MAGICAL FUNDAMENTALS

THE GEOMANTIC TALISMANIC SYMBOLS

By

G.H. FRATER S.R.M.D.

<table>
<thead>
<tr>
<th>Puer</th>
<th>Amissio</th>
<th>Albus</th>
<th>Populus</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
<td><img src="image4.png" alt="Image" /></td>
</tr>
<tr>
<td>Via</td>
<td>Fort. Mai.</td>
<td>Fort. Min.</td>
<td>Pueella</td>
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<td><img src="image5.png" alt="Image" /></td>
<td><img src="image6.png" alt="Image" /></td>
<td><img src="image7.png" alt="Image" /></td>
<td><img src="image8.png" alt="Image" /></td>
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<tr>
<td>Rubens</td>
<td>Acquisitio</td>
<td>Carcer</td>
<td>Trust</td>
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<tr>
<td><img src="image9.png" alt="Image" /></td>
<td><img src="image10.png" alt="Image" /></td>
<td><img src="image11.png" alt="Image" /></td>
<td><img src="image12.png" alt="Image" /></td>
</tr>
<tr>
<td>Laetitia</td>
<td>Conjunctio</td>
<td>Caput Draconis</td>
<td>Cauda Draconis</td>
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<tr>
<td><img src="image13.png" alt="Image" /></td>
<td><img src="image14.png" alt="Image" /></td>
<td><img src="image15.png" alt="Image" /></td>
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</table>
On examining the number of points of which the sixteen (16) figures of Geomancy are composed, it is at once evident that they vary from four (4) points the least to eight (8) points the greatest number contained in one figure.

Only one figure contains eight (8) points -- that is plus -- the number of the letters of the name YHVH ADNI.

Four figures consist each of 7 points, the number of the 28 Mansions of the Moon in the Zodiac: Rubeus, Albus, Tristitia and Laetitia.

Six (6) figures contain six points each -- the number of the 36 Decans of the Zodiac: Carcer, Conjunctio, Fortuna Major and Minor, Amissio and Acquisitio.

Four (4) figures consist of five (5) points each -- the number of the Sephiroth in two aspects (positive and negative) and of the word YOD spelled out in full, thus: Y - 10, Vau - 6, Daleth - 4, making 20. Puer, Puella, Caput and Cauda Draconis.

Only one (1) figure consists of 4 points, Via, the number of the letters of the Name --YHVH.

The total of all the points in all the figures, 8 + 28 + 36 + 20 + 4 equals 96. 8 x 12 equals the name of 8 letters multiplied through the 12 divisions of the Zodiac. The number of the classes of the figures according to their points, as above given, will be five (5), answering to the points of the Pentagram.

Also, the total number 96 will further show 16 (times) 6 or the geomantic figures multiplied in the Hexagram. This development of the figures according to the number of the points may be classified and summed up in the annexed diagrams.
In addition, the 16 figures are classed among the four (4) Elements so that 4 shall belong to each Element. To EARTH belong 3 figures of 6 points and 1 of 5 equals 23 points: Carcer, Amissio, Conjunctio and Caput Draconis.
To AIR belong 2 figures of 7 points, 1 of six and 1 of 5 points equals 25 points: Tristitia, Puella, Albus, and Fortuna Minor.

To FIRE belong 2 figures of 6, and 2 of 5 equals 22 points: Acquisitio, Puer, Fortuna Major, and Cauda Draconis.

To WATER belong 1 figure of 8, 2 of 7, and 1 of 4 points equals 26 points: Laetitia, Rubeus, Populus, and Via.

The Geomantic Tree of Life is formed by arranging the 16 figures according to their Planetary attributions in the Sephiroth to which the Planets correspond, as represented in the accompanying diagram. There, Saturn represents the three Supernal Sephiroth -- tiphereth, Chokman and Binah -- while Caput and Cauda Draconis are referred to the 10th Sephirah of Malkuth.
The following important characters -- letters of the Angelic or Enochian Alphabet -- are attributed to the Seven Planetary Rulers in the Twelve Signs and the Sixteen Figures in Geomancy.

(N.B. In the Introduction to Crowley's *Vision and the Voice*, [Sangreal's edition] I noted some difficulty in following Crowley's attributions of the 30 Aethyrs to the Enochian Alphabet. A correspondent wrote calling my attention to the Enochian attributions here which solves the problems. He deserves acknowledgement -- if only to reaffirm my claim that Crowley was a Golden Dawn "graduate". He stored his Order knowledge in the Unconscious, whence it could emerge into his every day field of activity. The correspondent is Mr. K. Campos of Seattle Washington. I.R.)

Ω
Signifies Muriel and Populus, a figure of Chasmodai or Luna in Cancer increasing.

∩
Signifies Muriel and Via, a figure of Chasmodai and Luna in Cancer decreasing.

♭
Signifies Verchiel and Fortuna Major, a figure of Sorath or the Sun in Northern declination.

♮
Signifies Verchiel and Fortuna Minor, a figure of Sorath or the Sun in Southern declination.

♮
Signifies Hamaliel and Conjunctio, a figure of Taphtharharath or Mercury in Virgo.

♮
Signifies Zuriel and Puella, a figure of Kedemel or Venus in Libra.

♭
Signifies Barchiel and Rubeus, a figure or Bartzabel or Mars in Scorpio.

♮
Signifies Advachiel and Acquisitio, a figure of Hismael or Jupiter in Sagittarius.

♭
Signifies Hanael and Carcer, a figure of Zazel or Saturn in Capricorn.

♮
Signifies Cambriel and Tristitia, a figure of Zazel or Saturn in Aquarius.

♭
Signifies Amnitziel and Laetitia, a figure of Hismael or Jupiter in Pisces.

♮
Signifies Zazel and Bartzabel in all their ideas, being Cauda Draconis.

♭
Signifies Hismael and Kedemel in all their ideas, being a figure of Caput Draconis.
QUALITIES OF THE FIGURES

(These qualities of the figures have been extrapolated by S.R.M.D. from Heydon's *Theomagia*. The rest is from the ancient Golden Dawn cypher manuscripts.)

Here follow the special qualities of the 16 Geomantic Figures. It is to be noted that all which have more points above than below are entering in except Tristitia. And those which have more points below than above are going out and evil, except Laetitia. Those which have as many above as below are medium, except Carcer. That is to say, that such is their natural signification.

Good for a voyage and quick: Acquisitio, Caput Draconis, Fortuna Major, Fortuna Minor, Laetitia.

- Good by land: Populus, Laetitia, Albus, Conjunctio, Via.
- Slow for a voyage, but profitable: Puella.
- Evil for the Way: Rubeus, Conjunctio, Populus, Tristitia.
- Robbing by the Way: Cauda Draconis, Rubeus.
- Evil for Fear: Conjunctio, Acquisitio, Rubeus, Caput Draconis, Fortuna Major, Albus.
- Good for Honour and Integrity: Acquisitio, Fortuna Major, Fortuna Minor, Laetitia, Albus, Caput Draconis, Conjunctio.
- Evil for Honour: Amissio, Via, Rubeus, Puella, Tristitia.
- Good to have Liberty and come out of Prison: Fortuna Minor, Via, Cauda Draconis, Puer, Amissio, Laetitia.
- Evil to come out of Prison: Acquisitio, Fortuna Major, Tristitia, Carcer.
- Mean to come out of Prison: Rubeus, Puella, Albus.
- Good for Body: Populus, Conjunctio, Fortuna Minor.
- Mean for Body: Fortuna Major, Albus, Puella, Puer.
- Evil for Body: Carcer, Rubeus, Amissio.
- Good for Woman (pregnant): Amissio, Fortuna Minor, Via, Laetitia.
- Child will die: Tristitia.
- Mean for Childbirth: Amissio, Fortuna Major, Cauda Draconis, Populus.
- Better than before: Via, Cauda Draconis, Laetitia, Tristitia.
- Marriage Good: Fortuna Major, Laetitia, Caput Draconis.
- Best: Tristitia.
- Mean: Cauda Draconis, Career.


Evil for Woman's Love: Amissio, Via, Rubeus, Cauda Draconis.

Good to Recover things stolen: Acquisitio, Caput Draconis, Conjunctio, Carcer, Puer, Tristitia.

Medium: Puella.


Evil for shipping, for they shall be drowned: Conjunctio, Populus, Amissio, Tristitia. Good to Remove: Fortuna Major, Cauda Draconis, Laetitia, Caput Draconis, Acquisitio.

Medium to Remove: Albus, Conjunctio, Puer, Amissio.


Medium: Conjunctio.

Figures of Chastity and Virginity: Albus, Fortuna Major, Laetitia, Career, Caput Draconis, Tristitia, Puella.

Figures of Incontinence and Lechery: Puer, Cauda, Amissio, Rubeus, Populus, Conjunctio, Via, Acquisitio, Fortuna Minor.

Figures showing NO theft; all others show theft: Acquisitio, Fortuna Major, Albus, Caput Draconis, Laetitia.

Figures signifying War: Tristitia, Rubeus, Puer, Cauda Draconis, Fortuna Minor, Amissio.

Figures signifying Peace: Fortuna Major, Acquisitio, Caput Draconis, Laetitia, Albus, Puella.

Figures signifying Loss: Carcer, Conjunctio, Albus, Laetitia, Populus, Via, Amissio, Puer, Rubeus, Fortuna Minor, Cauda Draconis.

Figures of Gain: Acquisitio, Fortuna Major, Tristitia, Puella, Caput Draconis,

Figures of Nobility: Acquisitio, Laetitia, Puella, Fortuna Major, Fortuna Minor, Caput Draconis.

Figures of Ignobility: Tristitia, Carcer, Via, Cauda Draconis, Conjunctio.

Figures of Life: Albus, Fortuna Major, Laetitia, Puella, Acquisitio, Populus, Caput Draconis, Via.

Figures of Death if in the 8th house: Tristitia, Cauda Draconis, Career, Rubeus, Puer, Conjunctio, Acquisitio, Amissio, Fortuna Minor.

Figures of Liberality: Amissio, Cauda Draconis, Fortuna Minor, Via.

Figures of Avarice and Covetousness: Tristitia, Career, Conjunctio, Fortuna Major. Figure of Justice: Puer.

Figure of Prudence: Acquisitio.
Figure of Fortitude: Amissio.
Figure of Temperance: Conjunctio.

TALISMANS AND FLASHING TABLETS

By
G.H. FRATER D.D.C.F.

In construction of a talisman, symbolism should be exact and in harmony with universal forces.

A Flashing Tablet is one made in the complementary colors (i.e. in the Scale of the King.)

A flashing color then is the Complementary Color, which, if joined to the original, enables it to attract to a certain extent the Akasic current from the atmosphere and partly from yourself -- thus forming a vortex which can attract its flashing light from the atmosphere.

The complementary colors are:

White to Black and Grey
Red to Green
Blue to Orange
Yellow to Violet
Olive to Orange
Blue-green to Russet
Violet to Citrine
Reddish-orange to Greenish blue
Deep Amber to Indigo
Lemon Yellow to Violet
Yellow green to Crimson

NATURE AND METHOD OF FORMATION OF THE TELESMA.

1. Not always just and right to make a talisman with the idea of completely changing the current of another's Karma.
2. That which assists in material things is often a hindrance spiritually, seeing that for a force to work it must attract elemental forces of the proper descriptions, which may thus to an extent endanger your spiritual nature.
3. In making a telesma for a person, isolate yourself entirely from them; i.e. banish love, hate, irritations, etc.
4. See that you are in harmony with the effect you wish to produce.
5. In actual consecration, a good aid is to purify the room using the banishing ritual of Pentagram.

6. Better to finish a Telesma at one sitting.

7. Where Talismans or Symbols have done their work, they should be carefully discharged and then destroyed. Discharge with Pentagram or Hexagram according as it partakes of planetary or zodiacal nature. These remarks apply to Flashing Tablets as well. May be done astrally.

8. Any flashing tablets in two colors should be nearly balanced in proportion of color as possible, the ground one color, the charge another.

There is also a mode in which 3 colors can be used in planetary talismans, by placing the seven colors of the Heptagram and drawing two lines to the points exactly opposite which would yield 2 flashing colors.

9. Mode of charging and consecrating should be suitable to the operation. Certain words and letters are to be invoked in the charging of a tablet, viz. the letters governing the signs under which the operation falls, together with the planet associated therewith (the latter only for planetary talisman). Thus in elemental operations you take the letters of the appropriate triplcity, adding AL thereto, thus forming an Angelic name, which is the expression of the force. Hebrew names as rule represent the offices of certain forces, while the Enochian Tablets represent a species of more particular ideas. Both classes of names should be used in these operations.

After preparing room first formulate towards the quarters the Supreme Ritual of the Pentagram as taught. Then invoke the Divine Names turning towards the quarter of the Element. Then being seated or standing before the Tablet and looking in the requisite directions, i.e., in the direction of the force you wish to invoke, take several deep inspirations, close the eyes and holding the breath, mentally pronounce the letter of the forces invoked. Do this several times until with the eyes closed you can positively feel the element involved. Having done this formulate the letters several times as if you breathed upon the tablet, pronouncing them in the vibratory manner. Then rising make the sign of the Rose and the Cross over the Tablet. Repeating the requisite formula or any other appropriate words, first describe around the telesma to be consecrated, a circle with the proper magical implements and then make the Invoking Pentagram appropriate five times over it, as if it (the pentagram upright) were standing upon it, vibrating the letters of the Triplcity involved with AL added. e.g. for Fire (Halsael) and (SheHalsael). Then solemnly read any invocations required -- making the proper sigils from the Rose as you pronounce the names.

The first Operation is to initiate the Whorl from yourself. The second, to attract the force in the atmosphere into the vortex you have formed. Then read the Elemental Prayer as in the Grade rituals (if for Fire, that of the Salamanders) and close work with the sign of the Circle and Cross -- after performing the necessary Banishing Ritual. But do not banish over newly consecrated telesma.

Wrap telesma carefully up in silk or linen, preferably white.
The Talismanic symbols -- or Telesmatic Emblems as they are sometimes called -- are formed from the Geomantic Figures by drawing various lines from point to point of each. These characters are then attributed to their ruling Planets and Ideas. For example, the most simple forms will be:

Here follows a complete table of all the Talismanic Figures classed under the Planets and Signs. The characters of Saturn and Zazel taken from Carcer equals Capricorn.

The characters of Saturn and Zazel taken from Tristitia equals Aquarius.
The characters of Jupiter and Hismael taken from Acquisitio equals Sagittarius.

The characters of Jupiter and Hismael taken from Laetitia equals Pisces.

The characters of Mars and Bartzabel taken from Rubeus equals Scorpio.

The characters of Mars and Bartzabel taken from Puer equal Aries.
The characters of Sol and Sorath taken from Fortuna Major equals Leo.

The characters of Sol and Sorath taken from Fortuna Minor equals Leo.

The characters of Venus and Kedemel taken from Amissio equals Taurus.

The characters of Venus and Kedemel taken from Puella equals Libra.
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The characters of Mercury and Taphthararath taken from Albus equals Gemini.

The characters of Mercury and Taphthararath taken from Conjunctio equals Virgo.

The characters of Luna and Chasmodai taken from Populus equals Cancer.
The characters of Luna and Chasmodai taken from Via equals Cancer.

The characters of Caput Draconis are:

The characters of Cauda Draconis are:

MODE OF FORMATION OF TALISMANS AND PANTACLES

The mode of using these Talismanic Characters drawn from the Talismanic Figures in the construction of a Talisman or Pantacle, is to take those formed by the figures under the Planet required, and to place them either at the opposite ends of a wheel of eight radii as shown, or to place them in the compartments of a Square. A versicle suitable to the matter is then to be written within the double line.
THE LINEAL FORMS OF THE NAMES OF THE SEPHIROTH
ON THE TREE OF LIFE

In the early days of the Order, this paper had appended to it a note by Dr. Westcott, using his Order name of Non Omnis Moriar. He said that this paper was only for those members of the Inner Order who had mastered the Pentagram and Hexagram Rituals and consecrated their elemental weapons.

The original document here given gave the names of the Sephiroth in Hebrew. Since these Hebrew Names were previously given in Hebrew in an early Knowledge Lecture, I have for the sake of convenience transliterated them into English. The number of letters used to describe the appropriate lineal figure refers to the number of Hebrew letters, not English. It is important for the student to keep this in mind, otherwise he will get thoroughly confused.

I would also urge the student not to permit first impressions of complexity disturb his peace of mind, forcing him to neglect the study of this paper. It is really worth giving a good deal of attention to. Admittedly it is purely speculative and an exercise in intellectual virtuosity. The end result rather as with the use of a Zen Koan is the product of a higher level of perception. The use of the Koan may result in a swing over to the same level of perception experienced by whoever it was that developed it originally. This study of lineal figures and the various divine names bears many resemblances to the processes just described.

I give these Sephirotic Names in English. On an earlier page will be found the equivalent Hebrew spelling.
In examining the number of Hebrew letters in the Sephirotic names on the Tree of Life, it will be observed that Kether consists of three letters whose equivalent then is the Triangle among the lineal figures. Chokmah and Binah each of four letters, as also Yesod; the actual lineal figure is then the Square. Gedulah, Geburah, Tiphareth and Malkuth have five letters each, equivalent to the Pentagram. While Chesed, Pachad, Netzach and Hod have each three like Kether, as also Daath.

The total number of letters in these names on the Tree will then be 50, the number of the Gates of the Understanding, as is laid down in the Qabalah.

Then in the ensuing translations of the Names of the Sephiroth into lineal symbols, what is at once evident is the absolutely harmonious balance of forms which results. Pachad is a correspondence of Geburah and means Fear. Gedulah is a correspondence of Chesed and means Magnificence.
The Supernal Triangle (Triad) will then be represented by a Triangle surmounting the two Squares.

The Sephiroth may thus be summed up in three classes, the Triangle, Square and Pentagram, the respective lineal equivalents of Chesed, Binah, and Geburah, six under the Triangle in Kether, Pachad, Chesed, Netzach, Hod and Daath. Three under the Square, Chokmah, Binah and Yesod. Four under the Pentagram: Gedulah, Geburah, Tiphareth, and Malkuth. Now, if as in the diagram, we draw lines connecting those Sephiroth which are represented by the same lineal equivalents, we shall find that the lines number Twenty
Two, that is, the number of the Paths in the Tree. For you require 13 lines to join initially those Sephiroth under the Triangle, 3 for those under the Square, and 6 for those under the Pentagram which adds to 22.
The letters of each Sephirotic Name may then be translated into the lineal symbols of the Sephiroth to which their numerical value is referred by the Qabalah of the Nine Chambers.
If these Letters be again translated into their Yetziratic attribution and this combined with the former, we shall obtain an analysis compounded of both scales of interpretation.

In the diagram, the lineal figures of the tens and hundreds are distinguished from those of the units by being encircled with either one or two rays, according as to tens or hundreds are implied. If these be further placed within the Lineal Figure of the Whole Name, a species of Hieroglyphic Form of each Sephirah will result; which may again be represented by a cognate Angelic form, as taught in the paper on the Formation of Sigils from the Rose.
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We shall then find from the Qabalah of Nine Chambers that the numerical values of the 22 paths are thus allotted under the Sephiroth:

<table>
<thead>
<tr>
<th>Paths</th>
<th>Sephiroth</th>
<th>Values</th>
<th>Signs/Planets</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIQ</td>
<td>Kether</td>
<td>1, 10, 100</td>
<td>Air, Virgo, Pisces</td>
</tr>
<tr>
<td>BKR</td>
<td>Chokmah</td>
<td>2, 20, 200</td>
<td>Mercury, Jupiter, Sun</td>
</tr>
<tr>
<td>GLSh</td>
<td>Binah</td>
<td>3, 30, 300</td>
<td>Moon, Libra, Fire</td>
</tr>
<tr>
<td>DMT</td>
<td>Chesed</td>
<td>4, 40, 400</td>
<td>Venus, Water, Saturn</td>
</tr>
<tr>
<td>HN</td>
<td>Geburah</td>
<td>5, 50</td>
<td>Aries, Scorpio</td>
</tr>
<tr>
<td>VS</td>
<td>Tiphareth</td>
<td>6, 60</td>
<td>Taurus, Sagittarius</td>
</tr>
<tr>
<td>ZO</td>
<td>Netzach</td>
<td>7, 70</td>
<td>Gemini, Capricorn</td>
</tr>
<tr>
<td>ChP</td>
<td>Hod</td>
<td>8, 80</td>
<td>Cancer, Mars</td>
</tr>
<tr>
<td>T Tz</td>
<td>Yesod</td>
<td>9, 90</td>
<td>Leo, Aquarius</td>
</tr>
</tbody>
</table>

This classification may, then, be again referred to the lineal figures thus:

<table>
<thead>
<tr>
<th>Signs/Planets</th>
<th>Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air, Virgo, Pisces</td>
<td>Point within a circle</td>
</tr>
<tr>
<td>Mercury, Jupiter, Sun</td>
<td>Cross</td>
</tr>
<tr>
<td>Luna, Libra, Fire</td>
<td>Triangle</td>
</tr>
<tr>
<td>Venus, Water, Saturn</td>
<td>Square</td>
</tr>
<tr>
<td>Aries, Scorpio</td>
<td>Pentagon</td>
</tr>
<tr>
<td>Taurus, Sagittarius</td>
<td>Hexagon</td>
</tr>
<tr>
<td>Gemini, Capricorn</td>
<td>Heptagon</td>
</tr>
<tr>
<td>Cancer, Mars</td>
<td>Octagon</td>
</tr>
<tr>
<td>Leo, Aquarius</td>
<td>Enneangle</td>
</tr>
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</table>

POLYGRAMS AND POLYGONS

THE TRIANGLE

The Triangle is the only Lineal Figure into which all surfaces can be reduced, for every Polygon can be divided into Triangles by drawing lines from its angles to its centre. Thus the Triangle is the first and simplest of all Lineal Figures.
THE COMPLETE GOLDEN DAWN SYSTEM OF MAGIC

We refer to the Triad operating in all things, to the 3 Supernal Sephiroth, and to Binah the 3rd Sephirah. Among the Planets it is especially referred to Saturn; and among the Elements to Fire. As the colour of Saturn is black and the Triangle that of Fire, the Black Triangle will represent Saturn, and the Red Fire.

The 3 Angles also symbolize the 3 Aichemical Principles of Nature, Mercury, Sulphur, and Salt. As there are 3600 in every great circle, the number of degrees cut off between its angles when inscribed within a Circle will be 120°, the number forming the astrological Trine inscribing the Trine within a circle, that is, reflected from every second point.

![Diagram of the Square](image)

The Square is an important lineal figure which naturally represents stability and equilibrium. It includes the idea of surface and superficial measurement.

It refers to the Quaternary in all things and to the Tetrads of the Letter of the Holy Name Tetragrammaton operating through the four Elements of Fire, Water, Air, and Earth. It is allotted to Chesed, the 4th Sephirah, and among the Planets it is referred to Jupiter. As representing the 4 Elements it represents their ultimation with the material form. The 4 angles also include the ideas of the 2 extremities of the Horizon, and the 2 extremities of the Median, which latter are usually called the Zenith and the Nadir: also the 4 Cardinal Points.

The number of degrees of a great circle cut off between its angles will be 900 the number forming the astrological Quartile or Square Aspect, potent and evil.

There is only one way of inscribing a Square within a Circle, that is, reflected from every second point.
The Pentagon, first form, reflected from every second point.

The Pentangle can be traced in two ways: reflected from every second point, when it is called the Pentagon; and reflected from every third point, when it is called the Pentagram.

The Pentangle as a whole is referred to the 5th Sephirah Geburah. The Pentagon naturally represents the power of the Pentad operating in nature by the dispersal of the Spirit and the 4 Elements through it. The number of degrees of a great circle cut off between its Angles is 72° the number forming the astrological Quintile aspect, good in nature and operation.

It also answers to the dispersal force of the 5 letters YEHESHUAH.

It is not so consonant to the Nature of Mars as the Pentagram, and as a general rule the Pentagon is not so powerful a symbol as the Pentagram.

The Pentangle - The Pentagram, second form; reflected from every 3rd point.

The Pentagram with a single point uppermost is called the “Sign of the Microcosm” and is a good symbol representing man with his arms and legs extended adoring his Creator, and especially the dominion of the Spirit over the 4 Elements and consequently of Reason over Matter.

But with the single point downwards it is a very evil symbol, the head of the Goat, or demon’s head, representing the abasement of Reason beneath the blind forces of Matter, the elevation of anarchy above order, and of conflicting forces driven by chance above God.

It represents the concentrated force of the Spirit and the 4 Elements governed by the 5 letters of the name of the Restorer of all things YEHESHUAH, and also the ten Sephiroth classified into 5 odd and 5 even numbers. It is especially attributable to the Planet Mars. It also shows the Kerubim and the Wheel.
of the Spirit. It is a Symbol of tremendous force, and of HEH, the letter of the Great Supernal Mother, AIMAH.

The Hexagon, first form, reflected from every second point.

The Hexangle can be traced in two ways as a complete symbol: reflected from every second point, when it is called the Hexagon: and reflected from every third point, when it is called the Hexagram. There is also a third form, called the pseudo-Hexagram.

The Hexangle as a whole is referred to the 6th Sephirah, Tiphareth.

The Hexagon naturally represents the power of the Hexad operating in nature by the dispersal of the rays of the Planets and the Zodiac emanating from the central Sun. The number of degrees of a great circle cut off between its Angles is 60° forming the astrological Sextile aspect, powerful for good.

It is not so consonant to the solar nature as the Hexagram. Remember then that the Hexagon signifieth the dispersion, distribution, and radiation of a force but the Hexagram concentration. Hence thou shalt use the Hexagon for the spreading, and the Hexagram for the concentrating and sealing. Thus when there is need, thou canst compare, interpose and combine them; but the “Gon initiateth the whirl.”

The nature of the “whirl” is described in a document relating to the Vibratory Formula of the Middle Pillar, and the formation of the Telesmatic Images.
The Hexangle, second form, reflected from every 3rd point.
The Hexagram with a single point uppermost is called the “Sign of the Macrocosm,” or greater world, because its six angles fitly represent the six days or periods of creation evolved from the manifestation of the Triune. Its synthesis forms the seventh day or period of rest summed up in the hexagonal centre.
It represents especially the concentrated force of the Planets acting through the Signs of the Zodiac, and thus sealing the Astral Image of nature under the presidency of the Sephiroth; and also the Seven Palaces of the same. It is especially attributable to the Sun. It is a Symbol of great strength and power, forming with the Cross and the Pentagram, a triad of potent and good symbols which are in harmony with each other.

The Pseudo-Hexagram or irregular third form.
The pseudo-Hexagram an irregular third form, sometimes employed to denote the presidency of the Sun and Moon over the 4 Elements united in and proceeding from the Spirit.
The Heptagon, first form, reflected from every second point.
The Heptangle can be traced in three ways reflected from every second point when it is called the Heptagon; and as the Heptagram is reflected from every third point, and from every fourth point.
The Heptangle as a whole is referred to the Seventh Sephirah, Netzach.
The Heptagon naturally represents the dispersal of the powers of the Seven Planets through the week and through the year. The number of degrees of a Great Circle cut off between its angles is 51-3/7°. It further alludes to the power of the Septenary acting through all things, as exemplified by the seven colours of the Rainbow.
It is not so consonant to the nature of Venus as the Heptagram reflected from every fourth point.

The Heptagram, second form; reflected from every third point.
The Heptagram reflected from every third point, yieldeth Seven Triangles at the apices thereof; fitly representing the Triad operating in each Planet; and the Planets themselves in the week and in the year.
The weekly order of the Planets is formed from their natural order by following the lines
Of this Heptagram; as hath been already shown in the 2nd point of the Grade of Zelator. It is not so consonant to the nature of Venus as the next form.

THE HEPTANGLE

The Heptagram, third form; reflected from every fourth point.
This Heptagram is the Star of Venus and is especially applicable to her nature. As the Heptagram is the lineal figure of the Seven Planets, so is Venus, as it were, their Gate or Entrance, the fitting symbol of the Isis of nature, and of the 7 lower Sephiroth of the Bride.
Study this reference in connection with the Venus door of the Vault of the Adepts, described in the Adeptus Minor grade.

THE OCTANGLE

The Octagon, first form; reflected from every second point.
The Octangle can be reflected in three ways; reflected from every second point when it is called the Octagon; and as the Octagram reflected from every third, and from every fourth point.
The Octangle naturally representeth the power of the Ogdoad. The Octagon showeth the Ogdoad operating in nature by the dispersal of the rays of the Elements in their dual aspect under the presidency of the 8 letters of the name Yod Heh Vau Heh and Aleph Daleth Nun Yod.
The number of degrees of a Great Circle cut off between its angles is 450; forming the astrological weak Semi-Quartile aspect, evil in nature and operation.

The Octagon is not so consonant to the nature of Mercury as the Octagram reflected from every fourth point.

THE OCTANGLE

The Octagram, second form, reflected from every third point.

The Octagram reflected from every third point yieldeth eight Triangles at the apices thereof, fitly representing the Triad operating in each Element in its dual form, i.e., of Positive and Negative, under the powers of the name of Tetragrammaton Adonai: or as it is written bound together, Yod Aleph Heh Daleth Vau Nun Heh Yod.

It is not so consonant to the nature of Mercury as the next form. It is composed of two Squares united within a circle.

THE OCTANGLE

The Octagram, third form; reflected from every fourth point.

This Octogram is the Star of Mercury, and is especially applicable to his nature. It is further a potent symbol representing the binding together of the concentrated Positive and Negative forces of the Elements under the name of YHVHADNI. And forget not that ADNI is the key of YHVH.

THE ENNEANGLE
The Enneangle, first form, reflected from every second point.
The Enneangle can be traced in four ways reflected from every second point when it is called the Enneagon; and as the Enneagram reflected from every third, every fourth, and every fifth point.
The Enneangle as a whole, is referred to the ninth Sephirah Yesod.
The Enneangle naturally representeth the power of the Ennead. The Enneagram showeth the Ennead operating in nature by the dispersal of the rays of the Seven Planets and of the Head and Tail of the Dragon of the Moon.
The number of degrees of a Great Circle cut off between its angles is $40^\circ$. The Enneagon is not so consonant to the nature of the Moon as the Enneagram reflected from every fifth point.

THE ENNEANGLE

The Enneagram, second form; reflected form every third Point. The Enneagram reflected from every third point representeth the Triple Ternary operating both in the Seven Planets with the Head and Tail of the Dragon of the Moon, and with their Aichemical principles countercharged and interwoven.
It is not as consonant to the nature of the Moon as the Enneagram reflected from every fifth point.
THE ENNEANGLE

The Enneagram, third form, reflected from every fourth point.
The Enneagram reflected from every fourth point is composed of three Triangles united within a Circle, and alludes to the Triple Ternary of the Three Alchemical principles themselves. It is not so consonant to the nature of the Moon as the next form.

THE ENNEANGLE

This Enneagram is the Star of the Moon and is especially applicable to her nature. It represents her as the administrator to the Earth of the virtues of the Solar System under the Sephiroth.
The Dekagon, first form, reflected from every second point.
The Dekangle can be traced in four ways; reflected from every second point when it is called the Dekagon and as the Dekagram reflected from every third, every fourth, and every fifth point.
The Dekangle as a whole is referred to the Tenth Sephirah, Malkuth.
The Dekangle naturally represents the power of the Dekad. The Dekagon showeth the Dekad operating in nature by the dispersal of the rays of the Ten Sephiroth therein.
The number of degrees of a Great Circle cut off between its angles is 36°; the half of the Quintile astrological aspect.

The Dekagram, second form; reflected from every third point.
The Dekagram reflected from every third point is especially consonant to Malkuth and shows the Triad operating through each angle of the two Pentagons within a circle, of which it is composed. It alludes to the combination of the 3 Aichemical principles with the Spirit and the 4 Elements in their Positive and Negative form, under the presidency of the 10 Sephiroth themselves.
The Dekagram, third form, reflected from every fourth point. This form of the Dekagram especially alludes to the concentrated and continuous operations of the Ten Sephiroth in nature. It is continuously reflected from every fourth point.

The Dekagram, fourth form, reflected from every fifth point. The Dekagram reflected from every fifth point is composed of two Pentagrams within a Circle. It shows the operation of the duplicated HEH of the Tetragrammaton and the concentration of the Positive and Negative forces of the Spirit and the four Elements under the presidency of the Potencies of the Five in Binah, the Revolutions of the forces under AlMA, the Great Mother.
The Endekagram, first form, reflected from every second point.

The Endekangle can be traced in five ways: reflected from every second point, when it is called the Endekagon; and as the Endekagram reflected from every third, fourth, fifth, and sixth points.

The Endekangles as a general whole are referred to the Qliphoth. Of its forms, however, the one reflected from every fourth point represents their restriction, and therefore it is not altogether to be classed with those which represent their operation in nature, wherefore it is here separated from them and placed by itself at the end of the book.

The Endekangle naturally represents the evil and imperfect nature of the Endekad. The Endekagon represents the dispersal of the Eleven Curses of Mount Ebal through the Universe. Though they are paragraphed as 12 in the English version of the Bible, in the Hebrew they are paragraphed as 11, two being classed together.

The number of degrees of a great circle cut off between its angles is 32-8/110.

The Endekagram, second form; reflected from every third point.

The Endekagram reflected from every third point, represents the concentrated action of evil in the Averse Triad, symbolized by the Eleven Dukes of Edom, the horns of the Red Dragon when he ariseth. This is a reference to one of the Altar Diagrams, the Garden of Eden after the Fall.
The fourth form; reflected from every fifth point.

It is a curious fact that the Endekagram which can be formed reflected from every fourth point is not so evil as the rest, and represents the restraining of the evil ones. This abhorance of and incompatibility with the number four is another mark of the imperfect nature of the Endekad when applied to the symbolism of the Qliphoth; for by the same that they are shown, so is their restriction shown. Yet even the Endekangle reflected from every fourth point is not good in operation, but simply declareth the restriction of evil as will be shown hereafter.

The Endekagram reflected from every fifth point represents the concentrated force of the averse and evil Sephiroth.

THE ENDEKANGLE
The Endekagram, fifth form, reflected from every sixth point.
Unto this form of the Endekagram are attributed the 12 Princes of the Qliphoth who are the heads of the Evil operating in the months of the year.

The Dodekangle, first form, reflected from every second point.
The Dodekangle can be traced in five ways; reflected from every second point, when it is called the Dodekagon; and as the Dodekagram reflected from every third, fourth, fifth and sixth point.
The Dodekangle as a general whole is referred to the Zodiac, and naturally represents the powers of the Dodekad. The Dodekagon shows the dispersal of the influence of the Zodiac through nature.
The number of degrees of a great circle cut off between its angles is 300 forming the weak astrological semi-Sextile Aspect, good in nature and operation.
The Dodekagram, second form, reflected from every third point.

The Dodekagram reflected from every third point, is formed of two Hexagons within a Circle, and represents the dispersal and concentration of the Zodiac in masculine and feminine signs. The masculine being Aries, Gemini, Leo, Libra, Sagittarius and Aquarius; and the feminine Taurus, Cancer, Virgo, Scorpio, Capricorn and Pisces. As this Dodekagram is composed of twelve triangles, so do these allude to the 3 decanates, faces, or sets of 100 of each Sign.

The Dodekagram, third form, reflected from every fourth point.

This Dodekagram is formed of three Squares, representing the three Quaternions of Angular, Succedent, Cadent and Movable, Fixed and Common.
The Dodekagram, fourth form; reflected from every fifth point.
The Dodekagram reflected from every fifth point is formed of four Triangles within Circle, and refers to the concentrated force of the four Triplicities of the Zodiac operating through nature.

**THE DODEKANGLE**

The Dodekagram, fifth form; reflected from every sixth point.
The Dodekagram reflected from every sixth point is a continuous figure; and symbolizes the 24 Thrones of the schema established over the Positive and Negative potencies of the Elements in the Zodiac; and over the 24 hours in the day.

**THE ENDEKANGLE**

The Endekagram third form; reflected from every fourth point.
Symbolizing the restriction of the Qliphoth, Esther IX, vs. 3 is “Vehachashdrapanim,” signifying lieutenants or deputy governors of provinces.
Deut. I, vs. 2. “There are eleven days journey from Horeb by the way of Mount Seir unto Kadesh Barnea.”
Deut. XXXII, vs. 37 is VeOmar Ai Elohim Tzur Chasyahbah. “And he shall say ‘Where are their Gods, their rock wherein they trust?’ or ‘Eleven are their Gods,’ etc., or Ai are their Gods (Elohim).”
The Point within the Circle represents the operation of Kether in general; and the Cross within the Circle that of Chokmah, for therein are the roots of Wisdom. When using these Lineal Figures in the formation of Talismans under the Sephiroth remember that:

**The Point within the Circle is Kether.**
**The Cross within the Circle is Chokmah.**
**The Triangle within the Circle is Binah.**
**The Square within the Circle is Chesed.**

The remaining Sephiroth should have the double, or triple, or quadruple, forms of their lineal figures bound together in their talismans; e.g., in the Heptangle for Netzach, the Heptagon and the two forms of the Heptagram should be united in the same Talisman, the extremities of the angles coinciding.

The Endekangle is appropriate to the Qliphoth.
The Dod ekangle is appropriate to the Zodiacal forces in Malkuth. Kether that of the Primum Mobile; Chokmah the Sphere of the Zodiac in command; and Malkuth that of the Elements.

And many other meanings are bound together in the lineal figures besides those which are given in this book. Two or more different forms may be bound together in the same Talisman.
In the Opening Ceremony of the grade of Adeptus Minor the complete Symbol of the Rose and Cross is called the ‘Key of Sigils and of Rituals.’ It is further said that it represents the Forces of the 22 Letters in Nature, as divided into a Three, a Seven, and a Twelve.

The inner Three Petals of the Rose symbolise the active Elements of Air, Fire, and Water, operating in the Earth, which is as it were the recipient of them, their container and ground of operation. They are coloured, as are all the other petals, according to the hues of the Rainbow in the masculine scale. The seven next Petals answer to the Letters of the Seven Planets, and the Twelve Outer to the Twelve Signs of the Zodiac.

If thou wilt trace the Sigil of any word or name either in the Air, or written upon paper, thou shalt commence with a circle at the point of the initial letter on the Rose, and draw with thy magical weapon a line from this circle unto the place of the next letter of the name. Continue this, until thou hast finished the word which the letters compose. If two letters of the same sort, such as two Beths or Gimels, come together, thou shalt represent the same by a crook or wave in the line at that point.
And if there be a letter, as Resh in Metatron, through which the line passeth to another letter and which yet formeth part of the name, thou shalt make a noose in the line at that point thus: (____0____) to make the same.

If thou art drawing the Sigil thou mayest work it in the respective colours of the letters and add these together to form a synthesis of colour. Thus the Sigil of Metatron shall be:
- blue, greenish-yellow, orange, red-orange, and greenish-blue: the synthesis will be a reddish-citron.

Now we will discuss, for example, the Sigils of the Forces under Binah, the Third Sephirah. The Sigils for the plane of a Sephirah are always worked out on this system in this order:
- First: Sigil of the Sephirah - Binah.
- Second: Sigil of the Divine Name, representing the force of the Sephirah in the World of Atziluth. For Binah, YHVH ELOHIM.
- Third: The Sigil of the Archangel, representing the force of the Sephirah in Briah TZAPHQIEL.
- Fourth: Sigil of the Choir of Angels, representing the force of the Sephirah in Yetzirah ARALIM.
- Fifth: The Sigil of the Sphere of the Planet representing the force of the Sephirah in Assiah - SHABBATHAL.

Finally, the Sigils of any other names whose numbers have some relation to the powers of the Sephirah or its Planet. Yet these latter (the Sigils of the Intelligence and Spirit) are more usually taken from the Magical Kamea or Square of the Planets according to a slightly different system as will be shown hereafter.
This ancient mode of forming Sigils was through the medium of the Kameas of the Planets or the magical squares. Wallis Budge believes that the word Kamea is derived from the same root as our English cameo. Magical squares are arrangements of numbers and or letters arranged in such a manner as to yield the same number when added horizontally, vertically or diagonally. The sum of all the numbers in the Kamea is one of special significance to the Planet to which that square is attributed.

The method of forming Sigils from these squares is very simple -- so simple as sometimes to be confusing. The method of using the magical Rose is very useful and certainly the most convenient -- but it has no roots in antiquity. This however is certainly no argument against using it, anachronism though it may be. Barrett gives the Kameas in his book *The Magus*.
and Wallis Budge also reproduces them in his *Amulets And Superstitions*, though his are copied from a text on Magic written by Papus towards the close of the last century. Those in *The Magus* are replete with multiform errors, as is the execrable Hebrew that Barrett uses. Most of these errors are readily correctable. However some basic knowledge, such as is given in the Knowledge Lectures, of Hebrew and Qabalistic numerical manipulations is necessary in order to trace these Sigils on the Kameas. One of the most important tools is the Qabalah of Nine Chambers, or AIQ BEKER. It has been reproduced earlier in these pages. By this method, the letters of the Hebrew alphabet are grouped together according to the similarity of their numbers -- since Hebrew letters are sounds and numbers at the same time. As you will see from the diagram Aleph - 1, Yod - 10, and Qoph - 100 are grouped together in the first space or chamber because they are all variables of 1. So also in the third chamber, Gimel - 3, Lamed - 30, and Shin - 300 are likewise grouped together since 3 is their constant. The same rule applies to all the others -- forming nine groupings or chambers.

In order to trace the Sigil of any Name -- and do remember that Sigil simply means signature -- one must reduce the letters of the Name to tens or units as found in the Square. TIRIEL one of the Mercurial names is one which previously defied tracing because of errors in the numbering of the square and the careless transposition of the shape of the Sigil in older works. However, Teth - 9, Yod - 10 and can be used as such or reduced to 1, Resh - 200 but must be reduced to 20, Yod - 10, Aleph - 1, and Lamed - 30. To trace the Sigil, one starts at the lower left hand corner, moves directly diagonally to 10 or 1, then again almost diagonally downwards to either 20 or 2 (they are in the same pathway), back to 10 or 1, loops the line because one must return to Aleph - 1, then somewhat downwards to the left for Lamed - 30 (3 is in the same pathway but lower down.)

It sounds complex but a little practice will demonstrate its simplicity. The resultant shape may be somewhat different from that given here -- but the difference is slight and may be put down to artistic license.

The Seal or Sigil of the Planet is a symmetrical form so designed that its traced lines touch every number on the Kamea. Thus the seal becomes an epitome or synthetic figure of the Kamea.

In a small book I wrote some years ago *How to Make and Use Talismans* I demonstrated a technique whereby ordinary names -- not necessary Qabalistic ones -- may be used in order to initiate a particular current of force thought to be necessary at a given time. Thus the names Joe Brown or Bill Green, to use crude examples, may be translated by means of Pythagorean numerology into numbers that can be traced in a Kamea. If for example, the student of Magic -- say Joe Brown -- felt sickly, he could make a sigil of his name and number by using the Kamea of the Sun or Jupiter, etc. etc. There are many changes that can be rung on this simple theme.
### Kamea of Venus

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**Seal of Planet:**

![Seal of Planet](image)

**Spirit:**

 KEDEMEL

**Intelligence:**

 HAGIEL

**Choir of Angels:**

 BENI SERAPHEM

### Kamea of Mercury

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**Seal of Planet:**

![Seal of Planet](image)

**Spirit:**

 TAPHTHARTHARATH

**Intelligence:**

 TIRIEL
KAMEA OF LUNA

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1 & 2 INTELLIGENCE OF THE INTELLIGENCES OF THE MOON:
MALCAH BETARSHISIM
VE-AD RUACHOTH HA-SCHECHALIM

3 SEAL OF THE PLANET

4 SPIRIT: CHASHMODAI

5 SPIRIT OF THE SPIRITS OF THE MOON:
SHAD BARSHEMOTH HA-SCHARTATHAN
So far as concerns the foregoing Sigils, tradition has it that the Spirits are evil, the Intelligences good. The Seals and Names of the Intelligences should be used on all Talismans for a good effect. Those of the Spirits of the Planets serve for evil, and should therefore not be used in any operation of a beneficial kind. The tradition however implies usually by an evil force, such as the Spirits of the planets, a blind force, which contrary to popular notion can be used to good and beneficial ends.
THE COMPLETE GOLDEN DAWN SYSTEM OF MAGIC

TELESMATIC FIGURES

There is a mode whereby, combining the letters, the colours, the attributions and their Synthesis, thou mayest build up a telesmatic Image of a Force. The Sigil shall then serve thee for the tracing of a Current which shall call into action a certain Elemental Force.

Know thou that this is not to be done lightly for thine amusement or experiment, seeing that the Forces of Nature were not created to be thy plaything or toy. Unless thou doest thy practical magical works with solemnity, ceremony and reverence, thou shalt be like an infant playing with fire, and thou shalt bring destruction upon thyself.

Know, then, that if thou essay in the imagination to form an astral image from the Names, the first letter shall be the head of the Figure or Form, and the final letters shall be its feet. The other letters shall be, and represent in their order, its body and members.

AGIEL, for example, shall give thee an Angelic Form of the following nature and appearance.

ALEPH, Air. The head winged, and of a golden colour, with long floating golden hair. GIMEL, Luna. Crowned blueish silver crescent, and with face like that of grave and beautiful woman with a blueish halo.

YOD, Virgo. The body of a maiden clothed in a grass green robe.

ALEPH, Air. Golden wings of a large size, partly covering the lower part of the figure. LAMED, Libra. Feet and limbs well-proportioned and, either in the hand of the figure or lying at its feet, the sword and scales of Justice in bright green.

Playing around the figure will be a greenish light the colour of its synthesis. The keys of the Tarot may help thee in the form.

See well also that thou makest the Image as pure and beautiful as possible, for the more impure or common the figure, the more dangerous is it unto thee. (N.B. I suggest that before you build up this figure in your imagination, you make a rough sketch on a large sheet of paper and keep it aside for several days constantly making improvements in its appearance. When finished this is the time to transfer it to the imagination. I.R.)

Write upon the breast its Sigil, upon the girdle its Name, and place clouds below the feet. And when thou has done this with due solemnity and rigid correctness of symbolism, shunning as thou wouldst shun death any suggestion of coarseness or vulgarity in an Angelic symbol, then hear what it shall say unto thee.

SERAPHIM will give thee an Angelic Figure like a Warrioress with Flame playing about her, and a countenance glorious like the Sun, and beneath her feet the stormy Sea and thunder clouds, and lightning about her, and a glow as of Flame. She has a triangular helmet or head-dress of Flame like the symbol of Fire.

GRAPHIEL will give thee a Great Angel like a Female Warrior with a most glorious countenance, crowned with the Crescent and flashing with Light, and surrounded by Flame and Lightening and with Four Wings.
The termination EL always gives to Angelic Forms the Wings and Symbols of Justice. The ending YAH will make the Figures like enthroned Kings or Queens, and with flaming glory at their feet.

**FURTHER ON TELESOMATIC FIGURES**

The Names of all Angels and Angelic forces terminate, with few exceptions, in either AL or YAH. The Divine Name AL belongs to CHESED and it represents a good, powerful, and mighty force, but of somewhat milder operation than the Name YAH.

Since not only the Angels but even devils are said to draw their force and power directly from the prolific source of the divine energies, therefore frequently to the names of evil spirits, is AL added. The Name YAH is added to the name of an Angel or Spirit who exercises only a good and somewhat beneficent office.

This being understood, these two terminations being rather in the nature of incidental attributions than of essential distinction, they need not be taken too much notice of in the construction of a telesmatic image.

In building up such an image, you can either imagine it astrally before you, or paint the actual resemblance. Care should however be taken to pronounce the Divine Names belonging to the world under which the telesmatic image under course of construction would fall. Thus to ATZILUTH are allotted Deific Names. To BRIAH, Archangelic and so on. It is also useful to employ the Sephirotic Names which are comprised in the special world to which the Telesmatic Image is allotted.

It is well to note that the four Worlds themselves formulate the Law involved in the building up or expression of any material thing. The world of ATZILUTH is purely archetypal and primordial, and to it, as before said, Deific Names are applied. BRIAH is creative and originative, and to it certain Great Gods called Archangels are allotted. YETZIRAH is formative and Angelic Orders are allotted thereunto. ASSIAH which is the material world consists of the great Kingdoms of the Elements, human beings, and in some cases of the Qlippoth -- though these latter really occupy the planes below ASSIAH.

From these remarks it will be seen that a Telesmatic Image can hardly apply to ATZILUTH; that to BRIAH it can only do so in a restricted sense. Thus a Telesmatic Image belonging to that world would have to be represented with a kind of concealed head, possessing a form shadowy and barely indicated. Telesmatic Images, then really belong to YETZIRAH. Therefore it would be impossible to employ the telesmatic image of a Divine Name in ATZILUTH, for it would not represent that in the world of ATZILUTH, but rather its correlation in YETZIRAH. In ASSIAH you would get Elemental forms.

The sex of the figure depends upon the predominance of the masculine or the feminine in the total of the letters together, but a jumble of the sexes should be avoided in the same form. The Image built up should be divided into as many parts as there are letters, commencing at the upper part and so on in order.
In addition to this method of determining the sex of the Telesmatic Image of a Name, certain Names are inherently masculine, others feminine, and some epicene, irrespective of the mere testimony of the letters.

SANALPHON, for instance is thus analysed:

**San** is Male, **Alphun** is Male, **Daleth** is Female, **Lamed** is Female, **Peh** is Female, **Vau** is Male, and **Nun** is Male.

Therefore masculine predominates, and if it were an ordinary Name you would make a masculine Form out of it. But this Name is especially applied to the feminine Kerub, it is an exception to the rule; it is an Archangelic Name, belonging to the BRIATIC world and not merely an Angelic Name relating to YETZIRAH.

SAN DELPHON is also called Yetzer, meaning 'left', and its letters are: female, female and male, so that, in this case, it may be any of these.

The Seven Letters composing the Name SANDELPHON are thus adapted to the Telesmatic Image.

**San** is the Head. Would represent a beautiful and active face rather thin than fat. **Nun** is the Neck, would be admirably full.

**Daleth** is the Shoulders of a beautiful woman.

**Lamed** is the Heart and Chest, the latter perfectly proportioned.

**Peh** is the Hips strong and full.

**Vau** is the Legs massive.

**Nun** (final) Feet sinewy and perhaps winged.

Should you desire to build up an elemental form out of this Name a very peculiar figure would result:

- **San** -- Head fierce, but rather beautiful. Blue.
- **Nun** -- Neck with eagle's wings from behind. Blue-green.
- **Daleth** -- Shoulders feminine, rather beautiful. Green-blue.
- **Lamed** -- Chest of woman. Emerald.
- **Peh** -- Strong and shaggy hips and thighs. Red.
- **Vau** -- Legs of a Bull. Red-orange.
- **Nun** (final) -- Feet of an Eagle. Green-blue.

This it will be seen, is almost a synthetical Kerubic Figure. This figure may be represented, as it were, with its feet on the Earth, and its head in the clouds. The colours in the scale of the King would synthesize as a delicate and sparkling green.

The uncovered parts of the body would be blue, the countenance belonging to Sagittarius would be almost that of a horse. The whole form would be like that of a goddess between Hathor and Neith holding a bow and arrows, that is if represented as an Egyptian symbol.
If again, we endeavour to translate this Name into symbols on a Tattwic Plane, we get
the following:

- Samekh comes under FIRE
- Nun comes under WATER
- Daleth comes under WATER OF EARTH
- Lamed comes under AIR
- Peh comes under FIRE
- Nun comes under WATER.

These would be synthesized thus: A silver crescent on a red triangle placed over a
yellow square. All three would be charged and enclosed within a large silver crescent.

Now, taking another example, the Telematic Image appertaining to the Letter
ALEPH. This on the BRIATIC Plane, would be rather masculine than feminine and would
be resumed by a spiritual figure hardly visible at all, the head-dress winged, the body
cloud-veiled and wrapped in mist, as if clouds were rolling over and obscuring the outline,
and scarcely permitting the legs and feet to be seen. It represents the Spirit of Ether. In the
YETZIRATIC World, it would be like a Warrior with winged helmet, the face angelic but
rather fierce, the body and arms mailed and bearing a child -- the legs and feet with mailed
buskins and wings attached to them.

In ASSIAH, this same letter ALEPH is terrific energy and represents, as it were,
mad force (the shape of the Letter is almost that of a Swastika). On the human plane, it
would represent a person who was a lunatic and at times given to frightful fits of mania.
Translated to the elemental plane, it would represent a form whose body fluctuated between
a man and an animal, and indeed, the ASSIATIC form would be a most evil type with a force
something like that compounded of that of a bird and that of a demon -- an altogether
horrible result.

The Letter ALEPH represents spirituality in high things, but when translated to the
plane contiguous to or below ASSIAH is usually something horrible and unbalanced,
because it is so opposed to matter that the moment it is involved therein, there is no
harmony between them. This notion is most important and permeates all forms of the
Order's magical procedures.

Radiating forces of Divine Light, otherwise called Angelic Forms, have not gender in
the grosser acceptation of the term, though they can be classed according to the masculine
and feminine sides. As, for example, in the human figure, sex is not so strongly marked in
the upper part, the head, as in the body, while yet the countenance can be distinctly classed as
of a masculine or a feminine type. So, also, on quitting the material plane, sex becomes less
marked, or rather appreciable in a different manner, though the distinction of masculine or
feminine is retained. And herein is the great error of the phallic religions -- that they have
transferred the material and gross side of sex to Divine and Angelic planes, not
understanding that it is the lower that is derived from the higher by correlation in material
development, and not the higher from the lower. Gender, in the usual meaning of the term, belongs to the Elemental Spirits, Kerubic Forms, Fays, Planetary Spirits and Olympic Spirits -- also to the Qliphoth in its most exaggerated and bestial aspects, and this is a ratio increasing in proportion to the depths of their descent. Also, in certain of the evil elemental spirits it would be exaggerated and repulsive.

But in the higher and angelic natures, gender is correlated by forms, either steady and firm, or rushing. Firmness like that of a rock or pillar is the nature of the Feminine; restlessness and movement, that of the Masculine. Therefore, let this be clearly understood in ascribing gender to angelic forms and images. Our tradition classes all forces under the heads of vehement and rushing force, and firm and steady force. Therefore a figure representing the former would be a masculine and that representing the latter, a feminine form.

But for convenience in the formation of Telesmatic images of ordinary occult names and words, the letters are arranged in masculine and feminine classification. This classification is not intended to affirm that the letters have not in themselves both natures (seeing that in each letter as in each Sephirah is hidden the dual nature of masculine and feminine) but shows more their tendency as regards the distinction of force beforementioned.

Those, then, are rather masculine than feminine to which are allotted forces more rapid in action. And those, again, are rather feminine than masculine which represent a force more firm and steady whence all letters whose sound is prolonged as if moving forward are rather masculine than feminine. Certain others are epicene, yet incline rather to one nature than to another. (By G.H. Frater D.D.C.F.)

**TELESMATIC ATTRIBUTIONS OF THE LETTERS OF THE HEBREW ALPHABET**

- **ALEPH.** Spiritual. Wings generally, epicene, rather male than female, rather thin type.
- **BETH.** Active and slight. Male.
- **GIMEL.** Grey, beautiful yet changeful. Feminine, rather full face and body.
- **DALETH.** Very beautiful and attractive. Feminine. Rather full face and body.
- **HEH.** Fierce, strong, rather fiery; feminine.
- **VAU.** Steady and strong. Rather heavy and clumsy, masculine.
- **ZAYIN.** Thin, intelligent, masculine.
- **CHETH.** Full face, not much expression, feminine.
- **TETH.** Rather strong and fiery. Feminine.
- **YOD.** Very white and rather delicate. Feminine.
- **CAPH.** Big and strong, masculine.
LAMED. Well-proportioned; feminine.
MEM. Reflective, dream-like, epicene, but female rather than male.
NUN. Square determined face, masculine, rather dark.
SAMEKH. Thin rather expressive face; masculine.
AYIN. Rather mechanical, masculine.
PEH. Fierce, strong, resolute, feminine.
TZADDI. Thoughtful, intellectual, feminine.
QOPH. Rather full face, masculine.
RESH. Proud and dominant, masculine.
SHIN. Fierce, active, epicene, rather male than female.
TAU. Dark, grey, epicene; male rather than female.

(These genders are only given as a convenient guide.)

SUMMARY

In the vibration of Names concentrate first upon the highest aspirations and upon the whiteness of Kether. Astral vibrations and material alone are dangerous. Concentrate then upon your Tiphareth, the centre about the heart, and draw down into it the White Rays from above. Formulate the letters in White Light in your heart. Inspire deeply, and then pronounce the letters of the Name, vibrating each through your whole system--as if setting into vibration the Air before you, and as if that vibration spread out into space.

The Whiteness should be brilliant.

The Sigils are drawn from the lettering of the Rose upon the Cross, and these are in Tiphareth, which corresponds to the heart. Draw them as if the Rose were in your heart.

In vibrating any Name, pronounce it as many times as it has letters. This is the Invoking Whirl.

Example: The Vibration of ADONAI HA-ARETZ.

Perform the Banishing Ritual of the Pentagram in the four quarters of your room, preceded by the Qabalistic Cross. Then in each quarter give the Signs of the Adeptus Minor, saying IAO and LVX, making the symbol of the Rose-Cross as taught in the paper describing the Rose-Cross Ritual.

Pass to the centre of the Room, and face East. Then formulate before you in brilliant white flashings the Letters of the Name in the form of a Cross -- i.e. both perpendicular and horizontal, as seen in the diagram below
There is another method of assigning gender based upon whether or not the sound of the HEBREW Letter is arrested or prolonged. If the former it is masculine, if the latter it is feminine -- as follows:

**SOUND PROLONGED**  
(MASULINE)

<table>
<thead>
<tr>
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<th>Description</th>
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<tbody>
<tr>
<td>Aleph</td>
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</tr>
<tr>
<td>Beth</td>
<td>B-Bh</td>
</tr>
<tr>
<td>Vau</td>
<td>U, V, 00</td>
</tr>
<tr>
<td>Zayin</td>
<td>Z</td>
</tr>
<tr>
<td>Caph</td>
<td>K, Kh</td>
</tr>
<tr>
<td>Nun</td>
<td>N</td>
</tr>
<tr>
<td>Samekh</td>
<td>S</td>
</tr>
<tr>
<td>Ayin</td>
<td>O, Ngh, Au</td>
</tr>
<tr>
<td>Qoph</td>
<td>Q, Qh</td>
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<tr>
<td>Resh</td>
<td>R</td>
</tr>
</tbody>
</table>

**SOUND ARRESTED**  
(FEMININE)

<table>
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<tr>
<th>Letter</th>
<th>Description</th>
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<tbody>
<tr>
<td>Gimel</td>
<td>G, Gh</td>
</tr>
<tr>
<td>Daleth</td>
<td>D, Dh</td>
</tr>
<tr>
<td>Heh</td>
<td>Cheth-Ch (gutteral)</td>
</tr>
<tr>
<td>Yod</td>
<td>J, Y</td>
</tr>
<tr>
<td>Teth</td>
<td>Lamed-L</td>
</tr>
<tr>
<td>Mem</td>
<td>Mem-M</td>
</tr>
<tr>
<td>Peh</td>
<td>Tzaddi-Tz</td>
</tr>
<tr>
<td>Tau</td>
<td>T, Tb</td>
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</tbody>
</table>

These, then, are two processes: The INVOKING WHIRL related to the Heart. The EXPANDING WHIRL related to the Aura.

ADNI makes the figure from head to waist; HA-ARTZ from waist to feet. The whole Name is related to Malkuth, Matter, and Zelatorship.

ALEPH. Winged, white, brilliant, radiant Crown.
DALETH. Head and neck of a woman, beautiful but firm, hair long, dark and waving.
NUN. Arms bare, strong, extended as a cross. In the right hand are ears of corn, and in the left a golden Cup. Large dark spreading Wings.
YOD. Deep yellow-green robe covering a strong chest on which is a square lamen of gold with a scarlet Greek Cross -- in the angles four smaller red crosses.
In addition a broad gold belt on which ADONAI HA - ARETZ is written in Enochian or Hebrew characters.
The feet are shown in flesh colour with golden sandals. Long yellow green drapery rayed with olive reaches to the feet. Beneath are black lurid clouds with patches of colour. Around the figure are lightning flashes, red. The crown radiates White Light. A Sword is girt at the side of the figure.
THE VIBRATORY MODE OF PRONOUNCING THE DIVINE NAMES

By

G.H. FRATER D.D.C.F.

In vibrating the Divine Names, the Operator should first of all rise as high as possible towards the idea of the Divine White Brilliance in KETHER -- keeping the mind raised to the plane of loftiest aspiration. Unless this is done, it is dangerous to vibrate only with the astral forces, because the vibration attracts a certain force to the operator, and the nature of the force attracted rests largely on the condition of mind in which the operator is.

The ordinary mode of vibrating is as follows: Take a deep and full inspiration and concentrate your consciousness in your heart, which answers to Tiphareth. (Having first, as already said, ascended to your Kether, you should endeavour to bring down the white Brilliance into your heart, prior to centering your consciousness there.)

Then formulate the letters of the Name required in your heart, in white, and feel them written there. Be sure to formulate the letters in brilliant white light, not merely in dull whiteness as the colour of the Apas Tattwa. Then, emitting the breath, slowly pronounce the Letters so that the sound vibrates within you, and imagine that the breath, while quitting the body, swells you so as to fill up space. Pronounce the Name as if you were vibrating it through the whole Universe, and as if it did not stop until it reached the further limits.

All practical occult work which is of any use tires the operator or withdraws some magnetism, and therefore, if you wish to do anything that is at all important, you must be in perfect magnetic and nervous condition, or else you will do evil instead of good.

When you are using a Name and drawing a Sigil from the Rose, you must remember that the Sephirah to which the Rose and Cross are referred, is Tiphareth, whose position answers to the location of the heart, as if the Rose were therein.

It is not always necessary to formulate before you in space the telesmatic angelic figure of the Name.

As a general rule, pronounce the Name as many times as there are letters in it.

(N.B. One of the things that affords me much gratification is hearing from a student here and there who has been working the Golden Dawn system satisfactorily. Every now and then someone calls my attention to a pamphlet or book written by a student who found techniques of considerable worth in this system. For example, a few months ago my attention was directed to ANGELIC IMAGES by a Frater A. H.E.H.O. in England. It is a beautifully written little manual on the use of the Telesmatic Images. As the author states, the technique is nowhere to be found save in the Golden Dawn, yet this is strange, that so formidable a technique has received no further commentary. He proposed to remedy the
deficiency, and indeed has succeeded so well that I strongly recommend the little book. It may be purchased from the Sorcerer's Apprentice, in Leeds, Yorkshire.

AHEHO’s description of the technique is: As the sapphire is drawn from the earth, rugged and of crude appearance, so do we find these two Papers -- archaically written, disjointed, seemingly in places to be worthless; but, as the gem is cut and polished to a gleaming splendour, so do these Papers, when studied and worked upon, synthesize into a gleaming gem, a radiant sapphire, the reflected Light through which may serve to illuminate the dark pathways of the Cosmos. I.R.)

**AN ALTERNATE METHOD OF VIBRATING THE DIVINE NAMES**

By

**V.H. FRATER A.M.A.G.**

Not long ago, I came across a technique which, while not essentially Golden Dawn, is so intrinsically in harmony with fundamental principles that I experimented with it to ascertain whether it could be used magically. It could, so I discovered. And a good deal else beside.

It also provides a good basis for understanding -- if one was not aware of it before -- the nature of the effect in one's own organism of the vibration of the Divine Names. One develops a great deal of respect for the method itself. The latter was reported by a metaphysician by the name of Brown Landone in a brochure entitled *The Great Spiritual Responsiveness of Body and Awakening the Brain of Spirit*. It is a formidable title -- and the principal content is formidable also. Landone describes a simple experiment which is essential to anyone wishing to employ this method intelligently.

Before describing this, let me repeat once more the instructions given in Z.

**1. The Symbolism of the Ceremony of the Opening of the Neophyte Grade.** 'Let the Adept, standing upright, his arms stretched out in the form of a Calvary Cross, vibrate a Divine Name, bringing with the formulation thereof a deep inspiration into his lungs. Let him retain the breath, mentally pronouncing the Name in his Heart, so as to combine it with the forces he desires to awaken thereby. Thence sending it downwards through his body past Yesod, but not resting there. Taking his physical life for a material basis, send it on into his feet. There he shall again momentarily formulate the Name. Then bringing it rushing upwards into the lungs, thence shall he breathe it forth strongly, while vibrating that Divine Name. He will send his breath steadily forward into the Universe so as to awaken the corresponding forces of the Name in the outer world. Standing with arms out, in the form of a cross, when the breath has been imaginatively sent to the feet and back, bring the arms forward in the sign of the Enterer while vibrating the name out into the Universe. On completing this, make the Sign of Silence and remain still, contemplating the Force you have invoked.'
The alternative method to be described here is not too fundamentally different. In fact, it is identical save in one respect. Before describing that one fact, let me describe the experiment recommended by Brown Landone.

Take an ordinary piece of dining flatware -- a long spoon or knife or fork, or what not. It makes no difference. So long as it is a metal and can transmit vibrations readily, that is all that is required. Now take a long piece of ordinary string, about forty inches long. Wrap the middle of this string securely around the spoon (or whatever), leaving the ends free. Hold each end between thumb and forefinger -- one end in both right and left hands, and leaning over, swing the spoon against the edge of a table. Listen to the sound it makes. Depending on the flatware and the table, a certain sound will be struck. Take note of it.

Having done this, take one end of the string and wrap it around the middle phalange of the index finger. Do this on both the right and left sides. Then insert the tips of the fingers involved into the ear, lightly. Repeat the same experiment of swinging the spoon so that it hits against a table or desk. Now determine what kind of sound this spoon makes in the ear. I must confess it rather surprised me when I first performed this little experiment.

The resultant sound bears little relation to the first sound. It is more like the pealing of cathedral bells. Repeat this several times, so that your impression is most clear, and hence can be recalled.

It is this sound, suggests Mr. Landone, which is made whenever we speak, talk or pray. It is this sound which is made when we hum. And it is humming that Landone recommends in conjunction with various prayers etc. that he prescribes. It is this inner vibration of which
we are not normally aware that vibrates throughout the whole organism. It must have an effect on every molecule in every cell, so that all vibrate in unison with the divine name being intoned.

I am not suggesting prayers of any kind actually. It is solely my recommendation that the humming be employed with the Order’s method of vibrating the divine Names, knowing full well from this experiment what the full effect of the formula produces. In all other instances of intoning the various names -- as in the Pentagram and Hexagram rituals -- follow all the rules and methods described in this paper by the Order. But when breathing out the Name, as described above, hum it out. Do not try to pronounce or vibrate the Name clearly. Hum the Name. But as you hum, clearly visualize, or have the mental intention that such and such a Name is being vibrated while you hum.

For instance, if the name METATRON or SANDALPHON is to be used, as recommended in this document, it should be hummed on the outgoing breath. The Name in Hebrew letters riding on the breath, as it were, should be visualized as per the relevant instructions. When the instruction advises that you should imagine that the breath, when quitting the body, swells you up so that you fill up all space, it should not be too difficult to conceive of the fact that the sound made within, while humming, is doing precisely that. It may of course require a good deal of practice, but I fancy that you will find it is worth the effort.

Over my many years of use of the vibratory formula there are a couple of suggestions I would like to offer the student just beginning to work with it. The first one is to draw the name of the God or Archangel one proposes to work with on a large board or piece of paper. Write it with a soft-tipped marking pen, and make the letters very large. Place it about six to ten feet away from where you are working so that it is within easy vision. So that when attempting to visualize the Name, it will be made easier by looking at the board first. With a little practice it will be easy to visualize with the eyes open. If not, open them periodically, casting a swift glance at the name on the board. This is an aid to visualization.

The second tip is that if your are not accustomed to being hyperventilated, proceed slowly. Stand at the foot of a bed, or have a mattress placed on the floor where you are working. The idea is that this practice results in hyperventilation, producing dizziness and unsteadiness on one's legs so that more often than not you can fall and I would rather you fall on a relatively soft surface than a hard one and injure yourself. Please take this warning seriously.

Practice the method -- with both the board and the bed -- several times before attempting to use it in full ceremonial work in your Temple. Develop some expertise first, so that in your Temple you will not fall because of hyperventilation.

If you are not familiar with the concept of hyperventilation, read Undoing Yourself with Energized Meditation and Other Devices, by Christopher S. Hyatt, Falcon Press, 1982. Also my book on the vegetotherapy of Wilhelm Reich to be published in 1984 by Falcon Press, will provide an extensive discussion of the subject.
The figures of Geomancy consist of various groupings of odd and even points in 4 lines. Of these the greatest possible number of combinations is 16. Therefore these sixteen combinations of odd and even points arranged on four lines are the sixteen figures of Geomancy. These are again classed under the heads of the Elements, the Signs of the Zodiac, and the Planets. Two figures are attributed to each of the Seven Planets, while the remainder are attributed to Caput and Cauda Draconis the Head and Tail of the Dragon, or the North and South Nodes of the Moon. Furthermore, to each Planet and Sign certain ruling Genii are attributed.

Roughly speaking, the mode of obtaining the first four Geomantic figures, from which the remainder of the Divination is calculated, is by marking down at random on paper with a pencil held by a loosely tensed hand 16 lines of points or dashes, without counting the number placed in each line during the operation. It should be done very rapidly. All the time think fixedly of the subject of the question. When the 16 lines are completed, the number of points in each line should be added up, and if the result be odd a single point or cross should be made in the first of the three compartments to the right of the paper. If even, two points or crosses. These 16 lines are represented below.
These yield four Geomantic figures. The results, odd and/or even, of lines 1 to 4 inclusive comprise the first figure, of Fortuna Minor. Of lines 5 to 8 the second figure; of lines 9 to 12 the third; of lines 13 to 16, the 4th figure, as shown in the diagram.
The symbol of a Pentagram either within or without a circumscribed circle should be made at the top of the paper on which the dashes are made. The paper itself should be perfectly clean and should have never been previously used for any other purpose. If a circle be used with the Pentagram, it should be drawn before the latter is described. The Pentagram should always be of the “invoking” type, as described in the Pentagram Ritual. Since the Pentagram concerns the element of Earth, it should therefore be drawn beginning at the top point descending to the lower left hand point, carefully closing the angle at the finish. While slowly tracing the Pentagram, the divine name associated with Earth should
be intoned or vibrated ADONAI ha-ARETZ. It could be intoned two or three times before proceeding with the drawing of the Sigil. This will help to concentrate the mind and to elevate it to the highest notion compatible with the method. Do remember that in one of the Ritual obligations, the aspirant swears that in all his magical workings he will always invoke the highest divine names that he knows. Thus he will always be working under the aegis of the divine. Within the centre of the Pentagram, the Sigil of the “Ruler” to which the matter of the question specially refers, should be placed.

If the question be of the Nature of Saturn, such as agriculture, sorrow, death, etc., the Sigil of Zazel should be placed in the Pentagram. If of Jupiter, concerning good fortune, feasting, church preferment, etc., the Sigil of Hismael. If of Mars, war, fighting, victory, etc., the Sigil of Bartzabel. If of the Sun, power, magistracy, success, etc., the Sigil of Sorath. If of Venus, love, music, pleasure, etc., the Sigil of Kedemel. If of Mercury, such as science, learning, knavery, etc., the Sigil of Taphthartharath, etc., If of travelling, fishing, etc., under Luna, then the Sigil of Chasmodai. In the diagram appended, the Sigil of Hismael is employed.

During the marking down of the points, the attention should be fixed upon the Sigil within the Pentagram, and the mind should carefully consider the question proposed.

A good idea to to repeat out loud the name of the Ruler as if to invoke him. This should also be followed by a short statement repeated again and again concerning the topic of divination. The hand should not be removed from the paper until all 16 lines of points have been finished.

For example if you wished to ask a question concerning the acquisition of wealth you would use the Sigil relating to Jupiter, Hismael. You would then, while making the random dots, repeat three or four times the name of Hismael, followed by, “Will I acquire, such and such amount of money?” (Specify time period. The phrasing of the question should be very definite and specific.) The whole phrase should be repeated frequently until all 16 lines of dots have been completed.
<table>
<thead>
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<th>Ruler</th>
<th>Planet</th>
<th>Sign</th>
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<tr>
<td></td>
<td>Bartzabel</td>
<td>Mars</td>
<td>Aries</td>
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<td></td>
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<td></td>
<td>Chasmodai</td>
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<td>Zazel</td>
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<td>Aquarius</td>
</tr>
<tr>
<td></td>
<td>Hismael</td>
<td>Jupiter</td>
<td>Pisces</td>
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<tr>
<td></td>
<td>Zazel</td>
<td>Saturn</td>
<td>Cauda Draconis</td>
</tr>
<tr>
<td></td>
<td>Bartzabel</td>
<td>Mars</td>
<td>Cauda Draconis</td>
</tr>
<tr>
<td></td>
<td>Hismael</td>
<td>Venus</td>
<td>Caput Draconis</td>
</tr>
<tr>
<td></td>
<td>Kedemel</td>
<td>Jupiter</td>
<td>Caput Draconis</td>
</tr>
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<td>Sun</td>
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<td></td>
<td>Chasmodai</td>
<td>Luna</td>
<td>Cancer</td>
</tr>
<tr>
<td>Element</td>
<td>Figure</td>
<td>Name and Meaning of Figure</td>
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<tr>
<td>---------</td>
<td>--------</td>
<td>--------------------------</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>3</td>
<td>Puer, a boy yellow and beardless</td>
<td></td>
</tr>
<tr>
<td>Earth</td>
<td>2</td>
<td>Amissio, loss from without</td>
<td></td>
</tr>
<tr>
<td>Air</td>
<td>1</td>
<td>Albus, white, fair</td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td>4</td>
<td>Populus, people gathering together</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>3</td>
<td>Fortuna major, greater fortune, aid, entering</td>
<td></td>
</tr>
<tr>
<td>Earth</td>
<td>2</td>
<td>Conjunctio, assembly, union</td>
<td></td>
</tr>
<tr>
<td>Air</td>
<td>1</td>
<td>Puella, a girl, beautiful</td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td>4</td>
<td>Rubeus, red, reddish</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>3</td>
<td>Acquisitio, obtaining, comprehended within</td>
<td></td>
</tr>
<tr>
<td>Earth</td>
<td>2</td>
<td>Carcer, a prison, bound</td>
<td></td>
</tr>
<tr>
<td>Air</td>
<td>1</td>
<td>Tristitia, sadness, damned, cross</td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td>4</td>
<td>Laetitia, joy, laughing, healthy, bearded</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>3</td>
<td>Cauda Draconis, the lower threshold, going out</td>
<td></td>
</tr>
<tr>
<td>Earth</td>
<td>2</td>
<td>Caput Draconis, heart, upper threshold, entering</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>3</td>
<td>Fortuna minor, lesser fortune, aid, going out</td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td>4</td>
<td>Via, way, journey</td>
<td></td>
</tr>
</tbody>
</table>
A pencil is preferable to a pen for this task of tracing the dots. Otherwise, use a contemporary felt pen or marking pen which is ideal for this purpose. It is practically more convenient to draw or rule four lines across the paper beforehand to mark off the space for such four lines composing a Geomantic Figure as shown on the previous page.

The first four Geomantic figures formed directly from the 16 lines of points are called The Four Mothers. It is from them that the remaining figures necessary to complete the Geomantic scheme of direction are derived.

These should now be placed in a row from right to left, for the greater convenience of the necessary calculation though much practice may render this unnecessary. The first figure will be attributed to the South, the Second to the East, the Third to the North, and the Fourth to the West.

**THE FOUR MOTHERS**

![Diagram of the Four Mothers]

From these Four Mothers, four resulting figures called the Four Daughters are now to be derived, thus: The uppermost points of the First Mother, will be the uppermost points of the First Daughter. The corresponding, that is the first line of, points of the Second Mother will be the second points of the First Daughter. The same line of points of the Third Mother will constitute the third points of the First Daughter. The same points of the Fourth Mother will be the fourth points of the First Daughter. The same rule applies to all the figures.

The second line of points of the four Mother figures will comprise the Second Daughter. The third line of points of the Four Mothers will comprise the Third Daughter, and the fourth line of points of the Four Mothers will comprise the Fourth Daughter and so on.

Applying the above rule throughout, the following will represent the Four Daughters:

![Diagram of the Four Daughters]
These, again for the convenience of the beginner, are now to be placed on the left hand of the Four Mothers in a single line from right to left.

From these eight figures, four others are now to be calculated which may be called the Four Resultants, or the Four Nephews. These will be the 9th, 10th, 11th, and 12th figures of the whole scheme. The Ninth figure is formed from the points of the first and second figures compared together. The Tenth from the 3rd and 4th figures; the 11th from the 5th and 6th figures, the 12th from the 7th and 8th figures. The rule is to compare or add together the points of the corresponding lines. If, for instance, the first line of the First Mother consists of one point, and the first line of the Second Mother also consists of one point, these two are added together, and since they form an even number two points are marked down for the first line of the Resultant. If the added points are odd, only one point is marked for the resulting figure. The Ninth figure of Conjunctio is thus formed.

Now the first figure has one point at the top, the second figure has one point at the top-together they make two, an even number, thus making 2 points for the new figure. The first figure has one point on the second line, and the second figure has two points on the second line. Together they make three points, an odd number, therefore represented by one point in the new figure. The rest follow similarly and is represented again by the figure below.
The other Resultants are calculated in precisely the same way:

<table>
<thead>
<tr>
<th>Four Daughters</th>
<th>Four Mothers</th>
</tr>
</thead>
<tbody>
<tr>
<td>8th</td>
<td>1st</td>
</tr>
<tr>
<td>7th</td>
<td>2nd</td>
</tr>
<tr>
<td>6th</td>
<td>3rd</td>
</tr>
<tr>
<td>5th</td>
<td>4th</td>
</tr>
</tbody>
</table>

In this way are yielded the four Resultants:

- **Rubeus**
- **Acquisitio**
- **Caput Drac.**
- **Conjunctio**

And thus the Twelve Principal Figures of the Geomantic scheme of Divination are completed. These again correspond to the 12 Astrological Houses of Heaven, with which they will later on be compared.

**THREE**

For the greater assistance of the Diviner in forming a judgment upon the general condition of the scheme of 12 figures thus far obtained, it is usual to deduce from them three other subsidiary figures. These three are of less importance than the twelve previous.
figures, and are not to be considered at all in the light of component figures of the scheme, but only as aids to the general judgment. These other figures are known as the Right Witness, Left Witness, and the Judge.

The two witnesses are without significance in the divination, except as they are the roots from which the figure known as the Judge is derived. The Right Witness is formed from the 9th and 10th figures by comparing the points in the manner before shown in the formation of the Resultants. That is the corresponding lines of points in the two figures are compared together, and the addition, whether odd or even, comprises the points of the Witness. The Left Witness represents the combination in a similar manner to the 11th and 12th figures. The Judge again is formed in precisely the same way from the Two Witnesses, and is therefore a synthesis of the whole figure.

If he be good, the figure is good and the judgment will be favourable; and vice versa. From the nature of the formation of the 15th figure, the Judge, it should always consist of an even number of points, and never of odd. That is, adding together the four lines of points, comprising the Judge, the result should be an even number. For if the Judge were a figure of odd points it would show that a mistake had been made somewhere in the calculation.

The Reconciler is a 16th figure sometimes used for aiding the Judgment by combining the Judge with the Figure in the Particular House signifying the thing demanded. Thus, in the preceding scheme, the Judge formed is Populus, and the Second Figure, being Amissio, their combination also yields Amissio.

In order to discover where The Part of Fortune will fall, add together all the points of the first twelve figures. Divide that number by twelve, and place the Part of Fortune with the figure answering to the remainder. If there is no remainder it will fall on the 12th figure. The Part of Fortune is a symbol of ready money, money in cash belonging to the Querent, and is of the greatest importance in all questions of money.

FOUR
The following is the signification of the 12 Houses of Heaven, in brief:

**First House (Ascendant)**
Life, health, querent, etc.

**Second House**
Money, property, personal worth.

**Third House**
Brothers, sisters, news, short journeys, etc.
Fourth House
Father, landed property, inheritance. The grave, the end of matter.

Fifth House
Children, pleasure, feasts, speculation.

Sixth House
Servants, sickness, uncles and aunts, small animals.

Seventh House
Love, marriage, husband or wife. Partnerships and associations, public enemies, law suits.

Eighth House
Deaths, wills, legacies; pain, anxiety. Estate of deceased.

Ninth House
Long journeys, voyages. Science, religion, art, visions, and divinations.

Tenth House
Mother. Rank and honour, trade or profession, authority, employment, and worldly position generally.

Eleventh House
Friends, hopes and wishes.

Twelfth House
Sorrows, fears, punishments, secret enemies, hospitals or prisons, unseen dangers, restrictions.

The Twelve figures of the Geomantic scheme as previously calculated are to be attributed to a map of the 12 houses of heaven to be placed therein thus:

The first figure goes in the 10th house.
The second figure goes in the 1st house.
The third figure goes in the 4th house.
The fourth figure goes in the 7th house.
The fifth figures goes in the 11th house.
The sixth figure goes in the 2nd house.
The seventh figure goes in the 5th house.
The eighth figure goes in the 8th house.
The ninth figure goes in the 12th house.
The tenth figure goes in the 3rd house.
The eleventh figure goes in the 6th house.
The twelfth figure goes in the 9th house.
Thus the figures derived by the calculations provided in the example given previously would occupy a Geomantic map as follows:

Herein follows a set of general Tables of the Sixteen figures in the Twelve Houses for the better convenience of forming a general judgment of the Scheme. Under the head of each figure separately is given its general effect in whatever House of the Map of the Heavens it may be located. Thus, by taking the House signifying the end or result of the matter, the Fourth House, etc., and by noting what figures fall therein, the student may find by these tables the general effect in that position.

**ACQUISITIO**

- Generally good or profit and gain.
- Ascendant - Happy, success in all things.
- Second House - Very prosperous.
- Third House - Favour and riches.
- Fourth House - Good fortune and success.
- Fifth House - Good success.
- Sixth House - Good, especially if it agrees with the 5th.
- Seventh House - Reasonably good.
- Eighth House - Rather good, but not very. The sick shall die.
- Ninth House - Good in all demands.
- Tenth House - Good in suits. Very prosperous.
- Eleventh House - Good in all.
- Twelfth House - Evil, pain and loss.
AMISSIO
Good for loss of substance and sometimes for love; but very bad for gain.
Ascendant - III in all things but for prisoners.
Second House - Very ill for money, but good for love.
Third House - Ill end, except for quarrels.
Fourth House - Ill in all.
Fifth House - Evil except for agriculture.
Sixth House - Rather evil for love.
Seventh House - Very good for love, otherwise evil.
Eighth House - Excellent in all questions.
Ninth House - Evil in all things.
Tenth House - Evil except for favour with women.
Eleventh House - Good for love, otherwise bad.
Twelfth House - Evil in all things.

FORTUNA MAJOR

Good for gain in all things where a person has hopes to win.
Ascendant - Good save in secrecy.
Second House - Good except in sad things.
Third House - Good in all.
Fourth House - Good in all, but melancholy.
Fifth House - Very good in all things.
Sixth House - Very good except for debauchery.
Seventh House - Good in all.
Eighth House - Moderately good.
Ninth House - Very good.
Tenth House - Exceedingly good. Go to superiors.
Eleventh House - Very good.
Twelfth House - Good in all.
THE COMPLETE GOLDEN DAWN SYSTEM OF MAGIC

FORTUNA MINOR

Good in any matter in which a person wishes to proceed quickly.
Ascendant - Speed in victory and in love, but choleric.
Second House - Very good.
Third House - Good, but wrathful.
Fourth House - Haste; rather evil except for peace.
Fifth House - Good in all things.
Sixth House - Medium in all.
Seventh House - Evil except for war or love.
Eighth House - Evil generally.
Ninth House - Good, but choleric.
Tenth House - Good, except for peace.
Eleventh House - Good, especially for love.
Twelfth House - Good, except for alteration, or for suing another.

LAETITIA

Good for joy, present or to come.
Ascendant - Good, except in war.
Second House - Sickly.
Third House - III.
Fourth House - Mainly good.
Fifth House - Excellent.
Sixth House - Evil generally.
Seventh House - Indifferent.
Eighth House - Evil generally.
Ninth House - Very good.
Tenth House - Good, rather in war than in peace.
Eleventh House - Good in all.
Twelfth House - Evil generally.
TRISTITIA

Evil in almost all things.
Ascendant - Medium, but good for treasure and fortifying.
Second House - Medium, but good to fortify.
Third House - Evil in all.
Fourth House - Evil in all.
Fifth House - Very evil.
Sixth House - Evil, except for debauchery.
Seventh House - Evil for inheritance and magic only.
Eighth House - Evil, but in secrecy good.
Ninth House - Evil except for magic.
Tenth House - Evil except for fortifications.
Eleventh House - Evil in all.
Twelfth House - Evil. But good for magic and treasure.

PUELLA

Good in all demands, especially in those relating to women.
Ascendant - Good except in war.
Second House - Very good.
Third House - Good.
Fourth House - Indifferent.
Fifth House - Very good, but notice the aspects.
Sixth House - Good, but especially so for debauchery.
Seventh House - Good except for war.
Eighth House - Good.
Ninth House - Good for music. Otherwise only medium.
Tenth House - Good for peace.
Eleventh House - Good, and love of ladies.
Twelfth House - Good in all.
PUER
Evil in most demands, except in those relating to War or Love.
Ascendant - Indifferent. Best in War.
Second House - Good, but with trouble.
Third House - Good fortune.
Fourth House - Evil, except in War and Love.
Fifth House - Medium good.
Sixth House - Medium.
Seventh House - Evil, save in War.
Eighth House - Evil, save for Love.
Ninth House - Evil except for War.
Tenth House - Rather evil. But good for Love and War.
Eleventh House - Most other things medium.
Twelfth House - Medium; good favour. Very good in all.

RUBEUS
Evil in all that is good and Good in all that is evil.
Ascendant - Destroy the figure if it falls here! It makes the judgment worthless.
Second House - Evil in all demands.
Third House - Evil except to let blood.
Fourth House - Evil except in War and Fire.
Fifth House - Evil save for love, and sowing seed.
Sixth House - Evil except for blood-letting.
Seventh House - Evil except for war and fire.
Eighth House - Evil.
Ninth House - Very evil.
Tenth House - Dissolute. Love, fire.
Eleventh House - Evil, except to let blood.
Twelfth House - Evil in all things.
ALBUS

Good for profit and for entering into a place or undertaking.
Ascendant - Good for marriage. Mercurial. Peace.
Second House - Good in all.
Third House - Very good.
Fourth House - Very good except in War.
Fifth House - Good.
Sixth House - Good in all things.
Seventh House - Good except for War.
Eighth House - Good.
Ninth House - A messenger brings a letter.
Tenth House - Excellent in all.
Eleventh House - Very good.
Twelfth House - Marvellously good.

CONJUNCTIO

Good with good, or evil with evil. Recovery of things lost.
Ascendant - Good with good, evil with evil.
Second House - Commonly good.
Third House - Good fortune.
Fourth House - Good save for health; see the 8th.
Fifth House - Medium.
Sixth House - Good for immorality only.
Seventh House - Rather good.
Eighth House - Evil; death.
Ninth House - Medium good.
Tenth House - For love; good. For sickness, evil.
Eleventh House - Good in all.
Twelfth House - Medium. Bad for prisoners.
CARCER
Generally evil. Delay, binding, bar, restriction.
Ascendant - Evil except to fortify a place.
Second House - Good in Saturnine questions; else evil.
Third House - Evil.
Fourth House - Good only for melancholy.
Fifth House - Receive a letter within three days. Evil.
Sixth House - Very evil.
Seventh House - Evil.
Eighth House - Very evil.
Ninth House - Evil in all.
Tenth House - Evil save for hidden treasure.
Eleventh House - Much anxiety.
Twelfth House - Rather good.

CAPUT DRACONIS
Good with evil; evil with evil. Gives a good issue for gain.
Ascendant - Good in all things.
Second House - Good.
Third House - Very good.
Fourth House - Good save in war.
Fifth House - Very good.
Sixth House - Good for immorality only.
Seventh House - Good especially for peace.
Eighth House - Good.
Ninth House - Very good.
Tenth House - Good in all.
Eleventh House - Good for the church and ecclesiastical gain.
Twelfth House - Not very good.
CAUDA DRACONIS

Good with evil, and evil with good. Good for loss, and for passing out of an affair.
Ascendant - Destroy figure if it falls here! Makes judgment worthless.
Second House - Very evil.
Third House - Evil in all.
Fourth House - Good especially for conclusion of the matter.
Fifth House - Very evil.
Sixth House - Rather good.
Seventh House - Evil, war, and fire.
Eighth House - No good, except for magic.
Ninth House - Good for science only. Bad for journeys. Robbery.
Tenth House - Evil save in works of fire.
Eleventh House - Evil save for favours.
Twelfth House - Rather good.

VIA

Injurious to the goodness of other figures generally, but good for journeys and voyages.
Ascendant - Evil except for prison.
Second House - Indifferent.
Third House - Very good in all.
Fourth House - Good in all save love.
Fifth House - Voyages good.
Sixth House - Evil.
Seventh House - Rather good, especially for voyages.
Eighth House - Evil.
Ninth House - Indifferent. Good for journeys.
Tenth House - Good.
Eleventh House - Very good.
Twelfth House - Excellent.

POPULUS

Sometimes good and sometimes bad; good with good, and evil with evil.
Ascendant - Good for marriage.
Second House - Medium good.
Third House - Rather good than bad.
Fourth House - Good in all but love.
Fifth House - Good in most things.
Sixth House - Good.
Seventh House - In war good; else medium.
Eighth House - Evil.
Ninth House - Look for letters.
Tenth House - Good.
Eleventh House - Good in all.
Twelfth House - Very evil.
SIX

By essential dignity is meant the strength of a Figure when found in a particular House. A figure is, therefore, strongest when in what is called its house, very strong when in its exaltation, strong in its triplicity, very weak in its fall; weakest of all in its detriment. A figure is in its fall when in a house opposite to that of its exaltation, and in its detriment when opposite to its own house.

The Geomantic figures, being attributed to the planets and signs, are dignified according to the rules which obtain in Astrology. That is to say they follow the dignities of their ruling planets, considering the twelve houses of the scheme as answering to the twelve signs. Thus, the ascendant or first house answers to Aries, the second house to Taurus, the third house to Gemini, and so on to the twelfth answering to Pisces. Therefore the figures of Mars will be strong in the first house, but weak in the seventh house, and so forth.

TABLE OF DIGNITIES

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<th>Sign</th>
<th>Element</th>
<th>Ruler</th>
<th>Exaltation</th>
<th>Fall</th>
<th>Detriment</th>
<th>Strong</th>
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<tr>
<td>Aries</td>
<td>Fire</td>
<td>Mars</td>
<td>Sun</td>
<td>Saturn</td>
<td>Venus</td>
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<td>Jupiter</td>
<td>Venus</td>
<td>Mercury</td>
<td>Mercury</td>
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</tr>
</tbody>
</table>

Caput Draconis is strong in the dignities of Jupiter and Venus.
Cauda Draconis is strong in the dignities of Saturn and Mars.

NOTES

The following notes were abstracted from a paper on Geomancy circulated in the A.O., which was the name given to the renewed Golden Dawn by Mathers years after the revolt. In it, the statement is made that it was compiled by S.R.M.D. from ancient treatises: 1) Ye Geomancie of Maister Christopher Catton; a very old work in black letters. 2) The Theomagia by John Heydon (17th century). 3) And the Geomancia Astronomica of Gerardus CAM BRENSIS or Cremonensis.)

In each set of four lines of print, the first or top line is attributed to the element FIRE (as
being the most subtle element), the second line to the Air (the next in lightness), the third to the Water (more heavy), and the fourth and lowest line to Earth (the heaviest of all).

Further that each set of Four points signifieth an element, thus:
The first Four Lines signify FIRE; the second Four the element AIR; the third Four lines the element of WATER; and the fourth Four lines the element of EARTH.

In Geomancy there are three points which may tend a little to confuse the Practicus: (a) Why the Names and Seals of the SPIRITS of the Planets are employed instead of those of the INTELLIGENCES, the former being said to be more Evil in nature, and the latter More Good. (b) This being so, why the names and sigils of the Archangels of the Zodiacal Signs, purely Good in Nature, should be also employed; and instead of those of either the Angels, or Assistant Angels of the Zodiac. (c) There being 16 figures of Geomancy, and these under the 12 Signs, how are the 4 extra to be attributed in this classification.

(a) Geomancy being a form of Divination especially attributed to the Element of Earth, and therefore more purely Terrestrial in operation, the Spirits and their Characters are more naturally appropriate hereto than the Intelligences, as representing the more weighty and automatic force of the Planetary Ray in its action upon the Earth. Also the Sigils employed in Geomancy are different from those of the same Spirits when taken from the Kameas of the Planets, and this to affirm their more specialized action in this Art.

(b) The reason of the employment of such powerful Names as those of Malchidael, etc., is to bring a strong aiding Force of Good into the Operation, again specialized by the Sigils used in this connection.

(c) The 12 Governors of the 12 Zodiacal Ideas or Figures, have power over the face of the Earth in their Figures and Places, but the 4 extra which be Fortuna Minor, Via, Caput Draconis and Cauda Draconis, also naturally have reference to the Four Winds and their Genii; a fortunate phase of the Moon (especially at Full) aspecting, is Good.

Gerardus Cremonensis sayeth: But you must always take heed, that you do not make a Question in a Rainy, very Stormy, cloudy, or very Windy Seas on; that is when the Elements be Angry; or when thou thyself art angry, or thy mind over-busied with many affairs; nor for tempters nor deriders, neither renew nor reiterate the same question again under the same Figure or Form; for that is Error.

YE COMPANIE OF HOUSES- From the Geomancie”ofMaister Christopher Cattan. When ye doe find a Good Figure in a good House, it is double Good, because the House is Good and the Figure also; and it signifieth that without any doubt the Querent shall obtain his Demand. By the like reason if ye find an Ill figure in an Ill House it is very Ill for the Querent. But if ye find a Good Figure in an Ill House, it Signifieth Good to the Querent but it will not continue, but taketh away part of the Malice of the House. In like case if ye find an Ill figure in a Good House, it taketh away the Malice of the Figure, for he would do harm, but he cannot; yet keeping back always the Good that it come not to the Querent.

By “Ill House” is meant that which in a Question shews persons or things opposed to the
THE COMPLETE GOLDEN DAWN SYSTEM OF MAGIC

Querent or to his interest in the Question, as in a Lawsuit, The House shewing his Opponent; in a case of Sickness, the 6th and 8th would be hostile. “Good Houses” would be those shewing Aid etc. We might in a general sense consider the 6th, and 8th, (death) and the 12th (Fears, prison, private enemies), “Ill House” by Nature.

The “Companie of the Houses” is after three manners: SIMPLE, SEMI SIMPLE, and COMPOUND. And the House be classed in Pairs, thus: the Second House is always the Companion of the First; the Fourth of the Third; the Sixth of the Fifth, and so on.

The COMPANIE SIMPLE is when the same Figure is repeated in both Houses of any of the “Pairs.” Thus in our Scheme, VIA is repeated in the PAIR formed by the Ascendant and the Second House and they are therefore in COMPANY together. In this case shew that the indecision of the querent re-acts on his business. But though Caput Draconis is repeated in the Fourth and Fifth houses which be next each other, there is no COMPANY, for they belong to different pairs, the Fourth house being the Companion of the Third and not of the Fifth, and the latter being Company to the Sixth and not to the Fourth. And with regard to Persons, the COMPANION Figure will shew the COMPANIONS or Associates of a Person in question, as also will the COMPANION House. Good Figures in COMPANY show much Good, and as well in the Present as in the time to come; and Evil Figures the reverse. For also the First House (of a Pair) showeth the Time Present, and the Second the Time to Come.

The COMPANY DEMI SIMPLE is when the Figures in the Two Houses forming a Pair be not identical, but be under the same Planetary Ruler as Acquisitio and Laetitia which be both under Jupiter and Hismael, Fortuna Major and Minor under the Sun, Puella and Amissio under Venus, etc.

The COMPANY COMPOUND is when the Points of the Two Figures be the exact complementary contrary one of the other in arrangement as Puer and Puella, Albus and Rubeus, Acquisitio and Amissio, Laetitia and Tristitia, etc. A Reconciler figure is then formed from them in the same way that the Judge is calculated from the Two Witnesses, and according as this Figure is harmonized with such and Good, so is the nature of this “Company Compound,” but if discordant and evil so is this form of COMPANY.

There is also yet another kind of COMPANY which is that of the uppermost Line of the Two Figures in the Pair of Houses. If this uppermost line in both cases be odd or even, there is COMPANY, and as in the case of the COMPANY COMPOUND, a Reconciler Figure is formed and the case judged as in the last paragraph. But if the top line of the one be odd and the other be even there is no COMPANY between those Figures. In our Scheme Tristitia is in the Third and Caput in the Fourth House, and as the top line of each has even points there is COMPANY between them. The Reconciler Figure will be Conjunctio, which is Harmonious with Both and is an argument of Good being signified thereby.

The reference in the above to “our scheme” only means that Mathers had set up a divination in full, with its complete interpretation. I have not included it here because it would be redundant; one is already included in this text.
VOLUME FIVE

SEVEN

Remember always that if the figures Rubeus or Cauda Draconis fall in the Ascendant, or first house, the figure is not fit for Judgment and should be destroyed without consideration. Another figure for the question should not be erected before at least two hours have elapsed.

Your figure being thoroughly arranged as on a Map of the heavens, as previously shown, note first to what House the demand belongs. Then look for the Witnesses and the Judge, as to whether the latter is favourable or otherwise, and in what particular way.

Note next what Figure falls in the House required. Also whether it passes or springs - that is whether it is also present in any other House or Houses. These should also be considered as for example in a question of money stolen, if the figure in the second House be also found in the sixth House, it might also show that the thief was a servant in the house.

Then look in the Table of Figures in the Houses and see what the Figure signifies in the special House under consideration. Put this down also. Then look in the Table for the strength of the figures in that House. Following this, apply the astrological rule of aspects between houses, noting what houses are Sextile, Quintile, Square, Trine, etc. Write the "Good" on one side and the "Evil" on the other, noting also whether these figures also are "strong" or "weak," "friendly" or "unfriendly" in nature to the figure in the House required. Note that in looking up the aspects between houses, there are two directions, Dexter and Sinister. The Dexter aspect is that which is contrary to the natural succession of the houses; the Sinister is the reverse. The Dexter aspect is more powerful than the Sinister.

Then add the meaning of the figure in the Fourth House, which will signify the end of the matter. It may also assist you to form a Reconciler Figure from the Figure in the house required and the Judge, noting what figure results and whether it harmonises with either or both by nature. Now consider all you have written down, and according to the balance of "good" and "evil" therein form your final judgment. Consider also in "money" matters where the Part of Fortune falls.

For example, let us consider the figure previously set up and form a judgment for "Loss of money in business" therefrom.

Populus is the Judge, and we find that in questions of money, which concern the Second House, it signifies "medium good." The question as a whole is of the nature of the Second House, where we find Career. We then discover that Career here is "evil," as showing obstacles and delays. The Part of Fortune is in the Ascendant with Amissio, signifying loss through Querent's own mistake, and loss through Querent's self.

The Figure of Amissio springs into no other house, therefore this does not affect the question. "Carcer," in the Second House is neither "strong" nor "weak" its strength for evil is medium. The figures Sextile and Trine of the Second are Conjunctio, Fortuna Major, Fortuna Minor, and Acquisitio, all "good" figures, helping the matter and "friendly" in nature. This signifies well intentioned help of friends. The figures square and opposition of
the Second are Fortuna Minor, Conjunctio, Albus which are not hostile to Career, therefore showing “opposition not great.”

The figure in the Fourth House is Fortuna Major which shows a good end but with anxiety. Let us now form a Reconciler between the figure of the Second House which is Career and the Judge, Populus, which produces Career again, a sympathetic figure, but noting delay, but helping the Querent’s wishes. Now let us add all these together:

1. Medium.
2. Evil and Obstacles, delay.
3. Loss through querent’s self.
4. Strength for evil, medium only.
5. Well-intentioned aid of friends.
7. Ending good; but with anxiety.
8. Delay, but helping Querent’s wishes.

And we can formulate the final judgment. That the Querent’s loss in business has been principally owing to his own mismanagement. That he will have a long and hard struggle, but will meet with help from friends. That his obstacles will gradually give way, and that after much anxiety he will eventually recoup himself from his former losses.

SUMMARY OF STAGES IN GEOMANTIC DIVINATION

1. If Rubeus or Cauda Draconis in Ascendant destroy the figure.
2. Note the House to which the question belongs. See if the figure there springs into another house.
3. Form the Judge from the two witnesses.
4. Part of Fortune that is, if a money question.
5. See if Figure in House concerned is “strong” or “weak.” If it pass or spring into any other house.
6. See figures Sextile and Trine, Square and Opposition.
7. Friendly or unfriendly.
8. Note the figure in Fourth House, signifying the end or outcome.
9. Form the Reconciler from Judge and the figure in House to which the demand appertains.
I would like to deal with a topic that is considered to be at the heart of the magical system. Crowley for example, whose contribution to the subject can hardly be called minimal, considers the Body of Light technique of prime importance. In fact, he has formulated Liber Samekh, one of the most significant of the rituals of his own Order dealing with the knowledge and conversation of the Holy Guardian Angel, around the Body of Light technique. There can be no possibility of performing this ritual without considerable skill in this art. In the Golden Dawn itself, many of the primary magical skills, if not wholly dependent on this skill, at least need to bring it into play for those skills to become effective. For example, in Tarot divination, you will often find the advice given by Mathers to use clairvoyance to divine the significance of any one card. It must be added here that clairvoyance, in the Order sense of the term meant seeing with the inner eye, the eyes of the Body of Light. Furthermore, most of the Enochian system, the crown and jewel and synthesis of all the Golden Dawn teaching, devolves upon the Body of Light Technique for full use of the system.

The discussion of this topic must revolve around three different headings:

1. **The Order method, sometimes referred to as Tattwa vision, or skrying in the spirit vision.**
2. **The Inner Guide Meditation of Edwin Steinbrecher, now achieving considerable popularity.**
3. **Aleister Crowley's method, previously referred to as the Body of Light Technique.**

1. This method is described in several places in the Order teaching. For example, in the paper entitled "Man, the Microcosm" it is described at some length. Then there is a so-called flying roll where the description covers some several pages. Here and there in many other documents, it is further described.

"The subject of clairvoyance must always be in the highest degree interesting to all who are aspiring after adeptship even in its lowest grades... We frequently meet with two opposite attitudes towards the subject, both in the outer world and amongst our junior members. Both these attitudes are hindrances to its proper study, and therefore I shall preface my remarks by a few words concerning each of them." (I should interpolate here that these remarks were made by G.H. Frater Felkins.)

"The first is fear of clairvoyance, and the second is a disproportionate estimate of its value.

"Both of these attitudes arise from a misunderstanding of its true character. People imagine that somehow the power of clairvoyance is obtained secondhand from the powers of evil; or
that its exercise will bring those who practice it under their influence. Or, on the other hand, they imagine that the power of clairvoyance will save them a great deal of trouble, and give them a short and easy path to the information and guidance they desire, in fact, that these may almost be attained at will. Nay more, would such a power not fully satisfy that curiosity which is one of the pitfalls of the superficial student?

"The properly trained clairvoyant need have no fear that he will thereby expose himself to the powers of evil. It is the untrained natural clairvoyant who is in danger. Training will give him knowledge, discipline and protection, such as will protect him from the onslaughts of the adverse powers.

"On the other hand, let him who desires to save himself trouble and to gain knowledge to which he has no claim, be very well assured that only `in the sweat of his brow' can he obtain this power and exercise it in security. And that he who seeks to gratify his curiosity will either he mortified by disappointment or distressed by discoveries he would much prefer not to have made. Trained, humble, and reverent clairvoyance is a great gift, opening up new worlds and deeper truths, lifting us out of ourselves into the great inpouring and outpouring of the heart of God."

Most of the following quotations are from a rather lengthy flying roll, #11 actually, written by G.H. Frater D.D.C.F. on clairvoyance. "We pass through life affecting others, and being affected by others through these akashic envelopes that surround us -- so that when we close the eyes of the body and senses upon the material world, we first apprehend by interior vision the essences of our own and contiguous natures. This perception of our own environment is a source of error to the beginner in clairvoyance. He believes himself to have gone away and to see elsewhere, but he may be among only the confused images of his own aura."

"An old name of clairvoyance, in our ancient manuscripts was `skrying in the spirit vision;' becoming a `skryer' was not simply becoming a seer, but one who descries what he seeks, not only the impassive receiver of visions beyond control or definition.

When one stands in common life in the kingdom of Malkuth, there is but little confusion of sight, but when one voluntarily leaves the dead level of materialism and passes up the path of Tau towards Yesod, then there is a confusion of lights. One comes within the scope of the crossing and reflected and coloured rays of the Qesheth, the rainbow of colours spread over the earth. Here then we require instruction and guidance to avoid confusion and folly. And yet this stage must be passed through -- to go higher.

"Beyond Yesod you enter the path of Samekh, the strait and narrow path which leads to truly spiritual regions of perception. This is attained by the process called rising in the planes.

"Our subject falls most conveniently into three heads, which are however closely related, and the three forms or stages pass one into the other.

"I. Clairvoyance. Descrying in the spirit vision.

"2. Astral projection. Traveling in the spirit vision.

"3. Rising in the planes.

"It is well to commence (1) by means of a symbol, such as a drawing, or coloured diagram, related in design, form and colour to the subject chosen for study. The simple and compound Tattwa emblems are suitable for this purpose. It is better for them not to be in the complementary
"flashing" colours for this purpose as though more powerful, they are also more exhausting to the student. The symbol should be of convenient size, for the eye to take it in at a glance, and large enough not to require too close an application of sight to realize the details. (The Tattwa scheme is nearly the same as our queen scale of colour applied to the Sephirotic colours in the Minutum Mundum diagram)...To use the symbol for clairvoyance, place it before you, as on a table, place the hands beside it, or hold it up with both hands, then, with the utmost concentration, gaze at it, comprehend it, formulate its meaning and relations. When the mind is steady upon it, close the eyes and continue the meditation. Let the conception still remain before you. Keep up the design, form and colour in the akashic aura, as clearly as they appeared in material form to the outward seeing. Transfer the vital effort from the optic nerve to the mental perception, or thought seeing as distinct from seeing with the eye.

Let one form of apprehension glide on with the other -- produce the reality of the dream vision, by positive will in the waking state. All this will be possible only if the mind is steady, clear and undisturbed, and the will powerful. It cannot lead to success if you are in an unsuitable state of anxiety, fear, indignation, trouble or anticipation. You must procure peace, solitude and leisure, and you must banish all disturbing influences.

"Above all, never attempt these magic arts if there be any resentment in the mind, anger, or any evil passion. If you do, the more you succeed, the greater will be the evil that will follow for yourself.

"With the conditions favourable, the process may be continued and this, by means of introducing into the consciousness and by formulating into sound, the highest divine names connected therewith. This invocation produces and harmonizes currents of spiritual force in sympathy with your object. Then follow with the sacred names of archangelic and angelic import, producing them mentally, visually and by voice."

However casually this may have been stated, nonetheless this is the essence of the difference between the Golden Dawn method and that of the inner guide meditation. I shall have more to say about this when this particular method is being discussed, but nonetheless it should be emphasized right here. The reader should have noticed that in one of the obligations that the initiate into the Order has assumed there is the statement that no matter what type of magical operation he proposes to engage in, he will always invoke the highest divine names within his purview. In this way, his steps will be guided in the right direction and all harm thus avoided. In a major sense this is one of the greatest differences between the initiated and profane points of view. It holds good in all occult matters -- from so apparently a prosaic undertaking as divining by means of geomancy to invoking one's higher and divine genius. It means placing one's workings and one's goal in the hands of the divine -- no matter how one defines the latter.

Now we can return to the long quotation about clairvoyance by Mathers: "Then, maintaining your abstraction from your surroundings, and still concentrating upon the symbol and its correlated ideas, you are to seek a perception of a scene, panorama, or view of a place. This may also be brought on by a sense of tearing open, as a curtain is drawn aside and seeing the 'within' of the symbol before you. As the scene dawns upon you, particularize the details,
and seek around for objects and then for beings, entities and persons -- attract their attention, call mentally to them by suitable titles and courtesies, and by proper and appropriate signs and symbols, such as the signs of the grades, pentagrams, hexagrams and sigils, etc."

Again, let me call attention to this statement as being one of overwhelming significance and importance. It is another one of those differences between an initiated and a profane point of view or technique. All the correspondences that the student has been obliged to learn and memorize before he even attempts this kind of training now come into use. They are the means whereby he attempts `to test the spirits, whether they be of god or the devil.' If the student has elected to travel upon the path of Saturn leading from Malkuth to Yesod and feels that somehow all is not going well, and because of that makes the invoking or banishing hexagrams of Saturn, even drawing in the air before him the astrological symbol of Saturn and the Hebrew letter Tau to which this path is attributed, he will find that there will be changes in the visual environment in which he finds himself. The tracing of the appropriate symbols and the vibration of the appropriate divine names eliminates all those things which have no place in vision. Thus the details which may represent delusion and deception are banished from the scene enabling him to proceed safely with his mission of investigation, etc.

"Test them by divine and angelic names, observing their attitude and responses thereto. Thus losing sight of the symbol you see its inwardness, perceive things as in a mirror by reflection. In this form of descrying, note that you see objects reversed, as to right and left, for which suitable allowance must be made. You project; in this process, part of your own nerve and spirit force upon the symbol, and by this you attract and attach to it more akashic force from the environment, hence the results obtained. If, instead of this simple spirit vision, a ray of yourself is sent and actually goes to a place (astral projection) there is not necessarily the sense of reversal of objects.

"In using symbols it is necessary to avoid self hypnotization, for this occurrence would dispose you to mediumship, and to be the playground of forces you must control and not permit to control you. For this reason, partly, it is well not to have the symbol too small. It is of advantage to pursue these researches with the aid of the presence before you of the four magical implements, and even to hold the one suitable to the investigation. If you enter upon the spirit vision without a symbol you proceed by a mental symbol imagined in the astral light. This is not a wise proceeding for learners because it opens the door to other astral effects. You create a vortex into which other astral influences are drawn and hence confusion and mischief may result.

"The process of working by a small symbol placed upon the forehead or elsewhere is not wholly good either. It is more liable to derange the brain circulation and cause mental illusion and disturbance, headache and nervous exhaustion than the first method.

"In using symbols placed before you, it is a useful addition to provide a large circular or square tablet, around which are placed divine names etc., related to the elements, and to the cardinal points. Then after duly arranging this with respect to the compass, place your symbol upon and within this frame.

"Astral projection, although from one point of view a development of clairvoyance, yet is from another quite distinct. In astral projection, the adept emits from his ego a perceptible
ray of his identity, and by cultured and trained will, sends it to travel to the place desired, focusses it there, sees there, directly and not by reflection, perceives its bodily home, and re-enters it.

"In this traveling of the spirit, the process may be caused to start also by the symbol as before, or by will alone. But in any event the divine names should be used and relied upon. If the ray be emitted, and you succeed in this traveling to the place, you perceive a different result to that of the clairvoyant, mirror-like vision, scenes and things instead of being like a picture, have the third dimension, solidity. They stand out first like a bas relief, then you see as from a balloon, as it is said, by a bird's eye view. You feel free to go to the place, to descend upon it, to step out upon the scene and to be an actor there.

"Having attained success in projection you should practice the method when opportunity offers, and having passed to any place, should make efforts -- and if you will -- success will follow -- to pass through all elements, water and earth as well as through air. Practice will enable you to fly through air either quickly or slowly as willed, and to swim through water, or pass through earth and through fire fearlessly with the aid of the divine names, in this astral projection."

Once again, Mathers is stressing the initiated viewpoint, the vibration of the divine names in order to achieve one's ends and to get to where one wishes to go without undue opposition or difficulty. He stresses this as often as possible to ensure that the idea is driven home, and that the method be used on all possible occasions. The above section also stresses the use of the magical implements in all such undertakings -- implements which have been made and charged and consecrated by the student himself for use in just such circumstances. It is only when these basic rules are not scrupulously and faithfully followed that some mishap or disaster may occur. Crowley's method, which is really that of the Order, follows this procedure -- Steinbrecher's does not.

"Seek then the forms and persons of the place or of the plane you read, seek converse with them, by voice, word, letter and symbol, and claim admission, etc. by signs and by invocation. Every figure is to be tried and tested, whether he be as he appears or whether a delusory and deluding embodied power. It may be too that your travel is not real, and that you are wandering in your own environment, and are misled by memory, etc. hence you might be deceiving yourself by your own reminiscences.

"Try all beings, and if offered favours or initiation by any, try and test them by the divine names and forces. And ever remember your own adept obligation and your allegiance to it, to your own higher self, and to the great angel Hua, before whom you stood fastened to the cross of suffering, and to whom you pledged your obedience.

"This old proverb enshrines a great truth, as many of them do. `Believe thyself there and thou art there.'

"Rising in the planes is a spiritual process after spiritual conceptions and higher aims; by concentration and contemplation of the divine, you formulate a Tree of Life passing from you to the spiritual realms above and beyond you. Picture to yourself that you stand in Malkuth--then by the use of the divine names and aspirations you strive upward by the path of Tau toward
Yesod, neglecting the crossing rays which attract you as you pass up. Look upwards to the divine light shining down from Kether upon you. From Yesod leads up the path of Temperance, Samekh; the arrow cleaving upward leads the way to Tiphareth, the great central sun of sacred power.

"Invoke the great angel Hua, and conceive yourself as standing fastened to the cross of suffering, carefully vibrating the holy names allied to your position, and so may the mental vision attain unto higher planes.

"There are three special tendencies to error and illusion which assail the adept in these studies. They are: memory, imagination and actual sight. These elements of doubt are to be avoided by the vibration of divine names, and by the letters and titles of the `lords who wander' --the planetary forces represented by the several double letters of the Hebrew Alphabet.

"If the memory entice thee astray, apply for help to Saturn, whose Tarot title is `the great one of the night of time,' formulate the Hebrew letter Tau in whiteness.

"If the vision change or disappear, your memory has falsified your efforts. If imagination cheat thee, use the Hebrew letter Caph for the forces of Jupiter named `lord of the forces of life.' If the deception be of lying -- intellectual untruth, appeal to the force of Mercury by the Hebrew letter Beth. If the trouble be of wavering of mind, use the Hebrew letter Gimel for the Moon. If the enticement of pleasure be the error, then use the Hebrew letter Daleth as an aid. Use the Hebrew letter Peh for Mars to coerce sense of anger and violence. Use the Hebrew letter Resh for the sun to coerce sense of haughtiness and vanity.

"Never attempt any of these divine processes when at all influenced by passion or anger or fear. Leave off if desire of sleep approach. Never force a mind disinclined. Balance the Mem and Shin of your nature and mind, so as to leave Aleph like a gentle flame rising softly between them.

"You must do all these things by yourself alone. No one can make you nor take you. Do not try to make, or take others. You may only point out the path and guide, but must not help others.

"A strong person can galvanize a weak one, but its effect is only a temporary folly, doing good neither to the strong nor to the weak. Only offer guidance to those who are making necessary efforts of themselves. Do not assist a negligent pupil, nor encourage one whose desire is not in the work.

"This rule is open to some alteration when, passing from our mystic studies, you refer to the worldly guidance of childhood. A parent is in a special position, and has a natural duty incumbent upon him or her to train, guide and protect a child.

"Still, even here, do protect and lead, but do not `obsess' a child; don't override by your peculiar personal predilections all the personal aims of the offspring. A man's ideal of true propriety is often himself, and his idea of doing good to a child is to make it like himself. Although this father may be a good man, his form of goodness is not to be made a universal type, and there are many other forms equally existing, and equally fit to exist, and any attempt to dictate too closely a child's `thought life' may, while failing of success, yet warp aside from the truth what would otherwise pass into a good path, through its own peculiar avenue."
"It is well to make all symbols for clairvoyant use yourself. Otherwise, to obtain a purely individual result, you have to banish the influence of him who made them."

"It is best to do high clairvoyance alone, or only with others of the utmost purity, and in whom you have the utmost confidence."

"If more than one is attempting in concert the same process, there is the source of error that there becomes formed in the astral light a complex symbol, and struggle ensues as to who shall lead the direction of the currents. When two sit together, as in the vault, they should be balanced. And so with three. For two, one each side of the Pastos or one at each end, for three assume the position of the angles of a triangle, say one at head of Pastos, one at the right and at the left hand of the form of Christian Rosy Cross."

Example: The V.H. Soror V.N.R. 6-5 sat at a table, robed, and took a Tattwa card coloured symbol (Tejas -- Akasha) an erect red triangle upon which is a dark violet or black egg shaped centre. She placed her hands beside her side, or held it in turns before the eyes (held the magic fire wand). Gazed and contemplated and considered as the symbol grew before her, so enlarged and filled the place, that she seemed to pass into it, or into a vast triangle of flame. She realizes that she is in the presence of a desert of sand, harsh, dry and hot.

Thinks of, and vibrates Elohim. Action seems set up, increase of heat and light. Passing through the symbol and scene, she seems to arrive and descend there, feels the hot dry sand -- perceives a small pyramid in the distance. Wills to rise up and fly through air to it, descends beside it, passes around, sees a small square door on each side. Vibrates -- Elohim, Michael, Aral, Seraph, Darom, Ash.

Stamps five times, figure appears at an entrance, stamps again five times and vibrates Seraphiel. A warrior figure leads out a procession of guards, she asks for his seal, he shows a complex symbol of four triangles around a central emblem? Deceptive, draw Beth before him -- he appears terrified. Withdraw symbol, he is courteous, ask him about pyramid. He says they conduct ceremonies there. She seeks admission, gives sign of 0-0 grade. There is a sense of opposition. Gives sign of 1-10; this appears to suffice. But he gives signs of adeptship. Guards kneel before her and she passes in. Dazzling light, as in a temple. An altar in the midst, kneeling figures surround it, there is a dais beyond and many figures upon it. They seem to be elementals of a fiery nature. She sees a pentagram, puts a Leo into it, thanks the figure who conducts her. Wills to pass through the pyramid, finds herself out amid the sand. Wills her return. Returns, perceiving her body in robes seated in the second order hall.

Another instance of such visionary experience I recorded many years ago in an essay now published under the title of The Foundations of Practical Magic -- the essay itself being entitled The Art and Meaning of Magic. It was a Tattwa Vision of dealing with the 32nd path on the Tree of Life. "We marched down the wide indigo road. There was a cloudy nightsky -- no stars. The road was raised above the general level of the ground. There was a canal each side beyond which we could see the lights of what appeared to be a large city. We went on like this for a long way, but then I noticed in the distance a tiny figure of a woman, like a miniature -- she seemed to be naked, but as she drew near, I saw a scarf floating round her. She had a crown of stars on her head and in her hands were two wands. She came towards us very
quickly, and I gazed fascinatedly at a string of pearls reaching from her neck to her knees -- and gazing, found that we had passed through the circle of pearls, and she had disappeared.

Now the sky is clear and full of stars...the moon, a great yellow harvest moon, rises slowly up the sky to a full arch... and we saw three moonbeams shining on the high purple walls of a city...we did not delay to look about, but marched quickly to the centre of the city, to an open space, in the midst of which was a round temple like a ball of silver. It was approached by nine steps, and rested on a silver platform. It had four doors. Before each was a large angel with silver wings...inside, we were in a very airy place. Light breezes lifted our clothes and our hair -- the interior was very white and clear silvery -- no colours. Suspended in the centre was a great globe, like the moon itself...while we looked we saw that the globe was not suspended in the air; it rested on immense cupped hands. We followed the arms up and saw, far up near the roof, deep dark eyes looking down, dark like the night sky, and a voice said...

2. Simplicity itself is the keyword to the method described by Edwin Steinbrecher. He is an astrologer, well-versed in associated subjects, such as tarot, alchemy, qabalah, etc., and underwent a lengthy Jungian analysis. In the latter he was instructed in Jung's technique of creative imagination. By this means, to put it crudely and oversimplified, one carries on conversations with the images and personalities seen in dreams. Apparently some quite interesting results follow from this procedure. One interesting example is The Tree by J. Marvin Spiegelman (Falcon Press, 1982), which the author describes in his introduction as an experiment in creative psycho-mythology. The book is based on some interior experiences and conversations the author had with some of his dream images, described at considerable length.

As Steinbrecher describes it, the Inner Guide Meditation is a "transformative process concerned with assimilating the disparate energies which exist in the human unconscious into the unified wholeness that is the awakened enlightened being inherent in each of us, thus ending the illusions which cause separation, guilt and judgment. With the meditation of the inner guides, problems once unapproachable and unchangeable become fulfilling challenges that bring forth productive and creative responses."

Let me quote the author as he describes the process of meditation, after which I would like to discuss a description given of a rather frightening experience he had. This latter could have readily been obviated had he known beforehand something of the Order method as given earlier.

"Close your eyes, and invent a cave around you as if you had just walked into the cave and the entrance is at your back. Allow the cave to structure itself as it will, well-lighted or dim, smooth walled or rough. Try to be like blank film receiving impressions. Accept these impressions uncritically as they come to you from this environment. Try not to edit what comes." So far so good. This is the essence of the Jungian method.

"Be as sensory as you can...use all your senses...be sure you are observing and sensing this environment while being in your body and looking out of your eyes. Don't be watching an image of yourself!..."

"When you can feel yourself in the cave, even though things may still be vague at this point, move to the left, away from the cave entrance, and find some kind of doorway or opening
there on the left that will lead you out into a landscape...take a step out into the
landscape when it appears, feeling the new type of ground under your feet. Is it soft or hard,
grassy or rocky? What is around you? What is the scene like?

"Then with your mind call for an animal to come to you. Let it be an animal you don't
know. Not a familiar housepet or some other known outer world animal, (e.g., your friend's
horse, the neighbor's cat, the lamb you had when you were a child), and ask the animal to lead
you off to the right to where your inner guide awaits you. Concentrate on following the animal
and try not to anticipate the guide...the animals that appear to people come in all varieties. Deer
were common, as are squirrels, sometimes a lion or a dog or cat will appear. People have even
gotten skunks and anteaters...

"The animal will lead you to an unknown male figure -- your first guide. The initial
inner guide for both men and women is a male form...you will generally feel an outpouring of
love, protection and friendliness from the figure...

"Let all these impressions come to you as they will. Don't try to see the guide's face
clearly right away unless it presents itself easily. One of the hallmarks of the true inner guide is
that his face isn't usually clear at first, although a false guide's face almost always is. The true
guide's face will clear and come into focus later on as you work with him -- when you stop
trying to "make him a face." Be sure to ask the figure if he is your true guide. Generally a false
guide will answer "no" to this question. Feel the guide's feeling for you. There is no love from
a false guide.

"Ask the guide to take your right hand in his left...feel the hand contact as much as you
can...then ask the guide to point to where the sun is in the sky of your inner world. Look to
where he points..don't accept any known person from your outer world as your inner guide.
Your guide is a being who wasn't alive on this planet when you were born, so if your favorite
uncle, or your father, or the current or past president of the United States appear, keep looking
past him to the right. And if a famous deceased guru or teacher or luminary from the past should
appear, test him, and see if another figure appears beyond him on the right...the inner guides are
always human and do not have the powers or attributes of gods...remember you're in foreign
territory. Trust and use your inner guide to act both as interpreter and counselor--truly let him
guide you..."

The author then goes into a great deal of detail and explanation of the meditation and the
guide and the material to be derived from this sort of thing. The book is well worth reading, and
the method of course experimented with. I recommend it unequivocally -- at least as a device
for dealing with the inner world of the spirit. What I am interested in at this moment is to
analyze briefly a couple of the problems he encountered as relative to the meditation.

For example, he describes how the meditation evolved. He was undergoing Jungian
analysis many years ago. At one point his analyst left town for Zurich where the Jungian
Institute is located, and he was left with a feeling of being stranded, that his unconscious had been
activated but, at that moment, not going anywhere in particular. He had been using the "active
imagination" technique the analyst had taught him and was fascinated by the living experiences he
had while exploring his psyche. He had been warned about the potential dangers of the
process, that repressed unconscious forces could well up to overcome the ego and usurp it. However despite that warning, he continued experimenting with the method trying to establish relationships between the tarot and astrology. (He was a professional astrologer at the time.)

He wrote: "I was delighted with my new toy. It had a reality and a freshness I hadn't experienced since childhood, and there was no doubt about the experiential realness of it...but then I had an experience that acutely demonstrated the analyst's warning about the dangers of active imagination as it is practiced in analytical psychology. It was inside the room where I came into contact with the archetypal forms when an image of the tarot old Pan or devil appeared, unsummoned and unwanted. It was a classic christian devil with an emanation of 'evil' as real as the beneficence I had felt when interacting with the archetype of the sun...I was paralyzed. I began to panic. I seemed to be frozen in the chair. The old Pan entity became even more menacing than before, placing himself in my inner world between me and the stairway to the outer world and safety. The panic finally subsided (although not the fear) and I further tried to manoeuvre to the stairway around the figure, but to no avail. This entity of the inner world blocked my every move whenever I attempted the stairs. He did not advance towards me but remained as a moving barrier to any possible exit. It even crossed my mind that I might be discovered by the outer world in this catatonic state and be taken off to the nearest psychiatric hospital. I couldn't even call out to try to communicate my situation to anyone who might he within hearing...the experience was so frightening to me, however, that I decided then and there never again to attempt another venture into the realms of the unconscious without the presence of a trained analyst."

Eventually, however, he recovered from that fright -- as we might have anticipated. The point I wish to emphasize here however is that all this terror could have been obviated, without any difficulty, had he been trained (or trained himself) in those Golden Dawn methods that are being described in this section. The Banishing Ritual of the Pentagram, the vibration of the appropriate divine names, the assumption of god forms, etc. are all devices which the student must have mastered long before attempting to enter the inner world by means of Tattwa Vision, etc. In a well-regulated temple, these fundamental techniques would have been taught regularly and gradually to the aspirant so that by the time he was ready to attempt this kind of inner adventure these techniques would have been well assimilated and become second nature.

One might well ask, then, that if this is the case why were there so many disasters in the Order as a result of the use of inner vision? The answer is so simple as almost to be frightening. These methods were not being used as scrupulously as they should have. Many assumed that since they had used the visionary techniques for a long period of time, they had no further need for the protective devices. In the Felkins period of government of the Stella Matutina, as reported by Ellic Howe and Arthur E. Waite, and several others, an extraordinary degree of gullibility seemed to have taken possession of these visionaries who apparently had lost their wits and all sense of proportion and sanity primarily because they did not use any or all of the protective devices in which the Order had already trained them.

This is one of the several reasons for my repeated insistence in several areas of this book for a complete mastery of the Pentagram and Hexagram rituals in all their phases, with the
absolute memorization of the divine names, gestures, signs, etc. There should be no passing on to more advanced methods until the basic drills had been mastered. Otherwise the student who initiated himself, without the aid of a teacher other than this book of instructions, may find himself in a similar quandary as did Steinbrecher and others. There is simply no justification or excuse for any of this at all. Proper preparation is the basic rule for every phase of the magical arts. Without this, only disaster can loom ahead.

While on this topic let me launch into a pet peeve of mine which is stimulated into activity every time I glance through some of the manuscript rituals dating from various periods in the history of the Order. Again and again I am struck by sketches of Pentagrams, Hexagrams and grade signs to be made at various points of the ritual. I confess myself to be more than somewhat irritated by this procedure, since in theory it is not necessary. They are there included obviously to act as a reminder to the officer of technical matters which theoretically should have been mastered long before. Had they been mastered beforehand, then there would have been no point in making these sketches of what he has to do.

In one sense, this is the fault of the founders of the Order. Mathers himself has written a paper about the least amount of work needed to be done to pass a written examination. This is a pretty poor notion to convey to newly admitted aspirants to higher things. This was a curse that ran through all the Order work as I have indicated in What You Should Know About the Golden Dawn. Students for the most part did only so much as would get them through an examination. There was no thought of obtaining real proficiency in anything. Consecration ceremonies were done for the sword, the elemental weapons, the rose cross and so on, and there they stopped. It seemed never to have occurred to them to repeat their performance many times, over months or years if necessary in order to sharpen their expertise. And yet practice for most of us is the only means whereby that expertise may be obtained.

The Pentagram and Hexagram rituals should have been committed to memory long before some of these grade rituals were to have been performed. I am not antagonistic to the notion that the officers should refer to their scripts for the long speeches required in some of the grade and other rituals, but I deem it unworthy of them -- if they are adepts in reality and not merely in name only -- if they must consult their manuscripts in order to determine what kind of pentagram they were required to trace in some particular place, here, there or anywhere.

The study of the Pentagram Ritual, for example, must not be confined merely to reading it over many times. It has to be performed again and again until it becomes almost deeply embedded in the very warp and woof of one's unconscious. It has to be practiced until the Nephesch or automatic consciousness is able to reproduce it without the Ruach giving the matter any deliberate thought.

It seems to me to be a good idea for the student to prepare a simple type of ritual for daily use in which he will be required to employ almost everything he has learned concerning the art of invocation so that he will not need to think about it, but to devote his whole attention to the really significant parts of the ritual -- the use of will and imagination and the vibratory formula of the middle pillar.

Many years ago -- in the mid-thirties -- I constructed a simple form of ritual for invoking
the elements. I borrowed the openings from each of the four elemental grade ceremonies and bound them together into a coherent whole. Then, for almost a whole year, I performed this little ritual daily, until I was able to describe and trace the appropriate lineal figures together with the appropriate divine names without a moment's hesitation. It succeeded in driving these basic ritual methods deeply home into my unconscious psyche so that they were there when I needed them.

Many years later, probably a couple of decades, when I returned to the simples and rudiments again, I appropriated the opening phase of the Corpus Christi celebration which I called Opening by Watchtower. This becomes a magnificent little ceremony and has become elaborated into a variety of different directions. Some of these have been described and written about at some length in *Ceremonial Magic* (Aquarian Press, England, 1980). It accomplishes in a slightly different manner what I had attempted to do much earlier, making use of every seemingly arbitrary gesture of elementary magic. Its practice is such that it should result in the ability to trace any pentagram or hexagram, invoking or banishing, at will in the right place, etc. without having to burden one's script with a sketch of the appropriate pentagram. Actually, the ritual is very easy to learn and I strongly suggest it be committed to memory and performed as often as may be possible. In this manner, the basic principles of magical procedure are used so often that they become second nature. At the same time, the sphere of sensation is purified, exalted and made impenetrable to any outside and disturbing influence. With such an aura, one can go anywhere, do anything, meet any entity without fear or anxiety that one's person could be assailed successfully. After a year of study and the practice of the Opening by Watchtower, this magical result is achieved. When that stage has been reached, other usages of that ritual will suggest themselves.

But the primary goal of this exhortation will have been accomplished. When performing a ritual -- any ritual, either by oneself or to demonstrate a technique to a beginner -- one should not have to consult any text in order to recall what an invoking active spirit pentagram looks like, or from what point a banishing lunar hexagram should begin. This is fundamental magical training, must not be glossed over, and should be respected as such for its disciplinary effect on the Nephesch and Ruach.

To return however to the Inner Guide Meditation. In one place, the author gives a question asked by one of his students, as follows: "Is the inner guide an aspect of my ego?"

His reply was no. The guides do not always cater to our ego whims and fancies. They say and do what is needed, not wanted. They know our limits and our inadequacies and allow exposure to unconscious materials which the ego would never choose to deal with.

This is all very well, and by and large I will accept this. But I did know sometime ago a lady who used this Inner Guide Meditation a very great deal and let it govern her every day life and activity. It so happened that she was a compulsive neurotic and a hypochondriac -- the two often go together.

Very often she would consult her inner guide as to some course of behavior, and of course he would advise her. As it turned out, he was a compulsive neurotic too, for he would advise her to behave in markedly compulsive routines, ritualistically as it were. These she would accept
without equivocation -- naturally. It was her own voice, as it were. The result was that her whole world fell apart disruptively and utter chaos ensued. I doubt if that taught her anything. She had given herself a crash course in magical procedures; she did have a copy of one of my books. I doubt if she employed any of the testing devices I have mentioned. That is the trouble with such crash courses; not enough of an impression is made on the unconscious psyche for the technique to be used when really necessary.

The stupidity of the whole business is that it taught her nothing! Her compulsiveness remained, unaltered and unchanged!

3. Crowley's Body of Light Technique.

Before going too far with a description of this method, let me give a long quotation from his Liber 0, reprinted in Gems from the Equinox (Falcon Press, 1982).

"1. This book is very easy to misunderstand; readers are asked to use the most minute critical care in the study of it, even as we have done in the preparation.

"2. In this book it is spoken of the Sephiroth, and the paths, of spirits and conjurations; of gods, spheres, planes, and many other things which may or may not exist.

"It is immaterial whether they exist or not. By doing certain things certain results follow; students are most earnestly warned against attributing objective reality or philosophic validity to any of them...

"4. The student, if he attains any success in the following practices, will find himself confronted by things (ideas or beings) too glorious or too dreadful to be described. It is essential that he remain the master of all that he beholds, hears or conceives; otherwise he will be the slave of illusion and the prey of madness...

"5. There is little danger that any student, however idle or stupid, will fail to get some result; but there is great danger that he will be led astray, even though it be by those which it is necessary that he should attain. Too often, moreover, he mistaketh the first resting-place for the goal, and taketh off his armour as if he were a victor ere the fight is well begun.

"It is desirable that the student should never attach to any result the importance which it at first seems to possess."

Before proceeding further, let me state that all other things apart, Crowley was once a member of the Golden Dawn. All his early writings are essentially expressive of the Golden Dawn viewpoint. It is only in his later writings that he departs a considerable distance from the Order viewpoint. But even then there always remains a nucleus of the Order teaching which he embraced with all his heart. No matter how far he departed from the basic Order methodology, he was a Golden Dawn initiate -- first, last and always. Let this always be remembered. In his writing, there is much of value to the sincere student of these Golden Dawn techniques.

"1. Let the student be at rest in one of his prescribed positions, having bathed and robed with the proper decorum. Let the place be free from all disturbance, and let the preliminary purifications, banishments and invocations be duly accomplished, and, lastly, let the incense be kindled.

"2. Let him imagine his own figure (preferably robed in the proper magical garments, and armed with the proper magical weapons) as enveloping his physical body, or stand near to and in front of him.
"3. Let him then transfer the seat of his consciousness to that imagined figure; so that it may seem to him that he is seeing with its eyes, and hearing with its ears.

"This will usually be the great difficulty of the operation.

"4. Let him then cause that imagined figure to rise in the air to a great height above the earth.

"5. Let him stop and look about him. (It is sometimes difficult to open the eyes.)

"6. Probably he will see figures approaching him, or become conscious of a landscape. Let him speak to such figures, and insist upon being answered, using the proper pentagrams and signs, as previously taught.

"7. Let him travel at will, either with or without guidance from such figure or figures.

"8. Let him further employ such special invocations as will cause to appear the particular places he may wish to visit.

"9. Let him beware of the thousand subtle attacks and deceptions that he will experience, carefully testing the truth of all with whom he speaks...

At first sight this sounds a great deal different from the basic Golden Dawn method as described above. In point of fact, however, it is identical. Identical in spirit as well as in letter. For example, somewhere in his autobiography, Crowley speaks of instructing a student to visualize one of the hexagrams of the Yi King, and then to imagine that he is passing through it as if going through a door. A vision of some kind results from that, and when the student had returned from one of these, Crowley would open Legge's book on the Yi King and read the description given of that hexagram. Usually there would be more than a marked relationship.

Furthermore, in the Blue Equinox, at the end of the diary of Frater Achad (Charles Stansfeld Jones), Crowley under the pseudonym of Frater O.M. prescribes an examination for Achad. One of the items of that examination was to pass through a door on which was described a hexagram of a particular kind that Crowley had drawn specifically for that purpose, and report what he had found out about that symbol by means of the vision.

Do note that in both these instances, he mentions nothing of visualizing a body within his physical body or trying to transfer his consciousness to it. In both instances he was literally following the Golden Dawn method of so-called Tattwa vision. Years ago, shortly after receiving my 5=6 degree, I painted on 3x5 filing cards a series of symbols -- those of the Tattwas, the Hebrew letters, the geomantic symbols, and the signs of the planets and zodiac. These became the symbolic doors to use for skrying in the spirit vision, to use the technical name for the process being considered. One simply stared for a minute or so at the card or the symbol on it, and then closed one's eyes -- in which case one saw the symbol in its complementary color. Then one imagined that this symbol grew in size until it was like a large door through which one could pass. Using the sign of the Enterer, one projected oneself through the door and on the other side vibrated the appropriate names and traced the corresponding pentagrams and other lineal figures. A landscape was sure to develop, and as a result of the invocations a figure would appear. If all went well, everything that he was in person and in color would be appropriate to that symbol. In any event he was to be tested by all the tests at one's disposal to make sure that one was on the right track.
Crowley's Body of Light technique thus turns out in the end to be identical with that of the Golden Dawn. I could quote from Crowley's writings to give examples of his skrying, but that is not really necessary at this juncture.

The method is the same, and the testing techniques of course are the same. The document Liber 0 from which I quoted most of the above instruction also describes the pentagram and hexagram rituals, as well as the vibratory formula of the middle pillar and the assumption of god forms. All are taken, in their entirety, from the Order of which he was once a member.

All three methods -- that of the Order, Steinbrecher and Crowley -- are very similar, save only that Steinbrecher's method is lacking in the very protective devices that it so urgently needs. Apart from that, it may well be that his method is an ideal one for the beginner to use, even if only to acquire some expertise in the method. Once obtained, he should learn the Order's methods of testing and protecting -- and proceed from there.
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ON SKRYING

By

V.H. SOROR V.N.R

Having learned the general rules the student should discover for himself particular methods best suited to his own particular temperament. It may prove useful to some however to write in some detail about the mode of skrying and of astral projection which have already proved likely to bring about successful results, and which by reason of its continual tests would tend to minimize the chances of illusion, delusion and hallucination. Before proceeding it would be well to refer to the Microcosm lecture regarding the theory of skrying.

The rules for skrying and astral projection being almost similar the two subjects can be studied together, the one being taken as the complement of the other.

Skrying can be commenced simply. That is to say, not projecting the astral beyond the sphere of sensation into the Macrocosm, but retaining it to perceive some scene in the Universe reflected in the symbol which you hold. This latter acts as a mirror which reflects to you some scenes outside your normal range of vision. Secondly, you can continue the operation by using the same symbol and by passing through it projecting yourself to the scene in question which previously you had only perceived as a reflection.

This latter process will probably appear more vivid to the perception than the prior one, just as in the material vision one is less likely to be deceived by going to a place and actually examining it than by obtaining knowledge of it from a mere reflection in a mirror.

In the room in which I am now for example, I see reflected in a mirror a portion of the garden. I obtain an impression of all within my range of sight, but not nearly so powerful a one as when I step out into the garden to the spot in question to examine all the objects therein, feel the atmosphere, touch the ground, smell the flowers, etc.

But it is well to practice both methods. The latter will probably be found to be more instructive though far more fatiguing since, when projecting the astral you will have to supply it with much vitality drawn mostly from the Nephesch.

The key to success in both skrying and astral projection then, would appear to be alternately to employ both intuition and reason. This is done by permitting each thought picture to impress itself on the brain in the manner comprehended generally by the word inspiration, followed by the reason applying its knowledge of correspondences to an affirmation or correction of the same.

You must be prepared to receive impressions of scenes, forms and sounds as vivid thought - forms. I use the phrase thought - forms for want of a better one. There are distinctly in these experiences, things heard, things felt as well as things seen, which would
prove that the faculties are really the sublimated senses. That the faculty of clairvoyance exists is easily provable after a little patient exercise with one of the first methods given for the practice of skrying.

Take the Tattwa cards and from them choose one at random. Don’t look to see what symbol it represents. Lay it down on a table face downwards. Then try to guess the nature of the symbol. To do this, make your mind a blank as much as possible, always keeping control over the same, attempting to chase away for the time being the reasoning element, memory, imagination, etc. After a few minutes of gazing attentively at the back of the card, you will find that it will seem as though the thought form of the Tattwa appeared to enter the mind suddenly. When more practised it will probably appear to you later as if the symbol were trying to precipitate itself materially through the back of the card. But sometimes, especially if the cards have been long kept together in the pack in the same order, we may find that the back of the card in question is charged astrally not with the symbol upon its face, but with that upon the card whose face has been next to its back in the order of the pack.

Some may find it easier to turn the card over astrally, that is in imagination, and in imagination endeavor to perceive what flashes in the mind in that moment.

Since it is with the Tattwas that we obtain our first experiences, to illustrate the following rules, preferably use one that is in harmony with the time in which I commence my working.

RULES FOR SKRYING

if possible work in an especially prepared magical room. G.D. Altar in the center, bearing the four elements and the cross and the triangle, incense burning, lamp lighted, water in the cup, bread and salt on the platter. In addition place on the altar your magical implements. Wear your white robe wearing your Adeptus Minor sash and your Rose Cross Lamen on your breast.

Have by you your Sword and Lotus Wand. Sit at the side of the altar facing the quarter of the element, planet or sign with which you propose to work. Should any other Frater or Soror be with you arrange that they shall sit in balanced disposition around the altar. For example, if the forces with which you work be in the West your place is East of the altar facing West across it. Should it be inconvenient for you to have your own Temple or to have at hand all or any of the implements for your experiment, do your utmost to imagine them as astrally present, and in any case in astral projection wear the garments and insignia astrally all through the experience.

In fact, after considerable, most constant practice you will probably not find the absolute physical so necessary. Yet remember, that though the material in magical working is the least important of the planes in one sense, yet in another major sense it is of the greatest importance crystallising as it does the astral plane, completing it.

Have present before you the exact correspondences of certain universal formulae, for in the aforesaid insignia and implements you hold a perfect symbolic representation of the
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Universe. Their contemplation should in itself prevent your mind wandering to irrelevant subjects, but to the contrary compel your concentration on the sublime mysteries of the Macrocosm. Moreover these consecrated insignia give you a certain power by means of having attracted rays of force from the infinite more or less potent in proportion to your development.

The importance of using the implements on every possible occasion would appear to be great. For the implements assist in the working of a ceremony, and the latter in turn should help recharge the implements. Therefore every voyage to the realms of fire or water should add as it were a flame to the wand and moisture to the cup.

Next purify the room with fire and water and the lesser banishing ritual of the Pentagram. Imagine that we have chosen Apas - Prithivi as our Tattwa of choice. Naturally we use the correspondences of water and earth for the symbol, but do keep in mind that water is the main Tattwa expressed and the earth being secondary in this compound Tattwa. In this particular example it is well to use principally the cup, the pentacle only in a minor sense. To employ this, use the cup to trace most of the earth symbols, only occasionally employing the pentacle to work the particular symbol.

In this hypothetical case of a compound Tattwa, thoroughly to fill your sphere with the idea of this Tattwa, trace with the cup around your room the greater invoking ritual of the Pentagram both of water and of earth. Then return to your seat. For the process of skrying do the following.

Place the Tattwa card before you on the altar, take the cup in your right hand and the pentacle in the left, and look at the symbol long and steadily until you can perceive it clearly as a thought vision when you close your eyes. Vibrate the Names of Water and of Earth (Empeh Arsel, etc.) and try to realize the mental union more intensely. It may help you to perceive it as a large crescent made of blue or silvery water containing a cube of yellow sand. Continue trying to acquire a keen perception of the Tattwa until the Element and its shape and its qualities shall seem to have become a part of you, and you should then begin to feel as though you were one with that particular Element, completely bathed in it. If this is correctly done, you will find that the thought of any other Element will become distinctly distasteful to you.

Having succeeded in obtaining the thought vision of the symbol, continue vibrating the Divine Names with the idea well fixed in your mind of calling forth on the card a mental picture of some scene or landscape. This, when it first appears, will probably be vague, but continue to realize it more and more. Remember that this is a passive state of the mind, and the time is not ripe for its testing. Only when the thought picture has become sufficiently tangible and vivid, and you find that you are beginning to lose the sense of confusion and vagueness should you begin to apply tests. Before this period, all reasoning, all doubting and rumination is destructive to the experiment.

In all probability, the thought picture may become so clear to you through diligent practice, that it will seem as though the picture were trying to precipitate through the symbol. In such a case as this there can be no difficulty, for the vision will be nearly as clear.
to the perception as a material one. But you can arrive at a great deal by merely receiving the impression of the landscape as a thought. For example, I perceive an expanse of sea, a slight strip of land - high grey rocks or boulders rising out of the sea. To the left is a long gallery of cliffs jutting out some distance into the ocean. This appears sufficiently vivid, so I begin my tests. I suspect my memory chiefly, so I draw in front of the picture on the card, with the Lotus Wand, a large TAU in bright light. Then, believing that I may have constructed the scene in imagination, I formulate on the card a large CAPH. In this case, neither of these symbols banish or dim the scene in any way, so I continue. (But if the scene vanishes or changes or becomes blurred, it is well to banish with a Pentagram whatever may remain on the card, and simply recommence the process at the point where you are endeavouring to attract a picture on the card.)

I now draw over the picture with the Cup the Water Pentagram, and with the Pentacle the Earth Pentagram using the correct vibration. This intensifies the picture, and I now perceive in it many figures, principally of the Water Spirit type. On gazing further, and repeating the vibration, I perceive a much larger figure than the elementals, overshadowing them, clothed in blue and white, with some glimmering of silver. To obtain detail I must work for some time longer, and continue invoking with water and earth Symbols. I have found that it is best first to look at the image and then alternately test it.

Eloping that enough has been explained to enable the student to understand the general method of skrying, I will proceed further to the rules for astral projection. However it should be remembered that it is possible to carry this vision very far, and the student should not stop where I have left off.

**ASTRAL PROJECTION**

First follow the rules given for Skrying, until the point where the Tattwa symbol has become perfectly vivid and you feel as though you are one with the Element. You can modify the earlier stages of the work by enlarging the symbol astrally so that it is large enough for a human being to pass through. When very vivid, and not until then, pass, spring, leap or fly through it, and do not begin to think or reason till you find yourself in some place or landscape on the other side. As before, only test the experience when it has become tangible and a complete picture. If you have made your mind a blank, as much as possible, the first idea that enters your mind vividly, after you have traversed the symbol should be a correct correspondence of the Tattwa in question.

Having already, by the process of skrying, obtained a vision of a compound Tattwa, my first impression is to find myself standing on a boulder slightly out at sea, which I had noted as an important point in the picture. I realize that I am standing clothed in my Adeptus Minor insignia and white robe, on this rock, facing the shore. Turning to the right I am conscious of the gallery of cliffs, and to left and back of me the sea, everywhere.

When working on the planes it is well to act exactly as one would normally realizing each step as one goes, not trying to look on both sides at once or at the back of one's head.
Instead turn first to the right and examine that, and then to the left, then turning around, and so on. It is better to remain in one spot until you are experienced so as to avoid reflexes. In fact, the more practical the experiences are, the greater chance of success.

I have an impression that the air is very cold. I stoop down and feel the rock, which I find is of a coral nature. I have already tested this vision in skrying, but it is well to repeat it to determine if I am sufficiently in touch with the landscape. I therefore trace with my astral Lotus Wand, the symbols I evoked before, the TAU and the CAPH, in white light. In fact, I do not cease tracing them until I actually perceive them as vividly as the landscape. Concluding that the scene does not vanish or become dim I now with my Astral Cup and Pentacle, draw in Light very large Water and Earth pentagrams, which stand on the sea. These, even more than the former symbols should be continued and accentuated until they become to the mind living entities. If these latter be correctly drawn and sufficiently realized, there will be little chance of illusion during the rest of the experience.

The drawing of the Pentagrams standing above the sea appears to increase the vitality of the scene, for the rather intangible Elementals and Angelic Being that I had perceived in the reflected picture became more and more real to the mind.

Had I commenced at once with astral projection without the introduction of my skrying experience, I should have had to evoke these figures. In such a case, using the Invoking Pentagrams of Water, I should continue vibrating the Deity Names, etc. of these Elements using as well the names of the Angels and Rulers, such as Tharsis, Kerub, etc. I would continue this process using these names and symbols until some forms appeared.

After careful examination, by first receiving the impression and then testing it, I can describe the following. The Angelic being, feminine in nature, pale with brown hair and light grey-green eyes, is draped in blue and white. She wears a crown formed of crescents. In her left hand she holds a curious cup, heavy, with a squarish base, and in her right hand a wand with a symbol similar to the positive element of Water.

The Elementals vary in type, the majority being of the mermaid and merman nature, but again many are of the Earth and Air nature.

Turning to the Angelic Being, I make the 5-6 Signs and LVX Signs, and to the Elementals the 3-8 and 1-10 Signs, and by right of these I ask to have explained some of the secret workings of the plane of the compound Tattwa.

The Angel having answered my signs by similar ones gives the impression that she is willing to instruct me. This can enter the mind as an extraneous thought, or may be heard clairaudiently. She shows how even the work on this particular spot is varied and according to the types of the Elementals is the work allotted. Some Elementals such as gnomes are digging in the cliffs, with sharp instruments, and boring holes therein, thus permitting water to enter freely. (This could explain the spongy rather than broken appearance of the rocks.) The mermaid and merman Elementals, who I think are in the majority are carrying some dust into the sea. Some of this may go to form islands. Others are bringing earth and
weeds and alike from the depths, also probably to form land. There are also figures holding funnel-like cups who rise from the sea, drawing in air, diving back again carrying that element into the sea.

It can be understood how these investigations can be carried to very great detail, but to be as brief as possible I ask if I may be shown the effect of this Ray of the compound Tattwa on the Universe generally and on this Planet in particular.

I understand that the effect of the Ray is generating and fructifying generally, and on the whole beneficent, though everything would depend on the Force with which it was united. Its correlative would be thick rich water, containing such substances. I ask for its influence on Earth. I accomplish this by shewing thought pictures of this planet and its continents, seas, etc., and pray that this Angel will send a ray first to one spot and then another. In answer I perceive the ray falling right through the water of the Earth, as if the affinity lay with all land under water.

"The Life of Earth in the Waters is its Name" does the Angel say. Nearly all vegetation attracts this ray, but especially plants which grow under water. The Zoophyte only partially attracts it, this latter seeming rather largely composed of some active element, such as Fire. Among animals the Ray appears to fall on the seal and hippopotamus, and has a general affinity for most amphibious animals. With fish, the link seems to be small, a tortoise, a frog, and a snail are shown me, and some water-fowl of the duck variety.

Falling on man, on the savage it would appear to be beneficial to health generally, to give a feeling of well-being, and would also govern to some extent generation. Its tendency would be to accentuate sensuality and laziness. On the intellectual man it increases intuition, with some desire to clothe idea with form, therefore the first vague development of form in the mind of the artist. Since this experience has become rather voluminous I will now stop - feeling that sufficient information has been expressed which can help guide the serious and enterprising student.

I salute therefore the Angel with the LVX Signs and the Elementals by the 3-8 and 1-10 Signs, and banish astrally with the Pentagram and other symbols that I have traced upon the scene. The more powerfully the symbols have been evoked, the more powerfully should they be banished.

If you should be feeling a sensation of fatigue, as I before mentioned, make towards the symbols the sign of the Enterer indrawing their strength and vitality by using the sign of Harpocrates. Then return by the way in which you came, that is through the symbol and back into your room. Once there perform the Supreme Banishing Ritual of the Pentagrams that you have evoked. Supposing a scene to remain on the symbol of the Tattwa banish that as well. When you have had considerable practise it is probable that such detailed care as is herein indicated will not be necessary. Should the operation be too complicated to accomplish at one sitting it would be possible to divide it into parts. However you will find that one carefully practised-sitting will provide more knowledge and ability than a hundred careless and vague experiments which simply strengthen mental deception, emotional folly and ignorance.
NOTES

This experiment is very good for the practice of Spiritual sight, and in this manner you can easily prove the correctness of your vision. Also for this kind of simple experience you need not prepare yourself spiritually to such an extent as with the deeper working, so that you can have your cards continually with you and practise with them as you will.

To find what Tattwa is in course, note the time of sunrise. Akasa always begins with sunrise and lasts 24 minutes followed by Vayu, Tejas, Apas, and Prithivi each lasting for 24 minutes.

Placed at the junction of the Cross and Triangle, the incense, lamp etc., should be at the angles of the arms of the Cross.

All Adeptus Minor members who are Z.A.M. have the right to wear the white robe and yellow girdle of the 3rd Adept, but not his cloak or Nemyss. Note the following:

If 2 persons are present one should be opposite the other.
If 3 persons are present form a triangle.
If 4 persons are present form a square.
If 5 persons are present form a pentagram, etc.

The G.D. Altar, the most synthetical of the symbols, the material universe ruled by the Spirit and Four Elements. The Rose-Cross contains the affirmation of the principal divisions of the Universe, synthetical like the Altar, but particular in the sense that it is attributed to the Sephirah Tiphareth, the central Sun, and is therefore the symbol for the Microcosm - Man, the Adept, he to whom perfection of the Microcosm means a certain conscious union with the Macrocosm.


Imagination (eidolon) means the faculty of building an image. The imagination of the artist must lie in the power which he possesses more or less in proportion to his sincerity, and his intuition, of perceiving forces in the Macrocosm, and allying or attuning himself thereto, his talents naturally and his training permitting him to formulate images which shall express those forces.

During this process, it is more than likely that you will be believing that the picture is one of memory, or imagination, or construction, etc. All these qualities being analogous to the faculty that you are employing, and the probability of their arising at any moment will be great.

Let it be remembered that this can only be a part of the plane of the Symbol expressed by the compound Tattwa.

Employ the "Lords who Wander" (the 7 Planets), the planetary Tarot trumps, as important test symbols.
VOLUME FIVE

For Memory
Saturn - Tau. Lord of the Night.

For Construction
Jupiter - Caph.

For Anger, Impatience
Mars - Peh.

For Vanity
Sun - Resh.

For Pleasure
Venus - Daleth.

For Imagination
Mercury - Beth.

For Wandering Thoughts
Moon - Gimel.

Use occasionally the Pentacle, so as not to ignore too great an extent the part that the Earth plays.

In the case of starting the entire experience with Astral Projection only, you will understand that you ignore the portion of the process which attracts the picture to the card, but simply go forward through the symbol when once the latter is realised.

If working with correct correspondences, you are bound to arrive at some place answering to the same, if you project your astral sufficiently.

If after these repeated tests the Vision becomes diminished or changes very much, banish with the Astral implement, and return in the way you came, through the symbol, and start again freshly. If you feel you have expended too much force in the symbols which you traced in the scenes, redraw some of the force spent into yourself again by the formula of the signs of Horus and Harpocrates. Extend towards the symbols in the sign of Floor, redrawing them into yourself by the sign of Hoorparkraat.

Sometimes it seems as though one had to find the words to translate the impression; sometimes the words appear to be found already, for one believes that one has heard them. The symbol shows the potency of the whorl-formation.

Some students, I believe, have great difficulty in returning. In such a case one can do so gradually by first flying into space, thinking of this Planet, fixing the thoughts on the particular country, then on the particular spot therein, then on the house, and lastly on the room and entering therein. But in most cases this will not be necessary.

TECHNIQUE

Here follow two Tattwa visions by Soror Vestigia. These are provided as simple examples of the technique, and the procedure to be used. The first of them is the fiery sub-element of Earth, Tejas of Prithivi.
Vestigia stated that she found herself, after going through the visualized symbols, "in a volcanic district. Hill and mountains, hot air, and sunny light. Using a Pentacle, and calling on the Earth names, I see before me a species of Angelic King Elemental. On testing him, I find that he gives me the Neophyte Saluting Sign, and the Philosophus (fire) Sign. He bows low to the symbols that I give him, and says that he is willing to show me some of the working on the plane. He has a beautiful face, somewhat of the Fire type, yet sweet in expression. He wears a Golden Crown, and a fiery red cloak, opening onto a yellow tunic, over which being a shirt of mail. In his right hand he bears a wand, the lower end or handle being shaped somewhat as the Pentacle implement, and the staff and upper end being as the Fire Wand. In his left hand (but this I do not clearly see) he bears a Fire Wand; I think that the right hand points upwards and the left downwards, and is a symbol to invoke forces. Little figures of the gnome type come at his call. When commanded some broke the rocky parts of the mountain with pick-axes which they carry. Others appear to dig in the ground. In breaking off these rocky pieces, there fall away little bits of bright metal or copper. Some of these gnomes collected the bits of metal and carried them away in little wallets slung by a baldrick from their shoulders. We followed them and came to some mountainous peaks. From these peaks issued some large and fierce, but hardly perceivable, fires. Into cauldrons or bowls placed above these fires, the collected pieces of metal were placed. I was told that this was a lengthy process, but asked that I might see the result of what appeared to be a gradual melting of this metal, I was then shown some bowls containing liquid gold, but not I imagine, very pure metal. I again followed my guide, the Angelic King Elemental Ruler, who gave me his name as Atapa, and followed by some gnomes bearing the bowl of liquid gold. We came, after passing through many subterranean passages cut in the mountains, to a huge cavern of immense breadth and height. It was like a Palace cut out of the rock. We passed through rudely cut passages, until we reached a large central hall, at the end of which was a Dais on which were seated the King and Queen, the courtier gnomes standing around.

"This Hall seemed lighted by torches, and at intervals were roughly cut pillars. The Gnomes who accompanied us presented to the King and Queen their gold. These latter commanded their attendants to remove this to another apartment. I asked the King and Queen for a further explanation, and they appointing substitutes in their absence, retire to an inner chamber which appeared more elevated than the rest. The architecture here seemed to be of a different kind. This small hall had several sides, each with a door, draped by a curtain. In the center of the Hall was a large tripod receiver containing some of the liquid gold such as that we had brought with us. The King and Queen who before had worn the colours of Earth now donned, he the red, and she the white garments. They then with their Earth and Fire Wands invoked and joined their wands over the Tripod. There appeared in the air above, a figure such as Atapa, he who had brought me here. He, extending his wand, and invoking, caused to appear from each door a figure of a planetary or zodiacal nature. These each in turn held out his wand over the gold, using some sigil
which I can but dimly follow. The gold each time appearing to undergo a change. When these last figures have retired again behind the curtains, the King and Queen used a species of ladle and compressed together the gold, making it into solid shapes and placing one of these at each of the curtained doors. Some gold still remained in the bowl. The King and Queen departed, and it seemed to me that I saw a figure again appear from behind each curtain and draw away the pieces of gold."

The second one I shall quote is a vision of Spirit of Water, Akasa of Apas, also by Vestigia.

"A wide expanse of water with many reflections of bright light, and occasionally glimpses of rainbow colours appearing (perhaps symbolising the beginning of formation in Water). When divine and other names were pronounced, elementals of the mermaid and merman type appear, but few of other elemental forms. These water forms are extremely changeable, one moment appearing as solid mermaids and mermen, the next melting into foam.

"Raising myself by means of the highest symbols I have been taught, and vibrating the names of Water, I rose until the Water vanished, and instead I beheld a mighty world or globe with its dimensions and divisions of Gods, Angels, elementals, demons - the whole universe of Water (like the tablet ruled in EMPEH ARSEL GAIOL), I called on this latter name, and the Universe seemed to vivify more and more. I then called on HCOMA, and there appeared standing before me a mighty Archangel (with four wings) robed in glistening white, and crowned. In one hand, the right, he held a species of trident, and in the left a Cup filled to the brim with an essence which appeared to be derived from above. This essence, brimming over, poured down below on either side, From the overflowing or over running of this Cup, which derives its essence from Atziluth, apparently the cup being in Briah, the World of Yetzirah obtains its moisture. It is there differentiated into its various operative forces.

"These operative forces are represented by Angels each with their respective office in the world of moisture. These forces working in Yetzirah, when descending and mingling with the Kether of Assiah, are initiating the force of that which we as human beings call Moisture."

Here is another good example of a Tattwa vision. It was obtained over a score of years ago by Countess Tamara Bourkoun-Dolgoruky when she visited me in Los Angeles.

"I found myself suspended in an unfathomable abyss of space. Nothing was visible, neither sky nor clouds, no stars or any other heavenly bodies, save a diffused pale grey light. I was conscious of myself as a colossal figure in a yellow robe and a yellow and violet nemyss, holding a yellow dagger and tracing with it the appropriate Pentagrams and Divine Names. However, they did not appear outlined in flashing colours, as had been the case when skrying in the realms of Fire and Water. Rather I heard them vibrating through the waves of Aether and reaching the confines of the Universe, whence their echoes rushed back to me, reverberating with a deafening roar."
“Slowly a definite panorama began to formulate against the pale background. A wide expanse of turquoise, blue sky, enclosed by luminous lapis lazuli clouds lined with translucent pinkish-orange, stretched on the horizon. It is impossible to describe the radiance and brilliancy of those colours; they should be painted and even then the attempt would have failed. As I was observing this enchanting scene, a graceful sylph-like shape emerged from the clouds slowly soaring towards me. The entity was draped in filmy gauze of smokey grey, gradually shading into mauve and royal blue. The robe was caught at the waist by long streamers of amethyst velvet. The wings were those of a gigantic butterfly, iridescent and transparent, ornamented with jewelled green-blue "eyes" of a peacock's tail. Tiny silver stars were gleaming and sparkling through dark cloud-like hair that framed a wistful rosy face with violet-blue eyes. After acknowledging my salutes, the Genie informed me that he was the messenger of twilight and the evening breeze.

"At the approach of the Angelic being, I suddenly became aware of a slow rolling vibration pulsating through space, which swelled and undulated as if it were animated by in breathings and out breathings of an invisible all-pervading Presence. The words The Great Breath which knows itself not' flashed in my mind. Yet here it was, filling the abysses of infinite Space, ceaseless, eternal, changeless in its rhythmic motion, embracing innumerable worlds which swayed and rolled gently in its waves, only to disappear like a wisp of vapour. As in the previous vision I perceived the circulation of the Tattwas, only this time it was on a much grander scale, as the currents swept not only around the Earth but throughout the whole universe and beyond. Also it became quite simple to understand why through Pranayama one may acquire knowledge and mastery over the elements, for is not Air-Breath our most direct link with the Macrocosm?

"Thus, immersed in contemplation, I became conscious of Nada, the faint notes of which sounded like a melancholy flute accompanied by a gong ringing in a void. As the Sound swelled, I heard a distant chanting of OM, the Logos, the Creative Word. And, as if to illustrate this, there slowly emerged, shining softly through a transparent veil of greyish clouds, an opalescent orange globe, floating majestically on the horizon. Rays of diffused light were playing around it, forming faint outlines of two enormous wings. No words could convey the supernal beauty, majesty and unutterable sweetness of this apparition which seemed to be the very essence of love. The Angel and I were so overwhelmed that we silently knelt immersed in the soft radiance of this wondrous winged sphere. My senses began to reel, unable to withstand the impact of such a powerful and totally unfamiliar vibration, and as I was afraid to lose consciousness, nothing remained but to ask the Genie to conduct me back to my body."