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# The Star in the West



**Hermetic Journal of Kabbalah – Magic - Science**

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# INTRODUCTION

Why Qabalah? Why Magick?

The blueprint of the Qabalistic Tree of Life provides a thought provoking visual representation of the balance of human qualities which we recognise as illustrative of stereotypical moods and urges within the human condition. Because the Qabalah is fundamentally concerned with the measure and proportion which exists between letters and numbers, it can be thought of as a system of combinatorial values employing visual and poetic archetypes through which we can recognise understandable metaphors. The approach of the Qabalist is designed to provoke both an intellectual and emotional *response to perception* within the imaginative mind.

How the individual applies Qabalistic insight to the personal quest for the enrichment of conscious awareness is very much dependent upon the level of development each of the qualities present within the mind-set. Thus the approach of each person involved in the practice of cultivating the qualities of the Self will differ by a factor of several degrees.

The 10 Sephiroth upon the Tree of Life represent conditions of *Being* which operate in combination. There are influences from the material-sensual world of Malkuth, which demand the satisfaction of the need for food, clothes and shelter; alongside these there is the need to exercise the sexual, intellectual and emotional capacities (Yesod, Hod and Netzach) and the many other parts of the *composite of sentient perception* that is the Mind.

Each of these many areas of experiential involvement can be qualitatively influenced by the alchemy of urges that satisfy the appetites of the competing conditions of Being which define our focus at any snap-shot moment. And so the initial work which needs to be addressed by the Qabalist depends upon the requirement of the essential need to be able to exercise informed discretion in the task of identifying the measure and proportion of each throne of influence present in the self. This is the work of *self-discovery*.

Some time ago I was fortunate enough to attend a talk given upon the subject of Nutritional Secrets of the Qur'an at the Islam Expo at Alexandra Palace in London. I expected to hear a talk that was engaging, but probably only interesting from a culinary point of view. As a Qabalist, I was impressed with the research of Doctor Jamil AL-Qudsi Dweik who presented the talk and by his approach to decipher the lore of the sacred Qur'an. I began to pay particular attention when the good Doctor gave an opening exposition of how certain 'truths' could be obtained from the reading of the Qur'an as a Davinci-Code like source of concealed Wisdom. He gave a few examples of how some of the verses of the recitation (Qur'an) are revealing of it's authenticity as a collection of statements of Divine origin. For instance, the word 'land' is mentioned 13 times in the Qur'an whereas the word for water or ocean is mentioned 32 times. His point was, if you take the sum of these figures ( $13 + 32 = 45$ ) then we can take that total figure (45) to represent the total land mass of the globe and the proportion  $13/32$  is the exact ratio of dry continental land surface compared to the proportion of the globe composed of the aggregate of all oceanic water content.

Doctor Jamil Al-Qudsi Dweik also gave a run down of other mathematical revelations of the Qur'an, including one example which mentioned that the word prayer (and its derivatives) was mentioned 50 times in the Recitation. This caught my attention, having just written a book called 'Qabalah of 50 Gates' (available from [www.lulu.com/qabalah](http://www.lulu.com/qabalah) in hardback. Then the Doctor began to list how many times various generic food types were mentioned in the Qur'an and in what proportion. The

proportions of various food groups (including the fruit of the Palm; in the middle East - Dates; in Africa as Bananas, in the East - Coconuts) ingested by the average human in a proportion regulated by the amount of frequency with which that particular generic food group was mentioned in the Qur'an seems to provide a perfectly balanced diet in line with the recommendations of the World Health Organisation.

One interesting fact ... the Date fruit (much beloved by the Prophet) actually contains 23 amino acid complexes. The human condition requires the regular ingestion of 20 amino acids to maintain good health.

What impressed me was the nature of the approach of the learned Doctor ... a nature of approach consistent with that of the Qabalist to the mysteries of the Old Testament script.

There are perhaps as many approaches to the employment of the philosophical tools of the Qabalah as there are practitioners. The articles within this journal are representative of a number of historical threads of enquiry of either direct significance to the broad spectrum of themes relevant to the Western Hermetic Tradition. The discerning reader will easily recognise the diversity of approaches from JFC Fuller's speculative commentaries inspired by his tutelage under Aleister Crowley, to Anna Kingsford's Western Theosophy as it draws from the well-spring of continental Hermetic Kabbalah.

The forms and forces of the Qabalistic Tree of Life are a metaphorical symbol system which has been contrived to illustrate our understanding of the forces and forms which combine to determine our environmental and existential reality. As our understanding of the World develops, so must we strive to consistently refine the symbol system which determines our perception of that reality.

As Fuller notes, concerning scientific symbol systems:

*"The old struggle with the rationalist conception of the world was how to find a place for freedom in a world where all things were determined by law. The new struggle with the mathematicians would appear to be how to find a place for authority and order in a world of pure chance or pure accident - that is of complete freedom. The one series of symbols led us to a mechanistic world conception - the world as a vast machine; the other leads us to one which can best be compared to a dice-box - accident, luck, odds on or against. In both, however, the Exalted Engineer and the Supreme Gambler remain unexplained; hence there is hope that the present symbols are not final ones, but those only which appeal to a small priesthood as exclusive as the priests of ancient Elusis.*

*"Are these scientific speculations nothing more than symbols? Yes: as to this there can be no doubt. They are not Truth, for at most they are but the reflections of Truth upon the mind of a mathematician - just as the symbols of the first chapter of Genesis were the reflections of Truth upon the mind of some early poet, living not in a mathematical civilization, but in a pastoral one. "*

We must endeavour to maintain as sophisticated an overview of our physical and metaphysical reality, remaining as flexible in our enquiries, as contemporary scientists have demonstrated their talent for in recent years. Yet we must remain vigilant to the realisations of our predecessors upon the path.

This series of *The Star in the West* journals is intended for those whose appetites include the novel and the vital, yet whose intellectual palate has grown to expect fibre and substance.

Steven Ashe  
Glastonbury 2007

Fraternity of the Sanctum Regnum

# The Mysticism of Modern Science.

*J.F.C Fuller*

The science of today represents, in more than one way, what the scientist of fifty years ago would have called chaos. The law of causation is to disappear, conservation of energy is to disappear, uniformity is to disappear, determinism is to be replaced by probabilities, and Law by Chance. The Law of the rationalists of the nineteenth century was at least something which the mind of man could grip on to; it symbolized order, if not love: but Chance symbolizes neither. To the common mind Chance is something blind, an eyeless force, a kind of omnipotent Cyclops aimlessly tumbling through time and space, to whom the harmony of the spheres means nothing; a sightless gambler who shuffles the lives of men and casts them upon the table of fate, not to play with, but merely to pick them up again and reshuffle the pack.

Surely man himself is within himself superior to this, the latest symbolic emanation of truth. The old struggle with the rationalist conception of the world was how to find a place for freedom in a world where all things were determined by law. The new struggle with the mathematicians would appear to be how to find a place for authority and order in a world of pure chance or pure accident - that is of complete freedom. The one series of symbols led us to a mechanistic world conception - the world as a vast machine; the other leads us to one which can best be compared to a dice-box - accident, luck, odds on or against. In both, however, the Exalted Engineer and the Supreme Gambler remain unexplained; hence there is hope that the present symbols are not final ones, but those only which appeal to a small priesthood as exclusive as the priests of ancient Elusis.

Are these scientific speculations nothing more than symbols? Yes: as to this there can be no doubt. They are not Truth, for at most they are but the reflections of Truth upon the mind of a mathematician - just as the symbols of the first chapter of *Genesis* were the reflections of Truth upon the mind of some early poet, living not in a mathematical civilization, but in a pastoral one. Sir James Jeans, who has done so much to popularize the hidden meanings of present-day science, openly acknowledges this. He tells us that, whilst formerly the scientist looked upon the world as a collection of "hard bits", today he looks upon it as a collection of "electrical waves." These are, he says, of two kinds - "bottled-up waves, which we call matter, and unbottled waves, which we call radiation of light".

These waves only exist in our minds, for they are nothing more than mental pictures of a Reality which exists outside the mind - that is beyond the power of thought. Their existence is so completely nebulous that, as Sir James Jeans says, "The making of models or pictures to explain mathematical formulae and the phenomena they describe, is not a step towards, but a step away from, reality; it is like making graven images of a spirit". In fact they cannot be named as tangible things are named, cat - "cat", table - 'table', etc., etc., but merely numbered in a symbolical way as mathematical or - to all intents and purposes - as metaphysical quantities.

In that fascinating book *The Mysterious Universe*, Professor Jeans writes

"If annihilation of matter occurs, the process is merely that of unbottling imprisoned wave energy, and setting it free to travel through space. These concepts reduce the whole universe to a world of light, potential orexistent, so that the whole story of its creation can be told with perfect accuracy and completeness in the six words "God said, Let there be light."

Here, mysteriously, perhaps inevitably, the latest symbols of the creation of the universe in which we live harmonize with those which flashed upon the mind of man thousands of years ago.

What has caused this extraordinary change between the scientific outlook of the present century and that of the last? The answer is largely to be discovered in the Theory of Relativity, which is but another name for the Three-fold Conception - the relationship between two facts as it appears in their resultant. For instance, the resultant of pressure and resistance is the only means at our disposal of understanding pressure and resistance: if there is no resultant, then pressure and resistance are nonexistent to us.

Formerly this globe of ours was considered to be part of a three-dimensional universe, or space, floating through time. Now time has been added to it as the fourth dimension, and the volume thus conceived is described as a "continuum". The relationship is therefore no longer that of ourselves and space in time, but that of ourselves and the continuum in which time is an integral factor. Today man is no longer faced as he was a couple of centuries ago by a universe of four elements, but instead by a universe of four dimensions - *∞Yod, Heh, Vau, Heh*, in a more all-embracing form - which with himself complete the modern idea of the Microcosm.

To Sir James Jeans, in spite of the fact, as he says, that "We have no language at our command except that derived from our terrestrial concepts and experiences", scientific speculations lead to the supposition that "the universe appears to have been designed by a pure mathematician" - a Qabalistic assumption. And what does this mean? It means that science, which during the last century broke away from the idealistic conceptions of religion - the spiritual side of man - is today tending towards a return to these concepts; for, as this scientist says:

"We may think of the electrons as objects of thought, and time as the process of thinking . . . the universe can be best pictured, though still very imperfectly and inadequately, as consisting of pure thought."

Here we return to an idealism which would have staggered the imagination of most of the scientists of half a century ago; but which will be readily accepted by every Qabalist, and would have been accepted by such as a supreme truth even two thousand years ago. And outside the Qabalah this idealism logically brings us back to Bishop Berkeley, the greatest of the idealistic philosophers since Plato. Over two hundred years ago he wrote:

"All the choir of heaven and furniture of earth, in a word all those bodies which compose the mighty frame of the world, have not any substance without mind. . . . So long as they are not actually perceived by me, or do not exist in my mind, or in that of any other created spirit, they must either have no existence at all, or else subsist in the mind of some Eternal Spirit [the Ayin]."

Quoting these remarkable words of this most remarkable philosopher, Sir James says:

"Modern science seems to me to lead, by a very different road, to a not altogether dissimilar conclusion. Because of our different line of approach we have reached the last of the above three alternatives first, and the others appear unimportant in comparison. It does not matter whether objects "exist in my mind, or in that of any other created spirit" or not; their objectivity arises from their subsisting "in the mind of some Eternal Spirit". "

This Eternal Spirit, being the "organ" of creative thought, must be something superior to, or certainly other than, the continuum or four-dimensional universe in which we live; for this continuum exists only in his thought, just as we are in ourselves Superior to our own thoughts, for we are the creators of them and live in the shadow-world created by them.



This Spirit must be something which maybe called Reality, or Truth (the Macrocosm or Macroprosopos) concerning which the human reason can only form symbolical pictures, reflections in a mirror.

We will attempt to explain this in a simpler way: supposing we could not raise our heads and look at the sun, we could nevertheless examine it indirectly by gazing into a looking-glass placed at our feet. In it we should see a reflection of the sun, the only solar reality possible to us in the circumstances; but it would not be the reality of the sun itself, any more than our image in a mirror is yourself - in fact such an image is in a way upside down, as our right side becomes our left and vice versa. As long as we kept our eyes fixed on the looking-glass, though we should know something about the sun, we should in fact know very little. At times its image would appear and at times vanish, according to the motion of the earth, the state of the atmosphere, or on account of an eclipse. So erratically would its image come and go that we might well say that its movements were directed by chance. Yet if we could only raise our eyes, we should soon discover the reasons why all this was so.

The fact is, as Sir James Jeans says:

“Many would hold that, from the broad philosophical standpoint, the outstanding achievement of twentieth century physics is not the theory of relativity with its welding together of space and time, or the theory of quanta with its present apparent negation of the laws of causation, or the dissection of the atom with the resultant discovery that things are not what they seem; it is the general recognition that we are not yet in contact with ultimate reality. To speak in terms of Plato's well-known simile, we are still imprisoned in our cave with our backs to the light, and can only watch the shadows on the wall. At present the only task immediately before science is to study these shadows, to classify them and explain them in the simplest possible way.”

Scientists are, therefore, concerned in explaining the *shadows* of Reality in terms of the rational symbols of today, just as the Qabalists were concerned in explaining them in terms of the rational (then theological and non-scientific) symbols of their day. Like the Qabalist the scientist can lead us up to the threshold of the symbolic temple of God - this world and universe defined and explained by science (knowledge) – but on account of the limitations of the instrument he uses, namely rational thought, he cannot lead us into it. To enter it we need something, a faculty, which transcends the reason. In the example we have above given of examining the sun by means of a looking-glass because we are unable to raise our heads, this inability may be compared to rational thought, and the raising of our heads to that higher faculty which will enable us to open, as it were, spiritual eyes, and see not only the shadows of Reality but Reality itself.

Since the beginning of written history very little progress has been made in the intellectual interpretation of the mysteries, which stood shrouded before the academies of Aristotle and Plato.

Many things have changed, innumerable experiments have been made, yet before the essential mysteries we still stand as blindly as they did. All that has in reality happened is that we have changed our forms of thought; then they were flatter, now they are rounder.

Each new philosophy opens like a fairy-tale, for man is ever, and of necessity must be, a wondering child. There is a man or a woman and a wishing-ring – an unannihilatable atom of magic. The ring is turned and man sees something which does not exist, but which is so remarkable that he persists that it does exist – he is for ever creating the hollow worlds of the Kings of Edom. Today we laugh at Qabalistic learning – why? Because it is out of place and out of time. Tomorrow we shall laugh at the scientific theories of today and for similar reasons. If the universe is really four dimensional, and certainly it appears to be so, then we are living not on a sphere but on the skin of a hyper-sphere which

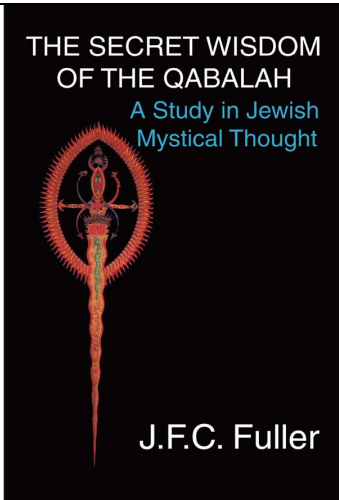
we can only explain by means of mathematical symbols. What is  $a^4$ ? We cannot even draw a picture of it!

Yet we are told, by those we cannot contradict, that “Einstein’s universe contains matter but no motion and de Sitter’s contain motion but no matter” 8 – on one side “motionless matter” and on the other “matterless motion” – yet that Einstein’s universe will end in de Sitter’s and de Sitter’ in what amounts to zero. 9 Here surely, we are not very distant from the Qabalah, because “undifferentiated sameness” and “nothingness” 10 coincide. Examine the following exposition:

“To the pure geometer the radius of curvature [of spacetime] is an incidental characteristic – like the grin of the Cheshire cat. To the physicist it is an indispensable characteristic. It would be going too far to say that to the physicist the cat is merely incidental to the grin. Physics is concerned with interrelatedness such as the interrelatedness of cats and grins. In this case the “cat without a grin” and the “grin without a cat” are equally set aside as purely mathematical phantasies.”

In a spherical universe, if you gaze in any direction long enough – that is if you gaze for six thousand million years – you will see the back of your head. But fortunately we are spared this experiment because a ‘perfectly spherical world is a mathematical invention’. So also do we conclude are all other worlds fashioned out of thought-forms, whether mathematical religious or whatnot in shape. They are all shadows, all in “substance” illusionary.

Pope said in his *Dunciad*, See Mystery to Mathematics fly!” . . . Still the keystone is mystery. To the Qabalist the number 137 is a number of awe, a complete book of mysteries (Qabalah  $h1bq = 5 + 30 + 2 + 100 = 137$ ). From the Ayin Soph to the three supernal Sephiroth and thence to the seven inferior spheres it symbolizes the entire universe; but to the astronomer it is the value of “the fine structure constant”. Something very different, nevertheless something equally mysterious. Yet to scoff at science would be foolishness, just as it is foolishness to scoff at any honest idea. Science is a means to an end - the knowledge of shadows. So also is the qabalah, though it looks at the mystery from a different angle of thought. When the Qabalist says, “As above so beneath”, and when the scientist says, “To measure the mass of an electron, a suitable procedure is to make astronomical observations of the distances and velocities of spiral nebulae”, 15 these angles all but coincide. And when the Qabalist postulates No-Thingness as the beginning of Every-Thingness, and the scientist says, “The beginning seems to present insuperable difficulties unless we agree to look on it as frankly supernatural”, 16 coincidence is absolute; for in both Reality remains impenetrable, and like Bottom's dream all that is derived from this Supreme Zero is without bottom - it is the pit of activities which the Qabalists frequently call hell.

	<p><b>Secret Wisdom of the Qabalah - JFC Fuller</b></p> <p>In addition to being a pupil and close associate of Aleister Crowley, Fuller was once the most decorated man in the British Army. This overview of the Qabalah was written in 1937, long after Fuller's association with Crowley had ended. The work reveals a strong depth of insight into western esoteric mysticism.</p> <p><b>Price: £8.99      <a href="http://www.glastonburybooks.com">www.glastonburybooks.com</a></b> Postage £2.99</p>
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# The Art of Invocation

The art of invocation is central to the theme of inspirational magic. This area of esoteric work is focused upon the attainment of states of revelation gained by stimulating the imaginative faculties. This is achieved through spoken, poetic orations - focused in theme and which contain resonance of tone and lexical content designed to be sympathetic to the subject of the rite.

The Order of the Golden Dawn scribe Wynn Westcott writing in the introduction to his translation of Eliphas Levi's 'Magical Ritual of the Sanctum Regnum' states:

*"Thought is the life of intelligence; words show the creative force of thought, while actions are the last effort of words, and the desirable complement of words. Words have been spoken, thought has been translated into action; the act of creating, speech has taken place.*

*"A word is the requisite formula of a thought; an act is an exhibition of will. This is why prayer is a necessity, and may obtain all that it asks. A prayer is a perfected act of the will; it is a link connecting human words with the divine Will. All ceremonies, consecrations, ablutions, and sacrifices are prayers in action, and are symbolic formulas; and they are the most potent prayers because they are translations of word into action, showing will power and persistence ..... and so they constitute real work. "*

*The classical model of esotericism, based upon the lore of "As above, so below" taken from the Hermetic work known as the Emerald Tablet of Hermes Trismegistos, is dependent upon the concept of Macrocosm and Microcosm: that all things manifest within the Creation have a correspondent sympathetic link with greater and higher forms held to exist in the Spiritual realm.*

According to the classical schools of Hermetic philosophy, evidenced by the works of such notable authorities as Paracelsus and Cornelius Agrippa, certain plants, metals, animals and, according to the Abbot Trithemius – even Angels, were held to possess a sympathetic link with the planetary powers.

In the pre-Christian pagan world, by the time of the Roman Emperor Augustus, each of the classical gods were associated with one planetary power or another, and each priesthood demanded sacrifices or propitious offerings traditionally accepted to be pleasing to that particular deity. Specific perfumes were burned and the feast days of the gods were celebrated in the knowledge that all appropriate measures had been taken to ensure that the deity found his temple fit for habitation.

The modern occultist employs similar methods to access the spiritual qualities of the Divine energies, employing rites of enchantment to work towards the attainment of a privileged perspective.

He or she employs the art of invocation within the context of a meditation, or within a ritual environment, to gain a harmony of mind and temperament consistent with the particular harmonic of each invocation in order to access a particular thread within that tapestry of many varied threads, which synthesize our experiential frame reference of the Universe.

The formula of invocation relies heavily upon enchantment and glamour, employing specific terms and metaphors, combined with appropriate rhythm and metre to provoke a response within the individual. Just as watching a horror movie can inspire fear and a mournful romance can inspire tears, the delivery of the invocations and calls employed by the occultist can call forth a response within the individual particularly tailored to a specific mood.

This is an art more sophisticated than the recitation of verbal affirmations or any ‘think your way to success and happiness’ program. The invocations seek to appeal to deeper levels of the human consciousness than the intellectual mind and seek to appeal to the imaginative unconscious and inspire an instinctive response, which may be focused by the Intellect.

The harmonics of each planetary throne can be thought of as similar to mathematical Sets. Just as mathematics organises sets of integers such as a set of even, odd or prime numbers, certain areas of the human condition are organised into thematic categories by the esotericist - employing traditional lore and methods – and these sets fall under the sway of one planetary power or another.

When performing a rite of a particular planetary power, the occultist has made sure to previously identify the qualitative harmonics of that power to ensure that the rite is consistent with the intent of the working. If calling upon the qualities of Mars, courage and willpower, he will decorate his environment with objects associated with martial things ... play stirring music, hang red cloth banners (the colour of Mars) and read aloud the requisite planetary invocation before beginning a period of meditation upon the energies raised.

Jupiter, the planetary dignity corresponding to the father figure god of the Greeks ‘Zeus-Pater’, might be invoked in matters where the occultist seeks to attune his frequency of perception to the abundant treasury of Jupiter’s benevolent energies. The influence of mercury might be invoked to inspire intellectual health and success, the Moon for poetic inspiration.

From this example, it can be understood that each planetary power is invoked as a metaphor for that field of potentia within the Macrocosm corresponding to forces within Nature, which can be characterised as discrete models or fields of influence. Throughout the invocations, each planetary power is addressed using its Hebrew Title. Saturn as Shabbathai; Mars as Madim, Saturn as Tzedek, Venus as Nogah and Mercury as Kokab. The Sun and Moon are also traditionally regarded as planetary powers within the discipline of Astrology and their respective invocations contain their own unique metaphors.

The influence of Saturn, addressed as Shabbathai in the invocations, is essentially protective. As the god of Time and space; old age; wisdom and protection from the powers of evil, the metal sacred to Saturn is Lead which traditionally protects against Evil. Saturn’s influence is spread over all the jewels of the Earth and the 96 points of the sixteen Geomantic figures employed within the Golden Dawn tradition are representative of this and called upon within the Invocation of this planetary power.

The power of Jupiter, addressed as Tzedek to employ the Hebrew term for this planet guards the four cornerstones of the Universe and may be called upon to correct any wrong or injustice that offends. He is called the god of benevolence, whose influence will bring a 'wealth consciousness'.

Mars is the Lord of martial vengeance and may be invoked to bring about the destruction of one's enemies and also to protect from and destroy the powers of evil. In this manner, Mars protects in the same fashion as Jupiter, but destroys as it does so. The influence of Mars is capable of bringing about a change in affairs whose effects seem irrevocable. Those who seek to turn the power of events, which seem, to all intents and purposes, to be settled against the individual may also employ the call of Mars. Mars is the sphere of what has elsewhere been called the 'Will to Power'.

The carrying of the Torch of Will from East to West, is referred to within the invocation. Its light touches the North and south and illuminates the whole world. So the quality of the martial experience inspires the affirmation of the Will through action.

The Sun is the Lord of prosperity, health and honour and may be invoked bring about that state of mind associated with the same. There is a strong resonance with parts of Crowley's Gnostic mass within the structure of the invocation of the Sun, from where certain key passages have been appropriated to supplement the rite.

The influence of the spheres of Venus and mercury should be considered together.

Venus is the Sphere of Lucifer, the bringer of light, and rules over the sphere of the emotional aspirations. Venus also represents the goddess of Nature in all her aspects, both beautiful and terrifying, as the Sephiroth appointed to this planetary throne is Netzach upon the Qabalistic Tree of Life, in which are combined the generative forces of Nature.

The domain of Mercury is the sphere of human intellect, craft and wit. His influence may be invoked to inspire the mind and sharpen the wit or to guide in times of indecision and uncertainty. Mercury was the messenger of the gods, and is also interchangeable with the Egyptian Thoth, the scribe of the gods. Mercury corresponds with the Sephiroth of Hod upon the Tree of Life whose majesty is resplendent within the forms of nature.

When we are dealing with these 'forms of nature', we are actually more concerned with information coding of one form or another. This might be variant DNA, or the hierarchy of design of the periodic table of elements. The influence of the planet Venus as Netzach, can be thought of as the raw data of nature and the influence of Mercury as the innate formulas which organise the raw material into living organic forms.

The Moon is the mistress of wisdom and often the mirror of truth. She reveals her secrets in dreams and visions and the power to cast glammers is hers to bestow. The qualities of the Moon's influence can vary according to the phase of the moon – whether waxing, full or waning. The invocation of the Moon is ideal for those seeking to attune themselves to the intuitive, reflective side of their nature, or for promoting environmental atmospheres which may encourage imaginative creativity.

In *Magic in Theory and Practice*, Aleister Crowley comments:

"The danger of ceremonial 'magick' --- the subtlest and deepest danger --- is this: that the magician will naturally tend to invoke that partial being which most strongly appeals to him, so that his natural excess in that direction will be still further exaggerated. Let him, before beginning his Work, endeavour to map out his own being, and arrange his invocations in such a way as to redress the balance."

He goes on to mention: "To 'invoke' is to 'call in', just as to 'evoke' is to 'call forth'. This is the essential difference between the two branches of Magick.

In invocation, the macrocosm floods the consciousness. In evocation, the magician, having become the macrocosm, creates a microcosm. You *invoke* a God into the Circle. You *evoke* a Spirit into the Triangle. In the first method identity with the God is attained by love and by surrender, by giving up or suppressing all irrelevant (and illusionary) parts of yourself. It is the weeding of a garden."

He continues a little later on with a description of the formula of how each rite of invocation should be structured: "The invocation will begin with a prayer to the god, commemorating his physical attributes, always with profound understanding of their real meaning.

"In the second part of the invocation, the voice of the god is heard, and His characteristic utterance is recited. In the "third portion" of the invocation the magician asserts the identity of himself with the god. In the "fourth portion" the god is again invoked, but as if by Himself, as if it were the utterance of the will of the god that He should manifest in the magician. At the conclusion of this, the original object of the invocation is stated."

# The Qabalistic Cross

(Opening & Closing Rite)

Touching the forehead say **At-eh**.

Touching the breast say **Malkuth**.

Touching the right shoulder,  
say **ve-Geburah**.

Touching the left shoulder,  
say **ve-Gedulah**.

Clasping the hands upon the breast,  
say **le-Olahm**.

**Amen.**

# The Lesser Ritual of the Pentagram

Make in the Air toward the East the invoking  
PENTAGRAM as shown and, bringing the point of the  
dagger to the centre of the Pentagram, vibrate the DEITY  
NAME--YOD HE VAU HE--imagining that your voice  
carries forward to the East of the Universe.



Holding the dagger out before you, go to the South, make  
the Pentagram and vibrate similarly the deity name--  
ADONAI.

Go to the West, make the Pentagram and vibrate EHEIEH.

Go to the North, make the Pentagram and vibrate AGLA.

Return to the East and complete your circle by bringing the dagger point to the centre of  
the first Pentagram.

Stand with arms outstretched in the form of a cross and say:

BEFORE ME RAPHAEL

BEHIND ME GABRIEL

ON MY RIGHT HAND MICHAEL

ON MY LEFT HAND AURIEL

BEFORE ME FLAMES THE PENTAGRAM



AND IN THE COLUMN STANDS  
THE SIX-RAYED STAR

Again make the Qabalistic Cross as directed above, saying ATEH, etc.

For Banishing use the same Ritual, but reversing the direction of the lines of the Pentagram. God

**NOTES:**

IHVH - The Tetragrammaton "The God of *Being*"

ADONAI - "Lord" (Aramaic)

EHEIEH – "I Am that which I Am" (Aramaic)

AGLA – A notariqon (in the Qabalah an 'acronym') of the phrase "Ateh Gibor Le-olam Adonai," "The Lord is mighty forever."

Gabriel: "God is my strength". The Angel who stands at the left hand of God, the angel of resurrection, mercy, vengeance, death, revelations. The presider over Paradise, the spirit of truth.

Michael: "Who is as God". The greatest of the Angels, chief of the orders of virtues and archangels, prince of presents, repentance, righteousness, mercy, sanctification, conqueror of the Dragon, known as Sabbathiel..

Raphael: "God has healed". Labbiel. One who watches, Guide of the Underworld, Regent of the Sun, Governor of the South, Guardian of the West, Guardian of the Tree of Life, angel of healing.

Oriel: "Fire of God". The flame of God, regent of the sun, archangel of salvation, watcher of thunder and terror, repentance, interpreter He who shall break the monstrous bars of the brazen gates of Hades on the day of judgement, Angel of the constellations.

# THE GRAND QABALISTIC INVOCATION

Be favourable unto me,  
O ye powers of the Kingdom Divine  
May Glory and Eternity be in my left and right hands.  
May Pity and Justice restore my soul to its original purity  
May Wisdom and Understanding divine lead me to the  
imperishable Crown  
Spirit of Malkuth  
Thou who hast laboured and overcome, set me in the path of  
good  
Lead me to the twin pillars of the temple that I may rest upon  
them  
Angels of Netzach and of Hod make ye my feet to stand  
firmly upon Yesod.  
Angel of Gedulah console me  
Angel of Geburah strike if it must be so -  
but make me more worthy  
of the influence of Tiphareth  
Angel of Chokmah bring me light  
Angel of Binah bring me love  
Angel of Kether confer upon me Faith and Hope  
Spirits of the Yetzirah world withdraw me from the  
darkness of Assiah  
  
O ye luminous triangle of the world of Briah: cause me to see  
and understand the mysteries of the worlds of Yetzirah and of  
Atziluth

O ye Holy letter Shin

*O ye Ishim assist me in the name Shaddai*

*Cherubim give me strength through Adonai*

*Beni Elohim be brothers unto me in the name Tzaboath*

*Elohim fight for me by the holy Tetragrammaton*

*Melakim protect me through Adonai*

*O Ophanim, Ophanim, Ophanim*

Forget me not and cast me not out of the sanctuary.

Chaioth Ha Qadosh. Speak as a Man.

Cry aloud as an Eagle. Roar and Below:

*Qaeosh. Qadosh Qadosh. Shaddai.*

*Adonai. IHVH. Eheieh Asher Eheieh.*

**Amen.**

# THE CONSECRATION OF THE WATER, SALT & ASH

## **Over the Salt Say:**

*May Wisdom abide in this salt and may it preserve our minds and our bodies from all corruption. By Chokmael and by the virtue of Ruach Chokmael, may the phantoms of hindrance depart here-from that it may become a heavenly salt; salt of Earth and Earth of Salt. That it may feed the threshing ox and strengthen our hopes with the horns of the flying bull. Amen*

## **Over the Ash, say:**

*May this Ash return unto the fount of living waters, may it bring forth a fertile Earth, may it bring forth the Tree of Life. By the three names which are Netzach, Hod and Yesod. In the beginning and the end which are in the spirit of azoth. Amen.*

## **Over the Salt, say:**

*In the Salt of Eternal wisdom, in the waters of regeneration and in the Ash whence the new earth springeth be all things accomplished by Elohim, Gabriel, Raphael and Oriel.*

*Throughout the Ages unto the Ages. Amen. Let there be a firmament in the midst of the waters and let it divide the waters from the waters. The things which are above are like unto the things which are below and the things which are below are like unto the things which are above for the performance of the wonders of one thing.*

*The Sun is its father, the Moon its mother. The wind has carried it in the belly thereof. It ascendeth from Earth to heaven and again it descendeth from Heaven to Earth in like manner.*

## **Plunging the first two fingers of the hand into the water, say:**

*I exorcise thee O creature of Water, by Him who hath created thee and gathered thee together into one place, that the dry land appeareth. That thou uncover all the deceits of the enemy and that thou cast out from thee all the impurities and uncleanness of the spirits of the world of phantasm that they may harm us not.*

*By the virtue of God almighty who liveth and reigneth unto the Aeons. Amen.*

***This article reproduced from 'The Complete Golden Dawn Initiate' – Steven Asbe  
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# **The Mystic Rose from the Garden of the King**

## **A Fragment of the Vision of Sheikh Haji Ibrahim of Kerbela**

by Sir Fairfax L. Cartwright, London, H.S. Nichols, 1899

The Mystic Dervish being questioned by the King as to what revelation, in his quest for knowledge, had seemed to him the one most pregnant with meaning, answered thus:

In my wanderings in the Strange Land, this did I see: A Temple built like a Tower rising to a great height, surrounded at its base by a circular colonnade. Impelled by a desire to learn, I knocked at the Gate of the Temple and prayed for admittance. A venerable old man - the Sage of that Temple - opened the Gate and said to me, 'What seekest thou?' I replied, 'Knowledge'. He said, 'Hast thou the strength and determination to climb to the topmost chamber of the Tower?' I said, 'The desire I have if thou wilt be my guide to show me the way'. Then he stretched out his hand and raised me up, saying: 'If thy heart is stout, cross the threshold of the Temple of Human Knowledge'. I seized the proffered hand, and with the Sage, I passed under the Mighty Gateway of the Temple. When I had entered the precincts of the building I saw that a stately colonnade ran in a circle round the triangular Tower, which seemed to rise to a giddy height above me; and presently as I looked I perceived that the wall behind the colonnade was covered with representations of human figures, and my Guide spoke: 'Behold, the Cycle of Human Life! See Man as he appeareth to the human eye!'.

Then I looked again, and I saw that the first picture, by the Entrance Gate, represented the Childhood of Man, and the Angel of Life was drawing back the Veil, beyond which lay the World with all its dangers and possibilities, and the children full of joyance were marching forward to enter the Promised Land; but I saw that there was a look of pity on the face of the Angel, for in the darkness by the Veil crouched the figure of Satan, marking with his claws upon the sand the number of those whom he would devour. And as I gazed longer at the children, I began to perceive that each child represented some type of Humanity. There I saw the young King approaching the Veil with firm step, but with awe upon his face, as he gazed upon that unknown World which he would be called upon to govern, and by his side was a youth with vicious face and envy in his heart, seeking to push aside the young King that he might enter first into possession of the World. Many children I saw bubbling over with the exuberance of youth, pleased with what lay around them, and looking not far ahead into that mysterious World which was being disclosed to them. One maiden I noticed gazing earnestly at the Star of Love, which from above shone down upon the World of Youth, and another maiden - in whom was the Soul of the wanton - was bending down to the ground to pluck a rose, and in her haste to seize it a thorn had pricked her finger.

I followed my Guide around the colonnade, and at each step I saw the same children grown older - having advanced a little on the Journey of Life; and I saw many fall by the way, and when I came to the last picture I saw that few were left - the ascetic Dervish, worn and emaciated - the man who had sought God through the Spirit, - and the aged King, full of gravity, - the man who had sought for God by striving to act according to his lights in the World; loneliness was around these two, but they heeded it not, and behind the throne of the King stood, with her arms crossed and on her face a look of impenetrableness, the Angel of Life, now changed into the Angel of Death.

Saddened by what I had seem, I withdrew from the colonnade, and in the sunshine of the pleasant garden round the base of the Tower I sat for a long while meditating on the vanity of human existence.

Then my Guide touched me upon the shoulder and said: 'Thine eye hath seen but the outer shell of Humanity, and thou art depressed thereby. Seekest thou now to know what hath been revealed to the Soul of Man, and what are the limits of Human Knowledge?'

I replied: 'I am willing for my heart thirsteth for Knowledge'.

1. My Guide with his wand touched a small and hidden door in the rugged walls of the triangular Tower, which opened and admitted us; then he turned to me and said: 'The Tower is high and it containeth seven levels, and on each level are three Chambers, and above all lieth one Chamber, and the ascent thereto is long and wearisome'. I replied: 'My Master, thy footsteps will I follow'. Then we began the ascent, and when we had reached the first level my Guide turned to me and said: 'Behold the First Chamber!' A heavy veil closed the entrance; my Guide pushed it aside and we entered within the Chamber. There we found ourselves in darkness, and awe seized me; so that I poured my Soul out in prayer, craving in humility of spirit for illumination. And when I had been there some time I lifted up my eyes, and it seemed to me that my head was encircled by a soul-inspiring light, while my feet remained lost in the darkness of Unreality; and my Intelligence was quickened by a message from above, and I knew that the Soul of Man - the reflection of the Unity - is suspended between the Light and the Darkness, and through the opposition of the Light and the Darkness the Soul of Man gains consciousness of the Unknown which veils the Eternal Unity. And the mystic symbol of Unity shone forth upon the walls of this Chamber.

2. When I retired my Guide led me to the Second Chamber. There I saw a stately Woman deeply veiled, wearing on her head a crown with the crescent moon at top, and on her lap lay a great book closed. With deep respect I prostrated myself before her, saying: 'Teach me, thou noble woman, that I may learn'. She replied: 'I am the Recipient - the Passive; I am the complement of that which thou has seen in the First Chamber. I am the Link between Unity and Man. I am the Holy Sanctuary. I hold the Book of Knowledge which he only can read who has the power to lift my veil'. And as I contemplated her more steadfastly I saw that her veil grew dimmer and dimmer, until for an instant I beheld the beauty of her face; then she vanished from my sight.

3. My Guide then seized my hand and bade me follow him to the next Chamber. When I had penetrated through the veil which closed the entrance, again I saw a throne upon which a Woman was seated, clothed in Majesty and wearing a Crown of Authority. By her side was an Eagle, and above her was a canopy which seemed to be formed of the Wings of Angels.

When I had made obeisance to her, she opened her lips and said: 'I am the termination of the First and the Second; in me is the Equilibrium completed. I am the Law of the World; with my Sceptre do I govern it. With one hand do I draw down the Spirit and with the other do I raise up its Negation, an in my Womb is Man conceived'.

When with my Guide I had issued from the last Chamber, he bade me for a while to meditate on what I had seen; then he led me up a steep flight of steps to the Second Level of the Tower. When we had reached it he said to me: 'We have now attained to another plane of thought, to another aspect of things. Enter now the Fourth Chamber which lies above the First Chamber below'.

4. I did as I was bidden, and when I had penetrated into the Chamber I beheld a King upon his throne, and before the Majesty of his face I prostrated myself. Presently I heard him say: 'I am not the Absolute Absolute; I am for Humanity the Realization of the Absolute; I am the will of the Unity; my Sceptre is the sign of Power; with it I rule Mankind, for my Law shall be his Law; to me man must turn for all that relateth to the World in which he moveth'.

5. Then I withdrew from the presence of the King, and followed my Guide into the Fifth Chamber. Here likewise I beheld a man seated upon a throne, but he wore not on his head the crown of a King of this World but a Mystic Sign, and he was arrayed in the white robes of Sanctity. And these words he spoke to me: 'Kneel and worship, for I am not a King of this World; my Sceptre is the Sign of Authority; with it I rule the Souls of Men. I am the Voice of the Law of the Spirit. I am the bond of Reunion between man created and the Breath from which his creation proceeded'.

6. When he had ceased speaking, with awe in my heart I withdrew, following my Guide to the Sixth Chamber, which lay in the third angle of the Second Level of the Tower. When I had entered it I had seen, I followed my Guide, who led me out of the Chamber.

7. With my Guide I began the ascent to the Third Level of the Tower, and when we had reached it we entered together the Seventh Chamber, which lay above the Fourth Chamber and the First Chamber below. Therein I saw nothing for a time; then I heard the whizz of an arrow, and beheld in the misty distance a noble stag struck down by it. Looking found myself in darkness, but gradually a dim light seemed to descend from the summit of the Chamber, and it grew in intensity, and when I looked up I beheld with astonishment as it were the Eye of a Spiritual Being looking down upon me. Then my Guide said to me: 'Behold the Eye of the World! Through it the mind realizes the Beauty of the Manifestation of the Unity; - through it Love reaches the Soul, bringing Man and Woman to the completion of their Destinies. Learn and understand the Mystery of this Sign. This is the point from which two Roads diverge; along the one descends the Spirit of Light; along the other descends the Spirit of Darkness'. The Vision faded from my sight and meditating deeply on what I found, there appeared to me the majestic vision of a man, radiant like a conqueror, holding in his extended hand the bow of Power from which the arrow had been discharged. He said to me: 'What seest thou?' I said: 'I saw the weak overcome by the strong'. He said to me: 'Behold, I am the Man Conqueror; Man as the Emblem of the Creator. I am more than Nature; I am Nature illuminated by The Spirit of the Eternal, and therefore do I overcome mere Nature'.

8. When this Vision had disappeared from my sight, I passed with my Guide to the Eight Chamber. Herein I saw a Sword standing unsupported on the point of its hilt, and in astonishment I exclaimed: 'What meaneth this Sign?' My Guide replied: 'Between Man and Nature a permanent struggle exists; what Man attaineth by labour he loseth again if his labour should cease. This is the Sign of Equilibrium, the balance between opposing Forces, between Good and Evil in the Created World. This is the Sign of the Spirit of Justice which with the Power of the Sword separates the opposing combatants'.

9. When I had gazed for some time upon this symbol, I proceeded to the last Chamber on this Level of the Tower, which was the Ninth Chamber. When the veil by the entrance had fallen behind me, I found myself face to face with an aged Dervish, whose countenance was serene and radiant; for him age seemed to have no afflictions, and Wisdom shone forth from his eyes. In his right hand he held aloft a burning lamp, and in his left hand he held a staff, on which he leant. I saluted him with reverence, and he addressed me thus: 'When I was young I selected the Path of Light, and my reward has been great. Wisdom have I imprisoned in the lamp which illuminates my Path. Round my Soul have I drawn the Mantle of Protection which shall ward off Evil when it shall assail it. This staff of strength have I found upon my path, and on it I can lean with security in the ascent towards Truth'.

The serenity of this old man filled my Soul with elation, and the glow of Divine Love seemed to penetrate into myself like a precious gift from his presence.

10. When I issued from the last Chamber I followed my Guide up the ascent to the next Level of the Tower, where with him I entered the Tenth Chamber, which lay above the Seventh and the Fourth and the First Chamber below. Here I beheld a Circle turning upon no visible axis, and my Guide said to

me: 'Behold the Symbol of Eternity, the symbol of the incessant action of Time. The Circle is ever moving; it ascendeth and descendeth; so ascendeth the Spirit of God to the summit; so descendeth the Spirit of Evil into the abyss, yet the Circle is unbroken; so from Good the descent to Evil is possible, so from Evil the ascent to Good is possible. This is a Chamber of Equilibrium. Below in the Seventh Chamber hast thou seen the Conqueror, - the Holder of Power, the Symbol of Creative Force. In the Chamber above thou shalt see the Symbol of Destruction. Here thou seest the ascent and the descent, yet the Circle is one and unbroken: but a vaster Circle existeth which the eye of man cannot see; it turneth and turneth through Eternity without ceasing; the Spirit of Creation createth, and the Spirit of Destruction destroyeth; and the Circle is the Equilibrium without which there would be no manifestation of the Unity, and if there were no manifestation of the Unity, the Unity would be dead and unconscious of Himself'.

11. When my Guide has ceased speaking he led me to the Eleventh Chamber, and there I saw a Virgin standing before me radiant in all the splendor of youth and strength. With a voice which had the ring of silver without tremor and without fear she spoke to me thus: 'In me lies hid the germ of Vitality. To thee my hand seems weak, but strength lieth in the Spirit, and because my heart is pure, know I no fear, and with my foot do I curb the Dragon beneath me'. It was so sweet a vision that it made my heart leap with joy, and when it vanished from my sight, pensively I followed my Guide to the Twelfth Chamber, with my mind still full of the beautiful young Virgin who had appeared to me.

12. In this chamber I found myself in complete obscurity, but as I gazed into the darkness a sign appeared to me by degrees in the form of a Cross. My Guide said: 'Behold the Sign of the Revealed Law; out of the Darkness it proceedeth, and Man must bow to it'. As I gazed more intently, the face of a man seemed to appear to me enclosed by a triangle, hanging downwards at the base of the Cross, and I marvelled and exclaimed: 'What meaneth this transformation?' My guide replied: 'Woe unto the man who filled with pride presumeth to rebel against the Revealed Law, for on him waiteth destruction. Vain is it of Man to seek to rebel against that which the Eternal hath revealed unto him; by submission he will rise; by rebellion his face will be turned away from the Light, and his advancement delayed'.

13. When my Guide had ceased speaking, we left the Chamber and proceeded to ascend to the Fifth Level of the Tower; there we entered together the Thirteenth Chamber, and this Vision appeared to me. A luxuriant meadow spread out before my eyes like the plain of the World; it was filled with variety and the luxuriant flowers nodded to each other in their joy of existence. Presently, however, the breath of winter approached and its icy blast chilled my Soul; and as I gazed I saw the Vision of Death looming up before me; in one hand he held a scimitar, and in the other an empty basket; and he mowed down the flowers and threw them into the basket; and it seemed to me that they turned into dead men's heads; and some wore crowns and others the humble hood of the Dervish; and some had the golden hair of youth, and others the whitened locks of age. And in my fear I cried aloud: 'O! Terror of the World, what art thou?' And a voice replied: 'I am the Link between the Known and the Unknown. That which seems gold in the World I will turn into base metal, and that which seems base metal will I turn into gold. As the Ocean dissolveth and absorbeth the Salt of the World, so do I, for I am the Solvent of Humanity, and out of that which is do I make that which shall be'.

When the Voice ceased, the Vision of Death departed from me, and I saw again the green meadow filled with flowers. Then my Guide said to me: 'The Spirit of Life is the antagonist of the Spirit of Stagnation, for Stagnation is the Negation of Life. In the Unity nothing is created, nothing is destroyed. To the Sage, therefore, Death hath no terrors, for he knoweth that without Death there could be no Life, without Darkness, no Light, without the Negation no Manifestation of the Reality. Death is the Key which opens unto Man a further stage on the Path of Manifestation of the Unity'.

14. From this chamber my Guide led me to the Fourteenth Chamber, where I saw before me an Angel who poured out of a pitcher into a receiver beneath the Water of Life. My Guide said to me: 'The



meaning is this. In the World in which thou livest, the mind perceiveth the existence of Individuality, which is caused by the Water of Life descending in varying degrees into Matter, its Opposite. Now the Angel, when fertilizing the World by pouring upon it the Water of Life, giveth unto Man the conception of justice, which is to be the Light which is to guide him upon the path through the Material World. The Angel whom thou seest is, therefore, the Emblem of Temperance, which is the principle which should govern the individual creature in the World'.

15. Then with my Guide, I proceeded to the last chamber on this Level of the Tower, which was the Fifteenth in Number. Here I found myself in complete darkness, but presently out of the profundity of the gloom glowed forth the Beast of Evil, the Dragon biting his tail. Seized with fear I clung to my Guide, who threw around me the Mantle of Protection, and said: 'Behold the Sign! This is the Circle of Evil. Woe unto the man who steppeth unto the shadow of the Light, for the gloom shall grow greater and greater, and against the fatal power of the Dragon's Ring man's will struggleth in vain. Who falleth into the Magic Circle him no regrets can avail, for an Eternity seemeth to separate him from the Path of Reunion'.

16. Overcome with dread, I issued from the last Chamber, and began the ascent to the next Level of the Tower, where when I had reached it I entered with my Guide the Sixteenth Chamber. Here I saw before me a Tower of great strength, and the Master of the Tower and his attendants were enjoying their security behind the battlements of their stronghold. And I said to myself: 'So cunning seemeth to have been the skill of the architect that this Tower will not perish but with the destruction of the World'. But presently I heard a great roar, and I beheld a thunderbolt descending from a cloud, and it struck the mighty Tower, and the battlements parted asunder, and the Master and his attendants were hurled to the ground. In amazement I exclaimed: 'What meaneth this Sign?' My Guide replied: 'Behold the sign of the Fall! Man who was Spiritual has entered the World and put on the burden of the material body. Behind the Symbol of the Spirit of the Unity, which to thine eyes is invisible, incarnated in the World which lieth open unto thy senses'.

17. When the Vision had passed away I followed my guide to the Seventeenth Chamber, and as I entered it I felt the Breath of Spring upon me, and my heart, which had been saddened at the sight of the ruined Tower, leapt for joy; and as I looked, I saw before me the Vision of a lovely maiden, and her golden tresses were crowned with a diadem of seven stars; she sat in the midst of a green meadow enamelled with the glory of flowers, and by her side was fountain from which poured forth the pure Water of the Earth. Presently the lovely maiden opened her lips and spoke, and my soul was so stirred, that tears flowed from my eyes for the joy of the softness of her voice, which was like the music of a harp in the stillness of the night. And she said: 'I am the Voice of Hope in the World. I am the Eternal Youth of Nature. In the depth of the Material World lieth hid the Water which wellet up in the Fountain of Immortality. The Glory of the Sun have I absorbed in my golden tresses; from my diadem of stars do I draw down the Spirit into the Body of Man; into his fallen Soul I breathe the Hope of Redemption; through me cometh to man the Courage to struggle against the bondage in which he is placed'.

18. I tarried long in contemplation of this beautiful Vision, until my Guide, with his wand of Power caused it to vanish; then I followed him to the last Chamber on this Level of the Tower, which was the Eighteenth in Number. Here again I found myself in utter darkness, but after a few moments I heard my Guide saying to me: 'Watch, and thou shalt see'. Then I gazed again into the gloom, and there grew before me a Vision which filled my soul with despondency, for it seemed to me that I saw the World spread out before me, illuminated only by the pale and sickly light of the moon; and man was struggling against man; and wild beast against wild beast; and the reptiles of the Earth came out of their hiding places to gather their spoil. And in my sorrow I exclaimed aloud: 'What meaneth this Sign?' My Guide replied: 'This is the last Term. This is the ultimate descent of the Spirit of the Unity

into the depths of the Abyss of Negation. This is the Realm of Chaos; in the World the Kingdom of Passions let loose. This is the Triumph of Matter, Matter absorbing the Spirit and on the verge of throttling it'.

The sight of this Vision inspired me with so great a terror that my eyes had no tears to weep, and I felt as if a mountain of Matter were piled upon my Soul to crush it, so that beneath the strain my mind gave way and I fell back in a swoon into the arms of my Guide. When I recovered the use of my senses the Vision had departed, and like a child I was led without this Chamber of Despair; but when I sought to begin the ascent to the next Level of the Tower, my Guide checked me and said: 'Ere we proceed any further, pause and reflect. Thus far hast thou ascended through Six Levels of the Tower, and thou hast visited Eighteen Chambers therein. Now this is the meaning of what thou hast seen. In the first Six chambers thou hast gained Knowledge of the Spirit of Preservation; in the last Six chambers thou hast gained Knowledge of the World of Facts. The total which thou hast seen hath had this for meaning: the Breath of the Unity, descending Towards the Abyss of Darkness; what thou shalt see now is the Yearning for Reunion raising the Spirit of Eternal back to the Unity from which it proceeded'.

19. When he had spoken thus my Guide led the way up a long flight of steps, narrow and steep at the beginning but broadening out and more easy as we advanced, and when we had reached to the top of them we found ourselves on a higher Level of the Tower, and here we entered the Nineteenth Chamber. Here at first I saw nothing, but surrounding me lay as it were a shapeless mist permeated by a vivifying luminosity. Presently in the uniformity of the mist I saw as it were a germ forming, a point of condensation; gradually it assumed a more definite shape, and then it appeared to me like a pure crystal of salt suspended in the Ocean. Then the crystal vanished slowly, and through the spot where it had been I saw the hills forming; then they became more distinct and I saw the shapes of trees appearing, and flowers of every hue, with butterflies and insects buzzing among them, and the fishes were leaping in the rivers; and as I marvelled the glory of the Light broke through the mist and I saw beneath me a lovely Garden in which the children of men, youths and maidens, played among the flowers, rejoicing in the gift of Life. Then I heard my Guide exclaim: 'Behold, the Spirit of the Eternal through the Chaos of the Material World hath reached to the Manifestation of Humanity!'

20. When the Mist began to close round me again I followed my Guide to the Twentieth chamber. Here I saw spread out before me the Field of Solitude - the Burial Place of Humanity - and no living thing stirred therein and no noise was known to be. And as I gazed upon the waste of Life I heard the sound of a great trumpet, the voice of Israfel calling to Humanity. And I saw in the centre of the Field of Solitude Azrael - the Angel of Death - sitting in meditation; and at the sound of the trumpet he rose and flapped his sable pinions like a tired bird about to retire to his rest, and then he drew his great wings around his form, for the sleep of Eternity was upon him. And in the Field of Solitude I saw the graves open and the dead rising therefrom, and the rending of their grave-clothes was like the roar of the sea seeking to break down the barrier of the land.

My Guide, seizing my trembling hand, said to me: 'Fear not; it is the Voice of the Eternal calling to Humanity. Behold the Breath of the Unity rising to the Spirit World and casting aside the shackles of the Material World!'

21. When the visions had faded away I followed my Guide to the last Chamber on the elevated Level of the Tower, and it was the Twenty-first in Number. Here there appeared to me a young man riding on a fine horse, and with eyes burning with desire he gazed steadfastly at a young girl who danced before him glorious in her nakedness, and her hair was adorned with garlands of roses. By his side an old hag hobbled along, holding his stirrup with one hand, while she held an hour-glass in the other, in which I saw that the sand was fast running out. As I looked I saw of a sudden a deep precipice ahead, and at that moment a hideous dog rushed forth and bit the legs of the horse to urge him on his career. As the rider grew closer to the precipice, the young girl who danced before him changed in my sight, and the

colour in her cheek changed into the waxen hue of Death, while the petals of the roses on her head shrivelled and fell to the ground, and I saw her hair spreading out across the sky like the grey threads of a spider's web. Then the young man, having no power to check the fury of his steed, passed away and was lost in the abyss.

While my heart was heavy with pity for this young man, I heard my Guide saying to me: 'Watch and behold'.

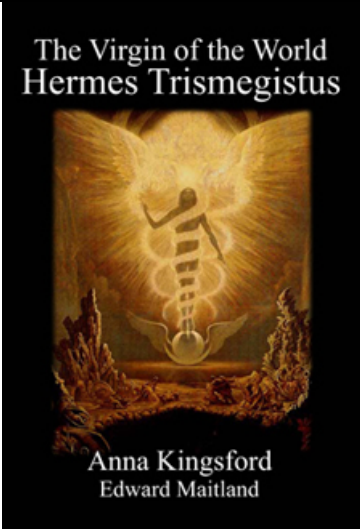
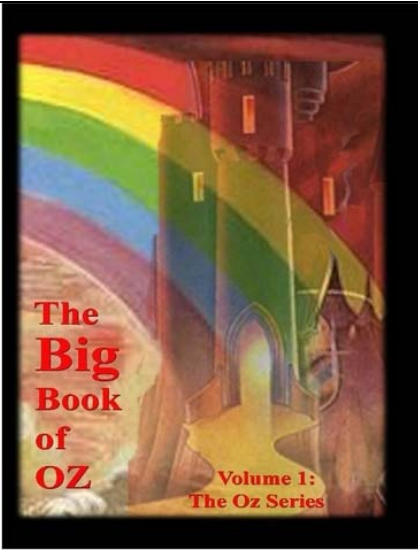
Again a young man appeared to me, and he was clad in armour, and in his hand was a goodly spear. Wild and dangerous beasts I saw striding across his path, but he looked neither to the right hand nor to the left hand, but with the power of his spear he drove them away. And I saw him begin the ascent of a steep mountain full of obstacles, but they seemed to cede before him, and as he reached the summit the sun shone forth illuminating his armour, and in the glory of that light the vision faded from my sight.

Then my Guide said to me: 'In the First Chamber on this Level of the Tower thou sawest the Divine Spirit rising through Matter to the Human World. In the next Chamber thou wast shown the rise of the Divine Spirit from the Human World to the Spiritual World. Now this is the meaning of what thou hast seen in this Chamber. In the World in which thou livest an Equilibrium existeth between Matter and Divine Spirit. Now in the heart of each man a point lieth hid on which this Equilibrium is poised, and this point is the Mystery of his Individuality, which hath the power of turning the balance to the right hand or to the left hand, towards Matter which leadeth to the Abyss, or towards the Divine Spirit which accelerates the moment of Reunion with the Unity. Woe unto him therefore who in the Human World letteth the idleness of one hour to impair the power of his Individuality to turn the balance towards the Light'.

22. Then my Guide led me without the Chamber, and said to me: 'All have I shown thee, yet one Chamber remaineth'. I said unto him: 'Are my eyes worthy to see what is therein?' He replied: 'If thou desirest to see, thou must rise to it alone'. Then he pointed the way to a steep and tortuous flight of steps which led to the highest pinnacle of the Tower; these with toil and pain I began to ascend alone, and when I had reached to a great height I saw before me the entrance to a chamber closed by a heavy Veil. I pushed it aside and penetrated within, and when the Veil had fallen back behind me it seemed to me that the grave-stone had fallen upon the grave, and that I was severed for ever from the World of Humanity. A feeling of solitude crept upon me and a desire to pray, and kneeling down I worshipped the Unknown, seeking for Illumination, and by degrees the knowledge of the things which I had seen increased within me, and when I lifted up my eyes I saw that the Chamber in which I was was formed like an Ellipse, and that in the centre thereof a Figure sat upon a Throne, neither Man nor Woman, but Humanity in the Womb of Time, - the Ellipse of the Absolute. And as I gazed and marvelled, I saw a Mystic Flower at the summit of the chamber open its four great petals, on each of which a Sign was burnt in fire, and from the depths of the Flower three rays of light descended upon the Figure beneath illuminating it with splendour, so that I saw the overpowering serenity of its face - ever youthful - on which no wrinkle was writ. Then the Figure crossed its hands, so that forefinger was extended against forefinger, and with the tips of the forefingers it touched its lips, placing thereon the Seal of Silence. Then my soul grew bewildered with the beauty of that face, and I covered myself with my hands, and when again I opened my eyes I felt the breath of dawn upon my face, and I heard the lark singing above, and the joy of calm was in my heart, and the morning star shone in all its glory above the Solitude of the Desert.

When the Mystic Dervish had ceased to relate what he had seen, the Young King spoke to him thus: 'Oh! Sage, where is the Strange Land to be found where the Temple of Knowledge lieth?'

The Dervish replied: 'Oh! King, wouldst thou know where lies the Strange Land where dwell the Disciples of the Path - the Seekers after Truth? Turn to thy Heart; hidden therein lieth the magnificent Temple of Human Knowledge, but the Key to the Gate thereof God alone can give'.

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# CREATION MYTHS & BABYLONIAN PARALLELS IN HEBREW TRADITION

*Leonard King*

In Egypt, as until recently in Babylonia, we have to depend for our knowledge of Creation myths on documents of a comparatively late period. Moreover, Egyptian religious literature as a whole is textually corrupt, and in consequence it is often difficult to determine the original significance of its allusions. Thanks to the funerary inscriptions and that great body of magical formulae and ritual known as "The Chapters of Coming forth by Day", we are very fully informed on the Egyptian doctrines as to the future state of the dead. The Egyptian's intense interest in his own remote future, amounting almost to an obsession, may perhaps in part account for the comparatively meagre space in the extant literature which is occupied by myths relating solely to the past. And it is significant that the one cycle of myth, of which we are fully informed in its latest stage of development, should be that which gave its sanction to the hope of a future existence for man. The fact that Herodotus, though he claims a knowledge of the sufferings or "Mysteries" of Osiris, should deliberately refrain from describing them or from even uttering the name, suggests that in his time at any rate some sections of the mythology had begun to acquire an esoteric character. There is no doubt that at all periods myth played an important part in the ritual of feast-days. But mythological references in the earlier texts are often obscure; and the late form in which a few of the stories have come to us is obviously artificial. The tradition, for example, which relates how mankind came from the tears which issued from Ra's eye undoubtedly arose from a play upon words.

their relative age by the conceptions of the universe which underlie them. The Egyptian idea that the sky was a heavenly ocean, which is not unlike conceptions current among the Semitic Babylonians and Hebrews, presupposes some thought and reflection. In Egypt it may well have been evolved from the probably earlier but analogous idea of the river in heaven, which the Sun traversed daily in his boats. Such a river was clearly suggested by the Nile; and its world-embracing character is reminiscent of a time when through communication was regularly established, at least as far south as Elephantine. Possibly in an earlier period the long narrow valley, or even a section of it, may have suggested the figure of a man lying prone upon his back. Such was Keb, the Earth-god, whose counterpart in the sky was the goddess Nut, her feet and hands resting at the limits of the world and her curved body forming the vault of heaven. Perhaps still more primitive, and dating from a pastoral age, may be the notion that the sky was a great cow, her body, speckled with stars, alone visible from the earth beneath. Reference has already been made to the dominant influence of the Sun in Egyptian religion, and it is not surprising that he should so often appear as the first of created beings. His orb itself, or later the god in youthful human form, might be pictured as emerging from a lotus on the primaeval waters, or from a marsh-bird's egg, a conception which influenced the later Phoenician cosmogeny. The Scarabaeus, or great dung-feeding beetle of Egypt, rolling the ball before it in which it lays its eggs, is an obvious theme for the early myth-maker. And it was natural that the Beetle of Khepera should have been identified with the Sun at his rising, as the Hawk of Ra represented his noonday flight, and the aged form of Attun his setting in the west. But in all these varied conceptions and explanations of the

universe it is difficult to determine how far the poetical imagery of later periods has transformed the original myths which may lie behind them.

As the Egyptian Creator the claims of Ra, the Sun-god of Heliopolis, early superseded those of other deities. On the other hand, Ptah of Memphis, who for long ages had been merely the god of architects and craftsmen, became under the Empire the architect of the universe and is pictured as a potter moulding the world-egg. A short poem by a priest of Ptah, which has come down to us from that period, exhibits an attempt to develop this idea on philosophical lines. Its author represents all gods and living creatures as proceeding directly from the mind and thought of Ptah. But this movement, which was more notably reflected in Akhenaton's religious revolution, died out in political disaster, and the original materialistic interpretation of the myths was restored with the cult of Amen. How materialistic this could be is well illustrated by two earlier members of the XVIIIth Dynasty, who have left us vivid representations of the potter's wheel employed in the process of man's creation. When the famous Hatshepsut, after the return of her expedition to Punt in the ninth year of her young consort Thothmes III, decided to build her temple at Deir el-Bahari in the necropolis of Western Thebes, she sought to emphasize her claim to the throne of Egypt by recording her own divine origin upon its walls. We have already noted the Egyptians' belief in the solar parentage of their legitimate rulers, a myth that goes back at least to the Old Kingdom and may have had its origin in prehistoric times. With the rise of Thebes, Amen inherited the prerogatives of Ra; and so Hatshepsut seeks to show, on the north side of the retaining wall of her temple's Upper Platform, that she was the daughter of Amen himself, "the great God, Lord of the sky, Lord of the Thrones of the Two Lands, who resides at Thebes". The myth was no invention of her own, for obviously it must have followed traditional lines, and though it is only employed to exhibit the divine creation of a single personage, it as obviously reflects the procedure and methods of a general Creation myth.

This series of sculptures shared the deliberate mutilation that all her records suffered at the hands of Thothmes III after her death, but enough of the scenes and their accompanying text has survived to render the detailed interpretation of the myth quite certain. Here, as in a general Creation myth, Amen's first act is to summon the great gods in council, in order to announce to them the future birth of the great princess. Of the twelve gods who attend, the first is Menthu, a form of the Sun-god and closely associated with Amen. But the second deity is Atum, the great god of Heliopolis, and he is followed by his cycle of deities—Shu, "the son of Ra"; Tefnut, "the Lady of the sky"; Keb, "the Father of the Gods"; Nut, "the Mother of the Gods"; Osiris, Isis, Nephthys, Set, Horus, and Hathor. We are here in the presence of cosmic deities, as befits a projected act of creation. The subsequent scenes exhibit the Egyptian's literal interpretation of the myth, which necessitates the god's bodily presence and personal participation. Thoth mentions to Amen the name of queen Aahmes as the future mother of Hatshepsut, and we later see Amen himself, in the form of her husband, Aa-kheperka-Ra (Thothmes I), sitting with Aahmes and giving her the Ankh, or sign of Life, which she receives in her hand and inhales through her nostrils. God and queen are seated on thrones above a couch, and are supported by two goddesses. After leaving the queen, Amen calls on Khnum or Khnemu, the flat-horned ram-god, who in texts of all periods is referred to as the "builder" of gods and men; and he instructs him to create the body of his future daughter and that of her Ka, or "double", which would be united to her from birth.

The scene in the series, which is of greatest interest in the present connexion, is that representing Khnum at his work of creation. He is seated before a potter's wheel which he works with his foot, and on the revolving table he is fashioning two children with his hands, the baby princess and her "double". It was always Hatshepsut's desire to be represented as a man, and so both the children are boys. As yet they are lifeless, but the symbol of Life will be held to their nostrils by Heqet, the divine Potter's wife,

whose frog-head typifies birth and fertility. When Amenophis III copied Hatshepsut's sculptures for his own series at Luxor, he assigned this duty to the greater goddess Hathor, perhaps the most powerful of the cosmic goddesses and the mother of the world. The subsequent scenes at Deir el-Bahari include the leading of queen Aahmes by Khnum and Heqet to the birth-chamber; the great birth scene where the queen is attended by the goddesses Nephthys and Isis, a number of divine nurses and midwives holding several of the "doubles" of the baby, and favourable genii, in human form or with the heads of crocodiles, jackals, and hawks, representing the four cardinal points and all bearing the gift of life; the presentation of the young child by the goddess Hathor to Amen, who is well pleased at the sight of his daughter; and the divine suckling of Hatshepsut and her "doubles". But these episodes do not concern us, as of course they merely reflect the procedure following a royal birth. But Khnum's part in the princess's origin stands on a different plane, for it illustrates the Egyptian myth of Creation by the divine Potter, who may take the form of either Khnum or Ptah. Monsieur Naville points out the extraordinary resemblance in detail which Hatshepsut's myth of divine paternity bears to the Greek legend of Zeus and Alkmene, where the god takes the form of Amphitryon, Alkmene's husband, exactly as Amen appears to the queen; and it may be added that the Egyptian origin of the Greek story was traditionally recognized in the ancestry ascribed to the human couple.

This detail is not clearly preserved at Deir el-Bahari but it is quite clear in the scene on the west wall of the "Birth-room" in the Temple at Luxor, which Amenophis III evidently copied from that of Hatshepsut. In the similar scene at Luxor, where the future Amenophis III is represented on the Creator's wheel, the sculptor has distinguished the human child from its "double" by the quaint device of putting its finger in its mouth.

The only complete Egyptian Creation myth yet recovered is preserved in a late papyrus in the British Museum, which was published some years ago by Dr. Budge. It occurs under two separate versions embedded in "The Book of the Overthrowing of Apep, the Enemy of Ra". Here Ra, who utters the myth under his late title of Neb-er-tcher, "Lord to the utmost limit", is self-created as Khepera from Nu, the primaeval water; and then follow successive generations of divine pairs, male and female, such as we find at the beginning of the Semitic-Babylonian Creation Series.<sup>(2)</sup> Though the papyrus was written as late as the year 311 B.C., the myth is undoubtedly early. For the first two divine pairs Shu and Tefnut, Keb and Nut, and four of the latter pairs' five children, Osiris and Isis, Set and Nephthys, form with the Sun-god himself the Greater Ennead of Heliopolis, which exerted so wide an influence on Egyptian religious speculation. The Ennead combined the older solar elements with the cult of Osiris, and this is indicated in the myth by a break in the successive generations, Nut bringing forth at a single birth the five chief gods of the Osiris cycle, Osiris himself and his son Horus, with Set, Isis, and Nephthys. Thus we may see in the myth an early example of that religious syncretism which is so characteristic of later Egyptian belief.

The only parallel this Egyptian myth of Creation presents to the Hebrew cosmogony is in its picture of the primaeval water, corresponding to the watery chaos of Genesis i. But the resemblance is of a very general character, and includes no etymological equivalence such as we find when we compare the Hebrew account with the principal Semitic-Babylonian Creation narrative. The application of the Ankh, the Egyptian sign for Life, to the nostrils of a newly-created being is no true parallel to the breathing into man's nostrils of the breath of life in the earlier Hebrew Version, except in the sense that each process was suggested by our common human anatomy. We should naturally expect to find some Hebrew parallel to the Egyptian idea of Creation as the work of a potter with his clay, for that figure appears in most ancient mythologies. The Hebrews indeed used the conception as a metaphor or parable, and it also underlies their earlier picture of man's creation. I have not touched on the grosser

Egyptian conceptions concerning the origin of the universe, which we may probably connect with African ideas; but those I have referred to will serve to demonstrate the complete absence of any feature that presents a detailed resemblance of the Hebrew tradition.

When we turn to Babylonia, we find there also evidence of conflicting ideas, the product of different and to some extent competing religious centres. But in contrast to the rather confused condition of Egyptian mythology, the Semitic Creation myth of the city of Babylon, thanks to the latter's continued political ascendancy, succeeded in winning a dominant place in the national literature. This is the version in which so many points of resemblance to the first chapter of Genesis have long been recognized, especially in the succession of creative acts and their relative order. In the Semitic-Babylonian Version the creation of the world is represented as the result of conflict, the emergence of order out of chaos, a result that is only attained by the personal triumph of the Creator. But this underlying dualism does not appear in the more primitive Sumerian Version we have now recovered. It will be remembered that in the second lecture I gave some account of the myth, which occurs in an epitomized form as an introduction to the Sumerian Version of the Deluge, the two narratives being recorded in the same document and connected with one another by a description of the Antediluvian cities. We there saw that Creation is ascribed to the three greatest gods of the Sumerian pantheon, Anu, Enlil, and Enki, assisted by the goddess Ninkharsagga.

It is significant that in the Sumerian version no less than four deities are represented as taking part in the Creation. For in this we may see some indication of the period to which its composition must be assigned. Their association in the text suggests that the claims of local gods had already begun to compete with one another as a result of political combination between the cities of their cults. To the same general period we must also assign the compilation of the Sumerian Dynastic record, for that presupposes the existence of a supreme ruler among the Sumerian city-states. This form of political constitution must undoubtedly have been the result of a long process of development, and the fact that its existence should be regarded as dating from the Creation of the world indicates a comparatively developed stage of the tradition. But behind the combination of cities and their gods we may conjecturally trace anterior stages of development, when each local deity and his human representative seemed to their own adherents the sole objects for worship and allegiance. And even after the demands of other centres had been conceded, no deity ever quite gave up his local claims.

Enlil, the second of the four Sumerian creating deities, eventually ousted his rivals. It has indeed long been recognized that the rôle played by Marduk in the Babylonian Version of Creation had been borrowed from Enlil of Nippur; and in the Atrakhasis legend Enlil himself appears as the ultimate ruler of the world and the other gods figure as "his sons". Anu, who heads the list and plays with Enlil the leading part in the Sumerian narrative, was clearly his chief rival. And though we possess no detailed account of Anu's creative work, the persistent ascription to him of the creation of heaven, and his familiar title, "the Father of the Gods", suggest that he once possessed a corresponding body of myth in Eanna, his temple at Erech. Enki, the third of the creating gods, was naturally credited, as God of Wisdom, with special creative activities, and fortunately in his case we have some independent evidence of the varied forms these could assume.

According to one tradition that has come down to us, after Anu had made the heavens, Enki created Apsû or the Deep, his own dwelling-place. Then taking from it a piece of clay he proceeded to create the Brick-god, and reeds and forests for the supply of building material. From the same clay he continued to form other deities and materials, including the Carpenter-god; the Smith-god; Arazu, a patron deity of building; and mountains and seas for all that they produced; the Goldsmith-god, the Stone-cutter-god, and kindred deities, together with their rich products for offerings; the Grain-deities,



Ashnan and Lakhar; Siris, a Wine-god; Ningishzida and Ninsar, a Garden-god, for the sake of the rich offerings they could make; and a deity described as "the High priest of the great gods," to lay down necessary ordinances and commands. Then he created "the King", for the equipment probably of a particular temple, and finally men, that they might practise the cult in the temple so elaborately prepared.

It will be seen from this summary of Enki's creative activities, that the text from which it is taken is not a general Creation myth, but in all probability the introductory paragraph of a composition which celebrated the building or restoration of a particular temple; and the latter's foundation is represented, on henotheistic lines, as the main object of creation. Composed with that special purpose, its narrative is not to be regarded as an exhaustive account of the creation of the world. The incidents are eclectic, and only such gods and materials are mentioned as would have been required for the building and adornment of the temple and for the provision of its offerings and cult. But even so its mythological background is instructive. For while Anu's creation of heaven is postulated as the necessary precedent of Enki's activities, the latter creates the Deep, vegetation, mountains, seas, and mankind. Moreover, in his character as God of Wisdom, he is not only the teacher but the creator of those deities who were patrons of man's own constructive work. From such evidence we may infer that in his temple at Eridu, now covered by the mounds of Abu Shahrain in the extreme south of Babylonia, and regarded in early Sumerian tradition as the first city in the world, Enki himself was once celebrated as the sole creator of the universe.

The combination of the three gods Anu, Enlil, and Enki, is persistent in the tradition; for not only were they the great gods of the universe, representing respectively heaven, earth, and the watery abyss, but they later shared the heavenly sphere between them. It is in their astrological character that we find them again in creative activity, though without the co-operation of any goddess, when they appear as creators of the great light-gods and as founders of time divisions, the day and the month. This Sumerian myth, though it reaches us only in an extract or summary in a Neo-Babylonian schoolboy's exercise,<sup>1</sup> may well date from a comparatively early period, but probably from a time when the "Ways" of Anu, Enlil, and Enki had already been fixed in heaven and their later astrological characters had crystallized.

<sup>1</sup> See **The Seven Tablets of Creation:**

*The tablet gives extracts from two very similar Sumerian and Semitic texts. In both of them Anu, Enlil, and Enki appear as creators "through their sure counsel". In the Sumerian extract they create the Moon and ordain its monthly course, while in the Semitic text, after establishing heaven and earth, they create in addition to the New Moon the bright Day, so that "men beheld the Sun-god in the Gate of his going forth".*

The idea that a goddess should take part with a god in man's creation is already a familiar feature of Babylonian mythology. Thus the goddess Aruru, in co-operation with Marduk, might be credited with the creation of the human race,(1) as she might also be pictured creating on her own initiative an

individual hero such as Enkidu of the Gilgamesh Epic. The rôle of mother of mankind was also shared, as we have seen, by the Semitic Ishtar. And though the old Sumerian goddess, Ninkharsagga, the "Lady of the Mountains", appears in our Sumerian text for the first time in the character of creatress, some of the titles we know she enjoyed, under her synonyms in the great God List of Babylonia, already reflected her cosmic activities. For she was known as

"The Builder of that which has Breath",  
"The Carpenter of Mankind",  
"The Carpenter of the Heart",  
"The Coppersmith of the Gods",  
"The Coppersmith of the Land", and  
"The Lady Potter".

In the myth we are not told her method of creation, but from the above titles it is clear that in her own cycle of tradition Ninkhasagga was conceived as fashioning men not only from clay but also from wood, and perhaps as employing metal for the manufacture of her other works of creation. Moreover, in the great God List, where she is referred to under her title Makh, Ninkhasagga is associated with Anu, Enlil, and Enki; she there appears, with her dependent deities, after Enlil and before Enki. We thus have definite proof that her association with the three chief Sumerian gods was widely recognized in the early Sumerian period and dictated her position in the classified pantheon of Babylonia. Apart from this evidence, the important rank assigned her in the historical and legal records and in votive inscriptions,(1) especially in the early period and in Southern Babylonia, accords fully with the part she here plays in the Sumerian Creation myth. Eannatum and Gudea of Lagash both place her immediately after Anu and Enlil, giving her precedence over Enki; and even in the Kassite Kudurru inscriptions of the thirteenth and twelfth centuries, where she is referred to, she takes rank after Enki and before the other gods. In Sumer she was known as "the Mother of the Gods", and she was credited with the power of transferring the kingdom and royal insignia from one king to his successor.

Her supreme position as a goddess is attested by the relative insignificance of her husband Dunpae, whom she completely overshadows, in which respect she presents a contrast to the goddess Ninlil, Enlil's female counterpart. The early clay figurines found at Nippur and on other sites, representing a goddess suckling a child and clasping one of her breasts, may well be regarded as representing Ninkharsagga and not Ninlil. Her sanctuaries were at Kesh and Adab, both in the south, and this fact sufficiently explains her comparative want of influence in Akkad, where the Semitic Ishtar took her place. She does indeed appear in the north during the Sargonic period under her own name, though later she survives in her synonyms of Ninmakh, "the Sublime Lady", and Nintu, "the Lady of Child-bearing". It is under the latter title that Hammurabi refers to her in his Code of Laws, where she is tenth in a series of eleven deities. But as Goddess of Birth she retained only a pale reflection of her original cosmic character, and her functions were gradually specialized.

From a consideration of their characters, as revealed by independent sources of evidence, we thus obtain the reason for the co-operation of four deities in the Sumerian Creation. In fact the new text illustrates a well-known principle in the development of myth, the reconciliation of the rival claims of deities, whose cults, once isolated, had been brought from political causes into contact with each other. In this aspect myth is the medium through which a working pantheon is evolved. Naturally all the

deities concerned cannot continue to play their original parts in detail. In the Babylonian Epic of Creation, where a single deity, and not a very prominent one, was to be raised to pre-eminent rank, the problem was simple enough. He could retain his own qualities and achievements while borrowing those of any former rival. In the Sumerian text we have the result of a far more delicate process of adjustment, and it is possible that the brevity of the text is here not entirely due to compression of a longer narrative, but may in part be regarded as evidence of early combination. As a result of the association of several competing deities in the work of creation, a tendency may be traced to avoid discrimination between rival claims. Thus it is that the assembled gods, the pantheon as a whole, are regarded as collectively responsible for the creation of the universe. It may be added that this use of *ilâni*, "the gods", forms an interesting linguistic parallel to the plural of the Hebrew divine title *Elohim*.

It will be remembered that in the Sumerian Version the account of Creation is not given in full, only such episodes being included as were directly related to the Deluge story. No doubt the selection of men and animals was suggested by their subsequent rescue from the Flood; and emphasis was purposely laid on the creation of the *niggilma* because of the part it played in securing mankind's survival. Even so, we noted one striking parallel between the Sumerian Version and that of the Semitic Babylonians, in the reason both give for man's creation. But in the former there is no attempt to explain how the universe itself had come into being, and the existence of the earth is presupposed at the moment when Anu, Enlil, Enki, and Ninkharsagga undertake the creation of man. The Semitic-Babylonian Version, on the other hand, is mainly occupied with events that led up to the acts of creation, and it concerns our problem to inquire how far those episodes were of Semitic and how far of Sumerian origin. A further question arises as to whether some strands of the narrative may not at one time have existed in Sumerian form independently of the Creation myth.

The statement is sometimes made that there is no reason to assume a Sumerian original for the Semitic-Babylonian Version, as recorded on "the Seven Tablets of Creation"; and this remark, though true of that version as a whole, needs some qualification. The composite nature of the poem has long been recognized, and an analysis of the text has shown that no less than five principal strands have been combined for its formation. These consist of (i) The Birth of the Gods; (ii) The Legend of Ea and Apsû; (iii) The principal Dragon Myth; (iv) The actual account of Creation; and (v) the Hymn to Marduk under his fifty titles. The Assyrian commentaries to the Hymn, from which considerable portions of its text are restored, quote throughout a Sumerian original, and explain it word for word by the phrases of the Semitic Version; so that for one out of the Seven Tablets a Semitic origin is at once disproved. Moreover, the majority of the fifty titles, even in the forms in which they have reached us in the Semitic text, are demonstrably Sumerian, and since many of them celebrate details of their owner's creative work, a Sumerian original for other parts of the version is implied. Enlil and Ea are both represented as bestowing their own names upon Marduk, and we may assume that many of the fifty titles were originally borne by Enlil as a Sumerian Creator.<sup>2</sup> Thus some portions of the actual account of Creation were probably derived from a Sumerian original in which "Father Enlil" figured as the hero.

<sup>2</sup> *The number fifty was suggested by an ideogram employed for Enlil's name.*

*Excerpts from*

# The Qabalah of 50 Gates

In her book 'The Battle for God', Karen Armstrong cites the period of the last five hundred years as a period when the cultures of the three great Monotheistic religions of the World have had to cope with the revolutionary shift in cultural consciousness from truth and knowledge being sought in a mythological context to the arrival at knowledge through logical deductive reasoning. She sees the loss of confidence in the descriptive illustration of mythological belief systems as something of a loss to the quality of our lives correctly diagnosing the conflicts between, and inter-nicene feuds within the great three religions as largely due to attempts to impose logical and literal interpretations to sources of Wisdom clearly unsuited to such a calculating approach.

The revival of interest in personal mystical enquiry over the last 100 years has seen an expansion of the vocabulary of esoterica to include the lexis of Quantum Physics, Cognitive Psychology and Cosmological Philosophy. As western culture has stepped away from a religious bias, the birth of a secular *logos* oriented mind-set has crept into even the sacred mystic and the contemporary explosion of interest in the Hermetic Qabalah - which combines *mythos* and *logos* - typifies the religious and rational urges within knowledge culture reaching out to one another.

The classical model of esotericism, based upon the lore of “As above, so below” taken from the Hermetic work known as the Emerald Tablet of Hermes Trismegistos, is dependent upon the concept of Macrocosm and Microcosm: that all things manifest within the Creation have a correspondent sympathetic link with greater and higher forms held to exist in the Spiritual realm.

According to the classical schools of Hermetic philosophy, evidenced by the works of such notable authorities as Paracelsus and Cornelius Agrippa, certain plants, metals, animals and, according to the Abbot Trithemius, even Angels were held to possess a sympathetic link with the planetary powers.

The contemporary spiritually oriented *future-rider* learns to employ the model of the Qabalistic Tree of Life as a talismanic referencing system. By meditation upon the associative relationships of the symbols systems dignified in discrete spheres of qualitative essence - that is, within the 10 Sephiroth, or Emanations - the perceptive enquirer gains an intuitive awareness of the unique combinatorial powers inherent in our experience of God's Creation.

Since Spinoza introduced the concept of all manifest forms and energies as the expressions of multivalent *modes* of one pre-eminent primal unit through the field of *Eternity* - that is to say, operational in Past, Present and Future at any given moment in Time - monotheistic spiritual enquiry has never fallen short of philosophical concepts to divert the active mind.

Contemporary understanding of esoteric and mystic enquiry recognises the participation of the observer of phenomena in the manifestation of all phenomenon. This is also a fundamental starting point in Quantum Physics theory and lends an interesting slant to the classical Macrocosm - Microcosm perspective but one in which the events and happenings of the physical universe can be

explained as unfolding in accordance with laws and probability fields inherent within both our Mind's sensory processing capabilities and the patterns of energy of the cosmic environment.

The concepts of the Hermetic Qabalah are ideal tools to assist in the mining of the sub-contextual ideas inherent in the mix of our everyday personal reality. These allusions of sub-context, elements of the racial-unconscious or archetypes of timeless relevance which commonly furnish our dreams are often revealed in feelings of *Deja-vu*, synchronicities of time and space and numerological coincidences which plague us. This is the stuff of mythic personal signs and augurs fathomed only by the circumstance of the individual.

The system of correspondences of the Hermetic Tree of Life can lend essential diagnostics tools to the task of elucidating the significance of the landscape of personal mystery that faces each of us when we stare out into the reality that is deeper than its surface appearance.

In my work *Qabalah of 50 Gates* I have attempted to characterise my adventures upon the Golden Dawn path of attainment and provide a personally relevant system of symbols by which aspects of the mythologised tales are woven together in harmony with Qabalistic lore. Examples of this include the involvement of three characters central to the plot of these sagas: Kif, Kilo and Coconut represent the three aspects of the Soul of the individual according to the dogma of the Qabalah; the Neschamah (Higher Spiritual Soul), the Ruach (the Intellectual Soul) and the Nephesh (the Personality).

The concept of rising upon the planes, leaving behind the Sephirah which one has transcended is a feature suggested within the pages of Dion Fortune's *The Mystical Qabalah* and is not to be confused with the plan of the Tree known as the Four Hundred Desirable Worlds. I have commented upon this in the audio teaching CD *The Hermetic Qabalah* published by [www.lulu.com/qabalah](http://www.lulu.com/qabalah) (2006). Dion Fortune provides a precedent which supports the view of the Tree of Life presented within these pages.

For those who are looking for a teaching volume upon Ritual Magic that is merely a cook-book of recipes, this work will be disappointing. The teaching parables contained within *Qabalah of 50 Gates* are intended to point the way, to allude to Truths that cannot be spoken of and yet may find their expression in allusion and inference. In this respect, the style adopted will be familiar to fans of the genre of literature of the Sufi mystics. I am indebted to Idries Shah for two parables I have adapted and extended which he originally recounts in his fine work *Caravan of Dreams*.

## **The Fifteenth Gate (Geburah of Yesod)**

A young man came upon a very old man sitting by the side of the path warming his hands on the flames of a small fire he had built. Sitting down by his side he offered him a drink from his flask and a few figs from his canteen.

After many pleasantries the old man said: "When I was young I was a disciple of the Mullah, but I ran away. It is something that I deeply regret."

The young man enquired: "Why did you turn aside from the Mullah's wisdom?"

The old man replied: "I had been a novice for one whole year, and I approached the Mulla asking him to tell me the name of my higher angel. He whispered the name in my ear, but I was too young to understand his answer and thought he was tricking me, so I left."

"What name did he tell you, old man?" The young man enquired.

"It was my own name," the old man sighed.

## **The Nineteenth Gate (Kether of Yesod)**

"I am knowing, and yet rarely known." The Goddess said to Kif in his dream. "If you would know me, you must sit in the deepest well in the city for three nights at the dark of the Moon." So Kif purchased an oversize bucket and had himself lowered into the well the next day.

The people of the town were amazed and a large crowd gathered around to witness his vigil. For three days and nights Kif remained in the well. To his surprise he found that he could see the stars of the heavens in the day time as well as at night. And so he became dumb-struck with awe.

When he was hauled up, Kif was summoned to the tent of the Caliph, who wished to learn what Kif had experienced down the well, and offered a meal and wine.

Refusing these, Kif requested a simple bowl of dates and a glass of goat's milk which he consumed with relish. He was then brought before the Caliph who asked him: "What did the Goddess reveal of Herself to you, my son?"

Kif stared at him for a moment before replying. "In seeking the light, we are all blinded by it," he said. "It is what is beyond the light that should concern us: for the light shines out of a darkness which cradles us continuously.

"The Light is the Way, but the darkness is the beginning and the end."

"And how may we know the Goddess? How is it that we may come to know the unknowable?" The Caliph further pursued.

"By living simple lives," Kif replied. "And by learning that one must descend into the darkness in order to see beyond the light."

## **The Twenty First Gate (Netzach of Hod)**

Marah went wandering in the western lands, where the priests studied the stars at night.

Alone, save for the company of the camel upon whose back she rode, she travelled between the oases of the desert; seeking the stillness of the night time to heal her troubled soul.

In the evening she hunted with a bow and arrow for food. In the morning she lay down in the shade of the palms of the oasis and dreamed through the day.

One day whilst she slept, Marah dreamed a strange dream: Two headless men faced one another over a net stretched across a black and white chequered ball-court. They were throwing a dismembered head to one another. The head was screaming.

Troubled by this dream, Marah sought the company of the priests who wandered the desert at night, examining the skies through their tripod devices. Seeking the elder of the priests

Marah told him of her dream.

"My Child," he replied, "you are troubled in your soul. There are two rival forces at work within you - the affirming and the denying force. Your mind and your heart are at odds."

"That is why I wander the desert at night," she replied, "singing the song of the night wind, seeking a star to guide me."

The old priest smiled. "We are all creatures of the day time," he said. "Why do you not seek the light of the star that gives us nourishment by day?"

The lady paused before replying: "A Sufi once told me that more people are blinded by the light than are enlightened by it. In any case, I am a child of the desert. The day star would burn me to a crisp if I were to wander about in the noon heat."

"Then you should take yourself unto prayer at dawn and at the time when the Sun is setting," the old priest replied. "The darkest night and the brightest day are not for you."

And so the lady of the desert took his words to heart and followed his advice for the remainder of her days.

At night, before dawn, the scorpions of the desert ran about her feet and she took care to do them no harm; languishing in the beauty of life emergent.

In the dawning hours of the desert day time, she took comfort in the little flowers that sprang up beneath the rocks of long forgotten cities; languishing in the beauty of life emergent.

And as the years passed, after she had breathed her last breath, the star goddess noticed the shadow of the desert daughter's memory passing across the oceans of sand. And the Lady of Night took her into the heavens to shine as a star upon the world in the evenings and the mornings to wander the tapestry of the firmament for an eternity.

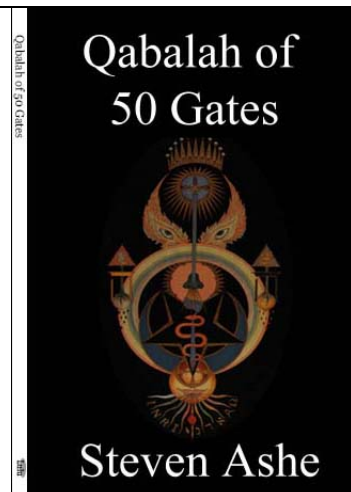
And, for a brief while, the mystery of this lady's passing may be seen before the sunrise and after the sunset. And in her rising and setting lies the mystery of our evolution.

So thus it is that the wise Men of Earth take themselves unto meditation at the times of dawn and dusk; avoiding the darkest night and the brightest day.

## **Qabalah of 50 Gates Steven Ashe**

The Qabalah of the 50 Gates delves into the lore of the internal journey of the initiate along the lines of the Yetzirahtic story telling tradition, incorporating lore from the mythos-cycle of Golden Dawn Hermetics, Aleister Crowley's 'Thelema' and the mercurial methodology of Gurdjieff. This book has its roots in the Golden Dawn tradition of Magick and Alchemy, drawing upon the legends of the mediaval alchemic-philosophers, the infinity-mathematics of Georg Cantor, the Tantric Qabalah of Aleister Crowley.

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## **The Thirty First Gate (Chesed of Netzach)**

### *The Bell*

Far across the desert and through the night they had ridden, these dusty pilgrims, driving their camels hard in pursuit of the new star.

Caked in the white sands of the desert basins they paused to honour the rising sun whilst their retinue struggled to keep pace.

Two days ride ahead lay the Mountains of Madness, beyond which the fabled City of Pyramids dominated the western lands. One of the camel masters pointed and shouted to the mounted pilgrims: "One hour's journeying hence, and we shall find the oasis which we seek."

The leader of the white riders grunted, then signaled for the preparations for the adoration of the rising Sun to begin.

The travelers dismounted and raised their arms towards the sun. Leaning their heads slightly to the left they intoned:

*"Hail unto thee who art Ra in thy rising.*

*Even unto thee who art Ra in thy strength.*

*Who travels over the heavens in thy bark, at this the uprising of the Sun.*

*Tahuti standeth at the helm and Ra Hoor abideth at the prow.*

*Hail unto thee from the abodes of Night!"*

By the time they arrived at the oasis the sun was still low in the sky. A team of camels laden with silks for the eastern markets plodded towards them, led by a small group of merchants riding in a sheltered wagon. As the caravan of the star seekers passed by them in single file the camel master raised his closed fist in traditional greeting and, as the last of the merchant's camels departed from the palm rich oasis, the first of the pilgrims arrived there.

A solitary figure, clad in the dark black and purple of the holy man sat watching the approaching caravan from beneath one of the leafy palms. When the pilgrims had quenched their thirst from the spring waters of the oasis and their servants had erected the tents to protect their number from the rage of the desert sunlight, the leader of the star seekers sent his manservant to the holy man, inviting him to the hospitality of his tent for refreshment and counsel.

Kif accepted, and broke his fast in the tent of the eastern bound caravan with a meal of fruit and dates. "Where are you bound, holy man?" the leader enquired, once they had finished their simple meal.

"I am bound for the City of Pyramids," Kif replied.

"Then you are indeed walking a winding path," the leader commented. "We have roamed this desert for generations, and sometimes visit there. Some tales say that every man and woman, in some lifetime or another must pass through its gate."

"It is given to me to have that privilege," Kif stated. "I would be grateful to you if you would share your knowledge of the pathway which leads there and also tell me of our own quest."

It was the son of the pilgrim star seeker who replied to Kif, whilst refilling his guest's goblet with wine: "Who treads the path of the desert fox is a brother to us. Our camel master will set you upon the best path when you depart. But let me speak to you of our mission in the desert.

"We are musicians. That is our tradition. Our fathers and mothers sang with the desert winds at the raising of the pyramid city. We visit and sing with the running waters of the mighty rivers beyond the white sands: old songs, older than the songs we sing of the valleys and the plains. Our sagas tell the stories of the raising of the mountains; of the retreat of the great sea; of the coming of the sunlight and of the birth of the day.

"Once, every few generations, the heavens move and we sing with the stars and the Moon. We sing with the old stars, but sometimes there are new songs to learn and new stars to follow that we may catch their melody."

"You speak of the new star that rushes towards Jupiter?" Kif enquired.

"We do." The pilgrim leader answered, signaling for his son to refill his goblet. "It will collide with that mighty orb and be no more this very night."

"But it will sing a song in its passing that will be remembered as the overture of a new Aeon," the leader's son continued.

"We seek the place where our ancestors sang the song of the first star of the morning: the star of the goddess. She will hear the mighty song and whisper it in our ears whilst we lie in her secret place."

"The song of the shooting star will ring like a bell throughout the heavens," his father mused.

"May your songs continue to bring life to the world," Kif said with ritual solemnity. "I will hear your song in my dreams and pray to the gods of the heavens for the new awakening of the world."

"Now tell us if you have any need of anything that we may have to make your journey an easy one," the pilgrim leader said expansively. "You will find that your arrival within the City of Pyramids may not be the end of your journey. For there are many cities within the great city. Each is a perfect representation of itself and only after many adventures there can a man truly tell one from another and come at last to the true City of Pyramids on the shore of the Great Sea."

Kif tried to refuse the hospitality of the camp, but fresh stores of fruit, wine and bread were presented to him in a pack to ease his journey beyond the mountains. The camel master gave him directions and Kif bade farewell to the caravan with blessings and prayers of good fortune.

"Before you go, let me give you these tokens and words of advice." The pilgrim leader said in parting. "Here is a hawk feather, and also the feather of the peacock. They will serve as amulets of protection upon the path which you must tread, and also as keys to present to guardians who may question your right tread the path which we have set you upon. Present them to any soul who questions you and you will pass safely for they will know that the Watchers have sent you. But you may have to give one up to a guardian, somewhere along the way.

"Remember there may be guides like ourselves, and guardians too upon the path ahead: but no denizen of the desert is truly as he or she appears. Follow your shadow from here on and you will come to the winding pathway that must be climbed over the mountain range. Your shadow will then be behind you, until you come to the city where no shadows are cast."

"Farewell," Kif replied. "I will listen for your songs upon the desert wind from those very mountains."

"And take this song in your heart, as you pass from us," the pilgrim father said. He then began to hum a melody which his fellows took up in chorus as the holy man began his trek into the desert, And that same melody was upon his lips at one time or another during every day that followed.

## **The Forty Third Gate (Binah of Geburah)**

Alia approached the shores of the Great Sea on camel-back. She was wrapped in robes of the deepest black silk which blew in the sea breeze from the west.

For three days and nights she had travelled from the South where she had set aflame the branches of the World Tree as a blazing beacon to those who would seek the promised land.

The warriors of light and darkness had appeared as two great columns of cloud in the east and the west as the first branches of the tree caught the flames which had leaped from her fingertips at her touch.

"O World Tree." she had murmured. "You shield and protect us, yet you exist to be climbed so that the very vaults of the heavens may be entered."

And the ancient tree burned ever brightly thereafter, as a sign to the evolved souls of mankind of the passing of the sword from the east to the west, without the flame consuming so much as a single leaf.

As Alia had left the burning tree she had picked up a lithe branch which had fallen to the ground. Later she fashioned arrows for her small bow which she carried even now on her approach to the shore of the Great Sea.

Dismounting from her camel, Alia ran along the beach to the seas edge. The Sun was rising behind her and the brightening of the waters was glorious to behold.

Taking her bow and quiver of arrows from her shoulder she slipped out of her robes and stood naked beneath the fading western stars save for her decorative anklet of the serpent. The weather was warming and Alia lay down at the edge of the water, with the incoming tide lapping against her ankles and naked legs.

Taking an arrow from her quiver Alia concentrated upon its tip and caused it to burst into flame. Placing it in the bow and tensing the cord with a determined pull she then sent it blazing over the waters of the Great Sea.

The incoming tide was reaching over her thighs and, as it touched the base of her spine, the flaming arrow plunged into the heaving waters.

An echo of an ancient ecstasy ran up Alia's backbone then, sending waves of rapture through her entire mind and body. The sky lit up into a brilliant scarlet which was reflected upon the mirror of the sea, and the image of a distant citadel appeared in the heavens above the horizon.

"This sea is made up of the blood of Saints. And the City may only be entered by the immortals," a disembodied voice sounded in Alia's head. "You will come upon the token of entry into the Eternal City somewhere upon these seas. You must use your craft and your guile. Only Serpents may swim in these waters. But you are of the Dove and the Serpent.

Choose your passage to the city with care."

And Alia meditated upon these happenings for a day and a night thereafter.

# THE DOCTRINE OF "SHELLS"

*Edward Maitland & Anna Kingsford*

*To the Editor of **Light**.*

"SIR, – As this is a question of extreme importance, practically no less than philosophically, and we have been largely referred to in the discussion of it in your columns, and our teaching impugned, we shall be much obliged if you will allow us to supplement "C.C.M.'s" able exposition of the Theosophical doctrine concerning it by some remarks tending to elucidate it yet more fully.

For the attainment of a sound conclusion upon any subject it is indispensable that there be, first, sound premisses, and, secondly, sound reasoning from these premisses. For, however excellent in itself may be the superstructure constituted by the latter, it can have no stability unless the former also be secure. It is the second only of these conditions which has been fulfilled by the Hon. Roden Noel. He has reasoned correctly from his premisses, but those premisses are in themselves defective. Hence, notwithstanding the knowledge and skill displayed in his superstructure, it lacks that first condition of stability, a firm foundation.

The consequences of this characteristic of Mr. Noel's treatment of the subject are, even to his own position, disastrous in the extreme. Not only does he deprive of their only possible explanation some of the principal and most incontestable facts of spiritual cognition, but, even while seeking to uphold the current orthodox presentments of the doctrines of the Trinity, the Logos, and Creation, he, in denying the possibility of differentiation of the Ego, and ignoring the differentiation of Substance, makes the Trinity, the Logos, and the Universe one and all alike impossible!

This assumption – so fatal – of the indivisibility of the Ego has its rise in a misconception of the nature of the Substance and the constitution of the entity concerned. Mr. Noel not only treats as simple that which is complex, but, in likening the astral envelope, or "Shell," to a material fabric, such as a coat, and arguing that the former is, when separated from its central Ego, as devoid of consciousness as the latter, he compares things which differ so essentially as to have between them no point of similitude, and which are, therefore, incapable of comparison, namely, living, conscient Substance with lifeless, manufactured stuff.

The following account of the nature and constitution of the individual system will render the Theosophical position clearly intelligible. Taking it for granted that those of your readers who are sufficiently interested in the question to follow this discussion have already made themselves familiar with *The Perfect Way*, we shall refrain from repeating what we have there said respecting the four foldness of the constitution of Existence, and come at once to the question of the nature and mode of distribution of Consciousness.

Remembering that Spirit is Consciousness, and that, therefore, all differentiations of Spirit – the material, the astral, and the psychic – are modes of Consciousness, originally proceeding from and indefeasibly permeated by Spirit, it becomes obvious that the consciousness of the Ego of any individual system consists in the sum-total of the consciousnesses of all its individual particles, and, though single, is the resultant of the innumerable minute individual personalities which, bound harmoniously together, compose the system.

The consciousness of the Ego thus resulting depends, necessarily, both in quantity and quality, upon the character and condition of the constituent elements of its system. Consciousness, therefore, is not so much a Thing as a Condition, as the following illustration will show. Let us imagine an incandescent globe, consisting of several concentric spheres or zones, each zone of course containing all those which are nearer to the centre than itself. Of this fiery ball the radiant point, or heart, occupies and constitutes the innermost and central zone, and each successive zone constitutes a circumferential *halo* more or less intense according to its proximity to, or remoteness from, the radiant point. But each such zone is secondary and derived only, and is not in itself a source of luminous radiation.

This illustration applies alike to Macrocosm and to Microcosm. In the human kingdom the interior zone, which immediately contains the radiant point, the Divine Spirit, and is Nucleus to its Nucleolus, is the Soul, Psyche. And by this one indivisible effulgence the successive zones are illuminated in unbroken continuity, but the source of this effulgence is not in them. As his radiant point is the Divine spark, or spiritual Ego, so this effulgence is Consciousness. And inasmuch as Spirit is Consciousness, and Consciousness is manifold, and all things are modes and manifestations of it, the Ego, though One, comprehends in its Unity many personalities. Were it not so, there could be no Universe, no Man, but only one point of Light, spreading no rays – a thing against reason and altogether impossible, since it is the very nature of light to be radiant, that is, to emit itself.

Similarly, in the human system Consciousness emits Consciousness, and transmits it first to the astral, and last to the material man; first, that is, to the *Anima bruta*, which, after death, constitutes the *Phantom*, *Ruach*, or "Shell"; and, last, to the physical body. But the more concentrated the Consciousness, the brighter and more effulgent the central spark. And every part of man is conscious in its own mode and degree, and capable of independent expression. Thus in the phenomenal manifestations of *Somnambulism*, either the *Anima bruta* and the physical body exhibit consciousness, while that of the soul is suspended; or the soul exhibits consciousness, while that of the spheres exterior to it is suspended. And the part which remains conscious (a thing dependent on the characters and desires of the person or persons concerned in the manifestation) is capable of reflection, of thought, of memory, even of intelligent invention, according to its kind and its endowments. For in being diffusive, Consciousness is also divisible.

Now, if from our supposed incandescent globe we take away the central radiant spark, the whole globe does not immediately become dark, but the effulgence lingers in each zone according to its position in regard to the centre, the outermost first becoming dark. So is it at the dissolution of the man. From his outermost and lowest sphere, the physical body, the consciousness speedily departs. In the shade, Nephesh, which is an emanation from the dead body, as the "Astral" is from the living, – Mr. Noel seems to confound the shade with the Ruach – consciousness lingers a brief while. In the *Ruach* (*Anima bruta*, astral soul, or Shell) consciousness lasts long, it may be for many centuries, according to the strength of the lower will of the individual, manifesting the distinctive characteristics of his outer personality. In the soul, the immediate receptacle of the Divine Spirit, the consciousness is everlasting as the soul herself. And while the *Ruach* remains below in the astral sphere, the soul, *Psyche*, obeying the same universal law of gravitation, detaches herself and mounts to the higher atmosphere suited to her, there to undergo purification prior to her further evolution; unless, indeed, she be wholly gross and devoid of aspiration, in which case she remains "bound" in her astral envelope as in a prison.

For being an agglomeration of all the essences of the myriad consciousnesses which compose the human system, the soul is as the apex of a flame – its upper, purer, and intenser part – having for fuel the body, and for the lower part the astral sphere. And from these it is separable as is a flame from its fuel, or as one part of a flame from another part, yet leaving an energetic flame behind it, and it is capable of transference to other affinities as a flame is transferable from one mass of combustible material to another.

Meanwhile the *Ruach*, or astral Shell, on its detachment from the soul, continues to operate in the same manner as before such separation, just as does Mr. Noel's hypothetical old coat after he has ceased to wear it. For to everything belongs its proper behaviour. The coat holds its parts and its warp and woof together; and maintains its colour, shape, consistency, and all other of its characteristics, after he has parted with it. It was a coat when he wore it. It is a coat still.

And so with a man's astral Ego. In his lifetime its proper function was to reason and think *electrically* (as distinguished from psychically). It is not a coat; it is Substance having life. And when the soul puts it off, it continues to be what it was; for it is of thought-nature, and it keeps its nature as does the coat. And just as it would be a miracle were the coat, on being discarded, to change its nature and become something else than a coat – say, non-material; so it would be a miracle were the astral phantom, when the soul separates from it, suddenly to change its nature and become something else –

say, non-substantial, and devoid of the characteristics it hitherto possessed. Matter remains matter, and psychic substance remains psychic substance. Mr. Noel would make differentiation in the substantial world impossible, a procedure of which the consequences have already been indicated.

This, as we have remarked, is not only a philosophical but a practical question, and we now come to the latter aspect of it. The phantoms of the dead resemble mirrors having double surfaces. On one side they reflect the earth-sphere and its picture of the past; on the other they receive influxes from those higher spheres which have received their higher Egos – these consisting, as already described, of the most sublimated essences of the lower. The interval, however, between the two is better described as of condition than of place or time; for these belong to the physical and mundane, and have no existence for the freed soul. This is because there is no Far or Near in the Divine.

The *Ruach*, however, has hopes which are not without justification. It does not all die. The soul, on attaining Nirvana, gathers up all that it has left within the astral of holy memories and worthy experiences. To this end the *Ruach* rises in the astral sphere by the gradual decay and loss of its more material affinities, until these have so disintegrated and perished that its substance is thereby lightened and purified. But continued commerce and intercourse with earth add, as it were, fresh fuel to its earthly affinities, keeping these alive, and so hinders its recall to its spiritual Ego. And thus, therefore, the spiritual Ego itself is detained from perfect absorption into the Divine. The *Ruach* survives only inasmuch as it is worthy of such recall. The astral sphere which it inhabits is also its place of purgation. And "Saturn," who, as Time, is the "devourer of his own children," even those who being born only of Time have in them no Divine, enduring element, devours the dross, and suffers only that which is ethereal to escape.

This "death" of the *Ruach* is gradual and natural. It is a process of disintegration and elimination extending over periods greater or less according to the character of the individual. Those which have belonged to evil persons, having strong wills and disposed earthwards, persist longest and manifest most frequently and vividly, because they rise not, but being destined to extinction are not withdrawn from immediate contact with the earth. These are all dross; there is in them no redeemable or redemptive element. The *Ruach* of the righteous, on the other hand, complains if his evolution be disturbed. "Why callest thou me?" he may be represented as saying. "Disturb me not. The memories of my earth-life are chains about my neck. The desire of the past detains me. Suffer me to rise towards my rest, and hinder me not with evocations. But let thy love go after me and encompass me. Rise thou with me through sphere after sphere."

Thus even though, as often happens, the *Ruach* of a righteous man remains near one who, being also righteous, has loved him, it is still after the true soul of his dead that the love of the living friend goes, and not after his lower personality represented in the *Ruach*. And it is the strength and divinity of *this* love which helps the purgation of the astral soul, being to it an indication of the way it ought to go, "a light shining upon the upward path" which leads from the astral to the celestial and everlasting.

A knowledge of the physical is an indispensable aid to the comprehension of the metaphysical. The chemist is well aware that a great number of substances which to ordinary observation appear indubitably simple, both in their nature and in their operation, are in reality complex and divisible. Thus water, once universally regarded as an element, is now known by all to be a complex substance composed of two elements united in invariable proportion, and easily divisible into its factors. The same occurs with a number of chemical bodies which, though behaving as simple in many combinations, yet are divisible by analysis into several elementary substances. To all ordinary perception these bodies appear simple entities, since they exhibit affinities as such, but when the right test is applied, they dissolve and separate into their distinct constituents.

Similarly with the human body. The material of the brain is constituted of countless cells and connecting fibres, and each cell has its own consciousness according to its kind and degree. Nevertheless the resultant of all these concordant functions is one Perception and one Consciousness. There is also a Consciousness of the nerves, another of the blood, and another of the tissues. There is a consciousness of the eye, another of the ear, and another of the touch. And so with every bodily organ.

And all these work continuously in the body, each according to its kind and its order, yet the intellect of the man knows nothing of it. And if one of these living organs be interrogated, it answers after its own kind.

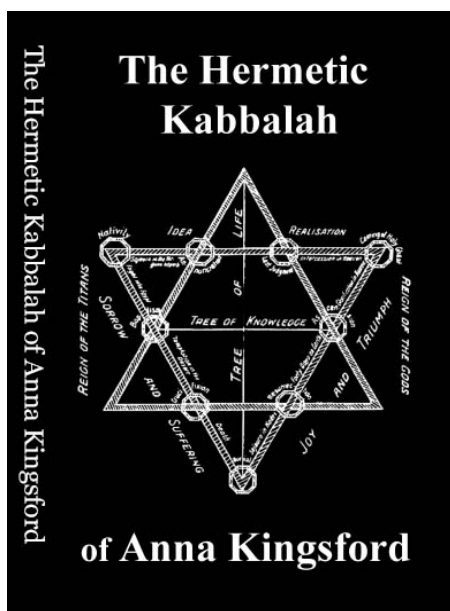
If, then, man comprises in his own physical body so many diverse parts which he can neither direct nor discern, why should it appear strange that his ethereal Self should be similarly multiple? The *Anima bruta* is as an organ of the Spiritual Man, and though it be a part of him, its acts, its functions, and its consciousness are not identical with those of the *Anima Divina*. Consciousness is divisible, and diffusible, in man as in God, in the planet as in the universe. And One Law is throughout all, for "He who worketh is One."

THE WRITERS OF "THE PERFECT WAY."

January 1883.

**FOOTNOTE:** Letter written by Anna Kingsford and Edward Maitland, and published in *Light*, 1883, p. 63.

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### **The Hermetic Kabbalah of Anna Kingsford**

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# ZODIACAL MAGIC

*Steven Ashe*

The plan of the birth chart indicating the exact planetary positions of the planets can be employed in a specific operation of talismanic magic which incorporates an interactive approach to working with one's natural energies.

Every student of the esoteric is aware of the fundamentals of Astrology: The zodiacal position of each of the planets within the heavens - and the relationship of these planets to one another – is an indicator of the flavours of the Macrocosm operational within the Present Moment at the time of the birth of a new Microcosm (individual consciousness).

When the birth chart of an individual is examined it can be seen to be a talisman of the composite energies of the individual. In addition to revealing the minutiae of detail of the personality traits of the subject of the natal horoscope and providing a basis for predictions concerning the development of life trends, the birth chart can be employed as a touchstone for operations of magical attunement and spiritual calibration. Such a talisman can provide the subject with the means of identifying the ingredients of the recipe of 'greater world' energies which originally combined influences with one another to provide his or her natural balance of energies.

As a map of these higher energies, this talisman can be used as a point of access to the original balance of powers. Crystals and gemstones harmonious to particular planetary powers can be consecrated by the employment of the requisite planetary invocation at such a time when the hour of the day falls under the influence of the planet in question. The section of this paper dealing with how to calculate planetary hours on any day of the week should be consulted on this issue.

## Research and Development

For a year and a half I had the opportunity of performing a rite of talismanic magic employing the matrix of the Glastonbury Zodiac as the template for my astrological talisman. This method of employing the landscape as the body of the talisman gave me an ideal opportunity to work with crystals and gem stones which are associated with each of the traditional seven planetary powers.

The Glastonbury Zodiac is one of several traditional zodiacal circles believed to surround places of power. According to traditional research, the body of the landscape features surrounding the Tor provide the template of the zodiacal signs with Glastonbury Tor acting as its epicentre and point of focus.

Selecting the individual gemstone associated with a particular planetary power as a feature of my own operation of magic, the invocation of that particular planetary power was used to 'charge' the crystal. I then awaited such a time as the position of the planet I was working with corresponded with the position it occupied at the time of my nativity and then buried the gemstone in that area of the Glastonbury Zodiac consonant with that sign. Once the relevant crystals and gemstones were placed in situ, the Tor could then be employed as a place of spiritual focus where rites of meditational attunement could be performed to recalibrate my natural energies to their original pattern of harmonics.

This operation took some time to perform, several months in fact and the focus in the first part of the operation was given only to aspects of my birth chart corresponding to the fast moving planets of Astrology: Mercury, Venus, Mars, the Moon and the Sun. The reasons for selecting the fast moving planets of the solar system in the opening phase of this talismanic operation depended upon the fact

that the slower moving planets – Jupiter and Saturn take a number of years to complete a tour of the zodiacal band.

Were one forced to wait until Saturn occupied the same zodiacal sign as it did at the time of nativity then one could be waiting for 28 years or thereabouts. This may not be a problem if one is performing an operation of attunement related, say, to a birth chart of a magical oath sworn twenty eight years ago. However, when focusing upon the consecration of gemstones for the natal talisman it is possible to employ a computer-software astrological ephemeris to find out the time when the slow moving planets (Jupiter and Saturn) occupy the same house as at the time of birth. The rite of consecrating or charging a particular crystal or gemstone can then be performed at this time.

## Method

Commencing the operation is dependent upon close study of your own birth chart. The exact positions of the planets should be noted, so that their placement in the first, second or third Decante of a sign can be noted. Each Decante of a zodiacal sign is one of three divisions of ten degrees within the 30 degree band of the zodiacal circle that each sign occupies. The zodiac is composed of a 360 degree circle, so each sign of the zodiac occupies 30 degrees of that circle.

A representation of the birth chart should be employed to house the crystals or gemstones once each has been consecrated with the FSR Planetary invocations at the correct time and hour. Each planetary crystal will be charged in the order that presents itself according to whichever planet is first to return to the place it occupied in the heavens at the time of the subjects birth.

The talisman will take form over a period of time and employing this method of building the artefact will give the subject pause to meditate upon the influence of each of the planetary powers as they return to their natal throne within his or her spiritual environment.

## The Planetary Powers and their Influence over the Psyche

Saturn –	Self Discipline: Self Awareness.
Jupiter –	Social Responsibility: Financial Acumen.
Mars –	Determination & Drive: Will to succeed.
Sun –	Physical health: Vitality.
Venus –	Emotional aspiration: Personal Vision.
Mercury –	Wit. Strategy Resources: Personal Focus.
Moon –	Sexuality: Mystical vision.

## Tarot Attributions of the Zodiacal Decantes

In the chart overleaf, it can be seen that each of the numbered Minor Arcana of the Tarot, except the Ace, have a correspondence with one of the three Decantes of each zodiacal sign.

In the example birth chart details which are provided at the end of this document, it can be seen that the planet Mars (relating to the Ambition and Personal Drive/Will to Power) falls within the first ten degrees of the astrological sign of Cancer. The Tarot correspondence with this section of the zodiac is the Two of Cups. The subject of the reading may employ the consecrated crystal and the Tarot card in question as items of meditation to tune their energies to the harmonics of their original imprinting by the Macrocosm.

Each of the planetary powers present in the birth chart will have a corresponding Tarot attribution accordant with the particular Decante of the zodiacal sign the planet falls within.

When the operation of building the birth chart talisman is complete, the Tarot cards corresponding to the placement of the planets may be placed around the glyph and employed in operations of meditational attunement.

The table overleaf indicates the attributions of the Tarot cards to the coordinates of the zodiacal signs as they are divided by divisions of ten degrees or Decantes.

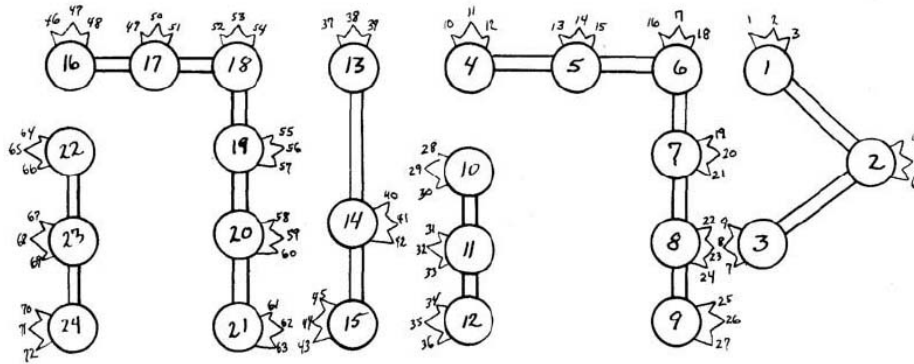
Ascendant	5.5 Aquarius	1 <sup>st</sup> Decante Aquarius	5 SWORDS
MC	8.5 Sagittarius	1 <sup>st</sup> Decante Sagittarius	8 WANDS
Sun	8.43.16 Capricorn	1 <sup>st</sup> Decante Capricorn	2 DISKS
Moon	10.36.35 Gemini	2 <sup>nd</sup> Decante Gemini	9 SWORDS
Mercury	4.53.41 Capricorn	1 <sup>st</sup> Decante Capricorn	2 DISKS
Venus	23.27.42 Aquarius	3 <sup>rd</sup> Decante Aquarius	7 SWORDS
Mars	8.45.5 Cancer	1 <sup>st</sup> Decante Cancer	2 CUPS
Jupiter	13.43.16 Capricorn	2 <sup>nd</sup> Decante Capricorn	3 DISKS
Saturn	19.23.46 Capricorn	2 <sup>nd</sup> Decante Capricorn	3 DISKS
Uranus	25.25.12 Leo	3 <sup>rd</sup> Decante Leo	7 WANDS
Neptune	10.48.4 Scorpio	2 <sup>nd</sup> Decante Scorpio	6 CUPS
Pluto	8.1.38 Virgo	1 <sup>st</sup> Decante Virgo	6 DISCS

# Tarot Attributions of the Zodiacal Signs

<b>Decante</b> (Division of 10°)	<b>FIRE</b>	<b>EARTH</b>	<b>AIR</b>	<b>WATER</b>
	<b>ARIES</b>	<b>TAURUS</b>	<b>GEMINI</b>	<b>CANCER</b>
<b>1st Decante</b>	2 Wands	5 Disks	8 Swords	2 Cups
<b>2<sup>nd</sup> Decante</b>	3 Wands	6 Disks	9 Swords	3 Cups
<b>3<sup>rd</sup> Decante</b>	4 Wands	7 Disks	10 Swords	4 Cups
	<b>LEO</b>	<b>VIRGO</b>	<b>LIBRA</b>	<b>SCORPIO</b>
<b>1st Decante</b>	5 Wands	6 Disks	2 Swords	5 Cups
<b>2<sup>nd</sup> Decante</b>	6 Wands	9 Disks	3 Swords	6 Cups
<b>3<sup>rd</sup> Decante</b>	7 Wands	10 Disks	4 Swords	7 Cups
	<b>SAGITTARIUS</b>	<b>CAPRICORN</b>	<b>AQUARIUS</b>	<b>PISCES</b>
<b>1st Decante</b>	8 Wands	2 Disks	5 Swords	8 Cups
<b>2<sup>nd</sup> Decante</b>	9 Wands	3 Disks	6 Swords	9 Cups
<b>3<sup>rd</sup> Decante</b>	10 Wands	4 Disks	7 Swords	10 Cups

The attributions of decans to cards is complemented by the inclusion of two angels per decan. 72 Angels in all (each having 5 degrees of the zodiac attributed). The angelic names are tri-syllabic, derived from verses 19, 20 & 21 Chapter 14 of the Book of Exodus which (in the Hebrew) contain 72 letters per verse. The arrangement of these verses, one above the other with the middle one running from left to right (reversed - this is Hebrew which normally reads from right to left) yields 72 tri-syllabic names which are alternately suffixed with IH or AL to give a composite 'holy name'.

The continental school of Freemasonic Rosicrucianism (sic) is content to begin the Zodiac at 0 degrees Aries. Mathers and the GD started counting from 0 degree Leo.



These are also the 72 names of the ladder of Jacob on which the Angels of God ascended and descended. It will presently be shown how the 72 Angelic names are formed from the 72 Names of the Deity, and also how their signification is to be found. The 72 Names of the Deity are thus obtained. The 19th, 20th, and 21<sup>st</sup> verses of the XIV Chapter of the Book of Exodus each consist of 72 letters.

The English translation is: 19th verse: "And the Angel of the Elohim, that went before the camp of Israel, removed and went behind them; and the pillar of cloud removed from before them and stood behind them."

20th verse: "And it came between the camp of the Egyptians and the camp of Israel; and it was a cloud and darkness (to the first) but it gave light by night (to these); and the one came not near unto the other all the night."

21st verse: "And Moses stretched out his hand over the sea, and the Lord drove back the sea with a strong east wind all that night and made the sea dry land, and the waters divided."

These three verses are now to be written at length one above the other, the first from right to left, and the second from left to right, and the third from right to left; and as they contain 72 letters, there will be 72 columns of three letters each. Then each column will give a word of three letters, and there will be 72 names of three letters each, which are the Shem ha Mephoresch or 72 Names of the Deity,expounding the Powers of the name YHVH.

From these names 72 Names of Angels are formed by the addition of, in some cases, the suffice YH which signifies Mercy and Beneficence, or in others of the suffice AL which signifies Severity and Judgment. Or as it is said: "And the Name is in Him, etc."

These 72 Angels rule over the 72 Quinances or sets of 5 degrees of the Zodiac, and therefore each decanate or set of 100 of a Sign has 2 Quinances, and each sign has 3 decanates, which are again allotted to the Planets in regular order. This is the formation as given above (each Angel's name containing 5 letters and each name of Deity 3.).

These then are the Schem ha-Mephoresch or 72 Angels bearing the Name of God, classed into nine sets of 8, each answering to the nine choirs of Angels, and also divided into 4 great divisions of 18 each, each division under the Presidency of one of the four letters of the Name YHVH.

They are further classed as belonging to the decanates of the Zodiac as follows: 2 Quinances to each decanate. The first division of 3 Signs is under the Presidency of Y, the letter of Fire. The second Division of 3 signs, headed by the Watery signCancer, is under the Presidency of H the Letter of Water. The third division of 3 Signs headed by the Airy Sign Libra is under the Presidency of VAU, the letter of Air. And the 4th division of 3 signs headed by the Earthy Sign Capricorn is under the Presidency of HEH final, the letter of Earth.

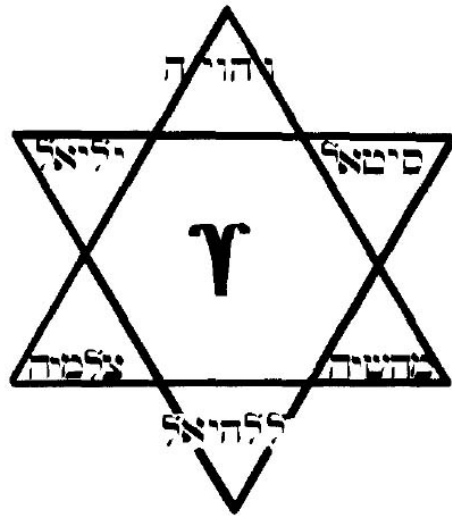
But it should be remembered that the most powerful rule of Y of Tetragrammaton is over the Fiery Triplicity; that of H over the Watery Triplicity; that of Vau over the Airy Triplicity; and that of H final over the Earthy Triplicity.

In the 22nd chapter of the Apocalypse of St. John it is said that "The Tree of Life which bare Twelve manner of fruits and yielded her fruit every month, and the leaves of the Tree were for the healing of the Nations. And there shall be no more curse; but the Throne of God and of the Lamb shall be in it. The "Twelve Manner of fruits yielded every month" answer to the signs of the Zodiac and the Twelve Tribes of the Sons of Jacob. Also to the twelve apostles. The healing leaves are those of Schem ha-Mephoresch or the divided Name of Zaur Anpin, the Microprosopus, the Christ, the Lamb of Elohim, whose Throne is in the Tree, from which Throne issues the River of the Waters of Life.



The Seventy two leaves of the Tree of Life are Zaur Anpin or Microprosopus. Now the Twelve Sons of Jacob go down into Egypt, that is the Kingdom, Malkuth, which has been destroyed in the Fall, and cut from the Sephirotic Tree by the great Altar Diagram of the 4-7 grade. "Behold, I am against thee, Pharaoh, King of Egypt, the great dragon that lieth in the midst of the Rivers." And

the first of the sons of Jacob who goeth down is Joseph whose two Tribes, Ephraim and Manasseh, balance each other in Chesed and Geburah. That is to say, that there first comes down into the desolated Earth the combined power of Mercy and Severity. And Ephraim, the Kerubic sign of the Ox, is the natural ruler of Earth in Malkuth, under the power of H final of the Holy Name, the Bride, Eve, and the Queen. And the Schem ha-Mephoresch, the 72, are found in the number of the family of Jacob's sons is 70; and Jacob and Joseph equals 72. But the then ruling Pharoah, corresponds more to Hadar amongst the Edomite Kings, as representing one of not so evil a tendency. Yet as the Apocalyptic symbol of the Lamb and the Airy Sign which leads off the Schem ha-Mephoresch is Chesed; one opposed to the evil symbol of the Dragon, so is every shepherd an abomination to the Egyptians, who yet are friendly with the Ox symbol, the Kerubic Ruler of Earth, and therefore is it symbolically said by the Children of Israel that their business has been about cattle and not about sheep.



## The Construction of the Zodiacoal Talisman

- 1 Ascertain from a planetary ephemeris which planet will first return to the place within the zodiacoal sign it occupied at the time of your birth.
- 2 Choosing the crystal or gemstone associated with that planet perform a ceremony of invocation using the FSR planetary and zodiacoal calls in order to charge the crystal. The crystal/gemstone in question will form the central focus of the rite after first employing the lesser ritual of the pentagram, the grand qabalistic invocation & the consecration of the salt, ash and water to magically consecrate the temple.
- 3 The golden rule when employing multiple invocations is to invoke the general force first (in this case, the zodiacoal power) and then invoke the particular force (the planetary power).
- 4 Once the crystal/gemstone has been charged it should be stored permanently upon the zodiacoal talisman template and kept in a place of safety.
- 5 The talisman should be employed as a point of focus for meditation: the contemplative focus being the alchemy of the planetary qualities with the supporting zodiacoal qualities.
- 6 Once the crystals representing the fast moving astrological planets (The Moon Mercury, Venus, Mars) have been consecrated, the crystals relating to Jupiter and Saturn can be consecrated when they pass through the same astrological house they were present within at the time of birth. Ideally, the talisman will be complete when the crystals relating to these slow moving planets are finally consecrated when they return to their natal thrones in the zodiac.

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