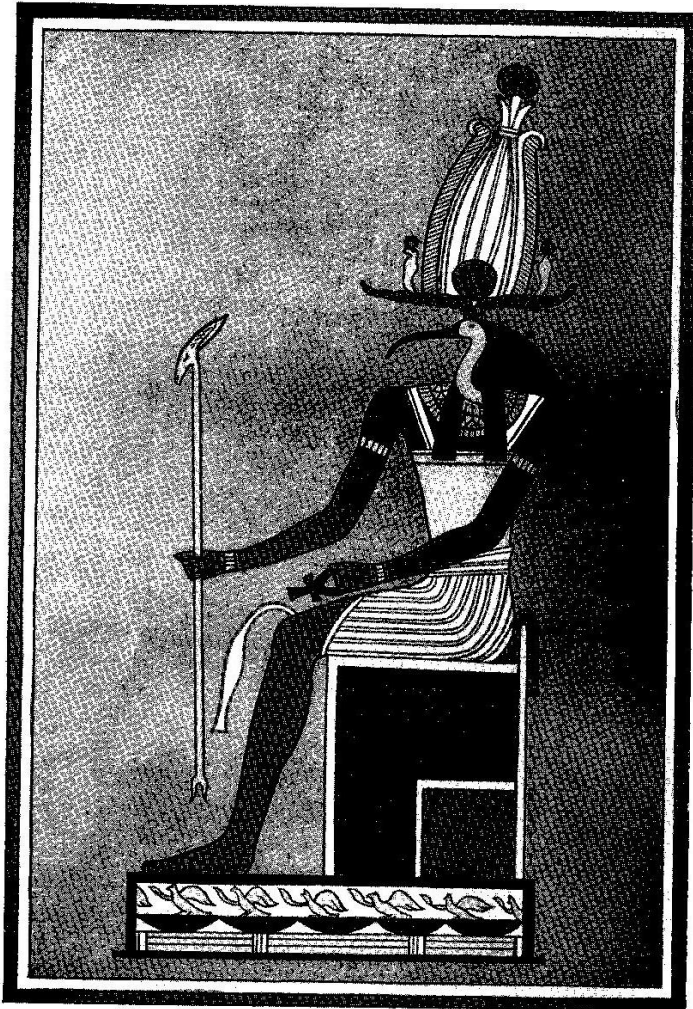


THE TREE OF LIFE



THUTH
The Patron of Magic.

THE TREE OF LIFE

A STUDY IN MAGIC

BY
ISRAEL REGARDIE

AUTHOR OF "A GARDEN OF POMEGRANATES"

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Dedicated
with poignant memory
of what might have been
to
MARSYAS

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"You must understand therefore that this is the first path to felicity, affording to souls an intellectual plenitude of divine union. But the sacerdotal and theurgic gift of felicity is called indeed the gate to the Demiurgos of wholes, or the seat, or palace, of the good. In the first place, likewise, it possesses a power of purifying the soul . . . afterwards it causes a coaptation of the reasoning power to the participation and vision of the good and a liberation from every thing of a contrary nature, and in the last place, produces a union with the Gods, who are the givers of every good."

IAMBlichus.

INTRODUCTION

BY virtue of the widespread ignorance concerning the sovereign nature of the Divine Theurgy, despite frequent references almost everywhere to the subject of Magic, a gross misunderstanding has been permitted to make its growth during the centuries. Few are there to-day who would appear to possess even the vaguest idea as to what constituted the high objective of that system considered by the sages of antiquity the Royal Art and the Transcendental Magic. And because there have been even fewer in number prepared to defend to the last its philosophy and disseminate its true principles amongst those found worthy of receiving, the field of war strewn with the mangled reputations of its Magi was relinquished to the charlatans. These, alas, made good use of their opportunity for wholesale despoliation. So much so, that the word Magic itself has now become synonymous with all that is odious, and is conceived to be an obnoxious thing.

For several centuries in Europe was this unrighteous condition of things permitted. It continued for some while until about the middle of the last century, when Eliphas Levi, a writer with a certain facility of expression and a flair for synthesis and surface exposition, endeavoured to restore to Magic its age-old lofty reputation. How his efforts would have fared had not they been succeeded and abetted by the advent of the philosophy of the Theosophical Movement in 1875, together with the open discussion of occult and mystical matters which thereafter ensued, is exceedingly hard to say. Even so, they have been none too successful. For despite nearly eighty long years of attention to and the unconcealed discussion of the esoteric philosophy and practice in various of its branches, there can be found in the Catalogue of the British Museum Reading Room, for instance, no *single work* on Magic which attempts to provide a lucid, unambiguous, and exact exegesis, unhampered by too great an employment of symbol and figure of speech. Eighty years of occult study! And not one serious work on Magic!

For some little while has it been known in various quarters that

the writer was a student of Magic. As a consequence enquiries would frequently be addressed to him as to its nature. So numerous did they become as time went on, and so abysmal was the unintentional ignorance of the subject that all displayed, that it seems high time to make available for that public a synthetic and definitive exposition. Inasmuch as no other individual has attempted this task of paramount importance, upon the writer devolves this difficult work. He does not propose to limit himself by specious remarks concerning the incommunicability of occult secrets. Nor will he mention the impossibility of conveying the true nature of the mysteries of ancient time, as some recent authors have done. Though all this is true, nevertheless there is enough in Magic which is communicable. In spite of hundreds of pages to elucidate, against these writers also must be levelled the grim accusation of having done much to confirm public opinion in the already firm belief that Magic was ambiguous, obscure, and fatuous. A greater misconception than this could hardly be held. For Magic, let me insist, is lucid. It is definite and precise. There are no vague formulæ or dubieties comprehended within the sphere of its exactitude; all is clear-cut and devised for practical experiment. Its system is absolutely scientific, and each part thereof is capable of verification and demonstrable proof. *The Tree of Life* is published, somewhat hesitatingly it is true, with the sole object of filling in the existent gap. The writer desires to render intelligible and comprehensible to the ordinary intelligent layman, to the student of the Mysteries and those versed in the lore of other mystical systems and philosophies, the root principles from which the tremendous high-towering structure of Magic is built. With one exception, not known or suitable to the public at large unfortunately, this necessary task has never previously been accomplished.

The frequency of long quotations from the writings of magical authorities which the writer has inserted herein is quite simply explainable. It was due solely to the desire to demonstrate that the larger essentials of this exposition are not the outcome of any inventiveness of the writer, but are firmly rooted in the wisdom of antiquity. That there are crudities of expression, possible misinterpretations of fact or theory, sins of omission and commission, the writer needs hardly to be informed. By reason thereof he is humbly apologetic. He must be pardoned by virtue of his youth and

inexperience. May his efforts spur some other more learned individual, gifted with greater facility of pen, and possessed of a more profound knowledge of the subject and its concomitants, to provide a better formulation of Magic. The writer will be among the first to acclaim it with welcome and eulogy.

It is also necessary to acknowledge the courtesy of Messrs. Methuen & Co. in extending permission to reproduce the illustrations of the four Egyptian Gods from *The Gods of the Egyptians*, by Sir E. A. Wallis Budge.

ISRAEL REGARDIE.

LONDON,
August 1932.

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PART ONE

*"MAGIC IS THE TRADITIONAL SCIENCE OF THE SECRETS
OF NATURE WHICH HAS BEEN
TRANSMITTED TO US FROM THE MAGI."*

ELIPHAS LEVI.

CHAPTER ONE

A COMMON expression on the lips of many is the reiteration that mankind to-day with all its ills and aberrations, flounders blindly in a terrible morass. Death-dealing and with octopus-like tentacles of destruction, this morass clutches him more and more firmly to its breast, albeit with great subtlety and with stealth. Civilization, curiously enough, modern civilization, is its name. The tentacles which are the unwitting instruments of its catastrophic blows reach out from the diseased structure, false and loathsome, of the decaying social system and the set of values wherein we are involved. And now, the entire fabric of the social world appears in process of disintegration. The structure of national organization would appear to be veering from economic ruin to that final crazy lurch which may see it disappear over the gaping precipice to complete destruction. Rooted firmly in the fullness of the individual life, the hitherto stout bulwarks of our life are threatened as never have they been before. More and more impossible does it seem with the setting of each sun for anyone to retain even the slightest portion of his divine heritage, individuality, and to exert that which makes him man. Despite being born in our age and time, those few individuals who are aware with a certainty in which there is no doubt of a destiny propelling them imperiously forward to the fulfilment of their ideal natures, constitute perhaps the sole exceptions. These, the minority, are the born Mystics, the Artists and Poets, those who see beyond the veil and bring back the light of beyond. Included within the mass, however, is yet another minority who, while not fully conscious of an all-compelling destiny, nor the nature of its deeper self, aspires to be different from the complacent masses. With an inner anxiety it is restless to obtain an abiding spiritual integrity. It is mercilessly ground underfoot by the social system of which it is a part, and harshly ostracized by the mass of its fellows. The verities and possibilities of a re-integrating contact with reality, one which can be instigated here

and now, during life and not necessarily upon the death of the body, are blindly ignored. The attitude, singularly unwise, adopted by the greater part of modern "intelligent" European humanity towards this aspiration constitutes a grave danger to the race. It has permitted itself only too eagerly to forget that upon which it actually depends, and from which it is constantly nourished and sustained in both its inward and outward life. Avidly seizing upon the fluctuating evanescence of the hasty exterior existence, its negligence of affairs spiritual, as well as its impatience with the more far-seeing of its fellows, is a mark of extreme race-weariness and nostalgia.

It is a well-worn saying but one none the less true and none the less worthy of repetition, inasmuch as it expresses peculiarly the situation now widely prevalent, that "where there is no vision the people perish." Mankind as a whole, or more particularly the Western element, has lost in some incomprehensible way its spiritual vision. An heretical barrier has been erected separating itself from that current of life and vitality which even now, despite wilful impediment and obstacle, pulses and vibrates passionately in the blood, pervading the whole of universal form and structure. The anomalies presented to-day are due to this rank absurdity. Mankind is slowly accomplishing its own suicide. A self-strangulation is being effected through a suppression of all individuality, in the spiritual sense, and all that made it human. It continues to withhold the spiritual atmosphere from its lungs, so to speak. And having severed itself from the eternal and never-ceasing sources of light and life and inspiration, it has deliberately blinded itself to the fact—than which no other could compare in importance—that there is a dynamic principle both within and without from which it has accomplished a divorce. The result is inner lethargy, chaos, and the disintegration of all that formerly was held to be ideal and sacred.

Laid down centuries ago, the doctrine taught by the Buddha commends itself to me as providing a possible reason for this divorce, chaos and decay. To the majority of people existence is inevitably bound up with suffering and sorrow and pain. Now although Buddha did teach that life was fraught with pain and misery, I am inclined to believe, when remembering the psychology of Mysticism and of Mystics, whose peer he undoubtedly was, that this viewpoint was adopted by him only to spur men forward from chaos to the attainment of a superior mode of life. Once the viewpoint of the personal

ego, the outcome of ages of evolution, has been transcended man may see the iron fetters of ignorance roll away to reveal an untrammelled vision of supreme beauty, the world as a living thing and a joy for ever and ever. Is there not for all to see the beauty of the Sun and the Moon, the pageantry of the changing seasons in the year, the sweet music of daybreak, and the spell of nights under the open sky? What of the rain falling through the leaves of trees towering to the gates of heaven, and the dew in early morning creeping over the grass, tipping it with spear-points of silver? Most readers will have heard of the experience of the great German Mystic, Jacob Boehme, who, after his divine beatific vision, walked into the green fields close to his village, beholding the whole of Nature ablaze with so glorious a light that even the tender blades of grass were resplendent with a divine loveliness and beauty that never had he seen before. Great Mystic that the Buddha was—beyond perhaps any other within the knowledge of the average reader—and great his insight into the working of the human mind, it is impossible to accept on its face value the pronouncement that life and living are a curse. Rather do I feel that this philosophic attitude was adopted by him in the hope that once again might mankind be induced to seek the inimitable wisdom which it had lost, to restore the inner equilibrium and the harmony of soul, thus fulfilling its destiny unrestricted by sense and mind. Preventing this ecstatic enjoyment of life and all that the sacrament of life can give, there is one root cause of sorrow. In a word, ignorance. Because he is ignorant of what he really is in himself, ignorant of his true way in life, man is, as the Buddha taught, so beset with sorrow and so sorely afflicted with distress.

According to the traditional philosophy of the Magicians, every man is a unique autonomous centre of individual consciousness, energy and will—a soul, in a word. Like a star shining and existing by its own inward light it pursues its way in the star-spangled heavens, solitary, uninterfered with, except in so far as its heavenly course is gravitationally modified by the presence, near or far, of other stars. Since in the vast stellar spaces seldom are there conflicts between the celestial bodies, unless one happens to stray from its appointed course—a very rare occurrence—so in the realms of humankind there would be no chaos, little conflict and no mutual disturbance were each individual content to be grounded in the reality of his own high consciousness, aware of his ideal nature and

his true purpose in life, and eager to pursue the road which he must follow. Because men have strayed from the dynamic sources inhering within themselves and the universe, and have forsaken their true spiritual wills, because they have divorced themselves from the celestial essences, betrayed by a mess of more sickly pottage than ever Jacob did sell to Esau, the world in this day presents a people with so hopeless an aspect, and a humanity impressed with so despondent a mien. Ignorance of the course of the celestial orbit, and the significance of that orbit inscribed in the skies for ever, is the root which is at the bottom of universal dissatisfaction, unhappiness and race-nostalgia. And because of this the living soul cries for help to the dead, and the creature to a silent God. Of all this crying there comes usually—nothing. The lifting up of the hands in supplication brings no inkling of salvation. The frantic gnashing of teeth results but in mute despair and loss of vital energy. Redemption is only from within and is wrought out by the soul itself with suffering and through time, with much endeavour and strain of the spirit.

How, then, may we return to this ecstatic identity with our deeper selves? In what way may this necessary union be accomplished between the individual soul and the Essences of universal reality? Where is the road which leads eventually to the improvement and betterment of the individual and consequently to the solution of the perplexing problems in the world of men?

§

The appearance of genius, regardless of the several aspects and fields of its manifestation, is marked by the occurrence of a curious phenomenon whose accompaniment is most always vision and ecstasy supreme. This experience to which I have reference is indubitably the hall-mark and essential stigmata of genuine accomplishment. Not to mediocrity is this apocalyptic experience vouchsafed. To the commonplace person, burdened as he is with dogma and an out-worn tradition, there seldom comes that flash of spiritual light making descent in splendid tongues of flame like the Pentecostal Holy Ghost, radiant with joy and the highest wisdom, pregnant with spontaneous inspiration. The sophisticated, the blasé, the dilettanti—these are debarred by insuperable barriers from the merits of its benediction. To those having talent alone this revelation does not come, although talent may be the stepping

stone to genius. Genius is not, nor has it ever been in years gone by, the result of merely infinite care and patience. But little importance I think need be attached to the oft-iterated definition concerning a certain very high percentage of perspiration plus a very small remainder of inspiration. No matter how great the value of perspiration, it cannot produce the magnificent effects of genius. In every field of endeavour in daily life, on every side do we see performed a vast amount of excellent work, indispensable for what it is, and the shedding literally of quarts of perspiration without in fact the evocation of a fractional part of a creative idea or exaltation. These outward expressions in genius—care, patience, perspiration—are simply the manifestations of a superabundance of energy proceeding from a hidden centre of consciousness. They are but the media by which the genius distinguishes itself, striving to make known those ideas and thoughts which have been hurtled into the consciousness and penetrated that border-line which successfully marks off and divides the profane from that which is divine. Genius in itself is caused by or proceeds concomitantly with a spiritual experience of the highest intuitional order. It is an experience which, thundering from the empyrean like a fiery bolt from Jove's seat, carries with it an instantaneous inspiration and an enduring uprightness, with a fulfilment of all the yearnings of the mind and the emotional make-up.

Into the primary cause of this experience, familiar to those rare individuals whose lives have thus been blessed from early childhood even to their lattermost days, I do not wish to enquire. Such an enquiry would take me too far afield, leading as it would into the realm of metaphysic and philosophic impalpabilities, into which I am for the moment unwilling to enter. Reflection however does yield one very significant fact. Those individuals who have received the title of "genius" and named by mankind as of the greatest, have been the recipients of some such inimitable experience as I have mentioned. A generalization it may well be, but it is one which nevertheless carries with it the seal of truth. Many another lesser person whose life has been gladdened and brightened in a similar manner has been enabled thereby to accomplish a certain life work, artistic or secular, which otherwise had been impossible.

Now it is a more or less logical postulate, one which follows as a direct consequence of the preceding premise, that were it possible by a species of psychological and spiritual training to induce this

experience within the consciousness of various men and women of to-day, humanity as a whole could be exalted even beyond the highest conceptions, and there would arise a mighty new race of supermen. In reality it is that goal whither evolution tends and which is envisaged by all the kingdoms of Nature. From the beginnings of time when intelligent man first appeared on the scene of evolution, there have existed technical methods of spiritual attainment by means of which might be ascertained the true nature of man, and by which, moreover, genius of the highest order developed. The latter, I might add, was conceived to be but the by-product and terrestrial efflorescence of the discovery of the orbit of the starry Self, and at no time, by the authorities of this Great Work, was in itself considered to be a worthy object of aspiration. "Know thyself" was the supreme injunction giving impetus to their high endeavour. If the creativity of genius followed as a result of the discovery of the innermost self and the tapping of the sources of universal energy, if inspiration by the Muses ensued or a stimulus in the direction of some art or philosophy or lay occupation, so much the better. At the outset of training, however, these Mystics—for so these authorities came to be known—were completely indifferent to any result other than a spiritual one. Self-knowledge and self-discovery—the word "self" being used in a lofty, noetic and transcendental sense—were the primary objectives.

If the arts have their origin in the expression of the Soul that listens and sees where for the outer mind are silence and the dark, then evidently Mysticism is one and perhaps the greatest of the arts, the apotheosis of artistic expression and endeavour. Mysticism by some sweet ordinance of Nature has been always and at all times the most sacred of the arts. The Mystic indeed bears within his bosom that tranquillity which oft-times is registered on the quiet face of the priest uplifted to the altar. He is a recognized intermediary and mouthpiece, the dual keys being laid in his hands. He is, both the ages and his fellows in the other arts admit, more directly admitted to the Sanctuary within and more immediately controlled by the psyche. It is for this reason that his successes are a success for all men at all times. But bitterly reprobated, as almost a new ruin of Lucifer, are his quite frequent failures. A bad poet or a bad musician is but a reproach to his particular art, and his name soon perishes from the memory of his people. A charlatan or

an imposter-magician, however, imperils the whole world, casting a heavy veil over the translucent light of the spirit which it was his principal duty to bring to the sons of men. It is for this reason also that he is only for the very few in every age; but likewise he is for all the few in all ages. Glorified with the beatitudes of all the artists and prophets of all the ages, he suffers ignominiously with their vilification, for they like himself are Mystics. He is lonely. He has drawn away into the subjective solitudes. Where he is gone—whither few can follow him unless they too have the keys—he is eulogiously acclaimed with song and dithyramb.

Not a theoretical knowledge of the Self is it that the Mystic seeks, a purely intellectual philosophy of the Universe—although that too has its place. The Mystic seeks a deeper level of acquaintance. Despite their rhetoric as to the absoluteness of reason, the logicians and philosophers of all time were inwardly convinced of the fundamental inadequacy and impotency of the ratiocinative faculty. Within it, they believed, was an element of self-contradiction which nullified its use in the quest for supreme reality. In proof of this the whole history of philosophy stands as eloquent witness. It was the belief of those who were Mystics, and experience repeatedly gave confirmation thereto, that it was only by transcending the mind, or that into the mind emptied of all content and made calm like a lagoon of still blue water, could a glimpse of Eternity be mirrored. When the modifications of the thinking principle had been stilled or transcended, when the constant whirling which is a characteristic of the normal mind has been quelled, and a serene tranquillity substituted, only then could there occur that vision of spirituality, that lofty experience of the ages illuminating the whole being with warmth of inspiration and profundity and a depth of imaginings of the highest and all-embracing kind.

The technique of Mysticism divides itself naturally into two major divisions. The one is Magic, with which this treatise will deal; the other is Yoga. Now it is necessary to register a vehement protest against those critics who, in opposition to Mysticism—by which term some such process as Yoga or Contemplation is understood—posit Magic as a thing completely apart, unspiritual and of the earth gross. This classification I hold to be contrary to the implications of both systems and quite inaccurate, as I shall hereafter try to show. Yoga and Magic, the reflective and the exaltive methods respectively, are both different phases comprehended in

the one term Mysticism. However often abused and misused as a word, Mysticism is throughout this book used because it is the correct term for that Mystical or ecstatic relationship of the Self to the Universe. It expresses the relation of the individual to a more comprehensive consciousness either within or without himself when, going beyond his own personal needs, he discovers his adjustment to larger, more harmonious ends. If this definition be in consonance with our views then it is obvious that Magic, also devised to accomplish that same necessary relationship, albeit by different methods, may not satisfactorily be placed against the other, and the advantages of one system panegyrically chanted as against the inadequacies of the other. For the finer aspects of Magic are a part, as the best of Yoga is also a part, of that all-inclusive system—Mysticism.

On the subject of Yoga much has been written; some of it rubbish, some little exceedingly worth while. But the whole secret of the Way of Royal Union is contained in the second aphorism of the Patanjali Yoga Sutras. Yoga seeks to arrive at Reality by undermining the foundations of the ordinary waking consciousness, so that upon the tranquil sea of mentality which follows upon the cessation of all thought, the inner eternal Sun of spiritual splendour could shine to shed an irradiation of light and life and immortality, to enhance the whole worth of man. All the practices and exercises in the Yoga systems are so many scientific steps, having as their one objective the complete abeyance of all thought at will. The mind must be thoroughly emptied *at will* of its content. Magic, on the other hand, is a mnemonic system of psychology in which the almost interminable ceremonial details, the circumambulations, conjurations, and suffumigations are deliberately intended for the exaltation of the imagination and soul, with the utter transcending of the normal plane of thought. In the one case, the spiritual axe is laid to the root of the tree, and the effort made consciously to undermine the whole structure of consciousness in order to reveal the soul below. The Magical method, as opposed to this, endeavours to rise altogether beyond the plane where trees and roots and axes exist. The result in both cases—ecstasy and a marvellous outpouring of gladness, wildly rapturous and incomparably holy—is identical. It may be realized without difficulty then that the ideal means of finding the perfect pearl, the jewel of untold price, through which one may see the holy city of God, is a judicious combination of

both techniques. In any event, Magic proves more efficacious and puissant when combined with the control of the mind which it is the object of Yoga to achieve. And likewise the ecstasies of Yoga acquire a certain rosy hue of romanticism and inspirational worth when associated with the art of Magic.

Needless to say, then, when I speak here of Magic I have reference to the Divine Theurgy praised and revered by antiquity. It is of a quest spiritual and divine that I write; a task of self-creation and reintegration, the bringing into human life of something eternal and enduring. Magic is not that popularly conceived practice which is the child of hallucination begotten by savage ignorance, and which panders to the lusts of a depraved mankind. Because of the ignorant duplicity of charlatans and the reticence of its own scribes and authorities, Magic for centuries has been unduly confused with Witchcraft and Demonolatry. With the exception of but a few works which have either been too specialized in their appeal or distinctly unsuitable for the general public, nothing has hitherto been issued to act as a definitive statement of what Magic really is. This work does not pretend to deal in any way with love-charms, philtres and potions, nor with amulets preventing one's neighbour's cow from giving milk, robbing him of his wife, or to ascertain the whereabouts of gold and hidden treasure. Such vile and stupid practices rightly deserve that much-abused term "Black Magic." With this aspect of things this study has naught to do; although at the same time it is not to be understood that I deny the reality or efficacy of these methods. But if any man is anxious to discover the eternal font wherefrom the flame of Godhead springs, should there be one who is desirous of awakening in himself a more noble and lofty consciousness of the spirit, and within whose heart burns the aspiration to dedicate his life to the service of mankind, let such a one turn eagerly to Magic. In its technique, peradventure may be found the means to the fulfilment of the loftiest dreams of the soul.

From academic sources Magic is defined as "the art of applying natural causes to produce surprising effects." With this definition—and also with the view of a writer such as Havelock Ellis that it is a name given to the whole stream of individual human action—we are in complete accord, inasmuch as every conceivable act in the whole span of life is a magical act. What supernatural effect could be more astonishing or miraculous than a Christ, a Plato, or the Shakespeare who was the natural offspring of the marriage of two

peasants? What more marvellous and surprising than the growth of a tiny babe to the full maturity of manhood? Any and every exertion of the will—the uplifting of an arm, the utterance of a word, the silent germination of a thought—all these are by definition magical acts. The “surprising” effects, however, which Magic seeks to encompass occupy a somewhat different plane of action than do those just enumerated, although the latter, because they are so common, are none the less surprising and thaumaturgic. The result which the Magician above all else desires to accomplish is a spiritual reconstruction of his own conscious universe and incidentally that of all mankind, the greatest of all conceivable changes. The technique of Magic is one by which the soul flies, straight as an arrow impelled from a taut bow, to serenity, to a profound and impenetrable repose.

But it is only man himself who may tauten the string of the bow; none else may accomplish this task for him. It is of course in this qualifying clause that lurks the flaw. “Salvation” must be self-induced and self-devised. The universal essences and cosmic centres are ever-present, but towards them man must take the first step and then, as Zoroaster has said in the *Chaldean Oracles*, “the blessed immortals are swift to come.” The cause and maker of fate and destiny is man himself. As he acts so must the course of his future existence be. Not only so, but in the hollow of his palm rests the fate of all mankind. Not a large number of individuals will feel equal to awakening the dormant courage and the grim determination which masters the universe, that thus by a road direct and free of obstacle mankind may be led to a nobler ideal and a fuller and more harmonious mode of life. Were only a few men to exert themselves to discover *what* they really are, and ascertain beyond all cavil the scintillating refulgence of bright glory and wisdom burning in the innermost heart, and discover the bonds connecting them with the universe, then I think they will have accomplished not only their own individual purpose in life and fulfilled their own destiny, but, what is infinitely more important, they will have fulfilled the destiny of the universe considered as one vast living organism of consciousness.

What is meant by lighting a candle? In this process only the uppermost portion of the candle bears the flame. Although only the wick is lighted, yet customarily one speaks of the candle itself as being alight and illuminating the darkness around. In this may

be found a suggestive reference having significant application to the world at large. If only a few people in each country, each race, each people throughout the world *find* themselves and enter into a hallowed communion with the very Source of Life, then they because of their illumination become the wick of humanity and cast a resplendent and glorious aureole of gold over the universe. In those individuals who constitute a minute, almost microscopic minority of the populace of this globe, willing and eager to devote themselves to a spiritual cause, lies the only hope for the ultimate redemption of mankind. Eliphas Levi, the celebrated French Magician, hazards a novel view which I think may have some bearing on this problem and throws an illuminating ray on this proposition. “God creates eternally,” he writes, “the great Adam, the universal and perfect man, who contains in a single spirit all spirits and all souls. Intelligences therefore live two lives at once, one general which is common to them all, and the other special and individual.”

This protoplasmic Adam is called in that Qabalistic work named *The Book of Splendour* the Heavenly Man, and it comprises in one being, as the erudite Magus observes, the souls of all men and creatures and dynamic forces which pulse through every portion of stellar space. I do not wish to enter metaphysics just at this moment, to discuss whether this primordial universal being is created by God or whether it has simply evolved from infinite space. All I desire to consider now is that the totality of all life in the universe, vast and widespread, is this heavenly being, the Oversoul as some other philosophers have known it, created for ever in the heavens. In this cosmic body we, individuals and beasts and Gods, are the minute cells and molecules, each having a separate function to perform in the social polity and welfare of that Soul. This philosophical theory admirably suggests that as in the man of earth there is an intelligence governing man's actions and thoughts, so there is likewise, figuratively speaking, in the Celestial Man a soul which is its central intelligence and its most important faculty. “All that which exists upon the Earth has its spiritual counterpart on high, and there exists nothing in this world which is not attached to something Above, and is not found in dependence upon it.” So wrote the doctors of the Qabalah. As in man the grey cerebral substance is the most sensitive, nervous and refined in the body, so also the most sensitive, developed and spiritually advanced beings in the

universe comprise the heart and soul and intelligence of the Heavenly Man. It is in this sense, in short, that the few who undertake to perform the Great Work, that is to *find* themselves from a spiritual point of view, and to identify their whole consciousness with the Universal Essences, as Iamblichus terms them, or the Gods, who constitute the heart and soul of the Heavenly Man—these are the servants of mankind. They accomplish the work of redemption and fulfil the destiny of Earth.

Mysticism—Magic and Yoga—is the means, therefore, to a new universal life, richer, greater and more full of resource than ever before, as free as sunlight, as gracious as the unfolding of a rose. It is for man to take.

CHAPTER TWO

IT is highly probable that with the noise as of thunder there will issue from certain sources the condemnation that the system indicated in this work as Magic has sole reference to that principle in the constitution of man which pertains exclusively to the lower nature. In consequence of this classification it is not difficult to anticipate that the whole Theurgic technique will be roundly condemned as "psychism" in, for example, Theosophical circles. As a matter of fact, as but little study need demonstrate, the condemnation is misplaced and totally unjustified. To correct this view for all time is *The Tree of Life* issued to the reading public. I loathe this Theosophical glibness of expression. I must be permitted to register a hatred of their too-facile classification, their perpetual readiness to apply labels of scathing opprobrium to things not altogether understood. Were it not that I feel so deeply concerning Magic—holding that in it may be found the means to storm the kingdom of heaven by violence—this Theosophical abuse and intended censure would be deservedly ignored and relegated to that sphere of contempt to which it so rightly belongs. There has been altogether too much misunderstanding of what Magic is and what it sets out to do, and it is time to clear up once and for all this constant source of confusion by laying down the elementary principles of its art.

In her renowned Stanzas of Dzyan, upon which the entire *Secret Doctrine* is arranged as commentary, Madame Blavatsky informs us that each man is a shadow or a spark of a divinity of superlative wisdom, power and spirituality. These sentient beings are called by one of the Theurgic authorities Gods or universal Essences. A present-day Theosophical authority, Dr. Gottfried de Purucker, writes: "The finest part of the constitution of the human being is, in each case, a child of the spiritual part of one or another of the glorious suns scattered through frontierless space. Ye are gods in your inmost parts, atoms of some spiritual sun. . . ." The definition

accorded a God in *The Secret Doctrine* is of an hierarchical being which in remotest epochs of evolutionary endeavour, long, long ago, was once a human being such as we are now. By dint of effort and conscious progress it unified itself with that Spiritual Reality diffused throughout the ramifications and foundations of the universe. At the time of union, however, the essential individuality of experience was retained. But the personality transcended, the being resumed its natural rôle of ruler, as it were, or Regent of the universe, or some particular portion or aspect of the universe. Since, therefore by this definition, man is the spark of so lofty a consciousness, a child of the cosmic gods, there is no alternative to the tenor of his life than that to his spiritual progenitors he should aspire for union. It is to effect this union that Magic owes its origin and its *raison d'être*.

Within these pages I hope to show that the technique of Magic is in closest accord with the traditions of the highest antiquity, and that it possesses the sanction, expressed or implicit, of the best authorities. Iamblichus, the divine Theurgist, has much to say in his various writings about Magic; likewise Proclus and Porphyry, and even in modern authoritative Theosophical literature there are obscure references, though unexplained and never enlarged upon, to the Divine Magic. Several fine invocations from Gnostic records and the various recensions of the Book of the Dead will be presented towards the close of this book, and disquisitions based on Egyptian and Qabalistic magical conceptions will be found in other of these chapters.

Any casual summary of Magic then in a single word "psychism" is utterly absurd, to say the least. I know Theosophists, however, and realize the necessity of anticipating their objections with a comprehensive counter. The Magician must be in control of the whole of his nature; every constituent element in his being must be developed under Will to the topmost pitch of perfection. No one principle must be repressed; each is an aspect of the supreme spirit and must fulfil its own purpose and nature. If the Theurgist engages, for instance, in astral travelling—to which part of the Great Work Theosophical objections will in the main be levelled—it is so for three principal reasons. *First* that in the so-called Astral Light he may perceive an exact reflection of himself in all his several parts and qualities and attributions, an examination of that reflection tending naturally to a species of self-knowledge.

Second, the definition of the Astral Light from the magical point of view is an exceedingly broad one, including all subtle planes above or within the physical, and it is the objective of the Magician constantly to rise to the more fiery and lucid realms of the spiritual world. The grosser elements of the sphere of Azoth, with its sensuous images and clouded opaque visions, must ever be transcended and left far behind. Eliphas Levi goes so far as to make for practical purposes but two major plane divisions in the universe: the physical world and the spiritual world.

Third, before this particular portion of the invisible world can be transcended, it must be conquered and mastered in each of its aspects. All the denizens of that sphere must be made to submit to the Magician, to his magical symbols and to obey unequivocally the reality of Royal Will which these latter symbolize. On our plane and in our wake-a-day realm of ordinary experience, symbols are merely arbitrary representations of an inner intelligible significance. They are the visible signatures of a metaphysical or a spiritual grace, as it were. In the Astral Light, however, these symbols assume independent existence revealing their tangible reality, and hence they are of the utmost importance. Evocations are undertaken by the Magician not out of curiosity nor to satisfy a thirst for power, but with the sole object of bringing these hidden facets of his own consciousness within the scope of his will, and thus subjecting them to his domination.

Psychism may perhaps be defined as having for its object the stimulation and preservation of the lower self at the expense or in ignorance of the Higher Self. This is an abomination deserving of the severest censure. In Magic no attempt is made to acquire powers for their own sake, or for any base or nefarious purpose. Any power acquired must instantly be subordinated to the Will, and kept in its own place and proper perspective. This question of powers is a most curious one I might add, obtaining major prominence in the public eye only since the advent of the cult of Spiritualism and the formation of Theosophical organisations. Why individuals—particularly some Theosophists—should lust after, or contemplate as they do, astral or other occult powers for their own sake is a pathological morbidity, and as such is a thing which surpasses my comprehension. At the commencement of his career, the Magician is obliged to comprehend that his one aspiration is to his Higher Self, to his Holy Guardian Angel, and that any faculties which are obtained must

be harnessed to that aspiration. Any lesser work undertaken must be with a definite spiritual motive. An aspiration to anything other than the Holy Guardian Angel constitutes in reality, and with but few exceptions, an act of black magic which is, therefore, to the last degree abhorrent. It must be obvious, then, to all, that psychism, as the desire for abnormal psychic powers to serve as an end in themselves, is quite foreign to the intent and purpose of this technique.

Another objection likely to be raised is that Magic may lead to Mediumship. Now this also is an erroneous censure for a large number of reasons. It has been correctly observed that both the medium and the Magician cultivate trance. But there the accuracy of the observation ceases, for in the respective states of consciousness there is all the difference in the world. In popular parlance there is the hackneyed expression that genius and madness are allied. The real distinction is that in the one case the balance of gravity is *above* the normal centre of consciousness. In the latter it is *below*, and the waking consciousness has become invaded by the inchoate horde of uncontrolled subconscious impulses. The same idea applies with even greater force to the comparison of medium and Magician. For the medium cultivates a passive and negative trance which hurls her centre of consciousness below into what we may call the *Nephesch*. The Magician on the other hand is intensely active from both a mental and spiritual point of view, and though he too strives in noetic trance to hold the ratiocinative processes in abeyance, his method is to rise above them, to open himself to the telestic rays of the Higher Self rather than to descend haphazard into the relative slime of the *Nephesch*. This constitutes the sole difference. The cultivation of the magical Will and the consequent exaltation of the soul, is the technique of Magic. The spiritualistic trance is nothing more nor less than an unnatural descent into inertia and the animal consciousness. All humanity and divinity is abdicated in the passive negative trance for the substitution of animal life and demoniac obsession. The abdication of the rational ego in the Magician takes place in favour of a noetic spiritual attainment, not the torpor of instinctive and vegetative life. Magic therefore has no association from any possible point of view with passive mediumship.

Before proceeding to the exposition of the fundamental principles of Magic, it is necessary to make clear my position so far as concerns the sources of theoretical philosophy underlying my personal interpretation of its technique. It will be fairly obvious that I am deeply

obligated to Theosophy. Many of the magical practices have their basis in the Practical Qabalah of the Hebrew philosophers, and in the sacerdotal Theurgy of the Egyptians. Fragments have been culled from several sources, and to a great number of thinkers both before me and in my time am I greatly indebted, and these I gladly acknowledge.

As regards Theosophy, I think it only honest to confess—despite derogatory remarks registered against the behaviour of individual Theosophists—that for Blavatsky I have nothing but the highest admiration and respect. Much of the philosophical superstructure revealed in *The Secret Doctrine* commands but mute acquiescence and cordial agreement. My own conception of the magical philosophy owes what little of it which is consistent and clear to the developments in comparative religion and philosophy with which Blavatsky has provided me. Yet my attitude is one of eclecticism, choosing here, rejecting there, and forming of the whole a coherent and consistent synthesis pleasing to the mind and satisfying to the soul. The entirety of Blavatsky's teaching is one which, in various of its ramifications, I feel I cannot accept. There is much with which I am wholly in sympathy, which one would be proud and happy to assimilate into personal philosophy, and at the same time there is much which is displeasing and repugnant to the inner sense.

To the works of Arthur Edward Waite, with particular reference to his summaries of Qabalistic teaching, I am also in no little degree indebted. There is a considerable quantity of fine literature written by this now aged contemporary which is exceedingly graceful, informative and sublime, singing at times with incomparable eloquence. And it is this aspect of excellent scholarship and lyricism which I think should not be forgotten, marred though it sometimes may appear to be by the frequency of passages in his writing which elicit justifiable censure. They are of abysmal turgidity and pomposity, and exhibit an unnecessary tendency to destructive criticism. But I, so far as personal feeling is concerned, have a warm place in my inner heart for Mr. Waite, and owe him far more than mere words can tell, and as a supplement to present study would enthusiastically recommend to every reader his *Secret Doctrine in Israel* and *The Holy Kaballah*.

Although in the works of the eminent French Magus whose pseudonym was Eliphaz Levi Zahed, there is much meaningless drivel bearing not the least relation to Magic, yet one perceives here and

there in *Dogme et Rituel de la Haute Magie* and his other works, gleaming like stars in the bowl of the firmament bright nuggets of purest gold in the dark ore of obscurity and triviality. I must confess however to being quite unimpressed in every way by his own record of his capabilities as a practical Magician, since for one thing his so-called Evocation of the shade of Apollonius of Tyana eventuated in a complete paucity of result. He is a difficult problem for most readers. In addition, he has burdened himself with a confusion of, or a silly attempt to reconcile, Magic with Roman Catholicism. Without, therefore, a firm grasp of the fundamental principles of the Qabalah and comparative philosophy the student will be bound to be hurled headlong into the several pits which he provides for the unwary.

S. L. McGregor Mathers and W. Wynn Westcott have also provided me with much to serve as fundamental in this Magical philosophy, particularly the former, and much useful material may be gathered from the works of them both. The world must ever be grateful to Mathers for his translation of *The Sacred Magic of Abramelin the Mage*; and *The Introduction to the Study of the Kaballah* by Westcott is perhaps one of the most sympathetic of all elementary treatises on that subject. To accept, however, the entire views of these writers is to receive acute mental indigestion. In each one there are several elements of truth—at least truth for the individual student—and lurking at the bottom there is a slight residuum of exaggeration, misunderstanding or error.

It will be noted, too, that I have quoted frequently from Aleister Crowley, and it is imperative clearly to define my attitude towards this man of genius. Ignoring the opprobrium of black magic hurled by many individuals who are completely unaware of what he taught, there is much which is important in Crowley, a great deal of philosophy and original thought on both the Qabalah and Magic, beautifully expressed in prose and verse, and profound in conception. It is a pity, as I see it, that the public should be robbed of that superlative freshness and originality which is his, and deprived of those aspects of his teaching that are fine, ennobling and enduring, simply because of a certain proportion of his literary output which is certainly banal, petty, unimportant, and no doubt very reprehensible.

The personalities and private lives of these individuals concern me not at all, and I do not feel inclined to discuss them. Nearly all of them have at some time or other suffered the stings and arrows

of misjudgment from a leering crowd. With that crowd and with the nature of the invectives hurled I also have nothing to do, for Magic is not for them in any way.

On each student, therefore, is the task incumbent to ascertain for himself what must be considered true and reliable, and set up on his own score an incontrovertible standard of reference. And this standard must be spiritual experience. For this reason has the Qabalistic Tree of Life been adopted as the framework of practical Magic, since it is, in the first place, open to synthetic and constructive classification, and because it provides what may suitably be called a magical alphabet. It must be noted that the word "alphabet" is used, and it is so used in preference to language and the developments therefrom. The Qabalah does not attempt to provide a complete magical language or an entire philosophy. Only by spiritual experience may the latter be acquired. But from the alphabet of Ideas, Numbers and Symbols and the intimations which it presents, the student may find himself enabled, with the aid of magical research, to construct a satisfactory edifice of high philosophy which will take him through life.

It was in the orthodox exoteric religions that some of the several scattered fragments of the magical skeleton were retained, unefficacious in the main and incomprehensible to most by reason of unscrupulous tampering. But the essence of Magic, its "early divine beauty," has been preserved by unselfish hands and cherished in lofty minds, and if much care be exercised, can be gleaned even in published books. In the Gnostic works, included within the Neoplatonic writings, in the wilful obscurities of the Alchemists, among the literatures emanating from the Rosicrucians—in all of these we may find luminous vestiges of the philosophy and practice of that Magic of Light which, pieced carefully together upon the synthetic foundation provided by the Tree of Life, form a sublime and workable system bestowing the radiance of understanding on whomsoever will see. The principal ingredients of the magical system are the source of reference which is the Tree of Life of the Qabalists, and the hieratic religion of the sacerdotal caste of Egypt. There is, I might mention—leaving the reader to interpret as he will—the legend that the Qabalah was received by Moses as a sacred trust on Sinai, and that he handed it down to Joshua, who delivered it to the Judges, and they to the Sanhedrin, until finally it was seized upon and elaborated by the Tanaim and the later Qabalistic Rabbis. Other people firmly maintain that if ever such a person as Moses existed historically, and if the Qabalah and its corollaries emanated from him, then he obtained it from the Egyptian priests with whom he indubitably studied in the Nile Temples. Few other countries in the world, except India perhaps, can boast of so eloquent a chronicle of mystic and magical tradition as Egypt, which rightly has been styled the Mother of Magic. Whether or not the Qabalah is actually derived from the Egyptians or any other people is a moot point, and despite legend and fanciful speculation there is no authenticated historical evidence of any substance in this direction. Yet the practical Theurgy of the Egyptians harmonizes remarkably well with the philosophical theories of the Qabalah, and the experience of a multitude of Magicians tends to the belief that there could hardly be a more suitable or satisfactory combination.

Hence a presentation of the underlying principles of the universe as conceived by the Magicians, and a study of which must form the basis of all practical work, will here be given.

This conception of the Universe will be briefly stated in the philosophical terms of the Qabalah, and woven around the central struc-

CHAPTER THREE

INSISTED upon by all the eminent Theurgists of past time as being of equal importance with practical work, and as a radical necessity giving precedence to that work, the august Philosophy which underlies the theory and technique of Magic is a prerequisite to any further discussion. Indeed there can hardly be a real understanding of the rationale of Magic, and certainly no realization of the complexities taking place within and without the constitution of the Magician, if the corner stone of philosophy is not firmly laid in his mind. If there is danger in the pursuit of Magic, that danger only arises where the Operator has no precise knowledge of what it is that he is doing. It is upon an intelligent understanding of the meaning of the occult symbols and the realities that they are primarily intended to convey, that the efficacy of the rites largely depends. The symbols and the appurtenances of Magic in the profane hands of one not acquainted with the foundations of the art, would most assuredly fail to produce the proper thaumaturgic results. The mere intellectual familiarity with these arcane principles, however, is of little avail if there is no spiritual experience. On the other hand, magical investigation of the universe, and its consequent spiritual realization in consciousness, assumes a greater dignity and a richer implication and profundity when well buttressed by a theoretical understanding.

In his recent work *The Mysteries of Egypt*, Lewis Spence affirmed that the philosophical system of Magic gathered up "and made manifest all the wisdom and arcane knowledge of the ancient world, which was thus crystallized and systematized in such a manner that, had it been preserved in an unadulterated form, would most assuredly have saved later ages from many religious catastrophes and much false mysticism. But through the supineness and neglect of its conservators and perhaps through the cynical influences which impinged on them from abroad, its early divine beauty was gradually lost until at last only the skeletal forms of its ritual and ceremony remained."

THE TREE OF LIFE

ture of the Tree of Life. "On penetrating into the sanctuary of the Kaballah, one is seized with admiration at the sight of a doctrine so simple and at the same time so absolute. The necessary union of ideas and signs, the consecration of the most fundamental realities by primitive characters, the trinity of words, letters and numbers; a philosophy simple as the alphabet, profound and infinite as the Logos; theorems more luminous and complete than those of Pythagoras; a theology which may be epitomized by counting on the fingers; an infinity which can be held in the hollow of an infant's hand; ten numerals and twenty-two letters, a triangle, a square, and a circle—such are the elements of the Kaballah, such are the primary principles of the written word, shadow of that Spoken Logos which created the world!" So thought Levi, and in truth one must wholeheartedly agree with him. For the admiration-compelling foundation of the Qabalah is a simple mathematical structure of symbols and numbers and names, utilizing ten numbers and the letters of the Alphabet of the Angels, as the Hebrew Alphabet has been named. Mathematics has for ever been considered a divine science by the votaries of the esoteric philosophy, particularly among the Pythagoreans, adumbrating as it does by means of Number the creative processes both of the universe and the development of the human being. It was the view of several Magicians that by the ideas expressed in number was Nature conceived in the bosom of infinite space. From these ideas or universals issued the primordial elements, the immense cycles of time, the cosmic bodies, and all the host of heavenly changes.

Since Numbers were the means or the symbols by which the meaning of the abstract universal Ideas could be grasped, in the course of time they came to be substituted for the ideas themselves. The number-philosophers were taught at the beginning of their studies to think of growth and development in terms of Number, to consider cosmic realities in their progressive states as the sequence of numerical advance. To these various states numbers became identified. Hence in the magical philosophy to refer to Zero, for instance, is to imply primarily the unmanifest Essence of the Universe before yet the worlds had come to birth, the boundlessness and immutability of infinite space in which were neither stars nor suns, planets nor men. The Circle, a Zero (o) in shape, was thus considered to be a fitting representation of that primordial Reality which had given existence to all living things and beings in the vast

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expanses of space. The Point, metaphysical and spiritual, which appears in strict accordance with cyclic law, was represented by a dash or a line extending from top to bottom of the circle, an upright figure One. The number itself then came to indicate the process of the germination of the worlds. Each number by virtue of the evolutionary process to which it originally applied, accordingly stood for the process itself. We have in consequence the rationale of the geometrical figures and sigillæ and symbols employed in magical ceremonies. As the philosophy of the Qabalah is unfolded, the reader will see what are the fundamental implications at the root of the signs and symbols which Theurgy uses. And it will be clearly perceived that no longer are they arbitrary signs of dubious connotation, but stern realities invested with an august truth. I must beg of the student, however, to bear patiently with me for a while in this and subsequent chapters, since I am dealing with a highly complex and difficult subject. No matter how fine a simplification is provided for general study, always must it call for close attention and much application.

First of all, the philosophy of the Qabalah is a philosophy of evolution. The universe, with all its planets and worlds and independent beings, was conceived to be the emanation from a primeval substance-principle which some have called God, the Absolute, the Infinite, the All, and so forth. In the Qabalah, this principle which is the One Reality is named *Ain Soph*, the Infinite. The *Sepher haZohar*, the most important perhaps of all Qabalistic texts, conceives it to be unchangeable, unknowable to the mind, illimitable, unmanifest and absolute. Beyond all intellectual comprehension in Itself, inasmuch as it could never be grasped by a mentality which is but a segment of its all-inclusiveness, It is stated to be *Ain*—Nothing. Since it does surpass all finite understanding, immutable and boundless as its expanses are to the human mind whose most profound speculation could not approach to the faintest adumbration of what It is in Itself, it must ever remain a mysterious emptiness—No-thing. In this connection, the graphic conception of the early Egyptians is very forceful as well as picturesque. The Sky, or Space anterior to all manifestation, was conceived as the naked body of the goddess Nuit, the queen of infinite space, and from her breasts the milk of the Stars, the primordial waters of substance, were portrayed as issuing forth.

All that can be said with truth of this Absolute and Supreme

Reality is that it is. This must suffice. Omnipresent, eternal and self-existent—these are ideas which transcend even the loftiest flights of the trained imagination, abstractions beyond the grasp of mortal minds. One of the symbols of this potentiality of the *Ain* during a period of quiescence is a Circle, signifying that all having been withdrawn into homogeneity, motion returns perpetually into itself, as in the glyph the snake's tail returns into and is swallowed by the head. The circle is only broken so to speak by the law of periodicity. This law, affecting all, and inhering in the very nature of things, governs the constant flux and reflux, appearance and disappearance of the worlds. The potentiality of the *Ain Soph* is only mirrored forth with the outgoing from itself of the breath of creativity, with the commencement of a cycle when the One Life is polarized into spirit and matter. The breaking of the circle of unceasing motion is accomplished by a contraction of its Infinite Light, by a positing of a minute point of scintillating refulgence within the confines of space. How this concentration of Light into a cosmic centre was effected, what its obscure origin, we are unable to tell. There are confused explanations concerning the Will of *Ain Soph* or the law of Cycles, but they do not really tend to intelligent satisfaction. In the one case it is completely impossible to conceive of so infinite and so abstract a spiritual condition as *Ain Soph* possessing a Will which can be put into operation, any more than that it possesses a mind or a body. The philosophic tradition is that *Ain Soph* is not Spirit or Will but the underlying cause of both; not force or matter but that which underlies them, their ultimate Cause. In the second case, this postulate of the cyclic law to account for the appearance of the Centre of Light bespeaks of something independent of or imposing necessity upon *Ain Soph*. If the Cyclic Law is identified with the Absolute, the postulate becomes identical with the Will to manifest. In any event, since we are agreed in Theurgy that reason cannot be the final arbiter so far as concerns this and similar metaphysical questions, the philosophical tradition must simply be accepted in its bald statement, without endeavouring to provide rational explanations for a cosmic centre of radiance appearing in Space.

This cosmic metaphysical centre is called *Keser*, the Crown, and is the first manifestation from the Unknown, a concentration of its Infinite Light. It, too, in a certain sense is unknown, the *Zohar* naming it the Concealed One. Blavatsky regards it as the first

Logos, unmanifested, for from it both spirit and the root of cosmic matter will yet be born. Its number is One, for the point in the circle elongated and drawn as an upright dash is that number.

As the Crown surmounting the emanation system, as the apex of the Tree of Life which has its roots in the heavens, descending in growth towards the earth, *Keser* is the deepest sense of selfhood constituting the substratum of human consciousness and the ultimate root of substance. This central sensitive spiritual point, this metaphysical centre or monad of consciousness, fulfils both of these requirements, existing as the real individuality, and the ultimate division of matter. From the Monad issues duality, two distinct principles of activity permanent throughout an entire period of manifestation, co-existent and co-eternal. These are Consciousness and the metaphysical substantive basis on which consciousness ever acts, cosmic root Substance. The one is named *Chokmah*—Wisdom; and to the other is attributed the title of *Binah*—Understanding. To render abstract things somewhat more comprehensible to the minds they were endeavouring to instruct in this metaphysic, one of the characteristics of the Qabalistic philosophers was to explain, so far as is possible, their complex and difficult theorems in terms of human conduct and human activity and human emotion. So given to *Chokmah* we find given the title of the Father, and to *Binah* the Mother. All the Sephiro, as these emanations are called, below that named the Crown are given masculine and feminine attributions, and the activity between male and female Sephiro in reconciliation is a "child," so to speak; a neutral Sephirah acting in equilibrium. Thus the Tree of Life, comprising these ten emanations, develops from the highest abstraction to the most concrete material in several triads of potencies and spiritual forces. Male, female and child; positive, negative and their resultant commingling in a third reconciling factor.

These two principles or Sephiro, in being entitled the Father and the Mother, are also attributed to letters of the so-called Tetragrammaton, whose four letters are YHVH. In connection with this doctrine of the Tetragrammaton, I must remind the reader that the attributions of this name and the modes of exegetical employment are exceedingly important and in so far as his understanding of them is clear and precise so will be his insight into practical formulæ of Magic later to be considered. The Father is given the letter "Y" of this name, and the first "H" is attributed

to the Mother. From the union of the Y and the H flow the rest of all created things. In other words, from consciousness and its vehicle are all things formed, and every conceivable being, god or human, divine or animal, has its basis in the Y and the H of the divine name.

In passing, it should be mentioned that the attitude adopted by what is known as Christian Science in denying the existence of matter obtains no confirmation in the philosophy of the Theurgists. It is true that the latter claim that the physical world is an illusion; that is, in the sense that its outward forms are constantly changing, that it is in a state of perpetual flux. From this point of view, when looked at from "above," the universe is believed to be an illusion. But its existence is grounded in a reality, the root-substance of *Binah* as distinct and separate from the consciousness aspect of *Chokmah*. In this one respect alone, ignoring several other openings for argument, Magic has no interest in or sympathy with Christian Science. Both spirit and matter are real, real that is to say during a period of manifestation. In themselves they are but passing modes of the activity, as it were, of *Ain Soph*.

Expanding throughout the entirety of Space, using *Binah* as an immediate vehicle, the energies of *Chokmah* give rise to the remaining seven emanations which result in the appearance of the tangible physical world. In *Chokmah*, the ideal or imaginative world-plan is formulated by the Logos who is in *Keser*, ideas upon which will be based the world-to-be. In the Egyptian Book of the Dead, the god Tahuti or Thoth, the deity attributed to *Chokmah* inasmuch as the essential characteristics of both are identical, is there conceived to have been the "tongue" of the creator Ptah, and he at all times voiced the Will of the great God, speaking the words which commanded every being and thing in heaven to come into existence. Sir E. A. Wallis Budge, the distinguished Egyptologist, remarks in the informative British Museum brochure dealing with the Book of the Dead, that "Thoth framed the laws by which heaven, earth and all the heavenly bodies are maintained; he ordered the courses of the sun, moon, and stars." This is all in harmonious accord with the nature of *Chokmah*, the Ideation or Imagination of the Cosmos, in which all things were first conceived and then executed and made manifest in substance.

The Mother of every form, this is *Binah*, the third Sefirah. According to the great sixteenth century Qabalist, Rabbi Moses

Cordovero, this number is the root of things. Cosmic root substance and primordial energy are the terms used by Blavatsky for this particular manifestation, called in the Qabalah the Great Sea. The shape of the letters of the Hebrew word for Sea is a glyph eloquently indicative of the rise and swell of waves in the bosom of the waters. The ancients very wisely symbolized by sea the untouched virgin substance spread through space; for water is plastic, ever changing in form, and assuming the shape of whatever containing vessel it is poured into. Sea is a most adequate symbol of this plastic substance from which all forms are to be made, as well as representing a ceaseless yet passive energy. The colour of *Binah* is said to be black, since black absorbs all other colours just as all material forms after numberless transformations and mutations return to and are absorbed back into the root substance.

These three emanations are unique in a special way. The Crown with its two derivatives, the Father and Mother, are conceived to be Supernal Sephiroth, bearing no relation with the emanations proceeding from them. On the chart of the Tree of Life the Supernals are seen to exist beyond the Abyss, that great gulf fixed between the Ideal and the Actual, separating them from those which are the Inferiors, the Above from that which is Below. Just as waves rise and sink below the normal level of the waters without having any lasting effect on the waters themselves, so is considered the relation of the actual universe to the Supernal Sephiroth, for the latter lie on a plane altogether removed from anything that we can intellectually comprehend. It is only with the appearance of the fourth emanation that we have anything which is really cognizable by the human mind.

For this reason there is a second method of numbering, additional to that already given. The Supernals are thought to be utterly independent of the lower Sephiroth, and while the latter are given birth from and within their own divine essence, the being of Supernals is by no means affected. As light shines into the darkness and illuminates it without suffering a diminution of its own existence, so the workings of the Supernals overflow from their central being without thereby diminishing in any degree the reality of their source. Hence they exist alone beyond the Abyss, although throughout space is their essence diffused, and their numbering is complete in Three. Beginning with the Inferiors below the Abyss, the plane of conditioned finite existence, the numeration begins once again with the number

One. Thus each Sefirah, in this sense, has two numbers, indicating a distinct dual development of the life-current. *Chesed* is both number Four and One, inasmuch as it is the first Sefirah on the plane of causality below the Abyss. Jupiter, as the father of Gods, is sometimes assigned to *Keser* in the magical alphabet. But he also pertains to *Chesed* in another manner, since *Chesed* on a lower plane is the reflection of the Crown. The straightforward numbering is retained to avoid the confusion of two different series of numbers, and continues from one to ten without a break. It is only mentioned because this fact alone is able to explain the isolated fragments belonging to the Pythagorean number system which, when applied to the Tree of Life without remembering the dual numeration, may lead to untold confusion.

From the first triad, then, a second triad of emanations is reflected or projected below the Abyss. They, likewise, are composed of a male and female potency with a third Sefirah produced in direct reconciliation to harmonize and balance their powers. The fourth is named both *Chesed* meaning Grace, and *Gedulah* meaning Greatness, and to it the ancient philosophers allocated the astrological quality called Jupiter. Four is a number signifying system and order, these latter being the qualities attributed by astrological tradition to the planet Jupiter. According to some authorities, this is the first number to show the nature of solidity, and since we have seen above that *Chesed* is the first Sefirah below the Abyss, and is the first of the "Actual" Sephiro, these remarks obtain justification. The male Sefirah *Chesed* is symbolical of the potentialities of objectivized Nature, and by way of confirmation of the astrological attribution of Jupiter, including also the mythological figure of the tutelary deity by that name, the Pythagoreans called Four, "The greatest miracle, a God after another manner than the triad."

The fifth is *Gevurah*—Might, and although a feminine emanation in quality, its nature would appear to be highly masculine. Some of the ancients have said that five is a symbol of the creative power, and in this concept of creativity and power we have the character of *Gevurah*. It is a formative force, as its name Might and the planetary attribution of Mars would lead one to imply, by which the plan formulated in the Cosmic Imagination and projected as an image into the root substance below the Abyss in *Chesed*, is whirled into activity and manifestation. Five is composed of three and two, the former representing the passive energy of the Mother and

the latter the wisdom of the Father. It expresses not so much a state of things as an act, a further passage and a transition of ideality into actuality.

Six is the Sefirah which is evolved to give harmony and equilibrium to the former forces, and is named *Tipharas*, a Hebrew word meaning Beauty and Harmony. The number is a symbol of all that is well balanced, harmonious and of pleasing proportion, and inasmuch as it is the double of three, reflects again the variegated ideas represented by that number. Since, therefore, three represents the real motivating powers of evolution, the Macroprosopus or the Logos, likewise in *Tipharas* we find a due and equable reflection in a lesser Logos, the Microprosopus. To this Sefirah the Qabalists attributed the Sun, the lord and centre of the solar system. By consulting the chart, the reader may perceive that *Tipharas* occupies a conspicuous position in the centre of the whole structure of the Tree of Life. The Pythagorean number philosophers said that six was the symbol of the soul, and later we shall discover that in the human being *Tipharas*, the harmonious emanation of the Sun, is the Sefirah of the soul of Man, the centre of the microcosmic system, and the luminous intermediary between the brooding Spirit above and the body with the instincts below. The Zoharic doctors of the divine philosophy allocated the third letter "V" of the divine name to *Tipharas*, and since the latter is the child of the Celestial Father and Mother it is called the Son. The Seal of Solomon, the interlaced triangles, a true symbol of equilibrium, is the appropriate token.

The processes of reflection continue still further, and the second triad composed of the numbers four, five and six—though they themselves were projected by the Supernal Sephiro—in turn give rise to a third triad, by reproducing themselves on a yet lower plane. The first of these Sephiro is male—*Netsach*, meaning Triumph or Victory. Seven is conceived to be a complete number, representing a consummation of things, a completion of a cycle, and its return into itself. So in the Seventh Sefirah, beginning a new triad and in closing the second series of Sephiro, is summed up anew all the former potencies. Its nature is one of love and the force of attraction; the power of cohesion in the universe, binding one thing to another thing, and acting as the instinctual intelligence among living creatures. The planet Venus, the emblem of love and emotion, is the planet attributed by the magical philosophers to this

Sephirah ; likewise the colour green, which, traditionally, belongs to Aphrodite, as the forces pertaining to that Sephirah are peculiarly connected with growth, harvest and agriculture.

In opposition to *Netsach* as the second Sephirah of the third triad is *Hod*, the Splendour or Glory, which is a feminine quality repeating the characteristics of Chokmah although on a plane less exalted and sublime. It represents essentially a mercurial quality of things—ever flowing, shifting, and in constant flux, and it has been termed, I believe, “change in stability.” With it, possessing a nature very similar, is the ninth Sephirah *Yesod*, the Foundation, which is “stability in change.” Just as the tremendous speed of the electronic particles ensure the stability of the atom, so the fleeting forms and the motion of *Yesod* constitute the permanence and surety of the physical world. It is the ninth Sephirah and hence the ninth digit, comprehending in itself all preceding numbers. Commonly termed the Astral Plane or the Soul of the World, *Yesod* is that foundation of subtle electro-magnetic substance in which all the higher forces are focussed, and constitute the basis or final model upon which the physical world is built. *Yesod* is lunar in nature, the Moon being the luminary attributed, inasmuch as a curious relationship exists between the earth’s dead satellite and the Astral Light. It completes the three triads, pendant to which is *Malkus*, the tenth and final Sephirah, representing in concrete form, in a complete crystallization visible and tangible to the senses, all the qualities of the preceding planes. The word itself means the Kingdom, the kingdom of the physical world, and the scene of the activities and incarnations of the souls exiled from above, the dwelling-place of the Holy Ghost. In the Zohar *Malkus* is given the letter “H” of the divine name and is called the Daughter, being the mundane reflection of the first “H,” which is the Mother. This tenth Sephirah is called elsewhere the Bride, the Daughter, and the Virgin of the World.

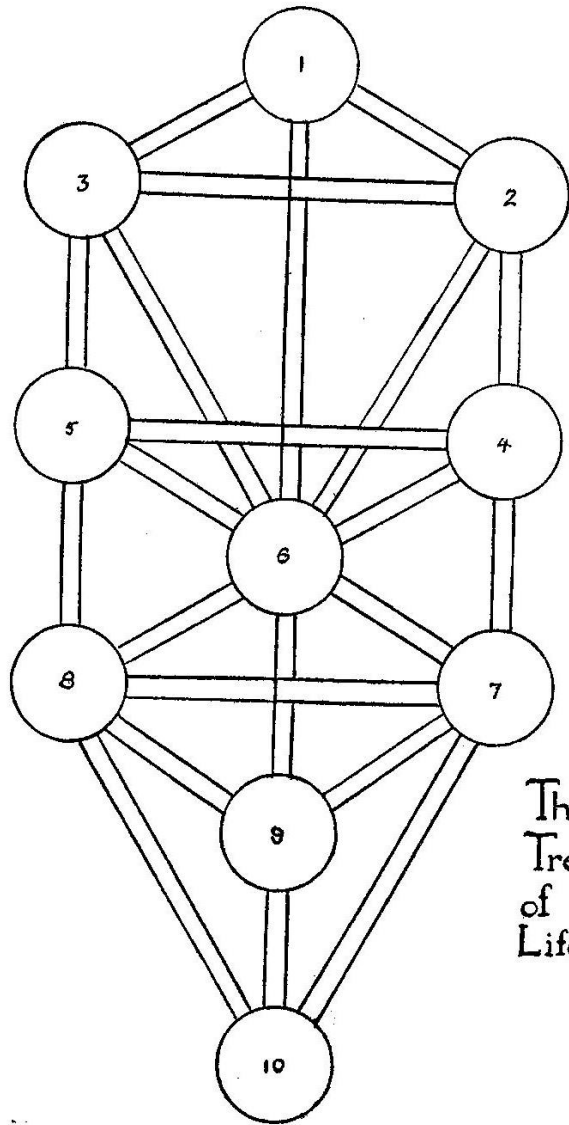
Admittedly this outline gives only a brief and a very hasty glance at the numerical system of evolution and cosmic development which commanded so much of Levi’s respect and which elicited from him so bountiful and eloquent an admiration. In this elementary sketch it will clearly be perceived that numbers relate to creative or evolutionary processes, and that fundamentally understood the nature of Number is rhythm. This last statement is important, since harmonious proportions and activities do actually guide and

mark the first manifestations of the One Life into the elements and multitudinous substances present all about one. These differentiations are rightly symbolized by number, which may be conceived to glyph precisely the processes of unfoldment. They represent the development of an explicit tangible universe from an implicit intangible essence ; from an ideal conception to a completion of the constructed form wherein the Ideal finds its earthly habitation. Thus for the Theurgist, numbers symbolize the very rhythm of the universe, and with their appropriate sigillae adumbrate powers and entities with which he seeks to commune.

There is another viewpoint of the Tree of Life upon which I should like to touch. It concerns what are called the Four Worlds. These worlds are metaphysical regions both of consciousness and matter, for Theurgy holds that each state of consciousness has its own vehicle, an appropriate grade of substance. These worlds may be viewed from two distant points of analysis, the first of which places a Tree in each one of the four worlds, thus yielding us forty Sephiro in all. The four worlds are named the Archetypal World, where the primordial archetypes or emanations are developed in the form of a Tree of Life. This Archetypal Tree of Life may be imagined also to represent a human form, which, in the *Book of Splendour*, is named Adam Kadmon, the Heavenly Man, containing within itself all souls, spirits and intelligences in every part of the cosmos. It is the Universal Soul, the divine parent and progenitor of all others. This soul it is, this Divine Man, concerning which Levi speaks and to which reference was previously made ; that Soul in the great life of which every individual being and separate consciousness participates. Too numerous are the developments arising from this single postulate, and too numerous are the suggestive ideas which it raises, to enter into at this place. It was my intention in the first place to present only a brief outline of the magical philosophy, leaving the reader to fill out for himself the many gaps which have been left open.

The totality of the Sephiro in the *Olam Atsilus*, the Archetypal World, occupies the highest plane of spiritual consciousness, the first appearance of consciousness from the *Ain Soph*. As the processes of evolution proceed, Adam Kadmon gradually projects itself further into matter, somewhat more dense, its unity being split up apparently, being mirrored in many facets, forming the Creative World, *Olam Briah*. In this world, the plan contained in

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the creative imagination of the Macroprosopus is worked upon still further, the separate sparks or ideas being clothed with that condition of fine substance appropriate to that sphere. Here, too, a complete Tree of Life is developed through reflection. From the Creative World, the Tree is projected on to a third plane, the Formative World, *Olam Yetsirah*, where the imaginative ideas of the Logos, the spiritual monadic sparks already clothed in the subtle mental substance of the Creative World, are formed into definite coherent entities, the astral models which give rise to, or serve as the stable foundations of the physical world. The Physical World, *Olam Assiah*, is the fourth and last plane, and as the crystallized projection of the Formative World is the summarization and concrete representation of all the higher worlds.

In this conception we see the justification of the Hermetic axiom, "As above, so below." For that which exists below has its ideal archetypal counterpart in the higher worlds. In variegated forms, the archetypal ideas find their particular representation below; stones, jewels, perfumes and geometrical forms all being peculiarly indicative in the mundane sphere of a celestial idea. This metaphysical formula also provides Levi with adequate reason for speaking of "the single dogma of magic—that the visible is for us the proportional measure of the invisible." The French Magus also remarks in another place that "the visible is the manifestation of the invisible, or in other terms, the perfect Logos is, in things which are appreciable and visible, in exact proportion with those which are inappreciable to our senses and invisible to our eyes. . . . The form bears proportion to the idea . . . and we know that the innate virtue of things has created words, and that there exists an exact proportion between ideas and words, which are the first forms and articulate realizations of ideas." It is this philosophical statement of the relation between ideas and things which gives the fundamental rationale of much that holds true in Magic. To this we shall have to revert at a later place, there being in the meanwhile a few further ideas demanding elaboration.

The formula of Tetragrammaton is also applied to the Four Worlds, and the primordial four elements. To the Archetypal World the letter "Y" is given. Hence the Archetypal World is the Father, the all-begetter, the all-devourer of the worlds. The "Y" also represents, in this instance, the element of Fire, showing forth the fierce, active, spiritual nature of the Father. The "H"

primal of the Tetragrammaton is allocated to the Creative World to which, being receptive and passive, the element of Water pertains. This plane represents the Mother who, before the Son can be given birth, awaits the creative energy and the influx of divine life from the Father. The Formative World is assigned to the letter "V," the Son, and the latter, like the Father, is active, male and energetic; hence the element Air is the attribution. Completing the divine name is a second "H," this letter being similar to the Mother, passive and inert, receiving whatever influences are poured into her. "H" is called in the Book of Splendour, the King's Palace, and the Daughter, representing the Physical World, which is the synthesis of all the worlds.

The second method is slightly different from the one outlined above. In this instance a single Tree is employed, and the four planes placed on it thuswise. *Keser*, the Crown, occupying by itself the one plane, is the Archetypal World, the realm of the Logos. The second and third Sephirois, the Supernal Father and Mother constitute the Creative World, receiving and executing the divine imagination. The third plane, or the Formative World, the astral plane proper—concerning which more will be said in the following chapter—is comprised of the next six Sephirois, in which world all is prepared for visible manifestation. Malkus, the Kingdom, is the Physical World. All the attributions following the first description of the Four Worlds hold true of this second method with the exception that I have just noted, that they are arranged on one Tree.

Before closing this chapter, but one more series of conceptions must be mentioned. From the Theurgical point of view, the whole universe is consciousness, life and intelligence, embodied in visible and invisible form. Throughout the cosmos there thrills and vibrates one intelligence, one spiritual consciousness adumbrated in myriads of sparks or monads, permeating every form, and from which nothing in that cosmos is in any wise exempt. Just as there are various grades of mineral, animal and vegetable life and innumerable degrees of intelligence among men, so according to the magical traditions, this same hierarchical scale of intelligence exists beyond and above man. Not only does it hold true of our own universe, but elsewhere in the infinitudes of space are other hierarchies of lofty spiritual beings and divine intelligences. From the unknown incomprehensible Darkness which is *Ain Soph* there is but one indivisible

consciousness, alike in the lowliest dog-faced demon as in the greatest celestial hierarchy. There are hierarchies of consciousness which are celestial and there are those which are terrestrial; some divine, others demoniac, and still others including the highest Gods and universal Essences. This is the pivotal centre of the whole of the magical philosophy. It is at one and the same time a monotheism and polytheism in a single philosophic system. The whole universe is permeated by one Life, and that Life in manifestation is represented by hosts of mighty Gods, divine beings, cosmic spirits or intelligences, call them by what name you will. The spiritual state and diversity ascribable to them is great and tremendous; among them are those deific forces of the rosy dawn of cosmic manifestation, from whom we are sprung, spiritual sparks thrown downwards from their divine essence.

It is now possible to amplify the conception of the Tree of Life and the Four Worlds in terms of consciousness. The first manifestations are Gods or beings of the highest consciousness who, issuing forth from the Crown, comprise the Mind of the Logos or the immediate administrators of the formulated plan. These beings are the Gods, Dhyan Chohans, Elohim, Teletarchae—whatever name is chosen, the fundamental idea should be firmly grasped. That there are vast hierarchies of beings in space, in an orderly sequential scale of descent from the highest Gods in the highest worlds to lesser hierarchies of angelic beings in the lower worlds, is fundamental to this schema. Connected with every Sephirah and every World which has emanated from *Ain Soph* is a certain hierarchy of Gods, each having a specific task in the evolution and governance of the universe, and a characteristic nature. Just as *Keser*, the Crown, produced the other Sephirois, so do the highest Gods evolve from themselves other deities less exalted and less sublime than themselves. Inasmuch as numbers were assigned to the Sephirois to symbolize creative processes in the cosmos, and since the Gods are allocated to the Sephirois, the Gods may also be symbolized by numbers, and the ideas associated with a particular cosmic process can apply equally well to the nature of a given God. Pythagoras has well said that "there is a mysterious connection between Gods and numbers."

"As above, so below." All things on earth have their spiritual prototypes eternal in the heavens, and all beings are the childlike reflections, faint and feeble, of the Gods. The more distant (meta-

physically and relatively) that any emanation is from its source the more feeble and faint a reflection is it of that from which it came. The Gods or universal Essences express more clearly and brilliantly the ineffable spiritual nature of *Ain*, and in their terrestrial eidolons, the lesser gods, does this limpid brilliance become more veiled and pale, and hindered from expression. In man, the shadow of the image of the Gods, the brilliance of the Brahmic splendour in most cases appears altogether repressed. As heat is to fire, growing less and even less as it sends out its influence from the flame, so is man to the Gods. The further he drifts from them, by so much does he accomplish a self-destruction. This relationship between the order of life and the Sephiroth, between the Gods and men and numbers, provides an explanation for the efficacy of the magical symbols and the parts they play in the Theurgic rites. The signs and seals are profoundly indicative of inner realities, and each particular symbol is representative of some of the hierarchies of Gods and spiritual intelligences. By this doctrine of signatures each phenomenon is indissolubly connected with an ideal noumenon, the efficacy of Theurgy thus being assured.

The object of Magic, then, is the return of man to the Gods, the uniting of the individual consciousness during life with the greater being of the universal Essences, the more embracing consciousness of the Gods who are the everlasting sources of light and life and love. Only thus, to the human being, may there come liberty and illumination, and the power to see the beauty and the majesty of life as it really is. By returning in spirit to the sources from which he came, only by re-opening himself to them as a golden flower opens and turns to the Sun to imbibe anxiously and eagerly of its sustenance and light, so to man may come illumination, and the lifting of the earthly bonds and chains. By the discovery of his own inner God in the first place and forming an indissoluble relationship with the Gods of the universal life, herein lies the solution to the problems of man and the world. In this nobler consciousness of illumination devolving from divine union, may be resolved the intricacies of world-chaos. The cords which bind man with a strength beyond all mortal chains and fetter may thus be severed. There is no dissolution of these irons other than by the magical knowledge of his own inner self and the Gods of all existence. "If the essence and perfection of all good are comprehended in the gods, and the first and ancient power of them is with us priests (theurgists), and if by those who similarly adhere to more

excellent natures and genuinely obtain a union with them, the beginning and end of all good is earnestly pursued; if this be the case, here the contemplation of truth, and the possession of intellectual science are to be found. And a knowledge of the Gods is accompanied with . . . the knowledge of ourselves."¹

¹ *The Mysteries*. Iamblichus.

CHAPTER FOUR

"THERE exists an agent which is natural and divine, material and spiritual, a universal plastic mediator, a common receptacle of the vibrations of motion and the images of forms, a fluid and a force, which may be called in some way the Imagination of Nature. . . . The existence of this force is the great Arcanum of practical Magic."

The magical agent to which Levi makes reference here is the substance of the Formative World, or more particularly the sphere of *Yesod*—a Hebrew word which may be translated as the *Foundation* or the *Basis*. The direct equivalent of the Qabalistic *Yesod* in the Theosophical philosophy as laid down by Madame Blavatsky—and here I shall follow the broad outlines laid down in her system and that formulated in *Transcendental Magic* by Levi—is known as the Astral Light. Defined in some places as an omnipresent and all-permeating fluid or medium of extremely subtle matter, this Light is diffused throughout all space, interpenetrating and pervading every visible form and object. To state this idea in another way, it is a four-dimensional plane composed of a luminous etheric substance in a highly tenuous state, electric, magnetic and radio-active in its nature.

"This ambient and all-penetrating fluid, this ray detached from the sun's splendour, and fixed by the weight of the atmosphere, and by the power of central attraction, this body of the Holy Ghost, which we call the Astral Light and the Universal Agent, this electromagnetic ether, this vital and luminous caloric is represented on ancient monuments by the girdle of Isis, which twines in a love-knot round two poles, by the bull-headed serpent, by the serpent with the head of a goat or dog, in the ancient theogonies by the serpent devouring its own tail, emblem of prudence and of Saturn. It is the winged dragon of Medea, the double serpent of the caduceus, and the tempter of Genesis; but it is also the brazen snake of Moses, encircling the Tau, that is, the generative lingam; it is the Hyle of

the Gnostics, and the double tail which forms the legs of the solar cock of Abraxos."

In these terms of symbols eloquent and quaintly expressive in their way, although to the casual reader smacking of verbosity, does the French Magus describe the Astral Light. They are highly interesting and significant symbols, and if much care and attention be given to their interpretation they tend to considerable edification and may be made to yield up much valuable information, aiding in the intellectual comprehension, at least, of the nature and characteristics of this subtle plane. Vibrating at another rate of motion than does the gross substance of the physical world, and thus existing on a higher plane, the Astral Light contains the builder's plan or model, so to speak, projected downwards by the Ideation or Imagination of the Father; the plan on which the external world is constructed, and within whose essence lies latent the potentiality of all growth and development. All the forces and "ideas" from the Creative and Archetypal realms are represented and focussed in this plastic agent, the Formative World. It is at once substance and motion, the movement being one which is "simultaneous and perpetual in spiral lines of opposite motion." It was the late Lord Salisbury, I may interpolate here, who defined the ether as the nominative of the verb "to undulate."

In many respects this Formative World, the recipient of the higher creative forces, is comparable in its lowest aspects to the Ether of Science. There is, however, this exception. The Astral Light has been in the past and may in the future be verified by direct visual experience. The scientific conception of ether to-day is radically different from what the scientist of fifty years ago meant by the luminiferous ether. So much so, that judged by his standards and speaking his language, the modern idea of ether and its radiation waves are not realities at all. And yet, strangely enough, remarks Sir James Jeans in *The Mysterious Universe*, the ether is one of the most real things "of which we have any knowledge or experience, and so is as real as anything possible can be for us." The entity which the experimental physicists to-day would define as ether must be one which would respond qualitatively and quantitatively to their instruments and mathematical equations. On the other hand, when the Theurgists refer to the magnetic and electric substance of the Astral Light, a metaphysical condition or state of substance is implied, one which at present cannot be measured or observed with

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physical instruments, although its existence is corroborated in identical terms by a succession of trained seers and magicians. It lies, as already stated, on an altogether different plane of existence and consciousness, and its particles vibrate in such a way and at such a high rate of motion as to be quite invisible and imperceptible to our ordinary exterior sense-apparatus.

Recent years have seen in the realm of scientific speculation the development of the electro-magnetic theory which for practical purposes of physics discards as unnecessary the Victorian hypothesis of an all-pervading undulating luminiferous ether. In its stead, there has been set up as on a lofty throne, crowned and worshipped with devotion, an even more abstract mathematical conception—the Space-time manifold or continuum. One group of scientists are wholly in favour of retaining the ether hypothesis; while several others, no less well-known and no less authoritative, are equally certain that no such subtle structure as an ether is existent or even possible. They admit it only as a theoretical frame of reference, in which case it assumes the rôle of a working hypothesis, without any degree of objective actuality. Yet an examination of the scientific definitions of both these scientific groups reveals the fact that by the Ether and the Four-dimensional Space-time Continuum one and the same concept is entertained. Sir Arthur Eddington, in one of his recent works, when making reference to these two scientific concepts, expressed the belief that both parties mean exactly the same thing and are divided only by words. Sir James Jeans, in his previously mentioned work, observes cautiously with regard to this obscure question, that it seems appropriate to discard the word "ether" in favour of the more modern term "manifold" or "continuum," although the essential principle of function is almost entirely unchanged. Elsewhere in the same learned book the statement is made by the erudite scientist that all the phenomena of electro-magnetism may be thought of as occurring in a continuum of four dimensions—three of space welded to one of time—in which it is impossible to separate the space from the time in any absolute manner. I recommend particularly this observation because it is more or less in the nature of an exact confirmation of what the more eminent magicians of all times have written concerning the *Anima Mundi* or the Azoth. Jean's further remarks may very roughly be stated that if we wish to visualize the propagation of light-waves and electro-magnetic forces by thinking of them as disturbances

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in an ether, our ether may be thought of as a four-dimensional structure, filling up the whole continuum, and so extending through all space and all time, in which case we all enjoy the same ether.

This scientific ether which all can enjoy and which extends through space and time, serving as the medium for vibrations of all kinds, differs in few essentials from Levi's Astral Light. The definition perennially insisted upon by the Theurgists concerning this etheric plane is that it is a grade of refined plastic substance, less dense and gross than that which we normally see around us, magnetic and electric in nature, serving as the real ground upon which the forms and congeries of atoms in the physical universe arrange themselves. It is that plane which, in its lowest aspect, is the veriest cess-pool of the universe, comprising that facet of consciousness which directs the instincts and energies of animals; in its higher ramifications, soaring beyond this mundane sphere, it actually borders on the divine. That this is so may be realized by reference to the Tree of Life, on which the Formative World is seen to include not only the sphere of *Yesod*, but in that classification of the Tree into the Four Worlds, it will be perceived to extend far beyond *Yesod* to include *Tipharas*, the house of the Soul, even to the edge of the Abyss. The sphere of the Foundation is only its most inferior phase. As *Yesod* alone it is that gross region of the metaphysical cosmos containing the cast-off astral remnants of living creatures, the bestial and mental filth sloughed off by human beings in the ascent after death to higher spheres. In its aspects of *Chesed* and *Gevurah*, it is the most celestial heaven, so to speak, the devachanic abode. With reference to this mode of consideration it is occasionally termed the divine Astral, and the Soul of the World.

"It is in itself a blind force but can be directed by the leaders of souls, who are spirits of action and energy. This is at once the whole theory of prodigies and miracles. How, in fact, could both bad and good force Nature to expose her exceptional forces? . . . How could the reprobate, erring, perverse spirit have in some cases greater power than the spirit of Justice, so powerful in its simplicity and wisdom, if we do not assume the existence of an instrument which all can make use of, under certain conditions, on the one side for the greatest good, on the other for the greatest evil." I wish to insist most strongly upon this dual interpretation of the magical ether which Levi gives here, that in it is included a base inferior element and an ennobling superior element. The former is seat of the

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self-made cause of many of the ills of mankind, the latter being the central fire and the Soul of the World. The Divine Astral is solar and celestial in nature, whereas the gross Astral is lunar, reflective, and purely automatic. Blavatsky confirms this hypothesis of the dual nature of the Astral Light in these words: "The Astral Light or Anima Mundi is dual or bi-sexual. The (ideal) male part of it is purely divine and spiritual, it is the Wisdom, it is Spirit or Purusha; while the female portion is tainted in one sense, with matter, *is indeed matter*, and therefore is evil already."¹ Needless to say, it is entirely with the higher superior regions of the Astral Light, the solar fires, that the Theurgist is concerned.

From the practical viewpoint, this plane is the magical agent to which the accumulated trained vision of Theurgists has assigned the power of transmitting vibrations and impressions not alone of physical light, heat, and sound, but those more subtle and less tangible vibrations, none the less real however because of their imperceptibility, which pertain to projected currents of Will, thought, and feeling. Levi terms this instrument the Imagination of Nature, inasmuch as it is ever alive with rich forms and exotic dreams, luxurious images, the immediate vehicle of the mental and emotional faculties. The control of this plane constitutes from one point of view the Great Work. Some Magicians, including the distinguished Levi, were of the opinion that the central magical secret is that of the willed direction of this arcanum. Being the vehicle wherein are dynamically recorded the passions and thought impressions of all mankind, the memory of lower nature, and being present on the earth all the time, inasmuch as it is all-permeant and but one plane removed from the physical, its contents must influence enormously the minds of weak and sensitive men. Not only the latter, but most of the children of earth are influenced in some way by the currents rippling through its substance. Hence to place oneself in isolation from its blind undulations, and to transcend it utterly as to move in that higher strata which is its soul, is no mean accomplishment, but one worthy of all the energies of men.

One modern magical authority, the pseudonymous Therion, states that in the upper strata of the Astral Light "two or more objects may occupy the same space at the same time without interfering with each other or losing their outlines.

¹ *The Secret Doctrine*, Vol. I.

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In that light, objects can change their appearance completely without suffering change of nature. The same thing can reveal itself in an infinite number of different aspects. In that light one is swift without feet and flying without wings; one can travel without moving and communicate without conventional forms of expression."¹ In connection with the process of travelling in the Body of Light, the authority whom I cite above mentions in addition that there one is insensible to heat, cold, pain, and other forms of sensuous apprehension and in this Light one is bound by what superficially may appear to be an entirely different series of laws. On this plane, which is the magical agent *par excellence*, symbols and emblems and sigillae are not intellectual conventions nor even arbitrary representations of universal ideas and natural forces. They are absolute living entities, having on this plane an independent real life and existence of their own. At first sight this may not appear important; but this statement is actually of the utmost importance in magical work. Symbols represent, on the Astral plane, real and tangible entities. In a previous chapter it was endeavoured to demonstrate that Numbers were profoundly indicative of evolutionary and developmental processes, and were synthetically expressive both of cosmic rhythm and certain occult Forces and Intelligences which we have named Gods, Dhyan Chohans, and Essences. To these Numbers representing tremendously powerful forces, various sigillae and pictographs are applicable, having in this Formative World an existence which is not at all symbolic in the sense in which we normally understand this term, but real, vital and living. In the plastic malleable substance of the Astral Light these symbols can be galvanized into activity by a trained Will and Imagination. Its substance is peculiarly susceptible to the flights and working of the imagination, the latter possessing the power to transform its perpetual flux and shapelessness into moulds and matrices which the will can stabilize and energize powerfully in a given direction. Instances among numerous others are on record of a pregnant woman receiving a nervous shock and the impression is immediately transferred through the medium of the imagination acting upon the Astral Light to the forming foetus borne within her womb. Historically, the goddesses presiding among the ancients over childbirth were goddesses of the Moon, and hence of the Astral Light. The Moon is thought of among such races as possessing

¹ *Magick*. The Master Therion.

greater power to quicken the growth of life, plants and all vegetation than even the Sun itself. It has always been considered as the planet of change, of generation and fertility. In *The Secret Doctrine* there is a good deal of out-of-the-way information and speculation concerning the occult relationship of the Moon to our planet, although merely to know that such a relationship does exist is enough for practical purposes on the part of the novice. The connection of the Moon with the Astral Light however is quite valid, most authorities on this point being in complete accord. Astrologically the Moon is the planet symbolising change and flux and the continual alterations of forms, the shifting of conditions. On the Astral Plane the trained vision has recorded that forms change their shape, colour and size there in the most extraordinary way; and to the novice in Skrying it is a most disconcerting and puzzling phenomenon to have one set of perceptions fade away under one's very nose, to be replaced by another shifting of scenes to which the same fate very soon after occurs. It is a fluctuating kaleidoscope of phenomena; the figures, forms and energies being never for a moment quiescent. Hence to establish a relationship between the Moon and the Astral Light is a perfectly obvious correspondence. Moreover, it was observed that the Moon did not shine by its own inward and self-generated light, but reflected the radiance from the Sun. *Yesod*, the sphere of Luna, on the Tree of Life is placed immediately under *Tipharas*, the sphere of the Sun, thus reflecting the creative forces from above. There are a number of other highly significant reasons too numerous to mention here accounting for this association of the Moon with the Astral Light, although study and magical experience will prove the validity and accuracy of the correspondence.

In the legends of every people, even the most primitive savage tribes, there enters the conception of the Astral Light as the medium of thought vibrations and of magical acts. Sir J. G. Frazer, the eminent anthropologist and authority in folk-lore, records a number of them in his *Golden Bough*. A number of others have also discussed the nature of this hypothetical force recognized by the primitives, without having approached to any clear formulation of its nature as the great magical agent. This could hardly be expected, inasmuch as their studies and researches never for an instant leave the academic plane. The Melanesians of the South Sea Isles believe, as Professor Bronislaw Malinowsky records in his booklet on *Myths*, in a storehouse or a reservoir of supernatural or

magical force which they have called *mana* and, like a similar force conceived as *Orenda* by the North American Indians, is believed to have its centre in the Moon. The latter seems to contain a huge tank, as it were, of this occult power which would appear to be associated by them with the source of life and energy. Not difficult is it to see that this conception—whether imperfectly recorded by the anthropologists or inaccurately described by the primitives it is hard to say; the probability is that the fault lies with both parties—this conception, I say, is a very vague formulation of that reality which in Magic we call the Astral Light.

It was recognized quite clearly however by the Egyptian Theurgists, and in connection therewith one is troubled by no vague theories or descriptions. For we observe that almost every yard of the so-called Upper and Under Worlds, Amentet and the Tuat, which are the two aspects, inferior and superior, of the Astral Plane, is carefully mapped out and its qualities noted. Not only so, but in some of the chapters of the Book of the Dead each sub-division is described with precision for the benefit of the deceased—and incidentally for the Theurgist—together with the names of the guardians and watchers of the Pylons through which the defunct soul had to pass in order to gain admission to some other of the halls in the Kingdom of Osiris. In repeating the Egyptian view, Budge quotes that the Tuat was not considered underground nor in the sky or on its confines; but it was located on the borders of the visible world. That it was not a particularly happy place is described in the Book of the Dead, when the Scribe Ani arrived there, seemingly bewildered. "There is neither water nor air here, its depth is unfathomable, it is as dark as the darkest night and men wander about here hopelessly." A final observation from the venerable Keeper of Egyptian antiquities in the British Museum is that the Tuat was a region of destruction and death, a place where the dead rotted and decayed, a place of abomination and horror and terror and annihilation. That this coincides perfectly with the inferior astral spheres of disintegration or *kama locka* goes without saying.

The Divine Astral was known as the Kingdom of Osiris or Amentet; also named the Island of Truth whither no soul could be conveyed after his decease until after he had been declared "true of word" by the gods at the Great Reckoning. One corner of this region was specially set apart for the dwelling place of beatified souls, where Osiris as the God of Truth was the hope and eternal consolation of

the spiritually-minded. Theosophically, Amentet could be named Devachan, the abode of the Gods; and from a Theurgic viewpoint it would occupy that part of the Azoth which we have termed the Divine Astral. According to the Book of the Dead, there are Seven Great Halls and twenty-one Pylons giving entry to this celestial region, to each of the twenty-one pylons there being two sacred watchers or guardians. In another portion of this Book, the names of the heralds and doorkeepers, together with the formulae of practical magic by which they may be overcome and an entry effected to the Island of Truth, are given at some length. So very precise in their thinking were the Egyptian Magicians that they imagined correspondences between the various divisions of Egypt and the metaphysical realms of the Tuat and Amentet. Each of the several strata or regions in the Astral World, both gross and divine, was mapped out with a precision which even to-day has neither rival nor equal.

There is another very significant comparison to which attention should be directed. Among official psycho-analysts there is the concept of the Unconscious. This term implies a dynamic stream of thought, memory and tendency which runs below the level of our normal individual consciousness, serving as the receptacle of instincts and race-memories, and those complexes which are oftentimes the result of conscious conflict. As this collection of instincts and automatic impulses has an evolutionary origin long anterior to the formation and development of the intellect in man, it is hence more powerful and urgent within him. It is from this strata of habit and inherited race-consciousness that the primitives are supposed to have drawn in the fabrication of their eloquent myths and legends. These latter are thus not only a record of pre-historic race history but a dynamic expression of what these psychologists would call the Collective Unconscious, inasmuch as with every primitive race and people, regardless of whether there was social intercourse and communication or not, the myths and legends essentially are identical. Since what the analysts call the Unconscious is practically synonymous with one aspect of what the Qabalists term the *Nephesch*, and since the latter is grounded in the Astral Light in much the same way as the physical body is grounded upon and formed from gross matter, then between the Astral Light and the concept of the Collective Unconscious there is a clear correspondence. Just as the Unconscious with

some individuals is a subterranean volcanic entity tearing asunder the integrity and unity of the consciousness, so also the magical tradition is that it is to the lower aspect of the Astral Light, the storehouse of race-memories, predatory lusts, instincts and all animal impulses, that a greater part of mankind owes its troubles, ills, and regrettable sources of conflict. It is upon this part of the *Nephesch* or the Unconscious that the Magician, avers Levi, must set his foot, that it must be conquered, controlled, and kept in its proper place. At the same time, however, the so-called Unconscious with its wealth of animated material, its fertility of impressive ideas and suggestions may be for some people the source of poetic and artistic inspiration. This aspect of the Unconscious, the higher or divine aspect of the Astral Light, or the *Neschamah* in man, it is which the Magician seeks to cultivate and expand, since with its growth, development and facility of expression proceeds also his own individual integrity and the ability to surpass himself.

Within this Astral Light which individually we carry with us at all times and in all places, we live and move and have our being. Every thought that we think stamps an indelible impress on the impressionable substance of that plane—in fact tradition has it that it coalesces with one of the creatures of that plane and then passes away from our immediate control into this pulsating ocean of vitality and feeling to influence other minds for good or for ill. Every living thing breathes and intakes this Light freely, and to none is it exclusive or private. Indeed in it we live very much as a fish lives in water, surrounded on all sides and in every direction; and like a fish we constantly breathe it in and out through astral gills, as it were, taking energy therefrom and adding a variety of impressions thereto with the passing of each moment. Not only is this magical agent the Imagination of Nature, but it also fills the rôle of the Memory of Nature, for each act that we perform, each thought that enters our brain, each emotion as it leaves the heart, registers itself on the astral matter, remaining there for all time as an eternal record so that those who are able to may see and read. On this topic Eliphas Levi has significantly remarked that "The Book of Consciences which, according to the Christian doctrine, will be opened on the Last Day, is nothing more than the Astral Light in which are preserved the impressions of every Logos, that is every action and every form. There are no solitary acts and there are no secret acts;

all that we truly will, that is, all that we confirm by our deeds, is written in the Astral Light."

While some might think that for the Theurgist there could scarcely be anything more interesting and illuminating than to examine the memory of that Light, yet in reality the Theurgist does not do so, for it possesses neither interest nor practical utility for him. His one object being the acquisition of self-knowledge and divine union, it would be little short of a waste of valuable time to engage in the transliteration of this record. Although it is necessary for the Magician to investigate the nature of this Light in his Body of Light, and to have familiarized himself with the variegated aspects of consciousness which this plane continually presents, so far as his own work is concerned he ever seeks to ascend to the more fiery spiritual realms. His interest in the Astral Light is, that being a dynamic magnetic plane, it serves more readily and adequately than anything else to focus the forces and intelligences with which he aspires to come into contact. Secondly, because in that Light, or in its superior strata, he may perceive himself in reflection, as others see him, as it were, and thus acquire reliable data leading to self-knowledge.

Separating the good from the evil, the solar divine ether from the malefic lunar ether, a division automatically occurs in this Light. On this plane the impure thoughts of men would appear to continue for a longer period of time than the good, because the latter apparently ascend to the higher strata, to the regions of Harmony and the upper portions of the Formative World. The result is that the Astral Light, whose lunar space is peopled with the coarser and malicious elements of being, gradually becomes more and more contaminated, its filth hanging over mankind like a toxic death-dealing shroud. In the books of the Qabalah the constituents of this poisonous pall are likened to the *Qliphos* or the excremental shells of the lowest grades of existence. They are the averse cortices, "dog-faced demons" according to the Chaldaean Oracles "in whom there is no trace of virtue, showing never to mortals any sign of truth." It is this aspect of the Astral Light which for each man is the evil seducing serpent of Genesis, and it is that blind aspect which must be transcended by the Theurgist since being represented in his own constitution it is that which hinders the accomplishment of the Great Work. Were this process of filling the Astral Plane with *Qliphos* to continue indefinitely, without any adequate means

of ridding it and affecting a purification, it would result in the total poisoning of the human race by its own vile emanations. Despite all the efforts of the meagre band of Mystics and Theurgists down through the ages, who transmute by their own life and spiritual attainment the base elements into an abiding and gracious good, nevertheless the evil becomes top-heavy, so to speak. The excessive malefic force is then precipitated in accordance with natural and cyclic laws. In the forms of disastrous convulsions of Nature do these precipitations of astral impurity occur. Earthquakes, elemental fires and floods, and cataclysmic crimes and diseases, are some of its manifestations. Writing profoundly in confirmation of this view, Eliphas Levi registers the conviction that the Astral Light is "the mysterious force whose equilibrium is social life, progress, civilization, and whose disturbance is anarchy, revolution, barbarism, from whose chaos a new equilibrium at length evolves, the cosmos of a new order, when another dove has brooded over the blackened and disturbed waters. This is the force by which the world is upset, the seasons are changed, by which the night of misery and misrule may be transfigured into the day of Christ . . . into the era of a new civilization, when the morning stars sing together and all the sons of God utter a joyful shout."

Thus, at the same time, the Astral Light is a nimbus of the utmost sanctity as well as a vile serpent of destruction; the highest conception of a celestial realm as well as the basest hell of depravity. If it is through the channels of the Astral Light that universal calamities are effected, and if anarchy and catastrophes are the result of its inequilibrium and disturbance, it follows that by this means also can a new and improved order of equilibrium and harmony be instituted upon the earth even in our own time. A more gracious civilization may thus be the outcome of our present haphazard passage through chaos and ignoble confusion. Here, then, lies a key to hand.

Some have accused the Theurgist of being selfish in that he first appears to strive for his own salvation. In reality it is to this great accomplishment, to this transfiguration of the world of misrule into a brighter æon, that he is sworn; to be the unseen and silent herald of a new and better world. On the surface it may seem that he attempts to obtain a degree of spiritual consciousness for himself alone, and that he cares not at all for the welfare of mankind. But his efforts to attain divinity eventually reacts to the utmost advan-

tage upon the normal run of mankind. "I," said one sage, "if I be lifted up, will lift all mankind with me." So it is with the Theurgist. Proclus has observed that by means of the magical invocations and the spiritual union the divine essences seem after a manner to come down to the world and incarnate among the ranks of men. When the Theurgist has consummated union with the Universal Soul, and become one with the great Essences constituting the Soul and directing Intelligence of Adam Kadmon, the Heavenly Man, to be actually of incomparable service to mankind lies well within his power. For mankind will have been supremely exalted by the descent of the Gods. To make the necessary changes in the plastic substance and archetypes of the Formative World, which will work themselves out accordingly on the physical plane and help to elevate the minds of men and restore the eternal harmony and order of the spheres, sources of life and being, will then be a definite possibility. But until the Magician has himself instituted harmony within the sphere of his own consciousness, his power is limited. Until beauty and illumination are the order of his own life, and until he has equilibrated that sphere with the Universal Essences, the everlasting centres of Light and Life sustaining the universe in all its branches, he cannot bring ultimate fulfilment to this utopian dream of mankind.

CHAPTER FIVE

IN connection with the complex philosophical controversy of centuries relating to the subjectivity or the objectivity of phenomena, there are some highly abstruse problems to be resolved by each individual Theurgist. Each one clamours imperiously for response. The Qabalah leaves the whole question open to be answered eventually in the light of spiritual experience. Not lightly to be passed over is this great problem, although the magical practice need not necessarily be affected by one view held in preference to another. Many Theurgists have preferred the obvious straightforward view of consideration free of all complexities of metaphysics. It considers all individual things, the Gods, and all the forces of Nature to exist independently of one another, and exterior to the individual consciousness; that the Theurgist is but an infinitesimal portion of the majestic grandeur of universality. This theory presupposes that the spiritual hierarchies exist in the most objective fashion conceivable. Somewhere in the universe on some subtle invisible plane, is an intelligence named Taphthartharath, for example, who is as real a being in his own way as one's tailor is in his, and that like the tailor he responds when called forth by the appropriate methods. Taphthartharath is thus as independent of the sensorium and consciousness of the Magician, as the latter is independent of that of a common house fly. Both exist objectively each on his own plane and in his own way. The same remarks apply to the various subtle planes of Nature with which the Magician comes in contact. Though they are invisible, and are composed of a very subtle and rarefied substance, yet they likewise are objective to his own mind. Thus progress in Theurgy implies an actual union between the lesser consciousness of the Magician and the greater consciousness of the God. The former is assimilated into the very fabric and nature of the Other.

One of the fundamental postulates of Magic is that Man is an exact image in miniature of the universe, both considered object-

ively, and that what man perceives to be existent without is also in some way represented within. One interpretation provided to this idea by Blavatsky—and indeed by all occult philosophers, including Steiner and Heindl—is that man was formed through the agency of several creative hierarchies, each of whom not only contributed some part of itself to the being in process of formation, but actually descended and incarnated themselves in human nature. Evidences likewise exist in the Book of the Dead demonstrating that among the Egyptians no part of man was not related to the Universal Essences; that each member and part of his nature, in fact, was the member of some God. By this theory, the Gods and the Universal Essences come to be apprehended within the interior constitution of man, lending itself to the interpretation that by the Theurgic art is implied not the calling forth of extraneous entities, as is the case with the objective theory, but the unfolding of the faculties inherent in man himself. From this point of consideration, the mystical experience has no primary reference to any external subject. Putting the matter a little more precisely, the spiritual change of union is fundamentally a readjustment of psychic elements to each other, enabling the whole machine to work harmoniously. There is no necessary introduction through the channels of the magical ritual of new ideas, or Gods. By its means there is a casting out of decaying ideas which have clogged the vital process with disastrous consequences. The psychic organization or the soul had not been in harmony with itself, and through the machinery of Magic it now revolves truly on its own axis, and in doing so it simultaneously finds its true orbit in the cosmic system. In becoming one with itself, in making this dynamic readjustment, this resumption of the integrity of its consciousness, it becomes one with the universe, or with some part of the universe. The process is analagous to one which on the physical plane ensues in a person whose jaw, for instance, is dislocated. The miserable man with a dislocated jaw is not only out of harmony with himself but with the universe; neither his own efforts nor those of his friends can help him. But along comes a surgeon, and with the application of a slight pressure the jaw springs into place; the man is restored to harmony—and of course the universe is ecstatically transformed. Thus “union with a god” and the consequent ecstasy are the outcome of harmonizing, or equilibrizing by means of Magic, the various hitherto conflicting or separated portions of the consciousness. Nothing new has been

added to the mind or invaded the sphere of consciousness from without that a man should be so illuminated and enabled to perceive with fine rapture the beauty of Nature and the splendid glory in the heart of all things. Certain centres of his mind or powerful ideas, hitherto dormant within the departments of his own being, have been stimulated to the extent that a higher synthesis and a better world is revealed.

Since it is upon his own consciousness that the Magician desires to impinge, to expand and elevate its limits, a brief review must be given of the methods by which the Theurgists conceive that consciousness. Previously, the Tree of Life was considered as a numerical symbol of the orderly progression of the universe from ideality; as a classifying medium to which to refer systematically the spiritual hierarchies; and third as the frame of reference for ideas, symbols and signs which enter into practical Magic. The Sephiroth may be thought of as cosmic forces; as emanations whose chief sphere of operation is in the macrocosm. By analogy, and since man is by definition the microcosm, similar principles prevail in the human economy. The hierarchies of Gods, being cosmic in their activities, are also, from the very greatest to the least, represented in some part of the principles which in their totality comprise what we know as man, just as they in themselves, as the totality of cosmic forces, are included in the unifying conception of The Heavenly Man. The Celtic poet *A. E.*, in his most recent work, *Song and Its Fountains*, in which he connives to trace the source of lyrical creation to an inner spiritual entity beyond the imagination, perceives most beautifully this conception. “I think we might find if our meditation was profound that the spokes of our egoity ran out to some celestial zodiac. And, as in dream the ego is dramatically sundered into This and That and Thou and I, so in the totality of our nature are all beings men have imagined, aeons, archangels, dominions, and powers, the hosts of darkness and the hosts of light, and we may bring this multitudinous being to a unity and be inheritors of its myriad wisdom.”

From the great beings who issued at the dawn of time down to the lowest elemental and aeon, all the heavenly gods and forces are contained in man who is the living Temple of the Holy Ghost. The Crown, the first Sephirah, represents the self-existent Spirit, eternal, supreme, birthless and deathless, and sublimely persistent throughout the fleeting ages. Called by the Zoharists the *Yechidah*,

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the "Only One," it is by definition a metaphysical and spiritually sensitive point of consciousness, indivisible and supreme, the centre from which flows the energy and force of man. The whole man is one spirit, one eternal centre of consciousness, all the other principles being variations of its activities, enclosing sheaths of its own substance, spirituality and corporeality being but two facets of one and the same essence. The Monad is like a mirror, and although immutable in itself, reflects at the same time the harmony of all other Monads with whom, in the body of Adam Kadmon, it is in indivisible congress. Its direct vehicles are the powers of *Chokmah* and *Binah*—Wisdom and Understanding, the two manifested poles of the creative instrument which it employs. Yet not only are they instruments, but they are in reality the highest aspects of the activity of the spiritual being whose hallowed light is infinite and eternal. In man these two Sephiroth are represented by principles named *Chiah* and *Neschamah*, the Will and the Spiritual Soul whose nature is Intuition. Existing on the creative plane, reflecting the potencies emanating from the Divine Self in the Archetypal World, the Will and Soul constitute with the Monad, the imperishable unchanging Man. Not the Monad alone, for as a principle it is too abstract and too spiritually aloof ever to be conceived of as man, but this trinity of Sephiroth form collectively a metaphysical unity which is the Inner God, the Creator in the individual life, the artist and the poet, the Genius whose ideal creations are projected from its own divine essence into the wake-a-world consciousness of its immediate vehicle. It is this celestial triad, the Monad with its vehicles of Will and Intuition, which is actually a God, a divine intelligence on earth for the obtaining of experience and self-consciousness. The more one enters into communion with this entity, and the more firmly is the personal consciousness entrenched in its all-embracing, more tender, and more extensive consciousness, so does one realize more fully the sacrament of incarnation, achieving the full splendour of that eternal miracle—Manhood. In the creator of the individual universe, do we live and move and have our being. Yet so absurd are the ways of men, and so far have we drifted from essentials, that few of us consciously realize our godhood; that we, like Christ, like Buddha, like Krishna, are sons of God, Gods in all verity.

Chiah is the Will, the first creative vehicle of the Monad, and its activity is wisdom and discrimination, as well as that mysterious

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force of creativity called by Blavatsky *Ichashakti*. It is also as the active aspect of the Theosophical Buddhi, normally the casket of the Monad, peculiarly connected with the coiled serpent splendour, the Kundalini, symbolized by the Uraeus found on the forehead and headdress of many an Egyptian deity. As the *Chiah* is the active energetic creative power, and inasmuch as in practical magic the Wand is the ceremonial instrument of creation, so is the Wand the true symbol of the Spiritual Will, one, upright, towering to the heavens, a mighty and irresistible power of creation.

The *Neschamah* being in opposition to *Chiah* on the Tree, is feminine and passive, representing the true spiritual vision of Intuition or Imagination. Like the Chalice on the altar it is ever open to receive the dictates and commands issuing from above. To it also is referred the spiritualized imagination called *Kriyasakti*, which, with the will, is the power par excellence utilized in Magic. These three principles, like the Supernal Sephiroth, exist beyond the Abyss, reflecting themselves downward into the phenomenal universe of human consciousness where the human soul with the lower will, memory and imagination holds sway. But while these latter do exist below the Abyss, their noumena exist above the Abyss without the limitation and restriction that the lower mind and human conditions generally impose upon them. The more one opens oneself to the divine Will and the divine Imagination of the inner God the greater does one become in the manifestation of one's godhood, an oracle of the most high, an unsullied vehicle of the purest spiritual fire. Just as a poet or a musician is only so and never otherwise when the apocalyptic inspiration is being poured into him from his own divine source, which fact, however, in most cases is hardly even recognized let alone understood and encouraged, so does a man exist as a better Mystic and a greater Magician who abdicates in devout sacrifice the oblation of his own human will and ego, that the Will of his Father in heaven may be done on earth.

As the Supernal Sephiroth and the Cosmic Essences project themselves into denser forms and into less subtle matter, so also do the human Sephiroth in obedience to the law of the macrocosm. Below the Abyss, the next five Sephiroth are named the Human Soul or the *Ruach*, a composite principle of Reason, Will, Imagination, Memory and Emotion centred in the Sephirah of Harmony. It is this *Ruach* which is the created vehicle of the Real Self, a mechanism so to speak created through long aeons of evolution, toil and suffering,

as a means of acquiring contact with the outside world so that by means of the experience thus obtained, the Self may come to a self-conscious realization of its own divine powers and high nature. It is in *Ruach* that self-consciousness is centred, although the psychological anomaly is true that this perceptual mechanism, evolved solely as an instrument, usurps the power of that which gave it birth, setting itself on a pedestal as the Ego, as that which has real power, insight, will, and the ability to solve the problems of life. This *Ruach* calling itself "I," changing momentarily with the passing of time, upset by the flux and pressing surge of mutable thoughts and convulsive emotions, is just the one thing which is not "I". Simply a vehicle, it has assumed—as an ape simulates the actions of its master—the prerogative of a separate existence, divorcing itself from its own divine lord, the energy which alone gives it life and sustenance. In Magic it is this empirical ego, this lower self which must be offered up in sacrifice to the Holy Guardian Angel. As the concept of sacrifice implies that that which is renounced should be the best and the greatest sacrifice, so a well-developed *Ruach*, well-trained in all the processes of logic and thought, well stored with knowledge and observation, and perfect so far as is possible in the things of its own realm, is the greatest sacrifice which the Magician can lay upon the altar, as an offering to the most High. "He that loses his life shall find it."

Normally, because of the illusory nature of the mind in which is focussed the centre of consciousness, and because of its own predilection to things cold and illusory, our vision of the Higher Self is obscured, preventing our closer contact with the real, permanent, and immortal consciousness which is really ours. It is therefore with the abnegation of the false ego that we may attain to spiritual conversation with and the knowledge of the Holy Guardian Angel. Only through the abdication of the mind and the utter destruction of its illusory nature, the rooting out of that element which gives egoism to a mere combination of perceptions, tendencies and memories, can the inner God manifest itself and confer the superb benediction of the mystical ecstasy upon the human soul. Lest there be a misconstruction placed upon the words "destruction" and "abnegation" and the "sacrifice" of the ego, let it be understood that the principle itself is not destroyed. That is an impossibility, in any event. But the false value of the ego, its complacency, the illusion which it possesses that it alone is real and permanent,

all else being its creations—these are offered for destruction. When the smugness and the false egoism in the *Ruach* is rooted out, it is an instrument of the soul than which few could be better.

The ninth Sephirah is the foundation of the lower man. It is called the *Nephesch*, and it is that lunar vegetative and instinctual principle which is concerned solely with the act of living. This animal soul is at one and the same time a principle of energy and plastic substance, the totality of the vital life currents as well as the invisible astral mould on which the gross atoms arrange themselves as the physical body. As a substantive principle it is the astral body, the plastic double built of astral substance and serving as the basis or design of the physical body. Nourished by the Astral Light, upon which it draws precisely as the physical body is nourished by the produce and energies of earth, it is comparable to what is termed the Subconscious—although possessing neither mind nor intelligence of its own—in that every thought that we think, every emotion felt, every action performed, leaves an indelible impress or memory upon that substance, thus preserving in the Astral body the reflection and automatic record of the past life. All, or nearly all of the characteristics attributed by psycho-analysts to the Subconscious are likewise attributable to the *Nephesch*, or at least that aspect of the *Nephesch* pertaining to the instincts and impulses, and which acts as an automatic storehouse of sensations and impressions, just as the term the Collective Unconscious may well be applied to our concept of the Astral Light. All the fundamental instincts of a man, the primal root impulses which he experiences are of the Sephirah of *Yesod*, the Foundation from which all life-energy flows.

All these principles obtain in and function as a living organism in the principle of the physical body, the *Guph*, attributed to the tenth and last Sephirah of the Kingdom, the seat of every force and function of all the subtle planes of nature, and every spiritual power of man. In all truth, and in this sense, the human body is the Temple of the Holy Ghost.

It is with the *Ruach* or the lower Manas with which I wish in particular to occupy myself at some little length. Although it comprises the five Sephiroth numbered four to eight inclusive, its central seat is in *Tiphareth*, the sphere of harmony and equilibrium. Although, too, the Will and Imagination in their vital aspects are placed above the Abyss in the Supernal Sephiroth in the imperishable

constitution of the Inner Man, nevertheless in the *Ruach* are the pale reflections of those two powers which are of particular interest to Theurgists in the pursuit of their arts. Another problem which concerns the Magician is the fact that inherent in the *Ruach* is a principle of self-contradiction which prevents its use, independent of any superior assistance, in the quest for truth and light. Elsewhere I have contrived to deal somewhat with this question of the inability of the rational man to transcend the phenomenal world, and a great deal more in elaboration of this theme may be found in Kant's splendid treatment of the Four Antinomies of Reason in the Prolegomena, in Bradley's *Appearance and Reality*, and an excellent summary is in *Tertium Organum* by P. D. Ouspensky.

Using the reason alone man can never come to any true realization of what he is in himself; that is, he can never understand by the mind alone that he is an eternal spiritual entity, a brilliant star shining by the light of its own essence within the bespangled body of Nuit, the Queen of Infinite Space. To really know oneself as a God and to enter into the communion with the personal creator, man must use other instruments and other faculties. Iamblichus lays the law down quite clearly in *The Mysteries*, that not by discursive reasoning or through philosophic thinking alone does one come into fellowship with the Gods. It is through the awakening of the higher spiritual powers by means of the rites of Theurgy that the consummation of the long ages is effected. "For a conception of the mind does not conjoin Theurgists with the Gods; since if this were the case, what would hinder those who philosophize theoretically from having a theurgic union with the Gods? . . . Now, however, in reality this is not the case. For the perfect efficacy of ineffable works, which are divinely performed in a way surpassing all intelligence, and the power of inexplicable symbols, which are known only to the Gods, impart theurgic union. Hence we do not perform these things through intellectual perception."

It is a common observation that an individual who has but little intellectual power is frequently more in touch with a spiritual presence, and more open to intuitions than his more gifted intellectual brother. Paracelsus has assured us that the great Mysteries may often better be apprehended by a simple woman at her spinning-wheel than by scholarship the most profound. And if memory serves aright, I recall that somewhere in his magical writings Levi also remarks that oftentimes the true practical Magicians are found

in the country, among uncultured persons, that is unintellectual and unsophisticated, or simple shepherds. It is not the lack of mentality or intellect which makes the peasant superior. In that the peasant lacks mentality he is indeed the inferior, since obviously it is mind which differentiates man from the beasts of the field. But when that mentality is corrupted by complacency, by the persuasion that it is supreme, by egotistical sophistry as is more often than not the case, then the lack of it becomes a high virtue in comparison. Havelock Ellis cites an instance in corroboration of the above. He narrates that during a long ride through the Australian bush with a quiet unsophisticated settler, the latter suddenly confided that at times he would ascend to the top of a hill and become lost to himself and to everything as he stood in contemplation of the scene around him. Those moments of ecstasy, of self-forgetful union with the divine beauty of all-surrounding Nature were entirely compatible, observes Ellis, with the outlook of a simple hard-working man unencumbered by theology, dogmatic tradition, and the sophistication of civilized ways.

Now, it is true that the Mysteries were and are more easily comprehended, and intuitions more frequently opened within the unsophisticated and the unintellectual (I do not say unintelligent)—because in them is no rational barrier to the telestic rays of the *Neschamah*. Nevertheless since the *Ruach* has been developed by virtue of long evolution it should not be wholly neglected but should be encouraged to develop in its own field and on the plane of application which has been accorded it. And here is, in a sense, where a certain danger of Theurgy intrudes. It is not enough for the Theurgist to be god-intoxicated and enwrap in the knowledge and conversation of his Holy Guardian Angel and the Essences of the Gods. Great as this is in itself, it is not yet sufficient. For into him whose mind is disorderly and ignorant and ill-disciplined the Gods pour their wine in vain. Because the reason is abdicated to reach a higher synthesis and a nobler kind of consciousness, there is no cause to neglect the application of that faculty to the matters pertaining to its own place in nature. That is why, under the system of Pythagoras, grammar, rhetoric, and logic were taught to cultivate and improve the mind; and mathematics too, because the methods of that science were disciplinary and orderly. Geometry, music, and astronomy were also inculcated and a system of symbols was developed therefrom. This outline of intellectual training the

modern Theurgist can make no mistake in following. The cultivation of the intellectual insight is an essential task; but this done, there remains a step still to be taken. "The wizard king," writes Vaughan, "builds his tower of speculation by the hands of human workmen till he reaches the top story, and then summons his genii to fashion the battlements of adamant, and crown them with starry fire." It is little use contemplating the battlements of the tower until the tower itself is a possibility. Nor is it particularly advisable to build the apex of the pyramid before providing the basis whereon the pyramid may stand. But once the basis is there, and the tower of reason is built, the battlements and the apex of spiritual experience are an urgent necessity.

Thus the supreme object of all magical ritual is the building of the pyramidal apex, and the installation of the battlements on the intellectual tower; in other words, the communion with the Higher Self. For every man is that the most important step, and no other compares with it in importance and validity until this one union has been accomplished. It brings with it new powers, new extensions of consciousness, and a new vision of life. It throws a brilliant ray of illumination on the hitherto dark phases of life, removing from the mind the clouds which inhibit the glory of the spiritual light. With the attainment of the Vision and the Perfume one sees, as did Jacob Boehme perceive, the entire field of natural existence literally ablaze with a divine incomparable splendour, so that even the trees lift up their heads to the skies, and the grasses in the green meadows chant gently in praise and thanksgiving, offering hymns of glory to the Supernal Light.

In the fullness of the Knowledge and Conversation of the Holy Guardian Angel, the Theurgist is able to foresee with the extension of the light of reason what further steps are to be taken in the great quest which has not ended with the illumination of the Angel, but one, he sees, which has only just begun. The whole universe is a vast range of spiritual hierarchies, and the Holy Guardian Angel stands on but one rung of that great ladder which extends above and below into Infinity. The Theurgist perceives that he is but a spark thrown off from the spiritual essence of a God, and amazingly brilliant through his own Angel be, if, as the principles of his Art teach him, that Angel is but a spark, how much more glorious is the God who gave it birth? Thus his aspiration under the guidance of his Angel is ever directed upwards and onwards, furthering his inner

vision to the One Life, to *Ain Soph*, the Unnameable Source of all. Nature does not proceed by jerks or with unbridgeable gaps or leaps. Hers is a graduated march, and this steady forward surge of progress the Theurgist seeks to emulate. Union with *Ain Soph* cannot be effected at once; he must slowly climb the ladder of Life, uniting himself on each rung in love and wisdom with each superior hierarch, until the Boundless Eternal Light is reached. Iamblichus conceives the same procedure in these words: "And when the soul has received Him as its leader, the daemon immediately presides over the soul, giving completion to its lives, and binds it to body when it descends. He likewise governs the common animal of the soul, and directs its peculiar life, and imparts to us the principles of all our thought and reasonings. We also perform such things as he suggests to our intellect, and he continues to govern us till, through sacerdotal Theurgy, we obtain a God for the inspective guardian and leader of the soul. For then the daemon either yields or delivers his government to a more excellent nature, or is subjected to him as contributing to his guardianship, or in some way is ministrant to him as to his lord."

It is not so much that the Holy Guardian Angel yields the government of the human soul to the presence of the God, but that the soul, already united with the Angel and thus forming one complete being, unites likewise with the God. Or it may be that the Angel who has taken unto itself the life of the soul is correspondingly assumed into the large and superior life of the God, who to the Angel is as the Angel was formerly to the soul. Proceeding yet further, Iamblichus adds: "Moreover, after it (that is Theurgy) has conjoined the soul to the several parts of the universe, and to the total divine powers which pass through it; then it leads the soul to, and deposits it in the whole Demiurgos, and causes it to be independent of all matter, and to be co-united with the eternal reason alone. But my meaning is, that it peculiarly connects the soul with the self-begotten and self-moved God, and with the all-sustaining intellectual and all-adorning powers of the God, and likewise with that power of him which elevates to truth, and with his self-perfect, effective, and other demiurgic powers; so that the theurgic soul becomes perfectly established in the energies and demiurgic intellections of these powers. Then also it inserts the soul in the whole demiurgic God. And this is the end with the Egyptians of the sacerdotal elevation of the soul to divinity."

A greater, more complete vision could hardly be found. Theurgy proposes to take a man, strip him gradually so to speak of all the inessentials, finally penetrating to the Soul within. Then this Soul within is exalted and uplifted, ever so gradually, till it finds its own Sovereign Lord, the Beloved. Lifting it ever higher and higher, while yet human and in a body of flesh and blood, the man is elevated beyond the heavens, entering into spiritual congress and fellowship with the Powers which are the Universe, the Sources which give life and sustenance to the whole of manifested existence. Ever beyond them it soars and ascends, transcending even the Gods who came forth at the first blush of the golden dawn, until with an incomparable ecstasy of silence it returns to the Great Source of All.

CHAPTER SIX

THE higher Magic, as has been shown, has as one of its objectives a communion both here and hereafter with the divine, a union not to be achieved by mere doctrine and sterile intellectual speculations, but by the exercise of other more spiritual faculties and powers in rites and ceremonies. By the "divine" the Theurgists recognized an eternal spiritually dynamic principle and its refracted manifestation in Beings whose consciousness, individually and severally, are of so lofty and sublime a degree of spirituality as actually to merit the term Gods. This is, obviously, the objective view, and I shall speak of the Gods in this chapter solely from this viewpoint, leaving the reader to interpret them otherwise if he so will.

A caveat must be entered in this place, however. It must not be thought that the Theurgists and the divine Philosophers were polytheists in any ordinary sense. Such a conclusion would indeed be very far from what is actually true. Even for the Egyptians, who possessed a well-filled pantheon of hierarchies and celestial gods and who are accused so frequently of being primitively and crudely polytheistic, E. A. Wallis Budge proffers a defence. For although the uneducated loved a plurality of gods, "the priests and educated classes who could read and understand books adopted the idea of One God, the creator of all beings in heaven and on earth who, for want of a better word, were called 'gods.'"

This is much the position of the viewpoint employed in Magic. Primarily there is but one Omnipresent Life pervading the whole cosmos. It permeates and thrills in every corner and portion of space, sustaining the individual life of every being existing in any of the infinite worlds. Unknown in itself, since being omnipresent and boundless in every direction and exalted beyond intellectual reach, it could never be comprehended by the human mind. But this much must be realized, that from It come forth all the gods, all human souls and spirits, and every conceivable thing that is.

In some way, incomprehensible to our finite understanding, the negative and passive energy homogeneously scattered throughout space became enlivened, forming itself into primeval active centres which, with the passing of aeons of time, expanded and gradually evolved into the cosmos. With these centres, the first manifestations, there sprang from the latent homogeneity a heterogeneous group of divine entities or cosmic Intelligent forces who became the architects and builders of the universe. From their own individual spiritual essence, lesser hierarchies were born, and these in turn emanated or created from themselves yet other groups until eventually the human souls came into being, the reflected offspring of the blessed Gods. These intelligent forces have been variously named Gods, Daimons, Universal Essences, Dhyan Chohans, Aeons, Teletarchae and many other names. They all imply the same fundamental idea of conscious (though not necessarily self-conscious, intellectual) centres of force, wisdom, and intelligence who emanate or create, in one way or another, from themselves the manifested finite universe.

By the Egyptian Theurgists these cosmic forces or Gods were very closely studied, and their attributes carefully observed and recorded in the form of parables, allegories, myths, and legends. Even in the conventional pictographs of their deities, each of the emblems has a high significance which is at once profound in implication as it is simply eloquent in description of the characteristics of the God. For instance, a blue Plume carried in the hand of one of the Gods, or else surmounting the headdress, implied Truth, Steadfastness and Uprightness; whereas a Sceptre was intended to convey the idea that such a God carried with him supreme authority and sovereignty. Each separate symbol and sigil born by the God on some part of his person was a clue to his inherent nature. The myths and legends passed down to posterity by the Egyptian priests concerning the Gods were not mere idle inventions by ignorant though imaginative men who, having nothing else better to do, occupied themselves in story telling and in weaving pleasant and unpleasant fictions about the figments of their minds. On the contrary, so far from being puerile, in each one of these legends and pictorial descriptions of the Gods is concealed a wealth of transcendental knowledge for whomsoever has the ability to perceive it. With so astute a race of people as the Egyptians, a people who evolved a hardy civilization whose remains stand as noble

memorials even to this day, it could hardly be believed that their myths should be but interesting yarns, any more than the Gods recognized by them were non-existent or, at least, child-like fantasies. It should never be considered that the Egyptian Pantheon, particularly the Gods associated with the Theurgic cults, were in any degree mythical in the sense that they were the result of the playful sporting of a fertile inventive faculty. Primitive man did not "create" the Gods, as think so many modern students of Comparative religion who are destitute of all sympathy and religious genius. What he really did, perhaps unconsciously, was to apply names (and even these names were significant) and quasi-human faculties to these "powers" or great forces of Nature which he so accurately observed, and which he believed rightly enough to be manifestations or symbols of the divine. All the thoughts and ideas, all the great learning and knowledge of the Egyptians, found their pictorial expression in allegory, parable and paintings. Thus have we received them to-day. To dismiss their well-developed system of instructive legend and mythology as preposterous and childish, is but indicative of a puerile and shallow intelligence. It can be demonstrated that only a little study is necessary to reveal a depth of insight which was never before realized to exist. In addition, the vignettes and painted symbols of the Gods with which the Egyptians were wont to decorate their papyri, by the same token are not merely infantile drawings of vague intellectual opinions. Each God in the Egyptian myth had a precise well-defined function to perform in the cosmos—creative, preservative or destructive, as the case may be—and that function had been accurately ascertained by observation, both secular and theurgic, carried over a long period of time, and the qualities and nature of the God were expressed in pictures. That the Egyptians conceived Ra the Sun-God to exist actually in such a conventional art-form as that in which they painted him, I am not to be construed as believing. Nor that they considered the Sun at midnight to assume the form of a beetle. What they actually did believe was that the symbol of the scarabeus expressed in various subtle ways the nature of the Sun after the hour of setting. The Cow, likewise, was a symbol of exuberant fertility; the Ibis a symbol of Wisdom and supreme Intelligence. The Hawk, by reason of its ability to remain poised in the empyrean, was a perfect symbol of the divine Self which, detached from all things of earth and form, looks down

upon them with the eye of equanimity. The whole subject should be carefully studied, and if half as much care and attention is given by the reader to the study of the Gods as the average man devotes to his daily newspaper, a great deal of useful knowledge of profound importance in Magic will be gained.

The evolution and development of the Cosmos, spiritual and physical, were first recorded by philosophers in geometrical changes of form. Every esoteric cosmogony used a circle, a point, a triangle and a cube and so on. These later were incorporated into a simple geometrical form such as is called in the Qabalah "The Tree of Life." To each cosmic development a number was applied, and existing as the specific meaning of the number or the particular phase of evolution was the activity of a God or a hierarchy of Gods. Thus in the Qabalah we have ten primary emanations. To each of these is a number assigned, and in each number therefore is implied a God. There are ten series of hierarchies of cosmic forces, spiritual, dynamic and intelligent, whose concerted operations result in the formation of the physical universe. The tradition of the Theurgists classifies them in a descending scale of purity and spirituality, from the Gods to Archangels, Intelligences and Spirits.

Since, in Magic the object is to achieve in one way or another a close and abiding spiritual union with these cosmic deities who are the underlying realities and the sources of sustenance and vitality, it is advisable to give a brief description of them as understood by the Egyptians. The table below will classify them according to their hierarchies and graduated scale, and the interpretation will be assisted if the reader remembers the statements made concerning the Sephirois in a previous chapter.

Of each one of these Gods, I shall present a short description based on Egyptological texts, leaving the reader to interpret as he will. The nature of the archangels, intelligences and spirits named on the table below will be revealed by the attributes of the ruling Deity.

Corresponding to the cosmic development represented among the Qabalists by *Keser*, the Crown, Ptah is the Egyptian deity the meaning of whose name is the Opener. For the Egyptologists this seems to have been a stumbling block in their classifications, for in the event that he is assumed to be associated with the opening of the day by the Sun, singularly enough he never forms one of the important groups of the Sun gods in the hieratic texts. In the Book

of the Dead his attributes bear not the slightest relationship to Ra, Khephra, and Tum, the Gods connected with the rising, setting and midnight obscuration of the Sun. With the outline of the magical philosophy, however, it is not at all difficult to see in what sense Ptah is named "The Opener." Because his appearance inaugurated or commenced a cycle of cosmic manifestation is he so named, and it is he who is the hidden Logos, the central metaphysical essence from which everything was given birth. This interpretation would

No.	Sephirah	Planet	God	Arch-angel	Choir of Angels	Intelligence of Planet	Spirit of Planet
1	Keser	—	Ptah, Amoun	Metatron	Chayos haQadosh	—	—
2	Chokmah	—	Tahuti	Ratziel	Ophanim	—	—
3	Binah	Saturn	Isis	Tsafkiel	Arilim	Agiel	Zaziel
4	Chesed	Jupiter	Maat	Tsadkiel	Chashmalim	Iophiel	Hasmiel
5	Gevurah	Mars	Horus	Kamael	Seraphim	Graphiel	Bartzbael
6	Tipharas	Sol	Ra, Osiris	Raphiel	Malachim	Nachiel	Soras
7	Netsach	Venus	Hathor	Haniel	Elohim	Hagiel	Kadmial
8	Hod	Mercury	Anubis	Michael	Beni Elohim	Tiriell	Taphtharath
9	Yesod	Luna	Shu, Pasht.	Gabriel	Cherubim	Tarshishim ve-Ad Ruach Shechallim	Hasmodai
10	Malkus	—	Seb	Zaziel	Ishim	—	—

appear to gain confirmation by various illustrations in which he is shown fashioning the egg of the world upon a potter's wheel. Budge, in confirmation, also points out that the etymological root of Ptah is cognate with the meaning of another word meaning to carve or to chisel. This cognate root places the God excellently, as does the word "artificer" appearing in the texts. For not only does Ptah open the evolutionary cycle but it is he who, issuing from the thrice-unknown darkness, is the Great Architect of the Universe, giving, together with Thoth and Isis, birth to manifested things. He was called "the very great god who came into being in the earliest time," and to conclusively indicate his nature, he was also considered

to be the "father of the beginnings and creator of the egg(s) of the Sun and Moon."

In the same category with Ptah, as a correspondence of the same series of philosophic ideas connected with The Crown, is the god Amoun or Amen. He was the invisible creative power which was the source of all life in heaven, on earth, and in the underworld, eventually making himself manifest in Ra the Sun-God. The name itself indicates that which is hidden or concealed, and in Ptolemaic times the name became associated with a word meaning "to abide," and also "to be permanent." In one of the sacerdotal documents the God is hailed in such terms as provide us with a telling description of his real nature. "The holy soul who came into being in the beginning . . . the first divine substance which gave birth unto the other two divine substances; the being through whom every other god hath existence."

There is, in addition, a considerable amount of evidence leading one to believe that Osiris might be assigned to this same category. The British Museum brochure on the Book of the Dead makes the statement with regard to an Egyptian princess that she was able to regard Amen-Ra and Osiris not as two different Gods but as two aspects of the same God. She believed that the "hidden" creative power vested in Amen was but another form of the same power typified by Osiris. In all accuracy, however, Osiris must be regarded as the human incarnation of the creative power, the assumption in manhood of the most High God; an Avatara, if you will, of the Supreme Spirit. There is every reason to believe that this viewpoint of Osiris is the correct one. For he also stood for renewed birth and a spiritual resurrection, typifying the illuminated Adept, purified by trial and suffering; one who died, and after descending to the Underworld, miraculously rose again glorified, to reign eternally in the heavens. In so far as this is the case, he will be considered as a type pertaining to *Tipharas*. There is nevertheless one aspect of him, Asar-Un-Nefer, Osiris made Beneficent or Perfect, in which deific form he is a most apt representation of that phase of *Keser* which is the most real and deepest aspect of selfhood.

The nature of Thoth or Tahuti and the description of the characteristics which the Egyptians ascribed to him, leave not the slightest room for doubt as to his immediate allocation to *Chokmah*. He is Wisdom and the God of Wisdom, and as observed by Budge, he is the personification of the intelligence of the whole company of the

Gods. The name, Tahuti, appears to be derived from the supposed oldest name of the Ibis, which was a bird suggesting by its very posture, meditation and consequently wisdom. There is an excellent description of the attributes of Thoth in Budge's *The Gods of the Egyptians* and I cite as follows: "In the first place, he was held to be both the heart and the tongue of Ra, that is to say, he was the reason and the mental powers of the God, and the means by which their will was translated into speech; from one aspect he was speech itself and in later times he may well have represented, as Dr. Birch said, the Logos of Plato. In every legend in which Thoth takes a prominent part we see that it is he who speaks the word that results in the wishes of Ra being carried into effect, and it is evident that when he had once given the word of command, that command could not fail to be carried out by one means or another. He spoke the words which resulted in the creation of the heavens and the earth. . . . His knowledge and powers of calculation measured out the heavens, and planned the earth, and everything which is in them; his will and power kept the forces in heaven and in earth in equilibrium; it was his skill in celestial mathematics which made proper use of the laws upon which the foundations and the maintenance of the universe rested; it was he who directed the motions of the heavenly bodies and their times and seasons." He was, in fine, the personification of the mind of God or the Logos, and as the all-pervading and governing and directing power of the heaven, he forms a feature of the Egyptian religion "which is as sublime as the belief in the resurrection of the dead in a spiritual body, and as the doctrine of everlasting life."

Pallas Athena is the Greek Goddess of Wisdom, fabled to have sprung full-armed from the brain of the mighty Father, Zeus. Uranos, the god of the starry heavens, might also be placed in this same category with Thoth and Athena, for it must be mentioned that traditionally *Chokmah* is also called the Sphere of the Fixed Stars.

Ials, corresponding to *Binah*, was regarded as the parent of the universe, the first offspring of the ages, ruler of the sky, the sea, and all things on earth, and was the Supernal Mother whom the whole of the ancient world worshipped under many names. It was in connection with the Queen of Heaven, as the compassionate and omnipotent mistress of both worlds, that she drew to herself so great a crowd of devotees and sincere votaries. To briefly sum-

marize Budge concerning her, we may state that Isis was considered the great and beneficent Mother whose influence and love pervaded all heaven, earth, and the abode of the dead, she being the personification of the great passive reproductive power which conceived immaculately and brought forth every living creature and thing. What she brought forth she protected, cared for, fed and nourished; she employed her own life in using her power graciously and successfully, not only creating new things but in restoring those that were dead. She was, besides all these things, the highest type of faithful and loving wife and mother. It was in this capacity that the Egyptians honoured and worshipped her most. According to the now familiar legend, Osiris her husband was slain through the cunning of his brother Typhon or Set (emblematic of the destructive aspect of Nature), and his body thrust into a box which, after being thrown into the Nile, was carried out to sea. After a long wearisome search Isis found it, and set it as she thought in a safe hiding place, **where it was found however by Typhon, who maliciously cut the corpse into a number of pieces.** The incidents of her search for the mutilated body, and of the conception and birth of her child Horus, powerfully impressed the imaginations of the Egyptians. Particularly so, when the legend narrates her seeking help from Thoth the God of Wisdom and Magic, and he by his consummate skill in the Theurgic Arts was able to tell her of processes and words of power which temporarily restored Osiris to life, and enabled him beget upon her the god-child Horus.

In addition to the above there is the obscure legend relating to the helping part that Isis, paradoxically, extended to Typhon in the battle waged by Horus who, so enraged by the seeming treachery of his mother, killed and decapitated her. Immediately, however, Thoth transformed her head into that of a cow which he attached to her body. In its own way, this legend indicates the relation which exists between Isis the Mother and the cow-goddess Hathor, many of the attributes of the latter appearing to coincide in a number of significant respects with those of Isis. The Tree of Life, adumbrating diagrammatically the process of evolution, should aid somewhat in the comprehension of the idea underlying this legend, as should the Greek legend attaching to Kronos, who is also a *Binah* attribution. In that legend Kronos is described as depriving his father Uranos of the government of the world, and in turn was deprived by his own son Zeus. Blavatsky provides a

suggestive explanation of this parable in *The Secret Doctrines*. Roughly, it implies that Kronos stands for endless Duration, beginningless and endless, beyond divided Time and Space. Those Gods who were born to act in space and time, that is to break through the circle of the spiritual realm into the terrestrial plane, are said allegorically to have rebelled against Kronos and fought the (then) one living and highest God. In his turn, when Kronos is represented as mutilating his father, the meaning of the mutilation is simple. Absolute Time is made to become the finite and condition; a portion is robbed from the whole, thus showing that Kronos, the father of the gods, has been transformed from Eternal Duration into a limited period of time. The same interpretation may also be attached to the decapitation of Isis, resulting in her transition as a supernal creative goddess to a lower terrestrial plane.

Maat, the goddess attributed to the sphere of *Chesed*, is in the ancient Egyptian system closely allied with Thoth; so closely, in fact, that she may almost be regarded as his feminine counterpart. The type and symbol of this goddess is the ostrich feather, single or double, which is always fastened to her headdress or held in her hand. Primarily indicating "that which is straight," the word "maat" was used in a physical and moral sense, so that eventually it came to mean "right, true, upright, righteous." This goddess, then, embodies the ideas of physical and moral law, order, truth, and cosmic regularity. It may be noticed that many of these attributes of Maat are likewise significations assigned by astrologers to the planet Jupiter which is one of the correspondences of the same Sefirah to which Maat is attributed. As a moral power, Maat was conceded to be the greatest of the goddesses, and she came to be the lady of the Judgment Hall in the Tuat, or the underworld, where the weighing of the heart took place in the presence of Osiris. Usually figured as a woman seated or standing, she holds in one hand the sceptre of sovereignty, and in the other the Ankh, the symbol of life. Some pictures show her to be provided with a pair of wings which are attached one to each arm, and in some few cases she is portrayed bearing the plume of Truth upon her head, upright, without any headdress at all.

The Roman Jupiter was originally an elemental deity, and was worshipped as the god of rain, storm, thunder and lightning. The Lord of heaven, and the prince of light, he was the god who foresaw the future, and the events he foresaw happened as the result of his

will. Zeus is his Greek equivalent, and they both are assigned to *Chesed*.

The translation of the fifth Sephirah *Gevurah* as "Might" together with its astrological correspondence of Mars, most appropriately sums up the characteristic of Horus. He is the Egyptian God of Might who has many forms, the most important of which are two—Hoor-paar-Kraat and Heru-Khuti. As the former, the Greek Harpocrates, he is represented wearing a lock of hair, the symbol of radiant youth, on the right side of his head; sometimes, too, he wears the triple crown with plumes and disks upon his head as headdress, and occasionally the disk with plumes alone. In most cases he is pictured with his forefinger raised to his lips, in the sign of silence. As Heru-Khuti, "Horus of the two horizons," he is usually represented as a hawk, wearing a solar disk encircled with a Uraeus serpent, or with the triple or atep crown. With the Sun-God he was closely connected, and represented the solar disk in its daily course across the skies from sunrise to sunset. But it is as **Horus, the offspring of Isis and Osiris, that he connects with *Gevurah*; in his aspect of the avenger of the murder and violation of his father. Figured as a hawk, he was able from the heights of heaven to see his father's enemies, whom he chased, so runs the legend, in the form of a great winged disk. With such wrath and vigour did he attack these enemies that they all lost their senses, and could neither see with their eyes nor hear with their ears. The statements concerning Horus made in the British Museum brochure are so interesting in this connection that they are given as follows:**

"When Horus arrived at years of maturity he set out to find Set and to wage war against his father's murderer. At length they met and a fierce fight ensued, and though Set was defeated before he was finally hurled to the ground, he succeeded in tearing out the right eye of Horus and keeping it. Even after this fight Set was able to persecute Isis, and Horus was powerless to prevent it until Thoth made Set give him the right eye of Horus which he had carried off. Thoth then brought the eye to Horus, and replaced it in his face, and restored sight to it by spitting upon it. Horus then sought out the body of Osiris in order to raise it up to life, and when he found it he untied the bandages so that Osiris might move his limbs, and rise up. Under the direction of Thoth, Horus recited a series of formulæ as he presented offerings to Osiris. . . . He embraced Osiris and so transferred to him his *ka*, i.e. his own living

personality and virility, and gave him his eye which Thoth had rescued from Set and had replaced in his face. As soon as Osiris had eaten the eye of Horus he . . . recovered thereby the complete use of all his mental faculties, which death had suspended. Straightway he rose up from his bier, and became the Lord of the Dead and King of the Under-World."

Mars and Ares are the Greek and Roman equivalents, being worshipped as the gods of war and battle, continuing the essential idea of *Gevurah*, strength, might and energy.

It is with *Tipharas* and the gods associated with it that I wish to deal at somewhat greater length, inasmuch as they are those concerning more than any others the aspiration of the Magician. Since *Tipharas* is the sphere of Beauty and Harmony, as well as the "house of the soul," the gods traditionally associated therewith are peculiarly symbolic and representative of the glorified soul, or the Holy Guardian Angel. Dionysius, Osiris, Mithra, and many others are all types of immortality, beauty and equilibrium. Maurice Maeterlinck has rather splendidly summarized the whole philosophic position in this respect. "Dionysius," he says, ". . . is Osiris, Krishna, Buddha; he is all the divine incarnations; he is the god who descends into or rather manifests himself in man; he is death, temporary and illusory, and rebirth, actual and immortal; he is the temporary union with the divine that is but the prelude to the final union, the endless cycle of the eternal Becoming." The deities typical of *Tipharas*, hence, represent the illuminated soul, exalted through suffering, perfected through trial, and re-arisen in glory and triumph. Osiris may be assumed to be fairly representative of these rejuvenescent divinities, and there are evidences to the fact that from first to last Osiris was to the Egyptians the god-man who suffered and died, and rose again, to be King of the spiritual realm. The Egyptians believed that they could inherit the eternal life as he had done, provided that what was done for him by the gods was done for them, this providing the rationale for the performance of the so-called Dramatic Ritual. They celebrated rituals in order that they might compel or persuade Osiris and the gods who had brought about his resurrection (that is Thoth, "the lord of divine words, the scribe of the gods," Isis who employed the magical words Thoth had given her, and Horus and the other gods who performed the rites which produced the resurrection of Osiris) to act on their behalf even as They had acted for the god.

The worship of Mithra and Dionysius springs from the same underlying root. It connects too with the spiritual triumph of the God-Man, and the return of the Sun-God who, as a symbol of the perfected soul, has entered the human consciousness of man, and having enlightened the mind and redeemed the darkness of his life, makes light and joyous the imprisoned spirit. Krishna likewise is a symbol of the God-Man, for in him spirit and matter were equilibrated, and in becoming an Avatara, the earthly abode of the universal spirit, he resumed in one human personality the dual qualities of a God, immortal and ecstatic, together with all the characteristics typical of mankind,

To *Tipharas* the Sun is also attributed. Thus Ra—including also Tum and Khephra, the setting and midnight Sun—belong to this series of Gods. To the Egyptians so holy was the conception of the Sun, that to Ra they gave the attributes of divine light and life; he was the personification of right, truth, goodness, and consequently the destroyer of darkness, night, wickedness and evil. His relations with Osiris, who was part god and part man and the cause and type of immortality for man, were at once those of a god, father and an equal. It was in Ra that some of the noblest religious conceptions of the Egyptians centred, and from the solar god, the giver of sustenance and vitality, both physical and spiritual, to the dwellers of earth, he became identified with Amoun, the hidden creative power which had given rise to the whole manifested universe.

The nature of Osiris is well shown in the legends that to men he taught the use of corn and the cultivation of the grape, and in this latter phase he is clearly identified with Dionysius-Bacchus, the god of abounding vitality and ecstasy of the Greeks. In time Osiris came to be regarded as the monarch of the dead and the guide of souls out of the darkness of earth into the blissful realm where, according to their theology, they would have full view of the divinity without restraint. The departed from this life, if the life had been well-lived, is in a mystic manner identified with Osiris; in the life of the God he too has no insignificant part. Dionysius was worshipped in Greece as the power bringing forth leaves and blossoms and fruit in the trees. The vine with its clusters of grapes, whence springs the wine gladdening the hearts of men, was his greatest but by no means his only work. As the god of the tree and the vine, he is a kindly and gentle deity, ennobling man and his



HATHOR
The Egyptian Aphrodite.

life, delighting in peace and plenty, bestowing wealth and exuberance upon his worshippers. Though, in the legend, storm-beaten, torn and tortured by his persecutors, though the thyrsus-bearing God flies from his persecuting enemies, he rises once again to new life and renewed activity. Under the name of Iacchos, the brother or the bridegroom of Persephone, he had his part with her and Demeter in the rites of Eleusis. It may be interesting to point out in passing that Persephone is an attribution of the Kingdom, named in the *Zohar* the Virgin, the Bride of the Son who is in *Tipharas*. It was this gracious youthful Dionysius, the deity suffering and transformed, at once evanescent and everlasting, dying and springing again to a new spiritual life, who was the chief divinity of the poets and mystics of the sect called Orphic, in whose Mysteries the soul and its fortunes when released from the body became the prominent object.

A similar god, expressing the same idea of spiritual equilibrium and transformation, a god possessing almost identical characteristics as Dionysius, was Mithras, the Persian God of Light, the light of the body and the light of the soul. He typified the brilliant power of the Sun which, unfailingly, conquers day after day and year after year the powers of darkness and its terrors. Mithras, commonly worshipped in a cave which, originally perhaps representing the recess under the earth wherein the Sun at night was supposed to hide, came to signify to devout worshippers the abyss of incarnation into which the soul must descend. Then, like the god himself, they could arise, purified by many trials and sufferings, with glory and with exaltation.

The goddess Hathor, together with Aphrodite and Demeter, are associated with the Sephirah *Netsach*, Victory. In the earliest times in Egypt, Hathor was considered as a cosmic goddess, and she was believed to have been, as the cow-goddess, the personification of the generative power of Nature which was perpetually conceiving and creating, bringing forth and maintaining all things. She was the "mother of her father, and the daughter of her Son," which at once recalls the traditional formula of the Tetragrammaton. There seems to have been no little connection between her and Isis and Nuit, the queen and personification of space. We have already described the legend in which Horus killed Isis, whose head is transformed by Thoth into the head of a cow, the head of Hathor. This was suggested to imply the evolutionary

transformation of the cosmic generative energies of Isis from above the Abyss into a more mundane sphere of manifestation. There are various forms in which she is portrayed, the more frequent being that of a Cow. Sometimes Hathor is represented as a woman wearing a pair of horns within which rests the solar disk; at others with a vulture tiara, in the front of which is the Uraeus serpent, surmounted by five other Uraei. On the back of her neck there is usually found a symbol signifying joy and pleasure, and on her back also is a kind of saddle cloth with a linear design, and the whole of her body is sometimes marked with crosses, which are probably intended to represent stars. In the latter picture she undoubtedly represents Nuit from whose breasts the milk of the stars is said to flow. She represented, as Hathor, not only what was true, but what was good, and all that is best in woman as wife, mother and daughter; she was also the patron goddess of all singers, dancers, and merry-makers of every kind, of beautiful women, and of love, of artists, and of artistic works. It is in this association that she compares with Aphrodite the Lady of Love. As an equivalent of Demeter, she stands for the apparently inexhaustible fecundity, the generation of plants and animals succeeding each other on earth, and which to the earth return. It was undoubtedly as the fertile goddess of vegetation and agriculture that she was worshipped, particularly as the ancients considered growth and development as an act of love.

Hermes and Anubis are correspondences of *Hod*, the Glory. Hermes is an intellectual god, and represents in a much lesser degree the qualities of *Thoth*. Whereas the latter is a cosmic and a transcendental deity, Hermes is a terrestrial god, described as having invented astrology and geometry, medicine and botany; who organized government and established the worship of the gods; he invented figures, and the letters of the alphabet, and the arts of reading, writing and oratory in all its branches. He was also employed to conduct the shades of the departed from the upper to the lower world. Here he is associated in idea with Anubis or Anpu, the jackal-headed god of the Egyptians, there being also the Greek combination of these two names in *Hermanubis*. The head which was the type and symbol of Anubis was the jackal. This seems to prove, according to Budge, that in earliest times Anubis was merely the jackal god associated with the dead, simply because the jackal was generally seen prowling about the tombs.

But he may additionally be conceived of as the dog-headed deity. The dog is a watcher and a guardian, in which function Anubis is portrayed in the Tuat. By analogy he represents the reason in man, which is also the guardian of the human consciousness, watching impressions and reactions to the exterior world. Tradition declares of Anubis that he was the god who embalmed the body of Osiris and that he swathed it with the linen swathings made by Isis. From various other passages in the Book of the Dead it is clear that Anubis was a great god in the Underworld, and his rank and importance seems to have been as great as that of Osiris. In the Judgment scene in the Tuat, Anubis the Watcher appears to act for Osiris with whom he is intimately connected, for it is he whose duty it is to examine the tongue of the great Balance, and to take care that the beam is exactly horizontal.

The goddess Bast or Pasht, who is the deity correspondence of *Yesod* the Foundation, is usually represented in the form of a woman with the head of a Cat. She also has at times the head of a lioness surmounted by a snake, holding in her right hand a sistrum, and in her left hand an ægis surmounted by either the head of a cat or a lioness. She was a personification of the moon, especially as Khensu her son was also a lunar god. With the head of a lioness which is usually painted green she symbolized the sunlight; but when cat-headed her connection with the moon is undoubted. Associated with the sphere of the Foundation, as expressing the dual aspect of the Astral Light, was not only Bast but Shu. Change and stability are the two paradoxical characteristics of that Light, Bast expressing the lunar aspect of change and perpetual flux, and the idea of stability and a firm foundation to things is expressed in the form of Shu. Sometimes he is seen grasping a scorpion, a serpent, or a hawk-headed sceptre, and was worshipped as the god of the space which existed between the earth and the sky. It was he who held up the sky with his hands, one supporting it at the place of sunrise, and the other at the place of sunset. He has been identified with the vital principle of things, which is in accord with the implicit theory of the Astral Light which is the direct vehicle of the five pranas or vital currents. In his capacity of sky-bearer, there is an interesting myth. When the great god Ra ruled over the gods and men, mankind on earth began to utter seditious words against him, causing him to determine to destroy them. Summoning various gods to conference, at the suggestion

of Nuit he commissioned Hathor to effect the world-wide destruction of men. Soon after this, he wearied of the earth itself, and Nuit having assumed the form of a cow, Ra seated himself on her back. Before long, the cow began to shake and tremble because of the elevation above the earth, and so Shu was commanded to support her and hold her up in the sky. When Shu had taken his place beneath the cow and was bearing up her body, the heavens above and the earth beneath came into being, and the four legs of the cow became the four props of the heavens at the four cardinal points. Thus came the god Seb into separate existence.

Seb was the god of the earth, and the earth formed his body and was called the House of Seb, just as the air was called the House of Shu, and the heavens the House of Ra. He is represented as a man bearing the Ateph Crown, and sometimes the form of a goose is added thereto. Corresponding to *Malkus*, the Kingdom, Seb represents the fertility of the surface of the earth, and in the mythology of the underworld he played a prominent part, retaining those of the departed who were unable to pass into the Tuat. The Greek goddess of the earth, similar to the Egyptian Seb, was Persephone, known among the Romans under the name of Proserpine.

The story of her rape by Hades, and her enforced imprisonment under the earth is too well known to require mention here. Some interpreters refer to it as the disappearance in the body and the subsequent rebirth of the Soul, while others see in Proserpine a simple myth of the vegetation cult, the goddess being the seed-corn which remains concealed in the ground part of the year, and when she returns to her Mother Demeter, is like the corn rising from the earth, the nourishment and food of man and beasts.

Though this must conclude the examination of the Gods so far as this subject may be gone into here, it cannot be too frequently iterated that this highly complex subject should be well studied in its various aspects and philosophical connections before the practical work of invocation is undertaken. Before there can be any degree of real success in invocation, and in firmly establishing a union and fellowship with the Gods, the Theurgist should be well acquainted, at least in theory, with the nature of the Gods, what principles or functions they fulfil in the natural and universal economy, and what they really are. All the legends and myths of

the ancient peoples in association with the Gods disclose a valuable account of their true nature, if but a little discrimination be employed with an understanding of the fundamentals which form the basis of the Qabalah. The Theurgist should endeavour to understand as far as is possible why the forms of animals are adopted as masks of the Gods, and there being many interpretations of this, a synthesis should be made from those which seem the most probable and the most sensible. And I might add as a suggestion that a study of the painted representations of the Gods will be well repaid. The interested student could do no less than visit the Egyptian galleries of the British or any other Museum, and thoroughly acquaint himself with the conventional art-forms by which the Gods are represented.

PART TWO

"SITTING IN YOUR CHAIR YOU CAN TRAVEL FURTHER
THAN EVER COLUMBUS TRAVELLED AND TO LORDLIER
WORLDS THAN HIS EYES HAD RESTED ON. ARE YOU NOT
TIRED OF SURFACES? COME WITH ME AND WE WILL BATHE
IN THE FOUNTAIN OF YOUTH. I CAN POINT YOU THE WAY
TO EL DORADO."

Candle of Vision. A. E.

CHAPTER SEVEN

THE purpose and function of Magic should now be quite clear. It is a spiritual science. It is a technical system of training which has a divine objective, rather than a mundane terrestrial one. If it be thought by some too casual observers that the Theurgist busies himself exclusively with objective things it is only because that it is through them and the noumena they symbolize that he is able to attain his ends. The equipment used by the Magician is not the sole means which he utilizes, nor the only instrument to his ends, though the invisible aspect of his workings could never have been grasped by the profane without elucidation. All things, physical and mental, were of necessity to enter into his work, and it was not for the purpose of deluding either himself or his votaries that the Magician surrounded himself with what may be considered to be highly impressive "stage apparatus" of wands, cups, incenses and perfumes, strange signs and symbols, bells and barbarous sounding invocations. It was in connection with the symbols and sigillæ that Iamblichus wrote that "they (Theurgists) imitating the nature of the universe and the fabricative energy of the Gods, exhibit certain images through symbols of mystic, occult and invisible intellections; just as nature . . . expresses invisible reasons through invisible forms. . . . Hence the Egyptians, perceiving that all superior natures rejoice in the similitude to them of inferior beings, and thus wishing to fill the latter with good, through the greatest possible imitation of the former, very properly exhibit a mode of theologizing adapted to the mystic doctrine concealed in the symbols." This, however, fails fully to supply an adequate and satisfactory answer to the common question why it is that the Magician is equipped with such "props" as robe, bell and circle, all of which to the average person are quite incomprehensible, somewhat repugnant, and smacking no little of charlatanism. This opinion is of course wholly incorrect. Actually, it is just as erroneous and as unjustifiable as to accuse a physicist of quackery because

in his laboratory he has several microscopes of differing strengths, fitted with wheels, tubes and slides, and that his desk is littered with papers, bearing incomprehensible physical and mathematical formulæ. The latter are but means whereby the physicist comes to understand germs, bacilli and microscopic organisms, and so forth with the study of which he has occupied himself. The magical apparatus is likewise the means—just as incomprehensible to the layman—by which the Magician is able to understand himself, and commune with the invisible but no less real parts of nature. We have already defined Magic as the science having for its objective the training and strengthening of Will and Imagination. More than aught else, it is thought and will which really count in Magic, and the magical hypothesis is that by the use of the instruments of art and the sigillæ with which the Theurgist surrounds himself in his ceremonial work that this enhancement of the creative faculties is obtained. Eliphaz Levi is very definite on this point, and observes that “ceremonies, vestments, perfumes, characters and figures being necessary as we have said to employ the imagination in the education of the Will, the success of the magical operations depends on the faithful observance of every rite.” It might also be added, upon the presence and faithful use of all the correct sigillæ. Hieratic, suggestive, and no little impressive, the important point about these instruments and robes, these signs and tokens, is that they are symbols representing either an inherent occult force in man or an Essence or principle obtaining as an intelligent moving force in the universe. Their prime intention is to arouse an automatic current of harmonious thought, or an irresistible impetus in the imagination which will exalt the Magician’s being in the direction arranged by the character of the ceremony and by the individual nature of the symbols.

In short, magical ritual is a mnemonic process so arranged as to result in the deliberate exhilaration of the Will and the exaltation of the Imagination, the end being the purification of the personality and the attainment of a spiritual state of consciousness, in which the ego enters into a union with either its own Higher Self or a God. By each act, word and thought, this one object of any particular ceremony is constantly being indicated. Even the sigillæ are different for each ceremony so as to indicate its unique purpose, and one kind of symbol is applicable only to the invocation of one species of universal essence. “There is not anything,” believed

Iamblichus, “which in the smallest degree is adapted to the Gods to which the Gods are not immediately present and with which they are not conjoined.” For the assault on the Holy City, every sense and every faculty is deliberately mobilized, and the whole individual soul of the operator must enter into the act. Each of the several fumigations, each minute detail of banishing, invocation and circumambulation is actually to serve as a reminder of the single purpose which alone exists for the Magician, a means both of concentration of his powers and exaltation. When symbol upon symbol has affected his consciousness, when emotion beyond emotion having been roused to stimulate the imagination of the Magician, then the supreme orgiastic moment arrives. Every nerve of the body, every force channel of mind and soul is strained in one overwhelming spasm of bliss, one ecstatic overflowing of the Will and the whole of the being in the predetermined direction.

Every impression, by means of the Qabalistic method of association of ideas, is made the starting point of a series of connected thoughts eventuating in the supreme idea of the invocation. When, during a ceremony, the Theurgist stands within an octagon, then the names around the circle, the eight candles merrily burning without, the predominance of the colour orange, the rising of the incense Storax in a wisp-like column of cloud from the thurible, will all suggest the meaning of Mercury and Hermes to his mind. Mysticism ordinarily conceives the senses as barriers to the light of the soul, and that the presence of the latter is debarred from manifestation by reason of the seductive influence and turbulence of the senses and mind. In Magic, however, the senses are considered to be, when under control, the golden gateways through which the King of Glory may come in. In the work of invocation, every sense and every faculty must be made to participate. “Understanding must be formulated by signs and summarized by characters or pentacles. The Will must be determined by words and the words by acts. The magical idea must be translated into light for the eyes, harmony for the ears, perfumes for the sense of smell, savours for the mouth, and shapes for the touch.” This quotation from the thought of Eliphaz Levi will adequately convey in what manner the entire man must participate in the Theurgic rites. Since, as we have seen, the Egyptian ritualist uttered that there is no part of him which is not of the Gods, to utilize the senses and powers of the mind in a well-ordered ritual is the ideal method for invoking the

Gods. Each individual part of man, each sense and power must be brought within the scope of a rite in which it plays a part. It is our preoccupation, normally, with the separate perpetual requirements of the body and mind and emotions which blind us to the presence of that inner principle, the sole reality of the interior life. Hence one of the requirements of ritual is that it must either fully occupy or tranquillize those particular portions of one's being that the transcendental union with the Daimon may not be interfered with. The elaborate system of God forms, vibration of divine names, gestures and signs, signatures of spirits, the prominence of geometric symbols and penetrative perfumes, besides their ostensible purpose to invoke the desired idea to manifestation, have this auxiliary motive. It is to fully occupy the attention of each of the lower principles, or to exhilarate them, that is one of the functions of ritual, leaving the soul free to be exalted and wing its way to the celestial fire, where eventually it is wholly consumed, to be reborn in bliss and spirituality. In one sense, the effect of the ritual and the ceremony is to keep the senses and vehicles engaged each with its own specific task, without distracting the higher concentration of the Magician. And, moreover, it separates them by assigning a definite task to each. Thus, when the moment of exaltation arrives, when the mystical marriage is consummated, the ego is naked, stripped utterly of all its enclosing sheaths, left free to turn in whatsoever direction it will. At the same time, the most important function of the ceremony is fulfilled; there being aroused in the heart of the Operator so intense an intoxication as to serve as the preliminary to the ecstasy of union with the God or Angel.

From another point of view, the effect of the ritual and the apparatus is to create so completely in the imagination of the Magician, through the channels of the senses, an idea which—by reason of its supreme reality, illumination, and power when evoked—has been named a God or Spirit. This is the subjective position which, in anticipation, was outlined on a former page. "All the spirits, and as it were the essences of all things, lie hid in us, and are born and brought forth only by the working, power (will) and phantasy (imagination) of the microcosm."¹ Barrett, in the quoted sentence, argues that the gods and hierarchies of spirits may be reasonably supposed to be but previously unknown facets of our own consciousness. Their evocation or invocation by the Magician

¹ *The Magus*. Francis Barrett.

is certainly not incomparable to a stimulation of some part of the mind or imagination, resulting in ecstasy, inspiration and the expansion of the consciousness. The observation and experience of Theurgists, carried out over a long period of time, has more or less shown that between certain words, numbers, gestures, perfumes and shapes not particularly significant in themselves, there is a peculiar natural relationship. The imagination is a powerful creative agency and when stimulated in various ways its creations take on a semblance of the highest reality. Any rudimentary or dormant idea or thought in the imagination—or as the Theurgists prefer, a Spirit—may be called forth or created within the individual consciousness by the use and combination of those things which are harmonious with it, expressing particular phases of or sympathies with its nature. Little does it matter whether to describe it we use the archaisms of mediæval philosophers, the laboratory language of the psycho-analyst, or the dream phantasy world of the poet. We may call it the release of the subconscious, the restoration of the twilight of race-memory, or we may dare be courageous enough to use the ringing old-fashioned word "invocation" or inspiration. The words are nothing; the fact is all. Just as the letters "d. o. g." in themselves and in isolation one from the other have no particular import, but in combination convey the idea of a dog, so also magical words, incenses, pentacles, and the stimulus of the Will may produce within the imagination an idea of great power. In fact, so powerful can this creation prove, that it may confer inspiration, illumination, and react to great advantage on the human mind.

I wish now to consider the various appurtenances that are used. Perfumes and incenses have always been employed in magical rites, and the ancient Thaumaturgists made an especial study of the physical and moral reaction of different odours. Their employment in ceremonial is for a threefold purpose. In some operations it is occasionally necessary to provide a material vehicle or basis for the manifesting spirit. Quantities of the appropriate incenses are burnt, so that from the heavy particles floating as a dense smoky cloud in the atmosphere a physical basis or body can be constructed by the evoked spirit, to be used for the purpose of a temporary vehicle. Moreover, perfumes are offered as a sweet-smelling offering or sacrifice to the spirit or Angel itself, the incense varying with each class of intelligence. Benzoin and sandalwood are used for

Venusian spirits; mace and storax for Mercurial; sulphur for Saturnian; galbanum and cinnamon for Solar forces, and so on. Thirdly there is the all-important intoxicant effect of the powerful and penetrative incenses on the consciousness itself, a separate one being assigned to accompany the invocation of each deity. There is also another interpretation of the use of incenses. Each letter of the Hebrew alphabet has attributed to it a long number of correspondences, of spirits, intelligences, colours, gems, ideas and incenses. By taking the letters in the name of a spirit, and consulting the proper authorities, a compound of incenses may be made which will spell, through the sense of smell, the name of the spirit. From this compound of perfumes alone the appropriate spirit may be suggested in the imagination and called forth by the proper rites. There can be little doubt as to the essential suggestiveness of these perfumes, since even for ordinary individuals some incenses are definitely seductive and excitant, such as musk and patchouli; yet others overwhelmingly fragrant and generous, and others which are sedative and tranquillizing.

As for sound, its formative power is more or less well known, and will be considered a little more fully on a later page in connection with the so-called "barbarous names of evocation." Suffice to state for the moment that sound connects with the law of vibration, whose forces are powerful enough to shatter or build anew whatsoever form the vibration is directed towards. The Egyptologist, Sir E. A. Wallis Budge, has made the observation that to words uttered under certain conditions the greatest importance was attached by the Egyptian priests. In fact, the whole efficacy of the Theurgic invocations appear to have depended upon the manner and tone of voice in which the words were spoken. Invocation, says Iamblichus, "is the *divine key* which opens to men the penetralia of the Gods; accustoms us to the splendid rivers of supernal light; and in a short time disposes them for the ineffable embrace and contact of the Gods; and does not desist till it raises us to the summit of all."¹

The sacrament for the sense of Taste, is a more difficult problem. Its rationale as the Eucharist amounts simply to this. A substance is ceremonially consecrated and named after a spiritual principle having a special affinity for it. A wheaten wafer would be in close affinity to Ceres or Persephone; wine for Bacchus and Dionysius.

¹ *The Mysteries.* Iamblichus.

Some substances will be more in accord with Jupiterian or Mercurial intelligences than others. Study of the magical alphabet will enable the student to ascertain what should be used. Thus named, the substance is charged by invocation with that divine presence, and being consumed it is anticipated that, through the assimilation of elements, the God or the divine essence invoked invariably incarnates in the Magician's being, by means of the consecrated substance. This incarnation is another form of the Union of the Theurgist with the God, which union by definition of those in authority among the ancients is one of the most important aspects of Magic. This particular species of Union, if continued in over a period of time, assists the communion with the divine Essences, as the vehicles become more refined and more highly sensitive to the presence of the God.

So far as the sense of Sight is concerned, it will be necessary to deal more fully with the different symbols used. Certain of these symbols are, naturally, common to every ceremony; while others pertain strictly to a particular ceremony. For example, the spear is a martial weapon to which a rôle would be given in an operation devoted to the invocation of Horus and Mars. In a ceremony arranged for the calling forth, say, of Aphrodite or of Isis, it would be unsympathetic, and altogether out of harmony with their nature, and consequently the whole of the proceedings would be nullified. An accessory such as the rose, expressing love and the declaration of Nature to be like grace the daughter of God, would be most appropriate in a ceremony in which the Theurgist wishes to develop his higher emotions. But working for the invocation of the Lady Maat, the Queen of Truth, it would have no place at all.

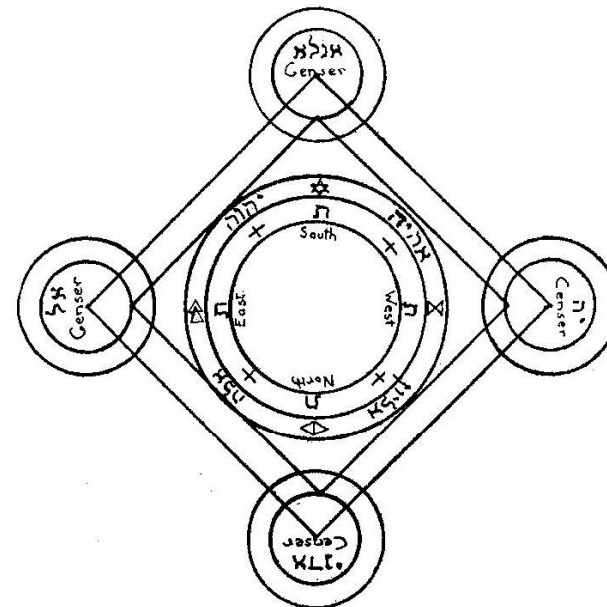
The principal symbol common to every operation is the Magical Circle. By definition this figure implies a confining space, a limitation, separating that which is within from that which is without. By the use of the Circle, the Magician asserts that within this self-imposed limitation he confines his labours; that he limits himself to the attainment of a specific end, and that no longer is he in a maze of illusion and perpetual change as a blind wanderer without aim, objective or aspiration. The Circle, in addition to being, as is evident, the symbol of the infinite, also typifies the astral sphere of the Magician which, in one sense, is the individual consciousness, his universe, outside of which nothing can exist. In this instance, as a means of explanation, the subjective idealist theory is again

convenient. The Circle in which the Magician is enclosed represents his particular cosmos; the conquest, self-inaugurated, of that universe is part of the process to attain complete self-consciousness. Since the cosmos is a creation of the transcendental Ego, as a Magician enlarges the scope of his universe, acquainting himself with its structure and diversity, by so much more does he approach to self-realization. From another point of view the Circle may be considered to be *Ain Soph*, and the central Point of the Circle the Self, whose duty is to expand itself to include the circumference, and become, too, the Infinite.

Around this Circle are inscribed divine names. Many of them will differ with the nature of each ceremony, and it is upon the innate power and influence inherent in the names that the Magician relies as a protection against the vicious demons without—the hostile thoughts of his own ego. Mention of the guardian names about the Circle raises the question as to the process of protecting the interior astral circle, the universe of consciousness, and how suitable protection for the astral sphere as for the outer Circle may be obtained. It is not enough for the Magician to paint the divine names on the circumference of the Circle on the floor in his temple; that is but one part of the actual process, and is but an external visible sign of an inward spiritual grace. To produce an astral Circle which will be as impregnable as a steel fortress, and of which the painted Circle will be a worthy symbol, banishings should be performed for months several times daily. The consecration and invocation which are implicit in the Banishing Ritual, should perseveringly be performed day after day, and a subtle spiritual substance from higher planes infused into the astral sphere, making it resilient and flashing with coruscations of light. This sharply-glittering aura constitutes the real magical Circle of which the visible one on the temple floor is but an earthly symbol.

A few further remarks on the Magical Circle would not be amiss to explain the real position of Magic against the opprobrium cast by William Q. Judge—one of the founders of the Theosophical Society with Madame Blavatsky in 1875—in his *Notes on the Bhagavad Gita*. William Q. Judge cherishes the illusion in that work, as do so many other writers elsewhere, that all magical operations are exclusively devoted to the evocation of elementals. That this is an erroneous assumption this book will go far, I hope, to show. It is by no means inconceivable, however, that Judge so gives it this

interpretation to restrain the weaker brethren, and keep them out of danger and from tampering with things beyond them. Judge expresses the belief that the use of the Circle as a protective device to restrain the entry of demons and other astral entities is due to fear of them, and he rightly concludes that fear is the outcome of ignorance, which very properly he deplors. Theoretically, these remarks are all very fine and plausible. Ignorance does give rise to



A MAGICAL CIRCLE

fear and is at the root of failure and a vast amount of trouble. In everyday life, however, do we decry and prohibit the use of surgical prophylactics and disinfective devices on the ground that they have their roots in the fear of infection? Are sidewalks and pavements to be abolished and removed from our streets because they are eloquent reminders and expressions of our panic fear of automobile accidents? In reality the entire argument in this direction is an absurdity. In any event it implies a complete misunderstanding of the nature, the purpose, and the function of the Circle. When danger

is foreseen from any given source one naturally takes such steps as one thinks will prevent it, all ideas of fear and ignorance being beyond the point; that is the reason why men exist on the earth to-day. If, for example, I am engaged in a ceremony having for its object the invocation of my Holy Guardian Angel, am I to remain content to have my mind, my soul, and the sphere of operation generally, invaded by a host of loathsome entities, the lowest denizens of the astral plane who, without doubt, would be attracted by the magnetic influences emanating from my circle? To do so would vitiate my every effort, and foredoom the operation, if ceremonially performed, to dismal failure. Not only so, but obsession might be the result, one far removed from the original purpose of the endeavour. The function of the Circle is simply to set a spatial limit within which spiritual work may proceed unmolested and without fear of intrusion by demoniac and extraneous forces. Anyway, to enter upon a career of Magic with craven fear in one's heart is simply to invite trouble. And there is usually enough trouble in the normal span of life without assuming the heroics of asking for more.

Indicating the nature of the work, within the Circle is usually inscribed another geometrical figure, such as a square, an octagon, a tau-cross, or a triangle. A five-pointed figure will denote a Martial operation and represents the empire of the Will over the elements. An Octagon will indicate ceremonial work of a mercurial nature, since eight is the number of *Hod*, the Sephirah to which Mercury is attributed. Erected within this figure, as the foundation of all his work, the symbol of the lower Will, is the Altar on which are arrayed the magical instruments to be employed. It is the fundamental centre of the Magician's work, the pivot to which he again and again returns from the circumambulation. It should be so built, this altar, that its shape and size, the very materials from which it is constructed, are all in accord with the fundamental philosophic principles of the Qabalah, thus serving to remind him of the work on hand. Cedar wood, for instance, if employed in the construction of the Altar, would bring about an imaginative association with Jupiter; whereas Oak is an attribution of Mars. The wood of the Laurel or Acacia, both of which are attributed to *Tipharas*, would however be harmonious for no matter what kind of working, inasmuch as *Tipharas* and its correspondences symbolize harmony and equilibrium. This altar should so be made that it can act as a cupboard, in the interior of which all the instruments may be safely kept and

guarded. One exception, however, exists to this general rule. The lamp must always hang above the Theurgist's head, and is never kept in the altar cupboard. It symbolizes in every system the undimmed radiance of the Higher Self, the Holy Guardian Angel to whose Knowledge and Conversation he so ardently aspires. Whenever that lamp is shining, illuminating the magical work, that operation bears the immortal seal of legitimacy and the abiding sanction and approval, as it were, of the Holy Ghost. Moreover, the oil which this lamp consumes is olive oil, sacred to Minerva, the goddess of Wisdom.

Those weapons, the so-called elemental weapons, are arrayed on the top of the Altar prior to the operation. These consist of the Wand, the Sword or Dagger, the Cup and the Pentacle, representing the letters of Tetragrammaton, and the four elements from which the whole gamut of heterogeneity in the cosmos has been built. To the element Fire is attributed the Wand; the Cup is Water, while to Air is allocated the Sword, and the Pentacle symbolizes the fixedness and inertia of earth. There is no weapon to represent the fifth and crowning element of Spirit or Akasa; for that is invisible, and its tattvic colour is black or indigo.

There is a series of correspondences which may prove of interest to the Magician. Each of the Gods is characterized by some particular weapon or symbol which expresses more clearly and perfectly than anything else his essential nature. Thus when the Magician flourishes the Wand it is to be conceived that he takes upon himself the authority and wisdom of Tahuti before the council of the cosmic Gods. When with the sceptre he announces his relationship with Maat, the Lady of Truth and Sovereignty; while the flail or scourge denotes his authority and self-sacrifice and connects him at once with Osiris.

The Wand is the Will, representing the wisdom and spiritual presence of the creative self, the *Chiah*, and it should be upright and mighty, a worthy figure of his divine force.

Passive and receptive, the Cup or Chalice is a true symbol of his *Neschamah*, the intuition and understanding which is ever open awaiting the supernal dew which daily descends, according to *The Book of Splendour*, from the highest regions for the pure of soul. In ceremonial, the Cup is used but rarely, and then only in the highest invocations, to bear the libations; in evocations it plays no part at all.

The sword is of cold steel, hard and sharp and piercing like the all-pervading and penetrant air, ever in a state of perpetual flux and motion. By this symbol is understood the *Ruach*, or the mind, which, when without training, is volatile and in a state of constant motion, without stability or easy concentration. Since it is a cutting instrument, one used for analysis and dissection, banishing in ceremonial magic is its prime function, and it should never be employed at all in works having as their climax the invocation of the highest.

Round, inert, and constructed of wax, a fitting symbol of the earth, plastic and awaiting cultivation by intelligence, the Pentacle is a token of the body, the Temple of the Holy Ghost, about to receive through the theurgic and teletic rites the influx of the divine spirit. A Pentacle, according to Levi, is a synthetic character resuming the whole magical dogma in one of its special phases. It is thus the real expression of a complete thought and act of will; it is the signature of a mind.

The Triangle of Art wherein the evoked spirit is conjured into visible appearance is, in itself, a perfect philosophic symbol of manifestation. Representing the first cosmic manifestations or the three major Sephiroth of the Supernal Worlds, the Triangle is the ideal representation of generation, of the manifestation into tangible coherent existence of that which formerly was thought, invisible, and metaphysical. Just as the first triad represents the first complete manifestation from the Circle of *Ain Soph*, so in Magic does the Triangle stand for the calling forth into daylight of the powers of the dark and the night. "There are three which give testimony on earth," and those three are the points of the Triangle, bounded by the three great names of God. From the Circle of consciousness, which is the Magician's universe, a partitive and special idea is called forth into manifestation within the Triangle.

The robe worn by the Theurgist represents his inner concealed glory. As in Buddhism, the yellow robe worn by the Bhikkhu symbolizes the golden splendour of his inner solar body, made glorious through the awakening of the higher powers, so is the robe to the Magician. The colour of this robe will differ with the type of Operation, red for Martial work, blue for Jupiterian work, and yellow or gold for Solar operations. The other symbols which are utilized in Magic may now be worked out with ease by the reader.

Concerning the Wand, although many Magi including Abramelin advise that it should be a fairly long instrument, Eliphas Levi

remarks that it should not exceed the length of the Operator's arm, and that it should be made of almond or hazel wood, a single length of the finest steel wire running through its centre from end to end. Some Magicians place symbols on the apex of this baculum. An Ibis head occasionally employed is referred to Tahuti, the Lord of Wisdom and the patron of Magic. One of the finest symbols for a Wand is a triune prong of gold, representing the Hebrew letter *Shin*, whose significance is that of the Holy Spirit of the Gods. Yet another is the Lotus, which surmounting the Wand, indicates the regeneration and rebirth which the Magician seeks to accomplish. In this case, the shaft is painted in two colours, the lower part black and the upper part white. Very similar in implication to the Lotus Wand is that crowned by a Phoenix, the symbol also of regeneration through fire. Since the Wand is the symbol of the Creative Will, its construction should be accompanied by a distinct exertion of that Will, and in this idea is the rationale of many of the apparently absurd and far-fetched injunctions given by Theurgists in connection with the acquisition of suitable magical weapons. On the surface, and at first sight, it may seem as though the commotion attending the instruments is gross exaggeration, and exceedingly child-like. But if this opinion is countenanced then the essential underlying idea of these directions will have been overlooked. Were Levi's advice to be followed, for instance, in connection with the Wand, then that instrument should be fashioned from a perfectly straight branch of the almond or hazel tree, cut without hacking or bogging with a single blow from the tree with a sharp knife before the sun rises, and at the season when the tree is about to blossom. It should be subjected to a meticulous process of preparation, stripping the branch of leaves and twigs, removing the bark, and neatly trimming the ends and smoothing down the knots, followed by various other significant processes which can be ascertained by consulting *Transcendental Magic*. Underlying all these processes is the development of the Will. And the Magician who has troubled himself to the extent of rising two or three times at midnight on behalf of his Wand and denied himself rest and sleep, will, by the very fact of his self-denial, have benefited considerable in Will. In such an instance, the Wand actually will be a dynamic symbol of the creative Will, and it is such symbols and instruments as this which in Magic are required. "The peasant who each morning rises at two or three o'clock and goes far from home to gather a

sprig of the same herb before the sun rises may perform innumerable prodigies by simply carrying this herb about him, for it will become all he wants it to be in the interests of his desires."¹

Similar processes to those mentioned above in the instance of the Wand should be the accompaniment to the construction of the other elemental weapons, inasmuch as they must be the visible embodiment of the Magician's own condition of soul and mind, without which they fail of effect as thaumaturgic symbols. If the Magician's mind, for instance, be not sharp and analytic, and if this quality of mind be not contributed to the making of the sword, how should the elemental spirits and dog-faced demons obey his commands to get themselves gone from the circle of invocation? The chalice, too, as the symbol of the Intuition as well as of the divine Imagination, must likewise be fashioned in such a way and attended by high thoughts and great deeds as to embody some intuitional idea, either bearing on the exterior a design or word of supreme significance, or exemplifying by the shape of the Cup alone a divine idea. To each reader must it be left to decide in what way the other instruments will bear the stamp of the spiritual faculty or principle which they are intended to represent.

§

Reference frequently having been made to the fact that the two faculties which are mainly utilized in Magic are Will and Imagination, a few pages must be devoted to their consideration, giving the opinions of Theurgists together with a few useful suggestions. One of the highest powers we have, a power marvellously creative beyond description or expression, is Imagination. It is, postulates Iamblichus, "superior to all nature and generation, and through which we are capable of being united to the Gods, of transcending the mundane order, and of participating eternal life, and the energy of the supercelestial Gods. Through this principle, therefore, we are able to liberate ourselves from fate." Now this faculty is conceived by most people to be identical with fantasy and with day-dreaming, and any definite coherent value it may have is denied. A greater mistake could hardly be made. As the word itself goes to show it is an image-making faculty, an image-creating power which when developed may prove of the utmost importance as assisting the soul in its forward journey. The sceptical philosopher

¹ *Transcendental Magic*. Eliphas Levi.

Hume speaks of it as a kind of magical faculty in the soul which is always most perfect in the genius, and is properly what we may call the genius itself. Even the metaphysician Immanuel Kant, the inventor of the heavy and sometimes creaking intellectual *à priori* machinery, believed that the understanding may be spoken of as simply imagination which has attained to a consciousness of its own activities. Magic proposes an accelerated soul-development by means of an intensive culture, in which imagination plays an important part. It is a travesty, therefore, and a cause for no little regret, when one considers how little is this faculty utilized, and how rarely do most people bring it into activity in the course of everyday life. Yet, in reality, without it, and the variegated aspects of wonder and newness which it gives to our activities in every field of endeavour, cramped and restricted though it be by sense and mind, nothing enduring and of actuality could be done. Not only does the poet, the artist, the musician, the mathematician, and the inventor continually testify to and sing of its greatness, inasmuch as the accomplishments of all are due to its abiding mystery, but likewise the business magnate, the organizer and the statesman must use this faculty if success is to come his way. More than half the rich, colourful savour of life is lost to the unimaginative man, while those who are fortunate or wise enough to utilize it most actively reap the keenest pleasure possible to man.

The finest example of creative imagination is one that is constantly parading in eloquent pageant before our eyes—the play of little children. A few bits of stick and string, a couple of stones, a little mud and a puddle of water will supply the normal healthy boy with all the crude material from which he will construct in his own mind an awe-inspiring navy of dreadnoughts and battleships, together with a magnificent harbour for them. The most unsightly doll is, for the little girl, usually the favourite and the most beautiful, for somehow the "ugly duckling" seems to give more scope for the imagination of the child; the finely-dressed one with moveable eyes, flaxen hair, and rosy cheeks actually destroying the keen edge of the active and vivid imagination. By watching children at play one perceives with how few properties they can build up a whole drama and a moving tragedy as well. It is thus that one person sees poetry in a cabbage, or a pig with her little ones, while another will perceive in the loftiest things only their lowest aspect, and laugh at the harmony of the spheres, and ridicule the most sublime conceptions

of the philosophers. Why it is that a painter can see in a mournful tramp a character study for a great picture is likewise attributable to the same cause—the mystery of the imagination. How can we explain the mystery of this individual creative power, which, leaping upon us as it were, becomes the master of images and words? Taking control of these from the reasoning mind, it gives them symbolic and deeper meanings, until images, ideas and words, swept together and reassembled, become an organism by some transcendental formative power superior to all reason. It is as mysterious actually as the growth of an organism in nature; no less wonderful than the plant which draws from earth by some occult power the essences it transmutes and then makes subservient to itself.

In past centuries, in the arduous intellectual quest to ascertain the fundamental root of existence, philosophers were wont to lay down as law that existence is grounded in Reason and Thought—that is, when they were not material monists, claiming that matter is the one reality. Now the magical view, as has heretofore been laid down, is that it is neither reason nor thought which lies at the root of things, for thought is simply an aspect of the cosmos itself. It is an unnameable spiritual essence which is not mind but the cause of mind; not spirit but the cause that spirit exists; not matter but the cause to which matter owes its being. To explain the unbridgeable gulf between Reason and the concrete universe was a severe exercise for the philosophical mind. The main idealistic position was that just as in Logic the conclusion follows hard upon the footsteps of the premiss, so also is the universe the logical outcome of the Absolute Reason and its development follows the deduction of rational categories of thought. In recent years, however, one philosopher named Fawcett was gifted with a stroke of supreme genius, when it occurred to him that the process by which the universe evolved and came into being was an *imaginative* creative process, and that *Imagination*, not Absolute Reason or even an instinctual Will ever rushing into manifestation, was the key to the solution of the perplexing philosophic problem. This imagination he defines as the plastic, creative, psychical stuff in which all human activities and faculties have their being. I do not wish to place myself on record as being in strict accord with all of Fawcett's conclusions, inasmuch as my own views are those of the Qabalah and are elsewhere laid down at some length. But it is worth noting

that this idea seems partly in agreement with that of the Theurgists. They postulated Ideation as the first manifestation, that by its activities was the universe brought into being. Nevertheless it is obvious that not Thought or Reason as we know it was implied, but a more abstract creative faculty allied in some way to Imagination. Reason is to the Imagination as matter is to form, as the instrument is to the agent, as the body is to the ruling spirit, and as a shadow is to its reflecting substance. It is this power in man which Blavatsky calls *Kriyasakti*, defined in *The Secret Doctrine* as "the mysterious power of thought which enables it to produce external, perceptible, phenomenal results by its own inherent energy," and as such it would also appear to be closely connected with the Will.

Rituals and ceremonies now regarded simply as a waste of time by those who know not how to conduct them, and condemned as procuring no real effect, had a most potent reaction when the symbolism of each action of the ceremony was fully recognized and understood, and when the Imagination was extended and the Will firmly concentrated on the object to be accomplished. The whole human ego, being in a state of theurgic excitation, the higher Self or a Universal Essence descended upon or elevated the ego, which thus became a luminous vehicle of a supra-human power.

What we call so casually the Imagination in the ordinary man is, according to the Theurgists of all time, the inherent faculty of the soul to assimilate the images and reflections of the divine Astral, and Eliphas Levi volunteers the suggestion that by itself, and with the aid of its diaphane or the imagination, the Soul can perceive without the mediation of the corporeal organs those objects, whether spiritual or physical, which exist in the universe. In other words, the imagination is the vision of the soul whereby it perceives directly and immediately ideas and thoughts of every kind. Thus also, clairvoyance is seen to be an extension of the power of the Imagination.

Admitting as we do Levi's claim that Will and the Imagination are those creative faculties brought to bear upon natural forces during the ceremonies of Theurgy, the question may arise in the mind of the reader "What if one's faculties are only average? What if there is a poverty of spiritual creativity? If these powers are not particularly potent and capable of magical formulation, may they be developed and strengthened?" The answer is definitely in the affirmative, for without a doubt they may. The sages of antiquity

have devised various exercises through the practice of which a more or less ordinary individual may transform himself into one creative and inspired. He who is dead in the spirit may so re-fashion himself and reshape his energies as to possess a most puissant faculty of creation and genius. With two methods shall I deal here, that holding prominence among the Hindus and that practised by some Christians; the Egyptian method being one which I have delineated and explained on a later page under another title. Although holding no brief for Catholicism with its luminary Jesuitism, nevertheless there is a remarkable book, indispensable and invaluable to the student, written by a Jesuit Mystic, St. Ignatius of Loyola. Outlined in this slight volume is a most extraordinary system of training, having particular reference to the imagination. Extraordinary, that is, when followed for its own sake, divorced from all dogma and Catholic theology. It is, of course, Christian in intent, with symbols of sectarian appeal to Catholics. With a little discrimination, however, the heart of this method may easily be separated from the doctrinal chaff of dogma. It was by this experimental method that St. Ignatius became the man of towering genius that he was; a man who earned the reputation of being, according to Professor William James, one of the most powerful engines of human organization and construction ever seen on the face of the earth. In this book, *The Spiritual Exercises*, Loyola counsels his disciples to re-live in the sphere of the imagination all the events in the outward historic life of their Master, Jesus Christ. By this method they are to force their imaginations to see, touch, smell and taste those invisible things, and rehearse those incidents long since accomplished and vanished, which were perceived through the senses of their incarnated Lord. St. Ignatius desires the imagination to be exalted to its uttermost. If you are meditating on an article of faith, he would have you construct the locality clearly and with exactitude before the vision of the mind's eye, to observe it carefully and closely, even to touch it as it were. If it be hell, he gives you burning rocks to handle; he makes you float in a frightful darkness as thick as pitch; he places liquid sulphur upon your tongue. Your nostrils are filled with an abominable stench as of hell itself, and he shows you terrible torments, causing you to hear excruciating groans. He would have you construct the vision of Calvary with the glorified Christ, crowned with thorns, on the Cross, accomplishing the redemption of mankind, surveying the heavens with painful eyes,

while calling upon His Father in Heaven. He would have you envisage the startling wonder of the resurrection and the miracles performed long ago in Palestine—all this St. Ignatius bids your will to create in imagination by constant exercise.

Franz Hartman wrote some years ago, on this same subject, that "the exercises prescribed by Loyola are calculated to develop the powers of the soul, especially the imagination and will. The disciple has to concentrate his mind upon the accounts given in the Bible of the birth, suffering and death of Jesus of Nazareth, as if these were actual historical facts. He thus regards them, as it were, as a mental spectator, but by gradually working upon his imagination he becomes, so to say, a participator of it; his feelings and emotions are raised up to a state of higher vibrations; he becomes himself the actor in the play, experiencing himself the joys and sufferings of Christ, as if he were the Christ Himself; and this identification with the object of his imagination may be carried to such an extent that even stigmata, or bleeding wounds corresponding to those on the body of the crucified Christ, will appear on his own body."

Now although the Theurgist need not carry the practice so far as to produce the effects of which Hartman speaks, yet without doubt the method is an infallible one for stimulating that creative faculty in which one is deficient. Perseverance and continual application will assuredly bestow upon the student a will which is indomitable, a mind capable of prolonged concentration, and above all an imagination which is the apotheosis of creativeness. Should he not approve of the religious import which the Saint makes of these exercises—and should he evince a profound disapproval of Catholic dogma and theology—then let the student use his own imagination to construct his own exercises which will be more favourable and suited to his individual temperament. Let him picture to himself that he is sitting by a mighty waterfall, a Niagara, and before his inner eye let him create an image of the river high up in its source, murmuring and rambling peacefully along. Then let him conceive of its gradual approach to the precipice, wild torrents of maddened waters, swirling hither and thither in churning cascades of whitened foam, tumbling against the rocky boulders, and being irresistibly hurled forward over the edge. Let him further imagine these tons, thousands of tons of water, surging headlong over the precipice with the constant reverberating echo of thunder. Conceive, then, the spray being shot out in all directions, the beauty of the snowy

surf refracting the sunlight into iridescent rainbows, full of brilliant colour and hue. And let him hear, and upon hearing marvel, at the deep thunderous voice of the terrific impact of their volume against the lower rocks and waters. The student may also construct in imagination more familiar things: the noise of a speeding train, the taste of chocolate in his mouth, the smells of sweet perfumes and fragrant penetrative incenses, and the touch of burning coal. Not only must the imaginative formulation of the sense be distinct, that is, the taste of chocolate and not of sweet caramels for instance should be clearly imagined, but also the Magician should so train himself as to sustain the image or impression. By these stimulations of the imagination, its power will germinate and grow, developing beyond conception, and with the passing of time a new power of spiritual construction and vision will come to him.

Similarly, the Hindus prescribe meditation for much the same purpose on the Tattvas or the coloured symbols of the elements, of which they claim five. Combinations of these five produce thirty elements and sub-elements, the pictorial symbols of which make remarkably good objects for the exercise of the imagination. There is a red equilateral triangle, Tejas; Apas, a horizontal silver crescent; Vayu, a blue circle; a yellow square being Prithivi, and a black egg for Akasa. The combinations of any two symbols, such as a red triangle surmounting a silver crescent, or a small blue circle placed centrewise in a yellow square, seem in a most singular way to stand out from the dark background of the inner vision and to stimulate all the powers of the imagination. But a short time suffices to procure efficiency in the visualizing of these symbols. So that when the Operator approaches the more important tasks of practical Magic, such as formulating the Body of Light or the *Mayavi-rupa*, and constructing in imagination the symbolic masks or forms of the Gods, he will find that within him is a mighty creative force which will serve him in good stead. All such training as the exercises of St. Ignatius or the tattva symbols is never wasted and never approaches futility, inasmuch as the training bestowed is the foundation of all Theurgical work, without which very little of permanence and significance can be accomplished.

We agree with the French Magus, in so far as his remarks regarding the imagination are concerned, that it is the greatest magician in the universe. It is to this faculty that we owe the immortal creations of poetry, music, and all the arts. *Song and Its Fountains*, one of the

very few sensible works by a poet dealing with the origins of his art, stands in corroboration of this, and is a wholesome proof of the magical theories concerning the imagination. A.E. approaches very closely to the Theurgic philosophy, in so far as he surmises that in our spiritual nature is a transcendental being which awakens when we sleep and is known dimly in the dualistic states of dreaming, when the consciousness seems divided, and confers inspiration and light through the stellar world of imagination. It is the crystalline lens of the creative self, this power being that which works miracles, healing the sick, bringing succour to the weak, and for the benefit of men generally bestows the revelations of the spirit.

CHAPTER EIGHT

IN his introduction to *The Yoga Aphorisms of Patanjali*, William Q. Judge makes the statement that the ancient Hindu Sages knew the secret of the development of the Will, and how to increase tenfold both its potency and efficacy. This secret of the ages, the enhancing of the power of Will and Wisdom, has never been lost. Will to the student of the divine Theurgy is the primary factor in the production of whatever spiritual changes he proposes, and consequently anything which tends to increase that potential and to arouse its latent possibilities, to transform it into an absolute irresistible force capable of being consciously manipulated, is in the nature of a transcendental benediction. The Will is neither good nor bad; it is *power* only, and vitalizes all things alike. There are various suggestions proposed by Levi in his *Transcendental Magic*, a few of which are as follows: "If you would reign over yourselves and others, learn how to will. . . . How can we learn to will? . . . Observances which are apparently the most insignificant, and in themselves foreign to the end which they propose, conduce to that end notwithstanding, through education and the exercise of will. . . . Man can be changed by habit which, according to the proverb, becomes his second nature. By means of persevering and graduated athletic exercises, the energies and agility of the body are developed or created in an astonishing degree. It is the same with the soul's powers." The essence of his suggestions, which cannot strike one as being anything but sensible, amounts to this. By means of a consciously imposed asceticism, by denying oneself while in training certain things normally considered necessary, to learn in short the art of self-conquest and how to live, is to set oneself free from the vicissitudes of the eternal flux and reflux which is life, and obtain a highly trained will. It is imperative that the words "self-imposed asceticism" be noted, and that they precede the phrase "while in training"; this is highly important as the opening key to the Gates of Will. Before elaborating this statement it is worth reflection on

how it can be termed "self-denial" which denies only the *not-self* of the things for which it craves, in order to open that blind darkness to the light of the True Will, the Inner Vision and the Real Self. The latter is denied nothing at all. It is only the desires of each hour, which is denied and disciplined that it may become a useful instrument through which the Holy Guardian Angel and its Peers may work without restriction and useless delays.

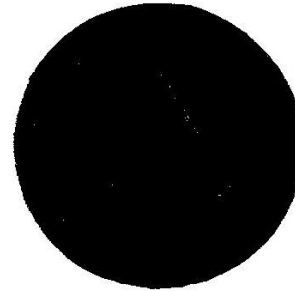
The noteworthy factor in this connection is that the vow of asceticism must be kept in its proper place. For a well-defined purpose, and a clearly understood one, beyond which it should never be permitted to stray, should this vow be taken. With wandering all is lost. When the vow does go beyond the confines of premeditated intention, then asceticism like extreme voluptuousness is an inordinate vice, one pertaining to the subtle tendencies of the ego, and hence definitely to be discouraged and obliterated. There are critics who claim that asceticism is a form of selfishness and egoism. When these strictures are pointed only at those who abuse it, those who would have their denials and their flagrantly advertised scourgings considered as supreme virtues and who derive much pleasure when their vice is acclaimed in public, the accusation is correct. But not otherwise. Now let it be understood that asceticism is neither a vice nor virtue, just as Will itself is neither good nor bad. It possesses in itself no merit of any kind other than being a matter of convenience to whomsoever embraces it for the purpose of training. Just as in the training of a boxer, for example, such luxuries as drinking and smoking are scrupulously removed from the list of his indulgences, denials in which obviously there can be imputed no moral virtue, so also is the asceticism which the Theurgist takes upon himself. The asceticism of which Magic speaks, and to which Levi refers, is an entirely different matter from the ordinary egotistical vice, inasmuch as it has for its objective precisely the strengthening of the Will and the mystical abnegation of that ego. It is that false ego to which the egoist and the would-be ascetic in name only clings so devotedly, though to his eternal detriment, and which the Magician seeks to offer in sacrifice so that the Holy Ghost descending upon the Altar in shooting tongues of fire may consume the offering and live in him for ever.

Referring to the Mysteries of old time, Levi observes that the more terrible and dangerous that they were, the more severe the

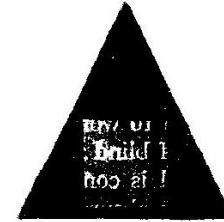
rigours they imposed, the greater was their efficacy. Thus it is with this asceticism. The greater the denials of the personality, the more luxurious necessities are removed from the customary mode of life, the greater the acquisition of Will-power, and the more easy does it become to destroy the egoic bonds. Yet the asceticism must not be so terrible as to damage the instruments with which the Magician is obliged to work. The astronomer does not destroy his telescope in a fit of blind rage. To cut one's throat to spite one's brain is a folly, and is completely unintelligent. If the aspirant is prone to indulge in absurdities of this type, it were better for him to refrain from Magic altogether, and stay by the warmth and quiet of his parlour fireside.

An extremely efficient technique has been evolved by a contemporary Magician; a most practical system free from all the unpleasant implications and moral tendencies of the older systems. According to this system,¹ the technique is so arranged as to cover the whole field of human action, speech and thought, and thus is applicable to the entire constitution of man. At base, it is in agreement with the general conception of asceticism that a certain action, word or thought, which has become habitual and a part of the *Ruach*, should be denied one. Such as, for example, vowing for a provisional period of, say, a week, to refrain from crossing the legs over the knee when sitting down, or perhaps forming the decision not to raise the left hand to head or face. The great advantage of this system is that there is no moral bias in these suggestions. It is not virtuous to refrain from crossing the knees or not touching the face with the left hand. Thus the Operator is delivered from the tendency of making a foolish virtue of his asceticism. It is necessary to observe, too, that there is no suggestion to apply the ascetic principle in this scheme to what is commonly termed a bad habit, such as smoking, drinking, or swearing. To do so would be to invite certain individuals to regard their abstinence from smoking or drinking as a virtue, to be highly commended, instead of realizing that the denial is simply a matter of convenience and training, a personal idiosyncrasy to which neither credit nor blame can be attached. A completely impersonal attitude of detachment should be maintained, and the application of the scheme is necessary to those actions, words, and thoughts to which it is altogether impossible to attribute a moral worth. It is not conceivable that the

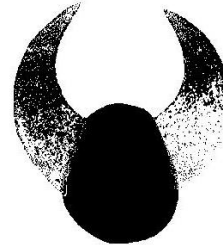
¹ *Liber Jugorum, The Equinox*. London, 1912.



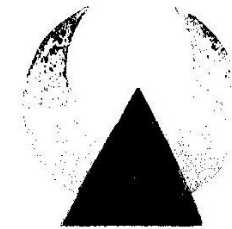
TEJAS OF VAYU



PRITHIVI OF TEJAS



AKASHA OF APAS



TEJAS OF APAS

THE TREE OF LIFE

intelligent reader will make a religious virtue of the fact that he refrains from crossing his knees, or that on occasion he does not touch his head with his left hand. This attitude, a supreme essential, should be cultivated in every branch of Magic.

Now for every violation of this oath to refrain from a certain course of action, a certain punishment should be inflicted. It is in this discipline that Will derives its training and strength. For instance, assume the Operator to have taken a magical oath to refrain for a period of forty-eight hours from crossing the right knee over his left leg when seated. During a moment of forgetfulness, it may be that the Magician performs the proscribed deed. That violation should be punished, so as to make a deep and lasting impression on the mind, by cutting the arm with a razor. The forbidden action is thus engraved on the forearm with a sharp slash to assist the slack memory.

In the second section concerning speech, some word frequently employed in everyday parlance such as "I" or "and" or any other expression which is common to the usual speech of the Magician is to be proscribed for a period of several days, a week, or months as the case may be. During this time, the word is either completely omitted, or some other word is in its place substituted. A certain thought which is impersonal and free from moral bias, is the subject of the last section, when one has become sufficiently proficient in, and having derived benefit from, the previous two sections. In every case of forgetfulness the effraction and penalty is a sharp cut on the arm. This latter section has very far-reaching extensions, particularly as regards the training of the mind. If some thoughts have been forbidden entry through the unguarded gates of the mind, and some skill has been obtained in enforcing this decision, it will require a little further extension of the practice to close the gates, and bar all thoughts of whatsoever kind from the mind. In this way one achieves the identical object of Yoga ; the emptying at will of all content from the mind.

Now as to the result of this disciplinary technique. First of all, no arbitrary question of ethics or morals enters into this technique of asceticism ; it is simply an elaborated species of athletic training, as it were. The body is not tortured, on the common principle and according to usual custom, that the eternal soul may live and find bliss in its release from the body. This attitude forgets that while asceticism is a stage in the soul's journey towards its ideal, it is at

the same time when carried to extremes a blind refusal of the nourishment by which that long journey may be sustained. The root principle involved in the practice of fakirs who sleep on nail or wire beds, holding their arms upright for the full span of their lives, tearing living flesh from long-suffering bodies, all this is reprehensible to the Theurgist, and is altogether opposed in principle to the method outlined above. The body is not a thing of evil, for we have previously defined corporeality and spirituality as different degrees of one divine substance. All the vehicles of the spirit are instruments through which it may act, obtain experience, and arrive at a knowledge of itself; and though in matters pertaining to celestial communion some are bound to be a hindrance if untrained, the observation simply proves the necessity for training, not for this cruel and senseless destruction.

By the ascetic technique of Theurgy, one simply decides to obtain a conscious control over certain aspects of one's physical and mental organization, and this control tends to the acquisition of a greatly increased potential of Will. The cutting of the arm does cause some little pain, it is true; though this pain is useful and necessary as setting up certain currents in the inhibitory centres of the brain or mind. These result in the establishment of a curious vigilance on the part of the Will, a free unconscious flow of Will-force being ever-present and ready to execute the wishes of the Master. One will discover, in the event of a decision taken not to cross the legs, that when chatting in casual conversation with a group of people and in a state of utter forgetfulness of the oath, any automatic tendency of the legs to repeat instinctively the habit to which they have long become accustomed will immediately be detected by the Will before the proscribed act is even half-way completed, and the tendency will be stopped in its inception. It has been noticed again and again that just as the legs are about to cross, even during the deepest sleep when the body makes spasmodic automatic motions, the Will operating from the inhibitory centres of the mind causes a spontaneous warning to be flashed, with the result that the action is prevented. If asleep, there is an immediate awakening with full consciousness of the intended act. At least, this is the rationale obtaining after the Operator has failed about a dozen times or so, and when his forearm has become beautifully adorned by as many cuts. It is particularly so in the case of the prohibition of the word "I" which one may well use as the object of the practice.

Normally, we are so personal, and so attached to all things ~~egod that~~ in ordinary conversation we are more eager to talk about ourselves, and the phrases "I did this," and "I did that" enter more fully into speech than almost any other. Hence in the beginning, when the benefits of judicious silence are very forcibly conveyed to the personality, the arm suffers in no little way. It may even be necessary to resort to the decoration of both forearms before the rebellious ego and its voice responds to training, deciding to obey forthwith the dictates of the Will.

The consequence is obvious. As time progresses through this technique the Magician accomplishes two separate things, both of them being major aspects of the Great Work. A perpetual vigilance approximating to a most powerful current of Will-power has been generated. This, from the beginning, tends to bring the multifarious activities of the human being under conscious control of the Will. If, as the Abbé Constante so accurately observed, magical operations are the exercise of a power which though natural is superior to the common forces of nature, that power being the result of a knowledge and a discipline exalting the will beyond its normal limits, then this practice fulfils in the most conceivable way all the requirements that even he would have demanded of it. And the advantage of this to the Neophyte who has sworn himself to the attainment of no less than the Knowledge and Conversation of the Holy One, the Angel that guardeth him, cannot be overestimated. In his hands is placed a tremendous power of Will, spiritual in its significance, inconceivably creative in its application.

The second aspect of accomplishment is that not only does the Magician find himself in possession of an enhanced Will, but that the *Ruach* itself, all the faculties comprised in the ego previously so troublesome and lacking in concentration, has gradually, because of the dynamic Will and the shrinking from bodily pain, placed itself under control. The Practitioner will have survived the preliminary horror and dislike of inflicting this slight penalty upon his arm, seeing his body for the first time in its proper place, as a servant to be used and commanded, and whose rebellious refusals to obey orders issuing from a higher source are sternly to be reprimanded and penalized. It is sincerely to be hoped that the basis of this technique will not be so misunderstood as to elicit crass remarks concerning Hatha Yoga or Masochism. There is no pleasure

at all in cutting the arm with the razor ; of this one fact alone the reader can be unequivocally assured.

So powerful a force can this Will become under discipline and training that in the directions appended to a recent version of an Invocation, the editor has suggested that the Will should be formulated in the Creative World in the shape of a magical wand, its true symbol, or a beam of light issuing in a straight and upright line from the Magician towards and into Infinity. This remark suggests that far from being an intangible metaphysical impalpability, an incoherency which is usually the case with the average individual, to the Magician the Will is a definite controllable spiritual force, which like all the other faculties of the soul, may be employed by its overlord and master.

There is yet another method of training the Will. Though it belongs rightfully to the processes of Yoga its importance cannot be overestimated. It is that branch of the eight-limbed Yoga which is called Pranayama, a practice yielding to whomsoever pursues it a threefold harvest. First, the intaking of large quantities of oxygen and prana has an unmistakable effect on the endocrine glands. It is indubitable that the interstitial glands particularly receive a tremendous stimulus. As a consequence, from a purely physical point of view, the entire personality is flooded with a wealth of creative energy bound to react favourably, when conserved, on the mind and Will and every other aspect of the human constitution. In fact, one may go so far as to state that this creative energy, physical though it may seem, goes to form the basis of the spiritual vision. Secondly, in his *Raja Yoga* the late Swami Vivekananda provides an admirable explanation of the effect of regulated rhythmic breathing, which strengthens and stimulates the Will into a most formidable concentration of power. Briefly, his theory is that by making all the cells in one's being vibrate in unison, a powerful electric current of Will is established in the body and mind. And the means for establishing this unison of vibration is a rhythmic intaking and exhalation of the breath.

Ignoring, for the purpose of argument, the theory that Pranayama does have any such effect as is outlined in the former paragraph, and barring all mystical theory from consideration, there is yet another result which can be doubted by none. Any individual who has attempted Pranayama steadily for even a few moments

will understand at once what is meant. Anything more tedious and laborious and heart-breaking than this simple set of exercises could hardly be imagined. For the Magician to seat himself quietly for two or three hours during the course of each day for a period of say three or four months, making the attempt to breathe in a measured regulated rhythm, simply observing carefully the inhalation and exhalation of the flow of breath, is one of the most arduous tasks of which the human imagination can conceive. It calls for the exertion of the utmost will-power, and the gritting most firmly of the teeth in the determination to continue. In doing this, the individual is brought sharply to face the inertia and lassitude of the body, requiring no little austerity and self-conquest and adamant will-power to persist in that appointed task to which he has vowed himself. If the Practitioner obtained no technical book-described result whatsoever, such as the slowing of the motion of the mind or the occurrence of various psycho-physiological changes, he will at least have gained an immeasurable increase in will-power and indomitability of purpose in having trained himself to overcome the slothfulness of bodily circumstances and the mental inertia and opposition to training. "To learn self-conquest is, therefore, to learn how to live, and the austerities of stoicism were no idle boast of liberty. . . . To resist and overcome nature is to achieve for oneself a personal and imperishable existence ; it is to set oneself free from the vicissitudes of life and death."¹ It is an acknowledged and demonstrable fact that the discipline and patience imposed by Pranayama, apart from all Yoga theory, will stand the Magician in good stead when the more complex and difficult tasks of Magic are forced upon him.

There are some individuals on whom Magic falls as upon sterile ground. Believing that the conscious development of genius through magical training is an impossibility in nature, they claim that the greatest deeds and the finest creative works are done unconsciously and not at will ; that the noblest examples of art, literature and music receive their primary inspiration from a part of man which is independent of his conscious will and knowledge. This fact, without doubt, is true, and it is here that the Magician is superior to the ordinary artist. With the artist inspiration is automatic, independent of his own wishes and knowledge even, and in this sense he is a passive instrument, a medium. The

¹ *Mysteries of Magic*. Eliphas Levi.

Magician, however, sets upon himself a higher objective, desiring consciously to cognize that power in him which is the Creator, the Seer, the Knower. He arrives at this through an act, or a graded series of acts, of Will. The ultimate objective is the identification of the magical Will with the whole being, so that its exertion demands no more conscious effort than the movement of the lips, the raising of the hand; a force as constant and ever present as gravitation.

Ceremonial Magic, let it be understood, as a means of acquiring the requisite potential of will-force, is principally of use for the beginner. "Ceremonies being as we have said artificial methods for creating a habit of will, become unnecessary when the habit is confirmed. . . . But procedure must be simplified progressively before it is dispensed with altogether."¹ If a schedule of practice is rigidly adhered to, the Magician will discard after a time the ceremonial altogether, relying upon impromptu work within the limits of his interior magical Circle, and still later apply himself exclusively to that magical practice called the Mass of the Holy Ghost. The skilful application of this reverberating magical engine should result in the development of a high-powered centre of Will. With this achievement all techniques may be discarded, for having served their purpose in improving the welfare of the individual, no longer are exercises required.

The principle is comparable to one recognized in sport. During a game of tennis, for example, a player might produce some really wonderful lobs and volleys in a minute fraction of a second when conscious decision would be quite out of the question. The best shots in billiards, as many well know, are those accidentally made. For the aspirant to tennis, or a player desirous of improving, only a vast amount of *deliberate* practice will produce that consummate skill which will operate freely at all times. So it is with the Magician. In such a one, the verendum of art which was jealously hidden from public gaze, is even more secreted in the depths of his spiritual consciousness, so that by no one in the whole world is its existence divined. So powerfully strong is this wand that by one flick could the worlds be destroyed; with another flourish, could new worlds be brought into being.

¹ *Transcendental Magic*. Eliphas Levi.

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Peculiarly connected with the Will and Imagination in the ceremonial invocations is another power or force, the presence or absence of which spells success or failure to the operation. The secret of all Ceremonial Magic is a simple though not always an obvious one. To officiate at magical ceremonies, conducting each minute detail with care, performing the external banishings and suffumigations and circumambulations, bellowing sonorously the conjurations and moaning the barbarous names of evocation, is no real criterion that the invocation will succeed in its ostensible purpose, or that the ecstatic climax of the operation will "come off." The failure to realize this lies at the bottom of a good many rather humorous stories about Magic told by people who, having become intellectually interested in its technique, and having followed carefully the instructions laid down in the ordinary easily obtainable grimoires, have been disappointed with the paucity of result. All proper precautions were taken. Beautiful robes of the best silk were provided, candelabras of silver and brass, expensively compounded incenses, and elaborately written conjurations. Despite all this preparation, however, nothing at all happened. Not the slightest strain was set up in the surrounding astral atmosphere, and a hand cautiously placed outside the confines of the Circle was not paralysed, as legend would have it, as though by a flash of lightning hurled from an enraged spirit. There is one splendid story which occurs to mind of an enthusiastic student who endeavoured to "do magic" before having arrived at an understanding of the elementary principles underlying Ceremonial Magic. He was desirous, as a test, of invoking an undine, a spirit of the element Water, and to do so it occurred to him that an operation conducted in the proximity of water would eliminate many of the difficulties. Eastbourne was chosen as the scene of operation, and this student, bearing with him the equipment of art, entrained for this "solitary" seaside. Fairly late one evening, when most of the respectable citizens of this seaside were quietly asleep, he went down to the edge of the sea, the tide being very far out. Tracing his circle, after the altar and lights had been set up on the sand, he commenced his conjurations in an ever-thickening mist. Loud were his bellows, and fierce were his sonorous moanings as the barbarous names made hideous the peaceful calm of the night; clouds of heavy incense

rolled up from the altar, enveloping the whole scene with a gruesome fog of perfumed smoke. The only undine this Magician saw was a wrathful creature clothed in blue—a policeman.

Since the above was written an even grosser and far less excusable imbecility has been perpetrated. Some members of a famous research society were confirmed in the belief that it was high time to expose Magic in all its branches, to show that it possessed no reality at all; and with this very worthy aim, they made arrangements to conduct a ceremony, based on the garbled instructions in some grimoire, on the top of a hill on the Continent. The conjurations were duly recited in accordance with said instructions by a white-robed virginal maid over a goat, which the grimoire promised would be transformed into a youth of most ravishing beauty. This transformation, naturally, failed to occur, and a great deal of publicity was given to this ceremony which was to put an end to all ceremonies. Hordes of curious people flocked to the mountain summit which, during the rite, was ablaze with high-powered arc lights! It rather reminds one of the simpleton who, after filling his kettle, placed it on the stove, forgetting however to apply a match to the gas. When after an hour there was no sign of a boiling kettle, he averred most indignantly, and with no little contempt, that these modern contraptions were of no use.

I do not believe this farcical ceremony requires much comment. It exposes the extraordinary kind of intelligence which cannot distinguish between a silly book on witchcraft and the genuine Telesitic Magic; also the inability to realize the truth of the frequently stated injunction that it is thought, will and intention which enter most prominently into ceremonial magical work, the exterior symbols and sigillæ being secondary and less important. Barrett's *Magus* would offer, in any event, to the consideration of these "scientific" researchers that "the reason why exorcisms, charms, incantations, etc., do sometimes fail of their desired effect, it is because the *unexcited* mind or spirit of the exorcist renders the words dull or ineffectual."

Here then in a short sentence is the secret of success. The Chaldean Oracles affirm that one should "Invoke often!" Abramelin the Mage counsels that one should "Inflame" oneself with prayer. Implicit within these terse statements is the key. To invoke often denotes a certain degree of persistence and enthusiasm, and the principle believed in by the ancient Magicians was that if

a man prays or invokes long enough with his lips it may happen that he will find himself one day uttering his invocation with his whole heart. Success implies above all enthusiasm. And the enthusiasm which the Magician should cultivate is an indescribable species of excitement or frenzy, by means of which he is carried completely outside of and beyond himself. It is an altogether incomprehensible quality, and hence indefinable. The Magician should inflame himself, and this is *hislahabus* or self-intoxication, which the Qabalists conceived to be the very cup of grace, and the wine of life. Every nerve, every fibre of the individual—physical, astral, mental; every atom in whatsoever department of man's constitution should be keyed up to fever pitch and all the faculties of the soul exalted to the uttermost. Just as the artist—the poet, the dancer, the lover even—is carried away in a madness of white-hot passion, a frenzy of creativity, so also must it be for the Magician. He should be propelled in his ceremony by a mantic enthusiasm which, although in him and a necessary part of the forces which compose him, is by no means that which he normally includes in his *Ruach*. It has no part in the wake-a-day worldly ego, although it exalts this ego on a crest of bliss, so that all consciousness of its existence is transcended, suffering a new birth with a larger and a wider horizon.

Affirms Iamblichus, "the enthusiastic energy, however, is not the work either of body or the soul, or of both conjoined." It is impossible to lay down theoretical rules for the induction of this frenzy, for the acquisition of this stimulus, for the production of this mantic spasm. In different people various factors will enter to produce the stimulus and excitation. To one individual, it may come through prolonged and repeated invocations carried on over a period of several weeks or months. One student may be so impressed by the sheer mystery and suggestiveness as it were of any given ceremony that the result may be thus encompassed. Another may be curiously moved and exhilarated by the lyrical style in which the invocations are written, by its imprecations and commemorations, or even by the weird and barbarous names of evocation, no matter how unintelligible they may be to his conscious ego. It may be, that despite an excellent intellectual knowledge of the Qabalah, an adequate or satisfactory interpretation of some one of these mysterious words has escaped him; when suddenly, during the course of a ceremony, its significance flashes rapturously

upon him with a blaze of scarlet, a blaze of jubilation, and thus excited he becomes carried away with his discovery on the mounting wave of ecstasy. Perhaps the smell of a particular perfume, the psychology of the gorgeous silken robes and headdress, even the physical exhaustion which is the outcome of the dance—these are possible causes of that exaltation which the Magician must cultivate. With the skilful Magician it will be all these factors contributing to the end, thus producing an exuberant rapture, wide as the widest sea, and as high and far-reaching as the winds which blow from the Poles. And then, as issues the red rose from out of the black earth, so will grow from the formless nature of the man of earth, in the light of that exuberance, the many-petalled flower of the restored soul. So gradually and slowly will open out the spiritual powers and latent faculties like petals from within. As the snow-white flowers which blossom on the acacia are put forth until the whole tree of regeneration is covered and weighted downwards by many blossoms, so from the root of ecstasy is the Vision and the Perfume developed. As in the Rosicrucian legend, the life of the young pelicans was sustained by the sacrificial resource of the mother, so the exterior forces of the Magician are fed, when the ego succumbs to the intoxication, both from the spirit within and its liege lord, the Gods from above invoked.

Let it never be forgotten that the secret of invocation and every act of Magic is "Inflame yourself with prayer," and "Invoke often!"

CHAPTER NINE

THERE are several aspects of magical procedure in ceremonial work which it is necessary to consider. That sound, for instance, has a creative or formative power has long been recognized and known to most of mankind. The Hindu mantram and its effects upon both brain and the nervous ramifications of the body has been the repeated subject of no inconsiderable amount of scientific and lay experiment. A rational theory concerning the sacred mantram is that its action in the brain may be likened to that of a swiftly revolving wheel through the spokes of which no object can pass. It is held that when the mantram is firmly established, and the brain has automatically taken up its liquid accents, all thoughts even that of the mantram are hurled off, and in the mind emptied of all content the mystical experience may ensue. There is another theory held by other occult schools which claims that the vibration set up by a mantram has a purifying effect on the whole constitution of man; that by its vibratory action the coarser elements in the body are gradually expelled, a refining process taking place which affects not only the body of flesh and blood and brain and nerve, but including both the Body of Light and the entire mental structure within the scope of its action. In the admirable biography of Milarepa the Buddhist Yogi published by the Oxford University Press there is the following footnote: "According to the Mantrayana school, there is associated with each object and element of nature . . . a particular rate of vibration. If this be known and formulated in a Mantra and used expertly by a perfected Yogi, such as Milarepa was, it is held to be capable of impelling the lesser deities and elementals to appear, and the superior deities to emit telepathically their divine influence in rays of grace."

It is held in Magic that the vibration of certain god or divine-names conduces to the production of its psychological and spiritual phenomena. "Why?" asks Blavatsky in her *Secret Doctrine*.

Answering her own question, she states "Because the spoken word has a potency unknown to, unsuspected and disbelieved in, by the modern 'sages.' Because sound and rhythm are closely related to the four elements of the ancients; and because such or another vibration in the air is sure to awaken corresponding powers, union with which produces good or bad results, as the case may be."

The legend pertaining to the Hebrew Tetragrammaton is interesting. He who knows the correct pronunciation of YHVH, called the *Shem ha-Mephoresh*, the Unpronounceable Name, possesses the means of destroying the universe, his own particular universe, and hurling that individual consciousness into Samadhi. Moreover, the magical theory has it that the vibration set up by the human voice has the power not only of moulding the plastic substance of the Astral Light into variegated shapes and forms depending upon the tone and volume, but also of compelling the attention of metaphysical entities and Essences to that mould.

Quite easily the power of sound can be proved by means of a few trifling but most interesting experiments. The utterance of the monosyllable *Om* in a high shrill voice will be felt without a doubt to vibrate noticeably in both the throat and the chest. By repetition the ability to increase the potency or frequency of the vibrations and the area of its detonation can be very considerably increased. With a certain amount of judicious practice, always with the exercise of intelligence, the practitioner will find himself enabled to vibrate a single word so as to make the whole body shudder and tremble beneath the impact of its power. On the other hand, practice will also enable the student to limit at will the vibration to a certain area or locality in his body. Needless to say, a great deal of care should always be employed, for it is not required of this practice that the body should be shattered or torn asunder by catastrophic vibrations.

There are well-known examples of the destructive power of sound caused by the detonation of thunder or the bursting of shells. There is the oft-repeated story, well worth mention here, of a trick played by a great singer. He would tap a wineglass with his finger-nail so that it rang; then, picking up the note with his voice, he would sing the same note with his mouth right over the glass. After a moment, when his voice was vibrating in unison with the note emitted by the glass, he would suddenly change the note to a higher one, and the wineglass without the least warning would fall, shattered

into fragments. He was playing with the law of vibration, for all things, seen and unseen, come within its scope, and every conceivable object exists on a definite plane, possessing a different rate of vibration. Every organic and inorganic mass is composed of a multitude of infinitely small centres of energy which, in order to adhere one to the other, must vibrate all together. The changing of that vibration either destroys the form, or brings about mutations and alterations in the shape.

There being a destructive aspect to sound, it follows there is one of formation and creation, to be discovered through constant and patient experiment. The actual formative power may quite easily be demonstrated. Let the reader sprinkle a little fine sand on the sounding box of a violin, and without disturbing the sand, draw the bow lightly over one of the strings. It will be found that the vibration exerts a formative influence, for, with the sounding of the note and its amplification in the sound-box, the sand arranges itself into curious geometrical shapes; a square, on occasion, will be formed quite clearly; or a triangle, an ellipse, or a design which is comparable to the structure of a snowflake—crystalline and a thing of rare beauty. The same experiment may be performed over a sheet of glass, and depending on whether the bow is drawn slowly or rapidly against the edge, lightly or with much pressure, so will the shape of the sand be. On the violin a soft deep note will naturally produce a different sound shape to a long piercing wail; brusqueness has a different shape-value to a slow vibrato. There is somewhere in the writings of Madame Blavatsky the testimony that she herself, at one time on the verge of death, was recalled to life and cured of her ills through the powers inhering in sound. All these things will go far to show that sound does possess a creative value, and it should be the aim of each would-be Magician by practice to ascertain what tone of voice is most suitable for magical work. Experience shows that a shrill humming of the names to be pronounced is the most satisfactory method, a voice which vibrates rather than clearly pronounces being that which is required.

The vibration of God-names is hence an important essential in the practice of Magic, since, for one thing, the knowledge of the name of any being—and by knowledge is included the ability to vibrate and pronounce it correctly, as well as an understanding of its Qabalistic implications—is to possess a species of control over it. The knowledge of the name may be acquired by the application of

Qabalistic principles, so that in the name may be found a summary of the forces and powers inhering therein. In a word is Magic contained, and a word properly pronounced is stronger, says Levi, than the powers of heaven, earth or hell. Nature is commanded with a name; the kingdoms of Nature likewise are conquered, and the occult forces comprising the invisible universe are obedient to him who pronounces with understanding the incommunicable names. "To pronounce these great names of the Kaballah, according to science, we must do so with full understanding, with a will unchecked by anything, with an activity which nothing can rebuff."

The vibration of God-names, then, constitutes one of the most important divisions in a ceremonial invocation. The incenses, perfumes, colours, sigils and lights around the magical circle will assist in evoking the desired idea or spirit from the imagination and to manifest itself in an appropriate garb coherent and tangible to the exorcist. Not alone must there be intention and thought, but there should be the concrete expression of thought in an action or a word which, to the idea, must be as a logos. To illustrate the mode of vibration, let it be supposed that an exorcist is desirous of invoking the powers pertaining to the sphere of *Gevurah*. Its planet will be ascertained to be Mars; its essential quality being one of cosmic energy and force, summarized in the divinity Horus, its archangel will be Kamael, its spirit Bartsbael, and the Sephirah to which these are attributed bears the divine Name Elohim Gibor. When, in the magical ceremony which the Theurgist instigates, the time arrives for the pronouncing of the divine name, let him inhale very deeply, slowly and forcefully. At the moment when the air from without strikes against the nostrils, the realization should be clearly imagined that the name of the God, Elohim Gibor, is being inhaled with the air. Picture the name borne aloft in great letters of fire and flame, and as the air slowly fills the lungs, the name should be imagined to permeate, and vibrate throughout the whole frame of the body, gradually descending through the thorax and the abdomen, down the thighs and legs to the feet. When the force appears to strike the lowest portion of the legs, expanding and spreading to every atom and cell in the foot—and practice will render this feat of imagination less difficult than it sounds—he should assume one of the characteristic poses of the god Horus shown in the vignettes of the Egyptian Book of the Dead. One of them, the Sign of the Enterer, consists of throwing the left foot forward and inclining the body

to the front, both arms being first drawn up to the head and flung forward as though projecting the magical force towards the Triangle of Evocation. As this sign is being assumed, while the lungs are exhaling the air charged with the name, the latter should be strongly imagined to rise swiftly from the feet, through the thighs and body, and so be forcibly hurled forth with a mighty shout of triumph. If the whole body of the Magician feels aflame with force and energy, and thundering into his ears from every surrounding portion of space he hears the resounding echo of the name just magically vibrated, he may rest assured that the pronunciation has been correctly accomplished. The effect of the vibration of the God-names is to set up a strain in the upper astral light, in response to which the intelligence evoked hastens. Other gestures and other signs exist for each of the Gods, and a study of the Egyptian God-forms will confer a knowledge of what these signs are.

Closely allied with the vibration of divine names, is another branch of Magic. In some rituals the student may have noticed numbers of incomprehensible words in a foreign or unknown tongue known technically as the "barbarous names of evocation" which, we are counselled by the Chaldaean Oracles, never to change, "for they are names divine having in the sacred rites a power ineffable." Originally all that was meant by the "barbarous names" was that these words were in the dialect of the Egyptians, Chaldaeans and Assyrians, regarded as barbarians by the Greeks, and G. R. S. Mead renders the phrase as "native names." Iamblichus, in answering Porphyry's enquiries on this point, states: "Those who first learned the names of the Gods, having mingled them with their own proper tongue, delivered them to us, that we might always preserve immovable the sacred law of tradition, in a language peculiar and adapted to them. . . . Barbarous names likewise have much emphasis, great conciseness, and participate of less ambiguity, variety and multitude." Experience confirms that the most puissant invocations are those in which are words of a foreign, ancient, or perhaps forgotten tongue; or even those couched in a degenerate, and it may be meaningless, jargon. The most outstanding quality of these conjurations is that the language used is always very vibrant and sonorous. That is their sole virtue, for they are peculiarly effective when recited with magical intonation, each syllable being carefully vibrated. For some reason or other it has been found that the recitation of these names is conducive to the

exaltation of the consciousness, exerting a subtle fascination on the mind of the Magician. "The Magic of the ancient priests consisted in those days," thought Madame Blavatsky, "in addressing their gods in their own language. . . . It is composed of sounds, not words; of sounds, numbers and figures. He who knows how to blend the three, will call forth the response of the superintending Power. Thus this language is that of incantations or of Mantras as they are called in India, sound being the most potent and effectual magic agent, and the first of the keys which opens the door of communication between Mortals and Immortals."

The rationale and explanation of the exaltation is not far removed from general experience. It is not unique, nor does it confine itself exclusively to ceremonial or Theurgical work. One very frequently reads of poets becoming entranced, as it were, by the repetition of rhythmic verse and names; indeed many of the poems of Swinburne are a splendid example of such poetry. One hears too of precocious children being singularly affected by those readings from the Bible in which occur long lists of weird Hebrew names and places. Thomas Burke, the eminent novelist, once informed the writer that when a young man the names of cities and countries in the South American continent were to him as magical spells almost of enchantment, occult in their power. Names such as Antofagasta, Tierra del Fuego, Antanonoriva, and Venezuela are indeed barbarous names to conjure with. I remember too reading at one time a poem by William J. Turner, the music critic, in which he recounts that as a boy, Mexican words and names exerted a fascinating charm: Popocatpetl, Quexapetl, and Chimborozo, and the like. The names themselves convey nothing to a fertile and developed imagination; the exaltation of consciousness is due almost entirely to rhythm and its music, the witchery of the names entering into the realm of the imagination, where it is seized upon to arouse a peculiar frenzy or excitation. In any event little doubt can be entertained that the numbers of barbaric, formidable, and almost fearful-appearing words rolling and bellowing through so many of the better invocations which have come down from antiquity should have an exhilarating effect on the consciousness, and exalt it to the pitch required in Magic. The "Bornless" Invocation, whose basic elements are found in some Græco-Egyptian fragments, and which will be found reprinted in my last chapter, is perhaps the most notable example. As a ritual it is considered by many to be one of

the best, and is replete with strange words rich in music and primitive excitations, sonorous to the utmost degree. Many of the rituals and invocations utilized by the Elizabethan astrologer, Dr. Dee, working in collaboration with his colleague Sir Edward Kelly, are also remarkably good specimens of such language. In fact, the rituals of Dee may be assumed to be unique; they are written almost entirely, with the exception of a few Hebrew words, in a curious language called Angelic or Enochian, which he claims was dictated to him by the Angels. Regardless of their origin, the invocations couched in this language have been found to work with a peculiarity and a force found in no other language.

Typical of the barbarous words, citations from several rituals may be given. The following is one from the Dee conjurations:

"Eca, zodocare, Iad, goho. Torzodu odo kikale qaa! Zodacare od zodameranu! Zodorje, lape zodiredo OI Noco Mada, das Iadapiel! Ilas! hoatahe Iaida!"

Occurring in Chapter CLXV of the Saite Recension of the Book of the Dead, there is a petition to Amen-Ra, wherein the most powerful of the magical names of the God are recited: "Hail thou Bekhennu, Bekhennu! Hail Prince, Prince! Hail, Amen. Hail, Amen! Hail Par, Hail Iukasa! Hail God, Prince of the Gods of the eastern parts of Heaven, Amen-Nathekerethi-Amen. Hail thou whose skin is hidden, whose form is secret, thou lord of the two horns born of Nut, thy name is Na-ari-k, and Kasaika is thy name. Thy name is Arethi-kasatha-ka, and thy name is Amen-naiu-anka-entek-share or Thekshare-Amen Rerethi! Hail! Amen, and let me make supplication unto thee for I know thy name. . . . Hidden is thy speech, O Letasashaka, and I have made for thee a skin. Thy name is Ba-ire-qai, thy name is Marqatha, thy name is Rerei, thy name is Nasa-qebu-bu, thy name is Thanasa-Thanasa; thy name is Sharshathakatha."

Another very fine example, perhaps one of the best, so far as the apparent unintelligibility of the names are concerned, occurs in the Harris Magical Papyrus, an English translation of which may be found in the *Facsimiles of Hieratic Papyri* in the British Museum.

"Adiro-Adisana! Adirogaha-Adisana. Samoui-Matemou-Adisana!

"Samou-Akemoui-Adisana! Samou-deka! Arina-Adisana! Samou-dekabana-adisana! Samou-tsakarouza-Adisana! Dou-

Ouaro-Hasa! Kina! Hama! (Pause.) Senefta-Bathet-Satitaoui-Anrohakatha-Sati-taoui! Nauouibairo-Rou! Haari!"

In the fragment already referred to of the Græco-Egyptian Ritual, edited by Charles Wycliffe Goodwin for the Cambridge Antiquarian Society in the middle of the last century, there also occur exemplary names: "I invoke thee, Terrible and Invisible God who dwellest in the void place of the Spirit: Arogogorobrao; Sothou; Modorio; Phalarthao; Doo; Apé; The Bornless One."

Yet both research and philosophy are agreed that a knowledge of the Qabalah in all its branches is an important and considerable adjunct to the Magician's practice. Since the Magician is intent upon making his life comprehensible, and to interpret every incident therein as a dealing of God with his soul, that all things might tend towards his spiritual enlightenment, it may seem incongruous were he to contradict that decision by incorporating meaningless and senseless words into his invocations. Above all things consistency and internal coherence typifies the mind of the Magician. Hence to neglect the exegetical principles of the Qabalah is to leave unguarded the channels through which chaos and inconsistency may invade the sanctum of cognition. Every barbarous word should be as carefully studied and understood with a degree of attention and erudition as one would bring to the analysis of Kant's *Critik of Pure Reason*; the hidden significance being permitted to penetrate below the level of consciousness where, during the ceremony, it may assist in the production of the requisite excitement. And to unearth the real spirit of the barbarous names a good working knowledge of the Qabalah cannot be dispensed with.

For example, consider with me the word "Assalonoï" appearing in another section of the Græco-Egyptian fragment. The first letter will suggest Harpocrates, the Lord of Silence, who is the Babe in the Lotus and the Pure Fool of the Tarot; the Innocent Parsifal who silently sets out in quest of the Holy Grail. It is only he who, because of his worldly foolishness but his divine wisdom and innocence, may arrive unscathed at the end. "S" will be seen to have reference to that card of the Tarot depicting the Holy Guardian Angel who bears, on his breast, a sigil engraved with the letters of the Tetragrammaton. "Al" may be interpreted as being the Hebrew word for "God"; as also is "On" a Gnostic name. The suffix "oi" may be assumed to indicate the Hebrew personal pronoun "My"; so that considered in its entirety, the word is in

reality an epitome of a complete invocation of the Holy Guardian Angel.

Consider again, "Phalarthao," which is a word in the same invocation. "Phal" is obviously an abbreviation for the phallus which, according to Jung, is the symbol of the creative faculties of a man. He defines it, in fact, as "a being moving without limbs, seeing without eyes, and knows the future; and as symbolic representative of the universal creative power, existent everywhere, immortality is indicated in it. It is a seer, an artist, and a worker of miracles." By subjecting the two letters "ar" to the Qabalistic process called Temurah, we have "Ra" the Sun God, shedding his bounty of sunlight and warmth and sustenance on all in the world of matter, and giving spiritual grace and illumination in the interior life. "Th" is Tes, the leonic serpent which is the essence of the physical life, giving substance to the spiritual vision. "A" again is the Thunderbolt of Thor, the magical forces of the Adept set in motion; the "O" representing the mountain goat, and the creative fecund aspect of man's being.

The word "Adisana," which occurs very frequently in the list of barbarous names furnished by the Harris Magical Papyrus, recalls to mind a Theosophical allusion. The Stanzas of Dzyan, given in *The Secret Doctrine*, mentions the Sanskrit word "Adi-Sanat." This Blavatsky explains to imply the equivalent of Brahma and the Qabalistic Sefira of *Keser*, and means the One Creator. The Egyptian word may be assumed by the Magician, in the absence of more precise and definite knowledge, to be, then, a reference to the Crown, the Monad in Man and Cosmos.

Yet other methods may be devised for rendering intelligible the barbarous words, so that in the rites no flaw may mar the integrity and consistency of one's consciousness.

So far as their practical use is concerned—the exaltation of the soul—a method outlined by Therion may be of some service. Assuming the ceremony to culminate in a major invocation, the crisis of which includes a number of these special words, a specific technique may be employed, one, however, which implies a modicum of training of the imagination. This faculty should so be developed that any picture of any object can clearly be formulated before the mind's eye with vivid distinctness and completeness; and not only so, but that the formulation can be sustained for some while. During the invocation, the Theurgist should imagine that the first

of these intoxicant words is like a pillar of fire extending as a vertical or upright column in the Astral Light. As the letters of the name leave his lips and are propelled forth into the ether, let him imagine that his own consciousness in the Body of Light follows those letters in their journey through subtle space, and is shot violently along that shaft. The next barbarous word should be conceived to occupy a column perhaps twice as long or as high as the preceding one, so that by the time the last word of the invocation is reached—ignoring for the moment the action and power inherent in the invocation itself—the consciousness will be supremely intoxicated, and the ego will be overwhelmed by a feeling of bewilderment and fatigue. The shaft should be seen at the end to increase in stature before the spiritual eye, to tower up ever higher till the imagination is almost stricken by the looming greatness and immensity which it has created. This sense of awe and wonder produced by this travelling on the fiery shaft of each barbarous word is the right precursor of magical exaltation and ecstasy. And with practice the Theurgist will invent other methods, more suitable to his own temperament, for the satisfactory use of these words.

§

For the enlivening of ceremonial work Dancing, Music and the striking of knells are other subsidiary accompaniments. So far as the knells or knocks are concerned, they should be in harmony, so far as number is concerned, with the type of operation. Their use is to announce mastery, to register the note of the triumph of the Magician, and to restore the wandering attention. Music is a much more complicated matter, inasmuch as its appreciation varies so widely with different individuals. It is better omitted in most invocations, since it is more or less bound to distract the attention of the Theurgist, although as a prelude it may assist in the ecstasy and exaltation. It requires the presence of a musician or musicians, and any sign of self-consciousness or a flaw in their technique spells discord and failure. The violin or the harp has the most transcendent and exalting note and may, occasionally perhaps, be employed.

The tom-tom with its fierce passionate drubbing is useful in other kinds of work where it is required to stir up energy, or even to still the mind. It is a simple matter to force the mind to follow the rhythmic beat of the tom-tom, which can be increased or gradually

slowed down until, when it has faded away into a subdued silence, the peace of a tranquil mind ensues. Oriental music consists mainly of this monotonous kind, thus implying a religious or mystical motive. At a ballet performance to which a friend of the writer was invited in Java, there were about a dozen dancers in grotesque yet gorgeously coloured costumes and masks, typical of the ostentatious Orient. The orchestra consisted of five players: three upon an instrument resembling a huge xylophone, comprising but five notes, and two thumping on Javanese drums. In an outdoor theatre the dancing, principally with the hands and fingers, continued for five hours without a single interlude. All the time the industrious members of the native orchestra were zealously beating out their monotonous rhythms until it seemed to the Europeans as though the senses and mind would succumb to its dull rhythm, and pass at last into silence.

A tripping dance, in the form of a simple two-step, for instance, may be useful, and, accompanied by a tom-tom and a mental mantram, within a consecrated circle or chamber, may be employed as the precursor of ecstasy. It is of particular interest to the Magician, this dance, since its characteristic is rhythm, and the whole of nature is the embodiment of rhythm and grace, both aspects of the dance. The dance in Nature is shown in growth and motion, for motion is the essential element of life, the theme enacted on an infinite stage. The ecstasies of Nature and her creatures have passed into common usage, recurring again and again in popular parlance. The music of the spheres, and the dance of the hosts of the planets and heavenly bodies in the infinitudes of space, have received due attention always at the hands of the greatest philosophers and poets who have seen into the heart of things. Frequently too one speaks—in clichés it is true—of the frisking of lambs, and the kids leaping in green meadows; the floating dance of clouds, and the forward surge and retreat of the billows of the sea. These phenomena—what are they, if not joint participation in the Dance of Life which day in and day out, year after year, century upon century, proceeds unchanged and unaltered, and which in its perpetuity must be considered as the very incarnation of joy?

So far as the employment of the Dance in magical operations is concerned, the clue afforded by the dance of Islamic Darweshes should be quite sufficient. These Mohammedan mystics are proud

of a Dance which is not, as some have thought, an uncontrolled frenzy. In the beginning it is precisely the opposite. Underlying its performance there is a high religious motive—ecstasy and union with Allah. From a stationary position they gradually increase the speed of their rotation, and with arms outstretched whirl with such rapidity that they seem to move not at all. Within a short while, this rotary movement induces a giddiness of both mind and body which, by sheer effort of will, is postponed in its effect and thrust out of consciousness. The dance eventually culminates in the collapse of the Darwesh in a state of complete unconsciousness, not only so, and this I think is important, but in a state of the highest ecstasy. Some may also be familiar with such names as Shri Chaitanya and his disciple Nityananda who wandered over India in the fifteenth century, singing and preaching and gaily dancing the doctrine of Bhakta or union with God by devotion. There is also within fairly recent years the eminent religious teacher Shri Ramakrishna Paramahansa, whose frequent songs and devout dancings were so fraught with fervour and great emotion that it is said that moral and spiritual changes were wrought in those who were privileged to see them. Many of these people, runs the report, were so overcome by deep emotion and the ravishment of bliss at the sight of the Master dancing that they fell into ecstasies and swoons.

So far as concerns the modern Theurgist, the principal object of the Dance is to acquire a physical exhaustion and a cessation of all thought. Within this negativity, if it have been induced within a properly consecrated and banished area, through which no entity dare intrude other than the force previously made manifest by the invocations, the spiritual presence invoked may incarnate. This is the fundamental idea to the Dance, although some may prefer to omit it altogether from their ceremonies. Each type of force, pertaining to the various Sephiros, will have its own kind of Dance, with its own step and its own tempo.

A motion common to most invocations, which is less like a Dance than the actual tripping or whirling, is the circumambulation. Occasionally the Magician is required to walk from some one of the cardinal points a certain number of times around the circle, the specific number determining the nature of the force to be invoked. Again, the direction of the circumambulation, whether to the east or west, will determine whether he is invoking or banishing. A

deosil, that is clockwise, motion will invoke, and widdershins, the precise opposite or anti-clockwise, will banish. Traditionally the circumambulation in the Circle is a most marvellous method of acquiring potential and arousing the necessary enthusiasm and force.

CHAPTER TEN

THE foregoing chapters should have gone far to show in what manner Theurgy conceives Will and Imagination to be the instruments for the reconstruction of a human being. I propose to go further into the question of this employment of the Imagination, inasmuch as the most fundamental task in Magic is concerned therein. Since the plastic substance of the Astral Light is peculiarly susceptible to the manipulation of imaginative currents, and since the images made in that Light produce perceptible changes, if the Will be strong enough to vitalize those images, the Magician seeks to apply these facts to his own sphere. Attention should be redirected to the fact that by all authorities is the Astral Light considered dual in nature. There is the base astral aspect, the deceiving serpent so-called, occupied by the decaying shells and phantasmagoria; and the superior plane, wherein is a wealth of real images, ideas, and spiritual intimations. To rise beyond the astral serpent through to the higher Astral is obviously a primary magical task. Invocations of the Holy Guardian Angel and the telestic union with the Gods and universal Essences constitute the supreme methods of transcending the lowest etheric planes; but these are ultimate ends, to which all methods and techniques are made subservient. To make the difficult ends of invocation and union more easily attained and less arduous, the Theurgists recommend a practice in which success confers the ability consciously to transcend the inferior astral and deliberately rise even beyond the higher astral towards the formless divine fires of the spiritual realms. Inasmuch as all the planes of nature, and all the forces which obtain in the universe are represented in the interior constitution of man, the astral plane in its dual aspect is likewise found within him. The lowest aspect, the lunar phase, corresponds to the human principle of the *Nephesch*, whereas the higher plane might be assumed to correspond to the central Sefirah of the Tree of Life, *Tipharas*, the pulsating heart of *Ruach*, and even extend to the confines of the

Neschamah. With the lower lunar aspect of the astral, the region of Qliphotic shells and demons and decaying phantoms of the dead, the Magician has little or naught to do; his aspiration is directed towards that which is above, in the upper strata of the living Tree. "Stoop not down," admonishes the Chaldæan Oracles, "into the darkly splendid World; wherein continually lieth a faithless depth, and Hades wrapped in clouds, delighting in unintelligible images, precipitous, winding; a black ever-rolling Abyss; ever espousing a Body unluminous, formless and void. . . . Stay not on the precipice with the dross of Matter, for there is a place for thy Image in a realm ever splendid." It is the "realm ever splendid" which does concern the Theurgist, since in it are the forces and powers which may prove of the utmost assistance to him in his quest. Within the dual *Nephesch* is a substantive and vital energetic principle. The former is the so-called Astral body, or the subtle duplicate to which the physical body owes its continued existence and persistence. While the development of this *Nepheschic* body does constitute a certain branch of Magic, it is not proposed to deal with it here, since it has but little association with the higher Theurgy. Pertaining to the realm of *Tipharas* is a higher aspect of this astral body which does enter very largely into practical Theurgy. It is not really an astral body, in the sense of a vital model giving life to the physical, but it is a mental or thought body, the direct vehicle of the ideal and spiritual faculties, whose substance is that of the higher or divine Astral. According to Blavatsky this is the *Mayavi-rupa*, the thought or dream body, the sheath of the mind and memory and emotion, known and named in Theurgy as the Body of Light. Now, the Theurgists hold that this Body of Light may consciously be separated and projected from the body—and Blavatsky expresses the opinion that he who can do this is an Adept! "Thou shalt separate the fine from the gross, acting with great sagacity," counsels the Thrice Great Hermes. This Body of Light, as the vehicle of the higher principles, may be made to investigate the interior world with the view of ascertaining its real nature, thus of the nature of man himself, inasmuch as the laws of the universe are those of the mind, and vice versa. The higher Astral, with which one becomes acquainted through the instrumentality of the Body of Light, is thus used as a ladder, as it were, by means of which the Theurgist mounts to the realm of the supreme spirit, fiery, creative and ecstatic.

Hence to project this fine Body, to acquire the faculty of functioning in it with ease as one does in the gross body, to train and educate this Body of Light to fulfil the wishes of the Theurgist, is naturally a fundamental of practical Magic. The ability to succeed in this particular phase of the work depends entirely on whether the Magician has trained his Imagination, for that is the magical lever for the proposed projection.

The technique, briefly, is as follows. Seating himself comfortably in a chair—or if he be trained in the assumption of a Yoga posture and is easy therein, so much the better—and tranquillizing his mind and emotions as far as may be possible, the Magician should try to imagine standing before him an exact duplicate of his own body. Should the Magician have engaged in much practice of the tattva symbols or the spiritual exercises of St. Ignatius and those described in a former section of this study, no great difficulty will be encountered in formulating this image. The Theurgist should conceive vividly that a simulacrum of his own body stands before him in the mind; and that it is clothed as the Magician is clothed, in magical robe with wand or sword, as the case may be, and that it stands upright, or seated on a chair, or curled in an easy and comfortable Asana. Should the Magician be seated, the image likewise should be seen to be seated. By a supreme effort of will that image should be made *to move* in the mind and, observed very closely all the time, to rise standing upright on its feet. The most difficult part of the Magician's task now approaches. To the Body of Light he must transfer his own consciousness, and it is this transfer which may prove a little difficult, for sometimes it simply will not go.

In this case, exerting every ounce of his Will and putting forth all the power of his Imagination as far as possible so that he imagines and wills himself to be in the thought-body, the Theurgist should cause it to perform various actions. The performance of some such ritual as the Banishing Ritual of the Pentagram is a splendid exercise, since by its means the Body of Light is made to move, to turn on its own axis, and to utter words. Persisted in, the Magician may find after several attempts that instead of this Body of Light performing the Ritual like an automaton while he observes, **he himself will be performing it within the thought-body itself.** These methods loosen the girders of the soul, and open the fast-locked gates of the mind. Furthermore, it may be that as the Magician

recites an invocation, following mentally each of the Ritual points with attention and care, he will find himself almost without knowing it in the Body of Light. The exhilarating effect of the words, the suggestions that they embody, should in some cases materially assist in the transfer. "I tread upon high! I tread upon the firmament of Nu! I raise a flashing flame with the lightning of mine eye, ever rushing onwards in the splendour of the daily glorified Ra giving my life to the dwellers of earth!" "I rise, I rise like a hawk of gold!" The first two sentences particularly, if recited with understanding and feeling, should quite conceivably suffice with some individuals to bring about the desired result. Even physically these words force one to rise on tip-toe, as though to tread on the firmament of Nu, and the subtle vehicles without doubt will follow suit. Success once reached, the transfer should be practised again and again, until eventually the Magician can slip in and out of his physical frame as an ordinary man slips out of his winter overcoat. But when once the actual projection has been accomplished the real task commences; for the Body of Light must be trained to move and see on the Astral Plane, although but a short while suffices before it responds to training, and is able to move and see with the very lightning rapidity of thought itself.

Immediately he has succeeded in indwelling the Body of Light, the Theurgist should exert himself to see with his astral senses. He should try to see the physical things and objects existing in the apartment from which he has just departed, noting the body, his former earthly habitation, the furniture, the walls and ceiling and all else. When he discovers that this can be done quite simply, and that the astral senses respond quite easily, then let him rise straight up towards the heavens and observe what there can be seen. The whole question is principally one of education. The Body of Light, the flashing solar vehicle of the Angel, must be made a worthy instrument, and just as a year-old child is taught to speak, to crawl, and to walk, so must this fine body of thought be trained to function perfectly on its own plane.

It will be in practice of this kind that the Theurgist will discover that what were conventional symbols in the exterior world are dynamic realities, living their own existence in this Astral or thought world. It should be his aim to investigate this realm thoroughly in the multitude of the aspects and departments that it continually presents, inasmuch as it actually coincides with the

limits of his own conscious and subconscious knowledge. With that one object in view, various comprehensive tasks should be undertaken. Those tattva symbols which previously were the objects of concentration and the exercise of imagination may be utilized as sigillæ wherewith to provide visions which will reveal the invisible nature of the symbol. In the Body of Light a door could be imagined, on which is inscribed a red equilateral triangle for Tejas, as an instance. Going through that door, and observing the type of landscape, the angelic beings who speak to him, and the conversations which ensue, should give the Theurgist a fair idea of the implicit significance and meaning of the symbol. Now there seems to be an absolute relationship between symbols and visional realities on the astral plane. The vision of the tattva should have proved this beyond all question. On record there are numberless instances of a symbol being given to a Skryer, one with which he was never previously acquainted and had never previously seen. Only to the owner of the symbol is the meaning known. The result of the vision obtained is illuminative and corroborative of the knowledge of the owner. Time and time again has this procedure been followed, and as many times has a vision been obtained which accurately concerns the nature of the symbol. This procedure should be pursued with regard to the other symbols and sub-elements of the tattvas. Likewise the astrological symbols of the planets and the zodiacal signs should be investigated by these means, as well as the pictures of the Tarot cards. This should open up a vast field of research for each Magician, since for one thing an entirely new species of knowledge may thus be acquired. The nature of a symbol hitherto unknown to him may be investigated, and a significance based upon observation and experience attached to it. A host of comprehensive experiments should be devised for the purpose of acquainting himself with the nature of the plane.

When these astral visions do not confer any actual knowledge, they should be dismissed as mere technical exercises whereby to attain proficiency. Skill once having been obtained, and these visions of vital experience are no longer encountered, nor new knowledge acquired, the value of the practice disappears. It is known that some foolish people who are able to travel in the astral do nothing else, without gain or benefit. To them, an astral vision has no spiritual significance, and astral intoxication is the insidious form of spiritual corruption which then overtakes them, and they

are lost, degenerating into mere astral "tramps." Let the student take this warning to heart. The astral must be used either to obtain definite knowledge or to serve as a stepping stone, a rung on the celestial ladder to yet more subtle planes; otherwise there is life-long stagnation there, overcome by intoxication, entangled in the seductive serpent-snares tempting the unwary and foolhardy. It is a reflecting world where one easily may get lost, unless the aspiration is pure and strong. Hours, days, and years even, may be spent in futile vision with as little gain as if one looked for long hours in a mirror of glass. "For those to whom in their spiritual evolution these apparitions arise I would say: try to become the master of your vision, and seek for and evoke the greatest of earth memories, not those things which only satisfy curiosity, but those which uplift and inspire, and give us a vision of our own greatness; and the noblest of all Earth's memories is the august ritual of the ancient mysteries, where the mortal, amid scenes of unimaginable grandeur, was disrobed of his mortality and made of the company of the gods."¹

Certain methods, it must be advised, are extant by which the Theurgist may test the accuracy of his vision and ascertain whether he has not been grossly deceived by elementals or the nature of his own phantasy-creating mind. By these methods also the possibility of getting lost in the maze of astral phantasmagoria is precluded. Assuming the Theurgist to have obtained a vision of Mercury let us say, by having used the Mercurial seals of Henry Cornelius Agrippa or the *Key of Solomon the King*, upon returning to his body, his first task should be to write up the experience in a special diary kept for that purpose. In passing, it should be made the order of the Magician's life to keep a scientifically entered diary of the magical experiments and visions, since this is conducive to order and equilibrium which is the direction whither his aspiration tends. Moreover, in true scientific fashion these visions should be recorded inasmuch as the entry deletes many possibilities of ambiguity, since memory is not always fallible or trustworthy after a period of time has elapsed, and lays down in writing the procedure which may again be followed in the verification and checking of the vision. Immediately after each experience and vision the diary should be attended to.

In the columns of Barrett's *Magus* or Agrippa's *de Occulta*

¹ *The Candle of Vision.* By A. E.

Philosophia, upon which much of the former is based, Crowley's *Liber 777*, and in my own *Garden of Pomegranates* will be found a wide series of natural and symbolic correspondences to each of the Thirty-two Paths of the Tree of Life. To these attributions the Magician should have recourse in verifying his vision, since experiment has proved, as I have said above, a real connection between the symbols and the attributions of the magical alphabet and subjective realities. If the vision of Mercury contains irregular elements, either of colour or number, which these columns attribute to, say, Mars or Saturn the student may be certain that something radically wrong has occurred, and steps should at once be instigated to repeat the entire vision, making sure that no errors or confusion of vision re-occur. As experience increases, the Magician retaining within his memory a comprehensive alphabet of correspondences, and as he becomes more familiar with the nature of that plane, he will become aware instantaneously as to whether the vision proceeds aright, and his growing intuition will warn him when some danger to coherency threatens. It cannot be too frequently uttered that the checking of the vision by reference to the magical alphabet is one of the most important tasks devolving upon the Magician. To neglect this scientific verification and critical examination of the vision is to find oneself sooner or later wallowing in the clogging mire of astral intoxication, with the prospect of advance and progress imperceptibly vanishing into thin air.

A few precautions, however, should be observed prior to projecting the Body of Light. To leave the physical body by itself without the guiding intelligence and control of the inner Self is tantamount in most cases to extending an open invitation to whatever astral entity, malignant or otherwise, is in the vicinity to take possession. There is actually no need to entertain any apprehension for the physical welfare of the body, inasmuch as the *Nephesch*, the seat of the vital forces and the design body, remains within it to provide the continuation of its functions and physical life. But obsession at all costs must be avoided. The possession of the human frame by a dog-faced demon is subversive to magical aim and procedure. Hence certain methods have been devised to prevent the possibility of obsession, leaving the body quite safe while the soul wings its way to the sacred fires. Some authorities believe that the surrounding of the body with an imaginary circle of white light is one of the most effective of all protective methods, since white being the

colour of the Throne of the highest spirit, no lesser spirit would dare attempt to challenge its guard. Others favour the projection within a properly drawn magical circle, painted in colour with all the divine names outside, and the geometrical figures within. In this case, however, the circle must be consecrated and ceremonially banished by an appropriate ritual, a rather cumbersome and arduous procedure for so frequent a practice. For this reason it is held that the Banishing Ritual of the Pentagram alone suffices to secure adequate protection and eliminates all possibility of demoniac possession.

The return to the body after a vision must be attended to with care and judicious precaution. Upon entering the physical frame a few deep breaths should be deliberately undertaken in order to ensure the close conjoining of the two organisms, and it has been suggested that a God-form should be physically assumed and a Name vibrated. Usually the Harpocrates form suffices; that is to stand upright, with the right arm in front of the body, with the forefinger held to the lips in the sign of silence, accompanied by the audible pronunciation of the God's name. Failure to ensure the commingling of the two essences of the thought body and the physical body may lead to disastrous consequences.

If the Egyptian Book of the Dead is consulted, the reader will benefit very considerably in knowledge, for therein the Tuat and the Amentet, the sub-divisions of the Astral Light, have been the subject of close observation and precise classification. In the second part of Chapter CXXV, the god Osiris is seen seated at one end of the Hall of Maati, accompanied by the Goddesses of Law and Truth, together with the forty-two assessors to assist him. Each of these forty-two Gods represents some one of the nomes of Egypt, and bears a symbolic magical name. In this conception one sees the towering ingenuity of the Egyptian theurgic-priests who made correspondences between the planes of the Astral Light and the nomes or county-divisions of the Upper and Lower Nile Country. By carefully studying this and subsequent chapters the Theurgist will glean much useful information concerning the Astral Light and the Guardians and Keepers of the Pylons through which he must pass in his self-initiation. Although the Book of the Dead represents these Pylons as those through which the deceased must pass on his way to rest in Amentet, they are also applicable to the Gates through which the Skryer in the spirit vision must enter. They should not be considered fictions, these guarded Gates with

their god-like Watchers, for as will be discovered in the course of investigations, the Magician will approach certain of these closed gates and no amount of magical artifice or cajoling of the guardians of the sealed sanctuaries and mansions will provide him entry. Refusal to enter is a sure sign of unworthiness, and indicates above all the inability to exist in that rarefied condition. It intimates, moreover, that the Body of Light must be purified, made glowing and glittering, iridescent and self-shining, a solar organism which emits the radiant light of the Spirit within. It is only thus that he may attain to more fiery and exalted states, and gain admission from the Angel-guardians with flaming swords to the sacred Pylons and the inner Gates. The means of effecting this purification are the frequent performances of the Pentagram Ritual, thus formulating more clearly and radiantly the thought body, and the daily celebration of some form of the Eucharist which infuses into the Body of Light the refining substance of the spiritual essence.

The visions which will then be acquired will be of a very high order. It may be after some little while has elapsed that the Theurgist will be astonished to find that his rôle of a detached observer of a vision has ceased and that, in some way, the vision is taking place about his own being, and that he is plunged into a tremendous spiritual experience never to be blotted out from conscious memory throughout the number of his days on earth. Initiations, in the real sense, and not in the implication of a formal lodge room ceremony, may there be instigated, the Theurgist taking part therein as a candidate to the sacred mysteries. To these initiations, needless to state, application is not made in any written form. They simply occur. And when they do, there is no doubt or vagueness as to what is occurring. As a type of the really moving experience which the highest type of astral vision may assume, I quote the following :

"There was a hall vaster than any cathedral, with pillars that seemed built out of living and trembling opal or from some starry substances which shone with every colour, the colours of eve and dawn. A golden air glowed in this place, and high between the pillars were thrones which faded, glow by glow, to the end of the vast hall. On them sat the Divine Kings. They were fire-crested. I saw the crest of the dragon on one, and there was another plumed with brilliant fires that jetted forth like feathers of flame. They

sat shining and starlike, mute as statues, more colossal than Egyptian images of their gods, and at the end of the hall was a higher throne on which sat one greater than the rest. A light like the sun glowed behind him. Below on the floor of the hall lay a dark figure as if in trance, and two of the Divine Kings made motions with their hands about it over head and body. I saw where their hands waved how sparkles of fire like the flashing of jewels broke out. There rose out of that dark body a figure as tall, as glorious, as shining as those seated on the thrones. As he woke to the hall he became aware of his divine kin, and he lifted up his hands in greeting. He had returned from his pilgrimage through darkness, but now an initiate, a master of the heavenly guild. While he gazed on them the tall golden figures from their thrones leaped up, they, too, with hands uplifted in greeting, and they passed from me and faded swiftly in the great glory behind the throne."¹

In addition, the Qabalistic Tree of Life should be made the object of much research and experiment on that plane. The Skryer should practise rising from one Sephirah to another, analysing the nature of that sphere carefully; climbing all the branches of this Tree which grows out of the glowing heavens above descending in glory to the many-coloured earth beneath. All the Paths radiating from and joining together the Ten Sephiroth should be carefully explored and registered in the scientific diary. It is thus that self-knowledge is attained, inasmuch as the Tree is a symbolic map not only of man's own inner constitution but of the structure and forces of the entire universe in every one of its multitudinous phases.

"The Universe," wrote Crowley, "is a projection of ourselves; an image as unreal as that of our faces in a mirror, yet, like that face, the necessary form of expression thereof, not to be altered save as we alter ourselves. . . . In that Light, therefore, all that we do is to discover ourselves by means of a sequence of hieroglyphics and the changes which we apparently operate are in an objective sense illusions. . . . It enables us to see ourselves, and therefore to aid us to initiate ourselves by showing us what we are doing."

By studying this symbolic map in the astral, through the means of the Body of Light, the Magician will come to be acquainted with every aspect of his own consciousness and the universe itself. The visions which he perceives, evoked by the use of sigils, are so many

¹ *The Candle of Vision.* By A. E.

revelations of his own consciousness in its different parts with which he was never previously familiar. For disclosing the various layers of mind and soul, together with their contents in dynamic form, the Astral Light and its investigation in the fiery solar body is the means *par excellence*, than which there is none better. Thus is self-knowledge procured. Thus also is self-consciousness, in the true sense, attained, serving as a prelude to the symphonic harmonies of the celestial union.

The results of this practice are very tangible and salutary. To brush aside the possibility of the conscious projection of the Body of Light, and to dismiss as of no account the vital experiences and self-knowledge obtained in the Divine Astral, with the superficial slur that "it is all imagination" is absurd, to say the least. Experiment alone, and nothing else, will demonstrate whether the adventure in the empyrean is a supreme reality or a figment of phantasy, even though it is admitted that the preliminary steps were encompassed through the channels of the Imagination. "Prometheus Unbound" was first conceived in the fertile creative imagination of Shelley, but who is there foolish enough to reject the intrinsic beauty of this poem, or deny its undying reality because of its immaterial origin? A very similar mode of consideration is applicable here. By means of the Imagination, the Magician creates a subtle thought-instrument with which to measure, investigate and explore an already existent but hitherto unknown plane of consciousness in the universe. In any event, in but a short while it may be borne upon the Magician, sceptical though he may and should be, that the Angelic entities he encounters in the course of his visions, their conversations and their treatment of him, are hardly the products of his imagination. Nor are they seen to be subjective creations, especially when, perhaps to his consternation at first, things "begin to hum."

But I wish at this moment to consider one of the most important results which develops from this highly important branch of Theurgy. Prior to the attainment of success in the projection of the Body of Light, the human consciousness was inseparable from the physical body. The appetites and desires of that vehicle had become identified with the *Ruach* itself. With the ability to transfer the consciousness to the created Body of Light in the imagination there follows this significant philosophical conclusion. The soul is quite distinct from the being of the body, and by the right methods

may be separated from and made independent of it. At first, the hasty conclusion must not be drawn that the soul is undying and immortal, for that has not as yet been verified by experience. It is still the *Ruach*, however, the false ego, which obtains in the transfer. There is no change at all in the individual being or in the nature of the consciousness itself, for the projection of the thought body is not analogous to the Mystical experience which annihilates duality, and brings ecstasy and illumination. The Theurgist remains the same person he was before, and duality still abides within his consciousness. Yet a supreme change of outlook or viewpoint has been accomplished. While in the Body of Light, when the transfer of consciousness has successfully been effected, he may see lying before him, as though asleep, the physical body which only a moment or so previously he vacated. So he *knows*, by an act of ordinary observation, that he is *not* his body, for that physical body he may leave at will. He is a spiritual entity, the realization comes, which may function independently of his bodily organism. What now becomes imperative is the annihilation of duality. The immediate objective is the transcending of the *Ruach*, of opening wide its gates, so that the True Spiritual Ego may be found. With this discovery, when illumination and ecstasy invade the sphere of mind, is also the great realization that the Soul itself is immortal; that mind, emotion and body are but the vehicles of that Soul, instruments to be employed for its own high purpose. And the means of discovery is the pursuit of the Magical Path. Invocations, God-forms assumed while in the subtle body, and the Rising on the Planes are highroads to communion with the inner God.

Let these practices be continued for some little while and the persistent effort to encompass the purification of the enclosing mental sheath, and it develops ever so gradually into a spiritualized organization. The old principle of inertia, slothfulness and of blackness, called by the Hindus *Tamas*, becomes broken up and is ejected from the magical sphere. The hollows of the brain, formerly heavy, impenetrable and dark, become light and strangely luminous. And a curious phenomena manifests, bringing jubilation to the heart of the Magician when once its significance has been grasped. Whereas in old time the night was passed in the deep oblivion of sleep, or at best in the phantastic adventure of dream, now the consciousness is retained even during sleep. There is no long gap of oblivion; all is one continuous free-flowing stream of awareness

while the body sleeps, not sundered during the day or night by unconscious lapses. The importance of this attainment cannot be over-estimated. A new quality of purity, in the Hindu sense of Sattva, gradually manifests; a quality of rhythm, continuity and bliss. With this infiltration of the Sattva quality, and the ejection of the tamasic elements from the sphere of the personality, the lightness and luminosity grows in the brain, and consciousness not of the *Ruach* but of the highest Soul persists in every hour. Thus life is conquered, for the Soul is above its lowly grasp. Death, the grey horror and awful fear of mankind, and the last despair of the philosophers, is transcended. Only the body dies. The mind and the emotions suffer death also. But ever continues unchanged and unaffected the divine Angel of the Sacred Light, purified through trial, triumphant over the mutations of light and death—calm, serene and imperturbable in the knowledge of its own Immortality.

Thus the results of Skrying in the Spirit Vision cannot be too highly lauded. For this practice can lead the Magician to the loftiest pinnacles of the Tree of Life where the air is pure and the viewpoint clear and unsullied. There is, of course, the preliminary danger of either getting lost on the uncharted by-ways of that plane, or become ensnared within the seductive grasp of bright forms and the fleeting astral visions of the depths. However, all this is elementary. If the aspiration be kept untarnished and pure, and if the sceptical principles of the Qabalah are applied, there should be little danger of this happening. Then may the Magician calmly wing his way beyond his personality, beyond the glittering phantoms of the Astral, past the splendid faithless visions with their allure and witchery, to the inner heart of the Heavenly Men, where the Lord of all is enthroned.

§

Before the commencement of a vision, or any operation in Magic, it is advisable for the student to perform a thorough banishing, which is both purifying and protective. The quickest and best method of banishing is through the Banishing Ritual of the Pentagram. The Pentagram expresses, according to Levi, "the mind's domination over the elements, and it is by this sign that we bind them. . . . It is the symbol of the Word made flesh and, according to the direction of its rays, it represents good or evil, order or disorder. . . . A sign which epitomizes by signification all the occult

forms of Nature and which has always manifested to elementary and other spirits a power superior to their own, naturally strikes them with fear and respect, and enforces their obedience by the empire of knowledge and will over ignorance and weakness." To understand the meaning of the geometrical form of the Pentagram, and to realize why in it is the power to banish all inferior forces from a given sphere, and why it is the "Word made flesh" a hasty recapitulation of aspects of the Qabalah is called for. One of the divine names by which the Jews conceived the universal creative force was YHVH, which, denominated the Tetragrammaton, came to be considered as the equivalent of the Four Elements in the Cosmos. It was also conceived to represent the ordinary unenlightened man in whom the light of spirit had not yet made its appearance; the unregenerate being of earth, air, fire and water, given up to the things of the unredeemed self. By means of Magic it was considered that into these four elements on which the flesh is based, the Holy Spirit amidst fire and glory and flame descended. In Hebrew the element Spirit is typified by the letter *Shin*, with its three darting prongs of spiritual fire united under the form of one principle. Bursting asunder the fleshly being, and carrying with it the germs of enlightenment and inspiration and revelation, the Holy Spirit forms by its presence in the heart a new species of being, the Adept or Master YHSHVH. This word, in Hebrew, is the name of Jesus, the symbol of the God-Man, a new type-species of spiritual being, greater than Whom there is nothing in all the heavens and planes of nature. Because of this fact, and the ideology summarized in the sign of the Pentagram, the symbol of the four elements surmounted by the crowning and conquering flame of the Holy Ghost, it owes its incomparable efficiency and power to subdue all astral opposition and cast out gross substance from the being of the Magus.

Depending entirely on the direction towards or away from any of the five points in which this figure is traced by the Magician, so will the result be. Proceeding from the topmost point and descending in a straight line to the lower right-hand point, the powers of Fire will be invoked. On the other hand, if the Magician traces with his wand the figure from the left-hand corner to the top he will banish the elements of Earth. It may also be remarked that it is this latter type of Pentagram which is used in the Pentagram ritual, it usually sufficing to banish beings of whatsoever class.

And the sword to represent the dispelling critical faculty of the *Ruach* is usually the instrument employed in this connection. The so-called Ritual of the Pentagram has acquired the significance of being purely a banishing ritual, although in reality it is a composite structure. Before entering upon its consideration, I quote it :

1. Touching the forehead, say Atoh (unto Thee).
2. Touching the breast, say Malkus (the Kingdom).
3. Touching the right shoulder, say ve-Gevurah (and the Power).
4. Touching the left shoulder, say ve-Gedulah (and the Glory).
5. Claspings the hands upon the breast, say Le-Olahm, Amen (for ever, Amen).
6. Turning to the East, make an Earth Pentagram with the wand or sword, and say (vibrate) YHVH.
7. Turning to the South, the same, but say ADNI.
8. Turning to the West, the same, but say AHIH.
9. Turning to the North, the same, but say AGLA.
10. Extending the arms in the form of a cross, say :
11. Before me Raphael.
12. Behind me Gabriel.
13. On my right hand Michael.
14. On my left hand Auriel.
15. For about me Flames the Pentagram.
16. And in the column stands the six-rayed Star.
17. Repeat 1 to 5, the Qabalistic Cross.

In this connection it may prove of interest to the reader that Aleister Crowley has remarked that those "who regard this ritual as a mere device to invoke or banish spirits, are unworthy to possess it. Properly understood, it is the Medicine of Metals, and the Stone of the Wise." Within its performance there is, as I have remarked, a complex movement. The ritual first invokes, and, having banished by the Pentagram all the elements from the four cardinal points with the aid of the four names of God, it then evokes the Four Archangels as divine guardians to protect the sphere of magical operation. In closing, it once again invokes the Higher Self, so that from beginning to end the entire ceremony is under the surveillance of the Spirit. The first section, comprising points one to five, identifies the Holy Guardian Angel of the Magician with the highest aspects of the Sephirothic universe; in fact, it affirms the soul's identity with Adam Kadmon. In the second

section, points six to nine, the Magician traces a ~~protecting circle~~, while his imagination is formulating an astral Circle of Fire ~~within~~ which to pursue his work. At the North, South, East and West of this Circle banishing Pentagrams of the element Earth are traced with the wand or sword. As these Pentagrams are formed in mid-air with the elemental weapon, every effort should be made to impart vitality and reality to them. The blind performance of this ritual, as is so true of every aspect of Theurgy, is quite useless, and is a waste of both time and energy. The imagination, simultaneously, should be stimulated to create these Pentagrams about the Magician on the Astral Plane in glowing figures of fire, so that through the streaming lines of light and power, representative of the spiritual being, no lesser entity of any kind dare make its way. It is necessary that the Magician make certain that he does not lower the elemental weapon after formulating a Pentagram in mid-air. The Circle must be complete, continuing in an unbroken line from Pentagram to Pentagram. The blazing five-pointed star is like the flaming sword which debarred Adam from the Edenic paradise. The four Archangels, the spiritual regents of the planets of the Sun, Moon, Mercury and Venus, are then invoked to give legitimacy to the working, and spiritual power and protection to both the surrounding Pentagrams and the Circle wherein the Magician is enclosed. The last phrase of the ritual declares the Pentagrams aflame about him, and invokes once again the Holy Guardian Angel so that the operation is sealed with the stamp of the divine light.

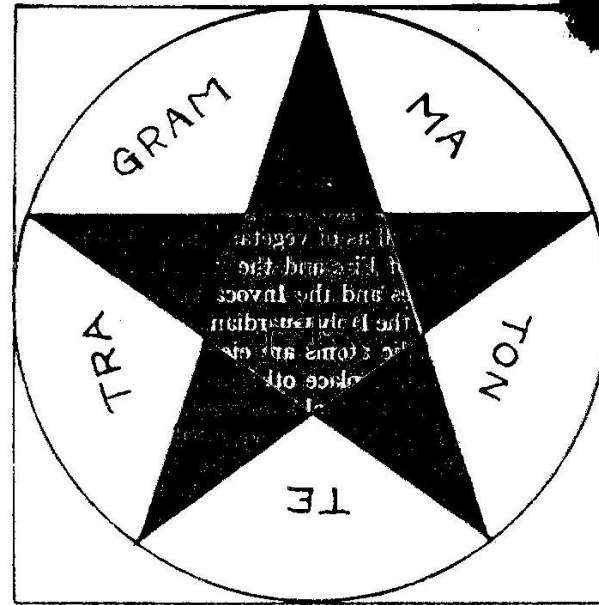
One of the highly significant and important results of this ritual, if rightly performed in the manner indicated, is the cleansing of the entire sphere of personality. Only a little practice will demonstrate to the young Theurgist as to whether he is succeeding in obtaining the required effect. It is extremely difficult, I regret to state, to describe the result of the banishing, as of course are most matters pertaining to the subjective realm of sensation and perception. There should be a clear sense, unmistakable in its manifestation, as of cleanliness, even of holiness and sanctity, as though the whole being were gently but thoroughly purged, and that every impure and unclean element had been dispersed and annihilated. Just as a plunge into a cool running stream on a hot midsummer day leaves one blessed with the sense of refreshment and purification, so also should be this ritual.

The rationale of its action depends on the purification of the

constituents of the nature of the Magician. Every molecule, every cell—astral, mental and physical—is concerned, inasmuch as the basis of each principle is grounded in centres of energy and spiritual force. These microscopic points or monads, are the minute sensitive points of spiritual consciousness, and in the reality of their existence and function is based not only the deepest sense of individuality but the basis of matter itself, and its concomitants of energy and physical life. These monads are at the root of the cell as of a mineral, brain matter as well as of vegetable life. The result of the formulation of the Circle of Fire and the flaming Pentagrams, the vibration of the God-names and the Invocation of both the Angels of the Cardinal Points and the Holy Guardian Angel, is that gradually the coarser cells or monadic atoms are ejected from the sphere of consciousness. To take their place other lives, more sensitive and refined, of a finer grade of spiritual substance, are attracted to the sphere of being, and infused into the very substance of the physical and invisible constitution. Thus a vital purification takes place, enabling the influence of the Holy Guardian Angel to penetrate the refined brain and mind to diffuse throughout the personality its presence and grace, an important preliminary to magical progress.

The history of this particular ritual is somewhat obscure. I have seen no other instance like it which devolves from antiquity, although obviously some similar form of banishing must of necessity have been used. In Levi may be found the first references to the particular ritual in question. In *Dogme et Rituel de la Haute Magie* we find the following statement :

“The sign of the Cross adopted by Christians does not exclusively belong to them. It is also Kabbalistic and represents the oppositions and tetradic equilibrium of the elements. There were originally two methods of making it, the one reserved for priests and initiates, the other set apart for the neophytes and profane. Thus, for example, the initiate, raising his hand to his forehead, said : ‘Thine is,’ then brought his hand to his breast, ‘the kingdom,’ then transferred it to the left shoulder, ‘Justice,’ finally to the right shoulder, ‘and mercy’ ; then joining his hands, he added, ‘through the generating ages.’ *Tibi sunt Malchut et Geburah et Chesed per aonas*—a sign of the Cross which is absolutely and splendidly Kabbalistic, and which the profanations of the Gnosis have entirely lost to the official and militant church. The sign made in this manner should precede and terminate the conjuration of the Four.”



THE PENTAGRAM SIGIL

It goes without saying that this method is but a part of the ritual which I have reproduced above. It is to the Ritual of the Pentagram indubitably that Levi makes reference. In the now defunct Order of the Golden Dawn, under the leadership of the late S. L. McGregor Mathers, this ritual was used extensively and, after his demise and the destruction of parts of his Order, it was appropriated and perpetuated by Aleister Crowley in the latter's periodical the *Equinox*. Previous to this reprinting, I have been unable to trace any authoritative reference to anything which bears the slightest resemblance to this ritual.

Evidence exists, however, showing that some form of protection or a preliminary banishing was recognized by the medieval Magicians from whom, judging by the contents, Francis Barrett received his methods. To Cornelius Agrippa and Pietro de Abano, he was no little indebted. In Barrett's work *The Magus* there is the statement that before beginning the invocations there should be some "prayer or psalm or gospel for our defence in the first place," and on a later page he gives a form of consecration of the Circle in which the idea of defence is distinctly formulated. In addition, moreover, there is the method of the employment of the Pentagram mentioned in the magical instructions of the *Goetia* and the *Key of Solomon* and expatiated upon by the French magus. The magical figure is drawn as a sigil, with its appropriate words and symbols, on metal or virgin parchment, for use during the ceremony. Should danger threaten the Exorcist, or he finds himself unable to accommodate the evoked intelligence to his Will, the Pentagram should be held aloft in the hand, and carried in circumambulation to the Four Quarters where a short address to the Lord of the Universe is recited. The result actually is identical with the tracing and formulation of the figure in the air with the verendum of art.

There is also a variation which might be mentioned, although it is a form which should figure in all ceremonial work. It is called the License to Depart, and occurs in those ceremonials wherein an intelligence has been conjured to visible appearance in the Triangle of Art. When the operator has no further desire for the spirit to remain in the Triangle, the licence is recited enabling the spirit to dematerialize, and depart from the scene of operation. "O thou Spirit N, because thou hast diligently answered unto my demands, and hast been very ready and willing to come at my call, I do here license thee to depart unto thy proper place, without causing harm

or danger unto man or beast. Depart, then, I say, and be thou very ready to come at my call, being duly exorcized and conjured by the sacred rites of magic. I charge thee to withdraw peaceably and quietly, and the peace of God be ever continued between thee and me. Amen!" Barrett gives a slight variation of the above Goetia licence: "In the name of the Father and the Son and the Holy Ghost, go in peace unto your places; peace be between us and you; be ye ready to come when you are called." He adds later than when the spirit has departed, the Magician is not to go out of the Circle for some minutes, but that a short prayer should be made giving thanks for the success of the operation, and "praying for future defence and conservation, which being orderly performed you may depart." As a footnote, giving additional warning, Barrett adds that they who neglect the licensing of the spirit are in very grave danger, because instances have been known of the operator experiencing sudden death. It cannot be said that these various methods seem as scientific or as reliable as the Pentagram Banishing Ritual described above. The ritual as given is one of the most unique extant, and should never under any circumstances be omitted from any magical work, whether it be formal Ceremonial Magic, the celebration of the Mass of the Holy Ghost, or Skrying in the Spirit Vision. The sphere of personality is kept pure and clean, preventing any extraneous entity from breaking through into the radius of perception, thus destroying the continuity and coherency of that particular work.

Two other methods of banishing remain to be described. When, in a ceremony, it is required to make a more thorough banishing than is afforded by the Pentagram ritual, it is customary to employ a technique resembling somewhat an official exorcism. A few drops of water are sprinkled around the Circle, a burning candle representing the element fire is deliberately extinguished, a fan is waved in the air and a few grains of salt are dropped on the edge of the Circle. At the same time, there should be uttered the magical words "Exarp, Bitom, Hcoma and Nanta," each of which controls the spirit of Air, Fire, Water and Earth. A conjuration should also be recited for the departure of the elementals ruled by those names, and, of course, it is best preceded by the Pentagram ritual. Several of the versicles from *The Chaldean Oracles* may be employed to great advantage with each of the ceremonial actions just mentioned.

The other method is one that was employed by the Egyptian

priests, and is contained in one of the chapters of the Harris Magical Papyrus. It is a ritual of Banishing to be performed at the Four cardinal points, formulating in the Imagination a Guardian in the shape of a Dog, which was supposed to be terribly destructive to any attacking force. I shall not attempt to describe it, but I give it verbatim from the Papyrus:

"Arise, Dog of Evil, that I may instruct thee in thy present duties. Thou art imprisoned. Confess thou that it is so. Horus it is who has given this commandment. Let thy face be terrible as the storm-parted sky. Let thy jaws close pitilessly. . . . Make thy hair stand up like rods of fire. Be thou great as Horus and terrible as Set; equally to the South, to the North, to the West and to the East. . . . Nothing shall stop thee, while thou settest thy face in my defence . . . while thou settest thy face to protect my paths, opposing thyself to the enemy. I bestow upon thee the power of banishing, of becoming noiseless and invisible. For thou art my guardian, courageous and terrible."

This form of banishing, in any event, should be accompanied by the Pentagram Ritual. It is used mainly in difficult operations of evocation, where there might be some danger of a particularly malignant entity attracted to the Temple breaking through an ordinarily consecrated Circle to the detriment of the Magician. It has also been used in the invocation of Horus, or the intelligences of the planet Mars, when the astral sphere was particularly desired to be thoroughly clean and pure. It need not be emphasized, I feel sure, that if this method is employed the formulation in the imagination of the dog guardian should be just as precise as that given to the Pentagram, and the Theurgist should attach importance, so far as concerns the figure in his mind's eye, to the data given in the conjuration itself.

CHAPTER ELEVEN

ONE of the most potent adjuncts to invocation, and an essential to all successful magical work, is the astral assumption of the form or mask by which a God has come to be known conventionally and pictorially portrayed. Monsieur François J. Chabas in his now out-of-print book *Le Papyrus Magique Harris* presents the highly significant information, hardly to be found elsewhere in definite form, that the most powerful magical formula known to the priests of the sacerdotal castes of ancient Egypt was the identification of the Ritualist in imagination with the divinity he was invoking. Iamblichus presents the statement that "The priest who invokes is a man; but when he commands power it is because through arcane symbols he, in a certain respect, is invested with the sacred Forms of the Gods." Whether the clause "in a certain respect" indicates the formula about to be considered, is a problem which may be left open, although it well may be that it is the Assumption of the God-form to which he has reference. Scattered here and there throughout the Book of the Dead, in some of the rituals and hymns to the Gods, one ascertains that the scribe of that book identifies himself with them. There are numerous examples of separate verses confirming this belief. "I have united myself with the divine Apes who sing at the dawn and I am a divine Being among them." In Chapter One Hundred the verse, "I have made myself a counterpart of the goddess Isis and her power (khu) hath made me strong," would appear most definitely to countenance the view, which also obtains additional confirmation from other sources, that the assumption of the God-form constitutes one of the most important factors to be noted in the Magic of the Egyptians.

Remembering all that which has been postulated with regard to the plastic, magnetic nature of the Astral Light, in both its inferior and superior aspects, and the creative potentiality of the trained

Imagination, as well as the remark made by Levi in connection with the astral body that "it can assume all forms evoked by thought," the student should make it a point of studying the conventional forms by which the Gods are portrayed. I have gone to some length in a previous chapter in describing briefly the forms and some of the philosophic characteristics of the more important Gods connected with the Tree of Life in order to simplify the requirements of the general reader. Now experience has demonstrated to Western Theurgists that the pictorial representations of the Egyptian Gods are perfect for the purpose of this particular practice—more so than those of India—and comprise in themselves a most marvellous and recondite system of symbolism. The forms of those universal powers and cosmic intelligent essences, which the priestly castes of Egypt denominated the Gods, stood each complete behind a human or animal mask, every attribute being symbolized by some emblem or artistic ornamentation. The divinity of a God was symbolized by the type of, and emblems on, the head-dress, such as the Uraeus Serpent, or the Disk of the Rising Sun, or the double feathers of Truth, divine and mundane. There were the representation of powers by the Ibis wand, the Sceptre or the Ankh, borne in the hand of the God. Yet other symbols carried by the God were suggestive of his ability to confer resurrection or rebirth, authority and power, ecstasy or stability, or representative in some way of his particular function in the cosmic economy. The conventional form of the God thus summarizes in a most astounding way a vast aggregation of ideas, legends and myths, epitomizing at the same time special forces of nature, or, it may be, unconscious powers in the spiritual make-up of man.

To provide an instance of the procedure to be followed in making application of this hypothesis, let us assume for the moment that the task on hand is the invocation and the identification of the human consciousness with that divinity, or aspect of cosmic life, known as Ra—the indwelling deity of the Sun. At first the Magician will occupy himself with the task of discovering all that is possible about the nature of the God. The legends which have grown around the God's character should be minutely analysed, inasmuch as it is a commonplace that in the fanciful legends and myths of old time much spiritual knowledge and wisdom was stored. Moreover, the legend attached to a particular God will indicate aspects of the nature and the ideal temperament of the deity, and suggest also

various powers in the god-like Personality which the student previously had never suspected.

The danger of Magic, at least one of the important dangers, is the unintelligent pursuit of a given part of the Theurgic technique without a real understanding of the processes performed, and the philosophic principles of the practice. Let the student therefore arrive at a more or less complete realization, so far as is possible, of what it is he is desirous of becoming, of what force or spiritual power he wishes to invoke; and then, being certain and well-informed in mind, proceed. Some such informative work as *The Gods of the Egyptians*, by Sir E. A. Wallis Budge, one-time Keeper of Egyptian Antiquities in the British Museum, will be distinctly helpful. From the half-tone plates provided herein and the coloured ones in the book just mentioned he should familiarize himself with the shape and form of the God, the postures in which that God is usually portrayed, the gestures customarily employed, and the colours which are used in the artistic rendition. This reading can also be supplemented by a visit to the Egyptian Galleries in the British, or any other, Museum. The reader will, I can assure him, be well repaid.

With all these facts in memory, the student should proceed to the more difficult phase of the work which consists of the application of the Imagination and the Will, trained by his former practices. In his working—not necessarily ceremonial—he should endeavour to construct before his mind's eye a perfect image or mask of the God. The form must stand out boldly and clearly in the vision of the Imagination, gigantic, resplendent and irradiating the light of the spiritual Sun, of which Ra is the conventional exoteric symbol. He will note that the God carries an Ibis wand in his left hand—the Ibis being the symbol of wisdom and divine will; in his right hand is borne the holy Ankh, the symbol of light and life which the Sun, from day to year, throughout the unnumbered centuries, bestows freely to the whole of mankind, and to all his creatures on the earth. Upon his head as a crown is a nimbus, a golden aureole of inimitable splendour, confronted by an unlifted Uraeus serpent, the symbol of the inner spiritual fire. Pictured as a hawk whose head is orange in colour, the nemyss of the God descends from the crown dark blue, almost black, in hue, the colour of the tattva symbol of Spirit; and the God's skin is flaming like the fire of the sun at noon. These details should then be applied to the

simulacrum held firmly in the mind, until it is seen before the living soul as a dynamic image of Ra, an image in which abides no trace of imperfection. It is a tremendous task of creative imagination, and an arduous one. But day after day it must be continued with ardour and devotion, until the sacred task is consummated, and, complete and glowing, the God stands forth, a God in truth to his devotee. With this image held firmly in the astral light, the Theurgist should endeavour to envelop his own form with the shroud of the God, and then to unite himself with the Form enshrouding him. As Levi has already been quoted as saying, the Astral body will assume the form of any powerful thought which the mind evokes. This Astral effigy of the God, previously but an image external to the body of the Theurgist, should now be arranged as a divine figure around his own astral form until they coincide, his own Body of Light being changed and transmuted into the Body of the God. Only when the Theurgist actually feels the superb influx of spiritual power, the acquisition of the solar force and energy and spiritual illumination, only when he knows in the intuition of the deific trance that the identification has been accomplished, is the task of creation complete. "The images of the Gods," wrote Iamblichus, the divine Theurgist, "are replete with a fulgid light . . ." and "the fire of the Gods, indeed, shines forth with an indivisible and ineffable light, and fills all the profundities of the world" in an empyrean celestial manner. Of the Theurgist or the Priest-King of Egypt who had accomplished this excellent commingling of essences with the glory of the God of the Sun, there is a description in the form of an address quoted by G. Maspero, the Egyptologist, showing the power of the spirit which has entered the votary as the result of the identification. The address goes: "Thou resemblest Ra in all that thou doest. Therefore the wishes of thy heart are always fulfilled. If thou desirest a thing during the night, at dawn it is already there. If thou sayest Come up upon the mountains, the celestial waters shall flow at thy word. For thou art Ra incarnate, and Khephra created in the flesh. Thou art the living image of thy Father Temu; Lord of the city of the Sun. The God who commands is in thy mouth, and a God sits upon thy lips. Thy words are accomplished every day, and the desire of thy heart realizes itself like that of Ptah when he creates his works."

Simultaneously with the process of unification with the Body of the God it will prove of no little assistance if an invocation is

recited, a lyrical pæan or dithyramb chanting praises to the God, delineating the nature and the spiritual qualities of the God in speech. If the student have skill in writing no great difficulty need be encountered. On the other hand some such litany could with the greatest of ease be constructed from the Orphic Hymns, or the collection of lyrical texts comprising the Book of the Dead, which is replete with some of the finest extant examples of ritual. In brief, the invocation of the God should be couched in such language as will tend to produce a mental exhilaration and ecstasy. The following, adapted from the Book of the Dead, is an instance of some such ritual, although it is given here not as an example to be rigidly and slavishly imitated, but only to serve as an intimation and to assist perhaps the sincere student.

"Homage to thee, O Ra, at thy beauteous rising. Thou risest, thou shinest at the Dawn. The company of the Immortals praise thee at sunrise and at sunset, when, as thy morning boat meeteth thy evening boat with fair winds, thou sailest over the heights of heaven with a gladdened heart. O thou Only One, O thou Perfect One, O thou who art eternal, who art never weak, whom no power can abase, O thou splendour of the noon-day Sun, over the things which appertain to thy sphere none hath domination at all. And therefore I make homage to thee. All hail, Horus! All hail, Tum! All hail, Khephra! Thou great Hawk, who by thy beauteous face make all men to rejoice, thou renewest thy youth, and dost set thyself in yesterday's place. O divine youth, self-created, self-anointed, thou art the Lord of Heaven and earth, and didst create beings celestial and beings terrestrial. O thou heir of eternity, everlasting Ruler, self-sustained, as thou risest thy gracious rays are upon all faces and abide in every heart. Live thou in me, and I in thee, O thou Golden Hawk of the Sun!"

With the recitation of each point of the invocation, uttered with magical intonation and intent, a strong realization in thought of the significance of the words should be obtained. As the Theurgist cries "Thou shinest at the dawn," the astral form of the God should be seen and actually felt with the senses to emit a refulgence before which the brightest midday sunshine would seem as but black darkness, a light so sharp and keen, and rich with a brilliance and golden glory, that its essence should suffuse with great subtlety the heart and mind and soul. And when the Magician utters "Live thou in me, and I in thee, O Golden Hawk of the Sun," the process of

the identification with the Astral Form should be accomplished and realized as vividly as possible. Until he is able to do perfectly the creative work of imagination, all the efforts should be classed simply as practice. By infallible signs within his own consciousness, the quickening of a new life, will the Theurgist know that success does crown his effort. In him, and in his soul, the God will seek his eternal dwelling-place. Within the heart will be a sanctuary and a serene habitation of a tremendous spiritual force, a divine consciousness which throughout all duration will live in him, transforming the child of earth to a veritable Son of the eternal Sun. "For, as darkness is not adapted to sustain the splendour of the glittering light of the sun, but suddenly becomes totally invisible, entirely recedes, and immediately vanishes; thus also, when the power of the Gods, which fills all things with good, abundantly shines forth, no place is left for the tumult of evil spirits."¹

So the Magicians of old have taught. Modern efforts repeatedly give their teachings and experiments added confirmation. In this way, increasing himself to an immeasurable greatness in conjoining himself with the greatness of the Gods, the Theurgist leaps like the mountain goat beyond all forms to ideas and essences abiding at the summit of manifestation, and transcending time becomes eternity and infinity. Thus "from supplication we are in a short time led to the object of supplication, acquire its similitude from intimate converse, and gradually obtain divine perfection, instead of our own imbecility and imperfection."¹ He will become higher than height in that perfection, deeper in the strength of his foundation than the lowest depths, an integral part of universal creation at once unbegotten, young, old, self-existent and immortal. That which formerly was gross becomes divested of all its sensual commonplace to take on an alluring beauty, passionately exquisite, stolen as it were from the spirit. Within himself latent unfolding spiritual faculties will be felt, and the faint memory of experience gained in time long since past and dead will gradually arise to illuminate the mind and pulse anew in the heart, expanding the horizon of consciousness. So to-day his feet stand in that place which yesterday, when contemplating the august nature of the work, his eye could scarcely see. Beyond him in the Invisible will be his next day's resting place. And he will be like unto Ra himself, a Sun of light

¹ *The Mysteries*. Iamblichus.

and radiance and celestial nourishment to all those with whom he comes into daily contact. Upon the small as upon the great, upon the high as well as upon the lowly, the poor no less than the rich, his help shall extend, even to beyond the outermost limits of space.

CHAPTER TWELVE

AS one of the fundamental pre-requisites to magical training, whether in the Goetic branch or that pertaining to the invocation of the higher Self and the Universal Essences, it has been insisted upon throughout the ages and by all classes of Magicians that purity of life must accompany all Theurgical practice and ceremonial. It seems to be iterated by almost every authority, dogmatically and with certainty by some, somewhat vaguely by others who hand on what they themselves have received half-understood and half-digested from their forbears. All are agreed, nevertheless, that with the pursuit of the magical arts there must be purity and sanctity. I wish to enquire into what is meant by this "purity." Into a discussion of ethics and morals I do not wish to enter, for this would lead me far from the subject of Magic, and I have purposely refrained herein from touching upon this controversial subject which seems to have created more confusion and difference of opinion than almost any other. So far as *purity* in Magic is concerned, however, the student may rest assured with the truth of this one statement, reading into the rest whatever interpretation of morals he so chooses. The whole of one's life should point in one direction, and be concentrated upon and devoted to one set of objectives. When we say, for instance, that milk or butter is pure, what do we mean by this statement? Only this. To the milk we are considering has been added no water or chemicals or any other extraneous substance, and the entirety of its contents is consistent with the main ingredient. Now purity of magical life is to be considered in much the same way. The life of the Magician must above all things be *eka-grata*, one-pointed, and the sum total of his thoughts, emotions and actions, whatever they be, should always be made to interpret and give impetus to the spiritual aspiration. Whatever virtue morality may have in itself, and for some individuals it is pregnant with divine possibility, it is completely outside the Magician's sphere. No doubt a person

who has been initiated into a spiritual mystery, and who has been blessed by the influx of the Self, is likely to be moral simply because he is henceforth in harmony with himself. Such a man is usually by a natural impulse in harmony also with all other men. But the Mystic or the Magician is not necessarily a moral man in any conventional sense. That is to say we must by no means expect to find that the Magician, even when he is in fundamental harmony with his fellow beings, is necessarily in harmony with the moral and ethical laws of his age. Morals, in short, have nothing to do with Magic. This idea has been clearly stated by Waite who, in his *Studies in Mysticism*, suggests that "The object of religion is the development and perfection of humanity by a series of spiritual processes, and its union with what is highest in the universe, while morality proposes the amelioration of the race with the assistance only of natural law. . . . We must know God in order to be good, but no moral goodness can bring us to divine knowledge. . . ." So far as the Magician is concerned this only is important. Whatsoever it is that he is doing, whether eating, drinking or working, that action must be transfigured into a symbol of and dedicated to the service of that Ideal treasured above all wealth and other values in his heart. His whole life should be one continuous concentration. All his training in Dharana and the development of the magical Will otherwise will have been utterly wasted; so much useless energy thrown away as on a dust heap if he does not bring this concentration and this sacramental attitude to bear upon the press of daily life.

Now the ideal which to the Magician constitutes his greatest treasure, and to which the whole tenor of his life's activities is directed, is the recovery of the knowledge of his Holy Guardian Angel, the Augoeides, that nobler part of his consciousness which is real, permanent, and the bountiful, undying source of inspiration and spiritual sustenance. Hence there is, in reality, one perfect ritual in Magic; one goal which takes precedence over all others: the invocation of the Holy Guardian Angel, union with whom should even precede the invocations of the Gods or the Universal Essences, following the procedure laid down by Iamblichus. The soul seeks first and delivers its life into the governance of its Daimon, under whose guidance the Gods themselves may be supplicated; and proceeding from them the return should be made to the Supernal Mansion of Rest. But the Augoeides invocation must have precedence over all others. Should it be found necessary to perform

any subsidiary operation anterior to that for the Knowledge and Conversation of the Holy Guardian Angel, it should be a necessary well-defined purpose. Its motive, a spiritual one of course, is intended as a preliminary to the possibility and success of the major ritual. However, in the best systems of Magic, evocations are always represented as *following* the major attainment of the invocation of the great cosmic life forces or the inner Daimon, the Holy Guardian Angel, though the latter is usually given precedence as has been said. Union with the Gods and Adonai is sought by means of love, and the commingling of essences is encompassed by surrender of the ego, and the spontaneous renunciation of all that is mean and petty and irrelevant. The supreme invocation implies above all other things the sacrifice of attachment to earthly things. As one who, entering into the interior of the heavenly Adytum, leaves behind him all statues in the outer temple, or as those who enter the inner sanctuary of the Holy of Holies purify themselves, laying aside their garments to enter naked and unashamed, so should the soul approach its goal. In the Abramelin Operation, shortly to be described, the procedure to be followed is very similar. First the Angel is invoked in a specially consecrated chamber, and after the attainment the Angel bestows upon the Magician special instructions and authority pertaining to the evocation of the Four Great Princes of the Evil of the World.

The outcome of the invocation of the Holy Guardian Angel does not result identically with various people. Adonai appears in various manners and guises, according to the individual. "Moreover," Iamblichus also confirms, "the gifts arising from the manifestations are not all of them equal, nor have the same fruit. But the presence of the Gods, indeed, imparts to us health of body, virtue of soul, purity of intellect, and in one word elevates everything in us to its proper principle."¹ Whatsoever the man cherished during his life, and to whatsoever conception of his Angel he aspired, so will the outcome of the mystical marriage be. According to his love, so will be the offspring. Each student, as he ascends or enters into the mystic Mount Abiegnus of the Rosicrucians, will see before him, stretching forward on the far horizon of the holy land of promise, just that panorama which existed potentially within him before the Vision gave it birth. For the Mount is a symbol for that peak of soul when, gone inward into itself, it draws nigh to its divine root.

¹ *The Mysteries*. Iamblichus.

Then memory and imagination are penetrated and inspired with the superb radiance of another and superior nature. Whatsoever is germinal within the *Ruach* springs into life though the agency and fire of Adonai. Our inspiration will be in like manner to the aspiration, and the type of genius which will be manifested to the world following the mystical union may be poetic, artistic, musical, or any other recognized manifestation. I remember a passage in some one of the Upanishads which deals with this same theme. If one approaches the Self which is Brahma believing that it is Power and Might, that one becomes might and power. Let him, however, approach it seeing in its majesty supernal knowledge and wisdom, and he as a result becomes filled with the Wisdom of the Self. And if he aspires towards it as the creator of Song, he likewise becomes the singer. In other words, just what the Theurgist has conceived in imagination his Angel to be, in just that form does the Angel manifest, welling up from the deepest font of being within the heart as revelation and inspiration. Should there be aspiration towards the Angel solely as the symbol of love and peace and kindness so does Adonai show to the world that gracious and benign aspect. St. Francis of Assisi is the most outstanding instance of the one, as is the Buddha who aspired to Wisdom that he might find for mankind the solution of their woes and sorrows, the symbol of the other. And this supplies the answer to the question "If Mysticism and Magic endow a man with genius, why is it that so many successful Mystics and Magicians seem to manifest not one scrap of genius?" It is because their aspiration has been a humble one; to become no great figure on earth was their desire, neither did they aspire towards any of the forms of Art. Of their lives they made a sublime work of artistic creation, and applied their inspiration to the walk of everyday life, appearing but humble men and women of gentle mien and aspect. But like the cowed and gowned Hermit of the Tarot they bore the angel light within them, secretly, that all with whom they came into contact day by day might be blessed with Adonai's love, and impressed with the holiness of the spirit and the purity of its effluence rather than with their own personal attainment. This is the key; for when one inflames oneself in prayer towards the Holy Guardian Angel, as the secret aspiration of the soul will have been, upon that will the Angel seize, in the ecstasy of bliss which ravishes the soul away, to convey his manifestation to the world.

One of the finest technical systems leading to the communion

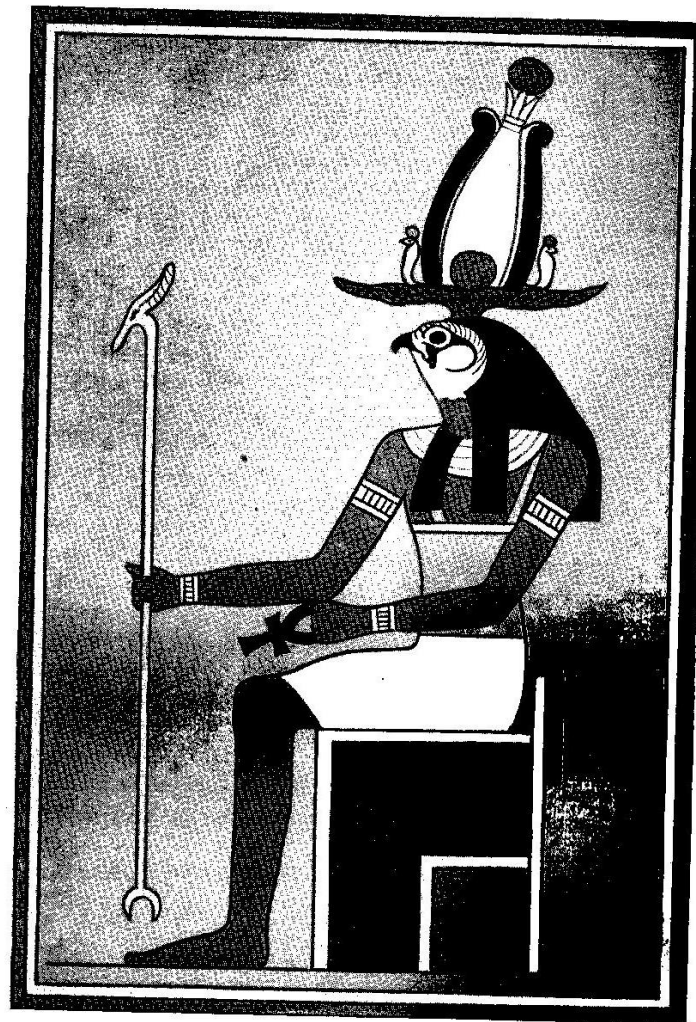
with the Daimon is laid down in a certain medieval book on Magic which, compared to all others, is like the Sun of full day to the flickering rushlight at night. The majority of old grimoires and magical books such as the *Petit Albert*, *Rouge Dragon* and *Enchiridion* are purposely unintelligible, ambiguous, or else, apart from all questions of recondite symbolism, puerile nonsense. Those which are straightforward and workable as a rule contain undesirable sections more appropriate to the aspirations of a love-sick farm labourer and to ignorant primitives than to those of educated people with a serious purpose. But to all these there is one startling exception. The general rule is broken by the existence of *The Book of the Sacred Magic of Abramelin the Mage*.

Written in an exalted style this book is perfectly coherent and consistent; it does not demand fantastic minutiae of ritual nor even the customary calculations of day and hour. There is nothing at all to insult the intelligence. On the contrary, the operation proposed by this magical author is the apotheosis of simplicity, and the method itself is in entire accordance. There are, naturally, certain preliminary prescriptions and injunctions to be observed, but these really amount to little more than common-sense counsel to observe decency in the performance of so august an operation. One must, for instance, possess a house where proper precautions against disturbance can be taken; this being arranged, there remains little else to do but to aspire with increasing concentration and ardour for six months towards the Knowledge and Conversation of the Holy Guardian Angel.

The book itself is one of the most extraordinary documents on Magic extant in this day, and the system which is taught therein of entering into communion with one's inner self, or the Holy Guardian Angel, is of all systems of Magic perhaps the most simple. Above all it is effective. It is written in three sections, the first one containing general advice concerning Magic, and a description of the author's travels and experiences, as well as mention of the marvellous works he had been able to accomplish by means of its technique. There follows then a general and complete description of the methods of obtaining the ecstatic crisis of the Operation, and the style of the book here differs in a salutary manner from the former and subsequent chapters. The last section deals with the methods of applying the powers which are conferred through the consummation of the Operation. The system is described by one Abraham the

Jew to his younger son Lamech, and he claimed in the first instance to have received it from an Egyptian Magician named Abramelin. Abraham the Jew is a dim and shadowy figure, unknown and secretive, behind the tremendous complications of the central European upheaval of his day, when that part of the world was engulfed in a vast conflict. The history of Abraham as told by himself in the first book is indeed simple. What strikes one, however, is the tremendous simplicity of the man's faith, as witnessed by his many and dangerous journeys for so many years through wild and savage regions difficult of access even in our own day with its facilities of transportation. This part of the book narrates his failures and disappointed hopes and a few of the cul-de-sacs through which he was led, until the culmination of his wanderings when he met Abramelin the Egyptian Mage, who conferred the instruction forming the major, or second, section of the book. In accord with the customs of his own people Abraham the Jew instructed his elder son in the philosophy of the Holy Qabalah, and upon his younger son Lamech conferred this system of Magic. Regardless of its origin, its date, and its authorship, all of which are challenged and criticized in this day, this work cannot fail to be of value to the sincere student, whether as an encouragement to that most rare and necessary quality—unshaken faith, or as presenting an assemblage of directions whereby to distinguish the true from the false magical systems. Abraham makes no impossible demands such as are perceived in fraudulent grimoires concerning the blood of bats caught at midnight, the fourth feather from the left wing of a completely black cock, or the stuffed eye of a virgin basilisk, and so on. Though perhaps some of the requirements set down by Abraham are a little difficult to follow, there is always an excellent reason for their statement, and they are not meant at all as subtle tests of the skill of the operator. Had S. L. McGregor Mathers accomplished nothing more for mankind other than the translation of this book from the French manuscript and thus placed its contents at the disposal of those students who are interested, he would still deserve our gratitude. And I may add that his translation is an excellent one, coherent, and expressing most sympathetically the thought of the medieval writer. It is only because this highly important book has been out of print for so many years and is at this day so difficult to obtain that I venture to give here a summary of the Operation which the book proposes.

At the beginning Abraham warns his son against impostors.



HORUS
The Lord of Force and Fire.

This Magus, like a number of our modern contemporaries, was unfair in that he considered anyone who did not use his particular system to be a charlatan ; though it is probable that in his day there was just as much need for stringent warning against quacks as there is to-day. He then lays down the rule that the chief thing to be considered is " Whether ye be in good health, because the body being feeble and unhealthy, it is subject to divers infirmities, whence at length result impatience and want of power to operate and pursue the Operation ; and a sick man can neither be clean and pure, nor enjoy solitude ; and in such a case it is better to cease."

The true, that is the most convenient, time for commencing this Operation, a time when all the forces of Nature are propitious to the effort, is the first day after the celebration of the Feast of Passover or Easter, just about the time of the Vernal Equinox. Then the Sun commences its northward journey, bringing with it light, warmth, sustenance and grace, and the whole of the living world, plants, trees, birds and beasts, respond to its resurrection eagerly and joyfully. It is thus the most appropriate season for upward growth and interior development, well suited to the growth and manifestation of the spirit. The time necessary to bring the Operation to a successful conclusion is six lunar months, so that should it be commenced on March 22nd it would end about the Autumnal Equinox in September. The whole period of six months is divided into three definite periods of two months each, each period being characterized by the severity of self-denials, but mainly by the addition of further invocations, thus making the concentration towards the Holy Guardian Angel more intense and fervent.

There is a great deal of preliminary discussion as to the nature of the scene of the Operation. If possible it should be performed in the country where actual solitude can be obtained. I say " actual solitude " advisedly, since, as all know, it is possible in the heart of a big city to isolate oneself from the rest of the world simply by withdrawing within. The solitude this book suggests is a physical retreat from the teeming life of town and city, mention being made that Abraham, Moses, David, Elijah, John and other holy men retired into desert places until they had acquired this holy science and Magic. The best place is, Abraham suggests, " Where there is a small wood, in the midst of which you shall make a small altar, and you shall cover the same with a hut of fine branches, so that the rain may not

fall thereon and extinguish the Lamps and the Censer." If recourse to a quiet wood is impossible, other suggestions are made. All magical works insist that much care and discrimination be exercised in the choice of a suitable locality wherein to carry on these operations. Apart from the considerations above enumerated, the Magician should ascertain that his chosen magical theatre is not on a site where witchcraft, for example, has been carried on, and that it has not been used for spiritualistic séances. It should be quite obvious that inasmuch as one of the results of Magic is to render the Magician's constitution more sensitive, he should not place himself in a position wherein that sensitivity could be invaded by disturbing and hostile influences. Numbers of quite ordinary individuals are susceptible to atmospheres, and for the Magician particularly the place of working should certainly be free from any deleterious association so that the sensitive sphere of consciousness may not be unduly affected. Mention is made by Abraham of the type of house required if the work is to be performed in a town or village, and emphasis is laid on the construction of the Oratory which is to be the really important chamber inasmuch as it is to serve as the magical Temple. From this Oratory a window is to open out on to an open balcony or a Terrace, as it is called, the floor of which is to be covered with a layer of fine river sand. Now one of the things which more perhaps than any other item of furnishing impresses the beginner who reads Abramelin is that no mention is made of a protective magical circle wherein the invocations are to be pursued, although in no uncertain terms numbers of demons and malignant spirits likely to be harmful to the Operator are referred to and described. This is so, because in this particular arrangement of the Work, the author is seeking to reduce the whole ceremony to fundamental principles with as few devices as possible, and the Terrace is assumed to serve in lieu of the Triangle wherein the spirits would appear after the Conversation with Adonai. Both the bedroom and the Oratory, being consecrated over a long period of time by continual prayers and invocations and suffumigations, would perform the same function as a Circle, setting a natural astral barrier around the limits of the Oratory through the sanctity and security of which no demon could penetrate. It is for this reason that no visible symbolic circle is required, inasmuch as the effect of the continuous invocations will have so exalted the constitution of the Operator, and so elevated

the vibration of the molecules in his various vehicles, that the entire astral and spiritual sphere will be purified to the extent that, as previously suggested, it will securely serve in itself as the real magical circle.

It should be mentioned here for the benefit of students to-day who may think of engaging upon this Operation of Sacred Magic that these rules need not be scrupulously obeyed, so long as the essence and their spirit is followed. With only a little ingenuity is it possible to construct a whole new set of external circumstances favourable to the satisfactory execution of this conception of the Great Work. It must be clearly understood, however, that once devised and adopted this set of regulations, although clearly understood to be arbitrary, should be rigidly adhered to. In his magical poem *Aha*, Aleister Crowley gives a beautiful rendition of a possible variant of the scene of the Operation :

" . . . Choose tenderly
A place for thine academy.
Let there be an holy wood
Of embowered solitude
By the still, the rainless river,
Underneath the tangled roots
Of majestic trees that quiver
In the quiet airs ; where shoots
Of the kindly grass are green,
Moss and ferns asleep between,
Lilies in the water lapped,
Sunbeams in the branches trapped
—Windless and eternal even !
Silenced all the birds of heaven
By the low insistent call
Of the constant water fall.
There, to such a setting be
Its carven gem of deity,
A central flawless fire, enthralled
Like Truth within an emerald."

Within the consecrated Lodge or Oratory should be an altar built like a cupboard, above which, suspended from the ceiling, should burn a lamp of Olive oil. A brass censer should be kept on the Altar, and throughout the whole period of six months of the Operation it should never be removed from the Oratory. A robe

of Crimson silk trimmed with Gold to reach down to the knees is required, and another tunic of white linen is also mentioned. "As for these vestments there is no particular rule for them; nor any especial instructions to be followed; but the more resplendent, clear and brilliant they are the better will it be." "You shall also have a wand of Almond tree wood, smooth, straight, of the length of about from half an ell to six feet." So far as concerns the preparation of all these things, the principles laid down in previous chapters apply just as well even although no mention of them is made by our author.

During the first period of two months, the counsel is for the Operator to rise every morning precisely a quarter of an hour before sunrise, enter the Oratory, after having washed and dressed in clean clothing, open the window, and kneeling at the Altar which faces the window that leads on to the balcony, invoke the divine names of God with the will and mind extended. "After which you should confess to him your entire sins." The latter injunction, of course, is simply to produce the tranquillity of mind and emotion necessary to the inspiration and illumination of the Angel. It is hardly necessary to dilate upon the fact that one who is perpetually bothered by the revolt of conscience or the memory of a previous misdemeanour is thereby prohibited from concentrating the mind with ease; nor will his invocations be intense and one-pointed. Such a person would be well advised to refrain altogether from even contemplating a magical operation of this kind, for it would be bound to eventuate not only in the failure to invoke the Angel, but in disasters of the most catastrophic kind. The powers which attend the Abramelin operation have little use for meddlers. This calmness and serenity acquired, the Magician should supplicate the Lord of the Universe "that in time to come He may be willing and pleased to regard you with pity and grant you His grace and goodness to send unto you His Holy Angel, who shall serve unto you as a guide."

It need not be stressed too much, I suppose, that Abraham was of the Jewish persuasion, and consequently was addicted to the prevailing—that is medieval—Jewish conception of personal Monotheism. The theological tinge given to this Magic by the Hebrew Adept, and which must have been inserted by him after he received it from Abramelin, can therefore be calmly ignored by the reader if he so will, since it has no part whatsoever in the true significance

of the Operation. Each student can intelligently adapt the tenor of Abraham's injunctions on this point to the magical theory of the universe as laid down here in an earlier chapter, or to his own particular religious beliefs. But I must emphasize that dogma and exoteric religious faith have no place at all within the Sanctuary of Magic. It must be impressed upon the reader that Magic is dependent upon rigid experimental principles as trustworthy and as exact as any science.

Before commencing the Operation, it would be well for the Magician to formulate an oath that he will perform this sacred Magic, and to put it clearly in writing. The will and the determination to succeed must be expressed in words, and these words by deeds. For, during the Dark Night of the Soul, when the spiritual eye is closed and all insight has departed, when the acolyte is weakened by temptation and distress of mind, it is only by adhering to the letter of the oath that the Magician may hope to bring this operation to a satisfactory climax. The direct expression of Will, in any event, is speech, and the recording of a willed determination in a written oath is in accord with the fundamentals of the magical philosophy.

In the above exercise of prayer the one great point to observe, as Abraham himself impresses his son in the following words, is "It serveth nothing to speak without devotion, without attention, and without intelligence. . . . It is absolutely necessary that your prayer should issue from the midst of your heart, because simply setting down prayers in writing, the hearing of them will in no way explain unto you how really to pray." Later on, too, he gives the counsel to his son Lamech to "Enflame yourself with praying." Upon this injunction it is necessary to dwell for a brief space, as success or failure in the art of invocation will depend entirely on whether this advice is observed or not. To carry out a series of invocations several times a day over a period of six months, repeating the same invocation, confession and prayer during the first period twice daily, is indeed a task before which the Operator who is not confirmed by habit in this Way of Light well may baulk. Pause, reader, and reflect on what this implies! A simple piece of magical work persisted in for so long a period of time is actually one of the most arduous and tedious tasks conceivable. Only he who persistently can adhere to the letter of his oath assumed beforehand can hope to succeed. Yet these invocations should not be recited

in dull treadmill fashion, or in a tone of voice indicative of boredom, without fervour, sincerity or devotion. Such an attitude will defeat its own ends. Without these qualities in the invocation a common market-cry would be just as useful and have just as much or as little effect as any other. Every faculty of the Magician should be thrown into the work of invoking. Every power of soul should be exerted, every ounce of sincerity and enthusiasm and spiritual exhilaration should be brought to bear upon the invocations which should issue from the very heart and soul of his being.

During this first period, other injunctions are mentioned which must be scrupulously followed according to the writer. Some of them may appear rather trivial or even ridiculous; but that final judgment must be left to the individual reader. I simply mention them for the sake of tolerable completeness. Both the bedchamber and the magical Oratory are to be kept in a state of absolute cleanliness and order, the whole attention of the Theurgist being given to "purity in all things." Every Saturday the sheets of the bed are to be changed, and the chamber is to be thoroughly perfumed and incensed, thus impregnating even that room with the charge of sanctity, and expanding the confines of the Circle. The ingredients mentioned for the incense are a composition of Olibanum, Storax and Lignum-aloes, all reduced to fine powder and well mixed.¹ Abraham the Jew is quite firm, in addition, that no animal is to be permitted to approach or come near the house where the Operation is being carried on. There should be absolute solitude as far as is humanly possible. "If you be your own Master, as far as lieth in your power, free yourself from all your business, and quit all mundane and vain company and conversation; leading a life tranquil, solitary and honest. . . . Take well heed in treating of business, in selling or buying, that it shall be requisite that you never give way unto anger, but be modest and patient in your actions." These are common-sense rules with which no one, I believe, would cavil. Another suggestion proffered is that the Holy Scriptures may be read and meditated upon for two hours each day, the time being specially scheduled and put apart for that purpose after dinner, and no other task should be allowed to interfere or take precedence. Almost any devotional book would do if the student is not disposed towards Bible study, particularly that which

¹ The proportions required for the blend are four parts of Olibanum, two parts of Storax, and one part of Lignum-aloes.

has made deep impress upon his mind, and which has served in some way to arouse the higher feelings, and to stimulate love and the fine emotions. This meditation will also provide clues assisting in the composition of the supreme rituals.

So far as the ordinary habits of life are concerned, Abraham suggests moderation in all things, and eating and drinking and sleeping should not be overmuch or too little. None of the things engaged in by the Magician should partake in the least of superfluity. On the subject which to most students of Magic and Mysticism is surrounded by a veil of obscurity Abraham advises in addition to the injunction of moderation that "you may sleep with your wife in the bed when she is pure and clean" and never otherwise. The sole question involved in celibacy is simply that of the conservation of energy, and nothing else. Since all the forces of the individual are being transformed by the Operation, and directed towards a noble spiritual end, any waste or leakage of the force which is so important on matters apart from that one end are thus grossly immoral, in the sense that they partake of folly and self-destruction. Few people during the Operation should occupy the house with him; "as for that which regardeth the family, the fewer in number, the better; also act so that the servants may be modest and tranquil." Charity is suggested, also modesty concerning dress and clothing; and all vanity should be severely shunned.

Thus far for the first period. The tasks in these two months are comparatively easy, indicating but a simple meditative life, wherein repose and tranquillity are insisted upon. Twice daily, at sunrise and at sunset, when certain occult forces in Nature are at their ascendancy and at their purest, should the invocations be performed; and the remainder of the day is to be spent in perfecting in various ways the concentration of the mind in fervour towards the "Holy Angel who shall serve unto you as a Guide." The schedule proposed by Abraham can easily be supplemented by other items of Magic, conforming to the main aspiration, which the ingenuity of the individual may suggest. During this period, the Magician should devote all the faculties he has acquired through attention to other phases of the technique, towards strengthening the main aspiration. Banishing rituals may usefully be performed, and Rising on the Planes may prove a most useful adjunct to the invocations. The continual repetition of a sacred mantram, congruous to the Magician's conception of the nature of his Angel,

should prove of no little help in keeping the concentration of the mind one-pointed.

With the advent of the second period much the same procedure is followed except that the Operator is exhorted to cause his invocations to be more intense and fiery, and "ye shall lengthen your prayers to the utmost of your ability." The invocations are to be continued morning and evening as in the previous two months, but "before entering into the Oratory ye shall wash your hands and face thoroughly with pure water. And you shall prolong your prayers with the utmost possible affection, devotion and submission; humbly entreating the Lord God that He would deign to command His Holy Angels to lead you in the True Way." It is easy to perceive the psychological idea which Abraham gradually formulates. The invocations to the Holy Guardian Angel should be made the more frequent, ardent and imperious, so that when towards the end of the period of six months the counsel is given to the Theurgist to enflame himself with the invocation, the previous practice will cause him to fly like an arrow impelled from a bow towards the glory of the Angel, and no difficulty will be experienced in arousing the requisite enthusiasm and devotion which will bring about the Mystical Union.

Other injunctions to be observed in the second period may be briefly summarized as follows. "The use of the rites of Marriage is permitted, but should scarcely if at all be made use of." "You shall also wash your whole body every Sabbath eve." "As to what regardeth commerce and rules of living, as in the first period," but now "it is absolutely necessary during this period to retire from the world and seek retreat." The observations previously made as to eating and drinking and clothing should continue to be enforced.

As the second period draws to a close, and with it the fourth month of continuous invocation, the mind of the Operator should be gradually drawing to a single point by virtue of these modes of serene and calm living, and the increasing fervour which he is to insert into his invocations, now occupying greater periods of time. By this time also he will have entered that state of Dryness of which Mystics of all time have spoken, that horrid psychological state in which all the powers of the soul seem dead and the mind's vision closes in dumb protest, as it were, against the harsh discipline of the oath. A thousand and one seductions will tend to lure the Operator

from the contemplation of the end he has chosen, and a thousand and one means of breaking the Oath in spirit without breaking it in letter will be presented. And it will appear that the mind itself will run wild, warning the Theurgist that it were better for him to omit, for instance, a period devoted to invocation and do something else, profane and pleasurable. Constantly will it seek to frighten him with inordinate fears relating to health of body and the mind. Against all of these madnesses—fatal if he so much as succumb to one temptation—there is only one remedy, the discipline of the Oath taken at the beginning; to continue in the labour of invoking for six months the Holy Guardian Angel. There is nothing to do but to go through the ceremonies and invocations, now temporarily meaningless and hideous, inasmuch as the spiritual sight is dark and the inner eye is closed. It may be that with the third and last period this "Dark Night of the Soul" will pass slowly and imperceptibly, and then will arise the soft rose and pink grandeur of the Dawn, to be followed by the bright daylight of the Knowledge and Conversation, with the Beatific Vision and the Perfume so sweet and sustaining to sense and soul, of the Holy Guardian Angel.

With the advent of the last two months, it is advised that the man who is his own master should leave all business alone, except perhaps works of charity towards his neighbour. Care, however, should be exercised even in the performance of so high a virtue as this, for the concentration and aspiration towards the highest must not be broken. "You shall shun all society except that of your wife and of your servants. . . . Every Sabbath eve shall ye fast and wash your whole body, and change your garment." These rules concern the mode of life and conduct. But the advice which has reference to the magical aspect of the Operation is as follows: "Morning and Noon ye shall wash your hands and face on entering (that is, of course, before) the Oratory; and first ye shall make Confession of all your sins; after this, with a very ardent prayer, ye shall entreat the Lord to accord unto you this particular grace which is, that you may enjoy and be able to endure the presence and conversation of His Holy Angels and that He may deign by their intermission to grant unto you the Secret Wisdom, so that you may be able to have dominion over the Spirits and over all creatures."

This is the procedure recommended for the last two months, by