons are inherently qliphothic. All are apostates, and sow discord throughout the cosmos. The Christian Church of the Middle Ages grouped them into military ranks behind the great apostate angel, Lucifer, the first created being to rebel against divine authority. This was also done by the Jewish Kabbalists and the Islamic philosophers. It is a dark, shadow imitation of the military order that reigns within the army of the angels of heaven. In Christian and Jewish myth, the fallen angels were responsible for instructing humanity in all the arts and sciences that can be turned to evil. Attracted by the beauty of mortal women, these fallen angels descended to the Earth, where they dwelt with their human lovers and sired a race of heroes (see Genesis 6:4).

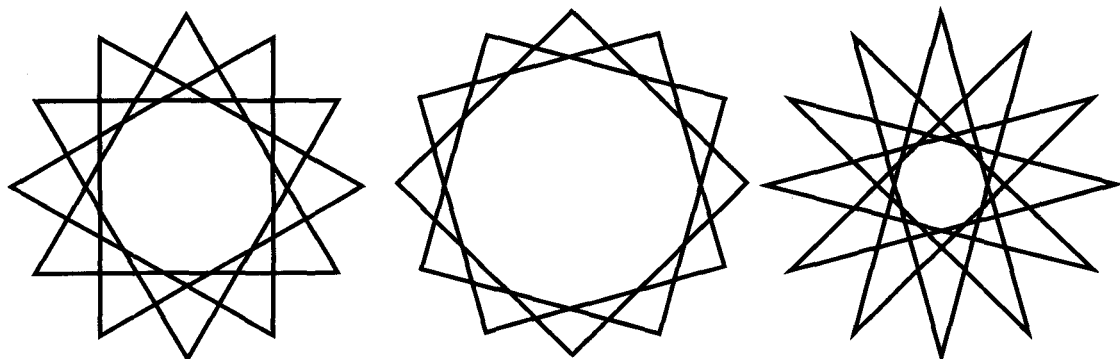
Demons are not so much deliberately hurtful as they are chaotic and irrational. They act upon impulse and caprice, often violently, and induce by association base sensual urges and destructive outbursts in those who traffic with them. This usually does not occur through direct possession, but more subtly over an extended period of time, so that the magus who evokes demons on a regular basis, or attracts them unconsciously through qliphothic thoughts and actions, remains unaware of his or her changed personality until some social circumstance triggers an irrational act that is manifestly out of proportion to its cause.

It is the common practice in religions for a conquering people to take over and absorb into its pantheon the gods of the conquered. Since these gods were worshipped by their foes, they tend to become demonized by the victors. Many of the familiar demons of the Middle Ages were once gods and goddesses. Ashtaroth, the demon of Chesed who is associated with a lack of charity, is a degraded form of the ancient Phoenician goddess of the Moon, Astarte. Baal, the demon of Netzach who is linked with rape and pillage, gets his name from a Phoenician word meaning "lord" and is a solar fertility god. Beelzebub, the demon of Chokmah associated with obstruction, was originally Beelzeboul, "lord of the Earth."

However, do not make the error of assuming that these fallen gods can be restored to their former high estate while retaining their altered names and shapes. Angels of light, when perverted from their original purpose, become angels of darkness. Ashtaroth may once have been a female lunar deity, but he is now a male demon of violent rage. It is possible to invoke Astarte in her original image and nature, but never attempt to reform Ashtaroth into his lost character of Moon goddess. These beings are irreconcilable, as separate and distinct as their names.



## DODECAGRAM



**T**he dodecagram is a star with twelve points. It may be formed in three ways—with four equilateral triangles, with three squares, or unicursally with its line reflected from every fifth point. It is interesting to note that the unicursal decagram reflects from every third point. Since three is a factor of twelve and five is a factor of ten, the decagram and dodecagram are mystically related.

The dodecagram is the most perfectly balanced and harmonious of symbols. The spiritual trinity is repeated four times to show its union with the Earth, and the material quaternary is repeated three times to indicate its heavenly aspect. The dodecagram may be considered as an extension or elaboration of the decagram where the tenth point, representing Malkuth (tangible being), is expanded into a trinity of qualities.

As numeric symbols increase in complexity, the meaning of single points becomes more individual and concrete, less a simple abstraction. This is the opposite of what might naturally be expected to happen, but it stems from a simple principle. Individuality arises not from essence but from permutation. Three musical notes cannot produce nearly as interesting or unique a song as thirty. It is the same with all things, physical or mental. In simplicity is strength—in complexity is personality.

The points of the dodecagram are magically expressed through the zodiac, a system of twelve archetypal forces loosely related to patterns of stars in the night sky. It should be understood that the symbolic figures and beasts of the zodiac did not arise from contemplation of the night sky, but were projected onto the star patterns by ancient Chaldean philosophers who discerned in humanity and in

## Table of Dodecagram

	Sign	Element and Motion	Form	Level	Color	Key
1	Aries	△ —	Wild	Beast	Red	Being
2	Taurus	▽ ○	Tame	Beast	Red-Purple	Having
3	Gemini	△ V	Artist	Man	Purple	Thinking
4	Cancer	▽ —	Land-Water	Creature	Blue-Purple	Feeling
5	Leo	△ ○	Wild	Beast	Blue	Commanding
6	Virgo	▽ V	Priest	Man	Blue-Green	Considering
7	Libra	△ —	Lawyer	Man	Green	Weighing
8	Scorpio	▽ ○	Land	Creature	Yellow-Green	Desiring
9	Sagittarius	△ V	Warrior	Man	Yellow	Perceiving
10	Capricorn	▽ —	Tame	Beast	Yellow-Orange	Using
11	Aquarius	△ ○	Laborer	Man	Orange	Knowing
12	Pisces	▽ V	Water	Creature	Red-Orange	Serving



nature the qualities represented by the zodiac. These twelve signs originally represented various gods and goddesses of Mesopotamia whose identities have mutated and become obscured over the centuries. The heavens served as a convenient place to fix these divine emblems and contemplate their interaction.

It becomes evident that the images of the zodiac were not suggested by the constellations when we try to trace correspondences between the mythic figures and the stars. Beyond a few bright locator stars which are accepted by convention to define key features in the images—the three bright stars that form the belt of Orion, for example—the constellations and the signs are not contiguous. This looseness in the relationships allowed other cultures, such as the ancient Chinese, to assign completely different mythic figures to the heavens. However, merely because the signs are not defined by the stars does not lessen their importance as archetypes. The zodiac of the Chaldeans is at least 4,000 years old, and has scarcely changed.

Here are the signs, names, and representations of the zodiac given in traditional order, proceeding counterclockwise around the heavens:

♈	Aries	Ram	♎	Libra	Scales
♉	Taurus	Bull	♏	Scorpio	Scorpion
♊	Gemini	Twins	♐	Sagittarius	Archer
♋	Cancer	Crab	♑	Capricorn	Sea-goat
♌	Leo	Lion	♒	Aquarius	Water-bearer
♍	Virgo	Virgin	♓	Pisces	Fishes

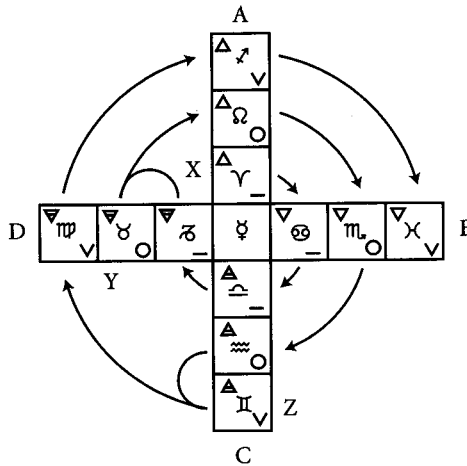
The Tree of the Sephiroth may be viewed as a terrestrial and human symbol based on the division of fives (the number of man), while the zodiac may be considered a heavenly and divine symbol based on the division of sixes (the number of God). This distinction is simplistic but can be useful in practical magic.

The Tree is consulted to discover the workings of spirit in the soul of humanity and used to affect aspects of the personality and correct imbalances. The zodiac is more useful in delving into the blind forces of nature that constantly surge around and drive human life without being aware of the effects of their actions. The Tree reflects moral qualities such as beauty, wisdom, and severity. The zodiac reflects the uncaring drives of nature such as being, having, feeling, and so on.

Keep in mind that either of these complex systems is complete in its own right. The Tree also expresses blind forces and the zodiac moral qualities, but the distinction above indicates the pervading tones.

The signs of the zodiac are each assigned one of the four philosophical elements and one of the three kinds of primary motion. This can graphically be displayed by means of a Celtic cross of thirteen squares, with Mercury set in the center and three of the zodiac signs in each arm, as shown in the illustration at the top of page 140.

This zodiac cross is based on a similar image used in the Golden Dawn, called the fylfot cross, that arranges the signs upon the arms of a sunwise-rotating swastika, with the Sun placed at the point of intersection. It has been modified to render its structure more apparent, and Mercury has been put in place of the Sun to reflect the present Mercury-central system of magic.



Each arm bears the signs that are ascribed to one of the elements—Fire, Water, Air, or Earth. They are read out from the center of the cross:

- A: Fire  $\triangle$   
 Aries, Leo, Sagittarius
- B: Water  $\nabla$   
 Cancer, Scorpio, Pisces
- C: Air  $\triangle$   
 Libra, Aquarius, Gemini
- D: Earth  $\nabla$   
 Capricorn, Taurus, Virgo

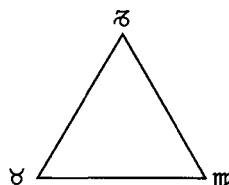
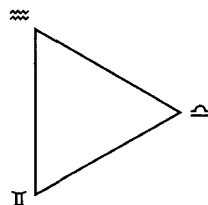
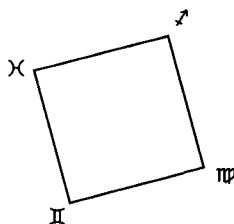
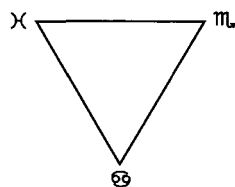
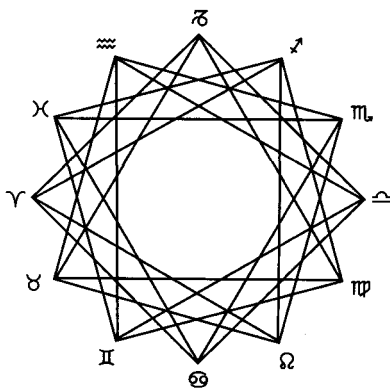
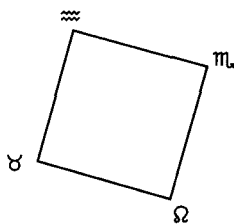
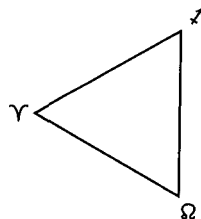
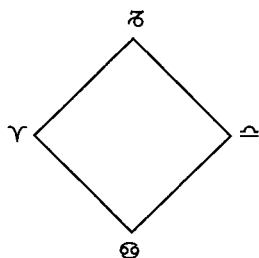
The three concentric circles of four signs each are ascribed to the three kinds of motion—linear, rotary, and vibratory. In astrology these motions are called Cardinal, Fixed, and Mutable. The circles are read clockwise in a spiral out from the center of the cross, beginning with the first sign, Aries:

- X: *Cardinal* (linear motion) —  
 Aries, Cancer, Libra, Capricorn
- Y: *Fixed* (rotary motion)  $\circ$   
 Taurus, Leo, Scorpio, Aquarius
- Z: *Mutable* (vibratory motion)  $\vee$   
 Gemini, Virgo, Sagittarius, Pisces

This division into the four elements and the three motions is more commonly shown in astrology by means of the grand symbol of the double dodecagram of four triangles and three squares, as shown in the illustration on page 141.

Each triangle indicates one of the elemental divisions, and each square points to one of the divisions of motion. When the magus has gained a solid understanding of the elements and motions through study and meditation, he or she will grasp the meaning of each of the zodiac signs; for it is upon this foundation that all descriptions of the signs are built. As an understanding of the planets is based on the threefold division of the circle into whole ( $\circ$ ), half ( $\smile$ ), and quarter ( $+$ ), so is the zodiac based on the sevenfold division of the four elements ( $\triangle \nabla \triangle \nabla$ ) and three motions ( $—, \circ, \vee$ ).

**The Double  
Dodecagram**



By the combination of its element and motion, each sign is given an individual action. These can be infinitely elaborated, but they can also be summarized in a single word that will act as a key to the memory and call forth a full understanding of the sign when it is spoken or recalled. This catalytic word is for the personal use of the magus. It should be devised only after careful study of the sign and should be the most evocative of all possible words for the gestalt meaning of that sign.

Here are examples of what these catalytic words might be like; however, the magus would be well advised to find his or her own words:

- |                 |                   |                        |
|-----------------|-------------------|------------------------|
| Aries—Being     | Leo—Commanding    | Sagittarius—Perceiving |
| Taurus—Having   | Virgo—Considering | Capricorn—Using        |
| Gemini—Thinking | Libra—Weighing    | Aquarius—Knowing       |
| Cancer—Feeling  | Scorpio—Desiring  | Pisces—Serving         |

No catalytic word will tell you all you should know about a sign, just as no title can convey everything that is in a book. Also, catalytic words can only call up

information that has been gathered into the mind through long hours of study—alone they are almost valueless.

The powers of the zodiac are not to be found in the far reaches of interstellar space. The notion that stars and planets physically determine events on Earth is a superstition, a belief that is in defiance of reason. Such a view was forgivable before the 18th century, when no one was really sure what stars and planets were made of, or how they had formed, or what physical influences they might exert on other bodies.

With the advent of modern physics and astronomy there is no longer any rational way to postulate that some occult power flowing from the stars and planets influences or predisposes the fate of human beings. The gravitational, electromagnetic, and spectral forces acting upon Earth from the other planets in the solar system are minute. Even when these are of a more significant strength, as in the cases of the Sun and Moon, there is no reason to suppose that these physical forces act to regulate and determine human choices, circumstances, or genetics, any more than it would be sane to suppose that the electromagnetic field in your hair dryer determined your future happiness.

This is not a refutation of astrology. It is merely a statement that astrology must be understood to act in a different way than it was supposed to act in the past. If astrology has predictive applications, these must stem from the synchronicity of heaven and Earth. The patterns of the planets and stars do not compel events on Earth, they mirror those events, and through the application of archetypal symbols some understanding of those events may be intuited by astrologers when they examine the heavens. The magical mechanism is identical to that used in divination by the Tarot. The images on the Tarot cards are mythic and archetypal, even as are the symbols of astrology. The shuffling of the Tarot deck provides a synchronous link between the querent and the cards, even as the motion of the heavens over time provides a synchronous link between the birth chart and the life of the person for whom it is cast.

No, the powers of the zodiac are not to be found in the sky or in some other-worldly place. They are found in the human mind, which encompasses the universe at its center point. The zodiac powers were uncontained and formless until the human mind drew circles around them and gave them names. They were drawn from abstraction into being and assigned natures that ensured their interaction with humanity. From amorphous nexuses of force they were carved in the collective unconscious in the same way rough stone is carved by a sculptor, and given desires, hopes, wills, and faces.

This is why the magus has power over the signs of the zodiac: they are the children of the human race. The zodiac does not rule human beings. Humans rule the stars. But humanity is asleep and first must be awakened before it can resume its rightful seat on the throne of heaven.

There are twelve words of power that call forth and command the forces of the zodiac. These words have been derived from the permutations of Tetragrammaton, the fourfold name of God. The forms of the name may be grouped under the elements in order of the increasing violence done to their natural arrangement of letters:

<i>Fire:</i> I-H-V-Ḥ	<i>Water:</i> H-V-Ḥ-I	<i>Air:</i> V-Ḥ-I-H	<i>Earth:</i> Ḥ-I-H-V
I-H-Ḥ-V	H-V-I-Ḥ	V-Ḥ-H-I	Ḥ-I-V-H
I-V-Ḥ-H	H-Ḥ-I-V	V-I-H-Ḥ	Ḥ-H-V-I

The permutations of the Tetragrammaton display a distinct pattern, which is revealed numerically:

1234	IHVḤ
1243	IHḤV
1342	IVḤH
2341	HVḤI
2314	HVIḤ
2413	HḤIV
3412	VḤIH
3421	VḤHI
3124	VIHḤ
4123	ḤIHV
4132	ḤIVH
4231	ḤHVI

The order of the twelve banners given here differs slightly from the commonly encountered order, although the two orderings obviously had the same ultimate source. The more familiar sequence of the banners employed in Golden Dawn occultism is: IHVḤ, IHḤV, IVḤH; HVḤI, HVIḤ, HḤIV; VḤHI, VIHḤ, VḤIH; ḤIHV, ḤIVH, ḤHVI. As can be readily seen by comparing the two lists of banners, the Golden Dawn arrangement has misplaced the three banners of elemental Air (those that begin with the Hebrew letter Vau).

This error entered the magical system of the Golden Dawn through the founder of that Hermetic Order, S. L. MacGregor Mathers. In the introduction to his influential 1887 translation of *The Kabbalah Unveiled (Kabbala Denudata)* by Christian Knorr von Rosenroth, a work first published in Latin at Sulzbach between the years 1677-84, Mathers presents this flawed sequence. It is not certain where he came by it, but the most likely source would seem to be *The Magus* by Francis Barrett, a work published in London in 1801. Barrett, in his turn, reproduced his order of the banners of Tetragrammaton from the 1651 English translation of the *Three Books of Occult Philosophy*, written by the great German Renaissance magician, Henry Cornelius Agrippa. The same erroneous ordering also occurs in the original Latin edition of Agrippa's work, first published in its complete form at Cologne in 1533. Agrippa, a careful scholar, was probably not responsible for creating the error himself, but very likely copied it from an older source. Modern occultists, accepting the authority of Mathers without question, have carried on this mistake. Thus, it has descended through the Western occult tradition in an unbroken chain for five centuries.

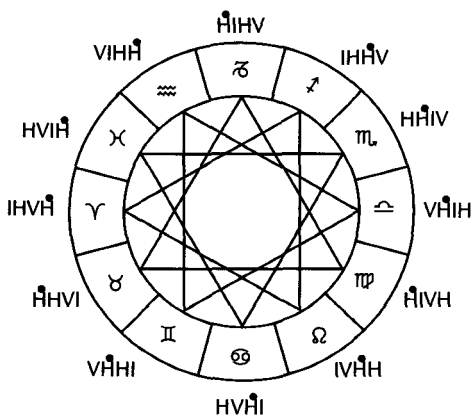
It is evident that the correct sequence of the banners was known to at least some of the Jewish Kabbalists who lived around the time of Agrippa. It occurs, minus the numerical proof given above, in the work *Pardes Rimmonim* by Moses ben Jacob

Cordevero, which was written in 1548. Although Agrippa composed his *Occult Philosophy* some forty years earlier (it was written in 1509-10), it is quite probable that Agrippa and Cordevero drew on the same tradition for their ordering of the banners, but that Agrippa copied a faulty list, and did not understand the banners well enough to correct it. On the other hand, Agrippa may have deliberately scrambled the sequence of the banners to avoid their profanation by the ignorant.

Notice that when the banners are grouped according to Cardinal, Mutable, and Fixed motion, any letter column spells out the Tetragrammaton in its elemental order if you begin with Yod, read down, then jump to the top of the column:

<i>Cardinal</i>	<i>Mutable</i>	<i>Fixed</i>
I-H-V- $\dot{H}$	I-H- $\dot{H}$ -V	I-V- $\dot{H}$ -H
H-V- $\dot{H}$ I	H-V-I- $\dot{H}$	H- $\dot{H}$ -I-V
V- $\dot{H}$ -I-H	V- $\dot{H}$ -H-I	V-I-H- $\dot{H}$
$\dot{H}$ -I-H-V	$\dot{H}$ -I-V-H	$\dot{H}$ -H-V-I

These banners may be assigned to the elemental triangles of the zodiac in a sunwise direction. Those that start with the Hebrew letter Yod are placed clockwise on the three Fire signs, beginning with Aries ( $\dot{H}V\dot{H}$ ), then proceeding to Sagittarius ( $I\dot{H}V$ ), and finally to Leo ( $I\dot{V}\dot{H}$ ). The banners that start with the first He are placed clockwise on the three Water signs, beginning with Cancer ( $HV\dot{H}$ ), then Pisces ( $H\dot{V}\dot{H}$ ), and finally Scorpio ( $H\dot{H}I$ ). The banners that start with the Hebrew letter Vau are placed clockwise on the three Air signs, beginning with Libra ( $V\dot{H}I$ ), then Gemini ( $V\dot{H}I$ ), and finally Aquarius ( $V\dot{I}H$ ). The banners that start with the second He (indicated by the dot) are placed clockwise on the three Earth signs, beginning with Capricorn ( $\dot{H}I\dot{H}V$ ), then Virgo ( $\dot{H}I\dot{V}H$ ), and finally Taurus ( $\dot{H}H\dot{V}I$ ).



Those who possess a copy of the first edition of this work (*The New Magus*, Llewellyn, 1988) will notice that the ordering of the banners of Tetragrammaton has been altered. In the first edition, the author made the error of placing the banners on each elemental trine counterclockwise, in the order Cardinal, Fixed, Mutable. This seemed reasonable at the time, but recent application of the banners to

the tetragram (see page 146) has demonstrated in a graphic way the need to apply the three banners of each element to the zodiac in a sunwise direction, in the order Cardinal, Mutable, Fixed.

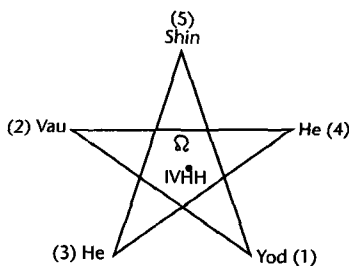
It must be stressed here that this placement of the twelve overt banners of Tetragrammaton on the signs of the zodiac by elemental association with the initial Hebrew letters in the banners is original. The more usual practice of both Golden Dawn magicians and Hebrew Kabbalists is to place the banners in a linear sequence on the signs counterclockwise, beginning with Aries (IHVĦ), then Taurus (IHHV), then Gemini (IVĦH), and so on. However, in the opinion of the author, the link between the initial letters in the banners and the elements is too strong to ignore. All three banners that start with Yod, the letter of Fire, must be placed on Fire signs. And so for the rest.

It will be at once clear why it is so important to distinguish the first He in the divine name of God from the second He. They are the same letter, but their positions in each banner give them different elemental associations. This distinction is even more vital when dealing with the twelve occult banners of Tetragrammaton, which are the mirror opposites of the twelve overt banners.

The twelve occult banners are formed by inverting the positions of the first and second He in each banner. Thus, the overt banner of Aries is IHVĦ. The corresponding occult banner of Aries is IHVH. Since both these forms possess the same letters in the same order, there is no way to distinguish them except by knowing which is the first He and which is the second He in each banner. Fortunately, the tetragram provides a simple, graphic method for making this distinction.

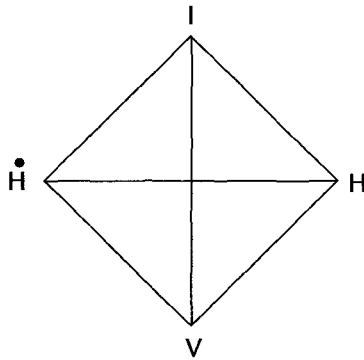
The traditional Golden Dawn way of invoking or banishing one of the powers of the zodiac is through the sign of the pentagram that accords with the element under which that zodiac power falls. For example, in the new system of the pentagram given earlier, the power of Leo would be invoked by drawing the pentagram clockwise from the point of elemental Fire, then psychically and physically inscribing the symbol of Leo in its center.

When manipulating the zodiac powers in this manner, it is advisable always to use the appropriate form of the Tetragrammaton so that the signs and the fourfold names of God become ritually linked. After the magus draws the pentagram and forms the sign of the zodiac in its center, the points of the star should be assigned the letters of the permutation of the divine name in order. The upper point of the pentagram can then be given the Hebrew letter Shin (ש), which signifies the radiance of elemental Spirit. This is equivalent to lighting the mystical lamp and empowers the symbol:

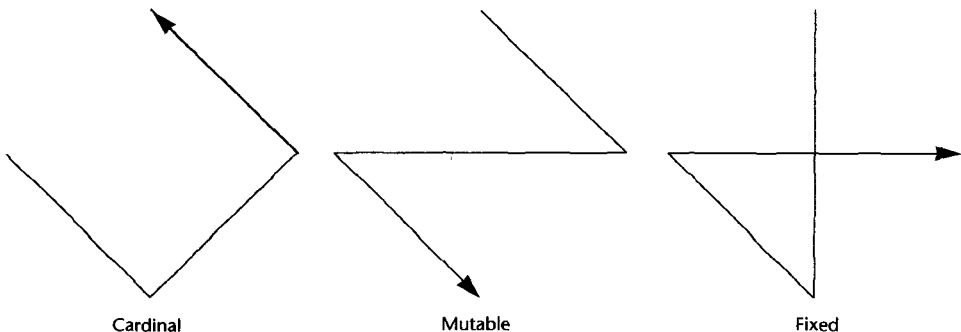


Although theoretically possible to invoke and banish the powers of the signs of the zodiac by using the unicursal dodecagram, in practice it would be quite difficult to draw this twelve-pointed star with accuracy on the air during rituals. Fortunately, there is another way to invoke and banish the banners, and their related signs of the zodiac. It involves the use of a simple figure which the author has christened a tetragram. As is true of so much of the contents of this work, it is original and is not employed by traditional magicians. However, its value is so obvious that it is likely to become a standard tool in Western ritual magic.

The tetragram is a square tilted on its corner so that it forms a diamond shape. Lines are drawn at right angles through the center of the figure from opposite corners. The four letters of Tetragrammaton are assigned to the corners beginning at the top and proceeding clockwise:



It will be observed that when the letters of the names in each elemental trine of the banners of Tetragrammaton are traced out along the lines of the tetragram, three distinct forms emerge. These shapes correspond to the Cardinal, Mutable, and Fixed motions. For example, the Cardinal banner of Fire, IHVĤ, which is linked with Aries on the zodiac, produces a line that extends clockwise around the outside edge of the tetragram to enclose it. The Mutable banner of Fire, IHĤV, linked to Sagittarius, yields a zigzag shape that cuts once through the middle of the tetragram, dividing it into upper and lower halves. The Fixed banner of Fire, IVĤĤ, which is linked to Leo, gives a cross pattern on the tetragram that cuts twice through the center point and divides the tetragram into four quarters:





If you think of the diamond of the tetragram as a circle, you will see that the Cardinal motion is essentially circular, an apt representation of the Sun; the Mutable motion divides the figure into two crescents, and thus represents the active power of the Moon; and the Fixed motion cuts the figure into four quarters, a perfect expression of the power of the Earth. You will recall the significance of these three primary glyphs from the examination of the planets (see chapter 13).

The tetragram may be used to invoke and banish all twenty-four banners of Tetragrammaton, the twelve occult forms along with the twelve overt forms. The rules for its use are quite simple, and follow the principles established for the use of the pentagram and common hexagram. To invoke any of the overt banners, trace its glyph on the tetragram in the order of its letters. Notice that the first diagonal segment of each overt banner follows a clockwise direction when it is invoked. Similarly, to invoke any of the occult banners, trace its glyph on the tetragram in the order of its letters. Notice that the first diagonal segment of each occult banner follows a counterclockwise direction when it is invoked.

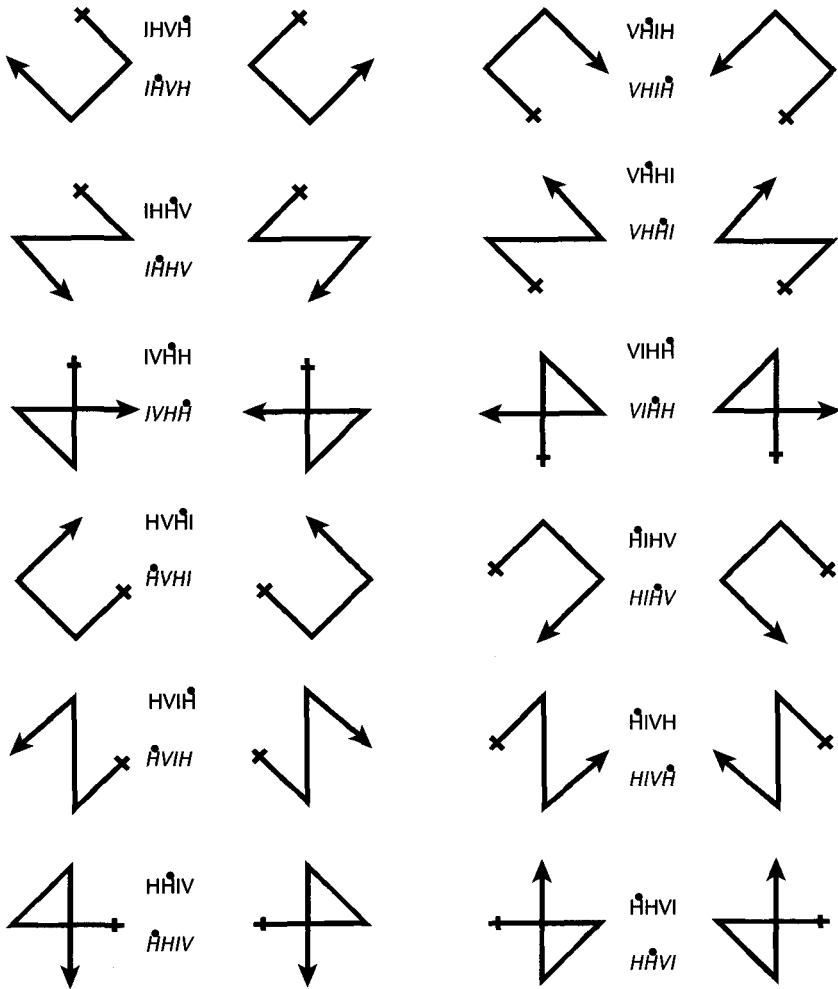
To banish any of the overt banners, simply trace the glyph to invoke its mirror opposite occult twin. For example, to banish the overt banner of Cancer (HVHI) trace on the tetragram the invoking glyph of the occult banner of Cancer (HVHI). Similarly, to banish any of the occult banners, it is only necessary to invoke its overt twin. For example, to banish the occult banner of Taurus (HHVI), invoke the overt banner of Taurus (HHVI).

This technique may appear confusing at first sight, but once grasped it is sublimely elegant. The occult and overt forms of a banner have opposite polarities, which are represented by their opposite motions on the tetragram. If both are invoked, they cancel each other out, just as a positive charge will cancel an equal negative charge. Thus, to banish the forces or the spirits of the occult banner of Pisces, for example, it is only necessary to invoke the overt banner of Pisces. Since this is a graphic technique, it will be much easier to understand by means of the illustration at the top of page 148, which shows all of the banners of Tetragrammaton on the tetragram.

Remember that for each banner in this illustration, the invoking glyph of the overt form of the banner (the one that begins with a clockwise diagonal motion) is the banishing glyph of the occult form; conversely, the invoking glyph of the occult form (the one that begins with a counterclockwise diagonal motion) is the banishing glyph of the overt form. For this reason, it is only necessary to show two glyphs for each banner. The occult forms of Tetragrammaton have been shown in italic type to distinguish them from the overt forms.

It will be remembered that when the Sun was invoked using the common hexagram (see chapter 13), the upright triangle was drawn clockwise beginning with the point of the Sun; then the inverted triangle of the hexagram was drawn counterclockwise beginning with the opposite point of the Moon. The power of the Sun was invoked while at the same time the power of the Moon (polar opposite of the Sun) was suppressed. The principle is the same when using the invoking and banishing sigils of the overt and occult banners.

Overt Invoking	Overt Banishing	Overt Invoking	Overt Banishing
Occult Invoking	Occult Banishing	Occult Invoking	Occult Banishing



When drawing the sigils of the banners upon the air during rituals with the right index finger or the wand, the motion by which they are traced is enough to establish their identity. However, when inscribing the tetragram sigils on talismans or other objects, it is necessary to indicate the point of beginning with a small cross, and the point of ending with a small arrow, in order to show the motion that forms and distinguishes them.

The magus will find that it makes an excellent meditation exercise upon Tetragrammaton to mentally trace the sigils of the twelve overt banners on the tetragram in succession, at the same time linking them with their corresponding sign of the zodiac by means of their initial letters (elements) and shapes (motions). Once understood, the tetragram makes it impossible to forget the correct order of the

banners, which can be recalled easily without the need for memorization merely by understanding their graphic patterns.

This is not the place to enter fully into the use of the twenty-four banners of Tetragrammaton in ritual magic. Those who are interested in pursuing this subject will find it presented in detail in the author's work *Tetragrammaton: The Secret to Evoking Angelic Powers and the Key to the Apocalypse* (Llewellyn: St. Paul, MN, 1995).

When trying to understand a system of symbols, it is always helpful to break it down into its component parts. The zodiac has a twofold division into signs that are animal and signs that are human. The animal signs are Aries, Taurus, Cancer, Leo, Scorpio, Capricorn, and Pisces. The human signs are Gemini, Virgo, Libra, Sagittarius, and Aquarius.

The animal signs may be subdivided into four higher beasts, the ram, bull, lion, and goat and three lower creatures, the crab, scorpion, and fish. The human signs are divided into two male (Sagittarius and Aquarius), two female (Virgo and Libra), and one androgyne (Gemini).

The animal signs are all highly aggressive and sexual. The ram, bull, lion, and goat are among the most potent beasts symbolically. The crab and scorpion are both threatening—the crab has its claw and the scorpion its sting. The fish has always been a symbol of generation and fecundity.

All three of the Air signs appear in the human division. Air is traditionally the element of the intellect and therefore of humanity. Of the four higher beasts, two signs are Fire and two are Earth—opposite elements. All three Water signs appear among the lower creatures because Water is the element of crawling and hidden things.

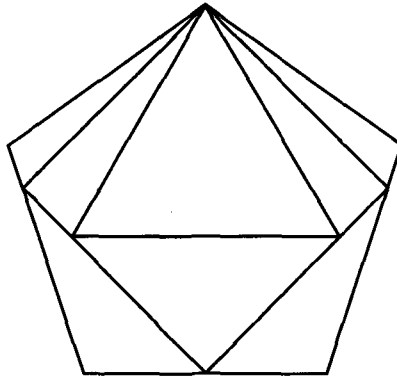
The symbol of the crab is its claw, which is grasping and enclosing, and thus female; the symbol of the scorpion is its sting, which is thrusting and therefore male. The male and female aspects of the lower creatures are reconciled in the two fish, which are outwardly androgynous, and double to indicate the two sexes combined. Notice that the fish also face opposite directions. This sign of the zodiac is often called the Fishes, indicating two different species of fish.

There is a curious and striking balance to be observed in this division of animal life. The lowest level is presented as a trine—the fish, wholly water creatures; the crab, which lives both in the sea and on the land; and the scorpion, wholly a land dweller.

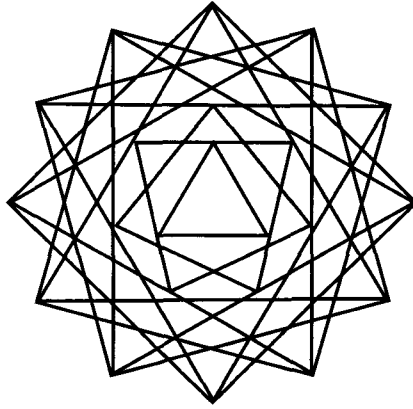
The middle level is given as a quaternary—two domesticated beasts, the goat and the bull (Earth); and two wild beasts, the lion and the ram (Fire).

The highest level presents the five kinds of human occupation. The water-bearer is a laborer. The virgin is a priestess of the mysteries. The lady of the scales represents law and social order. The archer stands for warfare. The twins are still in their becoming and suggest the higher evolution of the human race as expressed through art. These occupations may also be symbolized by the five magical instruments—coin, cup, rod, sword, and lamp.

For the magus using this breakdown as a guide, it is not hard to construct a model that suggests the three levels of animal life found in the signs of the zodiac. It will consist of a triangle inside a square inside a pentagram. The magus may find it useful as a reminder of the relationships between the three motions, four elements, five parts of man, seven planets, and twelve names of God that are implicit in the dodecagram:



## TWENTY-TWO DOORS



**T**he symbol of twenty-two points is embodied in magic in the Major Arcana of the Tarot. These are the picture cards with individual names such as the Fool, the Hanged Man, and so on. It also acts through the twenty-two letters of the Hebrew alphabet, which link the ten Sephiroth of the Kabbalistic Tree; and through the system of twelve zodiac signs, seven planets, and three primary motions. The complexity of this symbol is great enough to contain an entire world of meaning. Hebrew uses only twenty-two letters, modified by vowel points, to express the entire spectrum of human understanding. Some alphabets have even fewer letters.

The images of the Tarot are infinitely more complex than individual letters of an alphabet, and their meanings are multiplied to an even greater extent when the cards are combined. Much of what is suggested by the Major Arcana, or Trumps, cannot be expressed in language: it is information with an emotional and spiritual content. Images transcend the barriers of formal speech. A picture can be worth far more than a thousand words: it can carry meanings that no language is able to convey.

The symbol of twenty-two can be looked at through the equation  $10 + 12 = 22$ , the human and rational plus the divine and spiritual. It is an extension of the heptagram, which combines the heavenly three over the earthly four. The point of observation at the center of the heptagram is implied, not explicitly shown. However, in the Major Arcana of the Tarot this observing point is embodied in the card of the Fool, which is without number—not zero, as is so often mistakenly stated. The Tarot Trumps are made up of twenty-one cards—a threefold multiplication of the heptagram  $[(3 \times 3) + (3 \times 4) = 21]$ —plus the unnumbered Fool, which as the point of observation is free to move throughout the deck.

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**Table of Twenty-two Doors**


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Number	Name	Path	Sign	Letter	Kind	Meaning	Trans.	Value
	Fool	11	△	Aleph א	Mother	Ox	A	1
I	Magus	12	♀	Beth ב	Double	House	B, V	2
II	Priestess	13	☽	Gimel ג	Double	Camel	G, Gh	3
III	Empress	14	♀	Daleth ד	Double	Door	D, Dh	4
IV	Emperor	15	Υ	He ה	Single	Window	H	5
V	Hierophant	16	♂	Vau ו	Single	Nail	O, U, V	6
VI	Lovers	17	♋	Zayin ז	Single	Sword	Z	7
VII	Chariot	18	☾	Cheth ח	Single	Fence	Ch	8
VIII	Strength	19	♋	Teth ט	Single	Snake	T	9
IX	Hermit	20	♄	Yod י	Single	Hand	I, Y	10
X	Wheel	21	☉	Kaph כ	Double	Fist	K, Kh	20, 7 500
XI	Justice	22	♋	Lamed ל	Single	Goad	L	30
XII	Hanged Man	23	▽	Mem מ	Mother	Water	M	40, 6 600
XIII	Death	24	♋	Nun נ	Single	Fish	N	50, 7 700
XIV	Temperance	25	♋	Samekh ס	Single	Prop	S	60
XV	Devil	26	♋	Ayin ע	Single	Eye	Aa, Ngh	70
XVI	Tower	27	♋	Pe פ	Double	Mouth	P, Ph	80, 7 800
XVII	Star	28	♋	Tzaddi צ	Single	Hook	Tz	90, 7 900
XVIII	Moon	29	☾	Qoph ק	Single	Ear	Q	100
XIX	Sun	30	☼	Resh ר	Double	Head	R	200
XX	Judgement	31	△	Shin ש	Mother	Tooth	S, Sh	300
XXI	World	32	⊕	Tau ת	Double	Cross	T, Th	400

In divination with the Tarot, where the cards are related to the life of a specific individual, the abstract observing Fool is replaced by a Significator, one of the court cards of the Minor Arcana that is supposed to approximate the qualities of the person whose fortune is being read. The Significator does not figure directly into the reading, but all other cards are related to it as the fixed center of the personality the reading is about.

In a general sense the Fool is the Significator of the Tarot. This is why the meanings ascribed to the Fool are so many and varied. The Fool takes his shape from his environment. As the Fool reacts against each card, it colors his nature. The diviner looks over the shoulder of the Fool as he moves through the circular universe of the Major Arcana, and as the Fool enters into each card in turn, it becomes a door and opens inward on the subconscious of the diviner.

Traditionally the Fool was placed between the twentieth and twenty-first cards—the Judgement and the World. It was obvious to occultists that this had been done not for any useful reason but simply because the early users of the Tarot did not know what else to do with him. It then became fashionable to place the Fool at the end of the deck. This practice changed when the secret teaching of the Golden Dawn, that the Fool carried the number zero and therefore should go at the front of the Major Arcana, became public knowledge through the writings of Aleister Crowley, A. E. Waite, and Dion Fortune.

Waite states in his *Pictorial Key to the Tarot* (1910) that it was Antoine Court de Gebelin who first assigned the Fool the zero and placed it at the front of the Trumps in his massive work *Le Monde Primitif* (published in nine volumes between 1773-84—the eighth volume contains his ideas about the Tarot), but that this practice was abandoned later because it was not clear how a letter of Hebrew could be assigned the zero (see *Pictorial Key*, I, 2). Aleister Crowley championed strongly the assignment of the zero to the Fool, and its placement at the beginning of the Trumps:

The really important feature of this card is that its number should be 0. It represents therefore the Negative above the Tree of Life [i.e. the Ain], the source of all things. It is the Qabalistic Zero. It is the equation of the Universe, the initial and final balance of the opposites; Air, in this card, therefore quintessentially means a vacuum.<sup>20</sup>

Today you will find the Fool, bearing the number zero, at the beginning of most modern decks. However, the older placements of the Fool are still being used.

The positioning of the Fool is essential not only to an understanding of the Tarot, but of the self as well. All popular placements are incorrect. The Fool properly belongs outside the Major Arcana, which is a set of twenty-one consecutively



numbered cards. This set of twenty-one is not in a line but in a circle. Like the serpent with its tail between its jaws, it ends where it begins. After card XXI (the World) comes card I (the Magus). The Fool is the center point of this circle, and he interacts equally with each of the twenty-one cards of the Major Arcana when the deck is in a passive, or unshuffled, state.

For convenience the Fool may be placed at the beginning of the Trumps. This is useful when one is relating the Tarot to Hebrew letters and to astrological symbols. However, it is equally permissible to put the Fool at the end or anywhere in between. Perhaps this explains why the Fool traditionally was put between cards XX and XXI. The placement is so arbitrary, it suggests the absurdity of trying to fix the Fool between any of the numbered cards.

Understanding the role of the Fool is the single most important step in learning Tarot symbolism because the Fool reveals the dynamics underlying this philosophical machine. The diviner and the Fool are one, but the diviner is colored by various shades of prejudice and bias, whereas the Fool is as clear as water. The diviner stands with the Fool in a great circular chamber with twenty-one glass windows of different colors. As the diviner approaches a window, the light shining through it casts over him or her a certain hue, and causes the diviner to experience life from that color.

Since the diviner has colors in his or her own personality, however, he or she can never experience the light shining through the windows in its purity. To do this the diviner of the Tarot must first become clear like the Fool, and must make the Fool his or her model in order to delve deeply into the patterns and shades of life. It is a saying of the East: only still water reflects a true image. Only the Fool perfectly understands what each card means, because he knows nothing.

None of the many modern Tarots that have been devised in the last few hundred years are of more than passing value to the serious student of the esoteric. All are derived from the Tarot of Marseilles, the oldest and most perfect of the Tarots. Although older individual decks of other styles exist, the Marseilles Tarot is the one from which magic draws its inspiration. Its history is certainly more ancient than the examples of it that have survived in museums and private collections. The magus should always refer to the Marseilles deck whenever confronted by a confusion of symbolism.

This chapter is not intended as a complete guide to the Tarot. Many books have been written on the subject and the serious student should certainly read at least several of them. It is true that most of the books are incomplete and contain many errors. It might be said with some seriousness that in fact only one book on the Tarot has been written and that all the published volumes contain a few pages here, a few pages there, of that single uncollected book. A study of the Tarot involves wading through hundreds of tedious, repetitious pages to gain a single new fact or insight. Almost all books on the Tarot merely parrot what others have said or written.

Here is a mnemonic for the beginner that presents in rhymed form a single key word for each of the cards of the Major Arcana:



- I. The Magus *Wills* with bolts of fire.
  - II. The Priestess *Shapes* her hidden desire.
  - III. The Empress *Birthis* beneath the Sun.
  - IV. The Emperor *Rules* the four as one.
  - V. The Pope *Blesses* the narrow way.
  - VI. The Lovers *Tempt* by night and day.
  - VII. The Chariot *Conquers* with iron mind.
  - VIII. The Balance *Weighs* and pays in kind.
  - IX. The Hermit *Lights* the right-hand path.
  - X. The Wheel *Turns*, the gods laugh.
  - XI. The Strength of *Faith* shuts savage jaws.
  - XII. The Martyr *Bows* to heaven's laws.
  - XIII. The Reaper *Frees* the souls from earth.
  - XIV. The Alchemist *Blends* and finds true worth.
  - XV. The Beast *Tests* with earthly blow.
  - XVI. The Tower *Falls* if built for show.
  - XVII. The Star gives *Hope* of things to be.
  - XVIII. The Moon *Warns* of the dangerous sea.
  - XIX. The Sun *Warms* the world with joy.
  - XX. The Trumpet *Wakes* the sleeping boy.
  - XXI. The World *Combines* the all in One.
- The Fool's *Road* ends where it's begun.

The numbering of the cards presented in the above rhyme is that of the Marseilles deck. It differs from most modern occult decks, which are based on the teachings of the Golden Dawn. Originally the Trumps were not numbered at all. The true and absolute numbering of the Tarot is one of the great unsolved questions of Western magic. Like the search for the square of the circle or the philosopher's stone, it may have no concrete solution.

The difficulty lies in rationally relating the Trumps to the twenty-two letters of the Hebrew alphabet and then to the symbols of astrology and the paths on the Tree of the Sephiroth. The Hebrew alphabet is not subject to changes in ordering. Neither is the zodiac. Both are fixed by ancient tradition. The letters of the Hebrew alphabet divide into twelve simple letters, seven double letters, and three mother letters (so-called for the way they are pronounced). These groups are assigned the signs of the zodiac, the seven planets, and the three motions. The motions are usually represented by the elements Fire, Water, and Air. This can be deceiving, since the Fire, Water, and Air of a threefold division of the whole are not the same as the Fire, Water, and Air of a fourfold division.

The task then becomes one of shifting the symbols of the planets, the motions, and, to a lesser extent, the Trumps, so that everything forms an integrated whole. What results is not perfect and is never likely to be so. However, it is surprisingly elegant and useful, considering that the men and women who devised the various systems of symbols never intended that they should be put together. It works because all of the systems are true and because all are based on a single reality.

In the table at the start of this chapter are the correspondences used in modern magic. They have been tortuously arrived at over a period of more than a century but

are still open to dispute. The Fool has been placed at the beginning of the Trumps because this is the usual Golden Dawn placement, and is necessary to maintain the subsequent correspondences with the Hebrew letters.

One or two small changes from the Golden Dawn system have been made that seemed necessary. For instance, it is usual to match the astrological Sun with Tarot Trump XIX (the Sun) and to match the planet Jupiter to the card X (the Wheel). It seems more reasonable (because of the traditional ordering of the planets) to put the astrological Sun, which is, after all, a great wheel symbolically, with Trump X (the Wheel) and to put the astrological Jupiter—ruler of the heavens—with Tarot Trump XIX (the Sun). It should be pointed out that the card of the Moon is never assigned the astrological Moon, so there is no pressing need that the card of the Sun be assigned the astrological Sun.

This merging of astrology, the Tarot, and the Kabbalah into a single system is the great achievement of modern magic. It is perhaps the only aspect of magic that the modern world could teach the ancient. Its gradual evolution was the primary focus of interest for the French and English occultists of the nineteenth century. This the modern magus has, and previous adepts did not.

Here is a brief presentation of the meanings of the Trumps listed in their modern magical order (the order derived from the teachings of the Golden Dawn). It is intended to be suggestive only:

Fool—Wanderer. Watcher. Fool on the hill. Speaker of riddles. Dweller in the desert. Mirror of life.

I. Magus—Male potency acting in the world. Craft. Guile. Deception. Aggression. Power behind the throne.

II. Priestess—Guardian of the Mysteries. Knower of secrets. The whisperer. The diviner. Wearer of masks and veils. She preserves what is too fragile for the light.

III. Empress—Earth mother. Pregnant nature. Horn of plenty. Cup of cheer. The hills are her breasts, and the lakes her eyes.

IV. Emperor—Father of Life. Lawgiver. Ruler. He who orders the way of things. Natural law.

V. Hierophant—God's interpreter. Hidden currents of divinity harnessed for the benefit of social humanity. The role now imperfectly filled by the scientist.

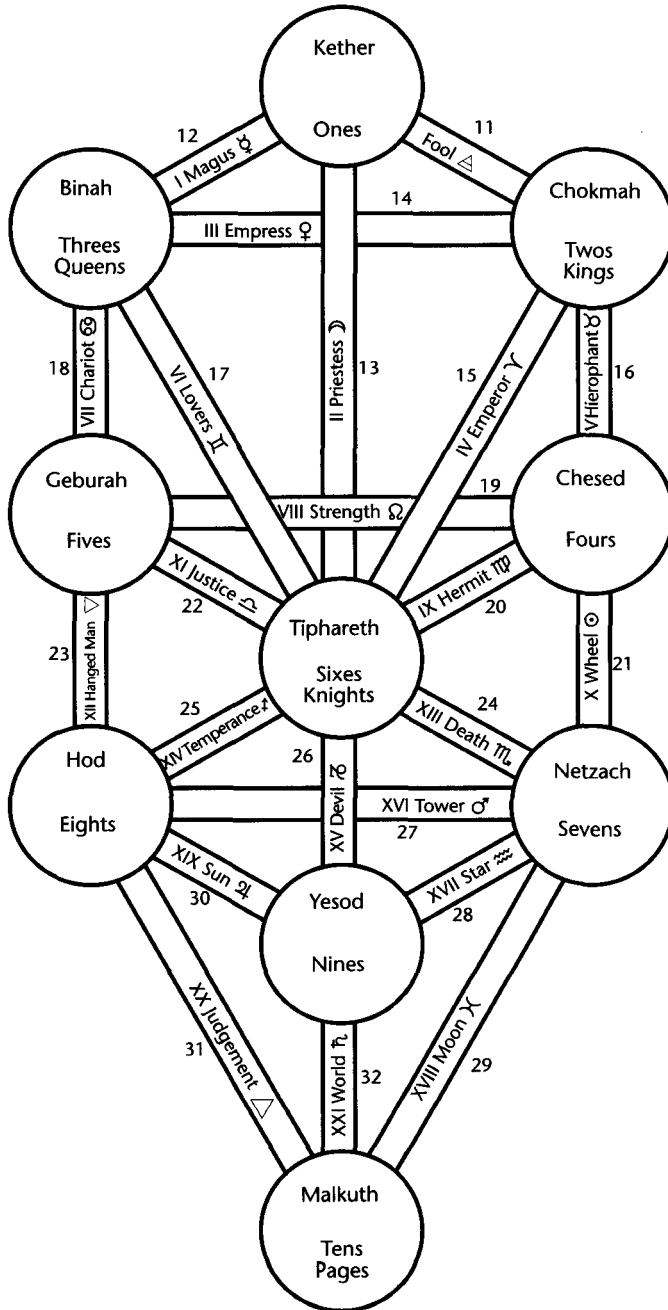
VI. Lovers—Hermetic union of opposites. From the mire arises fine gold. The necessary prelude to creation.

VII. Chariot—A fresh rain that washes old sediment aside. Wind of change. Conquering hero.

- VIII. Strength—Spirit ascendant over the tyranny of flesh. Faith. Victory of martyrs. The mouse confronting the lion.
- IX. Hermit—Search for truth. The urge to return to the light of spirit. Desire to know the right and to follow it. Recognition of the futility of the world.
- X. Wheel—Cycles of life. The way force acts in nature. Reciprocation. Motion in a spiral. Karma.
- XI. Justice—Regulator of the Wheel. The Will of God acting in the world. She is often pictured as blind because she does not share human perceptions, but she sees well enough in her own way.
- XII. Hanged Man—Absolute futility. Resignation to events. Negativity—no pain, no trouble, but no hope or will either.
- XIII. Death—Decay necessary for rebirth. The dead must be absorbed into the earth before new shoots can sprout. Serpent in the skull. Flower on the grave.
- XIV. Temperance—Blending of opposites. The search for balance. Dynamic tension. The golden mean.
- XV. Devil—Inertia in matter. The shadow, the vacuum, the mask, the bag of wind, the bluff, the bully, the lie.
- XVI. Tower—Pride. The tower of Babel. All castles in the air that are overthrown with time. The vanity of human wishes. Denial of natural law.
- XVII. Star—Light in darkness. Heart's ease in heart's sorrow. Hope. The voice of angels. What makes the stumbling sufferer look up.
- XVIII. Moon—Waters of despair. Tears. Light that vanishes in a dream. Will-o'-the-wisps. False prophets. Indifference at the gates of success.
- XIX. Sun—Blood of life. That which vitalizes all things. Positive thoughts and feelings. Good actions. Truth. Strength. Purpose.
- XX. Judgement—Emergence of the butterfly from the chrysalis. The last will be first and the first will be last. Things seen for what they are.
- XXI. World—All the world's a stage. The universe as the theater of being. The backdrop for all actions of the divine spirit. The contrasting ground against which God observes itself.

The paths numbered in the table at the start of this chapter refer to the connecting channels that link the ten Sephiroth on the Tree of the Kabbalah. Since the

traditional Golden Dawn numbering of two of the paths on the Tree seems illogical, paths 25 and 26 have been interchanged in the diagram of the Tree, along with their accompanying Tarot Trumps. It should be pointed out that in the Kabbalah the ten Sephiroth are treated as the first ten “paths,” so the actual connecting channels between Sephiroth begin with the number eleven:



The rationale behind the numbering of the paths on the Kabbalistic Tree, which dates at least back to Kircher's *Oedipus Aegyptiacus* (Rome, 1652), is transparently simple, but does not appear to have been explained in other occult works.

Beginning with the highest Sephirah, Kether, rays are extended outward like beams of sunlight to the other Sephiroth with which Kether will be connected. These rays proceed in order from the highest to the lowest Sephiroth, and from right to left. Thus, the first path (11) connects Kether with Chokmah diagonally downward on the right side of the Tree, the second path (12) connects Kether with Binah diagonally downward on the left side, and the third path (13) connects Kether with Tiphareth straight down the middle pillar.

The energy of emanation then moves to the second Sephirah, Chokmah. Since Kether has already formed one of the paths linked to Chokmah, the first path extended from Chokmah (14) is the highest remaining path, the one that joins Chokmah to Binah. The next path (15) is the one with the next highest angle, the diagonal path from Chokmah to Tiphareth. The last path from Chokmah (16) is the one that runs vertically down from Chokmah to Chesed.

When the power of emanation shifts to Binah, two of its four paths have already been formed by Kether and Chokmah. Consequently, the next path (17) is that of the remaining pair with the highest angle, the diagonal path from Binah to Tiphareth. Following it is the path (18) leading vertically downward from Binah to Geburah.

Moving to Chesed, we find that only one of its four paths has already been formed—that leading from Chokmah. The first ray emanated from Chesed is thus the horizontal path (19) between Chesed and Geburah, which has the highest angle of the three remaining paths of Chesed. The next (20) is the diagonal path from Chesed to Tiphareth. The last (21) is the path leading directly downward from Chesed to Netzach.

When the power of emanation shifts to Geburah, two of the four paths connecting Geburah to the Tree have already been formed by higher Sephiroth. The first that Geburah itself emanates is the diagonal path to Tiphareth (22), because this has the highest angle of the remaining two paths. The next (23) is the path leading directly down to Hod.

Tiphareth has eight paths tying it into the Tree, the most of any Sephirah. Five of these have already been established by higher Sephiroth, so the first ray actually emanated from Tiphareth is the path (24) that goes diagonally to the right side of the Tree to Netzach. And now we come to our problem. If this pattern, established above on the Tree, continues to be followed, the next path should be that running diagonally to the left side of the Tree to Hod—but this is not the case. In Kircher's diagram, and in the system of the Golden Dawn, the next path (25) is the one running directly downward to Yesod, followed by the diagonal path (26) to Hod. This anomaly in the pattern of the paths is so glaring and (to the author) so inexplicable, that it has not been followed in the present work—thus the interchange of paths 25 and 26 on the accompanying diagram of the Tree.

Continuing the exposition of the paths to Netzach, since two of the five paths binding Netzach to the Tree have already been formed, the first ray projected from

Netzach is the one with the highest angle, the horizontal path (27) which runs from Netzach to Hod. This is followed by the diagonal path (28) to Yesod, and the lower diagonal path (29) to Malkuth.

Three of the five paths linking Hod to the Tree have already been projected from higher Sephiroth, so the first ray from Hod is the path (30) to Yesod, followed by the path (31) to Malkuth.

When Yesod is reached, only one of its connecting paths remains to be projected, the path (32) that runs directly downward to Malkuth. This completes the 22 paths, or channels, on the Tree of the Sephiroth.

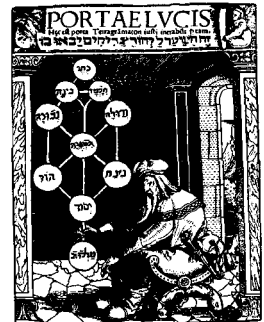
Only the 25th and 26th paths depart from this very clear pattern of projection from higher to lower, first to the right side and then to the left in the case of Sephiroth on the middle pillar of the Tree. This seems more than enough reason to question the placement of these two paths.

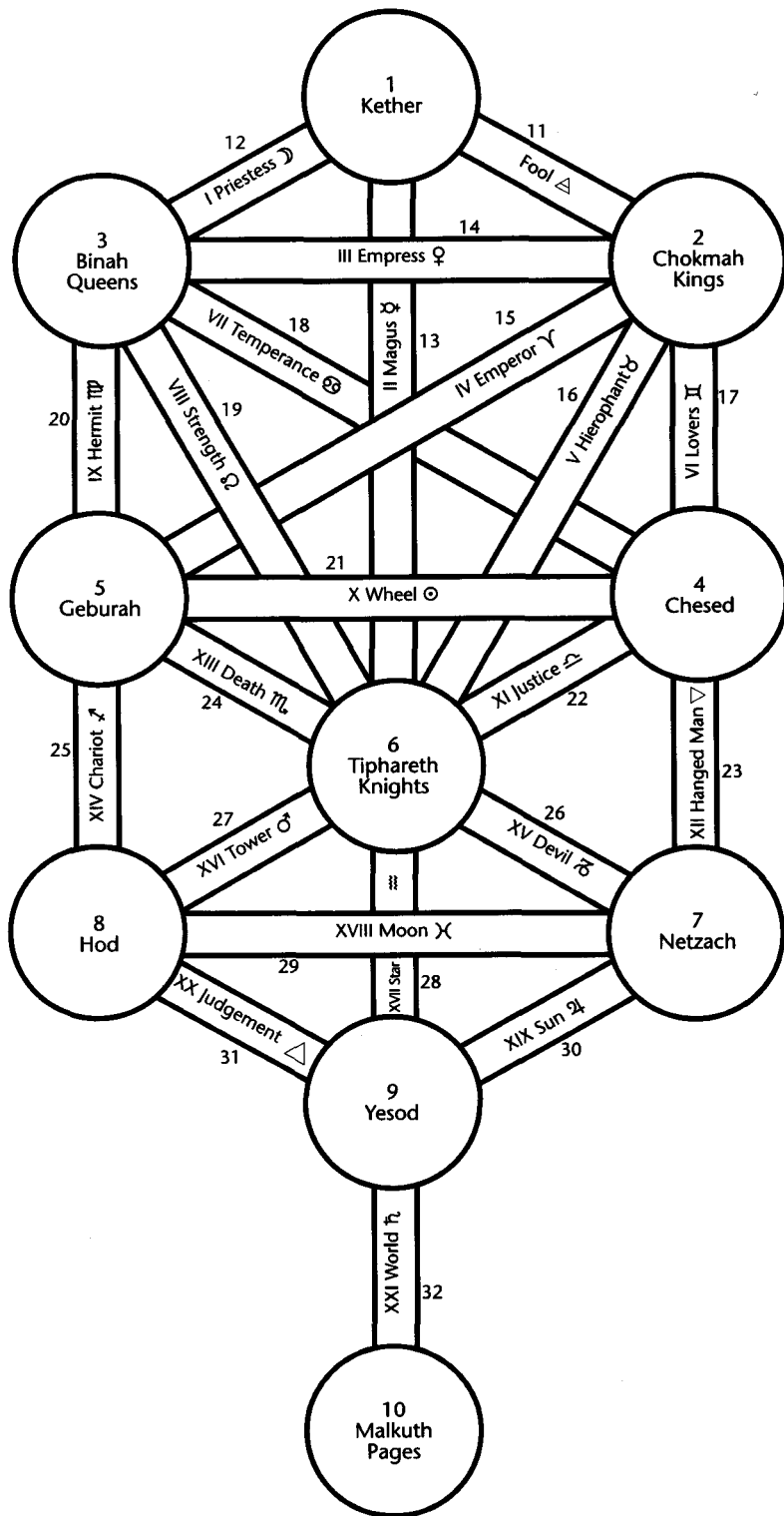
Occultists familiar with the esoteric correspondences to these paths will defend them on the grounds that their occult correspondences are meaningful, but these correspondences were applied after the paths were numbered, not before, and rationalizations were later developed to justify and explain them. Some of the explanations defending particular sets of correspondences on the Tree are strained, to put it mildly. That they work at all is a tribute to the flexibility of magical symbolism, which can carry a host of often contradictory meanings.

The interchange of paths 25 and 26 restores the integrity of the overall relationship of the paths, but does not explain why no paths exist between Chokmah and Geburah, and between Binah and Chesed. If the rationale given above that explains the paths as rays successively projected from higher to lower Sephiroth is to be honored in its entirety, we would expect paths linking the second with the fifth Sephirah, and the third with the fourth Sephirah. If this were done, two other paths would have to be removed from the familiar Tree to maintain the number of paths at twenty-two, the number of the Hebrew letters and the Tarot Trumps.

The best candidates for removal are the paths from Netzach to Malkuth, and from Hod to Malkuth. It is highly questionable whether Malkuth, which represents the manifest universe, should be connected to the rest of the Tree by more than one path, despite the Golden Dawn practice. Indeed, in some old bookplates Malkuth is joined to the Tree by only a single vertical path—see the title page to the Latin translation of Gikatilla's *Gates Of Light (Portae Lucis)* by Paulus Riccius.

The diagram on page 161, which may be called the rationalized Tree of the Sephiroth, is not intended to replace the Golden Dawn arrangement of the paths, descended from Kircher. It is, however, what the Tree would look like if the apparent system for projecting and numbering the paths from higher to lower Sephiroth is rigorously followed. The magus should regard it as an intellectual exercise designed to provide a better understanding of the Tree. Nonetheless, this rationalized Tree is perfectly workable, magically.





Rationalized Tree with Rationalized Tarot Trumps

Returning our attention to the Tarot, the major change made by the Golden Dawn in the numbering of the Trumps in the Marseilles deck is the inversion of the positions of VIII (Justice) and XI (Strength). A. E. Waite, a former member of the Golden Dawn, wrote cryptically about this change: "For reasons which satisfy myself, this card [Strength] has been interchanged with that of Justice, which is usually numbered eight. As the variation carries nothing with it which will signify to the reader, there is no cause for explanation."<sup>21</sup>

The present author is not so cavalier as Waite, and will attempt to explain why this change is necessary in the Golden Dawn system. As can be seen from the table at the beginning of this chapter, both these cards fall upon Hebrew single letters. There are twelve single letters, a natural correspondence with the twelve signs of the zodiac. When the Fool is placed at the beginning of the Trumps, and on the first Hebrew letter, Aleph, Trump VIII (in the Marseilles deck, Justice) falls on the ninth Hebrew letter, Teth, which is the single letter that receives the sign Leo. Trump XI (in the Marseilles deck, Strength) falls on the twelfth Hebrew letter, Lamed, which is the single letter that receives the sign Libra. The Golden Dawn did not feel bold enough to change the order of the zodiac, so it changed the order of these two Trumps so as to give each a sign more in harmony with its nature.

The curious magus may well ask, if it was thought necessary by the Golden Dawn to retain the order of the zodiac signs, why it did not also retain the traditional ordering of the seven astrological planets, placed upon the seven double letters of Hebrew. The answer is that in order to adhere to the sequence of the planets (Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn) it would have been necessary to make several fairly radical changes in the ordering of the Tarot, the most significant being the interchange of Trump I (the Magus) with Trump II (the Priestess). Obviously the Moon is more suited to the priestess of the Mysteries, while Mercury, god of wisdom and magic, accords best with the magician. But to make this change, it would have been necessary to place a woman at the head of the numbered Trumps—something the Victorian founders of the Golden Dawn may have been reluctant even to consider.

Since the author has given in this chapter a rationalized pattern of the paths on the Tree of the Sephiroth, it seems only fitting that he also supply a rationalized ordering of the Tarot Trumps to go on those paths. The following sequence of the Trumps places the planets into their ancient ordering, and will explain why in the table at the beginning of this chapter it was judged necessary in the Golden Dawn arrangement to link Trump X (the Wheel) with the Sun and Trump XIX (the Sun) with Jupiter. This rationalized sequence of the Trumps formed the subject of an article by the author which first appeared in Llewellyn's 1991 *Magickal Almanac*:

	Fool	Aleph	(Mother)	Air
I.	Priestess	Beth	(Double)	Moon
II.	Magus	Gimel	(Double)	Mercury
III.	Empress	Daleth	(Double)	Venus
IV.	Emperor	He	(Single)	Aries



V.	Hierophant	Vau	(Single)	Taurus
VI.	Lovers	Zayin	(Single)	Gemini
VII.	Temperance	Cheth	(Single)	Cancer
VIII.	Strength	Teth	(Single)	Leo
IX.	Hermit	Yod	(Single)	Virgo
X.	Wheel	Kaph	(Double)	Sun
XI.	Justice	Lamed	(Single)	Libra
XII.	Hanged Man	Mem	(Mother)	Water
XIII.	Death	Nun	(Single)	Scorpio
XIV.	Chariot	Samekh	(Single)	Sagittarius
XV.	Devil	Ayin	(Single)	Capricorn
XVI.	Tower	Pe	(Double)	Mars
XVII.	Star	Tzaddi	(Single)	Aquarius
XVIII.	Moon	Qoph	(Single)	Pisces
XIX.	Sun	Resh	(Double)	Jupiter
XX.	Judgement	Shin	(Mother)	Fire
XXI.	World	Tau	(Double)	Saturn

It was deemed necessary to invert the placements of Temperance and the Chariot in the revised sequence of the Tarot Trumps. Cancer is a much more appropriate sign for Temperance than Sagittarius, which more properly suits the warlike nature of the Chariot.

Even more radical revisions of the Trumps are possible. Frater Achad, a disciple of Aleister Crowley, proposed that the Trumps be assigned to the paths of the Tree in reverse order from bottom to top (see *Q.B.L. or The Bride's Reception*). The first Trump, the Fool, Achad assigned to the 32nd path, between Malkuth and Yesod, which he renumbered the 11th (that is, the first) path; the second Trump in the Golden Dawn order, the Magus, he assigned to the 31st path, between Malkuth and Hod on the Golden Dawn Tree, and renumbered this path the 12th (that is, the second of the paths, proper).

It is interesting to follow Achad's lead, and to assign the revised ordering of the Trumps suggested here to the revised Tree in *reverse* order from bottom to top. This would cause the Fool to land on path 32, from Malkuth to Yesod; the Priestess (second Trump in the revised ordering) to land on path 31, from Yesod to Hod (on the revised Tree); the Magus to land on path 30, from Yesod to Netzach; and so on. Reversing the assignments of the Trumps to the Tree has much to recommend it, particularly when the present revised orderings of the paths and the Trumps are employed.

The numbered cards and the face cards of the Tarot should perhaps more properly be considered under the decagram and the square, respectively, but it was judged by the author better to keep all the Tarot together in a single chapter. The meanings of the Lesser Arcana can be briefly set forth.

The ten numbered cards are the ten emanations of God that brought the universe into being. In the Marseilles deck there are no individual pictures associated with them, only multiplications of the same suit symbols, to emphasize that they

are numerations. The four suits stand for the four Kabbalistic worlds. The suit of coins is usually called pentacles in modern esoteric decks:

Scepters:	Atziluth	(Emanation)	Fire
Cups:	Briah	(Creation)	Water
Swords:	Yetzirah	(Formation)	Air
Coins:	Assiah	(Action)	Earth

Each of the forty numbered cards thus stands for one Sephirah in one of the four Kabbalistic worlds. For example, the seven of cups symbolizes Netzach, or Victory, in the world of Briah, Creation.

The sixteen face cards belong to the philosophical elements in this order:

Kings:	Fire
Queens:	Water
Knights:	Air
Pages:	Earth

Since each suit also corresponds to an element, the face cards have a greater and a lesser elemental quality. For example, the Queen of Scepters is of the Watery nature of Fire. The title of the face card provides the active element, and the suit provides the ground against which it acts.

The uses of the Tarot in magic are too many to list. Each individual card can be the object of fruitful meditations. Cards can be used as talismans, as instruments of ritual workings, as patterns for god-forms, and as symbols of power. Above all else, the Tarot is a tool for examining the self and its relation to life.

The use of the Tarot for divination is a debasement of its higher purposes. Many adepts who study it cease altogether to employ it for divination as they come to feel that such a trite use of the symbols affronts the light. However, the Tarot is not a piece of cloth that can be soiled. The mind that abuses it may be degraded—the symbols can never be other than what they are.

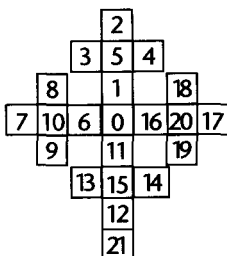
After the magus lives with the Tarot of Marseilles for a year or two, studying it separately and comparing it with the derivative symbolism that appears on more modern decks such as the Rider pack designed by A. E. Waite and the Thoth deck designed by Aleister Crowley, it will be time to make a personal Tarot for his or her own private use. This must be drawn and painted by hand, and it must be original—not merely copied from other decks. Some adepts say that it is enough to create an original version of the twenty-two picture cards of the Major Arcana, but for full divination use it is advisable to make all seventy-eight cards.

When used for magical workings, these handmade cards are always more potent than a printed deck because they are so personal. Each symbol is absolutely unique in all the world, the most powerful interpretation of the Tarot card possible for the mind that created it.

A model useful for understanding some of the relationships of the Trumps can be constructed in the shape of a cubic cross—a cross made of five cubes, one at the center and one forming each arm. The cubic cross is a three-dimensional figure with twenty-two outer facets. It is described in teachings of the Golden Dawn<sup>22</sup>

but the correct placement of the Trumps upon its facets is not given, and presumably was not clearly established by that Order.

Here is an exploded view of the cross with the cards assigned to their proper squares by number:



Each of the triform points of the cross wraps in upon itself to make one of the outer cubes. The lowermost square forms the back-center of the cross.

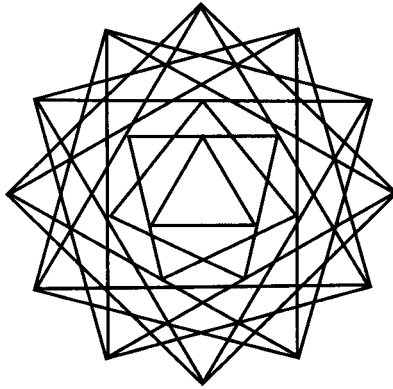
The cubic cross reveals divisions of the Tarot that are not often considered—into pairs, indicated by opposite sides of the cubes; and into fives, indicated by each cube. It shows the central importance of the Fool, who is placed at the front-center of the cross, and the Fool’s opposition to the World, which is placed on the back-center square. It suggests the pivotal importance of the cards numbered five, ten, fifteen, and twenty; each of which sums up the meaning of the four cards that precede it.

For example, the Magus is opposite the Priestess (called the Popess in the Marseilles deck) on the top cube. These cards are active and receptive aspects of spirit. The Empress and the Emperor are also opposite on the first cube. They suggest the nurturing and ordering forces of the material world. The capping card on top of the cube is the Hierophant (the Pope in the Marseilles deck), who is hermaphroditic and embraces both the spirit and the flesh. The fifth card joins the preceding four cards physically in the model even as it links them symbolically.

If the symbols of the astrological powers, the Hebrew letters, and the numbers of the paths on the Tree of the Sephiroth are added to the cubic cross, it becomes a useful reference tool.



# II



# MICROCOSM



## — 21 —

# MAGIC

A great many misconceptions exist about magic, not the least of which is that it should be spelled with a *k*. Aleister Crowley was responsible for this innovation, or more properly retrogression, in spelling—he used the antique form “magick” to distinguish occult magic from stage magic, but it has since come to represent specifically the magic of Thelema, Crowley’s own particular religious cult.

Most people reject the word magic without even knowing what it is they are rejecting. Others, with only the vaguest ideas about the object of their adoration, blindly embrace magic for such shallow reasons as power and romance. Both approaches display a lack of balance and violate the Golden Mean formulated by Pythagoras: “One must choose in all things a mean just and good.”<sup>23</sup> Error and confusion dwell in extremes. Pythagoras teaches: “Even as Truth, does Error have its lovers: With prudence the Philosopher approves or blames.”

Do not be quick to embrace any definition of magic; by the same token, consider well before you reject it. Above all, think for yourself. If you have not yourself considered a subject in detail, turning over its pros and cons in your own mind, then what you believe about that subject is not the product of your personal understanding, but is doctrine received from the mind of another human being. If you accept such doctrine and pattern your life upon it, you are little more than a biological automaton. It is very easy to fall into the error of believing that you have considered a question merely by repeating in your own mind over and over the received dogma of your social group. This is not thinking, and it has no place in the mind of the magus, who stands apart and independent from society.

Too often there is an attempt to trivialize magic into something purely mechanical, a biological function of the brain. This is what is known as reductionism, or as Carl Jung preferred to express it (he borrowed the term from William James), the “nothing but” syndrome. By this common fallacy of logic, thinking is “nothing but” electrical impulses in the brain; life is “nothing but” a collection of complex carbon molecules; God is “nothing but” an extension of ancestor worship; magic is “nothing but” a delusion spurred on by wish-fulfillment, or a form of psychic power soon to be measured and catalogued by science, or outright deceit. Reductionism takes the place of rational thought. It is seductive because it is so easy. If you can take something complex and mysterious and reduce it by association to something common and familiar, you cease to feel the need to question it.

One of the main purposes behind the writing of this book was to elevate magic above the level of reductionism so that it cannot be so easily dismissed by those too lazy to seriously think about it. This was accomplished by making explicit the link between magic and the source of all creation which is forever above and beyond measurement and categorization.

Magic is the art of causing transformation in the manifest universe through the universal medium of the Unmanifest.

Many techniques called magical that never cross the veil of unknowing are really no more than sleight of hand and fascination, in the same category as the tricks of the stage magician. Their effects are predictable and measurable and will eventually come into the domain of science. Hypnotism is one such technique. By the same token, many activities thought of as commonplace are really magical in the true sense of the word. These include the creation of art and the projection of personal beauty.

The veil is often crossed by ordinary people in their daily lives. The crossing liberates a power that makes them special for one reason or another, depending on how the power is manifested. It is responsible for genius and for the moments of glory that light up otherwise drab lives like blazing stars. It is also responsible for the acts of inspired evil that have too often shocked the world. Einstein was a natural magician. So was Hitler.

White magic and black magic use fundamentally the same methods and rely on the same principles. They differ, not in their practice, but in their purpose. White magic concerns the elevation and purification of souls through the expansion of consciousness. Black magic is preoccupied with the gratification of the passions, both of the mind and the body, and results in a degradation of the soul and a contraction of consciousness.

White magic is the art of making the healing and life-giving powers of the light manifest on the circles of human perception. It will never become science because science, by its inherent nature, must deny the existence of the light of spirit. Science deals only with that which is measurable and predictable. Magic is controlled by the inner human condition and not at all by outer circumstances—that is, by the spiritual self and not by the perceived forms. It acts through a distortion of probability, varying the way and order in which events commonly happen. Magic makes the unlikely occur.

In the Unmanifest all things are possible because none are actual. The Unmanifest is a great sea of potential. Nothing exists there, not even the ideas of things that will be; but everything is there potentially, waiting to be conceived into the manifest universe.

Picture a dozen monkeys typing gibberish for eternity. This is an often quoted model used to demonstrate aspects of chance. The laws of probability state that eventually one monkey will type the complete works of Shakespeare letter-perfect. Of course this would not likely occur in the near future, but eventually, with all eternity to choose from, the plays of Shakespeare must be typed, simply because it is possible; and in eternity all possibilities must be realized.



In the universe this scenario is absurd because the universe itself is finite. However, the Unmanifest is an infinitude of possibility outside of finite time and space. Magic taps the bottomless lake of potential that is within everyone, as everyone is within it, and calls into being that aspect of potential that concerns the magus. It may be likened to dipping a vase into the waters of the sea and giving discrete form to that portion of the water held in the vase, except that the Unmanifest is never diminished when forms are drawn from it.

The form created may be as noble as universal love or as material as winning a lottery prize. In the first the light is exalted. In the second it is degraded. The light is the will of the All and is symbolic of the central purpose that gave rise to the manifest universe. It is cosmic order and the grace of God.

The universe is a balance between the positive actions of the light and the negative reactions of the darkness. What humanity regards as normal probability results from the dynamic balance between good and evil. This balance is not always the same, nor is it fixed into place. It rocks periodically, creating the cycles of history. And it can be tipped.

Humanity walks with its eyes closed along a tightrope over a bottomless pit without realizing its precarious position. Only when someone's foot slips momentarily does that person look down into reality, realizing with a sudden rush of emotion how close he or she has lived to the edge of disaster throughout life without knowing it.

Each time you step off the curb to cross the street there is a chance you will not reach the other side. Usually you do because the odds are in your favor. Your reflexes are good, you are aware of the dangers, and your senses are keen. Even so, you would die if any one of a thousand unforeseen events were to take place. A car's accelerator might run wild, or its steering linkage fail. You might trip and fall under the wheels of a bus. You might suffer a heart attack or a sudden fit. You might even be hit by a meteorite or a falling piece of an airplane passing overhead.

All of these things do happen, some with regularity and others only rarely. They did not happen to you when you crossed the street the last time, but they may the next. All it would take to cause your death at any time and under any circumstance is a simple act of what is called "bad luck." It might be only a little thing, such as your car key breaking off in the lock when you are in a lonely parking lot late at night while three thugs are approaching, or a cut from a broken bottle that simply refuses to heal.

The vital realization is that life is possible only in the narrowest band of probability that mankind has come, through custom, to regard as the norm. If the odds of life tipped against anyone only a fraction of one percent, he or she would not live long. Sooner or later that person's streak of bad luck would prove fatal. Gamblers know this great truth because they live with it from day to day, but most men and women go through life with their eyes tightly shut. It requires a stinging slap on their faces to make them peek out at reality, and even then they shut their eyes as quickly as they are able.

To tip the scales of probability is the awesome power of magic: to dip a hand into the bottomless sea of the Unmanifest and draw through the mirror surface something rich and strange.

Black magicians use this power to harm others and to increase their personal wealth and power. What they fail to realize, or choose to ignore, is that the balance of fate eventually rights itself. If it did not, chaos would rule and the will of the All would be overthrown. The evil these black magicians work always returns on their heads, but they may be so blinded and perverted by their material lives that they fail to recognize the evil for what it is and open their arms to their own destroyer.

Drugs have been the executioner of many of fate's harsh sentences against foolish or evil adepts. Inflated egos and delusions of godhood have insured the obscurity and ridicule of others. Insanity prevents still others of this class from harming their fellow human beings. The mill of the gods turns slowly but grinds exceedingly fine. Black magicians may for years rule as kings and queens of the petty worlds they create for themselves, only to find at the last that they stand naked and alone, their words of power ashes in their throats.

Practitioners of the black arts vainly believe they can deflect the reflux of cosmic law away from themselves and onto some innocent human or animal. This view betrays an appalling crassness of intellect. No one can blind the eye of God, which sees all and knows all because it is All. Innocents never suffer in ways that are outside divine law. Without question there is evil in the world, and the black adept can work wickedness that in his or her limited vision leaves the adept better off; but in the eye of God he or she has gained nothing.

The magus should bear these thoughts in mind and resist the impulse to use his or her increasing knowledge for petty personal gains, even when the temptation is great. To do so is to turn away from the face of divine love that is the only guide to true happiness and peace. The use of magic to gratify the passions for their own sake creates imbalance, and imbalance is always punished whereas balance is always protected. Pythagoras expressed this understanding when he wrote in his *Golden Verses*: "The Gods, to the most cruel, have not exposed the Sage."<sup>24</sup>

It is permissible for the magus to alter probability in specific personal matters if it harms no one, not even him or herself; if it helps move the magus forward along the path of true destiny; and if it does not seek something for nothing in defiance of cosmic law. But beware of self-deception! It is all too easy to mistake selfishness for piety.

This is the lawful zone of magic. Elements in the balance of life can be rearranged for better effect. The balance can even be momentarily tipped so long as it is righted afterwards. The magus may use his or her power to pierce the veil to aid in the achievement of personal destiny and to assist others to walk the narrow path that leads to their personal Great Work, the fulfillment of their lives. He or she may not load the balance wantonly like a child, disregarding the effect this will have on the cosmic order.

When the magus bends probability to accomplish a certain end—for example, to bring about a meeting with another person—this is not to suggest that the end will be realized outside the boundaries of physical law. The individual will not simply pop out of the air or be levitated into the presence of the magus. Such wonders are not impossible (just ask a nuclear physicist), but they are extremely improbable.

Magic, like water flowing downhill, always takes the course of least resistance: or to state it another way, it tips the scales of fate as little as it must.

The magus may encounter the person with whom a meeting has been sought in the street seemingly by complete coincidence, or happen to read of the person's whereabouts in the paper and be forced to take the initiative and travel to the place where the other is staying. More often than not, magic in action looks very much like luck. It is a form of luck that has been willfully induced for a specific desired purpose. It is seldom spectacular because it seldom needs to be. Almost any goal or desire can be naturally realized with only a few tugs at the hand of fate. All persons either gain or lose their heart's desire by the narrowest of margins.

This is what would-be sorcerers cannot, or will not, understand. They want crumbling mountains and slaving demons. Only the greatest of adepts (if there are any of such power living in modern times) can do such tricks, and magi of such high attainment have better matters with which to occupy their minds.

Rarely will a magus of consequence put on a show of physical magic for the vulgar. In the first place, it is far easier to act on the minds of observers and make them believe they have seen something they have not. But the prime concern is that to use the light for such petty ends is to risk losing it forever. This is a technical, not a moral, consideration. The uncertainty and doubt in the subconscious thoughts of others concerning the fulfillment of a work of magic can hinder or prevent its realization.

The magus can achieve all legitimate goals and desires by manipulating only those forms of manifestation that he or she regards as the physical and mental self—that is, the perceived self, consisting of the body, emotions, conditioned reflexes, learning patterns, consciousness, and memories—all that a human being ordinarily thinks of as his or her personal identity. All men and women have it within themselves to be wealthy, successful, loved, and honored—the magus need only use his or her art to bring into prominence those characteristics of personality that will serve the magus best in life.

Grandiose displays are not needed. Magic is most effective when it is turned inward and used to shape the landscape of the perceived self, because it has less obstacles to overcome. The magus may not easily believe that the art of magic can move mountains. However, he or she does believe that it can affect the personality because the false gods of science have assured the magus that this is possible. In fact, changing the inner landscape is more difficult than changing what is commonly perceived as the outer world, but it appears easier.

Bearing in mind that every action brings about an equal and opposite reaction, wise magi will use their power to tilt probability with circumspection. They will not expect a direct physical solution to a problem unless it is the only possible answer. Most important of all, they will never seek pleasure through the pain of others lest their own agony become a source of amusement for the gods at some future time.

The prime symbol of the balance of fate occurs in the mythology of ancient Egypt. It is the great scale of judgment that is presided over by Osiris. On it he

commands the weighing of the heart of the newly dead person, symbolizing the sum of that person's actions in life, against the cosmic law, which is represented by the single ostrich feather of Mayet (Maat), goddess of justice and truth. She stands guard against the forces of chaos. If the heart of the dead is filled only with light, it will weigh the same as the feather. But if the heart is defiled with only a trace of materialism, the love of form, it will tip down the delicately hinged scale.

The jackal-headed Anubis adjusts the balance to ensure absolute honesty. The god of the scribes, Thoth, records the list of sins. Nearby waits the monster Ammut, the Devourer (part crocodile and part lion), to seize the souls found unworthy of admittance into the presence of Osiris and grind them to nothingness in his massive jaws—the damnation of the Egyptians was not hell but eternal oblivion. Souls that had defiled themselves were not fit to merge with the light. Their life experience was so much chaff, good for nothing but to fuel the fires of the world.

If the soul was found worthy, then great Thoth would speak thus:

His heart hath indeed been weighed, and his soul hath borne witness concerning it; it hath been found true by trial in the Great Balance. No evil hath been found in him, he hath not wasted the offerings in the temples, he hath not done harm by his deeds, and he hath uttered no evil report whilst he was upon earth.<sup>25</sup>

It should be obvious at once that St. Peter, who waylays souls at the gates of heaven and opens his book to affirm their worthiness before admitting them, is analogous to the Egyptian god Thoth. The book of Thoth, with sins listed on the left and good deeds on the right, has itself become the great scale. Heaven is the inner chamber of Osiris. Hell has been granted a reality it does not merit, since it is born of shadows and its true nature is oblivion. That the Egyptian and Christian myths are essentially the same is demonstrated conclusively by the Medieval images of the great scale that weighs souls at the last judgment. Examples of this scale of souls are to be found in the doorway of Autun Cathedral (eleventh century) and in the doorway of Bourges Cathedral (thirteenth century), both in France.

The Egyptians understood the dynamic aspect of the balance of life—that every action was part of the final assessment of the soul. A deed could be balanced but never erased. Nor could anyone escape the ultimate judgment as to the worth of their existence. Cosmic law is a machine that is not subject to prejudice or affection. It always weighs true.

Although the norm of society is the sum of the good and bad fortune of all its members, it is an error to think that everyone has the same degree of luck. In fact, just the reverse is true—every individual has his or her own level of luck that is not shared by any other person. For most persons, the middle point between good and bad luck is about in the same place. The differences are usually too minor to notice, since the fortune of every individual is normal to that individual. Only when a person's fortune is wildly out of harmony with the mass of humankind is he or she singled out for notice, receiving either envy or pity depending on whether his or her luck is very good or very bad.

Someone experiencing especially bad fortune may be the object of a magical attack. Of course, there is no physical way to demonstrate that this is so. Even if the

intent to injure could be proved, and the magical practices documented, there would still be no certain cause-and-effect relationship between the ritual to do evil and the evil fortune of the victim.

The balance of fate has a tendency to right itself. Very good luck is often followed or preceded by very bad luck. A lottery winner may lose his family in a car accident. A magus of the black arts who sends evil intent out to others may find that similar evil is returning with even greater force. It is a common truism in magic that evil returns threefold on the head of the one who sends it. Whether it is threefold, or twofold, or fourfold, may be open to debate, but few who have had personal experience with this phenomenon would dispute that the returning evil is magnified.

In life, karma rules all ordinary events. Happiness is met with happiness; anger with anger; scorn with scorn. The average human being is merely a cog in the great wheel of cause and effect, action and reaction. He or she initiates little in the world, and spends most of his or her time and energy simply reacting like a robot, caught up and carried away on the broader currents of human society.

The magus seeks to rise above the level of a machine. Knowing that the probabilities of life are not chiseled in stone, the magus strives for the center of the balance, neither hating when hated nor loving when loved. He or she uses the art of magic to make the good of his or her personal destiny occur where it is most needed and desired, and to make the evil fall where it will do the least harm. So long as no attempt is made to move the center point of his or her destiny, the magus commits no act against the cosmic order. However, if the magus is foolish enough to imagine he or she can gain something for nothing, and improve the totality of personal fortune beyond what was set down at conception, the magus will be rudely disillusioned. No mortal can cheat destiny.

The magus may use his or her powers to aid in the fulfillment of personal destiny—a great achievement for any human being, and a rare event in human history—but can never gain, through art or guile, a higher destiny than was decreed at his or her conception. This is what Faust desired and what Mephistopheles promised, although he knew full well when he made the promise that he lacked the power to fulfill his word.

In the final analysis, the only worthwhile use of magical attainment is in service to the light—not because self-sacrifice is somehow noble, and not because the purposes of the light are more worthy than those of darkness, although both these premises happen to be true. The magus follows cosmic law for wholly practical and pragmatic reasons. Only by living in harmony with the light can the magus realize his or her highest potential as a human being. And it is only through the achievement of aspects of this personal destiny that the magus can attain true happiness.

The good and evil of a life are weighed against each other in the great scale, and the direction the pan tips determines whether the life was lived in vain, in dissonant mockery of God and therefore also in mockery of the true self, or whether it has contributed in some small way to the harmony of the cosmic design, which does not fall within the comprehension of any incarnate being. Life lived in pursuit of the light of spirit has value and purpose. Life not lived for the light is rudderless, without hope of any description.



## INITIATION

Initiation is both the first step on the path to magical attainment and a never-ending process of becoming that lasts a lifetime. In primitive societies, initiatory rites are common. However, in modern Western culture they have been virtually eliminated in their overt forms. It may be argued that they still exist below the surface as the unstructured and spontaneous actions that welcome an individual into any group—a professional sports team, a fraternity, a military service—yet as a definite and clearly expressed rite of passage, initiation is largely suppressed. This impoverishes Western culture and is a symptom of its sickness.

Initiation is a ritualized event that marks a person's exit from the common world in which he or she has lived and his or her entry into an elite circle of the chosen. In its highest form it symbolizes death as a worldly being and rebirth as a spiritual being. Initiation can be received voluntarily or involuntarily, depending on whether the candidate seeks to enter the circle (the quest) or is called to enter by higher spirit forces (the calling).

In the quest the candidate recognizes consciously the value, material or spiritual, of the hidden wisdom that the members of the circle possess and resolutely sets out to attain the benefit of that wisdom and power for his or her personal use. Tennyson's poem *Sir Galahad* suggests the spirit of the quest:

“O just and faithful knight of God!  
Ride on! the prize is near.”  
So pass I hostel, hall, and grange;  
By bridge and ford, by park and pale,  
All-arm'd I ride, whate'er betide,  
Until I find the holy Grail.<sup>26</sup>

In the calling the candidate has no wish to enter the circle—often just the opposite—but the secret currents of his or her life conspire to lead the candidate continually to the gates of the temple. No matter how hard he or she strives against them, there is no rest or happiness until the candidate accepts his or her destiny and submits to the initiation. The mystical poem by Robert Browning, *Childe Roland to the Dark Tower Came*, gives an example of the unwilling spirit of the calling:

For, what with my whole world-wide wandering,  
What with my search drawn out through years, my hope

Dwindled into a ghost not fit to cope  
With that obstreperous joy success would bring—  
I hardly tried now to rebuke the spring  
My heart made, finding failure in its scope.<sup>27</sup>

By its nature initiation implies there is a circle of individuals that is of special value within the larger all-encompassing circle of humanity. In its spiritual form this special circle is one of wisdom. The wisdom is either hidden from the mass of the population, as was the case with the Egyptian and Greek Mysteries, or it is simply unobtainable by those who have not been transformed and prepared to receive it, as with the shamanic initiations of the American Indians.

Generally speaking, the long and involved rites of initiation in primitive societies begin with the preparation of the sacred circle, or ground, where the ceremony is to take place. The candidates (usually men but sometimes women, only very rarely both) are taken away from their family and friends. While segregated, they are given secret instruction and prepared for the rite. This preparation often involves the scarring of the skin or other mutilations. The candidates must endure hardship, wear special dress, eat only prescribed foods, and obey all other taboos.

The rite of initiation takes place within the circle with dancing and music, often with drugs or alcohol, to lend a heightened mental perception of the event and set it apart from everyday reality. Here the candidate is ritually slain and buried in his or her old name, then magically resurrected and given a new name to signify rebirth into the secret circle. The nakedness of birth is covered up in special robes that accord with the newly exalted status of the initiate. He or she is given the most secret and holy wisdom of the secret society compressed into emblems and parables.

Occult initiation is patterned after this model. Since the time of its initial descent from the Eleusinian Mysteries of the Greeks, its rough edges have been softened, and ritual scarring and mutilation is not customary; although in the rites of black magic these practices still go on to satisfy the sadism of the initiators. True magical initiation is the highest form of initiation—the death of the material life and the rebirth into the spiritual life.

The actual rite of initiation into a magical group occurs when the candidate is without great knowledge of occult matters. Usually the actions and symbolism in the rite are a complete mystery. If the candidate has imagination he or she may see a hidden, spiritual meaning—the glow of the Sun through a veil of clouds. On the other hand, if the candidate is a fool he or she will see only empty words and gestures, and will soon repudiate the circle he or she formerly sought to enter with such passion. Since these disillusioned candidates remain convinced that they have learned nothing, and that there is nothing to learn, they can do no harm.

The heart of magical initiation is death and rebirth. Symbolism of mystical rebirth is found throughout the literature of mankind. The story of Jonah and the whale is an example of rebirth through the calling. Aboard a ship during a raging storm, Jonah has no faith in divine protection. His spiritual center is overpowered by the brute instincts of the flesh. Cast into the sea, he is swallowed by a whale—



Yet he does not die. Jonah sees that his fears were needless, that he is protected by God. He perceives that the seemingly cruel act of his being cast overboard is part of a divine plan for his salvation. After three days and nights he is set safely on shore, symbolically reborn from the whale's womb, transformed by his new faith and understanding.

Another ancient symbol of initiation is the maze, or labyrinth. Pursuing his quest, the seeker Theseus enters the twisting darkness where lurks the monster of his bodily fears and desires waiting to devour him. Yet with courage he overcomes the Minotaur and follows the threads of Ariadne, his faith, into the light of day. He has been transformed and elevated from the man he was, who remains as a shadow entombed within the bowels of the Earth.

These legends bear on the initiation into a modern magical school. No seeker can enter a true secret lodge so long as he or she lives in the material world of conceits and delusions. The philosophy of the world is material; the philosophy of magic is mystical. The two are oil and water. They will not mix.

True, trained magi are easily able to take their chosen places in the world, even as they are able to adapt their minds and bodies to all mundane occupations; but this is no longer the real life of such magi. They recognize a higher existence more precious than the dreary forms and motions they are forced to enter into in the material world. Whereas before, their occupations were their reality and the concerns of their spirit were delusions; now the work they do to maintain themselves physically is the dream, and the matters pertaining to their spiritual development are the true reality.

Therefore, the old personality of the initiate must die before a new self can be born. He or she must be wiped clean of all the graffiti that has been scrawled and scratched on the slate of the soul over the years, in order that a new name may be written on it.

Initiates may be asked to simulate the physical act of dying, through such gestures as lying in a coffin or (in circles with a Christian mythos) being elevated on a cross in a dramatic recreation of the crucifixion. Through trials of courage, they may be tested to determine that they are serious enough to treat the symbolism of the rite with respect, and strong-willed enough to keep from betraying the secrets of the lodge. Usually these tests are symbolic in nature, although made to appear terrifyingly real, and physical injury is not permitted to happen in a responsible group.

The nineteenth-century French occultist Paul Christian, purporting to describe the Egyptian Mysteries, tells how the candidate is led to a dark passage and told to crawl in. The candidate has no assurance that he is not crawling to his death. As soon as he has passed the threshold, the heavy bronze door of the passage is dropped with a clang, and the candidate hears the terrible words: "Here perish all fools who covet knowledge and power!"<sup>28</sup>

The candidate faces an agonizing quandary. Should he wait for release, or go on into the threatening darkness? He has been given an oil lamp by his guides, but the oil will not last forever. Gathering his courage, he crawls down the sloping passage

and eventually comes upon a great abyss. On the side of the pit is an iron ladder that leads down into the impenetrable darkness. With the lamp in his teeth, the candidate descends the ladder.

Abruptly, his foot swings on empty space. The ladder has ended on nothingness, and the bottomless darkness of the pit still beckons below. Hopelessness grips the candidate. He inwardly curses the foolishness and pride that led him to such a circumstance. There is no going forward and no escape behind. The lamp flickers.

Then suddenly he notices a small aperture in the side of the pit near the ladder, just wide enough to admit the body of a man. Hope surges within him. Can this narrow avenue lead to salvation? With a trembling and thankful heart he pulls himself into the opening, which ultimately leads to the inner temple and the place of the initiation ritual.

Whether this is a true description of the ancient Egyptian initiation or, as seems more probable, is a fiction based on esoteric practices familiar to the Christian, does not matter. The meaning is clear. The clanging door is the gate of death. The sloping dark passage is the birth canal, and the dark pit is the abyss that every soul must cross when it moves from one life to another. Had the candidate hesitated, the lamp—his hope—would have flickered and failed, and he would never have seen the narrow doorway that led to his salvation. Instead, he would have hung suspended, trapped between the past and the future, until through weariness he fell at last into the dark of oblivion.

Having ritually died, such candidates are reborn into the circle of initiates. Life is breathed into their bodies. They are given fresh robes to clothe their spiritual nakedness. They are christened with new names to impress upon their minds that they are not the men and women they once were. The names are secret, known only to the group or to a chosen number within the group. They are symbolic of the new lives of the initiates, who remain as yet vulnerable as newborn infants and must be protected from the malefic forces of the larger world. Those intending harm to the new initiates might use their magical names as keys to open the doors of their turbulent subconscious and inject poison into their formative awareness.

Often some other symbol is given to the initiate—a geometric sign, or the image of an animal or plant. This acts as the nexus around which to build his or her new magical will. In modern magic the symbol is a motto chosen by the initiate or chosen for the initiate. At least for the immediate future, the initiate will pattern his or her life around this new name and motto, for when their usefulness has been exhausted, the initiate will choose or be given others that will help in the attainment of a still higher level of wisdom.

At the time of the rite, the rebirth is more in word than deed. As yet the initiate is much unchanged. The new name means little or nothing, however the initiate may reverence it. The elements of the rite are confusing and seemingly without meaning.

In effect, the ritual of initiation compresses into a short span of time a process of becoming that requires years to bear fruit. As the magus grows in wisdom and acquires the basics of the art, the real rebirth takes place—a slow miracle, like the growth of a tree, so slow that it is barely discernible in the short run but is readily apparent over a large stretch of time.

If candidates are initiated into a lodge or other established circle, they have a relatively easy task. They are told what to do, and provided that they are of average intelligence and courage, they will readily be able to accomplish what is expected of them. It is not the desire of any legitimate lodge to turn candidates away, but to find those who will bear refinement and tempering into a useful instrument for the light. How far the candidates will advance in the art is another question, but they should have little difficulty with the physical aspects of the initiation rite itself.

If, on the other hand, the would-be magician is utterly alone, learning the elements of the art from books and, it is to be hoped, guided by intuition, his or her task is more difficult. This is all too often the case in the Western world. It is not that secret organizations offering initiation do not exist, but it is seldom worth the while of the magus to join them. Too often they are rookeries of conceit where the rocks and twigs of learning are guarded and hoarded up jealously with magpie zeal, as though avarice alone would transform them into precious jewels.

The magus should seek out a circle he or she feels may have something useful to teach, but should not join from desperation a social club for the self-deluded. It is far better to construct an original initiatory rite, conduct a self-baptism with a magical name arrived at through meditation and intuition, and compose an original motto to act as a staff for personal development. But to do this the magus must possess a clear concept of what the rite is intended to accomplish.

Solitary initiation is seldom as beneficial for the development of the magus as group initiation, for a number of reasons. Group initiation partakes of the dramatic effect of a pageant. At its best it is awesome and meaningful. Also, groups support the individual over difficult passages, giving advice and examples. And an established group rite with a solid tradition and years of practice behind it is almost certain to be more complete and better structured than any rite created by an individual in the early stages of attainment.

Yet if the solitary initiate is resourceful and possessed of a strong artistic sense, a rite of his or her own composing can be of greater personal meaning to that initiate than any public ritual. This only happens when the elements of the personal rite have been inspired by the light. Then it is of extreme potency, for it strikes a resonance in the deepest core of the subconscious mind of the initiate.

Each person must seek into the secret depths of his or her being for the initiatory ritual, bearing in mind the necessary components of segregation, purification, death, rebirth, and christening with a new name and a motto. It is best for the beginner to work with the simple tools of the art—circle, ray, pentagram, elements, guardians of the quarters, wave, spiral, light, and the names of God. These are seldom hurtful if intelligently used in harmonious combination.

First you must purify your mind and body. For the mind, set yourself apart for a period of several weeks. The time of an annual holiday is perfect for the rite of initiation. Go to a place where you are not known and where you have no material business, such as a quiet place in the mountains or beside the ocean. As much as possible, avoid the frivolous company of others unless they are directly a party to your initiation and are working with you toward your goal.

Establish a rigid regime of prayer and meditation and stick to it despite the distractions that will surely arise to make this difficult; for you should know that the forces of chaos will not placidly allow you to abandon them and dedicate yourself to the service of the cosmos. Strive to learn your strengths and weaknesses by rigorously examining your past life. Strive to rid your mind of all hatred of anyone whatsoever, no matter how terrible their treatment of you has been—that very hatred is the power they, and through them the forces of evil, hold over you. Likewise eliminate all spite, jealousy, fear, and other petty emotions.

Do this not by trying to suppress them but by allowing them to rise up unchecked within you while you observe them dispassionately as from a great height, as though they belonged to another person you hardly know. Listen to the stream of your thoughts as though it were the ceaseless chatter of a foolish, bigoted old woman, and for the first time, see your thoughts for what they are—vain, arrogant, and futile.

Pray and meditate at least twice a day, once in the morning and once in the evening. Three times—once at noon—would be better. Four times—waking yourself every night at midnight—is better still. Prayer and meditation always go together. In meditation you open yourself to currents in the subconscious mind. Prayer is your shield of protection. Pray before and after the period of meditation. Of course, prayer alone can be done anytime and under any conditions without harm. Pray for purity and the coming of the light.

Through this constant prayer and a regular, pure lifestyle, the physical surroundings in which you live will be cleansed and made ready for the descent of the light. The prayer creates a circular barrier around your living space through which shadows of lies and confusion cannot pass unless you foolishly invite them to enter. Within this temple built of prayer and pure aspirations, it is safe to open your innermost heart.

For the purification of the body you must sleep only so much as is strictly necessary for health on a hard bed or on the floor. Rise at first light of morning. Eat no more than three meals—two is better—and these composed of light but nourishing foods, with many grains, fresh fruits and vegetables, and little meat. However, the magus is cautioned not to attempt to alter his or her usual diet too greatly as this will surely result in sickness, and the entire period of initiation will be wasted.

Care for your physical appearance as though you were making yourself ready for an introduction to a very important and special person with whom you desire to leave a favorable impression. Wash your body regularly and thoroughly—teeth, hair, nails, and any part where sickness is resident. The study of the physical aspects of yoga will provide the best techniques. As with all other things, the rule here is moderation. The cleansing is for your benefit, not for the benefit of the All, to whom one part of the physical realm is much like another. Drink only clear, cool water. Do not smoke. Do not drink alcohol. Do not indulge sexually. Exercise for a fixed period every day until your body is tired, but not to the point of total exhaustion. Swimming and walking are ideal.

Persist in this regimen for at least three weeks. Six months would not be too long. Direct all your thoughts and desires and actions to one purpose: the preparation of

your soul for death, where it will be weighed in the great scales and found either acceptable or lacking.

During all this time the self-composed ritual has been prepared and memorized. Illuminations brought about by prayer and meditation will certainly necessitate modifications, but the basic format should be fixed before the initiation is begun, the result of months of study and thought.

At the time of the rite, which must take place apart from interruption, wash and anoint yourself with clean oil. Don a robe you have hand-made of clean white linen. Draw a circle of protection about yourself and invoke the guardians of the quarters—the angel, eagle, lion, and bull. Purify the circle with fire and water. Create a vortex at its center by dancing or walking clockwise and call down the divine light of holy spirit. Offer your heartfelt prayers to the All and state clearly your intention in carrying out the ritual.

These are the preliminaries, which are the most important part of any ritual, as they prepare the way for what is to follow. If they are not properly carried out, the essential symbolic message of the ritual will not reach its objective, no matter how elegantly it is constructed or executed.

The actual ritual of dying and rebirth must be constructed of visual symbolism that you can act out with your physical body and picture within your mind. It is not the purpose of this work to present particular examples. However, one avenue is the symbolic destruction of the old name by fire and its return to the ground, followed by the consuming of the new magical name that has been written on some edible substance. The magus must kill and bury, symbolically, all that is connected with his or her old way of life, then give birth to and exalt the new magical identity.

When the magical name has been assumed, and along with it some physical mantle or object of dress that signifies its attainment, and the magus has spoken the motto upon which he or she will base the central motive of a new spiritual life, it is a good occasion to invite the light to offer its unique contribution by some sign or understanding given to the magus that will be cherished and interpreted for perhaps years into the future. If the ritual has been truly carried out this sign is seldom refused, though it may sometimes be overlooked due to the ignorance of the magus, who often expects it to be delivered in sheets of flame and words of thunder.

The ritual should be composed as a piece of art offered to God, with its movements a dance and pantomime, and its sounds song and poetry. Always it should be a beautiful experience.

Initiation is ended with a prayer of thanksgiving. The vortex is closed and the circle cleansed of all lingering discordant influences lurking outside it, then reabsorbed into the heart-center of the magus. The final act for the initiate is to center him or herself with the personal universe, using the new magical name for the first time in addressing the All.

It is good for the beginner to practice the movements of the rite beforehand until letter-perfect. To forget an integral part during the performance gives pleasure to the forces of darkness. The magus should be confident that he or she can

conduct the ritual perfectly from start to finish, even should his or her mind enter an exalted state of awareness. To commit errors in the mechanics of the rite, regardless of good intentions, shows that the initiate lacks the necessary sincerity and dedication.

Once you have completed your initiation, never talk about it to others. Never reveal your magical name no matter what the social temptation may be to induce you to do so. It is sometimes hard to keep from talking about things in which you justifiably take great pride, but you must resist and keep silent. This in itself is a testing. It will strengthen your will. That which only you know and revere will remain forever pristine and undefiled.

There are two sides to magic. There are the general principles and common wisdom that should be freely given to all who seek them. This is the common coin of the art, which is both used and abused. But the other, hidden side of magic lies in the personal rites and symbols and secret names that are intimately bound to the individual and are a part of his or her innermost subconscious being. To reveal the first to anyone who is genuinely interested is the duty of every seeker after the light. To betray the latter is both foolish and dangerous.

Remember the Hermetic maxim of the French occultist, Eliphas Levi—Know, Dare, Will, and Keep Silent.<sup>29</sup>

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# INSTRUMENTS

**T**he instruments of magic are only the physical basis for the forms that are created in the psyche of the magus. These psychic, or mental, forms are in turn the rational basis for forces that exist below the level of cogitation.

Magic works in two directions. Material instruments generate psychic forms that in turn call into operation the superconscious forces. This is magic from the outer to the inner circles of being and is the Way of the Serpent. Sometimes forces beyond the conception of the human mind cause ideas and images to appear in the psyche of the magus, who then uses these images to make material instruments of the art, as in the case of intuitive sigil making. This is magic from the inner to the outer circles and is the Way of the Lightning.

In practice neither of these operations is pure; both are related and interdependent. Before the instruments can be used to invoke the light they must first be obtained. And in order to facilitate the descent of the light, instruments and ritual methods must be used. Magic is therefore an upward spiral of increasing knowledge. Each new insight becomes another rung in the ladder that leads to the Great Work. There is a flux and reflux of spirit between magus and God.

The traditional instruments are few and simple. They are based on the magical principles presented in the first half of this work.

The four main objects that are the foundation of the outer temple are the elemental weapons—rod, cup, sword, and shield (or pentacle). They are to be found as the emblems of the suits in the Minor Arcana of the Tarot and in a host of other places.

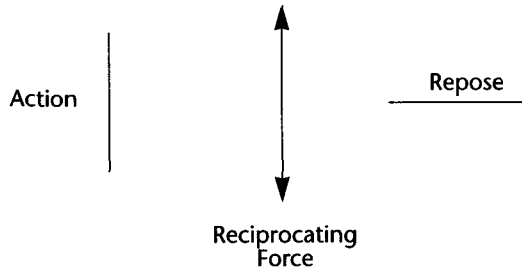
### **ROD**

Also known as the wand, the scepter, the staff, and the club. It is the instrument of impregnation and suggests the phallus. Since it represents balanced or reciprocating force, it is the instrument of rule or order, and in another form is commonly said to represent the will of the magus. Its element is Fire.

Magically, the rod is used to issue directives, to construct ritual forms, and also to project positive forces. Held upright, it symbolizes action; held horizontally, it indicates repose (see illustration at the top of page 186).

### **DAGGER**

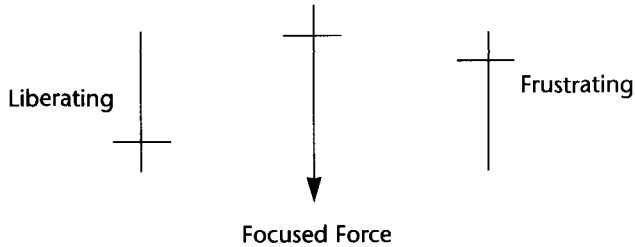
Also called the sword, the knife, and the pin. It is the instrument of violation. It suggests thrusting and piercing and thus represents unbalanced force. The guard of the



dagger is akin to the small arm of the Christian cross, which is off-center and directs the primary force of the vertical ray out its longest segment. Its element is Air.

Magically, the dagger is used to command through threat of punishment. It can cause discomfort to psychic entities, as can all pointed steel or iron objects. Generally it symbolizes justice and retribution.

Held with the point up, it is the symbol of liberation. Held point down, it is symbolic of frustration and waste.

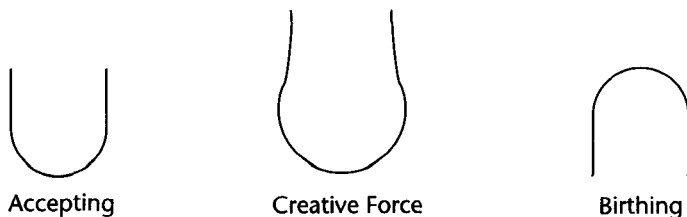


## CUP

Also called the chalice and grail. It suggests a seed unfolding new life and a womb ready to issue forth its contents, which it has nurtured and protected. Growth, love, protection, and creation—all are represented by the cup. Its element is Water.

Magically, it is used as an instrument of nurture. Strength may be drawn from the cup, and evil influences washed away in its waters. Love may be spread through its sharing.

Held upright, it is the open womb waiting to receive the impregnation of the rod, or the vessel about to give form to what is poured into it. Held inverted, it is the symbol of birth and realization: that which has been nurtured is released into the world.



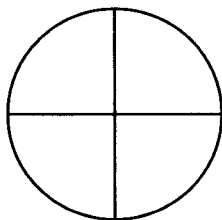


## SHIELD

Also called the disk, the pentacle, and the coin. It is the only one of the four elemental instruments that cannot be rotated around its center point to change its meaning. It suggests completeness, and thus sterility. It is self-contained, giving nothing and taking nothing. The shield symbolizes frigidity, aridity, and inertia; the virgin and the maidenhead. But the other side of the coin is resistance, persistence, and a cold, remorseless strength. Its element is Earth.

Magically, the shield is used as a protection against hostile forces. It imposes a freeze similar to that associated with the equal-armed cross. The shield neither moves nor can be moved, although it can be shattered if sufficient force is applied. The dagger rapes and violates the shield. Sometimes the shield is used to represent the fecundity of the Earth, but this association only applies when the shield is acted upon by the three active elements (Fire, Water, and Air). In itself, the shield is sterile.

Since it has no top or bottom, the shield cannot be changed by inversion. Consider an apple; it begins small and green, then grows larger and gets red; it goes from sour to sweet—yet always it remains an apple. This is the meaning of the shield.



Each of the four instruments represents the nature of one of the elements. For this reason they are most effective when applied to their own elemental spheres. Two are male (rod and dagger) and two are female (cup and shield). The rod-cup form a natural pair of the light; the dagger-shield form a pair of the darkness.

All the instruments must be consecrated before they can be used. Consecration drives away any lingering base or discordant associations and prepares each instrument to act as a channel for the light. Consecration of the instrument is accomplished in a separate ceremony of prayer and purification by means of the element associated with the instrument. For example, the rod is purified with Fire, and the prayers for the rod are directed at the fiery aspect of the All.

The shape of the instrument will vary according to personal taste. Specific instructions on their making and decoration are given in the teachings of the Golden Dawn,<sup>30</sup> if the magus wishes to imitate the forms of that Order. Whatever the fine detail of the instruments, these general guidelines should be followed. The rod is a shaft of hardwood about a foot long and as thick as a finger, tipped with steel or brass caps. The dagger is a short steel knife with a handmade wooden hilt. The cup is a goblet of any convenient material of a size to hold about eight ounces. The disk is of hardwood or clay, about an inch thick and small enough to hold inside the spread fingers of one hand (about five inches in diameter).

It is usual to inscribe the names of the angels and spirits associated with each instrument on it in the appropriate elemental color. Some of these names are to be found in the table of the square. However, it is not necessary to write the names provided the magus knows them by heart.

There are two general instruments of a masculine type used to direct blind powers and command spirits during ritual workings. They are the wand and the sword.

### WAND

The Wand is similar in shape to the rod and shares many of its characteristic functions, but applies them generally to all the elemental and other magical forces. The wand rules and directs all magical operations. It is the single most important instrument and is said to embody the will of the magus. It should be of hardwood, hand-carved and consecrated at the least with the four names of God that have four letters—IHVH, Eheieh (AHIH), Adonai (ADNI), AGLA—and with the four elements. The general rule is to consecrate an object in those areas where it is to be used. Since the wand is used in all aspects of magic, its consecration must be all-encompassing.

It should be in length from the fingertips to the armpit and in thickness like the thumb. Sometimes one end is divided to signify a male and a female end, but this is not common. The wood of Mercury, the hazel, is recommended.

### SWORD

The sword is similar to the dagger, but applies its qualities throughout the realm of magic. It is used in all matters where command, threat, or punishment may be necessary. For this reason it is seldom used in works of white magic. Its primary function is to compel obedience from lower spirits.

It should be made of good steel and equal in length with the wand, preferably hand-forged by the magus. Where this is impossible, at least the hilt must be fashioned by the magus. When not in use it must be kept wrapped in clean white linen. This applies to all the instruments.

Several other objects are used to form the basic outer temple. These are the altar, the lamp, the circle, and the gate.

### ALTAR

Ideally this should be made from a single block of natural stone, unhewn in any way, flat on the top, about two feet square and four feet high. Since this is usually not possible, a block of natural stone should be used as the top of the altar, or at the very least enclosed within it.

The magus does not worship the stone, nor the Earth through the stone. The magus worships the light of spirit through the Earth, which is represented by the stone.

The altar is always the focal point of the ritual and where possible should be placed in the center of the circle. The ritual instruments are placed on top of the altar when used, and when not in use, are kept inside it if the interior dimensions of the altar allow this storage. The altar must be erected in a secure place where it will not be touched by the hands of the profane.

## LAMP

Usually the lamp is made of brass. It should be hung over the altar or set upon the altar top, and should burn throughout the ritual. Often it is lit during the ritual preparations, which may take days or weeks, in order to gather psychic force for the ritual. It must never be allowed to expire through neglect.

A colorless, odorless oil is used that will harmonize with the light of spirit, which the lamp represents. Electric lamps are not suggested as they are usually discordant. The major objection is that they are too easy—a ritual should be a work of care.

Translucent shades can be made to fit over the lamp in the colors of the elements, planets, and zodiac signs. These shades are used when the ritual is specifically directed at one element or astrological power.

## CIRCLE

The ritual circle should be large enough to accommodate comfortably the number of persons who will occupy it and should be drawn in a number of units that is harmonious with the ritual purpose. For the magus alone, usually it is six feet in diameter; for the magus and the ritual altar, nine feet in diameter.

If the ritual is conducted out-of-doors, the circle is scratched into the ground with the dagger or sword. It may then be filled with oil and set alight so that the magus is surrounded with a wall of flame.

If the ritual is done indoors (more often the case in practice), the circle may be marked on the floor with fluorescent tape or paint, or a ritual carpet unrolled that has the circle woven into its pattern. Traditional materials for drawing magic circles are charcoal and chalk. In any case it is best to make the physical circle anew each time a ritual is conducted, then erase the physical circle after the ritual is ended.

The circle may be as simple as a single line or more complex with pentacles and names of power inscribed on it. This is a matter for the good taste and discretion of the magus.

## GATE

The gate is a symbolic doorway set up inside the circle, usually through the use of two pillars—one black and one white to suggest the duality of manifestation. The use of pillars is based on the ritual practices of the Golden Dawn,<sup>31</sup> and was derived from the pillars of Solomon's Temple, Jachin and Boaz (2 Chronicles, 3:17). A thin veil of silk is hung between the pillars.

The gate is the physical representation of the aperture that is to be opened into the point of self. By passing through it the magus signifies to his or her subconscious the crossing of the veil of unknowing.

It may also be represented by a hoop that is large enough to pass easily over the body. Stepping through the hoop will symbolize penetration of the veil.

In addition to these outer instruments, there are certain objects that are always carried on the person of the magus during ritual events. These are the robe, the sash, the cap, the crown, the lamen, and the ring.

## ROBE

This should be of simple white linen (although it is often colored for specific ritual offices), with sleeves loose and ending at mid-forearm and the hem falling between the knee and the ankle. Cotton can be used in place of linen since both are natural plant fibers. The robe symbolizes purity and the protecting cloak of the light that enfolds the good purposes of the magus. It must always be kept spotlessly clean. Decoration is left to the vanity of the magus, who should remember that only sincerity of motives impresses the All.

## SASH

The Sash binds the robe close at the waist and bars unfavorable influences. It is the symbolic lock on the door. It should wrap around the middle of the magus three times and tie in the front. Its ideal design is about two inches wide and made of seven colors arranged in lateral strips. The middle strip is white. The three upper strips in order going outward from the middle are red, blue, and yellow. The three lower strips going out from the middle are colored green, orange, and purple. This arrangement of colors is in harmony with the color system described in the present work (see chapter 33). Each system of magic will have its own colors.

The sash can be used to measure the magic circle by driving the wand into the ground and tying one end of the sash to it, then inscribing the circle with the sword at the opposite end, so that the sash acts as the radius. This is most often done when the ritual involves a group and is conducted out-of-doors.

## CAP

Ideally the cap should be tall and conical. However, this shape has been so often mocked through history by the Christian Church that the magus may be embarrassed to make use of it. The conical cap symbolizes the descent of the light from out of the point of self into the awareness of the magus.

The best color for the cap is light blue, signifying a passive and gentle descent of the light. It should be made of paper or stiffened cloth. Leather can be used, but it must be taken from a virgin animal, a kid or lamb. If using paper, make sure it has no recycled fibers. Recycling may be fine for the environment but is bad for magic.

## CROWN

This is a circlet worn around the brow that is made of brass, silver, or gold in the shape of a serpent swallowing its tail. The head of the serpent is worn to the front.

It symbolizes the inward spiral, or the descent of the will of the magus from the world of perception through the veil to the Unmanifest. The crown is the opposite of the cap—the cap symbolizes the outward flowing of the light from the dimensionless point to fill the circle; the crown symbolizes the in-streaking of the will from the ritual circle through the point. They stand for opposite movements across the veil.

## LAMEN

This is the personal symbol of the power of the magus, and it depicts his or her knowledge and attainment. It does not remain fixed throughout life, but evolves to keep pace with the learning of the magus.

The lamen is worn on a chain or ribbon about the neck. It is the size of the center part of the palm and may be inscribed on metal or painted on wood. It rests over the heart of the magus, his or her natural body center.

In times of great distress the magus will use the lamen to command unruly spirits, as a weapon of last resort. The lamen is more personal to the magus than even the wand. It is constructed out of his or her magical name even as the sigils are based on the magical names of the spirits.

Since it is so much a part of the magus, he or she must never allow the lamen to be seen or touched by another human being. The magus is extremely vulnerable to its misuse through the personal magical name written on it.

## RING

The ring is the natural balance to the wand. It corresponds to the cup in the set of elemental weapons. It releases creative and protective forces and can be used to draw power to the magus, to help others recover from illness, to still anger, and to promote good feelings.

The ring is almost always worn on the index finger of the left hand because it is feminine by nature. It balances the body of the magus with the masculine wand, which is always held in the right hand.

It must be handmade and consecrated in the same way as all the other instruments. It may also be inscribed with symbols and names appropriate to its uses. The master symbol of the upright pentagram should be cut on its face. When it is worn with the topmost point of the pentagram facing inward, it draws favorable influences and wards off evil from the magus.

The donning of the ring is akin to inserting the rod into the cup—an act of impregnation. In an emergency, force can be focused along the index finger and projected through the ring's axis by putting the ring onto the right hand. This inverts the powers of the ring. However, it is more usual to focus force by means of the wand and sword. The putting on of the magic ring marks the actual beginning of the ritual, and the taking off signifies the ending.

The ring should not be worn casually or be seen or touched by others. Like all the instruments of ritual, it is sacred and must be kept apart, wrapped in clean white linen when not in actual use.

In addition to the simple instruments enumerated above, a more complex magical tool may be constructed and used in rituals. This is the personal Tarot, each card of which must be drawn and painted, then consecrated by the magus. The personal Tarot is actually an entire outer temple all to itself. Correspondents for the magical instruments will be found among the cards.

There is always a strong temptation to elaborate and decorate when making the instruments. This should, for the most part, be resisted. Such detailing merely

distracts the mind away from the basic principles behind the instruments, which are always very simple and straightforward. At the same time, the instruments should not be made and consecrated with carelessness. This indicates a contempt for the light, which may be overt or subconscious.

The answer is to make the instruments simple and plain, but as perfect as is humanly possible and from the best, carefully selected materials. For example, the wand should be little more than a straight shaft of wood; however, it should be the very best wood without warp or knot and of an even and beautiful grain, planed and sanded until its outer surface is as smooth as glass and hand-rubbed with oil to a deep luster. This same guiding philosophy applies to all the other instruments.

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# THREE TEMPLES

When a psychically sensitive person enters a large church, he or she is first struck by the coldly inhuman atmosphere. The stones and stained glass seem to have nothing to do with puny humanity and its insignificant hopes and fears. It is a great hollow place where many speak but few listen. And it is empty. Even when filled with people, there is a sense that something necessary is missing, as though a reception has been prepared for a very important dignitary who failed to arrive, and the embarrassed guests were painfully going through the motions.

That missing guest is magic. Without magic, religion is a farcical mockery. All religions are magical in essence. They must be. God is a supernatural being. All religions are based on the worship of God. To deny magic in religion is to deny God. The church then becomes a social meeting house, a useful place for carrying out archaic customs such as marriage and christening, but devoid of any central reason for being.

It is no outrage when a church is sold and turned into a theater or a private dwelling or a barn. The offense was committed long before by cynical priests and indifferent congregations who cast the magic out and left a hollow shell. The churches of the West are corpses that provide no sustenance for the maggots that infest them.

Houses of worship are called by many names—church, synagogue, and mosque. A term that embraces them all is temple, which means a place set aside for communing with God. The development of a special house for prayer is the outgrowth of a fixed society rooted to the soil by agriculture. In ancient times and among primitive hunting and foraging tribes, devotions were often tied to special days of the year, and a temporary temple of dancing human bodies and flaming bonfires, or colored lines drawn in the sand, was erected as the focus for magical forces.

The modern rebirth of Wicca (a conscious attempt to revive the deification of nature) shows a regression to the nomadic type of magical worship, where the temple is formed by convening a group of worshippers, often but not necessarily thirteen in number, on the eight major feast days of the year, called sabbats. Worship takes place (ideally) out-of-doors with only the magic circle to act as the walls of the psychically erected temple.

Modern pagans, because they welcome uncritically the forces of magic and because they are fiercely devoted to their beliefs, usually succeed in filling their temples of the imagination with light, which they personify as the great Goddess, the soul of the world. However, it can happen that Wiccan covens become mere social clubs

or, what is worse, sexual theaters of the absurd. When this occurs, their magic circles are as empty and as useless as the cathedrals in Rome, and the sabbats degenerate into mere mockeries of the divine creative principle, however it may be conceived.

There is a third kind of temple that is never entered except by the faithful. It cannot be profaned because when its worshippers pass out its doors, it ceases to exist. It is without a name because it belongs to no set place. All peoples of the world worship in it together, yet it is only large enough to accommodate a single soul. Worshippers can stray away from its roof, and always it remains with them. Eternally new, it is as old as time. No wealth may buy it, but it can be freely given. This magic place, which once seen is never forgotten, is the temple of the spirit.

Hermetic magic, with its characteristic love of synthesis, has tried to integrate the best features of all three temples into its own temple of the art. Its design is reminiscent of the caskets of the Egyptians, which often contain a box within a box within a box. The outer temple of magic is a physical place, usually a room or a building but occasionally a grove or a field. The middle temple is an imaginary setting that often bears little resemblance to the physical surroundings of the magus. The inner temple is entered with the descent of the light into the magic circle, and its characteristic is joy.

Paradoxically, the three temples are constructed from the outside in, even though they are vitalized from the inside out. The outer and middle temples have no reality without the temple of spirit, yet it is through them that the inner temple is reached. Thus the construction of the outer and middle temples is an act of faith that may or may not be ultimately rewarded. They must be carefully considered and made, for the magical life of the magus depends on their efficacy.

## OUTER TEMPLE

Also called the temple material. This must be a place where, above all, the magus can feel relaxed and secure from interruption on any level of being. The air should be *healthful and quiet, free from odors, discordant noises, dampness or smoke*. The chamber that is to contain the outer temple must be secure from the intrusions of strangers. The emotional atmosphere should be pleasant or, at the least, neutral.

For these reasons the heart of a city is a poor place for the outer temple. However, since many people live in cities, oftentimes the best must be made of a bad situation. Cellars are well insulated from chance comings and goings, as are attics and outbuildings. Such disused spaces can often be made to serve provided they meet the subjective needs of the magus.

It is a good idea to locate the place of ritual and worship as far away as possible from other human beings not participating in the work, even when no threat of intrusion exists. Otherwise, when you carry out a ritual you will discover that the waves of occult force you are sending out will disturb your neighbors. Few people can sleep when a ritual is being conducted anywhere nearby. This is true even when they can see and hear nothing of the ritual enactment. If they are able to sleep, their dreams will be troubled. Animals, particularly cats, will also be affected.

Once you have located a suitable environment, you must consider the ritual space itself. Ideally, it should be a room of at least 10 x 12 feet with a hardwood floor and a high ceiling, no windows and a single door opening in the north wall.



If it is accurately aligned with the points of the compass, so much the better. Since windowless rooms are uncommon, shutters should be made in the inside to completely seal the windows. These can be left open during the day and closed for ritual work at night. Where it is not practical to employ shutters, heavy opaque blinds or drapes may be substituted.

There must be adequate lighting in the room so that in an emergency the chamber can be brightly lit at the touch of a switch. A large tilt-style switch that can be easily located and operated in the dark should be installed. The walls are best left undecorated, and the same goes for the door. Walls, door, shutters, and ceiling are painted a pale neutral gray. Some adepts suggest black, but this tends to be oppressive. Red should not be used, as it is the color commonly associated with Satanism. The temple should never be painted any one particular color since it would cast a pervasive influence over all succeeding rituals.

Study of the interior design principles of traditional Japan will suggest the ideal the magus should strive for. The chamber must be simple and balanced, neither forbidding nor inviting. When the magus has entered it, there should be a sense of belonging, yet when the magus leaves and looks back, there should be no impression that anything is lacking.

Ventilation is necessary, as sometimes large amounts of incense are burned in charcoal fires—during certain evocations, for example—and carbon monoxide poisoning could be a possible threat were the chamber sealed tightly. A large crack under the entrance door and the window left open slightly behind the vented shutters or drapes should solve this problem. Ideally, the floor should have some spring so that prolonged standing and walking may be done without fatigue. Concrete floors are tiring.

Before the chamber is used it must be purified and consecrated. Some adepts maintain that the magic circle is not necessary when magic is done in a consecrated chamber. This is true when dealing with the forces of light. The odor of sanctity generated by sincere prayers will keep away any prowling demons. When calling on qliphothic or chaotic forces, however, a circle is always used. The very fact that such entities are summoned into the chamber defiles its purity and thus it is no longer a protection.

### MIDDLE TEMPLE

Also called the temple astral. This is the imaginary landscape that satisfies the emotional needs of the magus, as the outer temple meets his or her physical needs. It is created in the mind through a stepped process of visualization that requires many hours of intense meditation. It must be as clear in the mind of the magus as a stereoscopic Technicolor movie, as clear as the inside of a dream. If group magic is conducted, the imagery of the astral temple is reinforced by a verbal interchange describing the architectural details and furnishings of the temple. In this way all members of the group are sure to visualize much the same setting.

Middle temples can be drawn from personal experience, mythology, dreams—even travelogues. Often an ancient temple site that agrees with the magic being worked is chosen and recreated in the mind. For example, an adept might picture him or herself conducting a ritual in the Parthenon or within the ring of Stonehenge. Or a natural setting such as the shore of a Tibetan mountain lake or a shadowy grove

of ancient oaks might be used. Even settings that have no correspondence on Earth make successful inner temples. The magus might imagine him or herself standing on a flat black disk that floats in interstellar space.

The unifying factor among these diverse visions is that they must uplift the consciousness of the magus out of its ordinary state. However the magus chooses to see the middle temple, it must inspire wonder and a sense of awe. The purpose in erecting it is to create a religious rapture. Therefore its every association must be positive and powerful.

It is within the middle temple—not the outer temple, as is commonly believed—that magic is actually performed. Even simple ritual actions such as prayer are done within the grandeur of the temple built in the psyche. The magus must be able to enter and leave it more or less at will if the rituals worked within its bounds are ever to be effective. To stand inside the middle temple is to be halfway to the state of exaltation that permits the parting of the veil.

### INNER TEMPLE

Also called the temple spiritual. Little can be said descriptively about the temple of the spirit because it has no perceivable qualities. It cannot be seen or heard or touched. However, entry into it is akin to opening the door of a brightly lit house before a lost person wandering in the darkness of night. To experience it engenders a reaction of unutterable joy. It is the ecstasy of mystics, called *satori* and *samadhi* and *nirvana*, and the rapture of saints.

The inner temple houses the lamp of spirit and the secret Torah that contains the knowledge of God. It may be described as the interior of the vessel that holds the first emanation. This is as close to God as any manifest thing can approach without itself becoming God.

To stand within this temple spiritual is the goal of every true magus. The mystic wishes to dwell within it forever, but the magus seeks to come and go at will in order that he or she may carry, as did the titan Prometheus, the fires from heaven to light the Earth. No true magic is possible unless the inner temple is at least touched, no matter how briefly. Through the doors of the inner temple the light of God issues forth to illuminate the outer circles of being.

It is a fact of human nature that most aspirants after magical knowledge begin to practice the art before they understand what they are practicing. They construct detailed, lavish outer temples without knowing how to erect a temple in the mind, let alone a temple of the spirit. The result is a place of worship as lifeless and as hollow as any Christian cathedral.

Many are discouraged at this stage when they attempt material rituals in their material temples and get no results. However, a few persevere in striving to understand their errors and to rectify them. Like children unraveling a ball of string, they begin to travel inward, moving past the outer pageantry to the emotional meaning of the symbolism on which it is based. Finally they begin to touch the walls of the inner temple, where the potencies that give the symbols meaning dwell. Only after establishing contact with the light can they turn outwards once more and, with confidence, create rituals that harmonize with cosmic law.

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RITUAL

Ritual is the vital heart of magic. It creates a communication between the phenomenal world and the point of the self that is the doorway to the Unmanifest. The information gained from the self helps make the mechanics of ritual more effective, which in turn results in a more positive transfer of knowledge. Each pole strengthens the other. In this way the magus grows, by relying on initial attainments, to win ever greater command over the personal universe.

Through a series of words, gestures, and movements a mind-state is induced that opens a door through the veil into the Unmanifest and guides the outward streaming of the light toward a specific objective. The mechanics of the ritual act as a kind of filter, allowing only that aspect of the infinite possibility of the Unmanifest through the door that is of practical use to the magus and is not a desecration of the light.

The magus makes a series of physical gestures that resonate as symbols in the conscious mind and enter the subconscious as directives. The force of will, acting through the lever of symbolism, opens the vortex door in the deepest well of the self and allows the magus to tap the milk of Hathor (the light of the Unmanifest), which pours forth as a raw power and is shaped for its specific ritual purpose the instant it enters manifestation in the forge of the subconscious. The conscious mind then becomes aware of this potency on the mental and physical levels through its action. Consciousness monitors the success or failure of the ritual as it occurs, and if necessary, sends a ray of will to change its direction through the medium of the subconscious.

It should be made clear that “subconscious” is only another word for ignorance. It is the catch phrase made popular by nineteenth century psychiatrists talking about those aspects of the psyche that could be observed only through their effects, never directly by the conscious mind. The reason the subconscious cannot be observed by the conscious mind is because it is closer than consciousness to the center of self. The conscious mind observing the subconscious would be like the eye trying to look at itself directly. The eye can only observe itself indirectly through the physical mediation of a mirror or some other device. In the same way, the conscious can only observe the subconscious through its effects. The subconscious can be observed directly, but only from the point of self, which is a vantage not obtainable by normal consciousness.

Several elements are prerequisites for any successful ritual:

## RAPPORT BETWEEN THE CONSCIOUS AND THE SUBCONSCIOUS

In order to be effective the ritual must reach the subconscious levels of the psyche. The subconscious can be opened through the practice of meditation and autosuggestion so that certain universal symbols can be made to resound over its deepest levels.

If the elements of ritual do not reach the subconscious, they will have no power. Just as when two people look at a work of art and one is moved while the other feels nothing, so can the same symbol be meaningless to one person and potent to another. The conscious mind is capable only of dissection. Dissection kills a living symbol. To be effective, symbols must be experienced intuitively and emotionally.

This process of becoming attuned to symbolism is a slow evolution that may take years. However, some people possess a natural sensitivity to symbols that intellection can only retard. Individual reaction to symbols is the only sure guide.

## A STRONG WILL

The will provides the initial push that injects the set of ritual symbols into the subconscious. It acts as a ray that pierces the artificial barrier separating the two levels of mind. The force of will primes the pump, so to speak, so that a greater river may flow out from the subconscious sea.

## THE RITUAL MUST BE COMPOSED OF SYMBOLS

The subconscious works on the level of symbols that are below the level of language, and only through the subconscious can the magus tap the potencies of the Unmanifest, which is forever barred to direct access by the conscious mind. The conscious can experience the effects of the light, but cannot summon or direct it except through the mediation of the subconscious.

A ritual where the magus simply recited in a dry tone his or her desires would be completely ineffective. Even if through an immense act of will the magus succeeded in sending words into the subconscious, words have only a limited power there. Words are symbols, it is true, but symbols of a second level abstracted away from the symbolism of the natural world. The subconscious would be forced to translate the words into its own vernacular of sensory symbols, which are mainly visual, and most of the power of the initial impulse of will would be lost.

## THE RITUAL MUST BE EXTERNALIZED

Manifest physical expressions of the symbols of ritual, such as the magical instruments, hand gestures and body motions, sounds, colors, scents, tastes, textures, and images, should be employed wherever possible. This gives the conscious mind (the awareness of the magus) a tangible input through the five senses that it can hold onto and use to guide the ritual on the subconscious circles without lapse. The ritual must be brought into a mental existence before it can be sent to reverberate on the level of the higher self. The physical side of the ritual helps make its mental side more complete and clear.

Actually the physical and mental are one and the same thing, but because modern human beings are so used to crediting what they gain through their senses and

ignoring what occurs solely in their minds, a physical externalization of rituals is almost a practical necessity.

After the magus has attained a high degree of proficiency in creating mental images and, more importantly, has learned to trust in their objective reality, much of the external show of ritual may be minimized or omitted.

### **RITUAL REQUIRES AN ABILITY TO MAKE THE MIND ABSOLUTELY TRANQUIL**

The magus must be able to make his or her inner being like the surface of a lake at twilight. After the pulse of will, loaded with its symbolic directives, is sent into the subconscious to act on the higher self (which is the divine expressed through the individual), the magus must tune the mind to a receiving or passive mode so as not to interfere with the fruition of the ritual. Often the hopes and fears that arise in the mind after the active part of the ritual is done are more potent psychically than the carefully expressed intentions of the magus, because they arise spontaneously from the subconscious depths. These undirected emotions can wreck the working of a ritual by interfering with the current from the Unmanifest.

The magus must be able to calm his or her mind after the physical work of the ritual is done and refrain from fretting over the outcome. A firm unshakable faith that the ritual will succeed has the effect of washing out small but destructive doubts and fears. This faith cannot be gained merely by wishing for it; it grows from experience and an understanding of the way magic works. Until faith has been achieved the magus is best served by striving for tranquillity and refusing to react to doubts when they arise. Trying to actively suppress doubt only serves to strengthen it.

### **THE RITUAL MUST BE PROTECTED FROM CHAOTIC FORCES**

Any properly performed ritual puts the magus in a vulnerable position. All manner of strange and dangerous entities can use the channel that magic bores through the personal subconscious of the magus to gain access and take up residence there. The magus must employ symbolic filters to ensure that only those forces or beings actively summoned come into his or her personal universe.

The subconscious has two circles. There is the vast sea where all manifest beings and powers dwell. Some are good, some are evil, and most are indifferent to mankind. It has been called the racial memory, or the akashic records, but these are only small parts of it. The astral forms of all humanity, and those of all other beings and things, both those with physical bodies and those without bodies, lie immersed beneath its surface.

Then there is the personal circle of the subconscious, which overlaps the greater circle like a small inlet of the sea. This is the part of the subconscious that affects the individual. It has its own inhabitants that are accustomed to interacting with the astral form of a single human being. The magus is like a swimmer in this lagoon, his or her conscious thoughts akin to the head of the swimmer projecting above the surface of the water. During sleep and dreams, the magus is wholly submerged.

Occasionally the magus will see the splash of a tail or fin as one of the other beings who dwell in the lagoon momentarily emerges into the conscious awareness of

the magus. More often, the magus only feels gentle brushes against his or her naked skin as these creatures slide past through the subconscious waters and change the course of the swimmer in subtle ways. Very rarely, one of these astral beings linked in a familiar manner with the magus will completely emerge above the surface long enough for the magus to become clearly conscious of it, but since the air of conscious thought is not its natural element, it quickly drops beneath the surface again.

Generally an uneasy truce exists between the beings in the personal subconscious and the will and desires of the individual human being, both during the waking, conscious state, and during the form of astral travel known as dreaming. Madness, suicide, or destructive behavior results if this balance is disrupted. Ritual magic stirs the waters of the subconscious, causing the beings and forces that dwell there to break the surface with uncommon violence and frequency. It is equivalent to the swimmer kicking his or her legs in the water of the lagoon. If the astral creatures become annoyed enough, they may choose to interact in a malicious way with the swimmer.

There is an even greater danger. Through ritual the magus summons creatures of the depths of the great sea up through the levels of shadow to enter his or her private little lagoon of the individual subconscious. These may be great benevolent whales or savage sharks. It is in the interest of the magus to keep the sharks out while letting the whales enter. There are several traditional magical techniques the magus uses to ensure this segregation.

## PURITY

The magus must cleanse the body physically before each ritual; at the same time, he or she inwardly washes the soul clear of all stains. The physical act of washing is itself a mini-ritual. The magus symbolically washes out all vanity and spite and other polluting emotions, then dons clean robes that have been kept pure for ritual use. All of the instruments are likewise kept pure. Nothing is used that is physically or psychically soiled.

## PRAYER

Before, during, and after the ritual the magus earnestly prays to the light for strength and wisdom, and that the purposes for which the ritual has been undertaken are lawful. The concern is not for human law, which is irrelevant, but for cosmic law, the harmonious and orderly unfolding of the universe in time in accordance with the guiding purposes and principles of the light, expressed in human beings as the life force. The magus surrenders him or herself to the light body and soul. By subordinating his or her individual human will to the All, the magus harmonizes him or herself with cosmic law. In this way the magus becomes an active instrument of evolution and derives a reflected authority from this service.

## NAMES OF LIGHT

All evil fears the light. This truth is so ancient and so universal that modern men and women in the West have forgotten it. By its very nature the presence of the light of spirit, the holy *Shekhinah*, instantly destroys darkness. The names of the

principle emanations of the Unmanifest, which are names of God, have power over hurtful spirits when spoken with sincerity. The Tetragrammaton (IHVH) is especially useful when rightly understood. Traditionally it was said that a true uttering of this name would give the speaker power over all the world.<sup>32</sup> During the Middle Ages Jewish magicians called themselves *ba'alei shem*, which translates Masters of the Name, out of respect and reverence for Tetragrammaton. The full magical efficacy of this holy name can only be called forth by a perfect devotion undefiled by the smallest particle of ego. Such a devotion does not exist in the present age. Its power would be beyond measure.

### SIGNS AND WORDS OF POWER

These are the least potent form of protection, but are the easiest to charge with meaning and therefore the most reliable for fallible humanity. Signs and words of power are the symbols that do not directly represent the light, such as the pentagram, the cross, the triangle, the four guardians of the quarters, the magical instruments, and any curses, chants, or banishments that do not include the names of God. Signs of power do not directly invoke the light but rely on the authority that has been infused into their forms and functions by the mind and will of the magus. Since there is nothing inherently holy in these symbols of the art, they can be perverted to the purposes of black magic. Both their power and their affiliation with the light must be created within the personal subconscious of the magus through long meditation upon their nature and their frequent use in rituals.

### THE CIRCLE

An invariable feature of any ritual (at least, it should be—some groups omit its formation), the magic circle is drawn around the magus physically and at the same time mentally projected around his or her astral body to separate the perception of self, which is the personal identity of the magus, from hostile forces. When properly made, the circle is impassable by an astral entity unless the magus breaks its boundary or willfully invites an entity to enter. In everyday life the astral boundary of a human being is established without the need for conscious thought at the limit of the physical body and a bit beyond. This shell of self is known as the aura. When, during ritual, the magus consciously projects what are considered to be elements of his or her psyche outward into the greater world—metaphorically externalizing his or her self beyond the skin—the natural boundary of the aura threatens to become indistinct and must be reinforced by the circle. In effect, the magic circle becomes a second skin for the lower self (the identity of the magus) and protects his or her mind from lower spirits just as the physical skin of the body keeps out bacteria.

Listed below in their correct order are the essential parts of any ritual. Because all true rituals are personal in nature, the descriptions of the steps are generalized. They should be used as a guide for the construction of particular rituals tailored to the needs and desires of the magus.

It should be understood that some of the features described below are unique to this book. In Golden Dawn rituals, the east is usually the point of beginning.

Here, the south is used as the point of beginning. Because of the modified placement of the elements on the four quarters of the ritual circle (Fire—south, Water—west, Air—north, Earth—east), when the magus faces south, the major axis of his or her body is aligned with the vertical beam of the cross, which is masculine and naturally takes the two masculine elements (Fire, Air), while the extended arms of the magus are aligned with the horizontal beam of the cross, which is feminine and naturally takes the two feminine elements (Water, Earth). This is the rationale for beginning rituals facing south.

### **PURPOSE**

Before beginning a ritual the magus should have a clear understanding of the reason for conducting it. The longer he or she reflects on the object of the ritual, the more powerful its effect is likely to be. A period of several months for reflection and meditation is not excessive for important ritual workings.

### **WITHDRAWAL**

Before attempting to perform any major ritual, or to begin a series of rituals for a single purpose, which is known as a ritual working, the magus should live apart, avoiding as much as possible the company of other persons. There is no set period for withdrawal; ideally it will correspond with the gathering of the ritual purpose. During ritual workings, which may extend over periods of weeks, months, or even years, it is best where possible to continue this separation from human society. In the case of relatively minor or everyday rituals, where this sort of withdrawal is impossible, the magus should at the very least be alone and silent for several hours before conducting ritual work. This is the ideal time to make the necessary physical preparations.

### **PURIFICATION**

The magus cleanses his or her physical body solemnly, with awareness of the importance of the act, like a bride preparing for her wedding night. It must be clearly realized that this cleansing is a preparation to meet and commune with the light. It is traditional to bathe, run fresh water and put consecrated salt into it, then bathe again while repeating a prayer of purification; finally the body should be anointed with consecrated oil.

Here is a cleansing prayer drawn from Psalm 51. It has been edited to remove extraneous references that dilute its occult virtue. A portion of this prayer is used in many Golden Dawn rituals:

Have mercy upon me, O God, blot out my transgressions;  
Wash me thoroughly from mine iniquity, and cleanse me from my sins;  
Purge me with hyssop, and I shall be clean;  
Wash me, and I shall be whiter than snow;  
Create in me a clean heart, O God; and renew a right spirit within me.

The angel of cleansing is Tahariel. It can be useful to invoke this angel during the cleansing process as a tutelary spirit. Tahariel will ensure that the proper energies of cleansing are released.



## ROBING

The magus puts on clean garments that have been kept solely for the purpose of ritual, never seen or touched by anyone outside the circle of initiates. These garments (usually a robe and slippers) are best handmade by the magus. They should be of high quality, yet simple and without ostentation. A short prayer is said over each article as it is put on, asking that it may perform its function. In addition to the robe, a cap, circlet, and sash may be worn. The personal lamens and magic ring are put on last.

## ARMING THE ALTAR

Upon the top of the altar are set all the instruments and materials that will be used in the ritual. These will depend on the purpose of the working. The altar should never be cluttered, nor should the magus be in danger of knocking something off when passing near it. Each instrument should be kept wrapped in clean linen and tied with a seal of its power. As it is taken from its resting place the magus kisses the seal, removes it and unwraps the instrument, then kisses the instrument and raises it to the south, saying: "This instrument is sacred in the service of the light; may it never be defiled."

## QUIETING

The lamp has been lit. The instruments are arrayed on the altar. The magus, properly robed, stands in the ritual chamber in the north quadrant before the altar, facing south, and calms his or her mind for the task ahead, back straight and hands at the sides, eyes closed. He or she recalls briefly the words and gestures of the ritual that has been previously memorized. This takes five or ten minutes.

## CENTERING

The magus emphasizes his or her central position in the universe. With the wand held in the right hand, the magus indicates a vertical axis through his or her body from the brow to the pit of the stomach. This is visualized in red light. Turning the wand sideways, he or she then traces a horizontal axis from left to right that passes through the heart. This is pictured in blue. Finally the magus points the wand to the south with the base directed at the heart to make a third axis from the front of the body to the back. This is visualized in yellow. The intersection point of the three axes is the heart center. It is pictured and felt as an intensely blazing white star.

This prayer is spoken while forming the cross:

Thine is the Crown (touching the brow) and the Kingdom (touching the groin), the Power (touching the left shoulder), and the Glory (touching the right shoulder), forever (pointing south with the wand), Amen (raising the wand into the air overhead).

This prayer is based on the ending of the Lord's Prayer (Matthew 6:13). The founding members of the Golden Dawn, recognizing that the end of the Lord's Prayer was essentially Kabbalistic and referred to the Sephiroth on the Tree, modified it to suit their own particular notions of how the Tree should be applied to the

human body. They inverted Power (Geburah) and Glory (Gedulah, or Chesed), putting Geburah on the right side and Gedulah on the left side of the body. Here, Geburah has been restored to the left and Gedulah to the right of the body. In addition, the Crown (Kether) has been added to the prayer to complete the formula of the cross upon the body, and on the Tree of the Sephiroth. Also, in the Golden Dawn the Kingdom (Malkuth) was linked to the "breast."<sup>33</sup> This is obviously a euphemism for the sexual organs, since there is no way Malkuth can be construed to have anything to do with the breast.

### CIRCLING

A circle of protection is projected clockwise from the wand, held in the right hand, at the level of the heart while walking around the altar. This circle is visualized as extending from the tip of the wand to hang glowing with white light upon the air of the middle temple. It must be seen clearly and sustained in the astral vision. It may correspond to a circle of similar diameter drawn on the floor with chalk or paint. If the chamber of the outer temple is small, the magus may draw the circle by rotating on a point, thus making his or her own body the center and, if need be, the altar.

### CLEANSING THE CIRCLE

Usually the circle is cleansed of unwanted influences by Fire and Water, following the Golden Dawn practice. However, if preferred, the three active elements (Fire, Air, Water) may be used, or all four elements (Fire, Air, Water, Earth). Symbols of the elements, such as the four aces of the Tarot, can be used for cleansing the circle, but it is more effective to employ physical representatives. Fire is indicated by a candle or lamp; Water is represented by water droplets sprinkled with the fingers, or often with a pine cone or other aspergillum; Air is usually signified by the smoke of an incense stick, or sometimes a feather (however, it is better to indicate Air with the breath); Earth is represented by salt.

Each elemental substance or its symbol is taken from the altar and carried once around the circle clockwise, pausing at each quarter to display the element and invoke the powers of that element to cleanse and guard the circle. The sign of the element is traced in the air at each quarter with the symbol or substance that represents it. The element is then returned to the altar.

### OPENING THE DOOR

This is done by spinning on a point or walking clockwise to create a sunwise turning vortex in the magic circle. The vortex opens the point of self onto the Unmanifest. The number of rotations made is usually three, but it may be five, six, seven, nine, or twelve, depending on the nature of the working. If the ritual is addressed to Qliphothic spirits, the rotations would more probably be two, four, eight, eleven, or thirteen. These are not evil numbers, but they represent division, materiality, and excess, and so are more appropriate for lower spirits.

### INVOKING THE LIGHT

A prayer is addressed to the light of spirit, calling it down into the circle that has been prepared to receive it. Traditionally the light is pictured as streaming down from a

point over the center of the circle—usually a point directly above the flame of the lamp on the altar. Invoking the light is akin to catching the attention of the higher self, which expresses itself either as a clear, white radiance, or in the form of the guardian angel of the magus, or sometimes as a saint, prophet, or god. The form of expression of the light will depend upon the ritual itself and the expectations of the magus.

### STATEMENT OF PURPOSE

The magus acknowledges the presence of the light and states his or her purpose for conducting the ritual as clearly as possible. This is mainly to get it clear in his or her own mind, as simple verbal statements have little effect on the subconscious.

### INVOKING (OR EVOKING) THE SPIRITS

Signs and words of power are used that call forth the spirits or blind forces to be employed in achieving the purpose of the ritual. When they are invoked, they are summoned inwardly and transform the personality of the magus; when evoked, they appear outside the circle as tangible beings. In either case their obedience is assured by binding them in the names of God.

### THE WORKING

This is a set of symbolic actions that plays out in dramatic form the realization of the magical intention of the magus. It is the heart of the ritual to which all that went before has tended. The working is the most individual part of a ritual and should always be unique, since it is tailored for the specific purpose of the magus. Usually it takes the form of incantations in original verse combined with a kind of pantomime play where the ritual desire is symbolically attained. It may also involve dancing or other ritual movements. Visualization of the attainment of the object of desire plays a central role.

The technique of dramatic enactment to magically bring about a willed purpose is as ancient as the human race itself. It is very probable that the cave paintings of Stone Age hunters in prehistoric Europe were created as aids to this process by shamans, who pictured the killing of game animals to magically ensure the success of hunts.

The magus should be in a heightened mental state during the dramatic fulfillment of the ritual desire, concentrating intensely on his or her purpose and focusing the will with the force and precision of a laser. The visualizations must be quite real in the mind of the magus, or the working will lack effect.

### THANKSGIVING

The magus offers thanks to the light that the purpose of the ritual has been achieved. He or she must be filled with faith in the success of the ritual, or at least inwardly tranquil, or the working will be destroyed by doubts and fears. It is for this reason that rituals must be kept secret from persons not participating in their working—all doubt and skepticism is destructive to magic, not merely the doubt of the magus. The prayer of thanksgiving releases the light from the circle and returns it to the central point of the higher self, where it cannot be profaned by careless thoughts or actions.

## CLOSING THE DOOR

A reverse vortex is created by outwardly circling the altar counterclockwise the same number of times used to open the door to the light. This seals the aperture in the veil of unknowing and is a necessary step to avoid obsessive thoughts, possession or mental illness. It also symbolically represents the realization of the ritual purpose. The will of the magus was projected into the Unmanifest by the clockwise inward spiral. This may be likened to impregnation of the womb. The mirror-opposite counterclockwise outward spiral carries forth into the world the returning pulse from the Unmanifest. This may be likened to the birth of the magical child of the ritual.

## BANISHING

Any spirit or blind force that may have been attracted to the perimeter of the circle (as sharks are drawn by disturbances in the water) must be sent back to its rightful sphere before the magus dares abolish the circle. This is done through a general banishing formula composed by the magus for this purpose, usually relying on the authority of one or more names of God. It might be something like the following:

All entities attracted to the outer edge of this magic circle, depart now, for you have no lawful business here. In the holy names of Pentagrammaton, Yeheshuah and Yehovashah, I command you to go! Yet go in peace, and fare you well.

## ERASING THE CIRCLE

It is not good to leave the magic circle hanging in the air of the middle temple and simply step through it as though it did not exist. Such disregard severely weakens its protective power. At the close of each ritual, the astral circle of white fire should be reabsorbed into the heart-center of the magus by reversing the actions that extended it. That is, it should be drawn in through the index finger of the left hand, or through the wand held in the left hand, as it is retraced counterclockwise by the magus, who walks once around the altar for this purpose. Remember, the right side of the body projects, the left side receives. This reintegrates the circle of protection with the aura of the magus and returns the ritual chamber to its neutral resting state.

## CENTERING

Once again the magus crosses him or herself through the heart-center with the three axes of colored light, and speaks the short prayer to the light, as described in the section on centering, above. The magus reaffirms his or her position at the heart of the universe.

## ENDING

The ritual is clearly and unequivocally stated by the magus to be at an end. This pronouncement is made with the authority of Tetragrammaton, or other divine names of power that are appropriate to the nature of the ritual. For example, Wiccans might conclude their rituals by the authority of the Goddess. The wand is

struck against the floor sharply four times to indicate the earthing of all magical potentials. Then the wand is set on the altar, and the magic ring removed.

Immediately after the ritual is concluded, the instruments are reverently wrapped and put away in the reverse of the sequence by which they were brought out. They are elevated to the south and kissed, the magus standing in the northern quarter facing the altar, then covered and sealed, and the seals kissed. This demonstrates the respect of the magus for the light, and for the instruments of the art.

When a ritual has been improperly performed, there will be a reaction. This may occur during the ritual, but more often it happens after the ritual is concluded and the magus has relaxed. After any ritual the magus should strive to clear his or her thoughts of occult matters for the space of several hours. It is not the best idea to go directly to sleep after a ritual unless sleep is a specific part of the working. Bad dreams and hypnagogic images (visual hallucinations at the boundaries of sleep) are likely. Indeed, these are almost certain to occur. Phantom noises that may be quite loud, sudden breezes or chills upon the skin, disembodied shouting voices, distorted or demonic faces, touches, pricks, slaps, blows, sensations of cold or hot, and other psychic jetsam are common after a powerful ritual as the potencies invoked leak past the protective barriers the magus has erected.

Provided these protections are rightly made, the aftereffects of ritual will be of no great consequence, and the magus should not be overly concerned about them. On the other hand, if the magus is badly shaken after a ritual, it is best to take several weeks to recover before attempting another. Sanity is a fragile balance. Magic relies on an altered state of consciousness, and the self-induction of a controlled type of schizophrenia. The key word here is *controlled*. If this altered mental state begins to slip out of control, it is time to take a temporary vacation from magic. During convalescence after bad experiences within the circle, it is useful for the magus to examine personal motives and the manner of working to determine how the problem arose.

Those who utterly reject the power of magic will not believe that anyone can be seriously hurt merely by mumbling a few arcane phrases and waving his or her arms about in the air. And indeed, these skeptics would be fairly well protected from harm by their circle of contempt. Unfortunately for them, their shield is also their prison. Protected from many of the ill effects of magic, they are at the same time barred from its good. And because their subconscious minds are not skeptical in the least, eventually they hurt themselves if they dabble in ritual long enough. When this happens, they have no way to repair the fracture they have unwittingly made in their psyche, because they do not consciously acknowledge the tools and techniques that might help them.



## INSPIRATION

It has been said in true grimoires that to achieve a mastery of magic the magus needs nothing beyond a devoted and open heart, and repeated and sincere prayers of invocation. When rightly called, the light will manifest itself in some perceptible form and instruct the magus in all manner of signs and words of the art necessary to achieve his or her ends. In *The Book of the Sacred Magic of Abramelin the Mage*, Abraham the Jew writes to his son, Lamech:

Pray unto God and ask Him for His assistance, and place all thy confidence in Him alone. And although thou canst not have the understanding of the Qabalah, nevertheless the Holy Guardian Angels at the end of the Six Moons or Months [of the Abramelin working] will manifest unto thee that which is sufficient for the possession of this Sacred Magic.<sup>34</sup>

This truth should provide a constant hope for the student of the art in times of discouragement. All magic lies within the higher self of the magus. Books, images, and names are only symbolic vessels that may or may not be useful in calling forth the magical potency hidden within his or her own inner being.

This is why the pentacles and sigils of magic are observed to have a finite life span, and why they gradually lose their power as they grow older. Symbols above the elementary level are made to serve an individual, a social class, a race, or a period in history. As the human condition changes, these complex symbols lose their relevance, and new ones must constantly be created under the guidance of the light by the adepts of the new age from the simple symbolic building blocks of magic that are common to every time and freely available to every human being.

No magus can progress in meaningful ways without the inspiration of the light. The very word “inspiration” refers to the life-giving breath of creation that infuses vitality into dead forms. It is the light that confirms to the mind which books are valuable, which teachers speak wisdom, and which thoughts of the magus are worth remembering. The light is the touchstone by which everything is tested. It is the very soul of truth, one point of a trinity whose other two points are beauty and charity. The truth is the source from which beauty and charity spring.

The general magical symbols presented here are only the framework upon which the complete temple of the art is erected. It is necessary to understand such symbols, but in themselves they are not enough. After grasping the bones of ritual, the magus must then seek the inner enlightenment that will supply specific tokens keyed to the

depths of his or her unique subconscious. Before the light will dwell within the magus long enough to teach him or her the secrets of the art, the magus must suffer the considerable pain and doubt that comes from completely renouncing the common Western material mode of thinking and living. These hard-won personal keys of magic will belong to the magus alone and will have great power, but they will be wasted if the magus tries to share them with the larger world.

In legend the Norse god of magic, Odin (the Teutonic god Woden) is said to have undergone this kind of personal sacrifice to achieve his spiritual illumination. In a beautiful and powerful excerpt from the *Havamal*, an unknown bard takes on the voice of the god in order to sing of his trial and achievement:

I trow that I hung on the windy tree,  
 Swing there nights all nine,  
 Gashed with a blade,  
 Bloodied for Odin,  
 Myself a sacrifice to myself—  
 Knotted to that tree,  
 No man knows  
 Whither the roots of it run.  
 None gave me bread  
 None gave me drink,  
 Down to the depths  
 I peered,  
 To snatch up runes  
 With a roaring scream,  
 And fell in a dizzied swoon.  
 Well-being I won,  
 And wisdom too,  
 I grew and joyed in my growth—  
 From a word to a word  
 I was led to a word,  
 From a deed to another deed.<sup>35</sup>

Besides being of great beauty, this ancient poem has much to teach the modern magus about the way to acquire the instruction of the light. It is evident that the magus must make a significant commitment in life to seek wisdom, despite the very great hardship this may entail. The tree upon which Odin willingly hangs himself is the world tree, the same as the Kabbalistic Tree of emanations, known in the North as Yggdrasil, the eternal ash whose roots reach down into hell and whose branches hold up the heavens. It is symbolic of the rational order, the cosmic law, of the manifest universe. There are parallels to the cross of Christ.

The nine nights in the poem are the nine primary emanations that are reflected in the physical world, the tenth emanation, Malkuth. Odin is said to remain tied to the tree for this span of time. Obviously he could not have gone anywhere in the physical sense. His peering into the depths was a vision of the secret depths of his own being. His reaching down to snatch up the runes was an act of will to liberate the wisdom of the light in symbol form from beyond the veil of the Unmanifest.



The opening through which the god stretches his hand is his point of true self, which both encompasses the entire universe and is every point in it.

His sacrifice was threefold. First and most important was the loss of his freedom. To the Norseman, bondage was slavery, and slavery was truly a fate worse than any death, no matter how horrible. Odin voluntarily allowed himself to be tied to the trunk of the tree like a thrall about to be whipped.

Second was the spilling of his own blood. This was a magical act for the Vikings, done to empower their symbols and weapons just prior to a battle. It is the true form of bloody sacrifice. The slaying of an animal or another human being is a foolish attempt to trick God by substituting the blood of another creature for the lifeblood of the worshipper. Only the spilling of his or her own blood can commit the worshipper wholly into the keeping of deity. The shamans of the north understood this truth.

The third act of sacrifice was the nine-day fast Odin endured, during which he took neither food nor drink. To go nine days without food is comparatively easy. To endure nine days without water is a hardship that would cause the death of all but the strongest. The Norsemen were a physical race constantly pressing the boundaries of their endurance. One of the runes revealed by Odin to his people is *Nyd* (𐌺), which means "the necessity to endure." They would have appreciated full well the meaning of nine days without water. Interestingly, there is a Japanese Buddhist initiation that requires the priest undertaking it to go nine days and nights without water or food. This is still practiced today.

What is the inner meaning of the sacrifices of Odin? To be bound to the tree entails the curbing of the animal will to strike out in passion or hatred as soon as the impulse comes to mind. To mutilate one's own flesh is to proclaim to the depths of being that the pleasures and pains of the body are of secondary importance to enlightenment. Finally, to go without food or drink is a symbolic repudiation of the worth of mere material existence.

Taken together, the three sacrifices are a cleansing of the three levels of being—bondage thwarts the mental impulses; self-mutilation opposes the emotional and sensual impulses; and fasting thwarts the physical needs of the body itself.

When Odin peered into the depths of his own being after the nine nights, the effect of what he saw was almost overwhelming. To look into the face of the unshielded Sun is to court blindness. Madness and death are all too often the bitter fruit of the pursuit of enlightenment.

Only the briefest glance was necessary, for the center of higher self is timeless, enfolding eternity in an instant. At once Odin saw the knowledge he wanted, and as he drew it past the veil of unknowing, it cast itself into symbolic forms that he could manipulate and work with in the world of forms.

The final verse of the poem is interesting because it reveals the close kinship between the word and the deed in magic. An action is a shell for the underlying reality it contains. The soul of the action is the pattern upon which the actual act bases its structure. Likewise, the word or words for the action are also only forms, or shells, of the underlying reality. The mystic sees no significant difference

between the word and the deed, the name and the object—both are illusory cocoons spun around the reality that is directly manifested from the All.

In practical terms, the signs the magus wins from the light of spirit through his or her personal seeking will act as the basis for further meditations, and while only a few signs will be given at the start, the acquiring of the elements of the art will have a snowball effect. These signs from the spirit are not abstractions but are concrete tools by the use of which the magus can sculpt his or her personal universe. Words are powers. In this view the Norse shamans were very close to the Hebrew Kabbalists, who also perceived that words truly spoken have a vitality all their own.

Odin is said to have given his knowledge of runes to his people, but of course he could not have done so. Even had he been an historical personage, he could only have given a translation of the runes he snatched from his subconscious, which would have been a pale shadow of their reality—a name for a name. He could never give the runes themselves because they were a part of his unique personal universe, his own secret keys of the art revealed to him through divine inspiration.

The attainment of personal magic is a secret that few professed adepts know and fewer teach. It is well worth acquiring because all magical paths open to the magus with *divine inspiration*, and no mere human teacher or spirit guide can bar them: for the gift of knowing comes from the highest authority, the light of Kether. No magical secret can be withheld in its essence from one who is rightly prepared to receive it. Only the shell of the secret can be concealed; the inner nut becomes the property of the magus.

The other side of this coin is that no amount of lying or stealing or book study or travel can gain a would-be adept the wisdom of a personal living magic if the light has closed its ears to his or her false promises and fawning prayers. The All gives or withholds as it judges fit. It is the highest court. Neither demons nor angels can gain wisdom from across the veil if the All chooses to withhold it. What is freely and effortlessly given to a child or a savage tribesman may be withheld from a university professor with access to the occult lore of the British Library.

Because the symbols of personal magic are unique to everyone, they cannot be described here. Only the way of attaining them, should the magus be inwardly prepared, can be suggested. It follows the immutable principles given earlier in this work.

Meditation is the most fruitful method of gaining enlightenment. This is a learned technique of stilling the mind so that the light can speak if it chooses to make itself heard. The din that echoes continuously in the skull of the average modern man or woman makes it utterly impossible for the light to express itself at a safe volume. It is always possible for the light to flood the mind of a human being to the exclusion of other sensory signals, but this can result in madness and only happens in circumstances of dire necessity. The Islamic mystics of the Middle Ages wrote that the voice of God can clearly be heard at all times and in all places, and that it is only the willful stupidity of mankind that obscures it.

When the light speaks to an individual on the personal level, it does so through the mediation of a perceived form that the individual's mind is able to deal with. When the message is purely emotional and spiritual, this is often only a pearly white luminescence that can appear anywhere. It brings a feeling of bliss, comfort,

love, occasionally fear and awe, and may be accompanied by a musical tone like the ringing of a crystal bell and by a sweet perfume.

However, when the magus seeks concrete symbols of power for the working of the art, the light, in order to become more responsive, may assume a fixed and solid shape capable of gesture and speech of a kind. This is not absolutely necessary, but it may be the easiest way of transferring the necessary knowledge. Traditionally this shape is thought of as an angel personally concerned in the welfare of the individual. Since it is this personalized aspect of the Unmanifest that watches over the soul, it is called the guardian angel (the guardian angel is treated more fully in chapter 29).

Some schools of mysticism like to abstract the guardian one step away from a discrete and self-aware being, preferring to call it the genius, of higher spiritual level, of the human mind. This is splitting hairs. What the guardian is, it is, and it does not change with human ways of conceiving it, although those conceits may color human perceptions. It is a natural act of the mind to project a sense of personality and identity onto other manifestations. Since it is so natural, to do so is likely closer to the truth than to attempt to abstract and objectify them through an act of mental juggling.

To those who perceive them, angels appear to be independent, self-aware, intelligent beings capable of interacting on a personal level with human beings. Granted, they do not possess physical bodies. But why presume that angels are figments of the fancy, shaped by the thoughts and desires of the humans with whom they communicate, merely because they have no flesh of their own? It is another instance of Jung's "nothing but" fallacy.

The process of obtaining a magical symbol of personal significance and power is threefold. First, the magus clears and quiets the mind by sitting passively in a place specially devoted to ritual and meditation. He or she enters a state similar to autohypnosis, opening a channel to the subconscious mind. Second, the magus concentrates all his or her faculties on the question or problem at hand—for example, a need for a symbol with which the magus may effectively control the elemental spirits of Fire. This is akin to sending a ray of desire to the center of the higher self. Third, the magus makes his or her mind a blank slate and awaits the reply of the light.

This reply is seldom in the form of words and is rarely delivered by the discrete, perceived entity called the guardian angel. Rather, it is symbolic and arises in the conscious mind in the same way that any other thought or desire arises—spontaneously from somewhere else. The symbols that come are not a mask for the truth, as psychologists might suggest, but are a plainer statement of the absolute truth than is possible using the clumsy instrument of language. Through them the magus gets more in the answer, not less.

At first these inspirations will be sporadic and unclear. The magus may receive answers to questions he or she has not yet asked, and will only realize that they are answers when the questions at last occur in his or her thoughts. The light cannot be ordered about. It will reveal what the seeker is prepared and ready to receive,

neither more nor less. What human beings may believe they are fit to receive in the depths of their personal conceit and frailty is of no importance to the light.

If the meditations are working, the magus will get the strange impression that he or she is somehow thinking forward in time and coming to know things before they have actually been experienced. Such inspired bits of knowledge are often confirmed weeks or months after the magus first acquires them. Reading a book by some authority or other, the magus will see in it ideas that are already laid out in his or her head. It will be as though the magus had intensively studied the book days or weeks before, even though it has never been opened prior to that moment. It may be postulated that the light allows consciousness to gain glimpses of moments along the future time line of individuals, which endure in the memory the way a view glimpsed in the darkness during a flash of lightning persists on the retina.

Eventually the magus will learn to trust these inspired insights, and will accept with thankfulness anything the light sees fit to bestow, whether he or she comprehends its purpose at the time or not. The magus can and will make mistakes—the light, never.

Magicians of the left-hand path often delude themselves into believing they can take shortcuts and “cheat the devil.” It is true they gain much magical expertise in dealing with material matters. They even attain personal magical symbols of a kind. Whenever anyone wills with sincere intensity to attain a goal, progress will be made, even if the goal is self-destructive. What must be made plain is that the source of this understanding is not affiliated with cosmic law. Such understanding is tainted. It may be possible to apply it effectively on a material or sensual level, but it can never contribute to forwarding the destiny of the magician who receives it, and it can never result in true happiness. Such understanding (*Binah*) is sterile, because it lacks wisdom (*Chokmah*).

Impatient and irreligious adepts may think they are willing to sacrifice the grace of the light in order to achieve their material ends, but it is not so simple. By their inherent nature, evil entities (those discarnate beings who dwell on the shadowy limit of manifestation) are eager to expand into regions where the light chooses to withhold itself. They thrust understanding of the black arts onto those utterly incapable of dealing with the consequences, and as a result, these black magicians end by destroying themselves. They cannot manipulate in any useful or healthful way the forces they presume to command. They fail, not through cold-bloodedness or animal courage—for these things they always have in abundance—but simply through an ignorance of karma, the law of the cosmos. Cosmic law is the way things work in the universe. By denying the way of the light, adepts of chaotic magic close their eyes to cosmic law. They are like blind men and women trying to drive their cars through a crowded city. They can only blunder along so far before disaster strikes.

On this matter, Abraham the Jew writes:

The infamous Belial hath no other desire than that of obtaining the power of hiding and obscuring the True Divine Wisdom, so that he may have more means of blinding simple men and of leading them by the nose; so that they may always remain in their simplicity, and in their error, and that they may not discover the Way which leadeth unto the True Wisdom; seeing that otherwise it is

certain that both he and his Kingdom would remain bound and that he would lose the title which he giveth himself of "Prince of this World," having become the slave of man.<sup>36</sup>

Those who attempt to use inspired personal magic to satisfy their physical desires and emotional impulses spend a few pitiful, worthless years in self-delusion, glorying in their material power and illicit learning, while all the while they decay inwardly until at last they pass the point of no return, when they are forever lost to the guiding, benevolent influence of the light. They become themselves living Qlippoth, empty soulless husks lacking all traces of those higher impulses that distinguish a human being. Once the demons of darkness are sure of their human prizes, they desert them and leave them to die in madness or squalor, usually from drugs, violent attack, or more directly by their own hands.

The legend of Faust has much to say on this matter. As Faust discovered, in the early stages the demons in the dark depths of the subconscious wear the masks of beguiling angels. They reveal, or promise to reveal, knowledge of real value, and set the magician of black magic lusting for more. As he or she progresses in a spiral descent from the light, these demons become more gross in their presentations. Although the erring magician might still escape their claws with a single word spoken from the heart, that word becomes ever more difficult to pronounce. Ultimately it cannot even be remembered.

How is the magus to guard against deception when seeking the inspiration of the light? By remembering that part of cosmic law which says nothing is for nothing. Whenever the magus tries to profit at the expense of others from what has not been earned or merited, it may be assumed that he or she is in danger of straying into the shadows. All black magic is a vain attempt by foolish individuals to cheat their personal destiny and gain more than their allotted portion.

In ritual magic, the magus should always use the names and symbols of the light, excluding from the circle of protection anything that is disharmonious to the will of the All. When these symbols of light are linked in the mind of the magus to a true understanding of what the light is, they act as a sure protection. But remember: "The signs and symbols of light, when abused and perverted, become the signs and symbols of darkness."

Adepts who willfully use the sacred names and symbols of the light in rituals designed to achieve wicked or selfish material ends, thinking thereby to protect themselves from the natural consequences of their transgressions, soon render them tarnished and unfit to represent the emanations of divine spirit. They become vehicles for shadows and husks, and only the foolish magicians themselves retain any doubts as to the transformed meaning of these symbols.



## INVOCATION

Invocation is the drawing forth of spiritual beings or their powers from the depths of the unconscious sea into the conscious perception of the perceived self of the magus, where they work a mental, emotional, and sometimes physical transformation. The coming of a spirit into the ritual circle, and into the circle of the body of the magus, is felt as an inner change in the personality. The invoked spirit is usually visualized as surrounding the magus like a cloak of light, and sinking into the depths of his or her being.

It is thus a kind of voluntary possession similar to that experienced by mediums, who are taken over by their spirit contacts, and by channelers, who become speaking machines for discarnate intelligences, and by Voudoun worshippers, who are mounted and “ridden” by their loas. However, in Hermetic magic the magus always retains a center of self-awareness and control. Outright possession, where human consciousness is temporarily replaced by the consciousness of a spirit, is not a feature of Western ritual occultism. In this way ritual magic is distinct from spiritualism and other related cults of possession.

A separation must be clearly made between the ritual processes of invocation and evocation. These techniques are not clearly distinguished in common dictionary definitions. In *Webster's New World Dictionary* invocation is said to be a calling on a spirit for aid, blessing, help or inspiration; evocation is defined as a calling forth or summons. Yet a secondary definition of invocation is a conjuring of evil spirits.

Magic is a specialized field of knowledge, and as is true of all technical specialties, it has its own very precise language. In magic, invocation is the summoning of spirits or occult forces into the magic circle, which is an extension of the circle of the magus. Evocation is the summoning of spirits or occult forces *outside* the magic circle, usually into the figure of a triangle which is drawn near the circle. Good spirits are usually invoked; evil spirits or spirits of questionable intentions are always evoked.

Invocation is used mainly to gain control of the powers or wisdom of a spirit. To fully know a spirit, it is necessary to become the spirit, at least for a time. In the same way that primitive warriors once ate the hearts and brains of their defeated foes to gain their cleverness and courage, the modern adept takes into him or herself the essence of a spirit so that he or she can harness the virtues of that entity for purposes of ritual work, or to promote personal evolution of the soul.

For example, if the magus faced a difficult mathematical problem, he or she might invoke Thoth and contemplate the problem through the eyes of the Egyptian

god of learning. If it were necessary for a female adept to dominate a social function, she might invoke Aphrodite, Greek goddess of love and beauty; a male might invoke Apollo for the same purpose.

Usually invocation is made to meet the needs of a specific situation, or perhaps to briefly experience life through the personality of a particular god and thus grow in the area of wisdom related to that deity. Sometimes, however, a single spirit is invoked repeatedly. In this way the magus can, in a sense, become the spirit. Through constant association his or her identity is slowly made more like that of the spirit. During the invocations the magus actually becomes the spirit, and when the rituals are over, some of the qualities of the spirit remain with the magus.

One of the best examples of repeated invocation for the purpose of personal evolution is the Middle Pillar Exercise developed by the Golden Dawn and widely popularized by Israel Regardie in Regardie's books about magic. Regardie held this ritual in the highest esteem and employed it regularly himself. He states: "This powerful magical technique is vital and I cannot recommend it too highly."<sup>37</sup> It involves drawing down the light of spirit from the highest Sephirah, Kether, through the middle pillar of the Tree of the Sephiroth superimposed upon the body of the magus. In this way the light is made to fill the body.

The Middle Pillar exercise is described briefly but sufficiently in Regardie's *Golden Dawn*<sup>38</sup> and also in his book *The One Year Manual*.<sup>39</sup> It is important enough to be worth setting forth here, with some minor but necessary corrections. As always, the Golden Dawn has (in the author's opinion) inverted the correct placement of the left and right pillars of the Tree of the Sephiroth on the human body.

The divine names of the Sephiroth on the middle pillar of the Tree are also incorrectly given, due to a misunderstanding about the use of the name IHVH, which Jewish Kabbalists pronounced either "Adonai" or, more infrequently, "Elohim" when it was necessary to avoid the awkward occurrence of "Adonai Adonai" in readings of sacred texts.

The Tetragrammaton was also sometimes pronounced letter by letter by Kabbalists, but this occult technique does not apply to the vocalization of the ten divine names on the Tree of the Sephiroth. Regardie in his *One Year Manual* gives the pronunciation of IHVH as "Yuh-hoh-voh," which is a bastardized version of the English abomination "Jehovah" (a word that never existed in Hebrew, and never should have existed in English). Regardie's pronunciation is incorrect.

## INVOCATION OF THE MIDDLE PILLAR

1. Stand in the outer temple before the altar facing south (the Golden Dawn say west—this is a matter of the magical system being followed) with your hands at your sides and your feet together.
2. Raise yourself in imagination to Kether. This should be visualized astrally as a brilliant ball of white light floating just above the crown of your head. Feel the sun-like radiance of this light beating down upon the top of your skull. Strive to actually transfer your point of awareness into this sphere.



3. Vibrate with the voice the name of God in Kether, “Eheieh,” so that the sound resonates within the sphere of light.
4. Imagine a beam of white light extending down from the sphere over your head to create another sphere of light that fills your lower neck and is centered upon your spinal column. This sphere within your neck is the quasi-Sephirah, Daath, located on the middle pillar of the Tree between and just below the level of Chokmah/Binah.
5. Take another deep breath and with your point of consciousness within the sphere of Daath, vibrate the divine names of Chokmah and Binah, Yah-IHVH (pronounced “Yah-Elohim”), so that the sound seems to resonate wholly within your neck.
6. Visualize a beam of white light extending from Daath down along your spinal column to form a sphere of glowing light in the center of your chest on the level of your heart. This is the Sephirah called Tiphareth. Transfer your awareness into this sphere and feel its light radiate throughout the cavity of your chest.
7. Take a deep breath, and vibrate the divine name of Tiphareth, IHVH (pronounced “Adonai”), so that the sound resonates within the sphere in your chest.
8. Visualize a beam of white light extending from the sphere of Tiphareth down through your body along your spine to form a glowing sphere that fills your pelvis and is centered at the level of your groin. This is the sphere of Yesod.
9. Take another deep breath and vibrate the divine name of Yesod, “Shaddai,” so that the sound resonates within your pelvis, particularly your groin.
10. Visualize a beam of white light extending down from the sphere of Yesod in your pelvic region to your feet, where it forms another sphere of glowing light. This is the sphere of Malkuth.
11. Take a deep breath, center your awareness in the sphere of Malkuth, and vibrate the divine name of Malkuth “Adonai Melekh” so that the sound resonates within the sphere around your feet.
12. While holding the astral vision of a thick vertical column of spiritual light that extends continuously from the sphere over your head down to the sphere that envelopes and warms your feet, with three more spheres set at intervals like great glowing beads at your neck, heart-center, and pelvis, imagine that your entire body is surrounded by a glowing egg of soft white light. Further imagine that the light is circulating downward from the sphere of Kether to the sphere

of Malkuth, then flowing out and up along the pearly shell of your aura like a shimmering curtain that completely surrounds you, until it reaches the sphere of Kether once again. Continue to circulate the light in this fashion for several minutes while shifting your awareness from the spheres to the descending column of light to the ascending curtain on the outer skin of your aura. Feel your entire being washed and cleansed by the light.

13. Perform the Kabbalistic Cross for centering yourself in the universe that was described in detail in the chapter on ritual (chapter 25).

The dangers of invocation are many. It is not always easy to distinguish good spirits from evil spirits. Spirits enjoy putting on flesh. It lends them a vitality they were not meant to possess. Consequently, spirits of the lower type are reluctant to leave after the ritual is ended. The magus may believe he or she has banished an invoked spirit, only to find later that he or she is acting in ways that are not in character. When confronted with a situation of emotional intensity, the partially possessed magus may do something completely alien to his or her normal personality. This reveals the previously invoked spirit, which is still present and struggling for control of his or her body.

An added threat exists. When the spirit takes up its residence within the circle of the perceived self of the magus, it may change the magus without him or her being aware of the change. Generally everyone assumes they are exactly what they want to be. Remember Jekyll and Hyde. Jekyll loathed Hyde—but only when he was Jekyll. When he became Hyde, he reveled in evil. Without question, many of the senseless, brutal killings and other acts of criminal violence that occur are the work of evil spirits possessing those who have a weak sense of identity and a poor training in moral and ethical behavior.

Even when an invoked spirit is benign, too often the magus becomes intoxicated with the strange and novel sensations caused by close contact with a spirit and forgets the reason for conducting the invocation. John Dee, the great Elizabethan magician and philosopher, suffered this impediment when seeking to scry spirits within his showstone. The spirits he invoked were willing to share the knowledge he sought, but he became hopelessly intoxicated by their presence. Finally he was forced to employ the alchemist Edward Kelley as his seer, and to write down the sayings and visions of the spirits that Kelley related to him.

Invocation relies on standard ritual methods. The spirit is called into the circle by means of its associations, which the magus experiences through the avenues of the five external senses. These include the visual symbols of the spirit, its colors, its substances, its names (both exoteric and esoteric), its scent, the taste of food offerings shared with the spirit, its emblematic plant or animal, and perhaps appropriate music. The magus must be able to experience these qualities sensually or they are useless. For example, a colorblind adept will gain nothing by using the color associated with a spirit during its invocation because spirits have no eyes; they see through the eyes of the magus. The same is true of all the other senses.

Remember that the circle is the extended self. Anything called into the circle becomes a part of the magus, although he or she may externalize it as a voice, a light, or some other phenomenon. The safest way to avoid possession, the loss of free will to a spirit, is to only invoke benevolent spirits. This is the reason good spirits are invoked and evil spirits evoked. There is never danger in invoking the light or the angels of light. The danger lies in mistaking an angel of darkness for an angel of light. Calling a spirit forth in the name of the light will usually ensure that no deception takes place. The invocation is worded to set necessary conditions for the appearance of the spirit:

I charge you \_\_\_\_\_ who are an angel of light and bound in the service of the one creative source, whose name is IHVH (here pronounced "Yud-Heh-Vav-Heh"), who is above and before all things, descend into this magic circle, etc.

With the pagan gods you cannot be too careful. They are cunning and powerful, and their moral code is not Christian (which is to say, is not the traditional moral code we are familiar with in the West). They will not hesitate to deceive if it suits them. This applies to the majority of pagan gods. The exceptions are those gods or goddesses specifically connected with truth, such as the Teutonic god Tyr (the Saxon god Tiw) and the Egyptian goddess Maat. Therefore you must have a method of discomfiting invoked spirits if they refuse to depart from the circle. One way is to subject their sigil, a geometric image of their secret name, to fire or other elements. This should not be necessary, but the sigil should be kept wrapped in a safe place for emergencies. The sigil may also be pierced with the magic sword, which will wound the spirit itself, or put under pressure until the spirit yields.

A simpler and more effective way is to earnestly invoke the light, either directly as in the Middle Pillar exercise, or in the guise of one of the higher angels of God such as Metatron or Michael, or in the form of one of the great prophets such as Jesus or Siddhartha. The light will drive out any possessing god or demon, for it is all powerful. When your heart is filled with light, there is no room in it for evil. In effect, by invoking an angel of light you substitute that being within your personal circle for the spirit you wish to expel—you become possessed by the good angel. After the possessing evil spirit is expelled, the aura can be strengthened and defended against its return, and a magical image made for the binding of the spirit should it persist in bothering you.

It is a common error to assume that invocation is less dangerous than evocation. Just the reverse is true. By invoking a spirit the magus willingly allows it to enter past his or her personal defenses. If it then chooses to make mischief, the magus will be in trouble unless he or she has prepared for such an eventuality. In evocation the spirit is kept outside the circle, at arm's length, where it cannot do harm.

During invocation there is always the danger that the personality of the magus will be transformed by the invoked spirit in dangerous or destructive ways without the magus ever becoming aware of the change.

Early in his development the author tried to invoke the powers of Mars through Geburah. Seemingly the working was a failure. He abolished the circle and

left the ritual chamber in disappointment. Later that day he found himself in a constant state of suppressed fury. Several times he almost flew into violent, uncontrollable rages over insignificant incidents, and it was only with the greatest difficulty that he restrained himself. All at once he realized that the invocation had not been completely lacking in effect.

This little anecdote should act as a warning to beginners. Invoke often, just as Aleister Crowley advised—but be careful what you invoke.

## EVOCATION

The most notorious act of magic is the evocation of spirits. It has been mocked often enough in literature and on film so that everyone is familiar with it. The magician dressed all in black reads, in a tremulous voice, from an ancient book bound in human skin and waves an anemic wand. There is a puff of sulfurous smoke and the Devil appears, ready to do his or her bidding.

Skeptics single out evocation as the ultimate absurdity of the occult. They point out that the Devil is made to materialize from thin air, which defies the laws of physics. Something cannot be produced from nothing. And if demons and spirits can be tangibly conjured up to be seen and touched, why are there no accredited photographs or witnesses of them?

Such critics cannot be answered in the materialistic terms of science. Science contends that there is a measurable, observable world of natural phenomena where if a thing is so, it is always so, and that there is a mental, subjective world of dreams and delusions where nothing is tangible or real in the least degree.

This distinction is simplistic. What is called the real world and what is called the mental world are, in an absolute sense, the same thing. Each person creates his or her inner and outer worlds and, more importantly, draws the dividing line between them. What you apparently see in front of you at this moment is actually happening inside your mind, and what you call your innermost private thoughts are in no way removed from the image of the outer world you contemplate.

This is not to suggest that reality in human terms is an illusion. But the underlying manifestations of the All (the dreams of God, which to feeble human awareness are the absolute reality) are much more immaterial and transitory than human beings can hope to imagine. Everything in the universe is being created and destroyed countless times per second. What is perceived as motion and life is an infinite series of static tableaux akin to the frames on a reel of cinematic film. The human mind can never directly experience reality, and in this sense everything perceived is unreal.

Some hint of the true nature of the world can be gained by considering a newborn baby. What appears to adult eyes as the orderly, rational universe is chaos in the eyes of the infant. What to the adult is so clearly outside and inside is to the child all on the same side. Babies have no sense of the limitations of their bodies. They attempt to alter the greater world to suit their desires, and when they fail, they react with outrage and frustration.

Only as the child gets older does it appreciate that there is a world it rules (its perceived self) and a greater world over which it has very little control (its personal universe). All of life then becomes an attempt to extend the boundaries of the self into the greater world. The larger the sphere of total control gained by an individual, the greater his or her measure of success in society. Humans spend their entire adult lives trying to break down a barrier they themselves erected in the cradle.

The view of the child is not the illusion. How could it be, when the child is newly issued from the womb, newly come from the bosom of the Unmanifest? No, what the child sees of the world is much closer to the root of reality than the distorted view of the adult. The child sees with clear sight while the adult looks through the lens of fears and prejudices. The adult constructs a dream world where he or she can live in comfort and security without going completely mad. Only the child can stand to look upon reality, because it does not know how to look away. The adult cannot bear it; the perceived self is too naked, too vulnerable, so the adult erects a wall around it, calling one part of reality inside and the other part outside.

In this manner the adult cuts him or herself off from even the possibility of affecting the outer world in other than the accepted material ways. The child, on the other hand, instinctively recognizes its godlike power and is upset when it finds that it cannot exercise it. The shock makes the child withdraw inwardly and form an island of self where its will rules. This act is its uneasy accommodation to the trauma of readjustment that follows birth.

The magus seeks to return to the initial perception of childhood, believing that the inner and outer worlds can be recombined if only they are seen with unprejudiced eyes. With his or her greater wisdom the magus hopes to rule the personal universe as he or she does the perceived self. Thus when the magus evokes a spirit, he or she realizes that it is both as real and as unreal as the floor of the ritual chamber. Since it is of the personal universe of the magus, it may not be visible to others who look upon it, but it is no less real to the magus on this account.

What an individual living in modern Western society sees is what he or she has agreed to see beforehand with the rest of society. This is not to say that each human culture on the Earth holds a giant convention and legislates what will and will not be seen. It merely means that the members of a society share certain conventions of perception. No one ever sees anything really unexpected. Try to imagine a creature that bears no resemblance at all to anything you have seen—it is impossible. You may conceive a composite of parts from all corners of nature, but can never picture anything truly new. This is because you alone have made your world what it is, and something novel has no place in your preformed perceptions.

Were you ever able to see something completely new—a creature from an entirely different dimension or plane of reality, for example—you would either be utterly unable to comprehend it or make sense out of it on any level, or you would automatically translate that new perception into a collage of familiar images and patterns that you have stored in your memory, so that you could place the strange new perception in context with the rest of your sensory experiences, and in this way derive some kind of metaphorical meaning from it.

A good illustration of the way the human mind balks at anything strange or new is the reaction we have when we meet for the first time someone who has lost a finger from one of their hands. More often than not, we cannot see that the finger is missing, even when we look directly at the maimed hand. We may get a vague sense that something is out of place, but we fail to see the missing finger because we expect all hands to have five digits, not four. Expectation rules perception.

Variations within the conventions of social perception are most noticeable over a long span of time. To modern eyes, the woodcuts of the Middle Ages that depict the human figure seem crude. The features are asymmetrical. The length and size of the limbs are distorted. The modern observer can be forgiven for automatically assuming that the medieval artists had no knowledge of perspective and no ability to convey the true appearance of a human being.

The actual explanation is that what was perceived as the human form at the time of Dante and what is perceived as the human form today are not the same. Man is still man, but the way human seeing assembles the details of human features has changed over the centuries. What medieval artists found beautiful about the body is what modern artists find ugly. Despite their innovations of technique, artists invariably express the preoccupations and concerns of their own culture. The European religious artists of the Middle Ages emphasized aspects of human form a modern realist would not. But the difference is not a matter of conscious choice: it stems from the way the two artists see the same subject.

The magus must treat with utter seriousness evoked spirits. They must appear as real as wood or stone. When the magus uses his or her will to lend solidity to an entity, it gains power over the personal universe of the magus. It becomes at the same time more useful and more dangerous. And because the secret depths of all persons are linked, that power can extend to other human beings.

Evoked spirits can be watched. This is the reason evil spirits are always evoked. Good spirits may sometimes be evoked when the magus has need to send them over a distance to perform tasks. Spirits with questionable motives should be evoked initially, as a precaution. It can then be determined if it is safe to invoke them.

Spirits have no shapes or physical bodies of their own. However, they have natures that harmonize or clash with aspects of the natural world that are transmitted to them through the mind of the magus. That is why angels often carry with them pleasant odors. The spiritual reaction of the magus to the scent of flowers is in accord with the quality of angelic being. The resonance created in the mind of the magus by rose incense, for example, is perceived as desirable by angels and attracts them; conversely, the spiritual quality of angelic nature is translated into sensual terms familiar to human perception—often as an agreeable scent. Demons will favor and be attracted to a harsh incense because the strong physical reaction of the magus smelling such incense is in harmony with demonic nature; demons will be repelled by sweet, pleasing scents because the reaction of the magus to such scents is in discord with demonic nature.

Since spirits have no fixed body, they can in theory be evoked in whatever form the magus chooses. There are practical limitations to this rule, however, that

are based on the predispositions of particular spirits. Angels would be uncomfortable were they forced to wear the shapes of demons, and demons would be equally ill at ease if compelled into the forms of angels. There is usually nothing to be gained by forcing a spirit to assume a shape that is abhorrent to it.

Demons may initially come as monsters with loud voices and disagreeable odors. These things accord with their nature. But the magus need not endure these forms. He or she can command a demon to transform itself into a less noxious shape. Bearing in mind that a demon forced to put on too pleasing a body may suffer great pain, because beauty is out of accord with demonic nature, a neutral shape should be chosen, such as the simple form of an animal or a man.

If a demon puts on the image of a human being, the manner and facial expressions, as well as the tone of voice, will reflect a demonic identity. Since demons are unbalanced beings, when in human form they express their nature through an excess of one or more of the humors—choler, phlegm, bile or melancholy. They will appear hot-tempered, or very dull and stupid, or vitriolic, or lascivious, or sad. Benevolent angels appear as men and women who are reasonable and mild of manner, reflecting their balanced natures; or if they are angels of judgment, they appear very stern and terrible, but still in control of their actions. Demons exhibit a lack of self-control.

Spirits are always evoked outside the magic circle. The circles of evocation given in the grimoires are needlessly complex. The only additional element necessary for evocation is the triangle. This is to be drawn on the floor or ground two feet away from the standard nine-foot circle. It is to be equilateral, three feet on each side, and should point away from the circle. Its apex marks the degree of the compass that is the abode of the spirit. For example, a spirit of Fire would be evoked into a triangle that pointed south.

As with the circle, it is necessary to retrace the triangle at the beginning of each evocation. It should be projected from the wand vertically on the air at heart level, its point up, directly above the physical triangle that is drawn on the floor. During this retracing the wand is held in the right hand of the magus, who stands inside the circle.

Before the ritual of evocation begins, a manifesting medium must be placed into the physical triangle. This substance is intended to give the spirit something to form its body around, such as the smoke rising from a brazier or steam from boiling water; or to provide a reflecting medium for the image of the spirit, such as a crystal ball or a magic mirror; or to give the spirit a physical vessel that it may enter, such as an image formed of stone or some other natural substance agreeable to the spirit. Also put into the triangle is the character, or sigil, of the spirit, which draws the spirit into the triangle, and any symbols or natural materials agreeable to the spirit.

By extending the magic sword in the right hand, the magus can reach the triangle but should never in any other way break the circle with his or her body during evocation. The power of the sword will protect the hand of the magus, though he or she may feel a slight shock should the spirit touch the blade.

The triangle provides a focus for the spirit to materialize. It is not a cell to bind the spirit, although the spirit will instinctively remain within it because all the



associations of the spirit are gathered there. The triangle represents the vortex of manifestation that issues from beyond the veil. It is pictured as descending vertically through the air above the physical triangle from its single uppermost point, even though it is physically represented drawn flat on the floor or ground. The spirit comes into being from out of the point of the apex and expands downward toward the base.

Usually its body does not appear in a completely solid form. It can be made so, but the doubts of the magus tend to keep the body of the spirit insubstantial—smoky, or misty. The traditional explanation is that evoked spirits gather moist vapors in the air of the ritual chamber and concentrate them into some visible mist that can be seen by the magus, and is light enough to be moved and shaped by the spirit. Thus, steam and smoke generated within the triangle are a natural aid to the spirit during this process of gathering a body.

In former times it was believed that a spirit needed the steaming vapors of freshly spilled blood upon which to shape itself, that there was some vital occult fluid within the blood that acted as a foundation for the body of the spirit and lent the spirit vitality and awareness. This belief is nonsense, but does contain a germ of truth.

The body of an evoked spirit is founded on the expectation, belief, and will of the magus, which creates a specific mind-state within the awareness of the magus suitable for the manifestation of the evoked spirit. Blood is effective in evocation only because of the mental and emotional response that freshly spilled blood generates within the magus, and this is based on the beliefs and expectations of the magus regarding the efficacy of fresh blood, and on the common human visceral response to the smell and color of fresh blood. Spirits experience the occult aspects of blood sacrifice solely through the perceptions of the magus and any others who may be involved in the evocation—they cannot experience the blood directly.

It follows that the manifesting medium is likewise unnecessary, except as a useful aid to the imagination of the magus. By peering into the shadowy depths of a crystal ball, or the moving column of smoke arising from incense, the magus frees his or her imagination to respond to the presence and communications of the evoked spirit. The visual sense needs some neutral input upon which to erect the image of the spirit. It is the same phenomenon that causes individuals to hear words in the rhythmic sound of clicking railway tracks. The manifesting medium is an aid, nothing more.

In order to evoke a spirit the magus must possess perfect knowledge of it. He or she must have a firm expectation of what will appear. Interestingly, the actual form of the spirit often differs from the anticipated form in many ways, but the solid image held in the mind at the beginning aids the evocation. Once a spirit has been evoked, it will always assume the same shape in later evocations unless ordered to change by the magus. However, the form of the spirit will gradually evolve over time to reflect the evolution of the spirit itself that occurs through its contact with the magus.

The ritual of evocation is begun in the regular fashion. The purpose to be served by the spirit is decided on, and the words and gestures of the working and the actual formula of evocation are composed. The magus undertakes a period of fasting, prayer, and purification. He or she robes, and then lays out the instruments

in the ritual chamber, paying particular attention to the symbols, materials, and manifesting medium in the inscribed triangle. The sigil of the spirit is placed in the triangle, wrapped loosely in silk. If the spirit is good or neutral, the silk should be blue; if it is an evil spirit, the silk should be black.

The magus centers him or herself and traces the circle clockwise; then, from inside the circle, uses the wand to trace the triangle. With fire and water the circle is cleansed. A vortex is created inside the circle, establishing communication with the light. The magus invokes the protection and favor of the light and states the purpose for conducting the ritual. At this point he or she must be able to feel the presence of the light and must be in a state of high emotional expectation and excitement.

In resonant tones the prepared formula of evocation is chanted while the magus focuses his or her will on the manifesting medium in the triangle. The sword should be held in the right hand. The words of the evocation should be original and composed by the magus. They must be memorized and recited from memory—it is not enough to read them from the page.

Here is an evocation from the *Key of Solomon*, which is generally known as the Greater Key to distinguish it from the *Lemegeton* or *Lesser Key of Solomon*. It is intended to serve only as a general guide:

O ye Spirit \_\_\_\_\_, ye I conjure by the Power, Wisdom, and Virtue of the Spirit of God, by the uncreate Divine knowledge, by the vast Mercy of God, by the Strength of God, by the Greatness of God, by the Unity of God; and by the Holy Name of God EHEIEH, which is the root, trunk, source, and origin of all the other Divine Names, whence they all draw their life and their virtue.

I conjure ye \_\_\_\_\_ by the indivisible Name YOD, which marketh and expresseth the Simplicity and the Unity of the Nature Divine.

I conjure ye \_\_\_\_\_ by the Name IHVH (“Elohim”), which expresseth and signifieth the Grandeur of so lofty a Majesty.

I conjure ye \_\_\_\_\_ by the name of God EL Strong and Wonderful, which denoteth the Mercy and Goodness of His Majesty Divine.

I conjure ye \_\_\_\_\_ by the most powerful Name of ELOHIM GIBOR, which showeth forth the Strength of God, of a God All Powerful, Who punisheth the crimes of the wicked, Who seeketh out and chastiseth the iniquities of the fathers upon the children.

I conjure ye \_\_\_\_\_ by the most holy Name of ELOAH VA-DAATH, which signifieth Vanquisher of God.

I conjure ye \_\_\_\_\_ by the most potent Name of ADONAI TZABAOTH, which is the God of Armies, ruling in the Heavens.

I conjure ye \_\_\_\_\_ by the most potent Name of ELOHIM TZABAOTH, which expresseth piety, mercy, splendor, and knowledge of God.

I conjure ye \_\_\_\_\_ by the most potent Name of SHADDAI, which signifieth doing good unto all; I conjure ye by the most holy Name EL CHAI, which is that of the Living God.

Lastly, I conjure ye \_\_\_\_\_, ye rebellious Spirit, by the most holy Name of God ADONAI MELEKH, which Joshua invoked, and stayed the course of the Sun through the virtue of Metatron, its principal Image; and by the troops of Angels who cease not to cry day and night—Holy, Holy, Holy, Lord God of

Hosts, Heaven and Earth are full of Thy Glory; and by the Ten Angels who pre-  
side over the Ten Sephiroth, by whom God communicateth and extendeth His  
influence over lower things, which are KETHER, CHOKMAH, BINAH, GEDU-  
LAH, GEBURAH, TIPHARETH, NETZACH, HOD, YESOD, MALKUTH.<sup>40</sup>

The original evocation is considerably longer, but the above modified version should serve as a sample. The evocation is designed to inflame the heart of the magus and fire his or her will. The one given here follows the descent of the light from the Unmanifest to the material world, using the names on the Tree of the Sephiroth as words of power. This is a reasonable and effective form for those who are comfortable working in the Kabbalah, but many other forms of evocation are possible.

In general, it may be observed that the ancient evocations are too wordy and too much occupied with externals. Modern evocations tend to be much shorter and may be repeated many times for a cumulative effect. The magus must be moved emotionally by the evocation, or it is useless, no matter how well constructed.

Evocations should be “vibrated” for maximum effect—that is, spoken resolutely from the depths of the chest so that the throat and back of the nose vibrate with the force of the sonic waves. This technique is well known to singers and stage actors, who learn it of necessity. If done properly, the words of the evocation will penetrate and possess a ringing quality even when they are not spoken loudly.

At the end of the evocation, the magus uses the tip of the sword to uncover the sigil that is resting in the triangle. The shape of the sigil is traced with the sword in the air over the triangle inside the astral triangle previously formed on the air with the wand. The smoke or water vapor, whichever is used, will begin to coalesce within the glowing psychic triangle. Usually the face of the spirit is the first part to emerge. If the magus is using a magic mirror as a manifesting medium inside the triangle, only the image of the spirit will appear in the depths of the glass.

It may be necessary to repeat the evocation, which should be spoken in an even more compelling tone. In any event, the magus must never lose his or her temper. This is what chaotic spirits wait for, to cause an imbalance of forces within the circle in the hope of using his or her own anger against the magus. If still no spirit presents itself after the formula of evocation has been vibrated several times, the magus must command by the holy names of God that any being within the triangle instantly show itself. If an evil spirit has been concealing itself, it will at once become visible.

The very fact that a spirit has appeared confirms the power that the magus has over it. No evil entity willingly humbles itself before a human being. The magus may direct it with full confidence that his or her orders will be obeyed. However, if the magus acts uncertainly, the spirit may feel bold enough to put on a sham front of defiance. It will roar and bluster, hoping to make the magus lose composure and common sense; but it cannot harm the magus inside the circle, and compelled by the authority of the light, it must at last obey.

In reality, demons have little power over human beings. They cannot kill on their own authority, and this is why they form pacts with foolish human beings. Even the lowest man or woman has free will and can deal death by the exercise of that will. The Devil pretends to rule the man or woman who has sworn an oath to

it, but without the human being it treats as its slave, it is ineffectual. Through intimidation the Devil causes the individuals who have surrendered free will (symbolized by the signing of the black pact) to do its evil for it. Any human being can license demons to kill other humans in his or her own name, and all the consequences of these actions fall on the damned soul of the person who gives the command, not the demon who commits the act.

Once the spirit has been sent on its mission, the sigil is carefully covered once again with silk, by means of the sword. The aperture of the circle is closed, and all lingering influences in the outer darkness are most carefully banished. Then the ritual is concluded in the usual fashion, with the magus taking care to put the sigil of the spirit in a secure place.

Failure in evocations is always attributable to the lack of preparedness on the part of the magus. He or she must be confident of success before beginning the ritual. Even so, the usual reaction on first evoking a spirit is disbelief, quickly followed by terror. The magus is never utterly convinced the spirit will manifest until first seeing it with his or her own eyes, in spite of all the study and preparation. This is why it is so much easier for a beginner to work with an established group: initial lack of confidence is less of a factor. Once a spirit has been evoked successfully, future evocations are much easier because the wall of disbelief has been breached.

Eventually, evocation becomes an instrument of accomplishing ritual desire just like any other. But the mind of the magus is forever transformed after the first successful evocation. Perception of reality is broadened, and the magus is never again able to see the world in quite the same way.

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GUARDIAN

**T**he guardian is a noncorporeal entity, commonly called the guardian angel, whose task according to tradition is to watch over and protect the human being to whom it has been assigned by God. This tradition exists among many diverse cultures. In the far East the guardian is assumed to be the ghost of a departed relative. In Catholicism the role has been partially filled by the patron saints. For the ancient Greeks, the guardian was called the personal genius or tutelary daemon. In Shamanism the guardian assumes the form of the animal guide. In Voudoun, the guardian is the loa with whom the worshipper is “ridden” during his or her first possession.

Two constants emerge from the legends about the guardian. The first is that it represents the personal intervention of spiritual forces in the life of the individual. The second constant that emerges about the guardian is that it serves as a mediator between ordinary human consciousness and the unknowable mind of the All.

The magus who is liberated from the burden of superstition, which is belief without reasonable cause, will not make the error of thinking of the guardian as a physical being with wings and a halo. Nor will he or she go to the opposite extreme and mistake the guardian for a mere fantasy. As in so many cases, the truth lies where these two opposing views merge.

The guardian is a psychic entity in that it exists in the rooms and corridors of the unconscious mind and usually reveals itself through the doorways of dreams, visions, and impulses. However, as has already been suggested, the unconscious is a vast house that extends far beyond the boundaries of the individual mind, reaching even to the veil across the face of the Unmanifest. What lives in the unconscious can have more objective reality—defined here as significance in the evolution of the universe—than the parasitic manifestation called human consciousness. The guardian may well be more real, in an absolute sense, than the personal self of the magus.

The guardian has been recognized as of the highest importance to Western magic for centuries. The ancients rightly understood that without the conversation of the guardian angel (the communication with their higher awareness) nothing was possible; but with the conversation of the guardian, all was possible. The guardian is the personalized response of the light to human needs. It is the medium through which the All expresses its omniscience at the level of the individual.

Cut off from the guardian, all learning would be no more than dry book study devoid of inspiration. Ritual acts would be like batteries unable to hold a charge.

The symbols of magic would be as empty and foolish as science believes them to be. Contrarily, once the guardian has been fully reached and a reliable channel of communication with it established, all magical acts become easy to accomplish. The magus is wrapped in light and is capable of miracles. There is no further necessity for sacred texts or spiritual teachers since the magus finds there only the things he or she already knows. The guardian becomes both teacher and text.

It is exceedingly rare that a perfect communication with the guardian is established. Equally rare is an utter lack of communication. All except the lowest dregs of humanity have at least flashes of awareness that something larger than themselves is concerning itself with their lives.

The guardian has been described as the higher genius. This is perhaps an unfortunate description as it conveys the impression that the guardian is nothing more than a hidden level of the personality expressing itself through consciousness—no more than a metaphor for the noblest aspirations and most exalted thoughts. Such a view is true as far as it goes, but is limiting.

The guardian should not be thought of as a discrete being, for humanity needs no third party to carry its prayers to God. Rather, it should be thought of as a living personification of the mediating aspect of human beings that links them with the light. Humanity exists both in the manifest and the Unmanifest at one and the same instant. The guardian bears the messages of God and casts them in human terms so that the fallible descendants of Adam and Eve can, in some part, gather meaning from them. Since the light cannot exist unconfined in the manifest universe without destroying all creation, it needs many servants (at least, they are perceived as many by the analytical, categorizing human mind). The role of the guardian angel is that of protector, teacher and guide on the level of the individual human being.

In the same way that the magus molds his or her telematic images from the natural forces outside the perceived self, he or she shapes the guardian from the directing power of the light within. By personalizing the energy that is the guardian, the magus gains some measure of control over it: can speak to it and expect an answer; can call it forth and hope to see it.

Usually the guardian is visualized in a human form of the opposite sex that has refined beauty and is bathed in light. A male adept would see a female guardian, and a female adept, a male guardian. Traditionally the guardian was also sometimes said to be of the opposite color: a white female might be watched over by a black male, for example. This does not always mean that the guardian is of a different race. A fair-skinned, blond woman might have a guardian in the form of a black-haired man with dark skin from her own culture. The reason for this opposition is that the guardian represents the spiritual spouse of an incarnate soul. Communion with the guardian is the alchemical union of opposites between mortal and immortal, between flesh and spirit.

The similarity between the guardian angel and the winged god, Hermes (for the Romans, Mercury), will at once be apparent. The guardian is a personal Hermes; Hermes is an abstraction of all the guardians: for in truth there is only one guardian, who is diversified in several billion human consciousnesses. All angelic

visitations, such as the one that came to the shepherds at the birth of Jesus, are visitations of the guardian in different guises. Each man and woman conceives the guardian uniquely. In this sense there is only one angel, who takes a different name and face for each new task.

In magic the prime use of the guardian is to gain instruction in the right mode of living in harmony with the light. On a more mundane level, the magus uses the guardian to learn the mechanics of a personal system of magic that does not violate cosmic law. The guardian is relied on to remove psychic blockages and to unstop the springs of power so that the symbols of the art can be used with practical consequences. The guardian also provides guidance in times of great trial and confusion.

The conversation of the guardian angel and the direct inspiration of the light can be distinguished in that the guardian meets the immediate personal needs of the magus, usually through the senses, while the light tends to be more abstract and careless of time. The direct inspiration of the light and the conversation of the guardian are two aspects of the same process of enlightenment, but the guardian is an instrument that focuses divine knowledge on particular human needs.

The magus should never get the notion that it is possible to manipulate the guardian to serve his or her own ends. Quite the reverse is true. The guardian only manifests its power with the authority of the All. It is completely subject to the light and is without effect in matters apart from the light. The magus can never compel it to do what it is not intended to do. For a time the magus may think he or she is making use of the guardian for personal motives, but will eventually comprehend that all the while the guardian has been using the magus, poor clay that he or she is, to execute its mandate from the Unmanifest.

The magus ignores the advice of the guardian at the peril of his or her soul. Once rebuffed, the guardian is slow to speak again. It must be courted assiduously; all its dictates followed to the letter, and its presence never taken for granted, or else it will be gone. Yet, understand that the guardian, who is intimately bound to the magus, cannot actually leave. Foolish disregard of the words of the guardian creates a barrier in the mind of the magus. The guardian is no less willing to act as guide, but the magus becomes blind with his or her own conceit.

Nor should the mistake be made of ascribing human motives to the guardian. It may make no earthly difference to the angel if its human host is run over by a truck. This event may be in harmony with cosmic law. Do not rely on the guardian to act as a personal watchdog. It will protect you if that is its appointed task—it will not intervene if there is no higher purpose served by your continued existence. If it did, no man or woman would ever die, and the Earth would be awash with humanity.

Only when human beings act as agents for higher forces can they elevate themselves above the petty, material life. Only when they seek to be a receptacle for the light will these forces interest themselves actively in their physical welfare. This seems harsh but it is true. Of course, different persons serve the light in different ways. If the service is through magic, the guardian will speak of magical things. If through poetry, the guardian will play the Muse and open a fountain of beautiful words. If through mathematics, it will speak in numbers. To obtain the conversation of the guardian angel, the magus need only make his or her self a pure vessel.

Purity in magic signifies complete dedication to a single purpose. Purity in life is devotion to the achievement of the personal destiny, which is the highest possible fulfillment for any living thing, the best use of all its circumstances and talents in harmony with cosmic law. By consciously striving for purity of purpose the magus opens his or her mind to the guidance of the guardian.

Think of the voice of the guardian as a whisper and of all manner of evils as loud pounding noises. When even a small amount of noise is present in the psychic ear of the magus, the whisper cannot be heard, although it continues to speak all the while. Evil can take many forms: thoughts, acts, words. Such things as the worry and bother of daily business are not usually recognized as evil, yet they drown out the voice of the guardian.

This is why medieval woodcuts show little devils pricking the common folk with pitchforks as they go about their futile activities—gossiping, lying, gambling, speculating—because the artists intuitively grasped that evil uses small acts to distract the mind away from the light. Why else show devils tugging on ears and tickling noses? Such useless and time-wasting activities as fill the lives of average persons are the stones that build the tower of ruin.

Have you ever wondered why you curse God when you drop something, or cut yourself, or trip and stub your toe? The momentary distraction of your will allows a tiny tendril of evil to slip past your defenses, and in that instant of distraction, you are made to serve as an instrument of chaotic forces.

Make a simple test. Sit in a quiet place and try to listen to your own inner stillness. In Zen terms, strive to hear the sound of one hand clapping. Do not allow your attention to fix on any extraneous thing. Ignore all noises, movements, sensations, and thoughts.

Unless you have trained for quite a long time, you will not be able to do it. The little devils with pitchforks will prevent you from concentrating on the silence. You will itch. Your tongue and lips will become dry. You will swallow. You will shift about in your seat. Small noises will soon be magnified into thunder. Your mind will race like an engine out of control. And any time you focus your attention on these matters you will be turning away from the voice of your guardian.

The grimoires and the sacred texts of Christian mysticism and the Kabbalah lay down various harsh regimes for the aspirant who wishes to attain the conversation of the guardian angel. To become inwardly still requires that the seeker set aside the world and, in effect, become a holy person totally dedicated to the light, for a time at least. All forms of stimulation must be avoided, even those seemingly harmless, because they distract the mind from truth.

You may not wish to hear that the only way you can obtain the conversation of your guardian angel is to renounce the world and live apart. You may be waiting to learn the easy trick that will let you get around this task. There is no trick, no shortcut. If you are unwilling to devote yourself utterly to the light, perhaps for a period of months, or even years, be assured you will never attain the conversation of your guardian or see the angel face to face.

The way to purity and inner stillness has been given in the chapter on initiation (chapter 22) and will not be repeated. At the end of the preparatory process



the magus must conduct a master ritual of evocation that is based on his or her knowledge of the art in order to bring the guardian into material presence. This ritual serves to forge a bond between the magus and the angel that allows easier communication thereafter, provided the magus does not subsequently turn away from the light. When the magus returns to live in society, the conversation of the guardian is carried with the magus.

It is not the purpose of this work to recommend texts, but the magus will find the second part of the *Book of the Sacred Magic of Abramelin the Mage* particularly useful in these matters. It is an inspired work, descended from the ancient mysteries of the Kabbalah. In it is given a system of living that has been proven effective for attaining the conversation of the guardian angel. The ritual process in *Abramelin* should not necessarily be copied, but rather should be used as a pattern and guide. The spirit names and magic squares that appear in the book belong to the writer, Abraham the Jew, and should not be used by the magus, who must rely on his or her own guardian to provide a personal hierarchy of spirits and their sigils.

The *Book of the Sacred Magic of Abramelin* recommends a physical withdrawal from society for a period of six lunar cycles, during which the working to achieve the conversation of the guardian is prepared. This withdrawal into isolation will not be possible for most modern magi, who live submerged (and drowning!) in a sea of human communications. Therefore it becomes necessary for the magus to withdraw emotionally and intellectually without actually withdrawing physically—to live apart from friends and society at large on the mental level while still physically dwelling and functioning in the midst of many human beings. This is possible, but requires a personal dedication of will that many individuals—who are really not individuals at all, but appendages of groups—will find extremely difficult.

At the highest level of attainment it is possible, though rare, to invoke the guardian into permanent active being. This is usually done intuitively, with no conscious beginning or end, by religious mystics. In such instances, the holy man or woman becomes the guardian angel incarnate, in constant and unimpeded communication with the light. No wonder such holy individuals rise above the mass of humanity—yet the one constant among them is compassion.

As there is an opposite to all manifestations, so is there an opposite to the personal angel. This is a being charged with the purposes of evil and given a form by the individual's hates and fears and lusts. The common image of a man with an angel on his right shoulder and a devil on his left is based on this truth. Unlike the guardian, the personal devil speaks in a voice that is loud and unceasing. It prefers to remain invisible so that the thoughts of its host will not dwell on its foul nature.

Humans can be divided into three groups based on their interaction with their personal angels and demons. The lowest order of humanity go through life guided entirely by the voices of their devils, without ever experiencing a single doubt or question about the futility of their little, ugly lives. These are the lowest of the low, who cannot even be compared to beasts without outraging nature. They are beyond change or help, knowing and caring to know nothing but material things.

The middle class of mankind, which form the majority, are guided for the most part by the strident voices of their devils, but on rare occasions they give heed

to the quiet voices of their guardians, usually when their devils have momentarily failed to keep them entertained. The great power of the guardian is that it speaks truth. The devil yells and curses and pounds the floor for attention, but always it speaks lies. After a long time, some men and women grow weary of lies and turn with determined hearts to seek the truth. Most, however, find it easier to pretend the lies are true and the truth, lies, turning the universe on its head and coveting a bag of common stones as precious diamonds.

Finally, there are the third class of humanity who seem to recognize the voice of their angels from birth and are never misled by their personal devils, who in these rare cases seem to be mutes. How such people come to be born is one of the mysteries of life. The magus should envy them their innocence, yet at the same time pity them, for they have no need to strive against adversity and no chance to acquire the inner strength that only comes through transcending obstacles. These people are like pampered house cats that never hiss or scratch and, for this reason, are treated with kindness wherever they go. Occasionally they find themselves cast out onto the snow by circumstance; and then they quickly perish, for they have no way to defend themselves.

It is assumed that the magus comes from the second, greater mass of mankind. When attempting to summon the guardian, the magus would do well to insure that the personal devil is not inadvertently called up in its stead. Whenever the magus strives to contact the ultimate good, there is always the danger of reaching, by mistake or foolishness, the ultimate evil. Only purity will protect and guide the magus safely around this treacherous reef—purity of purpose, purity of will, and purity of faith—for purity is his or her guardian.

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# GOD-FORMS

**T**here is only one God who is without form or attribute, who is nameless and faceless, the beginning and the end, the first and last, who was and is and will be. The lesser gods of myth and legend are limited emanations of the single true deity. For this reason they are treated with respect, but never with adoration or worship.

The magus must not commit the sacrilege of praying to a lesser god. The gods are tools to be used with the authority of the light. Since the light is the primary emanation, and all lesser emanations are distinguished only by the degree to which they obscure its radiance, all things are subservient to it. Mankind need kneel to no being with a name and a form, regardless of how terrible it appears. Such awesome shapes melt like wax when struck by the light. Their essences are dreams of the All, as their forms are dreams of humanity.

God-forms are never the creations of an individual; they are always the work of the group mind of a culture. For this reason no single mind can comprehend them completely. Although shaped by the will of a people, the gods are not mere illusions but are aspects of manifestation the culture has recognized and magically circled, thereby crystallizing them into discrete forms with comprehensible motives.

Consider the pagan god Thor. Some believe Thor to be a figment of the Nordic imagination, a god without a trace of real existence. Others would say that while it is true Thor was created by the concentrated will of a people, he now exists on some elusive but real level of being and will continue to exist so long as the minds of men and women continue to conceive him. Still others might maintain that the human mind had nothing at all to do with the creation of Thor, who exists independently of humankind in every way.

All these views betray a faulty understanding of the natures of the All and the manifest universe. Human beings do not create from the level of the perceived self, but are themselves creations of God. What humans call their own creations are in reality creations of the spiritual light from the Unmanifest acting through the medium of human beings, as ordinary light shines through a prism, on the manifest universe.

When men and women began to worship Thor, they did not invent the various attributes of that deity—thunder and lightning, great strength, courage, unbridled fury, destruction—but recognized the common principle behind those qualities and focused it into a form with a name and a human shape. Thus the god Thor existed before the race of *Homo sapiens*, although he was not personified as

a warrior with wild black hair and fiery eyes who carried a hammer. By the power of the All that is within them, human beings drew this symbolic figure from the Unmanifest in order to harness and control the forces of the god. They did not create the underlying reality. What they did was provide a vehicle through which the pre-existing forces could express themselves to the human race.

In ascribing to Thor a human form, the Norsemen gave those forces qualities they would not otherwise have possessed. The pre-human Thor was not concerned with the affairs of humanity. It was not a fleshy being with memories of a past and hopes for the future, but was a principle of nature, a natural concourse of forces that, when cast into the mold of a man, could be addressed in human language and might respond on the human level.

The numerous god-forms—which are all gods bearing a name or form by which humans have limited and defined them—are both more and less than human. They are less because they have no free will and can never evolve or develop by their own striving into something greater than what they are. They are more than human because they embody immense powers in nature and are eternal and indestructible in human terms. Even if all men and women cease to remember a god, that concourse of forces that provided the focus for the god endures, ready to receive a new name and symbols from some future culture.

Humans do not create the gods, they name them—but through the names they gain power over the god-forms. The complex name of a god embodying its form, its desires, its attributes, its abilities and limitations, is a kind of magic circle that binds the god to the will of the group that gave it expression. This is why it is often said that the gods are dependent on the worship and sacrifices of their followers, without which they would fade away. The persons that name a god are its servants yet also its masters, since through neglect they can send the god back to the oblivion of blind natural forces from which it arose. The relationship between humans and the gods is symbiotic and mutually dependent.

The process of forming the gods was a subconscious one for primitive peoples. They did not reason it out; and therefore they often lost sight of the fact that the gods were only creations of the All and ascribed the highest place to the lesser gods. Many times anthropologists investigating native societies discover that they possess a supreme deity they have nearly forgotten, a deity with few or no characteristics that has been thrust from its supreme position by younger, more human god-forms.

This is a degeneration of religion and is a great evil when it is committed by those who should know better. Human beings shame themselves when they worship idols of brass or wood, but they also shame themselves when they bend their knees before any god with a name or a shape. Indeed, there is no difference between the two offenses—only a matter of degree.

God-forms gain or lose in power depending on how they are looked upon and worshipped by their people. Many gods who at one time were principal deities have, through conquest, become absorbed into the pantheons of other races and have descended in status. For example, the god Ptah was supreme in the city of Memphis in the early days of Egypt, but when the pharaohs of the Nile moved their palaces southward to Thebes, Ptah lost much of his authority.

God-forms were created because they are useful. They allowed humans to reach hidden powers and direct them according to human purpose. For this reason, god-forms are still being created today in civilized Western culture. The forms of the Worker, the Consumer, the Scientist—all are personalizations of the general currents of human society that exist and have always existed, but which, when given a symbol-name, can be manipulated by mankind for questionable ends.

The god-forms of any culture reveal its health or sickness. Culturally, this is not a happy age in which to live. The great Moloch of the present, who may be christened Mekanos, is a cold, remorseless god of concrete and steel and wire and glass. His image is embodied and worshipped in the gleaming, sterile skyscrapers of every modern city. He is even more powerful and insidious because he has not yet been overtly recognized as a god. He is a god of oil and smoke and darkness who cares nothing for the sorrows of humanity.

In magic, the common way of utilizing the power of the gods is by putting them on, like a cloak or mantle, over the perceived self. This is called assuming the god-form and is a kind of invocation.

If the magus wished to become more attractive, through this method he or she might create a ritual to take on the god-form of Apollo or Aphrodite, and view the world through the eyes of that lesser deity for a time. If done correctly and repeatedly, this would give the magus great personal charm and beauty of a combined physical and psychic character. The hidden forces of beauty channeled through the magus by the focusing lens of the god-form would transform the personality of the magus by reaction and alter the physical body as well.

Beauty would be inevitable. Its exact quality would depend on the assets and defects of the magus, both physical and mental, for magic always seeks the easiest course to its objective. If the magus were crippled or deformed, the beauty would take on a predominantly mental and emotional character. The physical handicap might become lessened through surgery or other treatment. Magic uses mundane means to reach its ends as readily as the more esoteric means. Magic makes no distinction between the physical and the psychic—these are human distinctions.

Another function of assuming a god-form is that it better enables the magus to issue commands to the spirits and forces that fall under the rule of that god. In becoming Thor, the magus will command the storms; becoming Pan, he or she will rule the woodlands; becoming Neptune, the sea.

It is quite possible to assume a god-form of the opposite sex. Every human being has both masculine and feminine qualities, with one or the other in a dominant or active position. By assuming the god-form of the opposite sex, the magus may learn a great deal of useful information about the other side of his or her nature, which is probably suppressed during ordinary consciousness.

Before attempting to assume a god-form, the magus should have a thorough knowledge of the basics of ritual working, the ability to compose a personal rite of invocation that is viable, and a complete knowledge of the gods of mythology (their strengths and weaknesses, associated materials and colors, familiar animals, symbols, scents, and so on). It is best to practice by assuming the forms of the angels, as these are unlikely to prove harmful. Then the more benevolent gods should be assumed first.

Invocation of a god-form is a type of voluntary possession. For a period of time limited by the protective safeguards of the ritual, the magus allows his or her normal personality to be overshadowed and dominated by the character of a particular god. Depending on the nature of the invoked god, this can be a pleasant or unpleasant experience, but it is always dangerous. Personality is at best a feeble flame that flickers and dims in every psychic wind. By voluntarily forsaking it the magus takes a risk. This the magus is prepared to do because the wisdom and power that can be gained in this way are of great value.

The magus always builds certain weaknesses that he or she can control into the personal conception of the god. These must be true weaknesses based on a careful assessment of the nature of the god, not merely arbitrary words and signs. In the construction of the ritual, these weaknesses are used so that when the magus commands the god to depart from the circle, the god cannot dispute the order. Such weaknesses are often found in the old literature, particularly regarding the demonic gods that are very dangerous.

Most of the figures in the major world mythologies have an enemy they could not overcome, or a weapon that defeated them, or an incident in their pasts that they are ashamed to remember or have repeated. The most famous weakness is the heel of the demigod Achilles. The mother of Achilles, a Nereid named Thetis, dipped her infant son into the waters of the infernal river Styx, but neglected to coat his foot with this magical liquid. Thereafter Achilles was invincible in battle. No weapon could wound him, until the Trojan Paris shot him in the heel with an arrow and killed him. Every god and demon has his or her Achilles' heel, which the magus can discover and use as an instrument of control.

To assume a god-form, the magus prepares him or herself by meditation, prayer and personal cleansing, then draws a magic circle in the presence of the attributes and associations of the god. He or she wears a symbol of the god next to the skin over the heart. An image of the god is placed upon the altar. The symbol and the image of the god should be formed in part from a common substance connected most closely with the god; they are then, in effect, two parts of a single whole. To summon Isis, for example, the symbol and the image of the goddess might be cast from the same piece of silver.

Calling upon the god to descend into the circle, the magus offers the inducement of appropriate food and drink. Here a sacrifice of the blood of the magus may, in certain cases, be made. The magus fixes his or her gaze upon the figure of the god on the altar and wills the god to merge with his or her body. Success is often signaled when the symbol over the heart-center becomes warm or animated. At the critical moment, the magus gives expression to the transformation, declaring his or her unity with the god and recounting at length the complex name of the god with its many magical relationships and correspondences.

After the task of the ritual has been accomplished, the god is dismissed by the authority of its ruling deity. For example, if it is Thoth, god of Egypt, dismiss him by the authority of Osiris. If the god assumed is the leading deity of a pantheon, dismiss it by the authority of the light.

It may happen that the god refuses to leave the body and mind of the magus. Then it must be threatened, using its image on the altar that it simultaneously inhabits, with its natural weakness. Most gods have an affinity with one of the four elements, and the opposite element will affect them unpleasantly. For example, Mercury, god of airy motion, can be compelled by the threat to imprison his image in clay; however, Mercury is a most tractable deity and will never betray the magus.

If it happens that the magus has been very foolish or careless and the invoked god-form has gained the upper hand, remember that all manifest beings are subservient to the light. Earnest prayer is the one ritual action no demonic force can directly prevent the magus from performing. The magus should open his or her personal self without reservation to the divine spirit, which will wash through the body of the magus like a cool stream and carry away any obsession.

The god-forms of Egypt are particularly useful in magic. Since the Egyptians were themselves great magicians, they personified all the natural forces around them so that those forces could be used magically. This personification resulted in a diverse pantheon of hundreds of deities. Each god must be studied individually so that the magus will know precisely which is most appropriate for any specific purpose.

The gods of the Greeks are less abstract and more human than the Egyptian gods, and for this reason, more complex. Their motives are not always so easy to determine beforehand. It is hard to predict exactly how a Greek god will act in a given situation. However, they are generally more sympathetic to human needs because they share them, in part. For more material purposes it might be better to use a Greek god rather than an Egyptian. You will get a more flexible response.

The gods of the Teutonic peoples (the Saxons, Germans, Norse) are dangerous. There is no more polite way to phrase it. By modern standards many would be classed as demons. They represent the crudest of elemental forces and are very difficult to control once invoked. They have a disturbing tendency to lose their reason and commit general mayhem. A person possessed by Loki, Donar or Woden could easily become berserk and go on a killing rampage if the power of the god were not contained. Because of their nature, these Northern gods are often used for malicious purposes. Although not evil themselves, they care nothing about human suffering—just the opposite, they delight in seeing the human will struggle against adversity, and view human disputes and wars as sport.

These are three of the main pantheons used in modern magic. The gods of Voudoun and the Celtic gods are also frequently invoked. However, any god-form from any culture, once thoroughly understood, can be invoked and assumed by any magus. It is usually safer and more effective to rely on those gods from civilized societies with which the magus has a personal affinity. For a white European to assume an African tribal god would be foolish, unless he or she were completely in harmony with the culture and beliefs of that African tribe. For the same reason, a black American might be better off assuming the gods of Egypt or Greece, since his or her living culture (the culture actually experienced every day) is American, not African.

The mythology and mysticism of the East fascinates Westerners, but the Western magus will probably have better success dealing with Western pantheons, rather than trying to invoke Krishna or Kuan-Yin. There are no hard and fast rules in this matter. The true affinities of the magus must always be left to his or her personal judgment.





## TELESMATIC IMAGES

In everyday magic it may be necessary to conceptualize and empower an entity for a specific function that is beneath the dignity or outside the province of the god-forms. These lesser spirits can be distinguished from the god-forms in that they are the formative expressions of one or several minds over a relatively brief period of time, rather than an entire culture acting over the span of centuries or millennia.

To be perceived, all spirits must be created. A spirit does not exist unless it is conceived in some way. This process of creation can be voluntary or involuntary on the part of the human mind that acts as a conduit for the creative virtue of the light. It can be based on an existing traditional pattern or be wholly novel to human experience. It can be the work of one person, or several, or many. It can occur in a single day or extend over years. The existence of the spirit can be brought about on the mental, astral, or physical circles of being.

All spirits emanate from the Unmanifest. Their unity is basic, their differences superficial.

A *god-form* is a spirit of great power created by a society.

An *angel* is a spirit wholly dedicated to the service of the light. This applies to angels of judgment as well as to angels of mercy.

A *demon* is a spirit dedicated to the service of chaos, or shadow. They seek to frustrate cosmic harmony in imitation of the chief apostate angel, Lucifer. All demons are fallen angels.

An *elemental* is a spirit formed of, and bound to, a single philosophical element. Their modern names come from the Renaissance magician Paracelsus. Fire elementals are called salamanders, Air elementals are known as sylphs, elementals of Water are called undines, and Earth elementals are named gnomes.

A *planetary spirit* is a spirit formed of, and bound to, the qualities of a planet. This class includes the planetary angels.

A *zodiacal spirit* is a spirit defined by, and bound to, the qualities assigned to particular degrees of the heavens. There are different classes of spirits for the signs (divisions of 30 degrees), the decans (divisions of 10 degrees), the faces (divisions of 5 degrees); and the individual degrees themselves.

A *larva* is a spirit created by the strong emotions of an individual or group. It usually possesses little or no self-consciousness.

An *elementary* is a spirit created by an individual as a personal servant. These are of a fairly low order and of limited power.

A *ghost* is a complex type of larva. It is not, as was commonly believed, the soul of a dead person bound to a physical location upon the Earth. Two types of ghost were recognized by the ancient Romans: *lares*, the ghosts of good men and women; and *larvae*, the ghosts of evil men and women. The second term has come to have a different meaning in modern occultism.

An *homunculus* is a spirit created by an individual in the shape of a human being and infused into some material substance.

A *vampire* is a spirit that draws vitality by force from living beings. This vital energy was believed to reside in the blood. However, vampires are not corporeal beings.

A *succubus* is a sexual vampire in female form. It feeds on the sexual energies of men.

An *incubus* is a sexual vampire in male form. It feeds on the sexual energies of women.

A *lamia* is another name for a succubus.

A *familiar* is a spirit that has attached itself to a human being and is frequently perceived in the company of that person. Often familiar spirits enter and possess pet animals to more easily be close to their owners.

All forms of spirit can, in theory, act on all levels of being. However, the identities of some types are bound by tradition to certain levels. Ghosts are popularly defined by their appearance on the astral circle. They are visible and audible, sometimes tactile, but they seldom leave material evidence of their presence. An homunculus, on the other hand, usually has a physical body of human shape, although not necessarily of human size.

The formation of a spirit may be completely unconscious as in the case of larvae, or deliberate in various degrees. The most highly conscious method is the Golden Dawn technique of forming *telesmatic images*, where spirits are built up from simples into complexes through a rational process of correspondence. The creation of a telesmatic image can be compared to the process of life. It begins with an initial impulse, goes on to the gathering of useful raw materials, and then an involved pattern is constructed from these basic building blocks.

Telesmatic images are alloys of forces, desires, and emotions that have been given a form by the creative will of an individual, or more rarely a group. They have their own identity and a sense of purpose that revolves around the task they were created to fulfill. Once given life, they fear death and will use all their limited abilities to avoid being dispersed. The longer they live, the stronger and more complex they become, for they continue to draw identity from the magus who shaped them. They are not creatures of the ego of the magus alone, however; they take some of their nature from his or her godhead or higher self, and are thus independent beings.

These spirits may become so concrete over time that they are clearly perceived by other people who know nothing of their existence. In Tibet, before the coming of the Communists, the creation of telesmatic images was a part of the training of magicians. It was said to be not uncommon to encounter these manufactured spirits while walking along the empty mountain trails at twilight.<sup>41</sup> Indeed, the yeti is very likely a telesmatic spirit that has been unconsciously created by the Tibetan people over many generations.

The traditional method of forming a telematic image used by the Hermetic Order of the Golden Dawn involves the manipulation of a spirit name. The name is translated into Hebrew letters. Each letter has a certain set of symbolic associations. The first letter of the name is used to form the head of the image, the second letter, the shoulders, and so on. Bit by bit the spirit is built up, like Frankenstein's monster, until an integrated figure is obtained. Throughout the formation process, the magus relies on the symbolism of the Hebrew letters for guidance.

To illustrate, here are the attributes of Graphiel, the intelligence, or good spirit, of the planet Mars:

G	Camel	Priestess	Moon
R	Head	Sun	Jupiter
A	Ox	Fool	Air
Ph	Mouth	Tower	Mars
I	Hand	Hermit	Virgo
A	Ox	Fool	Air
L	Ox Goad	Justice	Libra

The first column after the name is the meaning of the Hebrew letter; the second is the Tarot Trump connected with it; and the third is the astrological power. In this example, the planet Jupiter is linked to the Tarot Trump of the Sun (see the table at the start of chapter 20). The Golden Dawn system of occult correspondences associates Tarot Trump XIX, the Sun, with the Astrological Sun. Note that the Hebrew letter Aleph, transliterated as A, is sometimes represented in English by the letter "e" for ease in pronunciation. There are many other associations for each Hebrew letter, and each of these symbols has many associations of its own. Thus the variety of figures, personalities, and qualities that can be extracted from this group of symbols is virtually infinite. The magus must rely on intuition to find the best figure for his or her needs.

This traditional method of deriving spirits has certain limitations. The magus is bound by the symbols attached to the Hebrew letters, and these may not always be right for the purposes in mind. He or she is restricted by a limited number of names for angels, demons, and so on. In other words, the magus must try to fit his or her ritual needs into the existing catalog of psychic beings. This is like buying a suit off the rack—usually it fits well enough to serve, but it is never ideal. But the greatest fault with this method is that it starts with the name and goes on to work backwards to extract the qualities of the spirit.

Here is a more rational system that will serve for the creation of all telematic images.

Begin with the purpose you wish the spirit to serve. Using its eventual function as a guide, list all those qualities you will require in your creation. These should include the physical, emotional, and mental features of the spirit. Narrow these down to the most essential. For example, suppose you wanted to create a protective spirit to watch over a friend. Some of the features you might desire in such a being are strength, fierceness, a terrifying aspect, a loud voice, great size, and the like.

From the list of qualities, extract a list of corresponding symbols. These might include the color red, the metal iron, thunder and lightning, screaming wind, the

ax of war, flaming eyes, the lion, the bear, and the eagle. These symbols can be varied and multiplied until they can be made to fit together into a symmetrical figure. The result might be a great creature with the head of a lion, a flaming red mane, fiery eyes, the roaring voice of a storm, the wings of an eagle shining with flashing colors, the black skin of a bear, and an ax in its hands.

A fearsome creature indeed! Usually, in magic as in life, more is less, and it is no crime to be subtle. Such a roaring monster would be more likely to dismember the person it guarded than protect him or her from foes. At the very least it would scare the living daylight out of the person should he or she chance to see it. However, it illustrates the method.

The next step, when the form has been arrived at, is to extract from it the name of the spirit. A short phrase descriptive of the qualities of the spirit is composed. The example might yield something like: "Great roaring angel with flaming wings." Each of the main words in the description must name one of the primary characteristics of the spirit. The number of words should be significant. Great-roaring-angel-flaming-wings is five words—the number of Mars and Geburah.

The magus takes the first letter from each word and combines them to make a name. This process is Kabbalistic and is called *Notariqon*. The name AGLA, which is a name of God, is assembled by Notariqon from the Hebrew phrase "Thou art mighty forever, O Lord." However, it is totally unnecessary to involve a foreign language. A letter is a letter. The powers of the English alphabet are as great as the Hebrew, Chaldean, Arabic, or whatever.

The name of the spirit in the example becomes GRAFW. To pronounce the name may necessitate minor accommodations, perhaps the addition of vowels or the juxtaposition of letters or the partial extension of key words that compose the name. No addition should be completely arbitrary. All elements in the name must relate directly to the spirit. The name GRAFW can be made pronounceable by stretching the fourth letter into the first part of the word it represents: GRAFlaW.

Since the name comes from the essence of the spirit, it is charged with power over the spirit. In fact, the name is the spirit in another, more compressed form. By speaking the name rightly, the magus can bring the spirit into being. By destroying the name—by reading it backwards for instance, or by ritually burning it—the magus can destroy the manifest form of the spirit. The name can be used as a focus for physically containing the spirit when it is not being employed; when the name is written on a pentacle or figurine, the spirit can be made to reside within the object until called upon.

From the name of the telematic spirit is derived, by various means, its sigil. Also called the character or seal, the sigil is a geometric design that represents the spirit and acts as a visual avenue of communication and command. Because it is visual, the sigil can be more easily held in the mind than the letters of the name during the exaltation of ritual. The sigil is another form of the name, or identity, of the spirit. Its making is described in the next chapter (chapter 32).

There is no essential difference between summoning a spirit and creating a telematic image. In the first case, the magus uses elements derived from tradition, and in

the second case, he or she chooses all the elements, guided by the ritual purpose. The method of forming telematic images can easily be applied to existing spirits, who are usually so poorly described in the literature that calling them forth necessitates creating their images in the mind. Starting with what is known about the nature of a given spirit, a shape can be built up and a magical esoteric name extracted from that form. Then a sigil can be constructed that is based on the esoteric name.

After the form of a spirit has been conceived, it must still be brought to life. Until its birth it is like the conception of a work of art: it has no tangible reality. Spirits are made real through the rituals of invocation and evocation, already given. As a separate act, the magus may wish to symbolically infuse vitality into the telematic image, but this is not required. The vitality of a spirit comes from the same place as the vitality of the magus—the light. By simply drawing the spirit forth until it can be experienced, the magus has caused its birth.

A telematic spirit can be prevented from running amuck if it is given a finite life span that ends with its usefulness. Its death can be automatically preset or consciously brought about by the magus when it is deemed prudent. Often both limiting factors are built into the telematic image as a fail-safe, the automatic self-destruct set to operate after a given length of time should the magus be incapacitated or otherwise occupied.

Keeping to the example already used, the magus might give the fearsome guardian Graflaw the life span of a single cycle of the Moon, causing its power to increase as the Moon waxed and decrease with the Moon's waning. In addition, the heart of the spirit might be symbolically imprisoned in a small ball of wax to ensure its instant obedience. The magus would take care to guard this ball with signs and words of power to keep it safe from the spirit. The moment the spirit outlived its usefulness, the magus would cast the wax ball into a fire, speaking an incantation for the complete destruction of the spirit.

A competent magus will suffer no threat from telematic images. The danger lies in becoming fond of such beings, or even growing to love them. If this happens the magus may lack the will to kill them, and then his or her danger becomes great. At first subservient and fawning, the spirits will draw on the hidden powers of the higher self of the magus and grow stronger day by day, until at last they are too powerful to command; for spirits grow stronger at the expense of the magus, who correspondingly weakens. The liberated spirits will work all manner of mischief, from malice or exuberance, and will torment the magus unmercifully unto death.

The Jewish folk tale of the golem should be taken as a warning. The golem was a type of homunculus, a telematic image that had been infused into a life-sized figure of clay to give it power over the material world.<sup>42</sup> In one version of the story, its creator, Rabbi Loew of Prague, allowed it to keep its form longer than necessary because it was obedient and subservient to him. But all the while, the golem grew in power, until at last it was destroyed only with the greatest risk and difficulty.



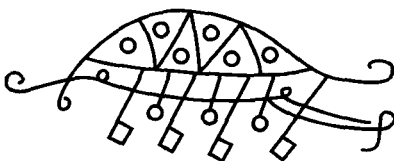
— 32 —  
SIGILS

A sigil is a symbol derived by one of various systems from the name of a spirit. By concentrating the creative will on the sigil, the magus is able to call forth the spirit it represents into his or her conscious awareness. Since it is a graphic representation of the name, the sigil is more amenable to mental retention and handling than the name itself.

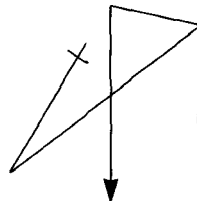
Ideally, the lines and angles of the sigil intuitively reflect the nature of the spirit it designates. Placid spirits should have sigils made up of horizontal lines, gentle curves, and rounded shapes. Fiery spirits should be represented by sharp zigzags, pointed angles, and prickly shapes. Evil spirits might have sexual imagery worked into their sigils. The intuitive sigils of demons often contain some sort of insect imagery—bristles, or hooks, or antennae, or stings.

As a general rule, spirits of cosmic order such as the angels of judgment and mercy should be represented in sigils primarily by curved lines. Curved lines model infinity and express the light. Chaotic and low spirits of shadow should be represented mainly by straight lines and angles. Angles restrict and divide the whole, and are thus qliphothic in nature. In practice, however, the designs are too often arbitrarily derived from a mechanical system of sigil making and have no aesthetic relationship to the spirits they represent. All spirits contain both aspects of the light and the shadow, and should reflect this composite nature in a combination of curves and angles.

Notice the insectival quality of the seal of Bifrons, below on the left. It is an intuitive sigil from the *Lemegeton* or *Lesser Key Of Solomon* that suggests the nature of this evil demon. By comparison the more modern sigil of the angel Michael, on the right, seems almost antiseptic. It was created using the Golden Dawn technique of generating spirit sigils mechanically upon the central rose of the Rose Cross Lamén.<sup>43</sup> For this reason, its shape does not really reflect any of the personal qualities of Michael.



Bifrons



Michael

In magic the sigil is used as the physical focus through which an entity of the subconscious can funnel itself and give itself a tangible presence. To put it another way, it is the template placed over the aperture at the opened point of true self to ensure that the potency called across the veil from the Unmanifest takes on the desired form and no other. Through the sigil the power of a spirit is actualized. All types of magic depend on sigils of one form or another. These forms may be highly refined such as number constants, or rather crude such as clay idols. The term *sigil* is more narrowly applied to a two-dimensional design that may be drawn, painted, or engraved.

Many occultists have the notion that traditional sigils possess a dread potency all their own, akin to a loaded gun that even a child may inadvertently set off. They solemnly warn the novice not to dabble in matters he or she does not understand. Naturally, like the sorcerer's apprentice, the novice dabbles away eagerly at the first opportunity but is usually disappointed with the results. The beginner has yet to comprehend that the only power of magic lies within his or her own self.

Spirits take on form and identity only through the magus. No sigil, however intelligently drawn, will conjure up a spirit by itself, any more than an unaided hammer will drive a nail. A sigil is a tool of the human mind. It has no will, no desire, no intention. It is a key that may unlock a particular door into the subconscious, but only if it is well made and the magus learns how to insert it.

The observation should be made here that spirits cannot invoke or evoke themselves. These techniques belong solely to human beings, who are able to exercise them by virtue of human free will, which no spirit possesses. This important truth was delivered to the great Elizabethan magus Dr. John Dee, who was told by the angel Ave: "Invocation proceedeth of the good will of man, and of the heat and fervency of the spirit."<sup>44</sup> When Dee asked Ave to provide an example of the correct form of invocation, the angel flatly refused, saying: "I may not do so. . . for I dwell not in the soul of man." Human beings can invoke and evoke spirits unconsciously without intending to do so, however, and in this sense sigils can be dangerous, since they can trigger the process of unconscious invocation or evocation.

Sigils mechanically derived are similar to words—if their meaning is not understood they remain so many squiggles of ink on paper, utterly impotent. Sigils intuitively derived can possess latent symbolic power in their very shapes that can, under receptive conditions, resonate within the mind even when the meaning of the symbolism is not understood. Psychic entities respond only to the mind-states of the magus.

The term "mind-state" is used here to describe the total gestalt of thoughts, emotions, urges, and sensations that exist within the personal universe of the individual at a given instant. Mind-states may change totally from one moment to another; or they may be reborn continuously, like the flame of a candle, and so be sustained for extended periods.

Particular mind-states resonate in harmony with particular psychic beings. For each spirit there is a unique mind-state that it interprets as a summons to manifest on the circle of consciousness. When the occult polarity of this mind-state is inverted, the spirit interprets the change as a dismissal. No spirit can defy the directive of its mind-state. It is bound to react in certain ways by its very nature, as one



string of a musical instrument will vibrate harmonically with another tuned to exactly the right pitch.

A sigil has power only when it invokes its key mind-state. Through meditation and determination the magus will be able to infuse any sigil with some potency so that when visualized, it will resonate in his or her subconscious. The best sigils are those that by their lines and colors encourage the necessary mind-state. The poorer sigils actually hinder the proper mental climate through their disharmonious elements. A mechanical sigil visualized before it is understood to link with a particular entity will invoke only boredom in the mind of the magus; a particularly potent intuitive sigil may, under the right conditions, create a resonance within the mind that is perceptible to the spirit represented by the sigil, if only dimly. However, no sigil will attain its full potency until its linkage with the spirit it represents is consciously understood.

This differentiates sigils from the universal symbols of the art, such as the pentagram and the triangle. By its makeup a universal symbol induces in all persons who look upon it a similar understanding of some general principle. These principles are below the level of verbal expression, except in a secondary way, just as a color can be described in words only metaphorically. A sigil must be linked to a specific set of ideas before it can be completely understood. If sigils are letters, the symbols are numbers; if sigils are melodies, the symbols are rhythms.

An uneducated man or woman shipwrecked on an island could look at the universal symbols of magic and draw an intuitive meaning from them, although this meaning would be below the level of verbalization. If that person studied the sigils, on the other hand, he or she would reap only confusion. Sigils appear arbitrary except to the individual who inwardly relates them to a specific mind-state.

Many traditional sigils are based on formal and abstract systems that have little vital meaning to the subconscious. They are technical patterns that fit admirably into an intellectual classification, but are dry and unresponsive in practice. Huge amounts of energy must be poured into such sigils before any good can come from them. The traditional means of making sigils often achieves no better results than would cutting a variety of shapes from paper and putting them into a hat, then drawing them out randomly and affixing them to particular spirits. The necessary mind-states are not encouraged by the essential forms of these sigils.

The perfect sigil would be able to call forth the desired mind-state in anyone who looked upon it. Almost certainly no such sigils have been discovered. This is not to say they are theoretically impossible—all human minds work along the same lines, and there may exist unfound signs of the most awesome power, able to instantly evoke forces from the subtle spheres. In effect these hypothetical sigils would be universal symbols with a highly specialized function. But these ideal sigils will not be found among the traditional systems of mechanical sigil generation.

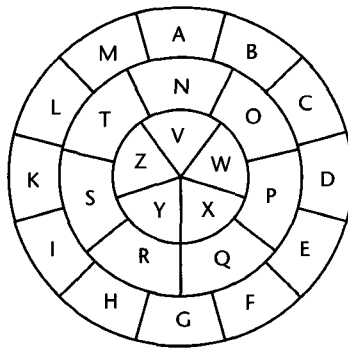
In the ancient texts two points are repeatedly made. The first is that all sigils are given only as examples, since any individual can gain his or her own system of sigils through personal contact with the spirits. The second point is that sigils have a limited life span, and those effective in one age will not work in a later era; usually the period of potency is said to be only a few generations, sometimes only a

single generation. From these cryptic hints the magus should glean that sigils work by living associations and are most effective when used personally, less potent when used fraternally, still less potent when diffused throughout the culture in which they were created, and of no practical use outside that culture.

As has already been stated, sigils may be derived mechanically, intuitively, or through a combination of the two. Mechanical sigils can be swiftly turned out once the system of their making is established, but by their nature they are unresponsive and must be empowered, or loaded with meaning, by the magus. Intuitive sigils have the greater potency because their inspiration comes from the depths of the subconscious, but they are difficult and time-consuming to make, as each is a separate act of creation.

No sigil can stand alone. Each is only the visual representation of the name of the spirit. For the sigil to be significant, the name must have significance. For the name to be significant, the image it invokes within the magus must be meaningful. And for the image of the spirit to possess meaning, it must accurately reflect the functions of the spirit.

Sigils may be mechanically derived by means of a radial arrangement of letters called a sigil wheel. The wheel illustrated below is based on the sigil wheel of Hebrew letters that forms the central rose on the Rose Cross Lamen of the Golden Dawn. Here, the letters of the English alphabet have been reduced to twenty-four by combining the I and J and the U and V. Then they were written in three circles of twelve, seven, and five around a center point in a clockwise inward spiral:



A piece of paper is placed over the wheel and a continuous line traced from letter to letter in the spirit name. Double letters are indicated by a slight kink in the line (  $\curvearrowright$  ); a letter directly between two other letters can be shown by a loop (  $\cup$  ); the beginning of the sigil is marked by a cross (  $\perp$  ); and the end by an arrowhead (  $\rightarrow$  ).

With the sigil wheel any name can be converted into a graphic design by any person. If the name is meaningless the resulting sigil will also be without significance and therefore ineffectual. If the name is significant the sigil will be intellectually bound to it, in the same way the word "apple" is linked to the red fruit on the tree, but may be cold emotionally. It may be somewhat awkward to empower because of its abstractness.

Sigils can also be intuitively derived by communion with the light. First the magus should strive to know the spirit intimately, meditating on the form and personality of the spirit until it becomes a living being in his or her imagination. Then the magus should pray to the light, asking it to provide a dependable sigil by which the spirit may be summoned and directed. This will be delivered either through the medium of the guardian angel of the magus or some other familiar spirit, or directly into the intuition of the magus.

The sigil will be given quietly, often at an unexpected time. Usually it will take the form of a persistent image, and the magus may not realize for some time that he or she has been given the sigil sought. It may even be that the sigil will be given before the magus asks for it, since linear time is a human concept and is no barrier to the light. The magus must learn to make his or her mind a sensitive, finely tuned instrument when seeking sigils intuitively.

An ancient technique of focusing the attention described in the *Book of the Sacred Magic of Abramelin the Mage*<sup>45</sup> is to place a small plate of silver on the altar and ask the guardian angel to inscribe the sigil upon its polished surface. Sigils sent in this way were said to appear in tiny beads of dew that looked like the filaments of a spider web. No doubt the formation of those dew drops was helped by the fact that the windows of the ritual chamber were open and the ritual took place in the very early morning. The sigil image was hurriedly copied by the magus before it faded away. Any hard shiny surface will serve, such as a plate of brass, gold, or even glass.

Crystals can also be used for intuiting sigils, as can automatic drawing. Smoke and water vapor offer good mediums in which images can form themselves. By gazing fixedly in a receptive mental state at an abstract pattern, the magus can cause certain lines to come forward while the rest recede into the background. A black mirror can be made by coating a piece of plate glass on the back with several layers of black enamel and mounting it in a frame. This should be scryed in almost total darkness, with no reflections on the surface of the mirror.


Once the sigil is received, it must be tested by applying it to the symbols and words of power to ensure that it is what it seems to be. If the sigil has been planted in the mind of the magus by chaotic forces—unlikely if his or her intentions are pure—it will create discordance when tried against the light. Like a poorly cast bell, it will yield an ugly sound and must be discarded, and a more acceptable form sought.

Neither of the above ways of deriving sigils is completely satisfactory. The intuitive method is too dependent on whim, while the sigil wheel is overly rigid. A compromise that will be both effective and practical is needed between freedom and formalism. Here is a method of deriving sigils that combines the intuitive and mechanical techniques.

The esoteric name of a spirit is first turned into a sigil by applying it to the sigil wheel. This part of the process is mechanical. The magus then studies the rough sigil with his or her intuition, seeking those aspects that must be changed or eliminated. The changes must never be arbitrary, but they can be achieved by a variety of devices. The magus can alter the words in the descriptive phrase of the spirit name (the method of forming the spirit name is described in chapter 31) to produce a more appropriate sigil, or change the order of the letters in the name.

He or she can also make use of the English version of the Kabbalah of Nine Chambers, the *Aiq Beker*, which has been filled with the twenty-six letters of the English alphabet:

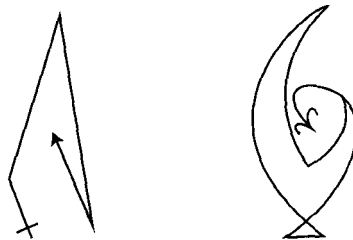
A=1	B=2	C=3
J=10	K=20	L=30
S=100	T=200	U=300
D=4	E=5	F=6
M=40	N=50	O=60
V=400	W=500	X=600
G=7	H=8	I=9
P=70	Q=80	R=90
Y=700	Z=800	

This is the same grid used in the children's game of tick-tack-toe; and children often use it to make up secret codes, a letter being represented by an angle of the grid. For example, the letter A would be represented by the angle , the single dot signifying that it is the first letter in the compartment. This code is centuries old and has its origins in ancient thaumaturgy. It is interesting to note that it has survived down to the present as the plaything of children.

By using the *Aiq Beker* the magus can convert one letter into another through their numerical equivalents. Letters in the same compartment are considered to be magically related. For example, A can be interchanged with S because both letters fall into the first box of the grid. A is assigned a value of 1, and S a value of 100, which by magical addition is:  $100 = 1 + 0 + 0 = 1$ . These new letters will yield a different sigil shape on the sigil wheel.

The emerging sigil can also be stylized to disguise its origin and to lend it a character of its own that agrees with the nature of the spirit. Straight lines can be curved. Ornamentation can be added where appropriate, and lines textured. Different colors that relate to the spirit can be used.

To use the hypothetical telematic guardian spirit named GRAFlaW as an example, a strict application of the sigil wheel would produce the sigil below on the left, which could then be stylized and altered by *Aiq Beker* into the sigil on the right:



The magus should favor the use of his or her own language in magic, even though it is traditional to use Latin, Hebrew, Greek, and even Arabic. A native language is learned by the child in the cradle. It will always have deeper associations

than any other. Also, the magus must know at all times exactly what he or she is saying without any ambiguity.

The use of Hebrew in sigil making is for the most part a superstition. It is true that Hebrew has many magical associations with a long tradition. It is also true that Hebrew, by its very structure, lends itself to magic. Each letter of Hebrew is also a number, and since all Hebrew letters are consonants, any combination of letters can be made into a pronounceable word by the addition of vowel points. This provides great flexibility in relating one set of letters to another by various Kabbalistic methods. However, the native tongue of the magus is given to him or her by God, and should be used in the majority of ritual workings.

The magical, or secret, name of a spirit should be thought of as its true name, or even as its very soul, and will be different for each adept who derives it. The common name of a spirit, such as Baal or Michael, is the name of a collective ruling being—a poorly defined god-form—while the many different secret names apply to the numberless spirits under its rule. These are the armies said to be under the princes and dukes of hell; these are the numerous servants of the archangels, not lesser individual spirits, but particular aspects of the one collective spirit that bears the exoteric name.

When the magus calls forth one of the traditional spirits, he or she will view it uniquely and call it by a unique name. Another adept will see the spirit that bears the same common name in a different way, and his or her esoteric name for that spirit will differ from that of the magus. The spirits will be separate, yet bound together by their traditional name and characteristics. Remember the answer given to Jesus by the possessing demon: “My name is Legion; for we are many” (Mark 5:9).

However the magus finally chooses to arrive at the sigils of his or her personal system of magic, they should be formed after a single style so that they harmonize with each other, even though each sigil is totally unique. This will involve limiting the materials, instruments, and colors with which the sigils are made. In unity is strength—confusion yields only weakness.

An excellent material for sigils is wax. It is pure and inert magically. It can be colored as desired and is easy to mold and engrave. If not physically destroyed by pressure or heat, it will last virtually forever. Wax sigils can be set under glass to protect their surfaces. New paper and colored inks are also excellent, and make durable and inexpensive sigils that can be readily carried and hidden. Always use permanent inks—many common colored inks fade badly when exposed to sunlight. All instruments and materials must be purified and consecrated before use. This is a general rule in magic.

It may happen that the associations of a particular sigil are lost over a period of time and the sigil becomes a dead thing to its maker, no longer able to invoke a resonance in the unconscious. This means that the mind of the magus has evolved and the mind-state once associated with a particular spirit no longer evokes that spirit. The essential nature of the spirit itself has been subtly transformed in the depths of the unconscious mind of the magus. In this case the sigil must be discarded and the magus must make a new one for the same spirit, guided by his or

her expanded understanding. This will involve deriving a new esoteric name from the qualities of the spirit.

Strictly speaking, a sigil is not necessary to contact a psychic entity. Only the mind-state is essential, and this can be attained through a variety of focuses not regarded as sigils by Western Hermetic magic. This explains why the magic of an African shaman can be as potent as that of a Western adept. Although the witch doctor may use dance and drugs and blood in his workings, he arrives at a mind-state as potent as that invoked through symbols, poetry, and numbers.

## — 33 — COLORS

In traditional magic the attribution of color to the major symbols seems determined by a mixture of dogmatism and caprice. No area of magic is more subjective. Only the colors of the planets are held in general agreement, and even here there is a wide diversity of opinion.

The colors of the seven traditional planets of astrology seem in general to be linked with the colors of their associated metals, or the oxides of those metals.

For example, the color of Venus is green; copper is the metal associated with Venus, and copper tarnishes to a bright green substance called verdigris. The color of Mars is red; iron is the metal of Mars, and iron oxidizes to red rust. The color of the Sun is yellow; gold is the metal of the Sun, and gold (which does not tarnish) is a yellow metal. The colors of the Moon are white and black; the metal of the Moon is silver, and silver is white when polished, but black when tarnished. The color of Mercury is dark orange; the metal of Mercury is metallic mercury, which oxidizes to a red powder called mercuric oxide.

The reasoning behind the colors of the rest of the astrological planets is not so clear. If the same logic were followed, the color of Saturn should be gray, since lead is the metal of Saturn, and lead tarnishes to a gray color. However, the traditional color of Saturn is said to be black because Saturn rules over putrefaction. The traditional color of Jupiter, blue, has some thread of logic behind it. The metal of Jupiter is tin, and since tin does not tarnish (tin foil was used in ancient times as a backing for mirrors, and was placed behind precious stones to increase their luster) we might expect the color of Jupiter to be white. However, Jupiter is a sky god, and a tin mirror would reflect the clear blue color of the cloudless heavens.

The Golden Dawn used its own colors for the seven traditional planets that were based on its system of four color scales. The planetary colors come from the colors assigned to their paths on the Tree of the Sephiroth in the King Scale of color: Mercury (twelve, yellow), Moon (thirteen, blue), Venus (fourteen, emerald), Jupiter (twenty-one, violet), Mars (twenty-seven, scarlet), Sun (thirty, orange) and Saturn (thirty-two, indigo). This system of planetary colors has not been widely adopted by modern occultists.

The colors of the four elements used in modern magic have descended from those taught by the Golden Dawn, and are fairly widely accepted. Red is the color of Fire, blue the color of Water, yellow the color of Air, and black the color of Earth. However, Earth is also said to have four earthy colors associated with it that correspond to the four worlds of the Kabbalah: russet (Atziluth), olive (Briah), citrine (Yetzirah), and

black (Assiah). These derive from the path of Malkuth (ten) on the Queen Scale, and are represented in the pentacle of Earth used in Golden Dawn magic.

The signs of the zodiac were assigned the colors on the King Scale of those paths on the Tree where the zodiac signs appear. These are, in the Golden Dawn order: Aries (fifteen, scarlet), Taurus (sixteen, red-orange), Gemini (seventeen, orange), Cancer (eighteen, amber), Leo (nineteen, greenish yellow), Virgo (twenty, yellow-green), Libra (twenty-two, emerald), Scorpio (twenty-four, greenish blue), Sagittarius (twenty-five, deep blue), Capricorn (twenty-six, indigo), Aquarius (twenty-eight, violet), and Pisces (twenty-nine, crimson).

This assignment is not entirely satisfactory, since emerald, an Earth color, is linked with Libra, the cardinal Air sign, and amber, an Air color, is linked with Cancer, the cardinal Water sign. It would seem more logical to have assigned emerald to Cancer and amber to Libra.

The colors of the elements, planets, and signs of the zodiac used by the Golden Dawn were based on an elaborate system of four spectra or scales of colors named after the face cards of the Tarot, which were applied to the ten Sephiroth and twenty-two channels on the Tree of the Kabbalah in the four worlds. Because this system was so complex and its logic was not immediately apparent, it has not found wide use in modern magic, being restricted mainly to systems of magic descended directly from the Golden Dawn.

	<b>King</b> ( <i>Atziluth</i> )	<b>Queen</b> ( <i>Briah</i> )	<b>Prince</b> ( <i>Yetzirah</i> )	<b>Princess</b> ( <i>Assiah</i> )
1.	Brilliance	White brilliance	White brilliance	White-flecked gold
2.	Soft blue	Gray	Bluish mother of pearl	White-flecked red, blue, yellow
3.	Crimson	Black	Deep brown	Gray-flecked pink
4.	Deep violet	Blue	Deep purple	Deep azure-flecked with yellow
5.	Orange	Scarlet-red	Bright scarlet	Red-flecked black
6.	Clear pink rose	Yellow (gold)	Rich salmon	Gold-amber
7.	Amber	Emerald	Bright yellow- green	Olive-flecked gold
8.	Violet purple	Orange	Red russet	Yellow-brown flecked with white
9.	Indigo	Violet	Very dark purple	Citrine-flecked azure
10.	Yellow	Citrine, olive, russet, black	As Queen Scale, flecked gold	Black-rayed yellow
11.	Bright pale yellow	Sky blue	Blue-emerald green	Emerald-flecked gold
12.	Yellow	Purple	Gray	Indigo-rayed violet
13.	Blue	Silver	Cold pale blue	Silver-rayed sky-blue
14.	Emerald green	Sky blue	Early spring green	Bright rose of cerise rayed pale yellow
15.	Scarlet	Red	Brilliant flame	Glowing red
16.	Red-orange	Deep indigo	Deep warm olive	Rich brown
17.	Orange	Pale mauve	New yellow	Reddish gray inclined to mauve



18. Amber	Maroon	Rich bright russet	Dark greenish brown
19. Greenish yellow	Deep purple	Gray	Reddish amber
20. Yellowish green	Slate gray	Green gray	Plum color
21. Violet	Blue	Rich purple	Bright blue-rayed yellow
22. Emerald green	Blue	Deep blue-green	Pale green
23. Deep blue	Sea green	Deep olive green	White-flecked purple like mother of pearl
24. Green-blue	Dull brown	Very dark brown	Livid indigo brown-black-beetle
25. Blue	Yellow	Green	Dark vivid blue
26. Indigo	Black	Blue black	Cold dark gray near black
27. Scarlet	Red	Venetian red	Bright red-rayed azure or emerald
28. Violet	Sky blue	Bluish mauve	White-tinged purple
29. Ultra-violet crimson	Buff-flecked silver-white	Light translucent pinkish brown	Stone color
30. Orange	Gold yellow	Rich amber	Amber-rayed red
31. Glowing scarlet-orange	Vermilion	Scarlet-flecked gold	Vermilion-flecked crimson and emerald
32. Indigo	Black	Blue-black	Black-rayed blue

As can be readily appreciated, the four scales are a bit overwhelming. It is not always easy to know exactly what colors are intended based upon the descriptions. Nor do the scales always make good sense symbolically. For these reasons it was deemed necessary to create a simpler arrangement of colors for ritual use. A completely new system is presented here, based on the distribution of colors around a circle. Fourteen colors are used. They can be divided into five categories:

**White**

**Primaries**—Red, Blue, Yellow

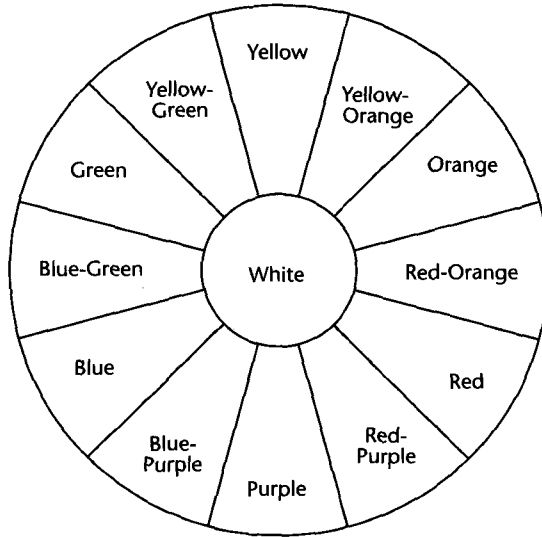
**Secondaries**—Orange, Purple, Green

**Tertiaries**—Yellow-Orange, Red-Orange, Red-Purple, Blue-Purple, Blue-Green, Yellow-Green

**Black**

These colors are produced by splitting white light into three parts, then combining these reflective primaries into pairs to make three secondaries, which are further combined with the primaries to yield six tertiaries. Black is the absence of light.

A good color wheel should be consulted to understand how the colors relate to each other. Color wheels are sold in art supply stores. They show a radial spreading of the colors of the spectrum around a circle with the primaries set at 120 degrees to one another. It will also prove useful for the magus to paint his or her own color wheel so as to develop a feel for the separate colors as shown in the illustration at the top of page 260.



## WHITE

The color of spiritual radiance that shines forth from the center of the true self and from the face of the All.

Newton showed with glass prisms that white light is an amalgam of all the colors of the spectrum. The ancients did not know that white is a composite. To them it appeared the most rarefied and pure of colors. It is transparent, and cannot be fixed by a particular quality—like pure water it has no flavor—yet it illuminates and pervades the entire world. For this reason the philosophers assigned to white the spirit of the Unmanifest that is everywhere and nowhere, that promotes seeing but is itself unseen. In alchemical plates this understanding is best presented as a snow-white dove that circles the mists of chaos, with radiance streaming behind it, to form the cosmos.

The modern awareness that white is a composite only reinforces the attribution of white to spirit. Just as whiteness holds all other colors within itself, so does spirit embody all form and substance. As colors are subjective elements of light existing only in the mind of the observer, so are forms subjective elements of spirit.

## PRIMARIES

The three colors from which all others may be derived. There are two kinds of primaries—those reflected from paint and other colored surfaces and those of pure wavelengths of light. The pigment primaries are red, blue, and yellow. Light primaries are red, blue, and green.

For years it was thought that yellow was a legitimate primary. Then when science became capable of producing pure beams of color, it was found that no two colors could be combined to form green; therefore, green was a primary. However, yellow could be made by combining beams of green and red; it was not a primary.

The confusion resulted from the fact that pigments reflect not one but several colors with one predominating. When yellow paint is mixed with blue, green results because of the interaction of the other colors involved, not just from the action of blue on yellow.

Here pigment primaries are used because practical magic deals with them almost exclusively, and for the lesser reason that they are traditional.

It is easy to relate the primaries to the three principles in the first trinity of emanation:

**Red** is the masculine color, of the Supernal Father, the color of will, of action, of command, of outward streaming. It is fiery and explosive by nature.

**Blue** is feminine, of the Supernal Mother, the color of reflection and inner feeling, secrecy, nurturance and formation, the color of lakes and oceans, and also of the sky. It is passive and accepting by nature.

**Yellow** is androgynous, of the heavenly Child, the color of the intellect and learning, of meditation. It can both give and take, can act or wait according to circumstance. It is the color of art. Its nature is best represented by the pathway of golden light reflected from the rising Sun on the surface of the sea.

## SECONDARIES

The three secondaries result from combining the primaries in pairs. Each shares the qualities of its parents yet is an individual in its own right.

**Orange** is opposite blue and is the combination of yellow with red. It is a bold color of material success and worldly triumph. Energetic but not impetuous, it is pervaded with positive feelings and good cheer.

**Purple** is opposite yellow and is formed by combining blue and red. The least favorable of all the colors, purple has a sickly quality pertaining to disease, putrefaction, and corruption. It is the color of futility and impotent rage.

**Green** is opposite red on the color wheel and partakes of yellow and blue. It is the color of love, sharing, and accepting. Also it is the color of natural magic of the Pan variety. Green is linked with the wood spirits and the joyful abandonment of spring.

## TERTIARIES

The six tertiaries result from combining the secondaries with the primaries. They are one more level removed from the light and therefore are magically less potent.

**Yellow-orange** is opposite blue-purple. It is the color of mild cheddar cheese. It represents calculation combined with a drive to achieve desired ends. It is diplomatic and capable of putting on a smiling face, yet always the element of mind is paramount in this color.

**Red-orange** is opposite blue-green on the color wheel. It is the color of amber, of playfulness, and mischief. It possesses the energy of childish spirits too wild to be directed but without malice.

**Red-purple** is opposite yellow-green. It is the color of port wine, of strength submerged in brutishness or stupidity, and of energy and potential allowed to lie dormant and decay.

**Blue-purple** is opposite yellow-orange. It is the color of the sky at late twilight. It represents inaction and coldness, poisons of the physical, social, and mental kind, and the sucking up and harboring of corruption.

**Blue-green** is opposite of red-orange, is the color of the mysterious ocean depths. A clean color and alive, it withholds itself and conceals its inner wit and warmth. Yet it can be nurturing and strengthening.

**Yellow-green** is opposite red-purple and is the color of new grass in spring. It symbolizes a lethal combination of life energies and adaptability that is not necessarily hostile but is extremely potent. If opposed it can take on the aspect of the green-eyed monster and pitilessly seek its inevitable revenge.

## BLACK

Black is not a real color but is the quality that results when light is withdrawn. It represents the antithesis of spirit. By understanding black, a true understanding may be gained of evil.

Black is the shadow where light is present in a lesser degree. It can only be recognized by the light that exists beside it, defining the shadow and giving it a hollow negative shape. In the physical world there is no such thing as utter darkness, since radiation of some kind is always present in any enclosed space. Absolute black does not exist in the manifest universe. Darkness, like every other thing, takes its form and identity from the light. However, in the case of shadow, that shape and identity is conditioned by the way and degree to which the light is blocked or veiled. All manifest things are various gradations of shadow. Thus, everything contains evil. Perfect good cannot exist, any more than perfect evil can exist.

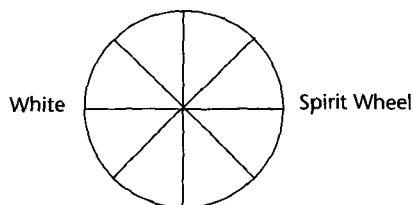
Evil represents a place where spirit is weaker. An evil soul is one that has defiled itself before the light. Like cancer, evil grows by eating at the edges of the light and enlarging a space for itself. One spark of the light banishes it, but it can never be destroyed because it never truly exists. Always it is ready to return the instant the lamp of spirit flickers.

Due to the fall of mankind from grace, the illusory qualities of blackness appear real to human perception. They take the form of cruelty, indifference, hatred, and silence—but the one characteristic that binds them all is emptiness.

It is useful in practical magic to assign these fourteen colors to the major symbols. When the symbols are drawn and used in a working, the appropriate colors give them a greater impact on the psyche. The great symbols in magic are the one wheel of spirit, the trinity of motions, the five elements, the seven planets, and the twelve zodiac signs.

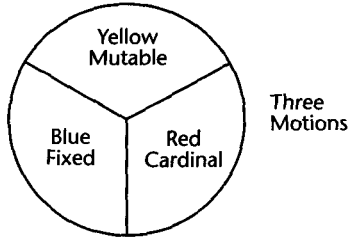
## WHEEL OF SPIRIT

The wheel of spirit receives white because it is the center and embodies all qualities within it. The symbol should be drawn with six spokes, rather than the traditional eight, to suggest the color wheel with its three primaries and three secondaries:



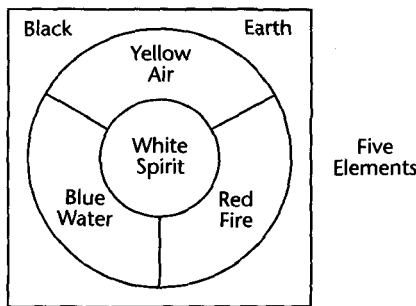
### THREE MOTIONS

The three motions are assigned the primary colors and can be graphically presented by a circle divided into three wedges of 120 degrees each. Cardinal or linear motion is red by nature. Fixed or rotary motion is blue. Mutable or vibratory motion is yellow. Because yellow is the mediating color, it is placed at the top of the circle:



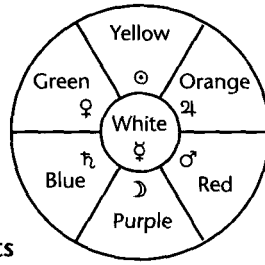
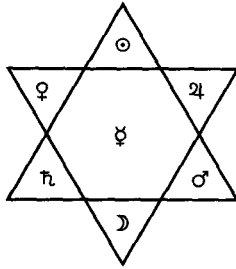
### FIVE ELEMENTS

The assignment of the colors to the five elements is also based on the primaries, but with white and black added. The elements Fire, Water, and Air are very similar in action to the linear, fixed, and vibratory motions except that the motions act as verbs, so to speak, while the elements act as nouns. The colors assigned are the same. Elemental Spirit is the light considered as an individual quality rather than as the force that pervades all qualities. Its color remains white. Earth is symbolic of all matter, and on a higher level, of all form. Matter viewed apart from spirit is hollow and lifeless; therefore, Earth is assigned the color black, the color of shadows:



### SEVEN PLANETS

Color correspondences with the seven planets have been integrated with the new positioning of the planets on the points of the hexagram. The changes in position of Mercury, the Sun, and Saturn from the traditional placements results in the most appropriate color assignment to each planet (see illustration at the top of page 264).



Seven Planets

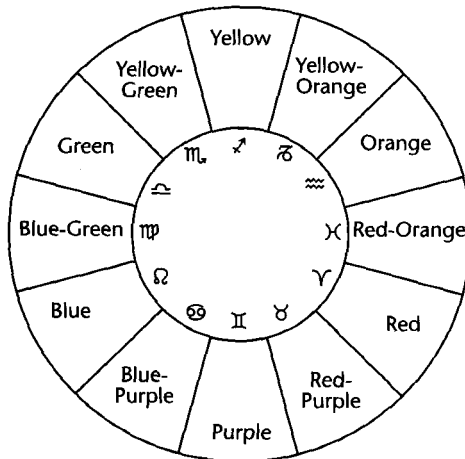
### TWELVE ZODIACAL SIGNS

Finally, the colors of the zodiac are derived from the cardinal, fixed, and mutable divisions of signs. Since neither the zodiac nor the color wheel are subject to alteration, assigning the proper colors to the signs is simply a matter of rotating the twelve colors of the wheel over the twelve signs of the zodiac until the best match occurs, while bearing in mind that the primary colors must fall on appropriate signs of motion.

It is necessary to reflect the zodiac and view it from the back, just as it was in assigning it to the four emblematic beasts—the lion, eagle, angel, and bull. This act brings the zodiac to Earth, where it may be integrated with earthly systems. It does not affect the relative order of the signs or the colors.

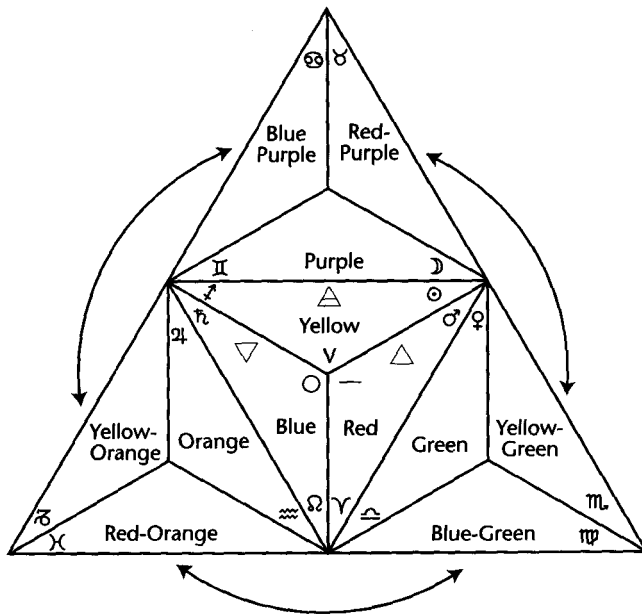
Considering the first sign, Aries, as the most strongly red and placing it on the color wheel in the red panel, blue will fall on Leo and yellow on Sagittarius:

Twelve Zodiacal Signs



The entire system of colors can be displayed through a single three-dimensional symbol composed of four pyramids, each made up of four equilateral triangles. The resulting model has twelve facets. One facet is assigned to each color. White, Mercury, and elemental Spirit are not visible in the model because they are at its center and so concealed from sight. Black and Earth exist beyond the limits of the model.

Closely study the following illustration, an exploded view of the grand symbol of colors, as it presents a useful set of relationships:



The three primaries are located on the visible sides of the central pyramid. The secondaries are on the next outermost circle of triangles. Notice that the triangles of colors opposite on the color wheel are joined at the bases—for example, the triangle of red is joined at the base to the triangle of green, and these colors are at opposite extremes of the color wheel.

The outermost circle of triangles contains the tertiary colors. The visible facets of each outer pyramid are made up of one of the secondaries plus its two related tertiaries—for example, the pyramid on the right is assigned green and its two related tertiaries, yellow-green and blue-green.

When the flat display is folded together into a model, the edges indicated by the arrows join each other. The base of the yellow-green triangle, for instance, joins the base of the red-purple triangle. Notice that these colors are opposites on the color wheel.

Each division of motion among the zodiac signs forms a cross on the model. The cardinal signs Aries and Libra, colored red and green, describe one line with their joined bases, and on the opposite side of the model, the other cardinal signs, which are Capricorn and Cancer—yellow-orange and blue-purple—define a baseline that crosses the baseline of Aries and Libra at right angles. The model is an accurate three-dimensional representation of the zodiac and the color wheel.

When the magus constructs the model, the signs for the motions, planets, and zodiac should be painted on the triangles in the opposite, or flashing, colors.

Opposite colors are called “flashing” because when brought together they appear to flicker and pulse due to retinal fatigue. As with so much of modern magic, the flashing colors were developed and extensively employed in the Hermetic Order of the Golden Dawn.

This new system of color provides colors for the inner light, the three motions, the five (counting Spirit) elements, the seven traditional planets, the twelve signs, and the outer darkness. It is an easy matter to apply it to the thirty-two paths on the Tree of the Sephiroth. The colors of the astrological powers (motions, planets, and signs) assigned to the paths from eleven to thirty-two on the Tree can also be given to the paths themselves. For example, path sixteen, which joins Chokmah with Chesed, receives the Hebrew letter Vau, the Tarot trump V (The Hierophant), and the zodiac sign of Taurus (see the table at the beginning of chapter 20). Since Taurus is given the color red-purple in the new color system presented here, the sixteenth path would also receive the color red-purple.

The colors of the first ten paths, the Sephiroth themselves, can be determined from the colors of the planets assigned to them (see the table at the beginning of chapter 17). The first three Sephiroth, called the Supernals, do not actually receive colors, but are assigned clarity (Kether), tint (Chokmah) and shade (Binah), which are the dynamics of color itself. Yellow is assigned to Daath, the eleventh quasi-Sephirah. This should be understood as the brilliant, scintillating yellow of the Sun. These color assignments are unique to the present work and do not correspond with the Golden Dawn System.

Color is used in magic in the same way all other symbols are used—to provide a foundation for a particular set of desires and thoughts and feelings the magus wishes to call up and maintain within the psyche. All visual symbols should be colored appropriately. The ritual chamber should be bathed in the color of light most suitable to the nature of the working. Spirits and other non-material forms should be visualized in colors that accord with their natures.

It should be born in mind that the assignment of colors is one of the most disputed matters in practical magic. Many of the traditional assignments in the West are not the same as those found in the East. Each school seems to have its own system, wildly different from most others.

A system of colors based on the circular spectrum has been presented that attempts to deal rationally with the question. As it moves from the primaries and secondaries into the tertiary colors, its assignments become more doubtful. However, it is a connected whole, and this itself is very useful in magic. It is important that the magus believe with complete confidence that the color he or she is using for a symbol is the right one; therefore, the magus should feel free to disregard any system the moment it seems awkward or unsound.



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## 34

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# DREAM MAKING

Psychic imagery is sometimes dismissed with the assertion that it is no more than self-deception, a kind of hypnosis that can take on a drug-like attraction for weak, hysterical minds. Critics observe that when adepts claim to visit the psychic, or astral, realm, outwardly they close their eyes and slip into a kind of trance, their physical bodies traveling nowhere. From this they conclude that psychic travel is the same as daydreaming.

This account given by Abraham the Jew in the *Book of the Sacred Magic of Abramelin* concerning Abraham's experience with an Austrian witch is typical:

She rubbed herself with the same unguent, and I was very expectant to see her fly away; but she fell to the ground and remained there about three hours as if she were dead, so that I began to think that she really was dead. At last she began to stir like a person who is waking, then she rose to an upright position, and with much pleasure began to give me the account of her expedition, saying that she had been in the place where my friend was, and all that he was doing; the which was entirely contrary to his profession. Whence I concluded that what she had just told me was a simple dream, and that the unguent was a causer of a phantastic sleep; whereon she confessed to me that this unguent had been given to her by the Devil.<sup>46</sup>

The disgust of Abraham is understandable inasmuch as he expected to see the witch born physically away on the air. However, behind his words is the automatic, unquestioned assumption shared by the skeptics of modern times—that dreams and other illusions are of no importance, therefore psychic travel is of no practical value, at best an amusement, at worst a dangerous fascination.

It is true that some psychic travelers have become blinded by the dazzling pageantry of their inner landscapes and have been caught up in them on an emotional and sensual level against their better judgment. However, the dangers of the psychic sphere in no way diminish its importance. Dreams, hallucinations, and astral travel are at root similar phenomena, but far from being frivolous they represent the middle temple of the magus and form a vital connecting link between the mundane world and the light. They are invaluable tools in magical working.

One of the most important techniques of magic is creative visualization. It is used to give form to the middle temple where ritual magic is actually worked. Through visualization, telesmatic images may be constructed and the sigils and

symbols of the art conceptualized. Visualization is also necessary during ritual in order to dramatically enact in the mind the fulfillment of the ritual purpose.

Visualization requires considerable practice before the technique is learned, but once learned it can be used effortlessly to lend form and animation to the raw potencies of the unconscious mind. At first attempts to visualize a symbol or a telematic figure are no more than exercises in ordinary imagination. True visualization is characterized by the ability of the magus to actually see the astral image with all the lucidity of a dream image. Once this level of reality is achieved in visualization, the mental image becomes a solid object or setting to the spirits who interact with it. This should be clearly understood by the magus. Visualization actually creates on the astral level the thing visualized. It is a form of dreaming in which the magus remains fully conscious and in control of the dream.

In night dreams the raw potencies of the unconscious put on symbolic bodies, focusing themselves into compact beings that can react to and manipulate their surroundings. Since they have no power to create forms on their own, they play upon the vulnerability of the sleeping person, causing him or her to unwittingly shape bodies for them to inhabit.

The creatures of the subconscious take on these forms to gain power over the dreamer, who is by natural right their master. Relying on the ignorance and weakness of the dreamer, they hope to transform him or her into their slave. But in taking on forms, dream spirits render themselves vulnerable. It is an ancient tenet in magic that a spirit cannot be harmed by physical means unless it puts on a physical body to better work its purposes. To kill a man a demon must take on material form, but once it does so it can itself be killed with cold steel or fire.

The meaning behind this folklore is that so long as psychic entities are without forms they remain unperceived and thus also impotent. When they take on visible shapes they can attract the notice of the magus and use his or her own powers against the magus. But when the magus becomes aware of their purpose and of his or her own hidden strengths, the magus can turn that attack back on itself and focus it on his or her tormentors.

The real vulnerability of spirits is that of form to will, not flesh to steel. The power of all spirits is only apparent. In reality it comes from the Unmanifest, the source of all power, through the point of self of the magus. The spirits only act as mediators. In themselves they are utterly ineffectual. That is why they are attracted to human beings. Human beings are the source of power but do not know how to direct it. Spirits know how to direct the power but cannot bring it across the veil on their own.

Know that in the dream the dreamer is god. The sleeper creates the universe of the dream in a manner analogous to the way divine spirit creates the physical universe of time and space. According to Hindu faith, all human beings are dreams of Brahma. By Hermetic doctrine, that which is below is like that which is above.

Dreamers are sleeping gods unaware of the extent of their powers. They show no sign of free will during the dream but merely act out a role. However, even the lowest actor knows why he or she is in a play; the dreamer knows neither why he or she is present in the dream nor what will happen next. A plaything for the dream entities, the dreamer is tossed this way and that by desires other than his or her own.

This passivity during the sleeping dream-state continues throughout the entire lives of the greater mass of humanity. Most men and women remain mere pawns in their psychic worlds until the day they die. They neither write the script for their dream plays nor take an active part in their direction.

It need not be so. The dreamer has the power to rule his or her dreams and visions. Like the awakened Kraken of Norse mythology, he or she can rise into awareness and with a single word bring the entire dream world crashing down, because the dream is the dreamer's to make or destroy. Just as the conscious awareness can learn to control the outward expression of the subconscious elements of the mind during waking, so also can it govern them during sleep.

In waking life the subconscious often directs the actions of persons, whose self-awareness is not sensitive enough to observe the invisible entities of the hidden depths of the mind at work. These forces can only be noticed by their effects. During sleep, however, the elements of the subconscious are visible to the awareness in symbolic bodies that express their desires. This renders them vulnerable. In the dream, wish becomes reality. The dream landscape is a battleground upon which the war between the subconscious drives and the self-aware ego is played. When the dream is over both sides return to their respective worlds; but they carry the scars of battle with them.

For most persons the outcome of each skirmish is decided before it begins. Indeed, with a kind of sadistic delight the demons of the subconscious can force the perceived self to experience the same dream over and over, perhaps hundreds of times, always with the same outcome and no hope to change it. By compelling the dreamer to reaffirm their identities the spirits grow more concrete, for the subconscious conviction of the dreamer is their life force.

The magus will not long endure this humiliating subjugation. He or she knows full well the difficulty of reaching the subconscious entities during waking. They hide in the darkness of the mind beyond the limits of his or her perceptions and bide their time, waiting for the magus to relax his or her vigilance. But during sleep they reveal themselves freely, confident of the impotence of his or her consciousness. Thus the magus can best come to grips with these entities and affect them for conscious willed purposes during the dream.

Taking control of the dream world involves four stages of development:

### **BECOMING AWARE**

The first is becoming aware inside the dream. So long as the dreamer remains a passive observer of events, he or she can do nothing. The dreamer must become aware of his or her identity, that he or she is asleep, that he or she is dreaming. To accomplish this, it is necessary to detach the perceived self emotionally from the events transpiring in the dream and observe them with critical judgment. In this way the dreamer can learn to view the horrors of nightmares with quiet interest, or perhaps mild amusement, as though watching a badly made film.

Achievement of this first stage is not uncommon among those who claim to know the art, and even among the ignorant. Occasionally someone will realize that

he or she is dreaming without immediately waking up, and experience a mild sense of surprise. Among the uninitiated this advantage is never followed up by any positive action, and so it is wasted, perhaps never to come again.

Attainment of the first stage will begin with the magus gaining awareness occasionally, usually toward the end of the dream. At first the mind will be in a sluggish stupor, as though drugged, and his or her thinking irrational. Eventually the magus will reach the point where the dream can be observed from the start with alertness.

Certainly, the subconscious entities will fight his or her growing power by obliterating the dreams from the memory so that upon waking, the magus will not know if he or she was aware during the dreams or not. This matters little in the long run. Once awareness is achieved, the magus may rest assured that this ability will never be completely lost, whether or not the magus recollects exercising it. By a sustained act of will the magus can train the memory to gradually retain more and more of the dreams upon waking, as he or she probably will wish to do in order to keep track of his or her progress.

## INTERVENTION

The second stage is intervention in the dream. Instead of merely watching it unfold, the magus acts to frustrate the outcome of the dream if, as is so often the case, the dream is unpleasant. For example, in a falling nightmare the magus might cause wings to sprout from his or her shoulders and fly to safety. In dreams, will becomes reality. If attacked by foes, the magus will project a pentagram of fire to consume them. These acts of resistance will greatly reduce the incidence of nightmares. Malefic spirits will see the magus coming, as it were, and give him or her a wide berth.

Contrary to popular opinion, bad dreams have no redeeming function. What possible useful end could be served by dreaming the same unpleasant experience dozens or hundreds of times? In this kind of dream there is usually an element of terror or frustration of purpose. Repeating nightmares occur far more often than the dreamer realizes. Often they are blocked out of the awareness just moments after waking, and leave only a vague sense of familiarity, that the dream has been dreamed before many times.

The probable purpose of nightmares and repeating dreams of fear or frustration is that the strong emotions generated within such dreams feed and strengthen psychic entities who provoke them. They are able to induce these nightmares because of some experience imprinted in the subconscious of the dreamer, usually an experience that involves physical pain or emotional trauma. This negative imprinting provides the template for the repeating dream, which may be exactly the same each time it is dreamed or may vary within a set of fixed parameters.

All dreams that provoke powerful emotions feed dream spirits, even when the dreams are not unpleasant for the dreamer. Sexual dreams provide vast amounts of energy on the astral level. Spirits called incubi and succubi deliberately take on the forms of men and women in the dreams and induce arousal in the body and mind of the dreamer in order to feed on the energies released. Spirits seeking the emotion of love will assume the forms of departed relatives or living friends or lovers to induce the dreamer to infuse them with strong feelings of love and affection.

It may be true, as Carl Jung taught and many modern psychologists believe, that dreams can give us many useful insights into our past lives and waking experiences, but this is not the purpose of dreams. It is merely a byproduct. We dream because we are essentially spirits clothed in flesh, and it is necessary for us to reenter the astral world, the natural realm of spirits, each night to maintain our incarnate existence, in exactly the same way it is necessary for frogs to reenter the water periodically. The dream world is the natural environment of the human soul.

There is no limit to the power of the magus inside dreams. He or she can shatter mountains and turn deserts to gardens, create life from clay and destroy it. The wise magus will use this power with discretion lest he or she upset the inner psychic balance and induce madness. Not all dreams are intended to harm. Many are profoundly beautiful and designed to teach. As all dreams are not bad, neither are all dreams good. The magus must not commit the error of psychology, which supposes every dream to take place for the health of the dreamer. He or she must learn to distinguish friends from foes in the astral landscape.

At first the dream demons will be easily routed, because the newly awakened magus will possess the element of surprise. Indeed the shock on the faces of these tormenting spirits when they are first opposed will afford the magus some amusement. The spirits will react to his or her first independent actions with utter amazement and will literally be frozen with confusion. Later, however, they will resist these attacks more cunningly and try to challenge the supremacy of the magus. One trick they use is to terminate the dream before the magus has a chance to bring his or her full will to bear upon them. In this way they attempt to deprive the magus of the savor of victory and to sow doubt in his or her mind. Another way is to paralyze resistance through continuous fear, especially through some weakness such as a phobia. But be assured of your natural sovereignty and persevere.

It is a curious feeling to first confront the entities of the subconscious and do battle with them. The magus is made to realize that the psyche, which he or she was in the habit of regarding as a private backyard, is part of a larger universe that is filled with other inhabitants, some good, some evil, most merely indifferent, yet all with their own purposes and functions.

## CREATION

The third stage is the creation of dreams with the conscious will. This is a stage most adepts never reach. Those who commonly scry in the spirit vision or do path working practice the second stage of control: they observe their dreams and react to them actively. To create dreams entails carving them from the stuff of the psyche. As a sculptor cuts stone to suit his or her designs, the magus composes the dream to suit his or her purposes, rather than attempting to make an unconsciously created dream serve his or her ends.

Dream making is possible during wakefulness. The case of the Brontë sisters comes immediately to mind. These three women, who produced such literary masterpieces as *Jane Eyre* and *Wuthering Heights*, developed with their precocious brother a mental game they called "making out," in which they created their own psychic world of kingdoms and wars and heroes. This is not so very unusual

among children, but the Brontës, who lived isolated lives before the age of radio or television, carried it to a high degree of perfection.

Charlottë Bronte later confessed to a friend that she could at any time sit down in a quiet place and call up a pageant of fantastic images to dance before her eyes that seemed as real as the solid furniture around her. As an adult she became frightened of her power, which had a seductive compelling allure and threatened to get out of control, and she forced herself to stop the practice, even though she admitted it still gave her great pleasure.<sup>47</sup>

Beyond question it was this early undirected training in creative visualization that enabled these uneducated and simple women from an unremarkable family to each produce works of literary genius. Because they did not clearly know that they were in command of their visions, they allowed themselves to slip into the role of passive observers and risked certain dangers from the entities they called up before them. Charlotte was right in following her instinct that made her give up her unintentional psychic scrying.

There have been many cases of trained adepts, who should have known better, becoming so deeply involved in visions that they abandoned their primary concern with the physical world and became like opium addicts caught up in drug-induced illusions. The case of Florence Farr, the Victorian actress and magician, who was a prominent member of the Golden Dawn, is one well-known example.

Sometimes those of lesser attainment mistake their wishful imaginings for true psychic visions. The only test is the quality of the experience. If it is as real as life and substantial enough to touch, and if it exhibits minor details that were not preconceived, it may be a true psychic experience. It is no good hoping for verification of the visions by events in the physical world—the two do not always correspond.

The burning question in the mind of the magus will be: "How can I gain this control over my own psychic sphere?"

Unfortunately, this cannot be answered in a few brief directions. There is no exercise that will guarantee success because control over the dreams and visions only comes when a certain level of self-awakening has been reached. The magus must persevere on the path of becoming, pray for enlightenment, make his or her self a pure vessel for the light, and actively court the guardian. He or she must meditate often on inner silence and hone the will into a fine cutting instrument. He or she must become familiar with the tools of the art and must practice visualization exercises daily until the primary symbols of magic can be clearly seen with the open eyes in daylight.

Then, if the magus meditates on a problem requiring a solution, and on the form of the solution, and upon sleeping dreams the dramatized solution of that problem, the magus may take personal pride in the possession of a higher than average level of spiritual attainment.

Most of all, it will help if the magus is aware that conscious control of dreams is possible. If he or she anticipates with confidence this growing power, it will surely come, first in fits and starts, then more evenly as greater progress is made in the art. But if the magus is convinced that such control can never be

attained, that it is impossible to make and shape dreams, this negative faith will considerably hinder advancement.

The potential power of dream making is immense. The awakened magus is enabled to translate any difficulty in life into dream symbols over which he or she can exercise total command, and by symbolically vanquishing the problem in the dream, to cause a reaction of forces that will extend into the waking material world as well.

The danger is that the magus will use this power unwisely and interfere with the subtle necessary functioning of the subconscious. Here the golden rule must be: act only where necessary—act only for the light. Consideration of this rule will help remove some of the temptations the magus will experience and will free him or her from most of the potential dangers of dream making.

### **DREAMLESSNESS**

The final and highest stage of control is dreamlessness. This stage is attained by certain Tibetan monks, who subsist in a totally dreamless state in constant awareness of the light. These masters have reached the inner temple and have no reason to play with the symbols of the middle temple. As long as the magus is acting upon and reacting to dreams he or she is still a prisoner of karma, still bound to the wheel of action and reaction. Only by utterly annihilating the illusions of dreams and also the illusions of waking life can the fixed axis of the wheel of spirit be attained.

This fourth and final stage is not for the magus because it precludes magic. By its nature magic is part of cause and effect. The dreamless state has nothing to do with the world of forms. The magus is always one who wishes to change and create—the mystic desires only to be.

However, magic must never be thought of as a lower study than mysticism. The true magus transcends the mystic. Like that great master of magic, Jesus, he or she attains oneness with the light, then voluntarily renounces it to return to the world of illusion to reform and elevate humanity. The very highest level of attainment is always that of the magus. All the great prophets were magical adepts who transformed their mystical insight into manifest terms that could in part be assimilated by the unenlightened. It is the destiny of the magus to be involved in mankind.





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## THREE WEAPONS

**M**ore often than not magic is used for selfish purposes. This is not so much the result of deliberate planning as it is a temporary falling away from the strict moral standard necessary to work the art without defiling it. The magus, who is usually intelligent and sensitive, gains along with his or her power the increasing ire of dark forces, who are ever eager to bring the magus down to their level should they be given the slightest opportunity.

The magus will be often tempted to use magic for material ends that have nothing to do with the light. He or she may make enemies and be threatened by physical or social violence. What could seem more natural than to use hard-won skills in self-defense? Or the magus may see the chance to better his or her lot by manipulating other persons, perhaps to gain love or to rise in a chosen profession.

When the art is used for purposes not directly in the service of the light, a door is opened that allows the forces of chaos to enter. So long as the magus remains dedicated to cosmic law, he or she is protected by purity of purpose. But if the magus plays the hypocrite and pretends to be working for the fulfillment of his or her higher potential when, in reality, he or she is only working for the gratification of physical or emotional impulses, the accumulated karma will grind him or her down like Job until the magus either recognizes the foolishness of this behavior or is consumed by it.

This is the meaning of Lucifer's temptation of Jesus. Lucifer urged the magus Jesus to prove his occult power by throwing himself off a mountain. Jesus declined because he realized that to use the power of the light in such a trivial and vain display of personal skill would make him unworthy to receive it. It is by no means certain that Jesus would have risen from the rocks below. Jesus knew this. Lucifer knew it also. There was a good chance that the All would turn its eye away from Jesus in sorrow and disappointment at the instant he chose to leap from the mountain, allowing Jesus to fall to his death.

Do not make the mistake of thinking of the Devil as a little man in a red suit with horns and a pitchfork who takes personal delight in provoking acts of selfishness and malice. To do so reduces this chaotic principle to a ridiculous figure that can easily be dismissed. Lucifer or Satan (the names are used more or less interchangeably by Christians) is a personification of entropy on the spiritual level. Entropy is the tendency of mechanical systems to reach a state of equilibrium where all the energy in the system is uniformly distributed, and thus no work is possible. In other words, it is the tendency of the universe to run down like a giant clock.

Were the universe to endure forever, as some scientists have postulated (the steady state theory), eventually all the stars would burn themselves out and all the raw materials of new stars (hydrogen and helium) would also be consumed, preventing the formation of new stars. The universe would be one great cold expanse of darkness. This is the final fulfillment of entropy, and the direction it always tends. Fortunately, the steady state theory is false. The universe is a closed system that will collapse back in upon itself long before all the stars exhaust their available fuel.

Entropy acting on the moral and spiritual levels of human beings reveals itself in the behavior we call evil. The Devil is the mythic personification of this force, which actually exists and manifests itself within every living creature. In committing an evil act, a human being becomes for that moment a living personification of this chaotic principle. The life force acts in opposition to entropy. It gathers and builds up energy at specific local points (we call them spirits) that clothe themselves in flesh and refer to themselves as human beings. All living creatures, by their very existence, oppose the principle of entropy. They mock the Devil by being alive, to state the same thing in mythic terms.

Human beings cannot conceive the collective, ultimate purpose for life. Nonetheless, we are all a part of that purpose. When we act in harmony for the forwarding of that unknown purpose, we are living according to cosmic law, and as a result we fulfill our highest and best potential as individual human beings and achieve true happiness. Contrarily, when we allow ourselves to be seduced by entropy and act to gratify impulses and passions that have their root in our material shells rather than in our living souls, we act in disharmony with cosmic law and hinder, in our small way, the forwarding of the higher purpose of the life force.

Entropic actions cannot produce real and lasting happiness, because happiness is the positive feedback all living things receive for cosmic actions. In the same way that we feel sexual pleasure as a positive reinforcement when we commit acts likely to lead to the propagation of our species, which contributes to the unknowable purpose of the life force, so also do we feel spiritual pleasure, or happiness, when we commit acts in harmony with the light. This positive reinforcement is the only measure by which human beings can tell the difference between good and evil behavior. All moral law and prophetic teaching stems from it.

By the same token, when we persistently behave in ways that are in disharmony with our higher reason for being, we frustrate the fulfillment of our best potential as living creatures. This causes unhappiness on a spiritual level, because every human soul is constantly yearning and striving for the attainment of its destiny, which is its highest fulfillment of personal potential. Animals automatically fulfill their destiny and act in harmony with the light. Human beings, because they possess consciousness of self, have the potential to frustrate their destiny if they willfully turn their backs on the light and pursue petty personal gratifications such as the lust for power or fame or wealth.

To indicate that this behavior is in disharmony with cosmic law, we are made by our very natures to experience a sense of emptiness. This negative reinforcement can even exhibit itself on the physical level if the entropic behavior takes a physical form. If Jesus had leapt from the high place at the urging of Lucifer, it would have been a

physical expression of chaotic or evil behavior, and its punishment would also have taken a physical form—destruction of the body on the rocks below.

There are many contemporary examples of the chastening hand of the All. The bands of lunatics who periodically gather in the desert to greet the landing of giant space ships—space ships that never come—demonstrate the seduction of Lucifer in the modern world. So do the exhibitions of levitation by Eastern fakirs that fail before thousands of spectators and invite the scorn of humanity. Karma continues to scourge those who presume to use the art for personal gain in defiance of cosmic law. Those who try to get something for nothing will get more than they bargain for.

Having issued this portentous (some might say pretentious!) warning, it can be stated that it is lawful to use the art in defense against unprovoked attack. This applies on the physical, astral, and mental circles and can be extended to include the defense of other innocent beings. Attacks can take the form of bodily assault, intimidation, lies, slanders, double dealing, and psychic harassment for the purpose of inducing madness or breaking the will. Attackers can be animals, humans, spirits, or blind yet malignant potentials such as those that may infect certain localities.

Defenses against these attackers can be divided into active and passive. An active defense exists when the magus recognizes a threat and acts before it can be realized—a preemptive strike, to use a military term—or when the magus reacts to an attack by attempting to destroy it at its source. A passive defense is one that can be continuously maintained for long periods without conscious intervention, or one that is automatically called into being at the onset of attack to deflect the hostile force harmlessly away.

Of the forms of attack the most dangerous potentially is the psychic type that comes in the guise of nightmares, hallucinations, headaches, fatigue, persistent clumsiness or absentmindedness, obsessive thoughts, or a pervasive sense of fear or hopelessness. The victim seldom knows he or she is under attack and so takes no defensive measures.

Of the attackers the most dangerous are the conscious psychic entities, for a similar reason: the victim seldom knows he or she is under attack, and usually does not even believe in the possibility of spirits on the conscious level. First the victim will see a doctor, then a specialist, then a psychiatrist, and finally end his or her miserable days pumped full of drugs and locked away in one of the little padded rooms where society keeps its enigmas.

Medical science would describe psychic entities as figments of the imagination, or as aspects of deranged personalities; both descriptions are true in their way, but of little practical value. If, on the other hand, they are called demons and conceptualized as discrete beings with bodies and names, they can be fought with psychic weapons on the battlefield of the imagination.

Of the two modes of psychic defense, the active is fraught with more peril because it can, through ignorance or malice, be used to harm innocents. The magus may think he or she is under attack from another person when really he or she is being manipulated by a qliphothic spirit to unwittingly commit an evil act. Bearing in mind the fallibility of human nature, passive defenses should be relied upon wherever possible.

The potential variety of magical weapons is infinite, limited only by the imagination and skill of the adept. However, in essence all derive from three symbolic types. These three forms alone will render the magus invulnerable to attack and will give him or her an offensive capability should this prove necessary. The weapons are:

1. Sword of Will
2. Shield of Faith
3. Armor of Tranquility

### **SWORD OF WILL**

The sword is conceived by the magus as a flaming beam of ruby light extending from the index finger of the right hand into space for an unlimited distance. It has the power to blast at all levels and to wither life, and can cut like a laser through deceit and confusion. When powerfully extended to the beating heart or the brain of an enemy, it can kill. It is not bound by time or space and can strike across seas or into the future. Since the past is accepted by the mind of the magus, the sword cannot easily be used to alter past events. It extends and retracts instantly at will when the right hand is raised or relaxed. Its color is red, its element Fire, and its motion linear.

### **SHIELD OF FAITH**

The shield is the opposite and complement of the sword. It is conceived by the magus as a disk of light that extends from the left palm when it is held outward—the traditional sign of warding off evil. It is formed of a clockwise whirling cross that is usually pictured as about six feet in diameter, but its size can be increased or decreased at will; and the shield can be sent forward to any distance to form a psychic barrier between the magus and his or her foe. No evil intention can break the plane of the shield. When powerfully projected, the shield will stop a charging beast in its tracks. Like the sword it must be consciously extended, but can be formed or retracted at a moment's notice. Its color is yellow, its element Air, and its motion vibratory.

### **ARMOR OF TRANQUILITY**

The armor is formed around the entire body out of the limit, or edge, of the perceived self, which is usually called the aura. The mystical aura is an imaginary egg that extends around the body at approximately arm's length and defines what the individual regards as his or her space. A person is uncomfortable when this space is violated by someone who has not been invited in. To create the armor the magus contracts his or her aura and hardens it until it is a gently glowing second skin that floats about an inch over the surface of the body.

The armor acts as a magical prism, refracting the force of evil intention around the magus. In effect, it renders the magus transparent so that the evil can pass through him or her without causing any harm. The length of time the armor can be maintained depends on the strength of the magus, as it will eventually sap his or her vitality. It should never be formed without strong reason lest the magus grow to depend on it. Its color is blue, its element Water, and its motion circular.

Energizing these three weapons is the Earth center, which is traditionally conceived as an occult sphere located about two inches below the navel on the spinal column. No physical body exists here; the imaginary sphere is only a workable focus through which the true Earth center may be contacted. The Earth center is equivalent to the chakra located at the lower bowel, which has been linked in this work with Yesod and the planet Saturn (see chapter 14).

Earth is a mixture of the three higher elements, or more precisely, is their precipitate in the physical world. The elemental Earth principle is used to empower the three higher elements. It is significant that in the myth of Hercules where the god wrestles the giant named Antaeus, the giant gains his immense physical power from his repeated contacts with his mother, the Earth. Hercules only defeats Antaeus by holding him aloft and crushing him. Here is a lesson for the magus, who will take care that his or her Earth center is never cut off when employing the weapons, as this will deprive them of all their power.

The following is an exercise designed to invoke the Earth center. Sit comfortably and concentrate the mind on the point inside the spine on a level with the lower intestine approximately between and somewhat below the kidneys.

Attempt to feel there a small gray or black sphere the size of a marble, hard and heavy as clay. Then picture it as a whirling vortex drawing up energies from the center of the Earth. Visualize your body growing more massive, and ultimately turning to stone and sinking to the center of the Earth, where the Earth center and the center of the Earth unite.

When this has been accomplished, move the point of true self into the Earth center. This cannot be done by shifting the point of self, which is eternally fixed in the center of the universe; rather the magus should visualize the entire manifest universe moving upward while the point of self stays where it is, until the self unites with the Earth center.

The magus should devise personal meditations built on a similar structure. If used effectively, these will awaken the Earth center. Waves of pure force will flow through his or her body, where they can be directed into the magical weapons. Once the Earth center is truly awakened it can be invoked in a moment and will become an automatic welling out of power along the rays of will projected by the magus.

The weapons should be keyed to certain words of power and specific gestures. To evoke the weapons the divine names of the seventh, eighth, and ninth Sephiroth might be used, and the gestures of the extended right index finger, the palm of the left hand, and the two hands clasped over the heart. Any words or gestures will serve provided they are in harmony with the nature of the weapons. Similar signs are used to signify the withdrawing of the weapons. They need not be noticeable to others, but they must be absolutely clear to the magus who uses them. Once established, these keys will instantly put the magus in the proper mind-state to use the weapons.

The magus may wonder how effective the weapons will be against a physical attack. The answer depends on the magus. If he or she has formed them correctly, the weapons will become visible at times of great danger to the untrained physical

eye—at least, this will be the impression of the observer. Actually, they are seen with the mental eye and projected onto the senses. In a similar manner, they will be physically felt by those at whom they are directed—the sword as a piercing blow, the shield as a barrier, and the armor as a slipping away of hostile purpose.

Most dangers exist in the imagination. The magus should clearly grasp the truth that the greatest enemy is the personal ego. By merely mastering his or her lower self, the magus will overcome all obstacles in life, for a human being at peace with the lower self, in communication with the higher self, confident, healthy, fearing nothing and desiring nothing, loved and loving, is virtually invulnerable. What can harm him or her so badly that the hurt cannot be overcome? Even death will not find such an enlightened individual unprepared.



## 36

# FINGER MAGIC

As was pointed out in the chapter on the decagram (chapter 17), the standard glyph of the ten divine emanations, which is usually called the Tree of Life but should more correctly be known as the Tree of the Sephiroth, was undoubtedly derived from the human form, quite possibly from the structure of the human hand. For this reason the ten Sephiroth and twenty-two paths on the Tree can be related to the fingers in such a way that a complete system of magic can be formed based on the movements and positions of the hands alone.

This is not a novel idea. Hand mudras have always played an important part in Eastern religions. The Buddhist priests tend to guard the esoteric meaning of their intricate hand positions jealously, and it is questionable if the true meaning of the Buddhist finger magic has ever been revealed, although books have been written on the subject.<sup>48</sup>

Fortunately the Westerner need not depend on the whims of Buddhist monks. He or she can formulate an original system of finger magic that will be every bit as powerful as any coined in the East.

The potential of finger magic may have been suspected by the members of the Golden Dawn, but it was not developed in any significant way within that occult order. In the process of relating the Sephiroth to the human body, the fingers of the hand were assigned the five elements: thumb (Spirit), ring finger (Fire), index finger (Water), small finger (Air), middle finger (Earth).<sup>49</sup>

Old woodcuts that relate the fingers of the hands to the Sephiroth show that the hands were considered a model of the Sephiroth by some Jewish Kabbalists of the Renaissance. However, if a complete and detailed system of finger magic was ever developed within the traditional Kabbalah by the *ba'alei shem*, it has not come down to modern times—at least, not in the works of the Kabbalah generally available.

The system presented here is completely original. It was necessary to invent it since no one else had taken the trouble to invent it earlier. It is based on sound magical principles. In every society hand positions are used to convey esoteric meaning. Cornelius Agrippa gives a complete system of medieval numeration based on the placement of the fingers that effectively turns the human body into a living abacus.<sup>50</sup> Early Christian art contains an entire dictionary of hand signs with secret meanings known only to the initiated—see J.S.M. Ward's *Signs and Symbols of Freemasonry*. Just how much information can be conveyed using the hands is demonstrated by American sign language, the visual language of the deaf.

As pointed out earlier under the decagram (chapter 17), the fingers of the right hand correspond to the upper five Sephiroth. When the right hand is viewed from the back by its possessor, the zigzag pattern of the Lightning Stroke is at once apparent, indicating the proper ordering of the fingers.

The middle finger belongs to Kether

The ring finger is to Chokmah.

The index finger is to Binah.

The small finger is to Chesed.

The thumb is to Geburah.

Like the glyph of the Tree, the right hand is properly viewed from the back. Its reflection in the mirror surface of a pool makes up the lower five Sephiroth. Being a reverse of the upper five, this is viewed from the palm. However, the true order is inverted if the magus tries to look directly at the palm of the right hand. Therefore either the right palm must be viewed in a mirror or the left palm, which is an imperfect mirror image of the right, must serve for the lower five Sephiroth.

If the left palm is considered, the true descending order of the lower five Sephiroth will be seen in the continued zigzag course of the Lightning Stroke.

The left middle finger belongs to Tiphareth.

The left ring finger is to Netzach.

The left index finger is to Hod.

The left small finger is to Yesod.

The left thumb is to Malkuth.

By crossing the small finger over the thumb of the left hand and regarding the palm, the familiar pattern of the lower half of the Tree will be discerned.

Pressing the hands flat together palm to palm symbolizes the joining of the higher and lower natures of humanity. This is a common prayer gesture. Clasp the hands so that the fingers interlock symbolizes a more profound merging of the two aspects and a shattering of the mirror plane of illusion that separates the halves. This is also a common prayer gesture, but more intense.

Touching any two fingers together forms a path on the Tree. When this is done by someone aware of the secret meaning of the gesture, it invokes the powers that relate to the path.

Right middle to right ring invokes the eleventh path between Kether and Chokmah.

Right middle to right index invokes the twelfth path between Kether and Binah.



Right middle to left middle invokes the thirteenth path between Kether and Tiphareth.

Right ring to right index invokes the fourteenth path between Chokmah and Binah.

Right ring to left middle invokes the fifteenth path between Chokmah and Tiphareth.

Right ring to right small invokes the sixteenth path between Chokmah and Chesed.

Right index to left middle invokes the seventeenth path between Binah and Tiphareth.

Right index to right thumb invokes the eighteenth path between Binah and Geburah.

Right small to right thumb invokes the nineteenth path between Chesed and Geburah.

Right small to left middle invokes the twentieth path between Chesed and Tiphareth.

Right small to left ring invokes the twenty-first path between Chesed and Netzach.

Right thumb to left middle invokes the twenty-second path between Geburah and Tiphareth.

Right thumb to left index invokes the twenty-third path between Geburah and Hod.

Left middle to left ring invokes the twenty-fourth path between Tiphareth and Netzach.

Left middle to left index invokes the twenty-fifth path (which is numbered the twenty-sixth in the Golden Dawn) between Tiphareth and Hod.

Left middle to left small invokes the twenty-sixth path (which is numbered the twenty-fifth in the Golden Dawn) between Tiphareth and Yesod.

Left ring to left index invokes the twenty-seventh path between Netzach and Hod.

Left ring to left small invokes the twenty-eighth path between Netzach and Yesod.

Left ring to left thumb invokes the twenty-ninth path between Netzach and Malkuth.

Left index to left small invokes the thirtieth path between Hod and Yesod.

Left index to left thumb invokes the thirty-first path between Hod and Malkuth.

Left small to left thumb invokes the thirty-second path between Yesod and Malkuth.

Any of these conjunctions of the fingers can be made without undue straining of the hands. It will be observed that other conjunctions are possible besides the traditional twenty-two paths. These are entirely permissible. Their meanings will be derived by considering the combined meaning of the two Sephiroth involved.

Every path formed makes a trinity of mover-moving-moved or subject-verb-object. In the same manner as the third point of a trinity, the path cannot be considered alone but must not be thought of as simply the addition of two principles. The path is a thing in itself, made up of the combination of qualities yet unique as the child is unique from its father and mother.

The direction of force along the path will be from higher to lower if form is being called forth from the Unmanifest, and lower to higher if energy is being projected through the veil toward some object of desire. This perception of movement of force is relative. If the light appears to be coming toward the magus, the direction of travel will be perceived as downward; but if the magus appears to be traveling toward the source of the light, the direction of motion will seem to be upward.

The common gesture of the thumb and index finger of the right hand formed into an O is a sign of attainment, the path of the Chariot. The middle, ring, and index fingers of the right hand held up united form a powerful sign of the trinity and are consciously used this way in religions, though not related back to the Tree. The right thumb inserted through the curved middle and index fingers of the right hand is an intrusion of the warlike vigor of Geburah into the perfect harmony of the highest trinity, where it displaces Kether; thus it is a perverse symbol of rule by the lower forces.

The right index and middle fingers upraised in a V symbolize the convergence of Kether and Binah, which is light and understanding, or inspiration and intellect. The right middle finger upraised with the hand inverted back to front is a sign of exaltation of the primal darkness to the highest throne of light. It is akin to kissing the Devil under the tail.

Any two fingers crossed signify the dynamic balance between their respective forces. With practice the magus will find that it is possible to cross any two fingers on either hand unaided by the other hand, the most difficult pair being the index and ring.

A finger pointed signifies a ray of force sent from the Sephirah that that finger represents. For example, the most common form is the extended right index, which sends a ray from Binah and causes its object to "get the point" of an argument or a statement. It is often unconsciously used in heated debate. However, any of the five fingers of either hand may be employed to extend rays of force from the Sephiroth.

The traditional washing of the hands before undertaking a ritual becomes the symbolic cleansing of the entire universe of manifestation from the highest expression of the light to the forms of the material world. Once this is understood, a full body cleansing before ritual becomes unnecessary: the magus will have already

cleaned the body by washing the hands. Before any ritual involving finger magic is worked, the hands should always be washed to clear away evil and discordant influences. The state of cleanliness is not as important as the deliberate act of washing away corruption.

For serious finger magic a set of ten rings should be made, each tailored to fit one of the ten fingers and inscribed with the symbols and names appropriate to that Sephirah. The correspondences can be found in the table on the Tree of the Sephiroth.

The donning of a particular ring will focus the mind on its purpose and provide a physical point of sensation that the magus can be conscious of even with eyes closed or in total darkness. These rings need not be elaborate or expensive but should be hand-crafted by the magus so that the maximum of meaning is infused into their substance. The finger through the circle of the ring is akin to the axis of a dynamo. It stands for the opening point in the veil of unknowing through which the will of the magus passes into the Unmanifest.

In emergencies, a loop of colored embroidery thread or ribbon may be used in place of a ring. The old trick of tying a string around the finger to spark the memory is not without its foundation. The pressure of the thread will keep the subconscious mind bound to its purpose even if the conscious awareness wanders.

In a like fashion two fingers can be bound together or linked by a ring to evoke the power of a particular path. This is useful if two fingers are hard to hold in contact for long periods of time.

Some people may be inclined to color their nails the appropriate colors of the Sephiroth. Such colors, tastefully shaded, might be worn regularly as a reminder of the distinctions between the fingers. Others might prefer to use a scribe and scratch a small symbol of the appropriate Sephirah in each nail. In past ages this technique was used by the Vikings to call forth the power of particular runes.

In magic of the most material kind, blood is sometimes used in bringing about a tangible manifestation of forces. Blood should never be used unless absolutely necessary because it excites the lower entities and can send them like sharks into uncontrolled madness. However, where a physical effect of a grossly material kind is needed, the spilling of blood can create the necessary vitality. It must always be the blood of the magus that is spilled. Adepts of the black arts think to spare themselves some pain by sacrificing and bleeding animals or even other human beings, but they delude themselves. As always they think they can cheat cosmic law. Only the blood of the magus, shed in voluntary sacrifice as an expression of sincerity and personal loss, is effective in his or her workings.

When the correspondences of the fingers have been learned and have become second nature, the blood from a particular finger will partake of its magical properties. Physically the blood will be no different from the blood in the rest of the body, but magically it will have the energies of the particular Sephirah that relates to the finger from which it was drawn.

Each finger is different from the rest on the hand and different from all others on Earth. This uniqueness shows up in the fingerprint. Sometimes the differences are very slight, but no two fingerprints are identical. The fingerprint is an

externalization by the spirit of the unique relationship between a particular individual and the ten Sephiroth.

The fingerprint can be used as a potent sigil for the powers and angels of a Sephirah. Impressed upon a paper seal or wax tablet in the blood of that finger, it embodies both the Sephirah and the magus who is using the power of the Sephirah in his or her art. If the paper or wax seal is further inscribed with the name and sign of a particular spirit, it becomes a specific and powerful magical instrument, the physical record of an act of magical will.

In an emergency—for example, if the magus should be imprisoned with nothing other than the clothing he or she is wearing—an astral temple may be built upon the foundation of the hands. To represent the four ritual weapons of the elements, the flat palm serves as the disk; the cupped palm as the cup; the clenched fist as the end of the rod; and the spear-shaped hand as the dagger. The elements are related to the four lower Sephiroth—Netzach, Hod, Yesod, and Malkuth—corresponding to the ring, index, small, and thumb of the left hand. The middle finger of the left hand stands for Tiphareth and the quintessence, or fifth element, Spirit. The fingers of the right hand are higher reflections of these qualities.

A magic circle can be formed by joining the hands together, and inserting one of the fingers into the center. Any of the ten Sephiroth can be made the focus of a ritual working in this way, even if larger physical movement is no longer possible. Of course, each of the fingers can be used to draw the magic symbols in the air so that they can be better visualized in the imagination.

Thus the magus is never deprived of the art once it has been mastered. Even if no motion at all is possible, work may continue on the astral level and through the use of voice keys. Finger magic is ideal in situations where a larger gesture would be theatrical or difficult to execute. Remember, it is the mind that makes magic, not the body. Both are one, but the mind is closer to the point of self, from which all power emanates.

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# ALPHABETS

There are three reasons esoteric alphabets are used in ritual magic. The first is simply to provide a script that cannot be read by the uninitiated. In this way ritual techniques and beliefs of a particular occult order may be recorded with little danger that anyone outside the order will understand them. This protects the secrets of the order from profanation. Freemasons used an abbreviated script that is difficult to decipher without practice in their printed rituals for precisely this purpose (for example, “I-n. th bgng. G. creat-t’. th Hvs.” means “In the beginning God created the Heavens.”).

This custom is very ancient. Lucius Apuleius, a writer and Platonic philosopher of the second century who became a priest of Isis in his later years, writes in his satirical fable *The Golden Ass* that the sacred books of Isis were: “partly written with unknown characters, and partly painted with figures of beasts declaring briefly every sentence, with tops and tails, turning in fashion of a wheel, which were strange and impossible to be read of the prophane people.”<sup>51</sup> The “unknown characters” Apuleius refers to were very likely Egyptian hieroglyphs, the meaning of which had been largely lost by the second century.

The second reason to employ arcane alphabets in magic is the belief that they contain in their very letters occult power. This is the reason Hebrew is treated with such reverence by Kabbalists, who believe that in the shape of the individual letters lies hidden meaning and potency. The reverence in which Hebrew is held perhaps explains why Jewish scholars were so slow to translate the great texts of the Kabbalah, which remained virtually unknown to Latin readers until the time of the Renaissance. This reluctance to translate is expressed in the introduction to the apocryphal book *Ecclesiasticus*, where the translator wrote: “For the same things uttered in Hebrew, and translated into another tongue, have not the same force in them.”<sup>52</sup>

The third reason for secret alphabets is their utility in the construction of seals, amulets, talismans, and pentacles. Because the letters are unknown except to the initiated, and because they embody in their very shapes magical power, they may be used on seals and other ritual objects to represent the esoteric names of spirits or the hidden functions of the objects, and also to infuse those objects with potency. Hebrew was used in the Golden Dawn to inscribe the names of angels on the four elemental weapons, for example, and the Hebrew alphabet was employed in the construction of spirit sigils.

The main occult alphabets employed in modern magic are Hebrew and its esoteric mutations, Greek, Ogham, Enochian, and runes.

The letters of Hebrew and some of their esoteric correspondences have already been given in the table at the beginning of the chapter on the Tarot (chapter 20). As mentioned under sigils (chapter 32), these can be translated through the Kabbalistic technique known as *Aiq Beker* into nine angular symbols, each capable of standing for one of three letters, which are indicated by one, two, or three dots within the symbol:

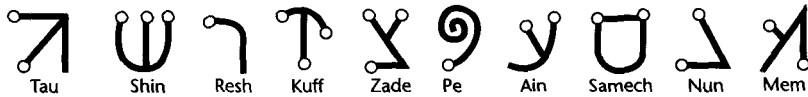
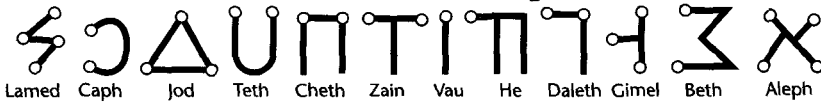
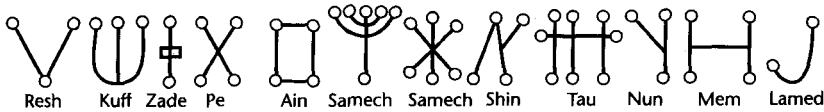
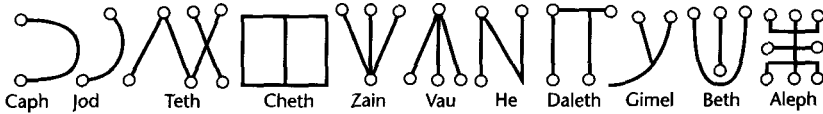
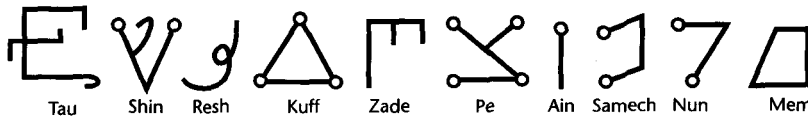
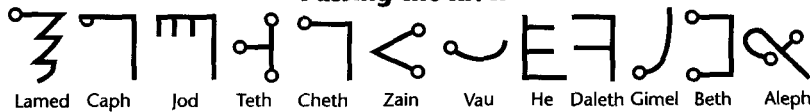
גלש	בכר	איק
וסם	הנך	דמת
טצץ	חפף	ועז

This ancient and widely known magical alphabet was described by Cornelius Agrippa in his *Occult Philosophy*.<sup>53</sup> In the same chapter, Agrippa also gives three occult scripts that are based on Hebrew called *Celestial*, *Malachim*, and *The Passing of the River*. The forms of the Hebrew letters are stylized in these scripts into block symbols with straight lines, simple curves, and small circles at the terminations of letter segments. All of these forms, along with another more obscure alphabet called the *Theban*, also given by Agrippa, were reprinted in *The Magus* (London: 1801) by the English occultist Francis Barrett, and from this latter publication exerted an influence on the ritual practice of modern magicians (see the illustration at the top of page 289).

The Greek alphabet found its way into modern magic through the influence of the magical texts of the Graeco-Egyptian magicians, who lived and practiced their art in Egypt in the early centuries after the time of Christ. The Gnostic grimoires and Hermetic wisdom texts contain many barbarous invocations that rely heavily on Greek vowels. For example, in the Nag Hammadi tract titled “The Discourse on the Eighth and Ninth,” which the editors describe as “Hermetic,” appears this invocation: “the one mighty in power, who is exalted above majesty, who is better than the honored ones, Zoxathozo a oō ee oōō eēē oōōō eē eē oōōōō ooooo oōōōōō uuuuuu oōōōōōōōōōōōōōōō Zozazoth.”<sup>54</sup> Aleister Crowley favored this type of Gnostic Greek vowel invocation, which has its roots in the Greek Mystery traditions, and used it frequently in his own rituals. The Golden Dawn also occasionally employed Greek letters in its rituals.

Ogham is a system of representing letters by sets of parallel notches along the corners of wooden staves or stone blocks. It was invented by the Celts and used for writing purposes. There is no certain evidence that Ogham scripts were ever employed for magic, although this seems probable. Examples of Ogham have survived on the edges of stone monuments and in medieval manuscripts. It was probably invented by a

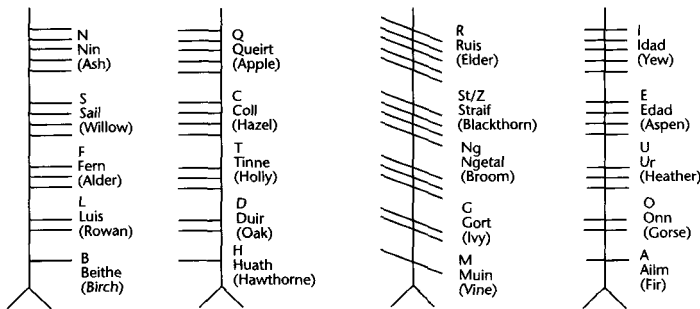
**Theban Alphabet****The Celestial Writing****Malachim****Passing the River****Magical Alphabets in Barrett's Magus**

single Celtic scribe, but the time of its invention and the name of its inventor are not known. The shape of Ogham suggests that it was originally intended to be cut quickly into the corners of a wooden staff with a knife. However, no examples of Ogham on wood have survived through the centuries.

There were several different Oghams, each named for the class of objects that lent their names to the individual Ogham characters. For example, Color Ogham consisted of letters named for different colors. Bird Ogham had letters named for individual birds. But the form that has come to be used in modern magic is called Tree Ogham. Each of the Ogham letters, called *feus*, has the name of a different tree or shrub. It is likely Tree Ogham would never have gained the popularity it now enjoys in Celtic magic were it not for the classical scholar and novelist Robert Graves, who speculated extensively about the occult significance of the Tree Ogham in his highly influential work *The White Goddess*. This book, first written in 1948, has

become one of the bibles of goddess-worshippers, neopagans, druids, and witches. Most of what is generally available on Tree Ogham comes directly from Graves.

The Ogham characters take their occult meanings from the mythic associations of the trees with which they are linked. For example, the first few, Beth, is named after the birch, and therefore carries all the mystical and magical associations of the birch tree. Usually Ogham is written across the page on a single horizontal line that represents the corner around which the fews were carved, but it is more accurate to represent Ogham upon vertical lines, like the trunks of trees. These are read from bottom to top, as if climbing up the fews:



Far more common among magical systems descended from the Golden Dawn is the use of the Enochian alphabet. It would be no more than an obscure footnote in Western magic were it not for the practical use made of a version of Enochian magic by S. L. MacGregor Mathers and other key members of the Golden Dawn, including Aleister Crowley, who held Enochian magic in high esteem.

This set of twenty-one characters was received by Edward Kelley, alchemist and seer of the great Elizabethan magician Dr. John Dee, from the Enochian angels on May 6, 1583. Previously the angels had experienced some difficulty in transmitting the exact shape of the letters to Kelley, so they caused the seer to see the letters appear upon the page before him in a light yellow color. Kelley then had only to take a pen and carefully trace over these occult yellow letters in black to ensure that they were reproduced precisely.

Enochian bears no obvious relationship to any known alphabet. With some doubling of English letters every letter in English can be represented by an Enochian character. This makes it possible to use Enochian characters in the construction of any talisman or charm.

However, the Enochian alphabet is best suited to represent the names of the actual Enochian angels and spirits revealed to John Dee and Edward Kelley during their scrying sessions, which took place between 1583 and 1589 (see illustration at the top of page 291).

Even though they date back to early Roman times, the use of runes in Western magic is quite recent, at least in English-speaking nations. The reason for this curious gap stems from the silence regarding the runes in the grimoires and classic



11 Ur (L)	10 Na (H)	9 Gon (I/Y)	8 Tal (M)	7 Graph (E)	6 Un (A)	5 Or (F)	4 Gal (D)	3 Ged (G/I)	2 Veh (C/K)	1 Pa (B)
21 Gisg (T)	20 Fam (S)	19 Van (U/V/W)	18 Ceph (Z)	17 Don (R)	16 Med (O)	15 Pal (X)	14 DruX (N)	13 Ger (Q)	12 Mals (P)	

texts of magic. For example, Cornelius Agrippa, who treated every aspect of magic known during the Renaissance, says not a single word explicitly about runes in his *Three Books Of Occult Philosophy*. Runes were not used by the French occultists of the nineteenth century, and most important of all, were not employed in the rituals and magical work of the Hermetic Order of the Golden Dawn. It is only in recent decades, with the growing availability of popular treatments of the runes, that they have firmly established themselves as a magical alphabet.

Runes are the magical symbols used by the Germanic tribes before the coming of Christianity. Their beginnings are lost in time. Petroglyphs have been found with rune-like inscriptions that date back to the Stone Age. Around the first century these magical signs were merged with the Roman alphabet by barbarians living in northern Italy, and the runic script came into being. At times fiercely persecuted by the Church, the use of runes continued down into the seventeenth century in Iceland and other northern outposts.

The rune alphabet is a complete magical system that joins symbolic meaning with writing and, in this sense, is strikingly similar to the alphabet of the ancient Hebrews. Each rune is both a letter and a symbol of power. By combining the runes and forming them into words, complex magical effects can be achieved.

The number of letters in the different rune alphabets varies from twenty-eight and thirty-three in Old English rune alphabets to sixteen in the northern Scandinavian alphabets. For modern magic the twenty-four character German *futhark* is the most serviceable. The name is taken from the first six letters, which are transliterated F-U-Th-A-R-K. Although these are the German runes, the same runes (with minor variations in form and pronunciation) also occur in the English *futhorc* (F-U-Th-O-R-C), where they receive Old English names.

Both German and English names are given here, with the English names in parentheses. The first form of the rune is its original Germanic form; the second form in parentheses is how it appears in the Old English rune alphabet. The sounds show the actual pronunciation of the runes, as nearly as this can be indicated without obscure phonetic symbols. The sound in brackets is the Old English sound. The English letter equivalents indicate what English letters may be substituted for the rune in forming rune sigils and when using runes for writing. These do not always correspond with the rune sounds, but are of practical convenience.

**1. FEHU (FEOH): ƒ (ƒ) Sound: f [f] English: F**

Literally “cattle”—by association, that which is domesticated and mild. Of a broken spirit. Slavish, stupid, slow. To be used and owned by free men and women. Impotent. Weak or cowardly. Also, movable possessions, and thus wealth. The possession of cattle was an indication of wealth and power in ancient times.

This rune can be used magically to break the spirit of a foe and weaken his or her will until that person is incapable of effective action. When cast, it creates indecision, dullness or fear, depending on how it is emphasized. It can also be used to increase material prosperity, or as a symbol of ownership.

**2. URUZ (UR): 𐌺 (𐌺) Sound: u [u] English: U**

Literally “aurochs”—a fierce wild ox with a shaggy black coat that stood six feet tall at the shoulder. It was both feared and respected by European hunters. Its hunt was a test of manhood for young men. The aurochs was hunted to extinction in the early seventeenth century. Courage, boldness, strength, virility, speed, and agility. Freedom. That which can never be dominated or enslaved. The triumphant soul of nature.

Magically, this rune can be used to inspire determination and courage. To cause someone to act quickly. To gift with male prowess. To shatter the bonds of enslavement. When cast maliciously, it can make a man or woman hasty and careless.

**3. THURISAZ (THORN): 𐌸 (𐌸) Sound: th [th] English: Th**

Literally “giant”—a frost giant, or demon of storms. A spirit of destruction and pain. All the evil reports of giants in European fairy tales apply. Wicked, murderous, malicious. Sower of storms and tempests. Annihilator.

Magically, this rune may be used to physically destroy an enemy or to cause a disaster. Cast against a foe, it brings ill fortune, accident, sickness, and death.

**4. ANSUZ (OS): 𐌶 (𐌶) Sound: a [o] English: A**

Literally “god” in German, but “mouth” in Old English—a good angel of reason and order. Charitable, kind, benevolent. Stern but just. The source of luck and happiness. From its English meaning, eloquence of speech and wisdom.

Magically, it is used as a sign of fortune. It opens the way in a just cause. The wise god, the good angel. Cast, it brings justice and reason.

**5. RAIDO (RAD): 𐌹 (𐌹) Sound: r [r] English: R**

Literally “journey by horse”—physical travel across the land. By extension, a journey in search of fulfillment. A quest. The seeking of enlightenment. A test of courage and will.

Magically, this rune is used to seek into the unknown. It opens the way to the astral world in scrying. Cast, it can be used to initiate a major change in life. It may be used as a charm to protect travelers and bring about a safe journey. Also, a charm of protection for the dead in their journey into the underworld.

**6. KENAZ (KEN): 𐌺 (𐌺) Sound: k [c] English: K, C, Q**

Literally “torch”—a flame that guides. Thus stability, comfort, direction, aid. It lights the way out of difficulty. The guiding light of the soul in trying or testing circumstances. The light that shines through the storm and leads the traveler home.

Magically, it is used for guidance in times of confusion and moral or ethical turmoil. Cast, it can save a person from losing hope and purpose in life. It prevents suicides, provides direction where guidance is sorely needed. It lights the road for the traveler.

**7. GEBO (GYFU): X (X) Sound: g [g] English: G**

Literally “gift”—a voluntary sacrifice to the gods. Something given up freely that is of personal value. Thus, generosity. Can be a ritual sacrifice or a life sacrifice such as forsaking present happiness for future success.

Magically, it represents what must be given to gain knowledge. No advance is possible without pain and loss. Sometimes a sacrifice is made to end ill fortune. It is good to sacrifice the lower for the higher and evil to sacrifice the higher for the lower. When cast, it can make another person the unknowing sacrifice for a higher purpose.

**8. WUNJO (WYN): Þ (Þ) Sound: w [w] English: W, V**

Literally “joy” or perhaps “glory”—the blessing of the gods. Exaltation, ecstasy, illumination. Perfect knowledge. The merging into the light of spirit.

Magically, this stage in the life-quest follows trial and carries with it wisdom and power. This is a very positive rune of blessing and happiness. Cast upon another person, it can give insight into difficulty and triumph over adversity.

**9. HAGALAZ (HAEGL): H (H) Sound: h [h] English: H**

Literally “hail”—hardship and the winter of the soul. Natural disaster. Involuntary suffering without purpose. Loss. Death of a loved one or personal sickness. Any injustice cast down upon an individual man or woman by the fates.

Magically, this rune can be used to call forth ill fortune that does not redeem or temper the soul. Cast, it carries suffering, pain and loss.

**10. NAUTHIZ (NYD): T (T) Sound: n [n] English: N**

Literally “need”—the necessity to survive physical and emotional hardship that drives human beings onward. Defiance of the human spirit against the fates. In mankind, that part which refuses to be broken. Stubborn will to endure to the end.

Magically, it gives fortitude and defiance when all hope is lost. Fearlessness in the face of certain death. Cast in a positive way, it lends courage and causes inner strengthening. Cast in a negative way, it brings suffering and hardship.

**11. ISA (IS): I (I) Sound: ee [ee] English: I**

Literally “ice”—changelessness and the stilling of life. Slipping away of determination. Motionlessness. Silence.

Magically, it is used to stop an event from taking place or to freeze an intention or emotion before it is fully born. To preserve or fix. When cast, it stills all change—physical, emotional, or mental.

**12. JERA (GER): J (J) Sound: y [y] English: J**

Literally “year” and more narrowly “harvest season”—a complete cycle. Turning of the seasons, of the Sun, and stars. By extension all whirling energies. The tourbillion.

Magically, it causes inversion: it makes the high low and the low high. Turning of the wheel of fortune. It is also used to actualize desire. Fulfillment of purpose. When cast, it brings events full circle and can change luck.

**13. EIHWAZ (EOH):** ᚱ (ᚱ) Sound: ei [eo] English: Y

Literally “yew”—source of strength. Yew wood was used magically for the making of wands and militarily for the making of weapons. By association it stands for service, dependability, honest virtue. That which is to be relied on in times of need. Yew trees are also associated with graveyards, and thus the underworld.

Magically, it lends strength to an operation. It provides a firm foundation. Cast, it calms hysterics and can make a careless person more serious. Can be used to open a doorway to the land of the dead.

**14. PERTH (PEORD):** ƿ (ƿ) Sound: p [p] English: P

Literal meaning unknown—but perhaps originally “apple tree” with its many mythic associations. Cornucopia. Abundance, luxury, opulence, indulgence, sensual pleasure. Edred Thorsson believes it means “dice cup” and connects it with the casting of lots, and thus fate.<sup>55</sup> The original meaning of “apple” may have evolved to “apple-wood lots” used for divination and also for gambling. Runes were cut into the twigs from a fruit-bearing tree for purposes of divination, according to the Roman historian Tacitus. That tree may well have been the apple.

Magically, it brings abundance, which may or may not be abused. In its secondary definition as a device for gaming and divination, it reveals insight into the future outcome of a question. Luck, either good or bad. Cast with evil intent, it can cause drunkenness, lust, gluttony, and other sins. Cast with good intention, it can satisfy material wants. To a rich person an evil, to a poor person a good.

**15. ALGIZ (EOLHX):** ʀ (ʀ) Sound: z [x] English: X, Z

Literally “defense”—a charm of protection from evil. Sign of the splayed hand, or possibly of the talons of a hawk. A shield against attack. Sign of peace. A command to stop.

Magically, a barrier against attack or misfortune. It is a powerful charm against injury, and was used in this way by the Vikings. Cast, it protects a person or prevents that person from harming another.

**16. SOWELU (SIGEL):** 𐌺 (𐌺) Sound: s [s] English: S

Literally “Sun”—the shape of the rune is a lightning bolt or ray from the Sun. Thus, an instrument of destruction. A weapon of the gods. Equivalent to the sword of justice.

Magically, it is used to destroy enemies, especially in a holy cause. Can be used to punish disobedient spirits. Cast, it can strike a foe dead, apparently from heart attack or stroke.

**17. TEIWAZ (TIR):** ʀ (ʀ) Sound: t [t] English: T

Literally the name of a war god, also called Tiw or Tew. His name was invoked to gain victory in battle. Tir was the god of oaths and justice. He is the Tew after which

Tuesday gets its name, and was linked in ancient times to the Roman Mars. Tir guards soldiers from hurt or death by the weapons of the foe. Marked on a weapon, this rune helps it to strike true and keeps it from breaking. A secondary meaning is “guiding star,” quite possibly the north star, Polaris, which always holds its place in the heavens and never wanders, just as true oaths never fail from their purpose.

Magically, it is used as a charm against attack and to give fortitude in psychic combat. It can also be used to test the truth of statements and will reveal dishonor in the hearts of men and women. Cast with malicious intent, it can cause strife and discord.

**18. BERKANA (BEORC):** ᚷ (ᚷ) Sound: b [b] English: B

Literally “birch twig”—symbol of fertility. The bark of the birch has healing virtues. The scent of the burning wood is aromatic. Women were lashed with birch twigs to make them fertile. Generally it represents healing, health, love, growth, beauty. The powers of spring.

Magically, it can be used to encourage growth on all levels. It is also used to cause love. Cast, it can induce lovesickness, and also promotes the conception of children.

**19. EHWAZ (EH):** ᚹ (ᚹ) Sound: e [e] English: E

Literally “horse”—the means to an end. The method. The medium. The horse was sacred, closely related to the Sun. It was admired for its grace, speed, and strength. Thus, this rune represents the virtues of the physical body.

Magically, the instrument needed to accomplish a task or attain a goal. Cast, it can provide the means to solve a problem, but can also be used to make a person an instrument for a given end.

**20. MANNEZ (MAN):** ᚺ (ᚺ) Sound: m [m] English: M

Literally “mankind”—Adam, the father of the human race. Archetypal or heavenly man. The will to an end. Intellect and imagination. The mental virtues, as opposed to the physical virtues. The soul. Cunning, purpose, mind over matter. Just as the horse is made to be ridden, human beings are made to ride. Command over natural forces.

Magically, the determination that overcomes obstacles. The impetus to solve a problem. Cast, it can be used to exalt the intellect or to dominate the mind of another. It is the spirit of the trickster, blind nature (Polyphemus) defeated by human guile (Odysseus).

**21. LAGUZ (LAGU):** ᚱ (ᚱ) Sound: l [l] English: L

Literally “water”—the rune is in the shape of a bent reed. Can mean water as a source of generation, or the dark waters of the underworld and the ocean of dreams. Akin to the symbol of the cup or grail. Thus spiritual love, friendship, kindness, sharing, yielding. Life-giving power. But also secrets, mysteries, and the uncertainty of life.

Magically, a force that cleanses, revives, and refreshes. Adaptability. Acceptance. Love can be drawn from or sent through this sign. Cast, it gives spiritual love and peace of heart, a gathering of massive strength. But cast with evil intention, nightmares and hallucinations. Madness. General instability.

22. **INGUZ (ING):** ◊ (ǫ) Sound: ng [ng] English: Ng

Literally another name for the fertility god Frey or Freyr (Yngvi) from whom the Ingwine (Danes) took their name. Frey was the male consort of the fertility goddess Freyja, his sister. Thus, carnal or physical love. Procreation. This rune is a sign of the family, of pregnancy. God of the hearth.

Magically, it can be used to bring a project to full term or fruition. To realize an end. Cast, it can cause desire in men and women. A love charm.

23. **DAGAZ (DAEG):** 𐌆 (M) Sound: d [d] English: D

Literally “day”—the ascendancy of good forces. The light of day that drives away the darkness. Awakening from sleep. Insight. Inspiration. Safety, prosperity, happiness. The valued things of the spirit.

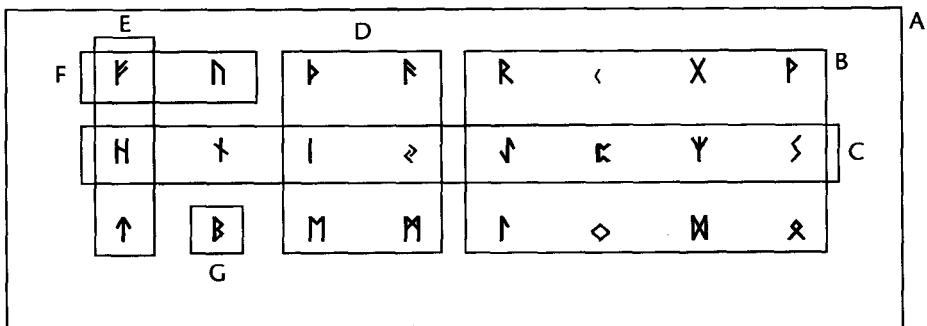
Magically, the dispersal of evil forces. It terminates confusion and doubt, banishes evil spirits. Cast, it can clear away obsessing influences and the shadows of the mind, and give sudden awakening or insight.

24. **OTHILA (ETHEL):** 𐌆 (A) Sound: o [oe] English: O

Literally “inherited property”—native land. Specifically house, land, possessions. Material goods of a fixed type, in contrast to Fehu, which signifies movable goods. Thus, stability and continuity. That which can be passed down to posterity. The land of one’s ancestors.

Magically, this sign can be used to represent a fixed material possession, such as a piece of land or a house. What is done to it will then befall the thing it represents. Cast, it can induce the acquisition of an inheritance or the loss of property, depending on what other runes accompany it.

To understand the relationships between the runes they must be written down in their traditional order in three groups of eight runes each, called *aettir* (from the Old Norse for “families,” possibly derived from the Germanic for “octaves”). The rectangular enclosures display the various ways the runes may be grouped:



**A: ONE GROUP OF TWENTY-FOUR**

An integrated whole that exhibits all the major forces in human life. Here are the gods of justice and retribution, of war, of the family. Here are the blind forces of nature. And

here are the many facets of human personality. The rune alphabet may be assigned to the twenty-four hours of the day and night. Each rune may also be given its own color by combining the twelve colors of the zodiac in pairs to produce a total of twenty-four.

The ordering of the runes should not be carelessly tampered with in making these assignments as it has been more or less fixed from several important archaeological discoveries. However, there are minor discrepancies—Dagaz (Daeg) is sometimes given as the last rune, for example. In most examples of the German rune alphabet Othila (Ethel) is the last rune. It has been observed that this neatly brackets the alphabet with two symbols for property—Fehu (Feoh) for “cattle” and Othila (Ethel) for “land.”

Exceptions are the *Vadstena* and *Gtumpän* alphabets, derived from two 6th-century Swedish medallions, which invert Dagaz (Daeg) and Othila (Ethel). The order of these runes is also inverted in the Old English Rune Poem, which describes twenty-nine runes of the Old English futhorc, leading scholars to speculate that the inversion resulted from the influence of Christianity and was inspired by the desire that the third *aett* end on the spiritual symbol for light rather than the material symbol for land.

## **B: TWO GROUPS OF TWELVE**

The runes may be divided in half, one portion signifying the magical hours of the day and the other the hours of the night. Assigning each rune a specific magical hour may be useful in helping to focus the mind on the power of the rune. The signs of the zodiac can be given to each half of the futhark, one side the zodiac of light and the other the zodiac of darkness. It is also possible to make an assignment of the twelve overt and twelve occult banners of Tetragrammaton to the runes—these pairs of banners will be assigned to pairs of runes (see section F below).

## **C: THREE GROUPS OF EIGHT**

This is the traditional division of the runes. Even when the rune alphabet was later reduced to sixteen characters in Scandinavian lands, the names of the octaves, or *aettir*, were retained to describe a three-fold division. Each *aett* takes its name from its first rune—Fehu, Hagalaz, Teiwaz. The octaves should be assigned the members of the trinity (Father, Mother, Son/daughter), the three motions (Cardinal, Mutable, Fixed), the three levels of humanity (Mind/Spirit, Identity/Soul, Form/Flesh), and similar threefold divisions.

## **D: FOUR DIVISIONS OF SIX**

If four cubes, or dice, are made, each cube may be inscribed on its sides with the runes in each of these groups, pairs of runes being placed on opposite faces. For more on the rune dice, see the author's book *Rune Magic* and the *Power Of the Runes* kit, which contains the book *Rune Magic*, a deck of the author's *Rune Magic Cards* and a set of wooden rune dice.

Also, if the three *aettir* arranged one above the other are folded into four parts vertically so that they form a four-sided tube, each of these divisions will constitute one of its sides. These sides of the tube should be assigned the seasons, the quarters of the compass, the elements, the letters in Tetragrammaton, the four beasts, the four winds, the ritual instruments, the Tarot suits and the four angels of the quarters.

## E: EIGHT GROUPS OF THREE

Repetition of the runes in threes was a common magical practice of ancient rune magicians. It signified totality and completion. Each group may be assigned one of the seven traditional planets, one group being given the Earth. The groups may also be associated with the light or dark natures of the four elements.

## F: TWELVE GROUPS OF TWO

This is the most useful and revealing of the divisions. Some of the others are arbitrary, but there is a real significance to the way the runes are paired off. For example, cattle and wild ox, man and horse, demon and god—these and other correspondences are too plain to overlook. Each pair presents a duality. Isa (Is) is frozenness; Jera (Ger) is change. Raido (Rad) is quest; Kenaz (Ken) is guiding light. Hagalaz (Haegl) is hardship; Nauthiz (Nyd) is the will to endure. And so on.

In each pair there is a receptive rune of yearning or striving followed by an active rune of fulfillment. The second rune completes the occult concept represented by the pair of runes. The first rune of each pair may be called magically feminine and the second rune magically masculine. The feminine set of twelve runes should be assigned the left side of the Tree of the Sephiroth, the left side of the human body, and the Moon; the masculine set should be assigned the right side of the Tree, the right side of the body, and the Sun.

An occult banner of Tetragrammaton is associated with the first rune in each pair, and the opposite overt banner with the second rune. For example, in the first pair, Fehu receives the occult form of the first banner (IH<sup>1</sup>VH) while Uruz receives the overt form of the same banner (IHV<sup>1</sup>H). Thurisaz receives the occult form of the second banner (IH<sup>1</sup>HV) while Ansuz receives the overt form of that same banner (IH<sup>1</sup>H<sup>1</sup>V). And so on.

The above assignments are deliberately left vague so that the magus will make them based on his or her own knowledge and intuition. As with any good magical machine, the runes are flexible and always contain more meaning than can be consciously grasped.

Magical use of the runes entails five special operations that must be integrated into the standard ritual format: cutting, reading, staining, evoking, and sending.

### CUTTING

First the runes must be cut clearly and accurately with a consecrated knife, or marked with a consecrated pen, used for no other purpose and kept ritually pure. Each stroke of the rune should be cut or marked in a single motion—two strokes for cutting—and no line ever retraced or carved over. The main stems are marked first in a downward stroke. Cross bars are made to the right. The action of cutting always moves from top to bottom, and from left to right—motions in harmony with the light.

### READING

As the rune is cut or marked, the magus should speak its name and visualize it strongly, so that it is marked not only on the physical surface but also on the psychic



or astral surface. This entails a full familiarity with and knowledge of the runes, since no rune can be actualized mentally unless it is known both rationally and below the level of cogitation. The rune is a symbol name for something complex and subtle that cannot be embodied in words—this meaning must be intuited by the magus at the time of the cutting.

### STAINING

The runes may be stained with the fresh blood of the magus just prior to their evoking. This is the feeding of the runes, the catalyst that vitalizes them. The blood is the physical switch that activates their potencies. It should be pointed out that blood magic is dangerous and should seldom be resorted to. *It is not recommended here.* However, there is evidence that it was used by the ancient northern rune masters. If the magus is determined to use this technique, a small cut may be made on the breast under the heart, or on the palm of the left hand, with a consecrated knife—the same knife that has been used to carve the runes, if they have been carved into wood. The blade of this knife should be passed through a flame just prior to use. Dipping the right index finger into his or her fresh blood, the magus traces over the carved symbols of the runes and fills them with red.

As a substitute for fresh blood, the magus should employ red ochre, an Earth pigment that was used in ancient times to simulate blood in body decoration and in ritual magic, or use a similar pigment. To be effective, red pigment must first be charged with life force, which must flow from the magus along a ray of will into the pigment. If correctly charged, red pigment can be an effective substitute for fresh blood when feeding the runes.

### EVOKING

As the runes are being stained, the spirits of the runes are verbally and psychically evoked and directed to enter the rune symbols. The physical shapes of the runes become the dwelling places for these magical beings, the pigment (or blood) their food. The magus calls forth the spirits with a chant of his or her own making, creating a whirl that opens a door through the veil of unknowing. This is done by stirring the knife stained with pigment over the pigment-stained runes nine times in a clockwise direction.

### SENDING

The runes are sent, or cast, onto the object of the ritual working. This involves telling the rune spirits who they are to act upon and in what circumstances. The runes must be physically and psychically linked with the person the magic is about. The magus concentrates on that person, repeating his or her name; it is good to have a photograph and a signature to aid this visualization. If certain conditions are involved, such as a particular time and place, the person is visualized in that setting. Then, if possible, the runes should be physically placed in the possession of that person—sent through the mail, hidden where they will be found, or delivered by hand. While it is not absolutely necessary to deliver the runes to the person who is the focus of the ritual working, it greatly strengthens the link between the rune spirits and that person.

The magus will be in some personal danger after the runes have been stained and evoked, but before they have been cast, especially if they are intended for some malicious or destructive purpose. Runes are often used for punishment since they are by nature violent and pitiless. The magus protects him or herself with the rune Algiz (Eolh), Ʒ, which should be made in the form of a pendant and hung on a leather thong around the neck. The pendant should be iron (steel will do) or oak. As the runes are stained with red pigment this protective amulet is also stained so that both become potent at the same time. The pendant is stained first, and a short chant of evocation spoken over it before the runes involved in the ritual are stained and evoked. Since the pendant is kept pure, wrapped in white linen and apart from all eyes except those of the magus, it is in a constant state of readiness and requires only the staining to make it active.

As an added precaution it is good to set the time for the working of the runes at least several hours in the future so that the magus may be nowhere near when they take effect. If the runes are being used for some benevolent purpose, such extreme protection is not needed.

Remember, a gift demands a gift. The gift the magus offers to the spirits of the runes is his or her own lifeblood (or a symbolic substitute for that blood). The service they perform is their gift in return. However, it often happens that their service is large and the sacrifice of the magus small. Then will the spirits come looking for further payment, which will always be taken in blood, sweat, or tears.

The proper use of the runes depends on the understanding of the magus. Every case is different. Only rarely are the runes employed singly. Usually they are combined and repeated in series. Sometimes they are formed into words of power. Using the Kabbalistic technique of Notariqon and the English letter correspondences, the magus should be able to form his or her own words of power from significant phrases expressing his or her intent (see chapter 31). Sigils based on these words can be combined with the runes, although they are unnecessary. Each rune is its own sigil.

Suppose it became desirable that a man should produce a child. The magus might write the Mannaz rune three times to symbolize his three levels of being, then the Uruz rune four times to actualize his potency, then the Perth rune nine times to suggest the nine months of gestation and the nine emanations, and finally the Inguz rune once to symbolize completion of the magical desire in the material sphere.

It is regrettable that the traditional methods for using the runes have been lost. All that remains are a few fragments of poetry and some folk rhymes, a scattering of relics that may or may not have had a magical function, and a cryptic remark or two from ancient historians. Perhaps in time archeology will bridge this gulf of ignorance. However, a true magus will never have trouble directing the runes. He or she will draw the magic from within and create new chants and rituals to replace those that have been forgotten. Rune magic will never die as long as there are those willing to work it.

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HEALING

**M**agical healing is based on a simple principle—that disease has not only a physical body but a soul upon which that body is patterned. The soul is the coding that gives a thing its unique identity. It is below the level of matter; genetic keys are based on the pattern of the soul. Spirit, by contrast, is the force that impels matter to adapt itself to the soul. Matter is receptive and passive. Spirit is assertive and active. The soul is polarized, passive to spirit and active to matter.

The soul is what joins spirit to matter. As such, it has no real existence, any more than the present moment can be said to occupy time. The soul is an interface, and may be likened to a grid-like matrix half composed of vertical lines of force—spirit—and half made up of horizontal lines of inertia—matter. To employ an older metaphor, the soul is the pattern on a web of cloth woven from the warp of spirit and the woof of matter. When the pattern of the soul is unraveled, the link between spirit and matter is broken. Take away the soul and the body at once begins to deteriorate, as the spirit then has no lens through which to focus itself. Destroy the soul of a disease and the spirit animating the disease will harmlessly disperse, causing the body of the disease to quickly decay.

If the soul is thought of as a series of numbers that make up a modern digital recording—a very apt metaphor—destroying the soul is akin to mixing up the order of the numbers, which results in so much white noise. None of the individual numbers has actually been destroyed, but the music is gone. Similarly, at the point of death nothing is actually lost, spiritualist assertions to the contrary, yet a change occurs from order to chaos.

Take cancer. When a tumor appears it is a physiological response to a deeper, invisible process. The tumor has no reason for growing in the human body. It is not naturally a part of the human form. Yet it suddenly appears and starts to grow. Assuredly it cannot come from nowhere. Something impels it to grow and provides the pattern upon which it forms itself, and this directing force is below the level of the physical causes of the tumor. It is the soul of the cancer—an evil soul because it is out of its natural order.

A cancer cell is like a fallen angel. The sin of a fallen angel is rebellion. Instead of putting the purposes of God first, the fallen angel pursues its independent purposes and desires. It acts in disharmony with cosmic law. Similarly, a cancer cell puts its own needs and desires before the needs and desires of the body. It acquires nourishment and grows at an unnatural rate, dividing and reproducing in an

uncontrolled manner, even though this behavior is harmful to the higher purposes of the body. Cancer cells rebel against the established order.

The magus does not attempt to attack the tumor itself. The tumor is only the effect, not the cause. It is the flower and not the root. The objects least amenable to magic are physical forms. Rather than trying to destroy the tumor, the magus directs his or her energies to the heart of the problem, the soul of the disease that is the dark identity driving it.

All patterns of being spring from the Unmanifest and all eventually return there. The task of the magus is to send the soul of the disease back across the veil a little earlier than might otherwise be the case. This is done by creating a vortex that pierces the veil and opens an aperture in it. Then the magus encompasses the soul of the disease with his or her will, drawing a circle around it, and sends it along a ray through the hole in the veil with the aid of the physical mechanics of ritual, finally sealing the door to the Unmanifest with a counter vortex.

This annihilates the soul of the disease. In the example of cancer, the tumor will not go away at once, any more than a human body instantly decays after death when its soul leaves. But the ego that gave form to the cancer no longer exists, and it at once ceases to grow. It no longer has purpose or direction since its reason for being has been destroyed. It is dumb, lifeless tissue that the natural processes of the body begin to remove and excrete. Eventually the tumor will disappear as the cells and fluids that compose it are broken down and carried away.

Magical healing can be applied to all diseases no matter what their physical basis. In an infectious disease the soul is carried by the virus or bacteria, which forms a collective organism much like an army that mounts an attack on the healthy systems of the body. The soul of the disease is also collective; it exists in each microorganism and also in the colony at large that fights with a unified purpose to overcome the body's defenses.

The magus conceptualizes the collective soul by fixing his or her mind on the symptoms of the disease and on the shape and action of the microorganisms. In conceiving the soul, the magus uses all the information at his or her disposal. Understand that the conscious mind can never hope to grasp the soul of the disease in all its subtlety. It does not have to. The subconscious power of the magus, activated by the will, forms an encompassing view of the soul by tapping into the omniscience of the higher self.

Once the soul is sent through the veil into the nothingness of unlimited potential, the viral or bacterial colony dies, and the symptoms of the disease such as fever, vomiting, vertigo, and so on gradually clear up. The natural defenses of the body do the same thing when they overcome disease, but they destroy the soul by destroying the body of microorganisms upon which it is based, attacking each germ individually. If either matter or spirit is removed from the soul, it loses half its substance and ceases to be. Magical healing attacks the soul of the disease directly, snapping the link between spirit and matter in the middle rather than unraveling the physical end.

This is the underlying rationale behind the well-known witching away of warts, which are in fact colonies of viruses. The wise woman uses her will and the unconscious will of the afflicted person to send the soul of the wart away, after which the

body of the wart soon dissolves into nothingness. The reverse of this is the unconscious creation of the soul of a disease, such as hysterical pregnancy in women who want children, or the formation of stigmata in the fanatically religious.

All modern medicine is a treatment of symptoms. The disease is burned or cut out or poisoned, but always the effort is directed against the physical body of the disease, never at its soul. Even inoculation merely prepares the human body to resist the body of the microorganism. Perhaps the closest science has come to attacking the soul of a disease is its battle against smallpox, where the goal was to destroy every smallpox organism in the world, thereby making future infections impossible. However, this is doing it the hard way, attempting to destroy the soul by taking away all the houses of flesh in which it could possibly find refuge.

By the way, there is an analogy to be drawn here with the legend of the vampire, which says that the vampire must always maintain a number of coffins filled with its native grave earth, for in this alone can it find rest during the light of day. One way to fight the vampire is to destroy all its resting places. But this is an uncertain method; it is impossible to be sure all the boxes of earth have been found.

The boxes of earth are analogous to the microorganisms. When a cancer is cut out the surgeon is never sure he has removed all its parts. If even one cell remains, the soul of the cancer, the vampire of the human body, can replace what it has lost. Even with the secrets of genetic coding within its grasp, science is still only dealing with the body of disease, not the soul. It will always treat the symptom. For this reason its power over disease will always be limited.

There is often an abyss between theory and practice. If the magical banishing of disease were a simple matter people would be curing themselves and each other, and the doctors would be out of business. Magical healing is a skill that requires natural talent, intelligence, knowledge, will power, imagination, and faith. The last is in short supply in the modern West.

Yet throughout the world there are signs that this method of treating disease can be effective. The common cure of warts is one. The miraculous remission of otherwise fatal diseases is another. The faith healings that cannot wholly be dismissed as fraud is still another. The amputee who can feel his or her leg after it has been cut off points to the soul that lends a pattern to the flesh, even if it does so through the physical metaphor of aberrant nerve impulses.

Few persons would dispute that the powerful willing of a thing can bring it to pass; the argument arises over the means by which the force of will is realized. Science and medicine would say that will must realize itself through commonly accepted natural laws. Magic—and at one time, religion—would maintain that the lowest order of being, the physical, can at certain times be bypassed by an active will applied with true understanding.

One useful practical technique for curing disease is to picture the body glowing with perfect health, all organs and systems functioning at peak efficiency, the body radiating vitality. This allows the soul of the body to dominate the soul of the disease and force it out with the physical weapons of the natural defenses. This method is unconsciously used by those who pray for their own health or the well-being of another ill person. It can be very effective but is indirect.

A more active variation on this method is used by the spiritist religions of South America, where the spirit medium conducts a dramatic pantomime of reaching through the aura of the sick person to physically tear out the disease and cast it away. In effect, the medium takes the soul of the disease onto him or herself, then expels it before it can work any more harm.

The spiritists believe themselves utterly without power, merely instruments for beings on higher planes that use them as living instruments to cure the sick. As is so often the case, they are both correct and incorrect in their assumption. True, their conscious identity has no power, yet the spirits they perceive as entirely apart from them are born in their unconscious minds and are subject to their awakened magical will, if the spiritists only knew it.

The magus will use a more forthright approach to destroy the soul of disease. Visualize the disease as a seething, pulsating mass of virulent life energy. Mentally draw a circle around this disease, separating it from the person who is ill, and receive the disease into your own heart center. Holding the hands together palm to palm over the heart center, visualize a pulse of light in sunwise rotation expanding from a point between the palms. At the same time, extend your hands away from your chest while opening a circular aperture between them that is formed from the touching tips of your thumbs and middle fingers. Project the soul of the disease in the astral form of a purple-black, pustular ball out of your heart center and through this space between your hands, which are held at arm's length and conceived to define the veil of the Unmanifest. Finally, close the hole between your hands and visualize the aperture through the veil sealing itself after the soul of the disease with a reverse vortex. This effective technique can be used quickly under any conditions.

A safer approach is to transplant the soul of a disease into an inert body where it can work no mischief. Stones make ideal receptacles because of their density and their connection with the Earth. Stone has been used to house spiritual beings and forces since before recorded history. This is why most primitive altars are made of stone, and why so many images of gods are stone or clay.

To work this technique, select a round, smooth stone about the size of a baseball. Flattened beach stones are best. Dark colors are more receptive. Black and dark red work very well. Place the stone upon the part of the body of the sick person where the illness resides. If it is a general disease, place the stone upon the heart center. Warm the stone under your hands and will the soul of the disease to enter the stone. The heat from your hands will draw forth the disease. As you do this, visualize the soul of the disease astrally and watch it enter the stone. You should speak a short chant that can be repeated rhythmically over and over which directs the soul of the sickness to leave the body of the patient and enter the stone. This might be something like:

Black thorn, warm heart,  
Depart! Depart!  
Black thorn, cold stone,  
Alone! Alone!

This chant may appear to be nothing more than a meaningless bit of doggerel, but it is typical of the type of healing chants that were used by European healers in ancient times. Such chants survived in rural places down into the nineteenth century, and may not be completely lost even today. Often the healer would compel the soul of the disease to leave the body of the sick person by the authority of Jesus or the saints. In pagan times, the names of Woden and Frija were used. It is still more effective if some incident in mythology that involves expulsion is referred to in the chant. For example, Jonah was cast out of the belly of the whale after three days and three nights. A Christian healer might chant:

Jonah from the whale was thrown;  
Out from flesh and into stone.

The chant acts as a focus for the conscious mind, which must be distracted before the unconscious can exercise its power. The repetition of the chant has a hypnotic effect. It is usual for healers to vocalize such chants very softly under the breath so that the words of the chant are not distinguishable to the patient or any other person present during the healing. It was generally believed that to reveal the words of a chant deprived that chant of magical virtue, and there is sound reason for this belief. Skepticism or ridicule in the mind of the sick person or others present regarding the effectiveness of the chant would make healing impossible.

When you are convinced that the soul of the disease has left the body of the patient and entered the stone beneath your hands, take the stone off the body of the patient and place it into a basin or bucket of cool water. The water acts as an occult battery that temporarily holds the soul of the disease. Carry the stone outside and bury it in the earth, pouring the water in the bucket over the stone when you have placed the stone into the hole. After the stone is covered with earth, inscribe a cross of equal arms on the ground over the place of burial. The cross will lock the soul of the disease beneath the earth, where it can do no harm.

Not all disease is life-threatening, or even serious. To get rid of minor aches or pains, focus your attention on some convenient object—a stone or tree work very well, but any object will do. Mentally feel the ache throbbing within the object instead of within your own body. You must know with utter conviction that the pain is within the object upon which you have focused your attention. Do not try to ignore the pain. This is futile. Simply feel the pain within the tree or stone. When this is accomplished, mentally remove yourself from contact with the object and leave the pain behind within it. The ache continues to throb, but since it is within the stone or tree, not within your body, it has no power to hurt you. As you walk away from the object, you leave the pain behind you. This simple method of pain transferal is amazingly effective, once the technique is learned.

Often a healing ritual will have to be repeated several times, depending on the strength of will and skill of the magus and the faith of the patient. However, it may happen that the first ritual has been successful and the succeeding ones are superfluous, as the symptoms of disease need time to disappear after the soul is banished. On the other hand, the symptoms may also appear to clear up immediately, having been psychically overcome by the confident expectation of the afflicted person.

Faith does more than simply delude sick people into believing they are well. For an action to take effect in the subconscious, complete belief in its success is necessary. Doubt makes prisoners of us all. Doubt is like darkness, a negative quality without substance. Faith is akin to the light that dispels shadows before it. Doubt cannot exist in the presence of faith. When doubt is dispelled, desires can be realized, and not before.

Healing can be extremely dangerous. By interacting with disease and opposing it, the magus invites a host of disease souls to attach themselves to his or her aura like leeches, where they will wait for the least weakness. If the magus is tired when performing a healing, the soul of the disease will more readily fasten itself onto his or her aura, draining the vitality of the magus. By the time the magus recognizes the presence of the disease, he or she may be too weak to fight it. By choosing to destroy the soul of a disease, the magus insures that it will seek out him or her malignantly, for the natural reaction to a blow is to strike back. This is karma and applies on the lowest as well as the highest levels.

Even the magus is not all-powerful. He or she must weigh the personal danger of healing against the good that he or she may be able to do for others. If the good intentions of the magus are greater than his or her talents as a healer, it would be foolish to attempt to force his or her magical virtue into this channel. Healing is an art all its own. Some are born to it. Others never get the knack despite their many other notable achievements.



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THE PATH

**H**ere is a parable. A child is born onto a sandy plain that extends unbroken to the horizon. There is a narrow path across the plain, and when the child awakes it is standing at the beginning of the path. It is born blind and begins to walk without knowing why or where it is going, conscious only of its emptiness and seeking some unconceived fulfillment.

Because the child cannot see the path and at first does not know it exists, it readily wanders off. Its feet make a confused and winding trail in the sand. There are apples to be picked merely by stepping into the plain, and the child eats of them without question. Some are sour and some are sweet, but both are equally poisonous and cause the child much suffering.

The path has a stone surface for walking. At first it seems cruel on the child's naked feet compared to the soft fine sands of the plain, but in the long term the flat stones are better for getting on because the sands tire and cling. The child gradually becomes aware of the difference in texture between the path and the sand. For a long time it pretends that one way is as good as any other. Only when it has wandered on and off the path many times is it forced to realize that the path is best for it, because to stay on the path is to progress, even though slowly and with many missteps, while to depart from it is to wander aimlessly.

The child becomes conscious of countless paths other than its own that criss-cross the plane with other blind men and women walking on them. Each person cries dolorously for guidance, but no one heeds the cries of his neighbor. The child experiments, taking shortcuts along some of these other paths, but its own path is straight and leads directly to its destination. Eventually the child realizes that its own path is the shortest route to its ultimate goal.

The child continues year after year, ignoring the cries of others asking it to depart with them across the sands, not knowing what its ultimate destination will be but convinced that it cannot be shared. The very emptiness and endlessness of the hidden way before the child draw it ever onward.

At last, when the child has grown aged and tired of wandering, it reaches a tall doorway of shining gold and passes through. Its eyes are opened, and it is bathed in a beautiful white radiance that washes away its cares and returns to it the heart of a newborn infant. Then it knows the reason for its weary years of wandering alone in the desert. It is filled with quiet joy and great peace.

What does this parable signify?

The plain is eternity. The sands are the sands of time. Across them blow the winds of change, shifting and obscuring them moment by moment. The blindness of the child is its ignorance. The path is its personal destiny, the one thread of circumstance extending through its life that will allow it to achieve the purpose for which it was created.

The winding and confused track left by its feet in the sand is its fate. Rarely will the track of fate overlap the path of destiny. The sweet and sour apples that grow off the path are the fruits of fortune. Even when they seem good they are bad because they lead away from destiny. On the path of destiny there is no luck—all happens according to plan and for the best.

The other wanderers in the desert are lost mankind, each person crying selfishly for comfort, never heeding the cries of despair all around. They seek to lure others across the shifting sands to share in their misery, in the vain hope that the lost can comfort the lost with lies.

At the end of the path is the door of death, which a soul can only pass through with honor if it has been faithful to its destiny. The innumerable tracks of fate also have their doors, but these are low portals a soul must stoop its head to pass through, and there is no joy beyond them, only darkness and cold.

Destiny and fate are two terms that are often confused. There is only one destiny in the life of an individual, but many potential fates. The destiny is the most perfect possible realization of the talents and abilities a human being has received at conception—perfection as defined by the All. A perfect life in the eye of God may seem a wasted life in the eyes of society, while social success may be futile from the divine perspective. Fate is simply the actual use to which these potentials are put. If perfect destiny is realized, then fate and destiny overlap. Usually frail humankind falls short of perfection, and the actual fate of an individual diverges from his or her destiny.

At every moment in life numerous choices present themselves. Should one say yes or no? Go or stay? Laugh or cry? Fight or flee? Even a seemingly small decision can come to have great significance in later life. Consider life as an infinite series of overlapping cinematic films. Each time a choice is made the image splits into two or more alternatives. The screen of life is crowded with thousands of possibilities, all running about in different directions. One image goes to university and becomes a lawyer. Another quits school and drives a truck. One is happily married. Another stays single and lives alone.

The point to grasp is that only one of these many cinematic images is the true self realizing its full potential through the individual ego. All others are greater or lesser approximations of the single perfect destiny. The series of images a person has actually followed up to the time of death becomes his or her fate, which can never be erased or altered.

The great task of life is to bring destiny and fate into harmony. Destiny can never be changed; it is determined by birth-karma and life circumstances. Fate cannot be changed in the past but can be directed in the future to accord more or less closely with destiny. Practically speaking, it is impossible for a human being to ever achieve his or her perfect destiny, but life is judged a success or failure in cosmic terms by how nearly destiny is approximated.

The magus should know better than to oppose his or her destiny. Human beings have been granted this option, but to do so is to willfully seek to be less than they might become. Because personal destiny is the ideal realization of his or her being, the magus cannot help attaining happiness and fulfillment if he or she is able to follow it even to a degree. If the magus fights destiny, he or she is in effect battling the higher self. This is a battle no human being can win. Therefore there is no element of glory in resisting personal destiny, only futility and waste.

If the magus wantonly chooses to turn his or her back on the highest possibility, the light will not oppose this decision. This is the true meaning of free will: everyone is free to ruin their lives if they choose to do so. God will watch in sorrow but will not act to stop them. However, if the magus decides to seek his or her destiny and asks the light for guidance with a sincere heart, it will be granted. The light will provide the inner sense to know when the path has been lost and the strength of purpose to resist the lure of those who would tempt the magus into the desert.

The way of destiny is never easy but it is always appropriate. Only when the magus has achieved this realization can he or she resist the impulse to depart from the path and take a short cut to happiness. Such short cuts lead nowhere. Attempts to cheat destiny end in shimmering mirages that tempt the foolish ever deeper into the wilderness. Only through self-knowledge—needs, desires, limitations, and abilities—and by being receptive to the guidance of the light can the magus hope with reasonable confidence to tread the single true way of his or her life. This is the esoteric Tao of Chinese philosophy, always unique yet always perfectly suited to each individual.

The way is not predestined, as this term is commonly understood. No omnipotent being legislates destiny. Rather, it is the best response of the human soul to internal and external conditions moment by moment, given the existing resources. It can be visualized as water flowing downhill, which always seeks the easiest course to the sea. So does humanity always seek the easiest channel to divinity when rightly attuned in its soul. To pursue destiny is to follow cosmic law. Denial of destiny is madness, akin to a river flowing backwards.

The nearer the magus comes to achieving personal destiny, the more fulfilled his or her life will be, not only on the spiritual level but very likely on the material level as well. To be the best you are is to achieve the best you can achieve. In business, love, health, and society—this is true everywhere. No average human being is so deprived of ability that he or she cannot attain wealth and happiness if that ability is well applied. It is not predestined by God that certain persons should be poor. They make this choice for themselves. Destiny is always the best path through life because it leads directly to the light, the source of all pleasures and victories that have any real meaning.

The equation of life may be called the golden trine, because it consists of three factors none of which can exist without the coexistence of the other two:

$$\text{Destiny} = \text{Service} = \text{Happiness}$$

This equation may be written in the form of a triangle with equal sides. It is not possible to achieve any one of these three factors, or any two of them, without at the same time automatically achieving all three.

Destiny is here defined at the highest and best achievement of the talents and potential of an individual soul. Destiny is a personal fulfillment—to make the most out of your unique circumstances and gifts in order to be the best human being you can possibly become. Service is the achievement of the greater purpose of an individual life, the fulfillment of the reason for having been born into the universe. Perfect service is the complete harmony of an individual life with cosmic law. Happiness is a feeling of transcendent bliss that resonates on all human levels. It produces a sense of rightness. This is the feeling you get when everything in your life, and indeed the entire world around you, seems to be absolutely perfect in every way. Most persons only experience this bliss a few times in their lives. Happiness, as the word is used here, should not be confused with pleasure, which is physical and emotional satisfaction.

It is not possible to be truly happy without following the path of personal destiny. By the same token, it is not possible to follow destiny yet remain unhappy. Happiness is the reward for the achievement of destiny, even if that achievement is brief and intermittent.

It is not possible to serve the All, in the sense of fulfilling the greater purpose for which you were born (your role in life that contributes to the harmonious evolution of the universe) without also achieving your own personal destiny. Conversely, it is not possible to be your best in life without at the same time automatically performing your reason for existing. The two are one.

While you are fulfilling your service to the universe at large, you will be supremely and blissfully happy. Happiness is the reward for service, as it is for destiny, and the guiding light that directs the individual toward these two attainments. Without happiness, no one would ever know that his or her actions were the right actions, in a cosmic sense—right according to the drives and goals of the higher self.

The path of destiny and the pursuit of happiness are one quest. There is no sacrifice in service to the greater good, only perfect fulfillment. Those who think they are serving God, or society, or the environment, or another human being, yet feel miserable while they perform this service, are deluding themselves. Personal sacrifice is not necessary for service. Quite the contrary, sacrifice of genuine happiness can *never* result in either service or destiny, because happiness is the reward built into the human genetic coding for the fulfillment of a life, both on the lower level of the individual ego, and the higher level of the evolution of the universe.

Where there is a carrot, there is always a stick. True happiness indicates to a soul its own unique destiny and service. Sorrow, when it occurs on a spiritual level, punishes a soul for wandering off the path of destiny and service. True sorrow is not mere depression or sadness, but a soul-killing internal emptiness of the heart that cannot be filled by any material possession or physical sensation or emotional gratification. It is the state of the Qliploth, or husks—the demons who dwell beneath the world of Assiah.

Soul, you will remember, is defined in this work as the personal identity or ego, the interface between spirit and matter. When human souls depart from the path of their destiny, they begin to turn into Qliploth. Outwardly, they remain the same

as any other human being. They smile, laugh, work, play, but all this purposeless activity is merely a deception to conceal their essential emptiness. They are hollow shells who merely wear the appearance of human beings. When they die, they cease to exist utterly because there is no spark of light within them to return to the divine source. They are walking shadows.

It is important that the study and practice of magic bring happiness to the magus. If magic remains a tedious drudgery, pursued for some imagined material or social advantage it may give over other human beings, it is not the path of destiny for the magus and should be abandoned. Only if magic brings a deep and abiding spiritual satisfaction and a sense of personal fulfillment should it be pursued with devotion.

This is not to suggest that every moment of ritual practice will bring unalloyed bliss. We only receive the reward of happiness when we get it exactly right, not when we are struggling to learn. Nonetheless, if magic is the destiny of the magus, there will be some indication of this, both through moments of true happiness and through a sense of harmony with the greater universe.



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MAGUS

A magus is one who bears the primal fire from heaven to Earth. The fire the magus carries is the guiding purpose of the All that lends order and direction to the whole of creation. It is the light of spirit that animates and drives. Heaven is the dimensionless body of the undifferentiated All, the Unmanifest, present in every timeless and spaceless point in the universe. Earth here stands for the underlying locus upon which all forms are based, not only forms of matter and energy, but ideas, emotions, and beliefs as well.

Considering the definition from this expanded perspective, the magus may be distinguished from the scientist, who seeks only to manipulate the forms of the created universe without acknowledging the light of spirit or the Unmanifest. He or she may also be differentiated from the mystic, who seeks only a perfect union with the All and has no desire to manipulate the universe of forms beyond that goal.

The mechanical being, the scientist, denies heaven and revels in earthly delights. For scientists, the furnaces of Vulcan are the be-all and end-all of existence. The mystical being, the saint, denies the forms of Earth and glories in the spirit. Encased in flesh, mystics persist in pretending that their bodies do not exist.

On a stable platform between the two pans of this balance stands the magus, a magical being who denies neither aspect of reality but seeks to unite them in harmony, as they were united before the great fall that led humankind to conceive itself as separate from the All.

The magus has little admiration for the scientists trapped in the world of forms, who inevitably run their heads again and again into the wall of ignorance that surrounds materiality. He or she has scant more respect for the mystics who selfishly seek to leapfrog their way out of the universe before fulfilling their life purpose, merely so that they may luxuriate in the soothing timeless ocean of the Unmanifest.

Humanity was not placed on Earth to forget heaven and waste eternity rooting in the dirt. Neither was the race put here to despise its nurturing mother, the Earth, and flee back into heaven. Mankind is an instrument whose sole purpose is the furthering, in its infinite complexity, of the desire of the All as expressed in the evolution of the universe. Since humans were created in the Creator's image, the desire of God is also the highest and best desire of human beings.

Mercury (Hermes), the messenger of the gods, is an anthropomorphic symbol of the magus. The Titan Prometheus, who gave the secret of fire to humanity, is also symbolic of the magus. Woden, who snatched the runes of power from the

roots of the cosmic tree Yggdrasill and bequeathed them as a gift to his people, is the magus in yet another mythic guise. All of the great teachers of wisdom, such as Thoth of Egypt, Zoroaster of Persia, Abaris of Scythia, Daedalus of Crete, Pythagoras of Samos, Moses of Israel, Apollonius of Tyana, Jesus of Nazareth, Plotinus of Lycopolis, and Iamblichus of Chalcis, were magi.

The magus of five hundred years ago was what we now call a Renaissance man, and pursued mathematics, art, and alchemy. Two thousand years before that, he or she was the Pythagorean philosopher who traveled to Egypt and Chaldea to study the Mysteries. Twenty millennia before that the magus was a shaman with stag antlers and a feathered cape dancing around the campfire.

Today the magus has no social cast and lives as a misfit in society. Educated, often successful, he or she cannot be satisfied with an externally imposed role. Even when social norms change like spring fashions, the magus sees through the beguiling masks of their novelty to their hollow centers. The magus is a leader without followers, a teacher without students. Only the perfect synthesis of the light and darkness can justify his or her life. Seldom happy, because supreme attainment is always elusive, there is no recognized social group or class for the magus to fall back on for emotional support when he or she falters. Never content but always moving, the magus restlessly changes shapes and faces to suit the circumstances through which he or she is passing.

The guiding force in his or her character is balance. Any excess that tilts the scale of cosmic law is to be avoided. Too much asceticism is just as damnable as an excess of sensuality. Preoccupation with the body is as bad as complete physical disregard. The magus strives to harmonize perfectly with the unfolding of the universe, which is the will of the Unmanifest expressed through creation. He or she recognizes the natural supremacy of the spirit over the body as akin to the rider's supremacy over the horse, but also knows that if the rider beats the horse to death there will remain nothing to carry the rider forward on the quest.

Yet the magus is never content merely to balance life at one level. He or she seeks to carry it to its final degree of perfection. Understanding of the nature of this perfection stems from the light and is a personal revelation. The twofold task of the magus is first to comprehend the best that may be aspired after, then to seek to realize that ideal.

He or she does not react to circumstances unthinkingly unless instant action is called for by the nature of the circumstance. Since the one desire of the magus is to attain personal destiny—the will of the All realized in the life of the individual—the vagaries of worldly events offer little diversion. If a person curses the magus, he or she will not automatically turn away from that person. By the same token, if a person does the magus a service, neither will the magus immediately open his or her heart. The magus serves the light, never the whims and vanities of the lower self.

Whatever the external social standing or material condition, the magus will rise above the surrounding circumstances. Physically, he or she will tend to be more fit; mentally, more acute; morally, more courageous. This does not mean a life without hardship, for there will be times when the magus is forced to place



what he or she knows to be fundamentally right in opposition to the social currents of the world. However, the true magus will always command the self, and by extension, all who come into his or her personal universe.

The magus cannot be led by others. The stage illusions of politicians and preachers are transparent in the light of the awakened higher self. He or she may become a leader if it is the destiny of the magus, but never a follower. The will of the mob cannot infect the magus. He or she remains indifferent to fashion and social manners except insofar as these can be made to serve a useful function. Those in public positions will not inspire hero worship. The magus will never fall head-over-heels in love. He or she sees through even the most subtle attempts to deceive. Having found the true center of self, the magus cannot be moved from it by the will of others.

Jesus was the archetypal magus. He struggled to fulfill the will of the Unmanifest on Earth, accepting his destiny as leader and teacher even though in the beginning none wished to follow or learn, and he knew full well the anguish his role would ultimately bring him. Aware of the paramount importance of the spirit, he nevertheless felt concern for the physical sufferings of men and women and used his great art to heal their bodies. He acknowledged no intermediate deity, but recognized himself as the true son of the one creative spirit.

With his power, Jesus might easily have obtained riches and luxury for himself, but he placed cosmic law above personal pleasure. He might have retired in solitude to some far place and devoted himself to the pure joy of communion with the light, but he accepted that he had been born onto the Earth for an earthly purpose. He was one of the supreme magi of the Western world.

Not all are born to be prophets or messiahs. Seldom is the magus perfectly balanced in all aspects. He or she is selectively blinded by cherished prejudices and desires. Progress is made more rapidly in some branches of wisdom than others. It is possible to achieve great enlightenment in some areas of life, yet remain immature and unbalanced in many other areas.

Examples of the folly of great magi abound. S. L. MacGregor Mathers, the head of the Hermetic Order of the Golden Dawn, was a social snob who gave himself the name "MacGregor," took to wearing a kilt, and pretended to the world that he had descended from Celtic royalty. Aleister Crowley, the head of the Ordo Templi Orientis, was a lifelong drug addict. G. I. Gurdjieff, founder of the Institute for the Harmonious Development of Man, sometimes smeared the walls of his room with excrement and drove his car like a madman.

But in spite of human frailty and failings, the true magus always strives toward personal destiny, however far his or her feet may stray through ignorance and weakness from the path. No self-deceiver, hardship will never compel the magus to call darkness the light. Even should the magus fail in the end, he or she will know how and why this failure occurred, and what precious attainment has been lost—a degree of self-awareness that is a precious and rare attainment in itself.



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## — GLOSSARY —

**ASTRAL:** A dimension of the human mind closely linked with the visual imagination, often referred to as the astral plane or astral level, inhabited by incorporeal self-aware beings. It is accessible to human consciousness during trance, dreams, and creative visualization. The word comes from the Latin *astrum* (star). The astral world is the dwelling place of the angels and spirits believed in ancient times to inhabit the stars and planets. In Theosophy and spiritualism the astral world is equivalent to the sphere of the Moon, and is supposed to be composed of a physical but very attenuated fluid that takes the shape of thoughts and emotions. Everyone is supposed to have an astral body formed from this fluid that persists after death.

**AURA:** A light supposed to emanate from and surround the human body. It is most often visible around the head and hands. Psychics claim to be able to see this aura around everyone at any time. On rare occasions it becomes visible to those with no paranormal perception. When the aura becomes visible around the heads of Christian saints, it is called the halo or nimbus; when it surrounds the entire body it is termed the aureole or glory. Different colors in the aura express emotional states. There is no solid evidence that the aura is an energy field; although weak electromagnetic fields have been measured around the human body, these do not correspond with descriptions of the aura.

**CIRCLE, MAGIC:** The defining boundary of a person, place, or thing that establishes its identity and divides it from everything else. A name is a kind of magic circle. So is the human skin. So is a number. The circle used in ritual magic is a symbolic expansion of the personal self of the magus—an extension of his or her magical identity, which is represented by the magical name. To invoke something into the circle is to invoke it into the self. Traditionally the ritual circle was used as a barrier of protection against hostile or disruptive spirits and energies; in modern Wicca, the circle is believed to concentrate magical potency. Many modern occultists are unwilling to acknowledge to themselves that there are dangerous spiritual beings or forces, and consequently dismiss or downplay the use of the circle as a protective barrier.

**DESIRE, MAGICAL:** The inner urge or need to accomplish a specific intention that provides the motivating energy for ritual work. The magical desire must be clearly defined in the mind of the magus if the ritual to accomplish it is to be successful.

**DESTINY:** The complete and perfect fulfillment of the highest personal potential of a living being. Destiny demands the full use of the special talents and abilities that every human being receives at birth, along with the complete devotion of the mind, emotions, and body. To achieve personal destiny is to be the best you can possibly be on all levels. It should not be confused with fate, which is simply the consequences of the use to which human potential is put. Fate is what actually happens to someone, regardless of whether the highest potential of that person is fulfilled or not. Destiny realized in a human life is the fate of that individual. There are innumerable possible fates, but only one of them is destiny.

**EVOCATION:** The summoning of spirits or blind forces to manifest outside the boundary of the ritual circle, usually within an equilateral triangle constructed next to the circle as a locus for manifestation. The word *evoke* is from the French for “to call forth.”

**FATE:** The series of thoughts, feelings, actions, and events that fill a life from the time of birth to the moment of death. What we actually do with our life is our fate. Often this word is applied only to the circumstances surrounding death, but this use is too narrow. How we die is determined by the life that went before it. Destiny is the best of many possible fates, the perfect fulfillment of life.

**FORCE, BLIND:** An occult potency or magical virtue that can be summoned through ritual and directed by the magus for the attainment of the magical desire. It differs from a spiritual being in that it is not self-aware. A blind force is similar to magnetism or electricity. The powers of the four elements are blind forces.

**GOD-FORMS:** Spiritual beings created by the collective magical desire of a group, a tribe, a nation, or a race over a period of many generations. The form of each god or goddess and its distinguishing characteristics define its magic circle. All of the deities of mythology are god-forms created by human will through the mechanism of ritual. This applies to the manifest forms of the supreme gods of the major religions no less than to the pagan idols of primitive tribes. Every god that bears a name, or indeed any other distinguishing feature, is a god-form created by human beings. However, the spiritual virtue inhabiting and animating god-forms is not created by human beings, but is induced to dwell within those forms by human prayer, sacrifice, and worship.

**INVOCATION:** The summoning of spirits or blind forces into the ritual circle, often into the physical body of the magus, for the purpose of experiencing or manipulating those beings or forces. The word *invoke* is from the French for “to call

in.” Evocation and invocation are not clearly distinguished in common usage or dictionary definitions, but they are distinct practices in modern magic.

**LAW, COSMIC:** The harmonious and orderly evolution of the universe, driven by the negative entropy of the creative spirit that shapes and animates all living things. A life, even the smallest single-celled plant or animal, has its place and its purpose in the unfolding of cosmic law. Its very existence testified to this fact. However, it is possible for conscious beings to oppose cosmic law through free will, thereby putting their lives in discord with evolution.

**LUCK:** The improbable synchronicity or coincidence of two or more events regarded as significant by human consciousness. Luck can be good or bad, depending on how this coincidence impinges on human life. The action of magic is indistinguishable from luck.

**MAGIC:** The art of causing change in the manifest universe through the Unmanifest. Magic works by altering the range of probability that is usually perceived as normal. It makes unlikely things occur. For this reason it is usually mistaken for coincidence or luck. There is no difference between the actions of magic and luck, only in their causes. The action of magic is consciously intended, the action of luck is not intended. It is impossible to predict the specific outcome of a magical act since magic adapts itself idiosyncratically to achieve the magical desire by those means that strain the laws of probability the least.

**MAGIC, BLACK:** Magic is neither good nor evil—it is an art. Magic used for evil purposes is traditionally termed black magic.

**MAGIC, WHITE:** Magic used for good or benign purposes is traditionally termed white magic. During the Dark Ages of Europe, white magic was generally tolerated by the Church when it was used for healing or other beneficial purposes. With the onset of the witch craze, both white and black magic were condemned and prohibited.

**MAGUS:** A person who uses magic in the pursuit of his or her destiny. The magus becomes a living conduit through which the light of the Unmanifest can express itself in the manifest universe.

**MANIFEST, THE:** The universe of forms both physical and archetypal. Magic circles—that is, shapes, qualities, names, symbols, features, identities, egos, personalities—exist only within the manifest universe. Anything that can be pictured, named, experienced or conceived is a part of the manifest, even thoughts and dreams.

**MIND-STATE:** The Gestalt state of the mind of an individual human being at any given instant. Certain mind-states act to invoke or banish spirits. These mental states

can be deliberately induced through ritual practices. Indeed, the purpose of all ritual is to create the appropriate mind-states through which the magical desire can be fulfilled.

**POINT DOORWAY:** The aperture between the manifest world and the Unmanifest. All points in the universe can be expanded to reach the Unmanifest, because all points are identical. When consciousness resides in a point, that point becomes the center of the personal universe, the resting place of the higher self. The entire universe is an expanded point. Points are expanded by means of the tourbillion or vortex. Passage through the point is accomplished by the projection of a ray of will, which appears to reflect off the surface of the expanded point, since nothing manifest may exist within the Unmanifest. The reflected ray embodies the occult potential to accomplish the magical desire.

**QLIPPOTH:** The demons of the Abyss that lies below the world of Assiah, which is the world of matter. Usually the Qlipboth are said to reside within Assiah, but this is an error. Assiah is the material universe of matter and energy. The Qlipboth are called shells or husks to indicate that these chaotic, destructive spirits are essentially empty. They are composed of pure Din (judgment, or constriction) without the moderating influence of Chesed (mercy).

**RAY:** The extended point moved by the will traces a line that strikes like an arrow of desire into any magic circle held by the magus at the focus of his or her consciousness. A ray of will can pierce a magic circle through its center, which is the only doorway in or out of a magic circle. Anything that may be considered by the mind is necessarily surrounded by its own magic circle. To transform the person, place or thing within the circle it is necessary to enter the circle and become one with what it contains and defines. This is only possible through the use of a ray of will.

**RAY, RECIPROCATING:** When a ray acts as a link between two points, which alternately become the point of self, so that consciousness seems to occupy two points simultaneously, the ray may be called reciprocating. An ordinary ray of will is sent forth like an arrow to the object of desire; a reciprocating ray forms a bridge.

**SABBAT:** The preferred spelling for the eight pagan festival days observed by modern witches. These days form the spokes of a wheel, when the year is considered to be a circle. The solstices and equinoxes, called the quarter days because they divide the year into equal quarters, are bisected by the four pagan festivals Oimelc (February 2), Beltane (May 1), Lughnassadh (August 1), and Samhain (October 31), which are termed the cross-quarter days. The sabbats are distinguished from esbats, which are lesser celebrations that may be observed irregularly throughout the year, but are often tied to each cycle of the Moon. Sabbats are for worship, esbats are for ritual work.



**SELF, PERCEIVED:** Also called the lower self. What is perceived to constitute a human being by that person—the body, thoughts, memory, feelings, sensations, will, identity. What the ego controls, or believes itself to control, directly. The perceived self is often unconsciously extended to include the aura, or the space immediately surrounding the body, or even to external persons, places or things.

**SELF, TRUE:** Also called the higher self. The actual center of awareness in a human being that cannot itself be perceived or inspected except indirectly by the influence it exerts on the lower self. All aspects of the lower self are separated from the higher self by reciprocating rays. The true self is the point of spirit through which it is possible to access the Unmanifest. In Eastern philosophy all aspects of the lower self are regarded as illusory because they are separate from the essential “I” of the higher self.

**SEPHIROTH:** Ten names of God, usually symbolized as spheres of light, that represent the ten primary emanations of creation. Numerous arrangements of the Sephiroth exist, but the most common in modern magic is the glyph of the Tree, where the ten spheres are connected in a pattern of three unequal columns by twenty-two channels, or paths. The Sephiroth represent an attempt by Kabbalists to define the basic principles that bridge the gap between the Unmanifest (Ain) and the manifest universe.

**SYNCHRONICITY:** A word invented by the psychologist Carl G. Jung to describe the meaningful coincidence of events that have no discernible causal connection. Luck is an example of synchronicity. The action of magic exhibits itself through synchronous events.

**UNIVERSE, PERSONAL:** All that is perceived, remembered, conceived, or intuited by an individual human mind. Since no individual can consciously know everything, the personal universe is always a smaller circle than the true universe, which can never be directly known but must be assembled in the mind using symbolic forms that are selected and defined by the senses. The personal universe is a mental construct. Since all human minds work roughly the same way, the personal universe of one individual has a considerable overlap with the personal universe of another individual. This is especially true when these persons share the same time, culture, and dwelling place. Differences between personal universes are more noticeable when individuals are separated by cultural differences or large spans of time, or where one of the minds is aberrant.

**UNMANIFEST:** The creative source from which all manifest things emanate. The highest concept of God, who is without form or quality. The Unmanifest lies within the point of the higher self, and for this reason cannot be perceived. Only when an archetype or ideal form emerges from the Unmanifest can the human mind draw a circle around it, allowing it to be perceived by the conscious awareness. The Unmanifest should not be confused with that region of reality

that cannot presently be perceived by human beings, but which may become perceivable at some time in the future through the aid of machines or expansions of consciousness. The Unmanifest can never be known in any way.

**VEIL OF UNKNOWING:** The interface between the Unmanifest and the manifest universe. In magic it can be symbolized by a circle expanded from a point by a vortex. Strictly speaking, the light exists outside the veil (it arises in the Ain Soph Aur) because it has a discernible quality, but the impulse that creates the light issues from beyond the veil from the Unmanifest (the Ain), in some way that is beyond human comprehension. Why did the Unmanifest, which is without desire or purpose or intention, give rise to the created universe? This cannot be known because it lies concealed behind the veil. The term "veil of the temple" is sometimes used in Golden Dawn magic to signify the gulf between Tiphareth and Netzach. The veil of unknowing separates the Ain from the Ain Soph and the Ain Soph Aur, since these lower expressions of the Ain have some discernible quality, however tenuous, indicated by the words that modify Ain (literally "not" or negation).

**VIRTUE, OCCULT:** Synonymous with the Polynesian term mana. Occult virtue is the magical potential within an object, person, animal, plant, place, symbol, word, thought, action, or any other manifest thing.

**WILL, TRUE:** A term popularized by Aleister Crowley to indicate the impulse that drives human beings to seek to realize their personal destiny, and thereby achieve a harmony between the lower self and higher self. True will has supreme power because it acts in concert with cosmic law. It should be distinguished from mere willfulness, which is the determination to do a thing that is not a part of personal destiny. Willfulness is weak because it acts in conflict with cosmic law. Willful persons constantly run into obstacles, but those who exercise their true will find the way opening effortlessly before them.

**WORK, GREAT:** The Great Work of alchemy is the transformation of base metal into gold, or the transfiguration of the human soul.

**WORKING, RITUAL:** A series of rituals to accomplish a single purpose is termed a ritual working. When a ritual is conducted, it is said to be "worked." Ritual work is any action of ritual magic. In a ritual working, a single ritual may be worked many times over a period of weeks, months, or even years; or many different rituals may be worked for one common end.

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