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HIDDEN LORE

The Carfax Monographs

By KENNETH &
STEFFI GRANT

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CARFAX MONOGRAPHS

By Kenneth and Steffi Grant

The main purpose of the Monographs is to reconstruct and elucidate the hidden lore of the West according to canons preserved in various esoteric orders and movements of recent times. This has been achieved by a careful presentation of symbolic designs. many of which have not hitherto been published with proper regard to colour, proportion, attribution and accuracy of technical detail.

The Monographs are not merely a repository of historic interest, but embody information which makes of the series a veritable grimoire for those who are able to apply the formulas contained in them.

They show the influence and trend of magical cults in contemporary art and life, and furnish a vehicle for studying Western lore as it emerges today, proclaiming again various truths which science declares to be new.

It is inevitable that in the process of development these Monographs have come to concern themselves also with ideas of a distinctly oriental appearance. These are aligned with their occidental counterparts and are revealed not as the originals of the Western concepts but as borne upon a parallel current which proceeds initially from an indentifiably common and primordial home of humanity.

These essays originally appeared between March 1959 and October 1963.

Each monograph was limited to one hundred numbered and signed copies, and consisted of a 13″ × 8″ folder containing a multi-coloured pen and ink drawing, except No IV which was illustrated by the photograph of a stele in ink on wood by Austin Osman Spare in the possession of the authors.

This edition is limited to 1000 copies, of which this is number 89

CONTENTS

I	THE TREE OF LIFE	A coloured diagram of the Qabalistic Tree with planetary, zodiacal, elemental and alphabetic attributions accompanied by a note on the modifications of the One Consciousness. The diagram is depicted according to Crowley's system
II	THE GOLDEN DAWN	A brief note on the Hermetic Order of the G ∴ D ∴ with a coloured delineation of the Complete Symbol of the Rose and Cross.
III	ALEISTER CROWLEY	Eight sigils and an essay concerning the magical phases of his life.
IV	AUSTIN OSMAN SPARE	An introduction to his psycho-magical philosophy, illustrated by a formula from the zoetic grimoire of Zos.
V	VINUM SABBATI	Magical zoömorphisms of the Witches' Sabbath interpreted in the light of ancient symbols, with a picture-glyph embodying a stage of the Great Work.
VI	MAGE AND IMAGE	An essay on hermetic mutation with coloured reconstructions of G ∴ D ∴ Wands and sceptres.
VII	HIDDEN LORE	A survey of recent imaginative writing with figures from the Hermean zodiac, and the Elemental seals of Dr Dee.
VIII	YETZIRAH	Spectral structure and manifest form, with a variant of Frater Achad's Cosmic Snowflake.
IX	MAGICAL CREATION	Aspects of astral perichoresis, with three telesmatic images constructed on G ∴ D ∴ principles.
X	VAULT OF THE ADEPTS	The seven-pointed figure of its ceiling and floor with a study of doctrines enshrined in its symbols.

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THE TREE OF LIFE

A Coloured Delineation by Steffi Grant with a Short Note on the Modifications of the One Consciousness

The diagram is depicted according to Crowley's system

The Tree of Life is a map of the Universe, and its skeleton forms the body of Macrocosmic Man, as the Sri Yantra represents Devi in geometric form. It is an eidolon of Shakti, the manifest and active aspect of the Godhead. Its ten Spheres — the Sephiroth — and twenty-two Paths serve as a perfect structure for the mind, "girders of the soul," a system both consistent and complete for measuring magical and mystical experience, be the cosmos regarded as objective or subjective.

The Qabalistic Tree posits the Advaitin Unlimited Consciousness — the Ain — which, concentrating into a point of Light — Kether — splits into the opposites, active and passive, Yang and Yin, Siva and Shakti, and thence descends by planes and stages into the world of matter.

Indeed, Kether, Chokmah and Binah form an ineffable threefold Unity — the Tribindu or Satchidananda — beyond the Veil of the Abyss, subsisting in a state of pure formless consciousness incomprehensible to the human ego symbolized by the eleventh, the accursèd Sephira Daath. The head of the Great Serpent of the Knowledge of Good and Evil — i.e. duality — rests in Daath, and it is the place of the Dweller on the Threshold, the sense of I, the last illusion to be discarded in the accomplishment of the Great Work, the attainment of Cosmic Consciousness. This sphere Daath, in the Abyss, is a false upadhi or super-imposition appearing on the structure of the Tree; and it is from the ego's point of view alone that creation of the world as we know it now takes place.

The centre of the complex below the Abyss is Tiphareth, sphere of Divine Consciousness in man, the reflection of the archetypal Kether in terms of the Higher Mind, symbolized by the Holy Guardian Angel. Tiphareth is sustained by Geburah and Chesed, the source of dynamic force and the regulating will which harnesses such power in service to the Holy Guardian Angel in quest of the Light.

The third trinity, below the Veil of Paroketh, reflects the light of Tiphareth as through a thick mist. Netzach resumes the idealistic yearnings of romantic love; Hod is the intellectual process which classifies and — to a certain extent — orders the tenuous emotions of Netzach as well as the chaotic realm of Yesod, containing as it does the dream or subconscious content of purely instinctual and automatic desire impulses. It is Malkuth which symbolically crystallizes the tendencies of the entire Tree. It is the earthly basis for the operations of the One Consciousness in matter. The ideal has become actual, moving in a world of form in which it engenders and enjoys experience tactual to its limited acceptivity and awareness.

The aspirant, symbol of the Consciousness fleshed and veiled, standing in Malkuth, proceeds back towards the Light of Unity through the Paths which represent methods of Going rather than actual avenues. Nor can any of the Spheres be singled out or separated in any true sense from the rest of the Tree, because the latter forms a prism, all its scintillating colours and ideas entirely and eternally dependent on the One Light; having no existence, in fact, apart from it.

Thus, provided that it is always borne in mind that the whole manifest Tree — like all such systems — is a mirage, a lila of the Lord, "divided for love's sake, for the chance of union," as the Book of the Law has it, the student can proceed to examine it in detail, without going astray amidst the vast amount of correspondences which have been collected and redistributed amongst the thirty-two palaces of the Tree. Actually, every conceivable phenomenon can be attributed to one or other of the ten Sephiroth or twenty-two Paths, the diagram being conterminous with the world itself, the world within the mind.

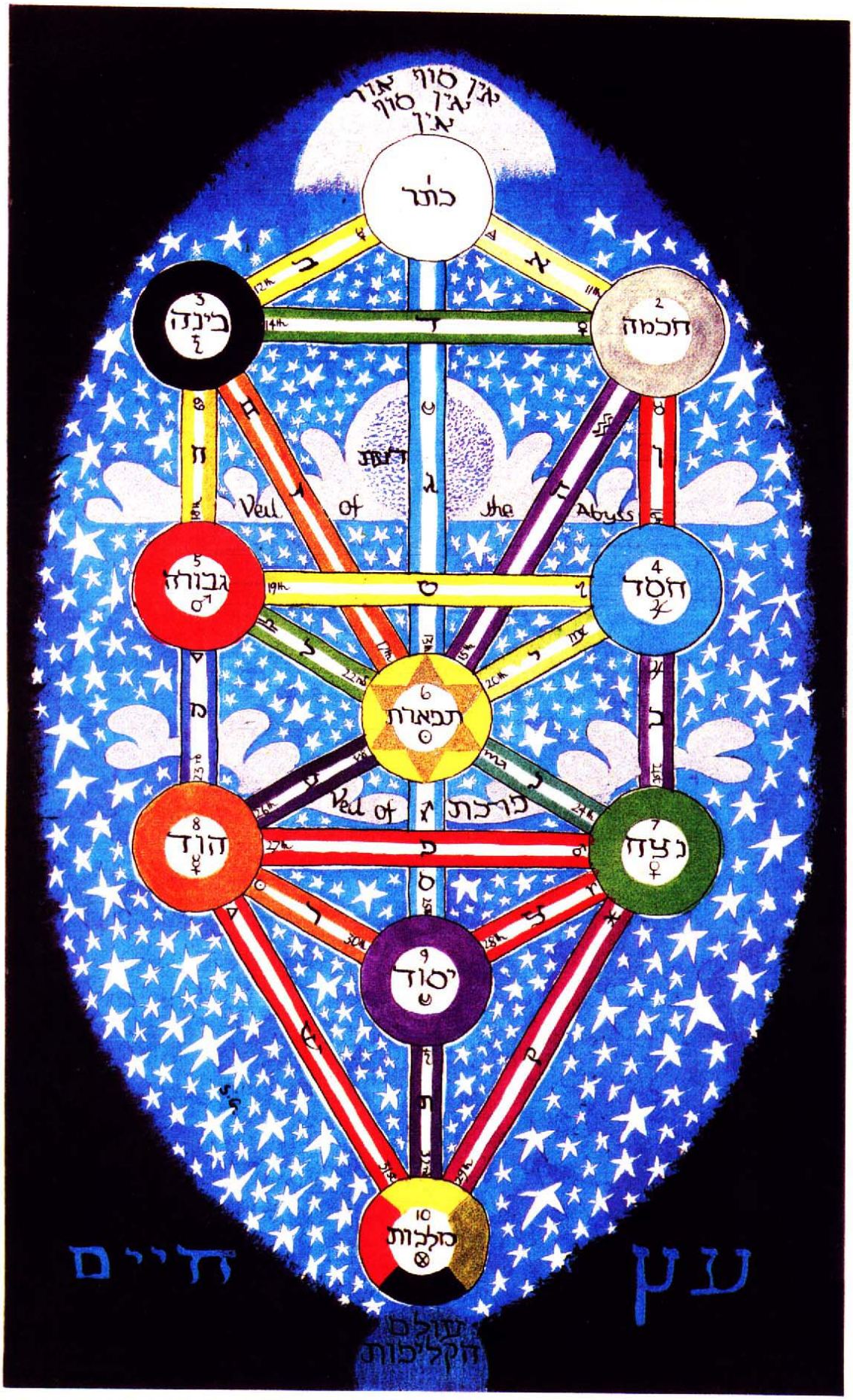
Perusal of the books listed below will show the infinite variety of points of view that meditation has yielded to various seekers, a rich harvest of experience gathered to ornament one of the most beautiful, and yet most simple, symbols of the Way which is also the Goal. It indeed consists of transmutations of that One Substance of which Hermes speaks; and the "as above, so below" is often alluded to in the Qabalah, the basic truth which renders coherent the many-coloured splendours of the world.

According as to whether the seeker is magically or mystically constituted so will he either realize himself in the subtle complexity of the Tree as it expands to infinity, embracing all experience in its leaves, fruit and branches; or, withdrawing the sap from the outermost reaches thereof and concentrating it in the trunk or middle pillar will he ascend by what is termed the 'direct way' to the root-bindu of the Tree which is the concentration in Kether of that supreme spiritual awareness known as the Limitless Light.

Thus, briefly, are the many threads of the One Consciousness woven into the fabric of the Tree which is verily for each individual a Tree of LIFE, of positive Existence which of itself declares "I AM THAT I AM" — Ehieh Asher Ehieh — which is the central and most profound maxim of the Holy Qabalah.

The following works will be found helpful:—

"The Canon," by William Stirling. Elkin Mathews, London, 1897.
"The Holy Kabbalah," by A. E. Waite. Williams & Norgate, London, 1929.
"The Kabalah," by W. W. Westcott. John M. Watkins, London, 1910.
"The Mystical Qabalah," by Dion Fortune. Williams & Norgate, 1935.
"The Book of Thoth," by The Master Therion (Aleister Crowley), O.T.O., London, 1944.
"777 Revised," by Aleister Crowley. The Neptune Press, London, 1955.
"Q B L" and "The Anatomy of the Body of God," both by Frater Achad (C. Stansfeld Jones). Chicago, 1922 & 1925.
"One and the Same," Essay in The Call Divine Magazine, Bombay, July 1954, by Kenneth Grant.


אין סוף אור
אין סוף
אין
כתר
בינה
חכמה
Veil of the Abyss
גבורה
חסד
תפארת
Veil of פרכת
הוד
נצח
יסוד
מלכות
עץ חיים
עולם הקליפות

THE GOLDEN DAWN

A Brief Note on the Hermetic Order of the G ∴ D ∴ with a Coloured Delineation of the Complete Symbol of the Rose and Cross
by Steffi Grant

To interpret every event as a dealing of God with one's soul was the chief magical practice enjoined upon the members of the Hermetic Order of the Golden Dawn. It was founded in 1888 by Dr. W. Wynn Westcott, Dr. Woodman and S. L. Macgregor Mathers as a parallel to, and reaction against, the eastward looking movement of the Theosophical Society propagated by Madame Blavatsky; it aimed at offering a system of attainment suitable to the Western type of mind, and was the last great modern movement to revivify the occidental mystery tradition, although ultimately of course its initiations led the aspirant to the same central mystery as do the oriental teachings.

The original Order's life in time was short – it was dissolved after a few eventful and tempestuous years when Mathers, who by then had become the chief initiator, magically withdrew the power that had been enshrined in its hierarchy. Although technically the performance of the Golden Dawn rituals had become invalid thereby, the potency of the essential current that had been generated by Belief proved indestructible. There cannot now be any doubt at all that the Order's very real initiatory capacity during the brief years of its existence had a profound influence on a whole school of thought, and that the original initiated members were able to carry the current well into the twentieth century.

It was the Golden Dawn that taught W. B. Yeats to consolidate his visions and to create a magical vehicle that would carry his ambition towards name and fame; its influence can be traced throughout the mystic splendours of Arthur Machen's prose, and in the occult novels of Brodie Innes, interwoven with a strong Celtic element. A. E. Waite spread the Order's doctrines in various ways; moreover, his group had a formative influence on Dion Fortune, who, turning subjective fact into objective fiction, provided in her novels accurate information very definitely based on Golden Dawn lines. The tales of Charles Williams also have much relevant matter.

Apart from Mathers — one of those men of rare genius who set a whole current in motion although dying forgotten and unknown — and Westcott, the most powerful initiates were Allan Bennett, possessed of many siddhis, who later on becoming a Buddhist was instrumental in giving Buddhism its first official foothold in England; and Aleister Crowley, whose diaries and letters as well as his published writings are of vital importance in evaluating the Golden Dawn. There are, by the way, some very amusing caricatures of various personages connected with the Order in his novel "Moonchild." Crowley was the only adept of the Order to form a new synthesis of magic which was both theoretical and practical, and to live according to its precepts. Composed of three strands of which

the Golden Dawn material was one, his doctrine influenced many people such as Charles Stansfeld Jones and W. T. Smith for example; and its influence can be traced in the rituals devised by Jack Parsons and Marjorie Cameron Parsons of Agape Lodge, in Kenneth Grant's New Isis Lodge and in the movement led by Hermann Metzger.

The structure of the grades of the Hermetic Order of the Golden Dawn was based on the Qabalistic Tree of Life, a diagrammatic representation of the universe consisting of ten spheres — sephiroth — linked by twenty-two paths. The first Order embraced the grades up to the veil of Paroketh; adepts of Tiphareth, Geburah and Chesed constituted the second Order; the Secret Chiefs, forming the third Order, were not regarded as incarnate entities. Each aspirant to the mysteries was ceremonially raised from Malkuth through the lower sephiroth to Tiphareth, the Christ centre, where the Knowledge and Conversation of the Holy Guardian Angel were to confer upon the adept a foretaste of the ultimate merging with the Self above the Abyss.

Introduction to the Order was effected by the neophyte ritual, the aspirant entering upon his quest bound and blindfolded, thus symbolising the darkness of ignorance he would dispel step by step as the rites proceeded. A magical name — or motto — was conferred, the first token, separation from the old personality complex, and an oath of secrecy was exacted, to protect the tenuous shoots of aspiration from the cast-off past, embodied by the externalised world. Once admitted to the Order, the candidate travelled from sephirah to sephirah, interwoven with periods of gestation, until reaching and passing the veil of Paroketh separating the first from the second Order. A vital stage had been reached — the basic and central ritual of what Austin Osman Spare called the Dead Posture. The Golden Dawn knew it as the Adeptus Minor ritual; but the mystery at its core — the adept dying to the old life and resurrecting in the flesh — is one of the primal revelations of all ages, whether the personage be Christian Rosenkreutz as in this ritual, or Osiris, or Christ; a symbolical ceremony based on psychological and physiological fact and not a mere allegory, as is shown by such sages of our own times as Ramana Maharshi, who deliberately passed through death while meditating thereupon as a youth during the attainment of liberation, and Thakûr Haranath whose body was actually dead for a considerable time during the influx of an atmic force.

All Golden Dawn rituals were twofold : a ceremony in the temple, officiants and aspirants robed and armed, symbolising the earth aspect of the force invoked. Simultaneously an astral rite was visualised to harmonise the action on the subtle planes. There were three avenues of traffic with the astral : invocation — inviting the superconsciousness to indwell one's being; vision — becoming aware of the splendours of unseen realms; and evocation — the calling up and mastery of subliminal forces. That the major rites and symbols used by the Golden Dawn bore no phallic import is proved by the fact that there was no office of High Priestess in the entire body of its doctrine. Aspirants were admitted and officers selected with no regard to sex.

Robes, vessels, weapons, talismans were all hand made by each frater and soror to maintain purity of vibration, and also to reveal the interrelation of each action step by step, and then consecrated and charged. Strict secrecy was enjoined to prevent leakage of energy, and all papers and instruments connected with the Order were to be destroyed at death; so that the few surviving examples have a value quite disproportionate to the actual material employed, such as cardboard painted in vivid colours, reminiscent of astral hues, or covered with gummed paper, according to a prismatic scheme having correspondences with the planes which Golden Dawn members were pledged to explore in a systematic and scientific fashion.

A typical example of the Order's symbology is the Complete Symbol of the Rose and Cross, adorning the breast of the chief adept at the Adeptus Minor initiation; it resumes the doctrine of the flowering of the four magical elements into the Hebrew letters of the paths on the petals of the spirit rose, whose revolutions formed a secret cypher concerning various means of returning to the Source. Also there were three wands, charged with the powers of the elements, the seven planets and the twelve zodiacal signs; sceptres symbolizing the three pillars of the Tree; at least sixteen different types of cross; many combinations of geometric symbols to form the various alchemical concepts — all glyphs typifying means of balancing the scattered elements of ultimate unity.

Together with the Qabalistic Tree of Life, whose pattern formed the basic yantra to which all facts were constantly referred, the Order worked with many different series of occult symbols, each system coherent in itself and hallowed by tradition, but recondite enough to have no profane associations, and therefore potent to abstract the mind meditating thereupon, withdrawing it from the everyday world to little explored realms of very special interest to the magician.

There was the Goetia, a set of diagrams resembling yantras depicting in linear shape the sound or name of various demonic forces the magician might evoke. The Tarot presented the arcane science in hieroglyphic form, being a series of seventy-eight pictures, sometimes used as playing cards or for soothsaying; the twenty-two major trumps were also attributed to the paths of the Tree of Life. Geomancy was a divination by various combinations of dots formed in sand, and involving gnomic intelligences. The Enochian Tablets of Dr. Dee were extensively used for scrying by members of the Golden Dawn, all the spirits of each section of the tablet chosen being called upon in turn in descending order of rank, rather as in the original records of Dee's experiments with Kelly using a shew stone; in later years Crowley obtained a whole series of visions with the help of such a shew stone set in a cross. The Book of the Sacred Magic of Abramelin the Mage described a system of mystical attainment, after which was to follow mastery over a whole host of demons, some of them extremely malefic; the manuscript with its many demonic sigils was translated and published by Mathers, used extensively by him, and is supposed to have been the cause of much havoc wrought in the Order. Egyptian godforms were taught as a means of enshrining a mystic pose or mudra, which the aspirant was to assume in order to harmonize his physical posture with the strivings of his more tenuous



vehicles. The science of alchemy was regarded as the process of unveiling the inherent light in matter, and astrology as the interrelation of celestial influences between macrocosm and microcosm. Concentration on the Hindu tattwas — simple glyphs denoting the primal elements plus ether — was advocated as a means of transferring consciousness to the astral body.

All this apparent multitude of systems and symbols was classified by Bennett, and later on by Crowley, in two different ways. One scheme was ordered according to Number and the other attributed to the Tree of Life; both were published eventually as Sepher Sephiroth and Liber 777 respectively.

In practice, the aspirant held one such sigil in mind, assuming a godform appropriate to the element ruling over the operation, and transported himself in this vehicle of astral matter to the realm of which the sigil was the glyph or key. Its landscapes were explored, its denizens approached in ritual manner, greeted and questioned according to a set formula, and on return to the earth plane an accurate, impersonal record was made of all such experiments, which, although primarily regarded as subjective, did have an objective value as well, consolidating much information on the astral plane that until then had only been witnessed and interpreted in a confused and emotional way.

The Order made a determined effort to rationalize psychic manifestations and to integrate astral experiences with life on the material plane by making them acceptable to the mind, rather like psychiatric workers attempted to do with clinical cases at about the same time. The Golden Dawn teachings had spiritual value because the attempt was towards synthesis — the entire body of experience being gathered up as an offering to God. The task the Order set itself was to create a symbolic universe for the Western, Celtic type of aspirant, which — unlike conventional religion — would omit no aspect of life as they knew it to be. And thus it is said in the Adeptus Minor ritual : "There is no part of me that is not of the Gods."

ALEISTER CROWLEY

An illustrated essay concerning the magical phases of his life
by Steffi Grant

Three major occult streams fed Crowley's creative life as a magician : the Hermetic Order of the Golden Dawn, Liber Al vel Legis, and the central esoteric doctrine of the Ordo Templi Orientis. He crystallized special personalities to embody these currents; magical entities entirely distinct from, and yet ultimately aspects of, the one person. He took care not to blur the characteristics of these eidolons which he created and projected into the minds of others; and in order to fix each set of ideas in tangible form he used sigils, or magical diagrams, similar to those of the painter and occultist Austin Osman Spare.

Crowley did not believe that the True Will could be followed or the Great Work accomplished by rigid adherence to only one personality complex, in any case illusory. Nor did he favour irrevocable or life-long vows which might hinder the aspirant by embodying merely partial aspects of attainment.

He considered that his magical birth occurred with his initiation on November 18th, 1898, into the Golden Dawn as Frater Perdurabo. This was a youthful, ardent, poetic incarnation and his aspiration was presented symbolically in a series of rituals based on occidental occult tradition. Here the old personality and its life had no place; it had to be completely remoulded by a process of pledges and affirmations elaborately ritualized and designed to cleanse, instruct, initiate and redeem the candidate. Perdurabo became an astrally competent magical entity exploring visionary realms, invoking gods and commanding daemons, aided by an extensive armoury of sigils such as the Enochian Tablets, the Abramelin Squares and the Goetia.

The fruits of his sojourn in the Golden Dawn were later embodied by Perdurabo in a metaphysical brotherhood known as the A ∴ A ∴, in which he assumed various offices according to his grade of initiation. Vi Veri Vniversum Vivus Vici, Nemo, Ol Sonuf Vaoresaji, Oy Mh and many other cryptograms of personal god-forms are mentioned in the record of his magical practices and visions, each one being regarded as a different and temporary formulation of his ultimate True Will. Each of these mottoes could not only be sounded as mantra, (there is an excellent recording of Crowley chanting an Enochian Call from Dr. Dee's system, beginning 'Ol Sonuf Vaoresaji') it also had a linear form, or yantra, similar to the graph produced by sound waves, atmospheric pressures and temperatures.

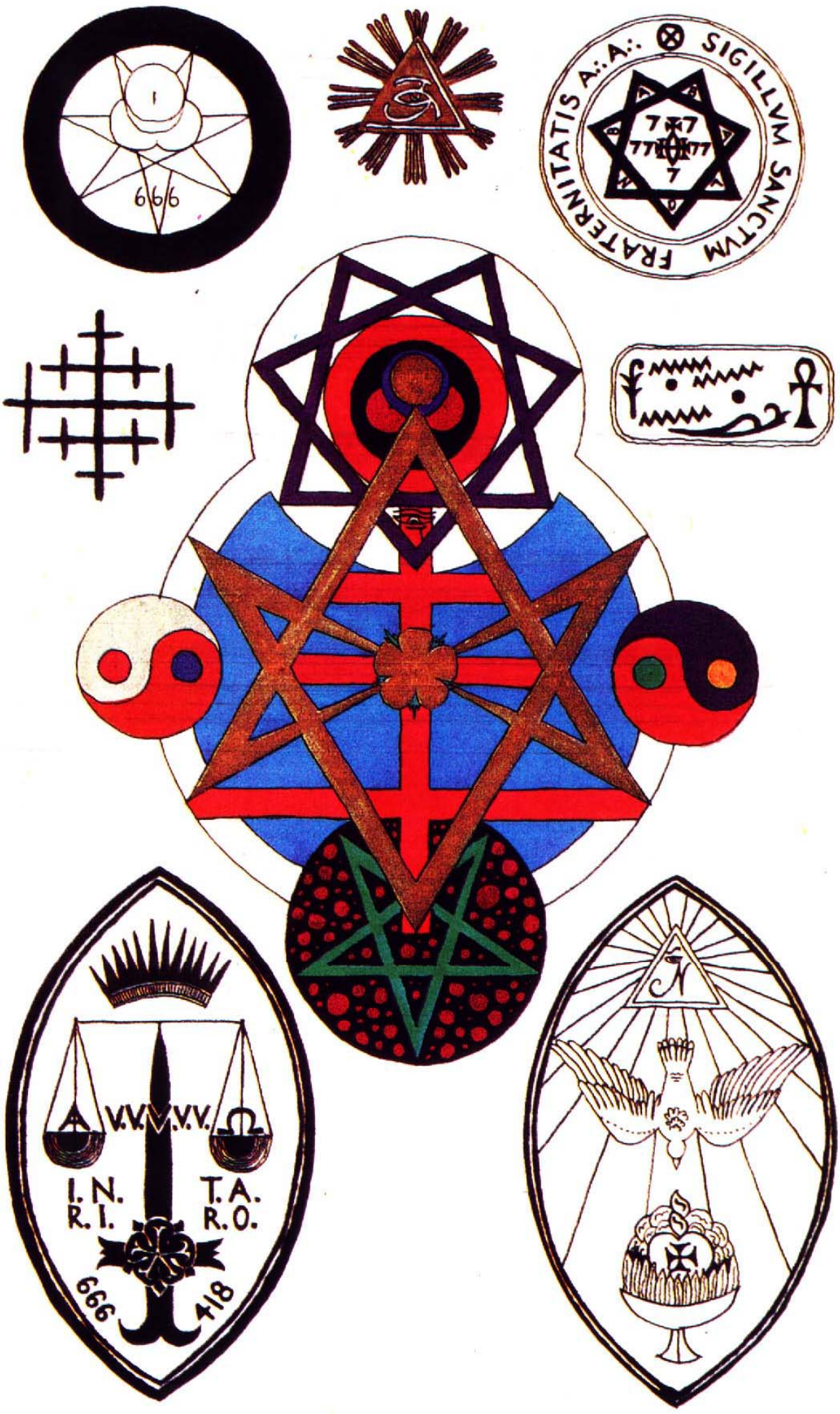
Unlike Austin Osman Spare's sigils, whose romantic exuberance was designed to be intensely original and deliberately incomprehensible to the conscious mind, Crowley's own — eight examples of which are illustrated here — were based on a few simple geometric shapes, classical and traditional in spirit, skeletonic structures by which the mind could map its way in unfamiliar surroundings. A few basic notes, such as the circle, vesica, cross, triangle, inscribed by some simple linear figures were juxtaposed in different ways to produce the melody or theme of each particular operation. The Eye within the Triangle, reminiscent of the ancient Egyptian 'Horus' symbol, usually denoted the three supernal sephiroth of the Qabalistic Tree of Life, the Secret Chiefs of the A ∴ A ∴, the True Will and cognate ideas. The circle, vesica, cup and heptagram served as symbols of the Goddess, the worshipper or the field of operation, while the hexagram and pentagram denoted cosmic and microcosmic balance.

It should be noted that one of these symbols points upward; some are symmetrical; others flow downward. The inscriptions of letters and numbers are Qabalistic in import and the symbolism they suggest depends entirely upon the magical universe of the beholder.

In April 1904, Crowley established contact with a disincarnate entity who called himself Aiwass, who dictated a book consisting of three chapters known as 'The Book of the Law.' It was in reality a document giving an initiated, if ambiguous, interpretation of the new turn of events caused by a change in the astronomical aeon from the zodiacal sign of Pisces to that of Aquarius. Its terminology was basically that of ancient Egypt, each of its three chapters giving expression to one aspect of a triune divinity : Nu, Had, and Heru-ra-ha. The message of the book is not limited by its outer form; it is a mosaic of enigmas, revelation, poetry; of paradox that shocks the mind, of invocation and prophecy, the whole creating a compelling dreamlike effect that is quite unforgettable.

Crowley regarded complete acceptance of the tenets contained in 'Liber Al' as essential for an adherence to the Law of Thelema which it set out to explain and propound. This proved a stumbling block to many people who were otherwise in general agreement with his views on life. By accepting it they were forced to commit themselves and leap into the unknown, thus burning their bridges behind them. This was the 'act of truth' which he exacted from them. But there were few beside Crowley who were capable of performing this deed when confronted with his challenge at the critical moment. There was a panic element in Crowley's nature which seemed to terrify people and which made legends grow up around him; and in this shell, created by himself and others, he lived on.

The remaining forty-three years of his life he regarded in the light of a commentary which illustrated the contents of the Book of the Law, as a mystery-play improvised around the tenets which it contained. Of this there is ample proof in Crowley's letters, diaries and published writings. The Priest of the Princes, Ankh-af-na-Khonsu, The Beast 666 or The Master Therion — these were aspects of the quest, in which his entire life and being were continuously involved, and not merely in a ritual sense. Some years later


666
FRATERNITATIS A:A: SIGILLVM SANCTVM
V.V.V.V.V.
I.N. T.A.
R.I. R.O.
666 418

the Outer Head of the Ordo Templi Orientis confirmed him in an occult technique for materializing his magical intent which he had been using for several years. A similar practice is used by certain Tantrics in South India whence the Order's founder had originally derived it. The adept of this system he named Baphomet.

Who in truth was Aleister Crowley? Not in vain had he assumed the name of Alastor, the Wanderer of the Waste. Was he the poet, the rich and worldly man, the cruel lover, the buffoon, the intelligent observer, the scientific sensualist, the megalomaniac, the loving mentor, the hounded exile, the cold judge, the charming and entertaining friend, the calm and watchful person indifferently awaiting death? Or was he Perdurabo, Therion, The Beast 666, Ankh-af-na-Khonsu, Baphomet? Aleister Crowley was a man of many facets, unpredictable, fluid, seemingly irreconcilable; a panorama resembling the members of the body of Osiris scattered in a fantastic and prismatic space-time landscape of illusion in one sense, of truth in another, through which his essential being ever wanders in the guise of the Hermit, the Lover, and the Man of Earth.

AUSTIN OSMAN SPARE

An introduction to his psycho-magical philosophy
by Kenneth Grant
illustrated by a formula from the zoëtic grimoire of Zos

Austin Osman Spare, a painter and draughtsman of great skill and originality, carried out researches in the sphere of occultism which have remained until now almost unknown to the world at large. On his death in 1956, however, a great quantity of material was discovered which throws much light on the psycho-magical philosophy which he expressed largely through the medium of his art.

I have presented the main points of this philosophy in a book which is nearing completion*, but here are some of its essential features minus the large quantity of quotations drawn from unpublished material which Spare bequeathed to me at the time of his death.

When referring to himself in relation to his magical philosophy Spare usually identified himself with a concept which he named Zos, and he is alluded to as such throughout this essay.

He explained this concept in 'The Book of Pleasure' (1913) thus: "The body considered as a whole I call Zos"; it was the alembic through which he wrought the alchemy of his art as well as his no less individualistic mode of magic. The symbol complementary to this Zos concept he called the Kia or Atmospheric 'I', which uses Zos as its special field of activity. The cult of the Zos and the Kia is the cult of the interplay of dynamic forces which are further symbolised anthropomorphically by the hand and the eye. These, in complete co-ordination, enable the artist-magician to summon hidden images which are latent in the storehouse of cosmic sub-consciousness. All-feeling Touch and all-seeing Vision are the instruments of that primal id, or desire, which Zos is ever seeking to reify in the raiment of flesh.

It is Zos's basic theory that all dream or desire, all wish or belief, anything in fact which a person nurtures in his inmost being may be called forth in the flesh as a living truth by a particular method of magical evocation. This he named 'atavistic resurgence'; it is a method of wish-fulfilment which involves the interaction of will, desire and belief.

Firstly, the will must be strong enough to probe depths of latent and cosmic memory until a required atavism is located. Secondly, the desire for reification must be strong enough to clothe the image of the will in a form sufficiently attractive to inspire nexus. Thirdly, a quantity of belief or faith must be freed for activity in the latent depths so that

* Eventually published as Images and Oracles of Austin Osman Spare (1975)

profound and nostalgic stirrings of awareness cause a violent series of impacts which create a shock of identity. The resulting ecstasy incarnates the latent desire into patent actuality and power.

This is the aim of almost all forms of magic but a difference here lies in the simplicity of the method employed, requiring as it does no ceremonial equipment or the participation of a concourse of adepts. The specific desire for which any given magical operation is designed must be visualised subconsciously, while the conscious mind is rendered oblivious of the process. When any concept intrudes upon the mind it breeds on contact with it, and there always remains part of an idea which, because its meaning is cryptic and therefore enigmatic to the ordinary consciousness, fecundates the subconsciousness. By observing what occurs to this conceptual residue Zos was able to build up a system of sigils which facilitated entry of the total desire to subliminal realms, there to search out its own level and germinate secretly and unobtrusively.

Any wish may be given symbolic form, but in this case the form should bear no pictorial approximation to the particular desire in question. By magical means the symbol may then be implanted in the subconsciousness, there to await ultimate extrusion as reified fact after having by-passed the conscious censor and attracted all the necessary elements from the external world. It is, however, of the utmost importance that the conscious mind may conceive nothing from such a symbol.

Three methods of awakening subconscious memory-strata have been evolved by Zos : the system of sigils, the alphabet of desire, and the use of sentient symbols. Examples of all three methods may be seen in the accompanying illustration from the author's collection. A brief explanation of their working here follows.

The use of sigils : Enshrine your desire in a short sentence; write out the sentence and then put down all the individual letters of which it is composed, omitting any repetition of a letter. When the sentence has been reduced to a minimum number of letters, unite them graphically in one composite glyph which does not suggest the nature of the desire. Then — and this is of great importance — forget the desire and sink the sigil in the subconsciousness.

In the alphabet of desire each letter represents a 'sensation thinking,' an aesthetic concept localized in a stratum of past memory appropriate to its form and nature. This subtle alphabet can be used to call forth elemental automata and the spirits of other spheres.

The third method evolved by Zos, namely sentient symbols, concerns itself especially with prophecy and divination. By a form of Delphic Oracle involving the use of sigils and by intruding a sigil into the subconsciousness, it is able to *think for us*, and, if the sigil resumes a query concerning some future event, will breed from its own sentiency the true child of its symbolic parts. If a glyph is correctly constructed so that no superfluous


FORMULA OF
ZOS VEL THANATOS

elements remain to breed useless ramifications, it will — surely as a geometrical symbol — give birth to its own truth or answer, for every query whatsoever has its solution inherent within it.

These three systems of symbolism are not the only contribution Zos has made to the field of practical magic: he also evolved the concept of the Death Posture or New Sexuality, that oblique approach to reality which he calls the 'precarious funambulatory pathway between ecstasies.'

It is too early yet to say how Zos's influence will be incorporated into the main body of occultism; it tends rather to dispense with tradition than to draw upon it, stressing the individual and unique approach to reality so that only the mind which is concept-free is great enough to embrace it. Tradition can only be that form of belief which, being fixed and past, no longer harbours dynamic possibilities; Zos often refers to tradition as 'the inferno of the normal,' the convention of empty belief or the crystallized belief of others, of our past selves, which can but imprison and not release vitality.

Zos locates the apprehension of reality in the lightning-swift 'inbetweenness' reciprocation between the dual terminals of ego and self. Ego being the self as it is at the moment, perpetually melting into a background awareness of an illimitable ego, or self, which is neither fixed belief nor desire toward any other form of the energy which is released when the ego breaks up and dissolves. It is, in fact, the 'neither-neither' or Atmospheric 'I' which is both fluidic and fixed in a unity of voidness free from conception; a state of seity unconceived and inconceivable. Hence the self represents desire; the ego, the belief incarnating; 'Does not matter — Need not be' (a much reiterated formula of Zos) suggests the *thisness* of which ego is at any given moment a merely fleeting reification or limited concept, bereft of true reality. 'Does not matter — Need not be' signifies that which ego cannot contain or conceive.

The subject and object, ego and id relationship represents in Zos's doctrine the 'as now' and 'as if' phases of the I's excreation in matter as refracted through the mind. The 'I' is increative, conceptless and ever free; but when experiencing itself in terms of imagined concepts such as time and space it assumes the dual rôle of ego and id, whose interplay constitutes a symbolic 'rehearsal of reality' in the world of ideas.

It is the imagination which is supreme, for without this mysterious power or faculty, which is in a sense the mind-in-movement-through-time-and-space, there can be no ego and no id, no subjective apprehension of surrounding phenomena and no objective universe of infinite variety.

The art of Austin Osman Spare is not other than the expression of the Zos through which the Kia rehearses its dream of reality. And to what end? For pleasure. Bliss might perhaps be a more apt expression, although it suggests rather a passive state of acquiescence in intense happiness than a positive and vibrant joy. Ecstasy and rapture are equally applicable terms.

The ceremonial magician sets his stage for the rehearsal of reality with all the traditional weapons; but Zos maintains that this is unnecessary mummery, because the apprehension of our greater realities is to be effected consciously through living the symbolic simulations of the ego 'as if' they were real, not as a mock rehearsal, but as a spontaneous evocation within the magic circle of immediacy — *now*. This resembles but does not equate with the doctrine of Zen Buddhism. Whereas the Zen process shocks the mind into inactivity so that individualized cosmic energy may flow unhindered into the ocean of absolute consciousness, in Zos Kia Cultus it is the body which is rendered affective to impulsions of the cosmic wave, so that 'on becoming all sensation' it realises all things as flesh and in the flesh.

The term flesh denotes in this context the fully conscious awareness of the Atmospheric 'I' — the 'neither-neither' principle, *now*, in the all-pervading body of the present. A traditionally symbolic form of this concept is encountered in Tibetan Buddhism under the Yab-Yum image, which is a representation of the Kia rehearsing its blissful contact with the Zos or 'body-considered as a whole.' The Kia is present everywhere, but the immediacy of its realisation is sought through the flesh, as in Zen it is apprehended through the mind. The object is the same in both methods, but the means appear to vary. There is actually no difference in the organ of awareness whether considered as body or as mind.

A symbol is in a certain mystical sense identical with that which it symbolizes. A true symbol should be a perfect vehicle for the sum total of energy which goes to inform it; it is thus equal to that which it symbolizes because its energy becomes infinite when belief in it is vital. Belief, to be effective, *must* be vital, dynamic; it must work subconsciously even to the extent of its denial in consciousness. When it is vitalized by being sunk into subliminal depths it bypasses the ego, is suppressed by the censor and thereby forgotten; hence desire is aroused and this exhausts the conscious content of belief. Absentmindedness then becomes the means of its apotheosis.

Zos suggests through ambiguities which do not consciously formulate the object of desire but create its presence by subtle evocations; he is always oblique, never direct, for openly to acknowledge belief allows the ego to conceive from the symbolic form of that belief, thus rendering it falsely. There is a certain similarity of technique in this process with that used by the poet Mallarmé, whose method of suggestive evocation arouses sensations and meanings quite foreign to the words by which they are seemingly communicated.

Two other factors of importance are Free Belief and Exhaustion. Any symbol is a limitation of belief, or energy, by its own particular form and nature. In order to release the energy of belief, its form or symbol has to be destroyed so that the quantity of belief which it enshrined becomes free to merge with the belief-potential of the believer, which is — ultimately — infinite. When this is achieved, belief becomes free and vast enough to contain reality itself.

One method of freeing belief is by intense disappointment, particularly through loss of faith in a friend, religion, or the shattering of some ideal. When fundamental disappointment is experienced, the symbol enshrining a quota of belief is destroyed. In some cases the individual is unable to survive the disillusionment. But if at such times the moment is seized upon and consciously experienced for its own sake, the vacuum attracts into itself the entire content of belief inherent in the person at the time of disappointment.

On a smaller scale, though still with great magical effect, the void moments succeeding any type of emotional exhaustion or shock may be similarly utilized. It is preferable, of course, to exhaust the psyche through pleasant means, although — as the Buddha declared — sorrow is one of the greatest single factors leading to introversion of the mental faculties to their source, and therefore to the real. So long as the mind thinks, imagines or conceives, there are symbols; and so long as symbols endure, conceptions proceed from them. Freedom from form and its limitations occurs only when the Kia remains alone and when the Zos realizes the extent of itself; for when 'the body as a whole' fully realizes its extent — which is infinite and eternal — then is it one with the Kia or Atmospheric 'I.'

Two other fundamental factors which render Spare's system in terms of primal magic, as it were a new obeah or science of resurgent atavisms, are obsession and ecstasy. The subconsciousness, impregnated with any given glyph, must be energized obsessively by continual ecstasies, on the theory that the primal depth resounds to old nostalgias re-living their original beliefs. The alphabet of desire, with each letter representing a vital principle, is primarily adapted for tapping deep currents of ecstasy, and when the full flowering of the obsessional idea is effected, the explosion of bliss is itself the fulfilment of Zos.

VINUM SABBATI

Magical zoömorphisms of the Witches' Sabbath interpreted in the light of ancient symbols
by Kenneth Grant

The wine of the Sabbath is the blood of the saints which seethes in the Holy Grail. The distorting mirrors of countless centuries have produced curious images of this wine and grail so that several waves of myth and legend have incorporated their symbolism into a vast ocean of subconscious imagery.

The saints to which reference is made are pre-Christian and belong to a far older Gnosis of which but fragmentary accounts have survived. Sufficient is known, however, to assume that the *agapae* of early Christianity carried on a magical rather than a religious tradition, wherein the blood of Charis formed the central eucharist. Charis was the earlier Christ, the female form of the Logos as Sophia (Wisdom), and the Wisdom here implied concerned physical and psycho-physical, that is to say magical phenomena, rather than purely mystical or religious experience. She was the goddess who clothed the living word with flesh, thus manifesting matter. She spoke at set seasons through a chosen medium, the pythoness or prophetess. Originally, before the fructifying principle of spirit was known to be male or solar, the pythoness held first place in the religious consciousness of the ancients. With the new knowledge, however, came a re-evaluation of the goddess herself, who was degraded to the status of witch, sterile or inert so long as she remained uninspired by the solar energies. She was relegated to the night and became identified with the moon, revolving in the void; her worship degenerated into witchcraft, sorcery and black magic (black because of the night in which it was performed). No longer regarded as the Queen of Heaven, but as the symbol of misfortune, she was evoked and propitiated by infernal rites.

The ancient Egyptian Sabbath of Set, or Sut-Typhon, however, did embody both solar and lunar elements and this was the combination of the great life currents referred to by the Egyptians as the *Ba* and the *Khu*. It is from this wine, and the Sabbath thereof, that the later mediæval misconception arose. Set or Sat-An (later called Satan) was the prototype of yearning for things unknown, for the infinite. Satan means *the opposer* or *the opposite one*, and the satanic concept possessed some alluring component which made it the symbol of all man desired as complementary to himself.

The Goat of Mendes, Pan Satyros and the Baphomet of the Templars, were terrifying yet seductive images of a force fatal to the profane. From the horns of the ram or goat, which typified the virile solar force of male magical energy, came the idea of the horned devil of sorcery and witchcraft which presided over the infernal sacraments of Set, as Baphomet. The sacraments involved ingredients that a later, more prurient age, had come to regard as infernal and unclean, even as today the ancient Egyptian beetle which rolls

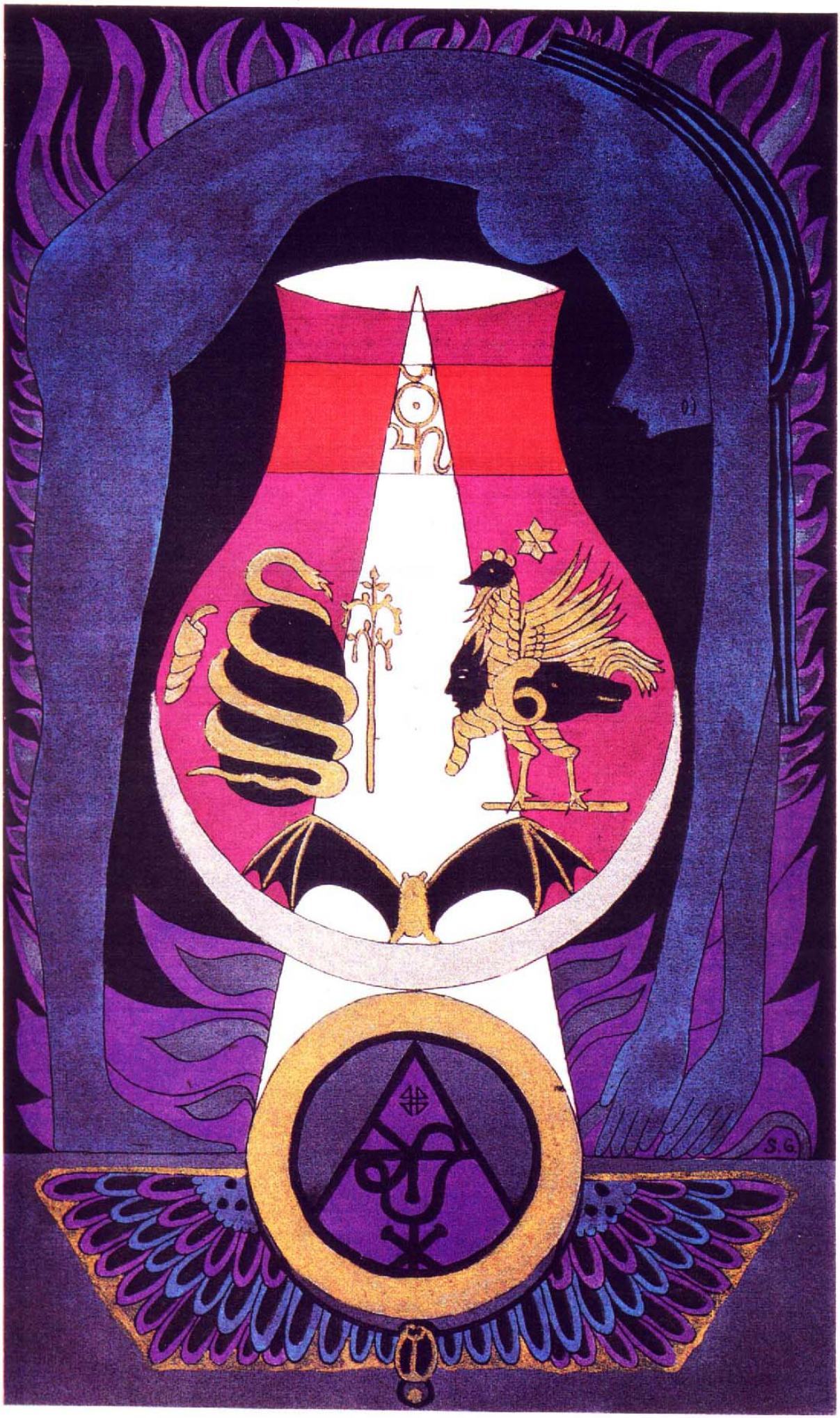
the faecal globe between its mandibles has become an abhorrent thing to minds which cannot identify the Sun with such an emblem. Nonetheless, the beetle resumed for the priests of Khem a symbol of light and redemption from death or darkness, by virtue of its presumed ability to reproduce itself from its own matter. Likewise, the alchemists distilled their glowing stone of rare and wondrous virtue from obnoxious brews containing apparently useless ingredients spurned by the uninitiated.

The zoömorphic imagery of the Sabbath is of great interest and reflects back along the unending avenue of mirrors which constitutes an immensely protracted cycle of time. The goat or ram with outspread wings, as of a giant vampire bat; the cat, toad, basilisk, beetle, serpent, spider, and even the babe whose fat went into the making of the infernal unguent, have profound magical meanings which may be fathomed only at levels of human experience long ante-dating any known organized religion. The nocturnal or diurnal nature of these animals fitted them as *types* in the ancient rites and ceremonies.

Most mediæval Sabbatic symbolism has reference to the astral plane where the transformations so frequently described in the literature of witchcraft were actually enacted. This plane was the plane of the *dead* in Egyptian symbolism, the dead being synonymous with the subconscious realms vivified only when the self entered them through the process of sleep or trance conditions. Transvection. for instance, is an astral phenomenon, the unguent applied to the body of the witch being conducive to sleep and ecstasy. The solitudes on high and barren places, or in concealed groves by running streams always lit by baleful moonlight; the devil or horned deity indicative of Desire, which presided over the Sabbath — all such elements fusing at astral levels liberated a peculiar effluvium, tenuous but material, which enabled the witch to incarnate her dream sufficiently for it to be tactual to those present at the rite. The power generated from the enormous release of subconscious energy liberated by the Sabbath facilitated the actual realisation of the latent Wish which surfaced on the wave of mass hysteria which the ceremony induced. Set forms of belief and behaviour were broken up at the Sabbath in order to free and obtain the preconceptual energy which ordinarily informs Belief. From this quintessential energy the *vinum sabbati* was prepared, imbibed and absorbed.

It was in a fusion of solar and lunar energies that the secret of life and regeneration lay. The blood is the life, but the brew of the Sabbatic rites was not the red blood of animal life as it flowed through the veins of the living body, but the essential *prana* or *ojas* stored in the secret centres of energy which welled forth at certain specific seasons. The Rite of the Sabbath entailed a knowledge of these seasons as well as of the centres wherein the primal Bindu abode prior to its massing in the form of flesh. It was in order to turn this blood or essence back upon itself, so that it might form itself into non-material bodies, that the *vinum sabbati* was prepared and imbibed. It was in fact the matrix of all spiritual creation or — better still — creation in the spirit form; a magical rather than a religious process.

The Set or Seat of magical power was symbolic of *the source*. The Sabbath of Set (or



Satan) was therefore the rite of return to the source and to that which lay beyond it, not in an infernal but in an inverse manner.

Atavistic resurgence, a primal urge toward union with the Divine by returning to the common source of all, is indicated by the backward symbolism peculiar to all Sabbatic ceremonies, as also of many ideas connected with witchcraft, sorcery and magic. Whether it be the symbol of the Moon presiding over nocturnal ecstasies; the words of power chanted backwards; the back-to-back dance performed in opposition to the Sun's course; the devil's tail — all are instances of reversal and symbolic of Will and Desire turning within and down to subconscious regions, to the remote past, there to surprise the required atavism or energy for purposes of transformation, healing, initiation, construction or destruction. This is the inner meaning of symbolic reversal, of depth instead of height, of the left (subconsciousness), instead of the right (empirical or waking consciousness), of female instead of male, lunar instead of solar. The cat, as a denizen of night, and associated with the Moon, became a type which — in mediæval times — was confused with the actual animal itself. Likewise the vampire bat, because of its highly specialized mechanism for absorbing blood, and its obvious affinity with night, became an important type in the Sabbatic mysteries. But the priests of ancient times, in Egypt and elsewhere, did not wear animal masks because they were pretending to *be* these animals, or because they were playing some ludicrous charade that some later epoch could deride and denigrate; they assumed thereby the powers which these beasts concentrated within themselves and which their outer forms merely betrayed, for all form bears a direct relation to the energy which it limits and defines.

It was by a system akin to the atavistic resurgence already described that the priests obtained the peculiar condition of consciousness which any specific animal focussed and expressed, and with it the powers and attributes corresponding. We have in the mediæval mockery of the so-called Sabbath, clear indication of this backward reaching, not only into a vastly remote past (for the purpose of acquiring lost powers by atavistic resurgence), but also into the preconceptual beyond of the Self, where the Self exists as a non-spatial, non-temporal and eternal reality, an atom, indivisible, perfect, whole — the Atman of Hindu religious philosophy. In ancient Egypt this atom was Atum, the Sun-god, going down or back, declining. The word is retained in modern language as Autumn, the fall.

The sacrifice of infants at the Sabbath was likewise a corruption of the metaphysical doctrine which underlies all magical ritual — the sacrifice of life in matter to life in spirit, that is to say the returning to its source of the product of conception so that a preconceptual condition of pure awareness might be realized. The mirror of this pure and perfect state was symbolized by the Moon in whose cool silver the Sun resplendently shines, at night; in the unfathomable darkness of the void. In such puerile corruptions of the original Rite as the recitation in reverse of the Lord's Prayer, as also in the homage offered to the hindquarters of the Sabbatic goat, we see concealed again the nature of a process that is essentially one of introversion; a path of return, renewal and regeneration; of remembering backwards until the source is reached, and beyond the source itself to

the primal and preconceptual ocean of infinite consciousness.

The night-sky sown with stars gave rise to the conception — again Egyptian — of a vast goddess arched over the earth or, more precisely, crouched as if it were on all fours over it. This was the original glyph of bringing to birth, or bearing the son (Sun). The myriad stars shone forth as tokens of infinite possibility — great suns yet to be born — which in their season would find ingress into matter, as symbolized by the crouching form. In the later Sabbatic Rite this majestic concept became the flying witch who flew through the night straddling a broom-stick, and the broom was — even at the comparatively late period of the Druids — a symbol of the Sun.

Mediæval misconceptions about the Sabbath arose from a confusion of theological metaphysics with the purely magical *physics* of impersonal or elemental forces. The idea of evil arose through attributing these impersonal powers to a person in the form of one sole God or Creator — the personal God made in man's image. Pantheism permitted the free function of each and every part of the psycho-physical personality of man. When the elemental powers were claimed as personal possessions, that is to say when man regarded himself not as the channel or priest of such powers but as the possessor of them, he was forced to divide them into good and evil manifestations of his own inherent energy, in order to explain the existence in himself of seemingly disruptive or immoral forces. Thus, Satan became associated with those very energies which stemmed from the source or seat of creation. Satan, the Sun in the South, was the disruptive, destructive power of nature as well as the life-giving source. In this dichotomy of function abides the entire reason for the origin of the idea of good and evil and the mediæval distortion of the Sabbatic Rite.

MAGE AND IMAGE

An essay on hermetic mutation with coloured reconstructions of G ∴ D ∴ wands and sceptres
by Steffi Grant

Whatever the etymological origin of the word magic may be, the mage is the finder and founder of images. Magic consists in fathoming the great Imagination. It is like the x in an equation; by its aid the order of experience may be changed, thus transforming and initiating the aspirant. Therefore the path of the mage is better than the common way, which only rearranges matter on its own plane, without reference to the soft fluidic plasmic core which is the real subjective sub-stratum of the world of appearances, and which can be fashioned into images that are truly original — not mere copies of the ossifications of the outer world.

The problem is how to create such a magical image of the right density; perhaps the fluidity of water is the best analogy of this "inbetweenness concept." It must be neither the vaporous musings of self-delusion, the consistency of fairy gold, nor the icy solidity of just another worldly shell, resistant to change. The most potent magical images are timeless and immortal, because not being brought right down to earth they are not subject to its laws. They by-pass the psychological censor by a trick. There is no obvious link between a sheet of music and the trance its melody induces, or between paper covered with black print (an invention of the devil, we are told, because of the reverse process of setting the type), and the world it evokes in the mind of the reader, whom it enables to contact the writer and his universe regardless of death, time and space. All pantacles are such cryptograms waiting to yield the energy they enshrine to him who asks, but asks obliquely, eschewing the blind head-on rush of the profane. Perhaps this is why all truly creative Western occultism, and Western art, like the genuine Negro jazz, always has an "off" or decadent note which "sends," and is the key to unlock the gates of vital experience.

The ego has to be shaken to revitalize the familiar. Therefore poets and painters move where its veils are most transparent; in the realm of love, of death, of vision. They follow the path of ancient gods, whose outer forms were in harmony with the forces they enshrined. They love ruins because of the intense nostalgia they induce for the return of infinite space to where it had been so rigidly limited; the crumbling of edifices to them suggests the freeing of the mind from bondage; the return of the jungle a re-establishment of the primal fluid state which was before the temporal fortifications of Assiah were erected.

The character of the mage will determine how far his working will have to be earthed in order to encourage energies to manifest tangibly; it all depends on how much proof he requires from the corroboration of his physical senses for certainty of success. If he

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S. G.

wants others to partake in his experience, he will practise ceremonial magic, which facilitates materialisation of tenuous entities, because several celebrants will concentrate to pool their energies to increase belief. A good example is cited in Fortune's "Sea Priestess," where Morgan only really assumes her hierophantic rôle outwardly when believed in by another. In sympathetic magic, of course, others are also required to know of one's practices in order to render them efficacious; the magical link is made mentally.

There are many traditional accounts of ceremonial magic enabling non-human entities to visit the earth without losing their essential nature, and of jivas leaving the body without dying. At the end of the last century the Hermetic Order of the Golden Dawn made an organized attempt at bridging the apparent chasm between the visible and invisible worlds. They tangibly imaged subtle potencies in temple furniture, robes and weapons such as the wands and sceptres illustrated here; their symbology being based on the Qabalistic Tree of Life. The Lotus wand, Chief Adept's wand and Phoenix wand appeared in the Adeptus Minor ritual; the four sceptres below them — from left to right — were the insignia of the Præmonstrator, Hegemon, Cancellarius and Hierophant in the Neophyte ritual. Such physical objects were regarded as vehicles for various kinds of subtle energy, just as their bodies were prepared as suitable vessels for intangible entities by the assumption of godforms. They also had success in reversing the process and leaving the physical body, to scry on the astral plane, using Dr. Dee's system of Enochian Calls to facilitate egress.

But there are many kinds of magic that do not require paraphernalia of this kind. Proof of success need not necessarily be material, as results that are too solid can commit, limit and imprison by their very nature; it is all a question of how much faith is put in the world of appearances. On the other hand, it is always interesting to see independent scientific corroboration of doctrines underlying magical practices, such as the graphs published by Dr. Wilhelm Reich. He actually measured types of energy which he considered to have great therapeutic and vitalising properties, energies which have been extensively used — and cryptically alluded to — by magicians and alchemists throughout the ages. Some of them concentrated on the physical manifestations of such forces, others on their subtle source. The former placed more emphasis on the world as basis, with spirit as its core; the latter regarded spirit as the all-enveloping reality, with the world as one of a series of infinite possibilities contained within it.

There is no inherent reason why the most tenuous and subtle aspect of the imagination should not produce magical results as well as, or better than, coarser recensions of it, which will have been prematurely devitalized through being associated with the everyday world. What alchemist would require for his working the gold that can by many be obtained through mundane means? In any case the metal itself represents several concepts : gold as substance, gold made into ornaments, gold representing money. All three yield the same chemical analysis but symbolize different magical ideas, the first being the solar radiance of the Self as Consciousness, and the second being that Self apparently differentiated in the guise of the phenomenal world. As for money, it is a crystallized form of energy mostly used as a substitute for the products of imagination and experience. It

is well known that the mage is often poor, or ill, or wretched by worldly standards, and this is adduced as proof that his magic is ineffective. But it is not always realized that the images he spins from his own substance around himself like a spider's web do not necessarily have any but symbolic reference to the world of Assiah. The mage and his power of image-making resemble sugar and its sweetness, or the snake and its poison : it is an inherent part of his nature, and not enjoyed or suffered by him like things experienced from outside.

HIDDEN LORE

A survey of recent imaginative writing, with figures from the Hermean zodiac, and the Elemental seals of Dr. Dee.

by Kenneth Grant

Recently, various writers with an occult theme have composed their fictions from a common magical alphabet based on ancient lore of the Western hermetic tradition, which stems from Egyptian, Hebraic and Kymric sources. This tradition focussed its influences through the glyph known as the Tree of Life, which latter resumed the doctrinal basis of such arcane Orders as the Golden Dawn. It is interesting to note that quite a few of the authors here mentioned had contact with that Order or its various offshoots. In this brief discussion of their work, purely literary considerations have given way to the more immediate concern of their value in continuing a vital tradition. It is well known that the facts of magic and mysticism have often been presented in fictional guise, although it is rarely realized that a definite body of occult doctrine lies at the heart of such literature. For the past hundred years a consistent outpouring of magical knowledge has been effected very largely through this medium, because since the decay of organized religion and the loss of the faculty capable of accepting natural truths, fiction has increasingly become the vehicle for conveying that spirit of wonder which is atrophying in people.

If Bram Stoker proved a channel for ancient magical tradition in the *Jewel of the Seven Stars*, he did even more in his celebrated *Dracula* to revivify interest in the presence amidst humanity of strange forces. The story is not entirely fictional. The vampire force is a very real one, and one which operates today as of old in most insidious and unsuspected ways. Not only persons, but places and things have the power of drawing out vital energy and consuming an individual's life-force. Algernon Blackwood has described this phenomenon in relation to a particular place in *The Transfer*, while in Hugh Walpole's *Silver Mask* it is an object which gradually drains the unsuspecting victim of all volition and finally of life itself. Brodie-Innes, who held office in the Golden Dawn and claimed occult kinship with Stoker, also touched on this aspect of things.

But perhaps it was Arthur Machen — sacramentalist and clergyman's son — who was the most fluent and weirdly evocative of all such writers. He too was for a short time affiliated to the Golden Dawn, and if he tested some of the matters that Order had to offer and found them lacking, his work retains nonetheless its indelible stamp. In *The Great God Pan*, one of the most horrific stories ever written, Machen reveals the fact that a trifling shock may suffice to part the veil and precipitate consciousness into fathomless seas of terror and dread. He explains, as do few others, the alchemical secret of transmuting solid-seeming objects into the fluid fantasy of the void. He not only describes the reversion of matter to its primal state of liquescence, but also the process

of atavisms breaking through into normal channels of evolution and causing the ingress of forces fatal to mortals with whom they come in contact.

One is inevitably reminded of the tales of Algernon Blackwood, who mainly concerns himself with elementary powers too immense to be confined in any anthropomorphic or even zoömorphic vehicle. His creations seek manifestation in such formless magnitudes as oceans, sands, mighty winds and all-consuming conflagrations. In contradistinction to Machen's vision of powers locked within the consciousness of man, and awaiting but slight modification in the physical cells of memory to realise their effects, Blackwood describes the influence on man of elemental forces which endeavour to press him into their service; propitiation by sacrifice being the usual price exacted for the ecstasy which identity with any particular element has the power of bestowing. If Lafcadio Hearn often describes the rebirth of emotions and the re-fleshing of suns of memory in his Eastern tales, such as *Ming Y*, Blackwood reveals the singular hunger of such emotions, already incarnate, for absorption in the absolute entity from which they have been temporarily estranged by the process of individuation. The bridge between these two polarities of the finite and infinite is perhaps most cunningly constructed by Brodie-Innes, who, in his novels of witchcraft and sorcery, reveals the mystique of the sabbath as a reifying and liberating process performed with the purpose of releasing atavistic energies. This mechanism is clearly described in *The Devil's Mistress* and *For the Soul of a Witch*.

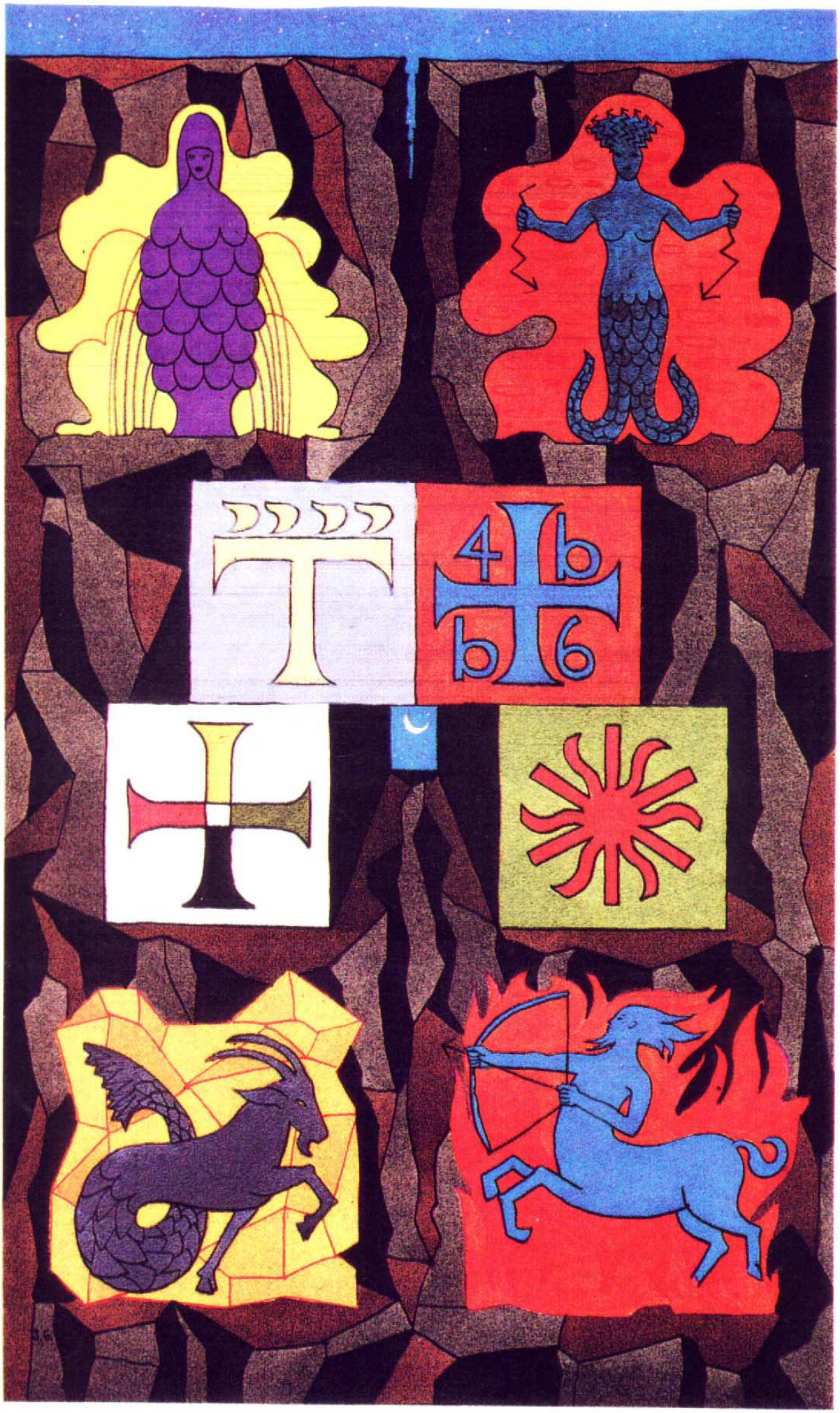
A more mystical approach to essential mysteries, and one which concerns itself more with the divine than the infernal, is that of Charles Williams, who belonged to one of the late offshoots of the original G ∴ D ∴ Transubstantiation in its more orthodox religious sense as opposed to the inverse ways described with such power of horror in Machen's tales, and in some of Poe's, is shown as an experience which develops ultimate godhead in man as man. Machen reaches back to a point in the course of evolution where life, or consciousness, first manifests itself in some plasmic and shapeless substance which, by virtue of the writer's subtle suggestion, is imbued with a terrible vitality. Williams, on the contrary, reaches forward to the ultimate identity of the human soul with the divine.

Unifying the three currents mainly represented by Machen, Blackwood and Brodie-Innes comes another writer who combines the elemental, atavistic and magical in tales of quite exceptional interest. This is Howard Phillips Lovecraft, and he describes transcosmic terrors engendered by a contemplation of space. Not necessarily physical space in the sense of remote voids — though this concept is one of his themes — but the space which envelops and actually interpenetrates physical objects and which is peopled with hosts of entities invisible to normal vision. Lovecraft reifies the nightmare of extra-cosmic and transmundane beings. Sometimes these are highly intelligent genii who for special reasons have, for agelong cycles of time, been locked without the streams of evolutional development. From an infinite outside these vast ones come, and there are those upon the earth who know the secret calls and the mode of Their evocation. In *The Lurker at the Threshold*, and particularly in *The Whisperer in Darkness*, Lovecraft presents these ancient beings as they rise up again from an immense void in response to the calls of magic. They exist in spaces not known to man, or — more correctly — they live between such spaces.

They are inaccessible to humanity, but whenever, by certain rites, the Gate is opened or established, then it is possible to call them back again to their former thrones or places on earth where they existed aeons ago. The stelae of the Karuadic land alluded to by Manetho, Syncellus, Stobaeus and Plato may bear some faint trace of dimly remembered fact concerning the Great Old Ones who lived on earth long ages before their star, called Sothos, shed its strange influence through interstellar space. Lovecraft mentions an ancient grimoire wherein, he claims, is set forth the precise method and procedure for establishing traffic with these monstrous entities and their interspatial abodes. This grimoire may well have a rootage in the strange keys or calls of Dr. Dee. A certain little known grimoire indeed exists which yields a richly weird assortment of Names and Powers well according with Lovecraft's notions of such primordial yet mighty intelligences. Who may say whether he did not, by chance, discover some sealed and forgotten sphere of consciousness upon the fringe of which magicians like Dee, Lévi and Crowley also touched? Perhaps Lovecraft was wise in veiling his discoveries in fictional guise. Even so his tales vibrate with the dynamism of vast and uncanny powers. The entities which crowd his stories recall the prehistoric creatures of Conan Doyle's *Lost World*; but whereas these are known to be now extinct, and were without great intelligence when they existed, Lovecraft's profoundly sapient creatures live on in unseen realms which a mere twist in time and space could bring vividly into the circle of immediate experience once more.

Mary Bligh Bond's *Avernus* contains another adumbration of such monsters. Her intuitive impression of pre-eval priests and the weird magic which they practised are raised to an acute degree of reality in Lovecraft's work. The testimony of many centuries goes to confirm the possibility of such experiences as are presented not only in *Avernus* and in the tales of Lovecraft, Blackwood and Machen, but also in those of George MacDonald who, in *Lilith*, describes the nature of the astral plane with that sense of vivid immediacy which betrays its veridical basis. It is, furthermore, more than probable that such comparatively recent phenomena as mediaeval witchcraft conceal — just like fiction — rites and ceremonies which are not as fabulous as first acquaintance would lead us to believe. The witches' sabbath, with special reference to ancient doctrines, and even modern psychology, will suggest interpretations other than those offered by theologians, jurists and the superstitious rabble of the Middle Ages.

Huysmans, in *Là Bas*, and Dion Fortune in several highly informative novels, have revealed certain aspects of the sabbath, as also has Brodie-Innes. Putting their respective accounts and interpretations together helps us to form some estimate of the real nature of events which transpired at those nocturnal trysts. When the prejudices of each writer are subtracted, what remains is a fair summary of the techniques employed and the massive realization achieved by the sabbatic rite. Yet in very few so-called eye-witness accounts and non-fictional works on the subject do we come upon a tithe of the information carried by these fictions. The essentially astral nature of the sabbatic processes has been shown most clearly by George MacDonald, Brodie-Innes, Fortune, and Crowley in *Moonchild*. In the astral realms only, exists that menstruum or odic light which permits of the fantastic experiences ascribed to and claimed by the participants in sabbatic rites; also in the mirror


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of that plasmic and eternally vibrating light are reflected, from their various planes of being, the entities and orders of being described or alluded to in occult fiction. They are immaterial yet they have form, invisible yet tactual to refined awareness geared to their level.

In Maurice Hewlett's *Lore of Proserpine* may be found a wealth of observation concerning this hinterland of the irrational which sometimes invades and takes possession of the mundane consciousness with vividly obsessive energy. A veritable perichoresis is effected, whereby the intrusive familiars of another world take shape, or seem to take shape, in the substance of this, and either project their influences to the concern of mortals, or take men back into their own world with them as in Blackwood's *Pikestaffe Case*. In the more popular manuals of magic and fantasy these beings appear as the ghosts of persons or places, as in the stories of M. R. James, R. H. Benson and others. The ghost, double or simulacrum does not only project from a dead but also from a living body, as in sleep or trance. The astrals of great trees and of natural forces, as described in the stories of Marjorie Lawrence for instance, are also observed to intrude and obsess the consciousness of even quite ordinary individuals. Sometimes these forces work through unusual stones as in *The Stellar Lode* or the beryl described in Sax Rohmer's *Grey Face*. But whatever the focus, medium or agent for the transmission of these occult forces, there is usually some source for their outflow earthed on the physical plane, whether in the present — as in Hichen's *How Love Came to Professor Gildea* — or in a remote past as in Rohmer's *Brood of the Witch Queen* and Fortune's *Goat Foot God*.

The intrusive force might be human, elemental, cosmic or infernal; its method of manifestation is described in many cases with a clarity and detail that makes of the story a factual account which is accepted by the reader as veridical through the instrumentality of his subconsciousness. Being disguised as fiction, little resistance is offered by the mind, and the psychic censor is thus bypassed. These facts or fictions, call them what we will, are accepted at their true value by the subconsciousness because at that level exists the storehouse of racial and atavistic experience, which knows the truth of these matters and needs only a hint to bring them up once more into the active arena of consciousness. Who knows but that the visions of Ernst, Dali, Burra, Fini and others are not of the same order of teratomic anomalies as those presented in the work of writers like Lovecraft, Machen and Blackwood? Charles Williams too, in *Descent into Hell*, appears to have suffered a glimpse of these dread beings.

On the other hand, not all is dark and given over to disintegrating or terrifying forces, for all these writers — with the exception, perhaps, of Lovecraft — allude to the possibility of attaining a more divine and exalted state of consciousness by transcending such experiences as are depicted in their pages. In Machen's *The Return*, for instance, we have a prose poem of transcendental import on the celestial delights experienced by ordinary mortals when the sacred Sangrail is beheld again, bringing with it rare visions, heavenly perfumes and the promise of infinite spiritual ecstasy. Similarly, Williams in *War*

in Heaven, *Shadows of Ecstasy* and *Many Dimensions*, brings nearer the profound spiritual delights experienced by those who are caught up into the life divine.

The strong and consistent thread of magical and mystical instruction running through the imaginative literature of the period treated is quite unparalleled in any previous century; and few will deny that its spirit and purpose are as keenly edged today as in the ancient days, when priest and mage endeavoured to enshrine great occult truths in everlasting stone and rites of remembered magnificence.

Further examples of hidden lore in fiction: R. H. Benson THE NECROMANCERS; Algernon Blackwood SAND; Brodie-Innes MORAG THE SEAL. OLD AS THE WORLD; Aleister Crowley ACROSS THE GULF; G. Endore LAZARUS RETURNS; Esteven VOODOO: Dion Fortune SECRETS OF DOCTOR TAVERNER, WINGED BULL, SEA PRIESTESS and MOON MAGIC; Kenneth Grant THE OTHER CHILD and THE STELLAR LODE; N. Hawthorne RAPACCINI'S DAUGHTER; H. James TURN OF THE SCREW; M. Lawrence NUMBER SEVEN QUEER STREET; H. P. Lovecraft THE HAUNTER OF THE DARK AND OTHER TALES OF TERROR; Arthur Machen CHANGE, and THE THREE IMPOSTERS; R. Marsh THE BEETLE; H. H. Munro MUSIC ON THE HILL; A. Northcote BRICKETT BOTTOM; H. Walpole THE KILLER AND THE SLAIN; H. G. Wells THE DOOR IN THE WALL; C. Williams ALL HALLOWS EVE, PLACE OF THE LION, and THE GREATER TRUMPS.

YETZIRAH

Spectral structure and manifest form with a variant of Frater Achad's Cosmic Snowflake
by Steffi Grant

It is very difficult to materialize ideas without distorting the original image. Much of qabalistic doctrine is concerned with the descent, step by step, of the underlying eternal Unity on the plane of Atziluth into manifestation, first into the world of ideas or plane of Briah, then into the formative or Yetziratic plane, to appear finally as the universe of form and matter, or Assiah. It is the elements below Atziluth — which is the realm of absolute, undivided consciousness, the mystic's Advaitin dwelling-place — and their harmonious interaction as idea, blueprint and object, that are of much interest to occultists and artists. According to a person's disposition will his chief concern centre on any one of the stages of the alchemical transmutation; the philosopher not going beyond the Idea, and the artist haunting the realm of semi-materialization. It is rare to find one who follows a mystic doctrine right through all its stages to complete concretization. Most poets, painters, composers and architects aim to fix visual and audible images in a Yetziratic half-way state of writing, design or notation, which enables the beholder to reconstruct both the original idea and the ultimate materialization. Thus art, magic, geometry, alchemy, architecture, music, are so many methods of effecting this solidification of ideas into form without loss of essential meaning. Any good painting, pantacle, diagram or edifice should reveal to the beholder its inherent plan, a half-way focal point between the image on the plane of ideas and the final formulation on the earth-plane. This "inbetweenness concept" will yield to meditation a much richer harvest, because the signatures are suggestive and tentative rather than expressed rigidly in their final form. As Lao-Tzu says : "Tao is a great square with no angles, a great vessel which takes long to complete, a great sound which cannot be heard, a great image with no form."

How can spirit descend into matter without essential loss? The ancients, postulating that God geometrized, used architecture to fix eternal doctrines in earthly edifices. "The Canon," by William Stirling, contains a most interesting collection of geometric abstractions, plans and sacred diagrams embodying eternal verities*, which had also been used throughout the ages to form the skeleton of actual buildings, so that — as he says — the visible body of the macrocosm or universe would make the beholder revert immediately to the Body of Truth of which it formed the outward expression. This Body of Truth can be regarded in two ways. Ultimately it is the Self, the essence of being; but here it is Adam Kadmon, the perfect man, the microcosm, whose measurements are those of the stars and planets, whose gestures and attitudes are depicted according to the ancient canonical rhythm of eternal things. So on the one hand the symbolism is very living and enfleshed; on the other very abstract and geometric; and the dynamic intermarriage of these two factions creates the magical impact that all such edifices exert on the mind.

* See also the remarkable *Gothic Cathedrals and Sacred Geometry* (2 vols), by George Lesser, Tiranti, 1957.

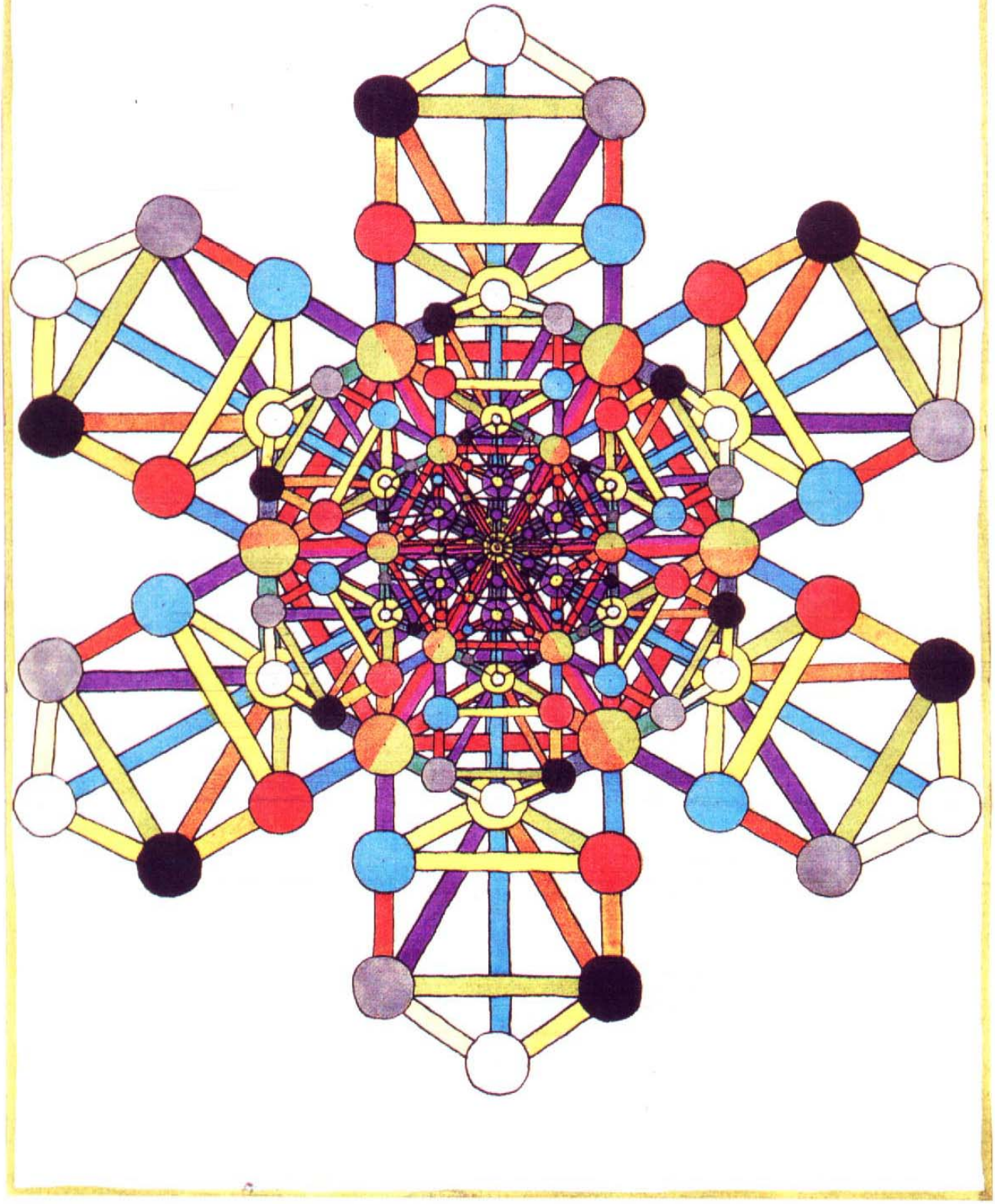
On examination the ground plan and elevation of ancient sacred buildings are found to be constructed with basic geometric figures as the core. The circle, symbol of Eternity; also of Nuit, the heavenly body arched over the earth, with the minute point, or Hadit, as centre; "In the sphere I am everywhere the centre, as she, the circumference, is nowhere found. Yet she shall be known and I never." (Liber Al); the vesica, formed by two intersecting circles, therefore symbol of divine marriage and the twofold essence of life, and also of its field of operation; the square, symbol of earth and of the four elements in basic harmony; the triangle, symbol of fire, also of all types of trinity; the rhombus, another form of the vesica, more materialized perhaps; and the cross, that most ancient meeting place of god and man, or man and woman, or spirit and nature, or Shiva and Shakti, or Hadit and Nuit, all who are "divided for love's sake, for the chance of union." (Liber Al.) The many kinds of cross typify different kinds of union : the Golden Dawn rituals contain many variants, mostly with elemental and zodiacal attributions.

Some of the buildings discussed by Stirling actually exist, such as the pyramids; others are strictly magical structures, as the temple of Sol-Om-On, Noah's Ark, and the New Jerusalem; all serve as vehicles — on various planes — of occult doctrine; of the numerology of the body and of the Heavenly Body of the Stars. There is thus a direct relation between the harmonies of ancient temples and the religious doctrine informing the belief of their devotees. Later on builders borrowed the whole of ante-christian symbology, and church architecture up to mediæval times was still based on some sort of ancient canon; the cruciform plan, expressed, the rhomboid elevation, implied; the tower erected on the omphalos or cardo of the crossing. Frater Achad quotes H. B. Alexander as follows : "'Architecture is frozen music,' is the saying of Frederich Schlegel. And if this saying is anywhere significant surely it is so in relation to polyphonic music and Gothic architecture. In each there is the progressive playing of part against part, the building up of member against member, each structure completed only to point to a still incomplete superstructure, joining in the endless aspirational upward sweep of the whole. Arch rests upon arch, flying buttress upon buttress, pinnacle rises above pinnacle — everywhere there is balance not quite attained, a symmetry not quite perfected — and by and by we realize that no Gothic church can ever be completed; its beauty is its eternal promise, its endless upward flight. Is not this the very image of contrapuntal music, and of its supreme expression in the fugue?" But the chief weakness of the beautiful Gothic style is that the worshipper inside the church is seeing a false image of the poem in stone soaring so effortlessly towards the christian heaven. The architectural stresses are not self-balanced as in the pagan style : they have to be compensated by the heavy counter-weight of outside buttresses, creating a dichotomy not expressed or admitted within. The psychological implication of this was obvious, and in the end they tried to discard altogether the antique symbology which revealed too readily the insecurity of their glosses; their hatred of the ancient magic even leading them to destroy the ritual objects of their own faith; and then, fearing the emptiness whence such objects had been removed as another pointer to the Void they so abhored, filled their places of assembly with meaningless things under the banner of 'reform.'

It was left to the great Spanish architect Anton Gaudi (1852—1926) to re-formulate a canon that enabled him to create edifices for worship that were a true translation of the Yetziratic stresses that made them cohere. Instead of attempting to coerce, disguise or adulterate nature, he recreated the tendencies of the primal elements, of fauna and flora, in terms of architecture. His walls and columns curve, incline, slope and wind, moulded by the same parabolic and hyperbolic abstractions that his recondite studies showed him to be the essential yantra of materialization. His pillars lean yearningly towards the thrust of the vault, like great ribbed leafy ancient trees, reminiscent of Indian architecture. His walls, heavily jewelled with mosaic fragments, undulate along the ground in complete harmony with the landscape; each shape like fluted skeletonic bones, created anew each time, apparently fixed in space-time by sheer legerdemain at the command of this amazing sorcerer in iron, brick, cement and stone, who makes the world melt back into the astral realms of the formative planes before our very eyes.

He was also the inventor of those yielding interiors with 'soft' furniture that exerted an early influence on Salvador Dali, whose paintings often imply that stage of astral flux, more real than the actual, which is the blueprint of the world of Assiah. Dali employs an apt simile — crustaceous creatures — their living formative substance softly mutable, hidden within the rigid armoured shell of form. Unlike many painters whose eccentricities of style and technique merely hide a most plebeian preoccupation with outward phenomena, Dali takes infinite pains to seize the incommunicable; he describes this process as "hand-done colour photography of concrete irrationality," and extols bad taste as one of the weapons with which the artist can shock the mind into stripping vital experience of the layer of cloying sediment which renders it ineffective. All the exponents of surrealism practised some sort of shock treatment of this sort, in the belief that magical creation, like that encompassed by the mythical Gods, differed fundamentally from passively copying the outward bastions of the world of appearances; and that it depended on getting as near as possible to the primal diagrams existing in what Austin Spare called the Neither-Neither : then to reproduce them clearly without obscuring the tremendous urge that caused them to flesh, so that the final masterpiece would stampede the mind into admitting the molten turbulence of the fiery core hidden within.

The quality of reflection is another essential attribute of all oracular art; it acts like a crystal, throwing the mind back upon its source. It can mirror any segment of experience, its angle encompassing the past or future. Many of Max Ernst's astral landscapes were painted long before he found their physical counterpart in the new world; and a chronological review of his work shows that his vital urge to earth his visual experience preceded his capacity of technical expression. It was only later on he learnt to paint well in the accepted sense. His work forms a wonderful survey of the geography of sidereal planes. His rounded lunar castles are similar to those described to us by a student of the occult several years ago, who used to travel thereto from a temple he had mentally constructed; and the glaucous entities which haunt their environs are well known to



frequenters of such byways, of which perhaps Lovecraft is the best known. Paul Delvaux has also fixed the volatile in spectral flight : a room encircled by his paintings forms a most efficacious evocation of the outer spaces.

All such pictures are the equivalent, in modern guise, of those measured symbologies, part human, part geometric, that illustrate the pages of "The Canon." We see the Divine man extended within the squaring of the circle, contained in the cross, the circle of the stars, or the ark. The Qabalah depicts him as the skeletonic structure of the Tree of Life — image of the cosmos composed of ten downward flowing spheres linked by twenty-two upward leading paths — which also symbolizes the various stages of his pilgrimage. These traditional representations form mnemonics or notes, suggestive rather than explanatory, intended to impose a basic harmony on the structure of the mind, like a background of music, an ever recurring theme. Stirling mentions in this connection that "the theory of ancient music seems to have been constructed from a study of the harmonic relations existing between the parts of the universe; and the musical canon, like that of architecture, was probably based upon certain symmetrical consonances, discovered in the proportions of the planets, and the intervals between their orbits."

In India today it is the science of rhythmic sound — mantra — and of linear glyph — yantra — that carries on the same ancient method, which flowered so strangely in the West, in more measured style. Stirling's dissertation on the mystic zones of the human body, and of the earth, echo the Hindu tradition of the marmas. The mudras or mystic attitudes in which many oriental divinities are depicted are based on the location of the marmas, each mudra representing a particular kind and degree of spiritual power. If lines are drawn linking the zones with each other, a specific geometric design emerges; and it is claimed that one who is initiated into the science of the marmas can visualize the image of a particular divinity by reference to these lines alone. Such diagrammatic formulations of the gods are termed yantras. The "Saundarya Lahari," which is a repository of such mystic diagrams, leaves the visualization of the deity to the knowledge and wisdom of the devotee. This work contains the celebrated Sri Yantra which is a compendium of esoteric doctrine in much the same way as is the Tree of Life of western mysticism. Sri Yantra enshrines in its triangular and diamond-shaped parts the forms of a multitude of subtle powers or shaktis. When Sri Yantra is used as a basis for intense meditation these forms appear to the inner eye of the devotee and lead him to the central point or spiritual centre — bindu — from which this greatest of all yantras, and all other yantras also, originally evolved. The Sage Ramana Maharshi says : "It has a deep significance. There are forty-three corners with sacred syllables on them. Its worship is a method for concentration of mind. The mind is wont to move externally. It must be checked and turned within. Its habit is to dwell on names and forms, for all external objects possess names and forms. Such names and forms are made symbolic of mental conceptions in order to divert the mind from external objects and make it dwell within itself. The idols, mantras, yantras, etc., are all meant to give food to the mind in its introvert state, so that it may later become capable of being concentrated, after which the superb state is reached automatically." (Talks with Maharshi, Vol. II)

The human body is not, however, unique in possessing marmas or mystic zones. The body of the earth itself is studded with them. Some of them are well known and form the centres of those holy places of pilgrimage familiar to travellers in the East; some are not so well celebrated, as for instance those mentioned by Dion Fortune in her novel The Goat Foot God : "There is one right on top of Glastonbury Tor; and another on St. Michael's Mount in Cornwall; and a third on Mont St. Michel in Brittany, and those three make a perfect triangle." And the connecting lines which form this triangle are regarded as actual streams of magical force which cut across the country and link up with other centres. Thus a precise geometric network of such channels may be mapped out in these islands by any person knowing the location of the various power zones. The resulting yantra would be as replete with subtle 'shaktis' as any similar oriental or classical figure.

It is the work of some to picture runes, and of others to decipher them. Frater Achad — George Stansfeld Jones — made some very fruitful, if unconventional, discoveries in the domain of modern occultism, with the aid of the esoteric mathematics of the numerical Qabalah. He was the 'One,' who, as predicted, had found the key to Liber Al, the book of oracular import which exercised a great influence on Crowley. And although we shall not follow him here into the labyrinthine convolutions of his re-arrangement of the Paths — the accompanying diagram is coloured according to Aleister Crowley's system as depicted in chapter one — his "Anatomy of the Body of God" is a fine example of subjective hermetic enquiry focussed on a very special aspect of the Tree of Life. In brief, he found during his meditations that the Tree began to live and grow spontaneously, and "proved itself, to my mind, to be the veritable anatomy of Ra-Hoor-Khuit, Evercoming, between the two Infinites." Having brought his pantacle to life, in true magical fashion, he proceeded to crystallize it by having it expertly drawn by another, and then to anchor his new conception by linking it with the text of the Sepher Yetzirah — the Book of Formation — a very ancient Hebrew work dealing in cryptic language with the subject of this essay.

Having thus encouraged his vision, it proceeded to grow, not only towards the infinitely small and infinitely great; it also flowered into six directions, forming a macrocosmic snowflake; it became a triangular crystal prism, capable of multiplication and fivefold projection; and in the end it developed into a complicated geometric figure "completely filling all known space." He felt that all this represented a "revelation of the Formative Plane of the Holy Qabalah, which contains the Influence of the Archetypal and Creative Worlds, and through which the Material Universe came into manifestation." Being convinced that the Tree of Life was capable of forming a symbolic basis for every idea in the cosmos, he appealed to architects to use it as ground plan for a perfect and universal temple. But his was to be a temple not built by hands; he was not like Gaudi, who lived to realize his dreams, even if only in fragmentary form. But this matters little, for Lao-Tzu says: "Thirty spokes unite in one nave; the utility of the cart depends on the hollow centre in which the axle turns. Clay is moulded into a vessel; the utility of the vessel depends on its hollow interior. Doors and windows are cut out in order to make a house; the utility of the house depends on the empty spaces. Thus, while the existence of things may be good, it is the non-existent in them which makes them useful."

MAGICAL CREATION

Aspects of astral perichoresis, with three telesmatic images constructed on G ∴ D ∴ principles
by Kenneth Grant

Curious creatures are described in the Berosian account of chaos prior to the appearance of the Kronian gods. Some of these creatures had a human body with two heads, one male the other female; some had two, and others four wings. Both sexes were represented in their various anatomies. Some had the legs and horns of goats; others were horse-hoofed. Some had the appearance of horses from the rear but were shaped like men in front, and yet others had the bodies of bulls and the heads of humans. Dogs with the tails of fishes were also featured, and horses with the heads of dogs. There were, in short, animals with the organs and limbs of every conceivable kind, as well as fishes, reptiles, serpents and fabulous monsters.

Reigning over these was a woman named Omoroka, considered to be identical with an unfathomable abyss of waters, or with the moon. Whether identical with sea or moon, it is evident that the imagery is of an astral rather than terrestrial kind, and that the only world wherein such fantastic mutations may be found is the astral or starry realm of Amenti, access to which lies through the Tuat. The ideographs of these monstrous forms were incised on the walls of the Babylonian temple of Belus. The Woman of the Water is the primal substance of all manifest forms, whether astral or physical, as indicated by her identification with the Moon.

The Californian Indians have a legend which relates that the first of all created things was the moon which created man in the shape of a stone, or — according to another version of the legend — in the form of a simple hairless and featureless mass of flesh resembling a gigantic earth-worm. This slowly evolved into the present semblance of man. This primal substance was also called the "wet-clay-mass" of primordial matter, and it forms the basis of all those clay figures encountered in the various creation myths. The clay was red, being synonymous with blood, which congeals and becomes flesh. In the mystical language of the Qabalah, Dam or Adam signifies this red clay; it was the first living form, originally feminine before being carried over and refashioned in the masculine mould of a later cosmology. The Hindus still refer to the dust of the holy feet of the Mother, thereby retaining the primal symbolism of origination from the maternal source before the causative rôle of the father had been ascertained. Adam was said to have been shaped by the hand of god and then inflated like a bladder by having the life-breath blown into him through his nose. A comment on the Kôran declares that the body of Adam originated as a figure of clay which took forty years to dry, after which god endowed it with the breath of life. In this connection it is interesting to compare the words of Paracelsus who stated that forty days were necessary for the gestation of homunculi, which, after withdrawal from hermetically sealed containers, required a further period of

forty weeks during which they were to be nourished with arcanum sanguinis hominis.

In a legend of the Melbourne aborigines, the god Pundjel fashioned two male figures in a mixture of clay and bark. After having smoothed their bodies by passing his hands along them from the soles of their feet to the crowns of their heads he then lay upon each in turn and blew into their mouths, nostrils and navels. After some time they became animated and moved about. He danced around them twice during the process of their formulation, and once more after their vivification.

Whether the sea and the moon are regarded as the symbols of the mystical clay requiring the breath of life to enter it for its animation, or whether they are regarded as symbols of the astral and pre-physical states of consciousness, is not of great importance. What matters is that a certain form or image is used as a focus for energy which it later expresses, and through which mutation to other forms occurs. In the later, solar, versions of mystical cosmology, man himself attempts the vivification of images. This he does by a manipulation of both the astral and physical substances of manifestation. According to the gnostic doctrines of Saturninus and Basilides, seven angels — led by Ialdabaoth — said: "Come, let us make man after our image," and they formed a being of immense size, which even so could only crawl along the ground until the Creator himself had endowed it with breath or spirit. In other words, it was not sufficient that a form had been created; it required to be impregnated with the pneuma or prana; matter had to be spiritualized before it could rise above the animal creation and go forth as man.

In an hermetic Order as lately established as the Golden Dawn, this position was reversed; in that Order it was man who essayed to manifest angelic forms. This he did by making an image or magical sigil from their names. We say he evoked them to visible appearance, implying that these beings already existed in a subtle realm not accessible to normal consciousness. Yet in a sense he also created them anew each time he summoned them, for they appeared only by virtue of his own substance which they utilized for their manifestation. This substance is solar or jupiterian in the case of angels; lunar in the case of incubi and succubi; and stellar in the case of most visions. Angels have a radiant yet intangible nature of light and glory; incubi and succubi, a tangible and sometimes visible appearance; while visions generally — being formulated in astral matter — shimmer starrily or appear as glaucous images, visible but intangible. (Incidentally, the novelist Charles Williams has described a case of involuntary succuba-generation in 'Descent into Hell.')

The Arabian author of a little known seventeenth century treatise on alchemy observes that "all animals increase themselves by a slime." Whether considered as odic plasma or as a more mundane menstruum, it is at root the same red clay or blood at some particular level of its manifestation. Precipitates of this spelunca, as the Arab calls it, engender various creatures according to the plane of its activity.

The letters of the Hebrew alphabet on the petals of the Golden Dawn Rose are cyphers concealing the powers, or shaktis, of the Rose as a whole; especially when this blooms on the Cross — or the place of the crossing — as shown in the glyph of the Floor of the Vault of the Adepts as depicted in Monograph X of this series. By combining the various powers represented by these letters a sigil is obtained, which forms the seal of the Angel to be evoked or fashioned from the fluidic plasma of chaos which precedes all creation; from the slime of which the Arab speaks. The letters represent the feminine component of the process; they form the matrix wherein the mystical generation occurs. In the terminology of the Hindus these letters are called the Matrikas, meaning the 'Mothers,' and the word is used specifically to denote the letters of the Sanskrit alphabet, which like the Hebrew contains a hidden and mystical Qabalah. These letters are the powers which manifest the Word and clothe it in the flesh of Sound, as in mantra; the flesh of Form, as in yantra. Without the use of these shaktis, however, the entity produced is soulless and therefore of the same nature as the homunculus.

Paracelsus says in De Natura Rerum, volume one, that "such beings grow without being developed and born by a female organism; by the art of an experienced alchemist." In a magical diary kept by a certain James Krammerer are records of some experiments conducted by Count Johannes Ferd of Kufstein, in Tyrol, in the year 1775. This alchemist, in collaboration with an Italian Rosicrucian named Geloni, is described as making ten homunculi — five males, two females, an 'angel' and two 'elementals,' in a matter of five weeks or so; the exact period may have been forty days. Extracts from the diary were published in Vienna in 1873 by Rosner in a book entitled 'The Sphinx.' In the case of these creatures the generation and gestation occurred without recourse to the female organism. This should be understood as implying that the female is not the only matrix, although incorrect thinking has made it appear so.

In an Egyptian creation myth which appears in the Hieratic Papyrus of Nesi Amsu, Khep-Ra is said to have embraced his own shadow and thereby produced the gods Shu and Tefnut. Thus, a matrix for the birth of entities may exist on a plane other than the mundane. The life-force should not be confused with its menstruum; it is a subtle essence and it is not unreasonable to suppose that an invisible, but no less living vehicle can be affected by it and used for the generation of an entity possessing a tangible body, after its father; yet no human soul, after its 'mother.' The shadow mentioned in the papyrus is no mere literary device employed by the scribe; it was a concept of definite import to the Egyptians. Allusion to it is also found in the Indian doctrines where it is called Urvashi and described as a houri. The shadow is the succuba; it appears also in Rabbinical lore where it is called Lilith. She was the first wife of Adam and was created from the substance of his imagination. In a Golden Dawn manuscript entitled "The Mercabah," she is described as "a woman outwardly beautiful but inwardly corrupt and putrefying." Further, the Bhagavata Purana of Indian Vaishnavism contains a description of the churning of the thigh of the dead king Vena "wherefrom arose a dwarfish man, dark as a crow, with exceptionally short limbs, large jaws, a flat nose, blood-shot eyes and red hair." This case of a corpse being revivified for the express purpose of creating new life is not confined

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to the text just quoted. In the Mysteries of Osiris, Isis embraces her dead husband and Horus is begotten. These legends are undoubtedly allegorical, but this is not to imply that they are without real value, for they have a precise magical significance. For the ancients, the dead were more truly existent than the so-called living; the world of the dead — Amenti — was the realm of spirit and astral activity. In this light the legends assume quite another meaning. Only a conjunction of opposites on the same plane can endow with soul or spirit, whereas the oblique conjunctions alluded to above create but shadowy vehicles inhabited by the non-human elements of other modes of existence, other cycles of evolution. It is in this sense that homunculi, elemental automata, and other types of magical creation are said to have no soul.

Among the unpublished papers of Aleister Crowley there are references to the alchemical production of homunculi, and the following definition appears: "The homunculus is a living being in form resembling man, and possessing those qualities of man which distinguish him from beasts, namely intellect and the power of speech, but neither begotten nor born after the manner of human generation, nor inhabited by a human soul." Further on in the same paper, however, he declares of the white tincture of the alchemists — in this connection — that it was a replica of the Liquor Amnii, and their red tincture a substitute for blood, That Crowley essayed some form of experiment in this field is shown by a letter which he wrote to Charles Stansfeld Jones — Frater Achad — dated April 16th, 1919. Therein he describes a solution or mixture which was to be exposed to the direct rays of the sun for twenty-one consecutive days. The mixture consisted of the alchemical Lion and Eagle, together with some other specified ingredients.

Charles Williams, in his novel "All Hallows Eve," gives a vivid description of the creation of one such manikin recalling an Hawaiian myth which says that the first man was made from a red earth and the spittle of the gods; his head being formed of a whitish clay. When this red image with the white head was completed, the deity entered its nostrils as Breath — Prana — and commanded it to rise, a living being. There is also the Mexican legend of the Lord of the Dead who is induced to part with a bone which is to form the basis of creation. The bone is accidentally dropped and shattered while being carried back to earth from the underworld. Therefore the fragments are collected together and placed in a basin. The gods then draw blood from their bodies and sprinkle it over the fragments. On the fourth day of the blood-letting the saturated splinters stir and the image of a boy is seen lying in their midst: another four days, and a girl also comes to life.

Such legends and many more like them show that magical creation always involves at least two components existing on planes different the one to the other. Where the legend fails to reproduce this aspect we may infer that a portion of it has been lost, or that it has been distorted by later minds who received them without understanding their true significance. Such for instance is the position with many of the myths of so-called classical antiquity: Greek and Roman mysticism is little more than a mist which blots out entirely the physical basis of magical creation with which the ancient races — especially the ancient Egyptians — were familiar.

Whether as angel, demon, homunculus or some form of elemental automaton, magicians of all times have sought to fashion entities from the energised substance of imagination capable of attracting extra-terrestrial vibrations. These, on entifying or indwelling the statue or manikin, are then capable of extending the boundaries of human knowledge and deepening the sources of wisdom.

VAULT OF THE ADEPTS

The seven-pointed figure of its ceiling and floor with a study of doctrines enshrined in its symbols

by Kenneth Grant

The Golden Dawn offers a good example of a recent mystery school which enshrines in its temple furniture and doctrinal conceptions a symbology which has taken thousands of years to evolve. In the single illustration presented here of the Floor and Ceiling of the Vault of the Adepts in the Adeptus Minor ceremony, we can follow a thread of magical lore which begins in the zoömorphic, pre-stellar phase of a vastly extensive cycle of myth, and ends with the exaltation of the solar or divine Fatherhood. What now appears on the Floor of the Vault was originally adored as of celestial origin, while the symbols now engraved in the heavens in their stead were at that early stage unsuspected realities of a truly occult or hidden order of world experience. It was not of course necessary to the efficacy of the G ∴ D ∴ ceremonies that its founders or members realized the pre-history of its borrowed symbology in the sense here described. On the contrary, a correct interpretation of these symbols rather suggests that the Order as such remained ignorant of their origins.

The Floor embodies a late conception of very ancient symbolism. Gerald Massey shows that the beginnings of this type of doctrine must be sought in the pre-eval star cult of inner Africa. This issued from a zoömorphic and elementary phase, when man first conceived the idea of paradise after protracted observations of celestial phenomena. This paradise was originally located celestially, according to the circumpolar movement of Ursa Major, which was the first great complex of stars to arrest the attention of primordial man. By virtue of its apparent reliability in marking off cycles of time, it came to be regarded as a type of eternity, and so also of the Eternal, i.e. God. Deity was first thought of as feminine, in accordance with man's earliest observations and notions of physical generation on earth. This stellar complex therefore represented for him in the heavens the concept of stability through recurring cycles; the only trustworthy symbol of ever-recurring light to guide him through the uncharted regions of a timeless and chaotic immensity. It consisted of the Mother-star and her brood of seven lesser lights; and its movements evolved man's first nebulous notions of Time, and the divisions of chaos into cycles and periods of recurrence. With it also came the idea of stability, and later still of immortality itself.

But as the ages passed by it was seen with dismay that these great time recorders — upon which so much faith had been placed — lapsed and proved false. They lost time, and were therefore degraded and nullified as symbols of paradise. They became instead the lying deceivers and demons of a later eschatology; and so the paradise of primaeval 'stellar' man became the hell of the later 'solar' man. In the course of time the Sun became

the ultimate type of Light, Truth, and — in the moral sphere — Righteousness and Spirituality. The Great Mother and her brood of seven became the outcast opposers of Wisdom; dragons of darkness in contra-distinction to the true light, the Sun. It was in fact the Sun as the ever-coming or ever recurring one who carried over the Son-on-Earth formula of divinity as that offshoot of the Genetrix which, by virtue of its biune or epicene nature, was able to bridge the chasm between the original feminine and later masculine concept of deity.

The seven-headed serpent of darkness shown crawling on the floor of the Vault became in due course the symbol of the fallen, deceptive time-keepers; the genetrix herself being imaged by the cosmic star which dates and determines the nature of her reign. Vast periods of time elapsed between the exaltation and degradation of this starry type of the eternal, the glyph here shown deriving from the latest period in the evolution of the threefold mythos, the stellar, lunar and solar.

The degradation of the star Sothis, of the Great Bear, Draco and other types of eternity, proved to be the creation of hell, which was a repository in a still later phase of all that imagery of the subconsciousness with which the ancient Egyptians peopled Amenti. This was the realm into which the dying sun slid at the close of each day, and from which it arose refreshed and resurrected at each dawn. Yet a time existed when it was not realized that it was the same sun which rose and set alternatively. When the physiological fact of paternity was established on earth and the mothercult had been superseded by that of the father, then this truth was registered in celestial spheres accordingly : the same sun was hailed as a spiritual principle, or soul-substance, which underwent death and resurrection eternally, or at least for the duration of an aeon or specific cycle of time. The sun thus became the ultimate glyph of immortality and eternity, of light, truth, wisdom and righteousness, although the Genetrix with her brood of seven was the original type of this truth.

In a similar way, the Hindu doctrine of Advaita also evolved. When the mother in heaven was dethroned owing to the discovery of the causative rôle played by the male on earth, a complete reversal of cosmogony occurred. In many world systems the doctrine of the divine fatherhood (solar) utterly superseded the cult of the genetrix which had been primarily elementary, then stellar, and later still, lunar. Thus was prepared the physical foundation for the metaphysical doctrine of the false, illusive, unreal and mayic quality of matter (Mater), as opposed to the only reality or creative element which was considered to be an invisible soul-essence variously known as Brahman, Atman or Divine Spirit. The universe and all manifest things were henceforward regarded as an unreal entity, and accorded a purely illusory existence in the framework of cosmic consciousness. This consciousness, which was the etherealisation of the male soul or essence came to be considered the only reality, the one causative and eternal factor in the production of all worlds. It was in fact spiritualized to the point of being regarded as the mind of the Creator, considered as a supreme concentration and exaltation of a purely physical

principle of eternal recurrence. The Vaishnavas of India claim to this day that Krishna is the sole reality, being the only male principle in existence, all else being prakriti or female and therefore illusory. Even so, Hinduism has been unable to surmount the inevitable necessity of basing its spiritual culture in the wakeful or empirical state of consciousness, although not all schools adopt the extreme Advaitin attitude, and content themselves with postulating Malkuth only as the lila-mayic manifestation of Consciousness. And so, as the symbolism of the Floor of the Vault shows, Lilith is assigned to this sphere in the realm of shells or mummies, which in ancient Egypt was equated with night, darkness, and that Amenti into which the solar force descended in order to resurrect anew. Lilith, variously called the Woman of Night or of Darkness, is the Rabbinical version of the original woman, or prime matter, who illumined the darkness as Ursa Major. the Great Bear and Bearer with her progeny. Lilith is the flesh of things, the matter-mater or lila of a later lord — the sun — not originally recognised because not suspected.

Many far reaching metaphysical doctrines evolved from the enquiries into natural phenomena which primitive man conducted through enormous periods of time. One of these developed into the comparatively late doctrine of the three worlds associated particularly with Hinduism and Buddhism. These three worlds originally depended on the division of light and dark by the intervention of earth or Geb, a personified archetype of fatherhood in Egyptian cosmology. It was Shu who forced the heaven and earth apart, separating them for the duration of daytime, thus revealing Geb or earth in the light of day. This act of uncovering or revealing made evident the male cause of those stars wherewith Night (Nuit) was pregnant. At a much later period, the three worlds came to symbolize and to reflect in the outer world the three interior states of individual consciousness. Hinduism to this day lays great stress on spiritual attainment, and it declares that it may be achieved only in and through the human state. In other words, man must be awake, or at the centre of those two worlds which Shu divided; he must be at the place of fusion of the dark and the light; for this is the place of juncture at which attainment is possible.

The allusion is to the wakeful consciousness which the sun typified when equated with the spiritual light of revelation, as it once had been of mere physical illumination. In contrast to the elementary, stellar and lunar mythos, the solar phase came to represent the wide-awake or fully illumined state of daytime, whereas the previous phases equated with dreamless sleep and dreaming states. The Hindus and Buddhists emphasize the need for attainment through the human state only, because this was identified with the solar mythos and indicates its supremacy over types of life that once foundered and failed. Nor was the sun merely a type of abstract time, for it also kept correct time in respect of physiological matters connected with periodic cleanliness, which quasi-man as ape or beast did not do, thus bringing chaos and disruption into being. This correct time was registered through the lunar transmission of the sun's influence which both modified and controlled it.


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In the G ∴ D ∴ symbolism of the Vault we have this doctrine arrested at various levels of its evolution. It was in the Vault itself, between heaven and hell, that the adept denied his animal origin, his descent from the mother, and asserted his solar ancestry, thereby ensuring resurrection or re-erection in the likeness of God, the Creator, as opposed to the Creatrix, an illusory principle. By this means he became in himself the point of juncture between the Amenti and the Sekhet-Aaru; the middle or narrow passage between dual infinities, two halves of the one Infinite; of the stellar and solar heavens. Above him, the solar brilliance; beneath him, writhing elementaries of chaos and revolt, which according to a later reading represented evil and ugliness of a moral and spiritual order. A glance at the names assigned to the elementaries after their fall leaves no doubt as to the nature they had come to assume in the minds of the early myth-makers and astronomers. The seven elementaries eventually deposited the planets, which superseded them as the various groups of stars were concentrated under the seven great figures known to historic ages. The qliphotic attributions are therefore easy to interpret :

Lilith, the Woman of Night, was associated with the sphere of the elements. She was set to rule over these as lila-maya; the same "world bewitching Maya" alluded to by the Indian saint Ramakrishna. Gamaliel, the Obscene Ass, was associated with the Moon which signified desire in a less tangible yet no less material form than the aspect over which Lilith presided. Samael, the False Accuser, was merged in Mercury, a power which in the earlier Egyptian cosmogony was identified with Sut-Anup or Sat-An, the Golden Dog connected with the Star Sothis. And so on for the rest. If the inverted yoni described on the Floor of the Vault be turned about and laid exactly under the upright one upon the Ceiling, Kether (the One God) merges with the Thaumiel (Twin God) concept, which existed prior to the image of Unity as the Mother and Her Child. Similarly, Satariel, the Hiding of God, merges with Binah. This sephira is attributed to Saturn, a god — incidentally — who devoured his own seed. That Saturn was originally a feminine concept of deity is substantiated by this qabalistic attribution, which assigns Saturn to Binah, sphere of the Great Mother, or Mother great with the children she had "devoured" or absorbed from some unknown source. In Liber Al appears this verse : "Nu! the hiding of Hadit." Nu veiled Hadit in a very definite manner, until it was found that the Hadit-principle was the causative power in the generative process. The mystifying of the idea was a later, solar gloss in the realm of metaphysics on the original discovery in the realm of physics. Simple yet momentous, it had a profound effect on religious cosmologies, utterly changing the stress from a feminine to a masculine concept of deity.

The term Ghagiel, the Hinderer of God, shows that Chokmah was also originally considered in a feminine rather than a masculine sense. The Ghagiel personated the placental covering or obstruction to the immediate manifestation of the ever coming One, the Son-Sun. Yet Chokmah, even in late rescensions, retained to a certain extent its ancient associations with the star cult. It is attributed to the sphere of the Fixed Stars; those time-keepers who became laggards and lapsed, being at length degraded as lying deceivers in a physical, and later a metaphysical, sense. The seven elementaries (eight with the Mother

Star) became the children of Satan, the Betsch Party of Egypt; Children of Inertia, revolt, deception and shame. The transposition from the earlier cult into the later is evident in the symbolism of the Vault, even to the moral obloquy set as a seal of iniquity on the ancient dragon who once ruled in the celestial spheres, now cast down and trodden underfoot as she crawls over the black star described on the Floor. Yet within the central yoni of that star blooms the forty-nine petalled rose upon the rood cross. The seven-times-seven flowerings at the place of union speak eloquently of stellar origination and identification with the Mother cult. Aloft, this same rose or lotus is depicted with twenty-two petals signifying the paths of the Tree of Life. They link the sephiroth arranged symbolically in the angles of the great seven-pointed star, and in the yoni set in its midst. The number of petals, seventy-one, plus the blossom itself of the unfolding rose of the Adept undergoing the rite of initiation, brings the total to seventy-two. This is the number of Gates accorded to the solar heaven, there having been seven in the stellar and twenty-eight in the lunar heavens. The number seventy-two derived from the zodiacal circle of twelve divisions containing three degrees each; the thirty-six thus obtained being doubled because of Heaven being divided into two, the upper and lower worlds of day and night; the resulting seventy-two representing the entire creation in its solar and ultimate phase.

The stellar revolution of Ursa Major became a type of the pole or mount, and the Vault of the Adepts was said to be hidden in the Holy Mount called Abiegnus, ingress to which was obtained through the doorway assigned to Venus. Thus the Mount of Venus in the heavens preceded its personation on earth as symbol of birth, rebirth or constant recurrence. The mother-chamber in the mount was known only to those who were adepts in the sense that they knew the secret of entering into Amenti fully conscious of their creative power. They entered not as the brute creation of stellar and unregenerate times, but with complete knowledge and understanding as to their functions as priests of an eternally resurrecting Father — Christian Rosenkreutz — who died and rose again as did the sun in its glory after it had made its splendid passage through Amenti. The Coming Forth by Day was, in its eschatological and final phase, a spiritual resurrection based on a revelation of the physical recurrence of the solar essence after burial in the mother-vault of the Adepts.