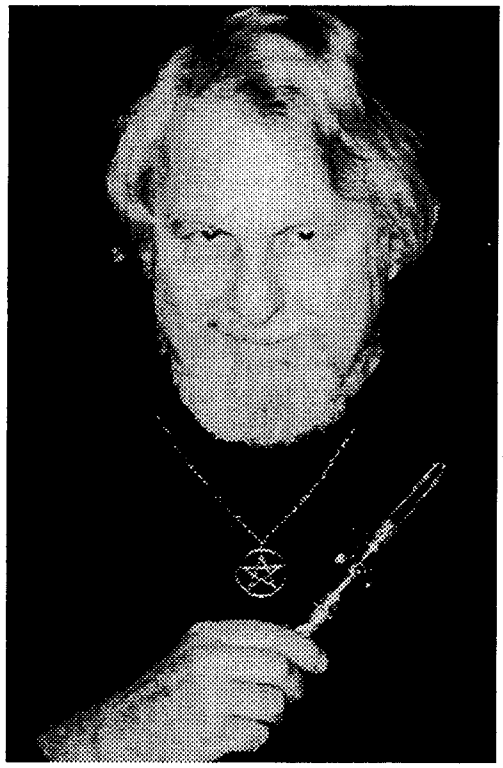
The Book of Solomon's Magick

by Carroll "Poke" Runyon, M.A.

Archimage -- Ordo Templi Astartes

About the Author:



Carroll "Poke" Runyon describes himself as *"A Gentleman of The Old School"* which he defines as, "One who recites classical poetry to heartless beauties while wrestling alligators." He has lived out his Neo-Romantic philosophy as a Captain in the Green Berets, a student of Ninjutsu, a blue-water sailor, a scuba-diver, an internationally published novelist and author of adventure stories in the legendary ***ARGOSY*** magazine. For more than thirty years he has been a leading figure in the revival of ceremonial magick as Western civilization's spiritual counterpart to Eastern mysticism and native American shamanism.

His background in occult study and practice is extensive: in 1970 he became the founder-magister of the ***Ordo Templi Astartes,*** which is now America's oldest continually operating ritual magick lodge. In 1980 Runyon received his Master's Degree in cultural anthropology from California State University at Northridge, specializing in magick. After graduate school he took all the degrees of Freemasonry in both the ***Scottish*** and ***York Rites.***

He then undertook an intense series of Tibetan tantric initiations and training sessions under the direction of H.E. Luding Khen Rinpoche of the ***Sakya Order***, mastering the ***Vajra Yogini*** (Goddess of the Sorcerers) system. Runyon later received the ***Kalachakra*** initiation from H.H. The Dalai Lama.

His articles on Magick and the Western Tradition have appeared in ***Gnostica*** magazine and his Church's journal, ***The Seventh Ray.*** Runyon's most noted contribution to the post W.W. II occult revival has been his rediscovery and subsequent development of the **facial reflection/distortion dark mirror skrying method** for magical evocation. In 1974 he appeared as a guest on the ***Tom Snyder t.v. show***, narrating film footage of O.T.A. magical operations. Through his Church ***(The Church of the Hermetic Sciences, Inc.)***, Runyon has written, produced and narrated a video entitled: ***The Magick of Solomon*** that dramatically demonstrates the unique and powerful spiritual development system described in ***The Book of Solomon's Magick.*** Most recently he has produced a video documentary of an actual Goetic magical operation, ***Dark Mirror of Magick***, with remarkable prophetic results in our troubled times.

The Book of Solomon's Magick

How to Invoke Angels into the Crystal and Evoke Spirits to Visible Appearance in the Dark Mirror

by

Carroll "Poke" Runyon, M.A.

C.H.S., Inc.
Silverado, California

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Table of Contents

Pronouncement.....1.
Introduction.....2.

Part One: The History and Theory of Solomon's Magick

Chapter One: Hypnosis and Yoga.....10.
Chapter Two: The Secret of the Dark Mirror.....24.
Chapter Three: Fallen Angels/Pagan Gods.....39.
Chapter Four: The Secret of the Holy Table.....47.
Chapter Five: The Kabbalah of Wizardry.....56.
Chapter Six: The Architecture of Our Magical System.....69.
Chapter Seven: The Ba'al -- Astarte Mythos.....80.
Chapter Eight: Arabian Origins of Magick and Witchcraft.....87.
Chapter Nine: The Hermetic Caduceus.....93.
Chapter Ten: Solomon's Sex Magick.....100.

Part Two: The Practice of Solomon's Magick

Chapter Eleven: Pentagram and Septagram Rituals.....107.
Chapter Twelve: Invocation and Evocation Rituals.....116.
Chapter Thirteen: The Evocation of Nithael.....127.

The Goetia of Solomon the King.....136.
The Seventy-Two Spirits of the Brass Vessel.....144.
Goetia Rulers of the Quarters.....181.
Angels of the Schemhamephorash.....183.

Appendix 1. Goetia Spirits Rectified.....192.
Appendix 2. Quick Reference Chart and Magical Alphabet.....193.
Appendix 3. Magical Temple Furniture and Equipment.....195.
Appendix 4. Documentary Exhibits -- Almadel text, Schemhamephorash MS. facsimile, Research Paper: Kabbalah and Medieval Magick.....204.
Appendix 5. Study Guide and Bibliography.....222.

Color Plates: The Four Archangels.....*preceding page* 0.
The Master Mandala.....*following page* 232.

Pronouncement

IN THE YEAR 1969 I went through a near-death experience that brought on an altered state of consciousness during which I rediscovered a lost secret of Western Ritual Magick. I learned how to summon the seventy-two spirits of King Solomon's legendary Brass Vessel to visible appearance in the Dark Mirror on the Triangle of Art. This book, and our accompanying video, THE MAGICK OF SOLOMON, demonstrate and properly teach this secret method for the first time.

Inspired by the rediscovery of this GOETIC method of practice, I was further enabled to recover the technique of Angelic Crystal Invocation from the ancient book ALMADEL. I was then led to rectify this essential LEMEGETON sub-system with the seventy-two Angels of the SHEMHAMEPHORASH and link them to their seventy-two demonic counterparts in the GOETIA. This produced a spiritually balanced, theoretically elegant and astrologically coordinated scheme of practice that was compatible with modern theories of Jungian psychology.

Students who have struggled for years to visualize these entities and to make sense of the confused and even contradictory instructions in the LEMEGETON will be delighted to finally discover operative methods *that really work* within a theoretical framework that emulates the impeccable celestial models of the Renaissance magi. Newcomers, starting with our system, may very well wonder what was so difficult about all of this in the first place ?

If this is so, then I have succeeded in my task. . .

And So Mote it Be!

Magister Thabion

Was not Solomon called a wise and even Wizard King?
Who did confine two-and-seventy rebellious spirits
In the Vessel of Brass; metal of the Sphere Mercurial
With mastery of Brazen Shield and Sword of Iron –
Did he not call them to appear in the Triangle of his Art?
Led by the first of their number, Lord-Cloud-Rider,
Whereafter Solomon did build a Temple to Ba'al's Consort,
The Fair Astarte. . .

from Cult of the Sangreal by Thabion

Introduction:

THIS IS A THEORETICAL AND PRACTICAL handbook of Ceremonial Magick that is different from any you've ever read. The magick this book teaches was reconstructed and rectified from authentic ancient sources, re-interpreted in modern psychological terms and brought to life by powerful hypnotic techniques. This system was developed by and for imaginative people who are *not natural psychics.* I have written *The Book of Solomon's Magick* for those special individuals in the broader *Neo-Romantic Community* who seek the ultimate spiritual-intellectual adventure. If you have ever yearned to be a wizard or an enchantress in the grand old medieval/Renaissance tradition, but were put-off by the bric-a-brac of "Victorian Occultism" while finding yourself underwhelmed by the

current Neo-Pagan and New Age alternatives, then this is the book for you. [1.]

This book — and our accompanying video, *The Magick of Solomon* — will show you how to invoke Holy Angels and then summon ancient Goddesses, Gods, Fallen Angels and even hell-bound demons to visible appearance. You will be in direct communication with these mighty beings. The methods I will teach you *are absolutely authentic and remarkably effective.*

Before we go any further I want to make two things very clear: first, I am not going insult your intelligence by providing you with an over-simplified "cook book" filled with nothing but training exercises, skrying techniques and warmed-over rituals culled from 19th century sources. Certainly the training exercises for our special invocation & evocation methods, the rituals, the practical information and the references you will need are all here — but I am also giving you *the history, the philosophy and the theory* behind this powerful system.

There are some forms of shamanism where the practitioner is permitted to be, *or even expected to be, illiterate.* Our tradition is *quite the opposite.* A Western magus or, if this term seems too masculine for female readers, an enchantress, is expected to be *a person of knowledge* (to paraphrase Carlos Castenada), at least in his or her own field. Remember that our mythological avatar, King Solomon, was noted for his wisdom.

With that in mind I sincerely hope that you will find the background material I've presented on Carl Jung's theories, Hermetic philosophy, Kabbalah, hypnosis and yoga to be too condensed and obviously introductory. You are expected to consult the works I have recommended in the study guide. Don't let anyone tell you that you don't need this knowledge to be a Western magician. *You do !*

You may also contact me directly. In fact if you are going to seriously pursue this system, I *definitely* want to hear from you.

Now that we are clear on that there is one other thing I must warn you about before you begin. If you successfully complete this program *you will not be the same person you were when you started.* Once you have experienced these wonders you may return to the mediocrity of everyday life but your mind and soul will range in realms beyond. You will be transformed forever into one of *The Far-seeing People.* [2.] You may never be able to share what you know with those you love *and you may not even wish to.* Solomon's Magick opens a door into the starry gulfs of eternity. Once you have passed through that door, and it closes behind you, there is no going back. We might say that the ordinary person knows only the short span from birth to death while the Magus understands that this life adds one more skull to a necklace that must eventually be valued like a jeweler would appraise a string of pearls.

There are very few people who would be willing to pay the price I paid to learn these ancient, secret methods. In 1969 I nearly lost my life and my sanity discovering and perfecting these techniques. I am one of a handful of practicing and teaching magicians in the Western world. Certainly there are those in our select fraternity who are more erudite than I am, more qualified in kabbalistic, astrological and alchemical studies — but the power to summon the spirits to visible appearance is the mark of the *Thaumaturgist* . That is the portion of the Sacred Art which Divine Providence has assigned me to expound and no one can teach you more about that aspect of Solomon's Magick than I can.

In recent years this mission has taken on a special urgency because the ancient secret of conjuration to visible appearance in Goetic evocation that I rediscovered in 1969 (the Dark Mirror facial-reflection-distortion phenomenon) has since been pirated, over-simplified, mass-marketed and finally popularized to the level of a OuiJa® board session. As with the OuiJa board (which was also based on the rediscovery of an ancient magical secret) commercialization can lead to frivolous misuse. Without proper training and a knowledge of what

you are doing, the use of the powerful Dark Mirror facial reflection-distortion technique to summon spirits can seem as capricious and apparently trivial as Mr. Fuld's talking board. OuiJa has been called "The Most Dangerous Game" but that may have to be corrected; likening the perils of the Talking Board to those of the Dark Mirror is like comparing a trip to the zoo with a hunting safari in Africa — or fire crackers with dynamite.

Besides the obvious psychological dangers in popularizing Goetia there is a deeper spiritual peril involved which the mass marketeers have totally overlooked. Granted, all Goetia spirits are not bad — some are even good natured — *but there are a certain number who qualify as genuine hell-raking demons and one who is considered to be the very Devil Himself.*

In the Middle Ages and in the Renaissance magicians never used the Goetia without the strongest spiritual safeguards. They depended on their faith in God and His Holy Names to protect them when dealing with the rebellious spirits. Today we don't have that vital reservoir of faith to draw from so we must re-establish our link with the divine and re-empower our Spiritual Guardians in order to give us a truly balanced magical system. *This is why the Angelic Almadel must be worked in direct conjunction with the Goetia. For this reason I have gone to considerable lengths to rectify and unify these two basically complimentary Lemegeton systems .*

When you combine the secret of The Dark Mirror with The Lost Art of Angelic invocation into The Crystal Shewstone, you have empowered the Magick of Solomon to yield the full measure of its ancient promise.

Even if you are steeped in the lore of Western occultism and still have not attained your goal of becoming a magus or enchantress (because you were not born clairvoyant) this is the book that will make those dreams come true. Certainly you'll have to work and study, but if this is the right path for you, the work will be rewarding and the study will be nourishment for your mind and your soul.

I assure you is that there are no drugs, drastic fasting regimens or dangerous yoga practices involved in this system. Providing you are in good mental and physical health, are at least eighteen years of age, and able to understand the concepts and the instructions, you should have nothing to fear from this program other than the profound transformation of which you have already been warned.

You will need to master self-hypnosis and develop the ability of fixed concentration (the yoga of tratakam). Once you have properly trained yourself, you will be able to perform one of these Grand Operations of Solomon's Magick in less than an hour's time by yourself or with friends who have undergone the same training. You will be able to instruct others and start your own Lodge of Magicians — or remain a solitary master or mistress of this ancient art. You might even wish to affiliate with our brothers and sisters of the *Ordo Templi Astartes* — America's oldest continually operating ritual magick lodge — and learn what lies beyond Solomon's Art of Kings. The choice is entirely yours because I have provided everything you need to start you off in this book and in our documentary video, *The Magick of Solomon.*

But before we begin, let's make sure that we agree on what High Magick (or *Art Magick,* to use Max Theon's term) really is and what sort of people wizards and sorceresses are — or should want to be. This is very important. First let us state what Magick is not (or should not) be:--

High Magick does not (or should not) grant the power to dominate and/or exploit others. In spite of its Arabian Nights' glamour we cannot claim that it will help you win lotteries, sweepstakes or make big money in the commodities market. Magick should not be thought of as a push-button technology that directs impersonal energies, neither should it be used as a personal empowerment system to help one climb a corporate ladder and dazzle the opposite sex. If conscientiously pursued, the Art should actually achieve the opposite effect by lead-

ing you to *what you really need* rather than giving you *what you think you want.*

So what is Solomon's Magick?

The magician Dion Fortune gave us a concise definition of magick as *"The art of causing changes in consciousness to occur in accordance with the will."* This presupposes that you understand the meaning of the term "art" — because High Magick is first, last and always *an Art!*

Magick is an artform. If we need to get technical about it we could call it a composite artform similar to grand opera. Consider the artistic elements in a Magical operation: we have the stage set; our temple (or our outdoor henge). We have the costuming: our robes, lamens, etc. There are the props: the circle, altar, crystal ball, triangle, dark mirror, swords, wands and pentacles. We create a theatrical atmosphere; candle light flickers through tendrils of exotic incense, a gong reverberates, bells chime, drums throb while the slow-motion dream dance around the circle is accompanied by a droning chant. . . followed by conjurations in Shakespearean style delivered in hypnotic tones.

Of course Solomon's Magick is more than just good theater — but good theater is its starting point. It uses that sense of fascinated detachment you experience at a well staged theatrical production or at an impressive church service as a gateway into an altered state of consciousness in which your waking mind and your deep mind are in communication. This is our unique Western shamanic experience. If you think about it this way, these theatrical aspects of magical operations will seem quite appropriate. Remember, the so-called primitive shamans use all the musical-dramatic-artistic elements of their own native cultures, so why shouldn't we?

If you are not comfortable with this Romantic-Shamanic aspect of Solomon's Magick then it is obviously not Your Path. When I say "Romantic" I mean it in the philosophical-artistic sense of the term.

Magicians are the ultimate romantics. To us the human spirit is divine and unbounded in its potential. Aleister Crowley — a modern magician and a romantic in his own fashion — held that the greatest sin was restriction, but to my mind an even greater sin is mediocrity. My favorite Romantic maxim is the credo of *Quo Vadis's* Nero: *"Let it be wonderful or let it be terrible so long as it is uncommon!"*

Which brings us to another important point: Solomon's Magick is not a get-rich-quick scheme but it will jump-start and supercharge your creative processes. If you are willing to seriously study the books I've recommended, in a few years you will have acquired an education comparable to a liberal arts degree from a university. You may be inspired to undertake formal studies in psychology, anthropology, physics, genetics or biochemistry. You may excel in any of the creative arts . . . or become a spiritual leader. Magick will open these doors for you and show you the way. This is the real power and promise of King Solomon's Art — for Solomon, as you recall, was mainly noted for his wisdom. Although this type of Magick is a Royal Art it is not restricted to the elite; *Solomon's Magick creates the elite!*

The magical vision is primarily an ecstatic and transformative experience that may be enhanced by a group performance but is essentially *subjective* in its effect. In other words, this method of magick produces a controllable dreamstate wherein the practitioner summons the spirits to visible appearance and communicates with them. No other system of magick, not the Golden Dawn, Tibetan Tantra, Voodoo or Wicca offers such an authentic, spontaneous experience. Only Solomon's Magick fulfills the whispered promise of the old grimoires. The Master or Mistress of this Art shares power with the Archangels, commands the demons and walks with the Gods.

If this is your desire read on and enter the Treasure Cave of the Arabian Nights where the mighty Jinn of Old King Solomon are at your command. The first challenge on your quest will be to roll a huge

stone away from the entrance to your own Magical Cavern. That stone has been built up over a lifetime out of thousands of verbalized encrustations such as, *"It's just your imagination!"*

Introduction/Notes:

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1. I am very much aware of the tremendous debt we owe to Dr W. Wynn Westcott, MacGregor Mathers and their compatriots. They gave us the most complete and useful synthesis of Western esoteric lore since Heinrich Cornelius Agrippa in 1531 c. e. It is safe to say that there would be no modern revival of Western Magick without their efforts and virtually all of today's magicians, including this author, use their correspondences. They were, however, restricted by the mindset of their era and the lack of practical techniques that would not emerge from the Orient, and re-emerge from the history of our own tradition, until the 20th century. Modern Golden Dawn adepts are now revitalizing their tradition with methods very similar to those described in this book. I like to think that our O.T.A. rediscoveries have made some contribution in this regard.

2. In Chapter Nine of his recent book *Angel Magic* (Llewellyn, 1995) my friend and colleague, Geoffrey James presents a somewhat fictionalized account of an O.T.A. magical operation conducted here in our *Montsalvat Temple.* He describes his host (your author) as "The Angel Magus" who was ". . . friendly but reserved with a certain distance in his eyes that seemed to say, *I have seen strange things . . .*"

Part One:

The History and Theory of Solomon's Magick

Memory through the Ages spans
To Olden Kings with bloody hands
And yet with birth the vision flies. . .
Beyond The Veil — but never dies
The portal cracks a hair in dreams
The whistling Wind of Zuvran screams:
How far would you dare to ride. . .
If the Secret Door were opened wide ?

from The Teachings of Kha Khiabo by Thabion

Chapter One: Hypnosis and Yoga

After familiarizing myself with the operation of the Chevreul Pendulum I began to ask my subconscious mind questions of a very personal nature. It did not always give me the answers I wanted or even expected, lending an air of credibility to the process. When I was totally convinced of the validity of the technique, I asked the ultimate question : "Do you remember past lives?"

The answer was strong and unmistakable. "Yes!" it told me.

From the author's Magical Record of 1969

ONE OF THE GREATEST DISCOVERIES I made in the course of my illness was a realization of the awesome depth and range of knowledge available to the subconscious mind. Even though I count myself an imaginative, articulate writer, mere words cannot describe the experience of such a revelation. When I say you are going to become one of "The Far-Seeing People" I mean more by that than you can possibly grasp before you begin your training.

Because of the crucial importance of a "Long Track", multi-lifetime perspective in your dedication to Magick, you must begin your program with these consciousness expanding and knowledge extending exercises. Although your religious and folkloric heritage is important, Magick will teach you that your beliefs are actually tools and weapons. *You are at the center of your reflection of the Universe.* You can believe anything you choose and the Universe will give it to you. Let me give you an example:

A secret ritual, transmitted to me orally by my Tibetan guru, permitted me entrance to a sensual astral paradise populated by voluptuous, insatiable *dakinis*. After an orgy that seemed to last for days, during which I realized every sexual fantasy I'd ever entertained, I finally descended, like the ancient Romans, into decadence and ultimately into satiated voyeurism. The dakinis were very accommodating, doing whatever I could think of to entertain me. . . Finally I'd had enough. I tried to escape from them but they were everywhere, smiling, giggling, flirting, posing and purring like kittens.

At last I wormed my way through the wiggling hoard of naked, velvet-skinned, perfumed houris to a lake in the center of The City of the Damsels. In the middle of this pond floated a small boat. In the boat sat a long bearded man holding a fishing pole. I dived into the water and swam out to him. Fortunately the dakinis couldn't (or wouldn't) swim, so I was free of them at last. I clambered into the boat and introduced myself. "How long have you been here?" I asked him.

"I lost count after the first thousand years," he said.

"Are there any fish in this lake?"

"I've never had a bite," he said with a faint smile.

"Then why do you fish?"

"It passes the time," he whispered.

Fortunately for me, I was only visiting The City. I had not chosen it as my Heaven or perhaps my Bodhisavatta vows had come to my rescue — at least in this astral adventure. And yet Vajrayogini was not so easily dismissed. She then physically manifested Herself in beauti-

ful human form (disembodied spirits have a penchant for doing this). I took her with me on an expedition to the ruins of lost Lemuria (Nan Modal) — and upon that hangs another tale. . .

Ibn Saba, The Old Man of the Mountain, who had promised his followers a similar sensual paradise, once said: *"Nothing is true. Everything is permitted."* This is essentially correct but what Saba, Grand Master of the Assassins, did not mention was *the price.* [1.]

Another medieval Arabian sage placed the age of our human race at forty-four thousand years. Only in the past century did science confirm this. Considering the age of us all and the special effort you have made to obtain this book I will wager that you have walked this path before. If so, you will understand the essence of the teachings revealed in the next paragraph.

During magical operations a camera will not record Angels flying down through shimmering clouds or demons crawling up through smoking cracks in the earth — but these Mighty Beings are nonetheless real and very powerful. They exist beyond the limits of your personal imagination and yet they are seen through your prism in the multi-faceted lens of *The Great Universal Mind* . They can be superhuman, sub-human or non-human. They rise up from the vast, dark depths of *The Collective Unconscious* and swim into the shallow lagoons of our individual subconscious minds. According to our *Neo-Romantic Philosophy,* this *Universal Ocean of the Deep Mind* extends beyond the furthest limits of *Interstellar Space,* penetrates the smallest sub-atomic particles and is connected with the *Primordial Imprint of DNA. It is mirrored in the Anti-Matter Universe that exists side-by-side with our mundane dimension. We think, therefore we are — and are not! The "Idea" of a thing and the energy that flows into its creation are greater realities than the static physical result. We can imagine nothing as great or greater than God's conceptions, therefore our God-given ideas of soul transmigration, reincarnation and magick must exist for those of us who believe in such concepts because if such were not true it would mean that humankind had conceived a master*

plan of spiritual evolution beyond God's power to grant. Given the awesome age, size, cohesion, symmetry, synchronicity and ultimate mystery of the Universe this would seem to be the one and only true impossibility. These precepts are the foundation of our modern *Magical Field Theory. Beyond these conceptions lies the inevitable truth that ALL sentient beings are merely differing reflections of yourself. If you understand and embrace these principles you will soon grasp the importance of self-hypnosis and Raja Yoga as basic access techniques and prerequisite skills to mastering The Magical Art.*

In 1969, as mentioned in the introduction, I discovered, or more properly, rediscovered, the essential secret key to Solomonic magical evocation. I found out how to summon spirits to visible appearance and converse with them without depending on special psychic talent — but first I had to learn self-hypnosis, *and so will you.* Granted you can get the facial reflection-distortion method to work without learning hypnosis and yoga. Children have been scaring themselves with the phenomenon for as long there have been mirrors — but then you can't control it any more than they can. Unlike children, you are not going to scream and run --*even though it might be better if you did!* Without the perception of one who understands and controls his own trance you are operating in an unfamiliar state of mind and dabbling with something beyond your conscious comprehension.

Because self-hypnosis was so important in my development, let me tell you briefly how I got into it and how it led me to discovering the secret of the mirror-in-the-triangle and its full significance.

You've already read my biographic sketch so you know my qualifications but they do not tell the real story. In truth, I had learned the methods and the philosophy I'm now sharing before I ever attained the credentials cited in my resume. The remarkable discovery of Solomon's hypnotic secrets actually propelled me through seven years of anthropology, thirty-nine degrees of Freemasonry and a year of intensive Tibetan Tantric training under the finest magicians to come out of that mysterious land. Now I want to share these original

concepts and techniques so that they may open similar gateways for others who choose this path.

In 1969 I was a former Green Beret and an avid scuba-diver eking out a living as a pulp-fiction writer. I had two paperback novels and a series of underwater adventure stories in ARGOSY magazine to my credit. Any impression I might have had at that time about ancient sorcery would have come from the fantasies of H. P. Lovecraft or Robert E. Howard. I liked science fiction and I had a good imagination — but, before my illness set in, I never dreamed that reviving the lost art of Solomon's Magick would become the major creative effort of my life.

Like so many writers in those days I was a chain-smoker and a perpetual coffee drinker. I assumed that these bad habits were responsible for my frequent bouts with indigestion. This condition became chronic and finally unbearable. I went to a doctor and was diagnosed as having an ulcer. At that time stomach ulcers were thought to be entirely psychosomatic. A 'sissy' disease for a macho type. I wasn't about to give up beer, coffee, cigarettes and steak dinners to go on a milktoast diet. I reasoned that if ulcers were caused by anxiety, I'd conquer my inner fears through self-hypnosis and heal myself in the process.

In desperation I learned the theory and mastered the techniques quickly. My text was Leslie M. LeCron's, *Self Hypnotism, The Technique and Use in Daily Living.* (This book has since gone through several editions and is now considered a classic.) I was soon able to suppress the pain . . . but then it would always return, often worse than before. I must have taken myself as deep into trance as anyone has ever managed through self-induction, but I could not cure the ulcer because — as the doctors eventually discovered when I was almost dead — I was carrying within me a gallbladder that had turned into *a mass of solid rock!*

In the later stage of my illness I was in an altered state of mind that I now realize was a toxic psychosis. Subconsciously I must have

known that I was dying. This morbid condition drove me to stranger and more esoteric experiments in self-hypnosis. I began my occult studies with Tantric yoga — but, when I discovered our own culture's magical counterpart to that Eastern system, something clicked. *I knew with absolute certainty that Western Ceremonial Magick was my path and I would discover its lost secret.*

From my studies and my first experiments I had learned that a hypnotic effect could be achieved through *a fixed gaze on a reflective surface* such as a crystal ball, or a dark mirror — and I knew that these devices had often been used by the old magicians — but were they the actual *spiritus locii*, the place where angels and spirits could be conjured to visible appearance? I could put myself into a hypnoidal state staring at them but I did not see a face appear or sense a genuine presence — and yet I was convinced that hypnosis was necessary and that some sort of window into the other dimension, like the crystal or the dark mirror, had to be employed.

But, if this was true, then why did Golden Dawn magician Aleister Crowley, and his mentor, Alan Bennett, waste so much time and effort unsuccessfully trying to evoke a Goetia spirit out of the smoke from an incense burner? Why did the Golden Dawn oath-bind its members not to undergo hypnosis — and why did they virtually eschew those traditional conjuration devices of medieval and Renaissance magicians?

On one level we can answer these questions by recalling that in their time the hypnotic trance was equated with spiritualism and magnetizing quackery. In parlor room seances crystal balls were as common as OuiJa boards and even dark mirrors were sometimes used. Skrying on these devices was assumed to be humbug because of its widespread popularity. The burlesque image of the Gypsy fortune teller with her crystal ball is a cultural icon left over from that era.

But, at a deeper level a more subtle and insidious mental attitude had infected the intelligentsia at the end of the Renaissance and would cheat later generations of Western magicians out of their heritage.

The philosopher (1595-1650) René Descartes — the father of Rational Philosophy — had been inadvertently responsible for what the military calls "collateral damage" to spiritual development in the Western World. In the service of fledgling science he had declared that *there was a total separation between mind and matter; between mental conception and its physical manifestation.*

Although this is an over simplified statement of his theory it is a deadly accurate assessment of its effect. Although his construct allowed for advances in engineering, the divinely inspired human imagination — the greatest creative force in the universe — had been relegated to the importance of childhood day-dreaming!

Once you grasp the significance of this outrage against your personal divinity you are just starting to move that giant Stone away from the entrance to your Treasure Cavern. When you return to Plato and realize that *the original idea of something* is more dynamically *real* than its eventual static, physical manifestation, you can hear and feel that huge boulder start to move. It makes *a skreeking sound* of protest because you have recovered one of the great suppressed secrets of magick: *the creative power of the human mind.* But simply recognizing this power will not unleash its potential.

Along with *The Stone* we have another enemy within ourselves:*The Chattering Monkey* of the conscious mind. As we heave against the rock, the Monkey dances around us distracting our attention and belittling our efforts. Finally we become so frustrated and discouraged that we give up and return to "reality" — and immediately our nasty little Monkey disappears.

Unfortunately he will return whenever we try to quiet our minds and resume our spiritual work — *so we have to get rid of the Monkey.* Then we have to train ourselves to use this mental power in much the same way that an athlete trains to perfect his or her sporting skills. If you don't think this is necessary, if you don't believe that you need to master self-hypnosis and the *tratakam yoga* technique to practice Solomon's Magick, I'll challenge you to test yourself.

Take a few deep breaths and then stare at your wrist watch with a fixed, unmoving gaze for *three minutes.* During that time you may breathe normally *but you must not blink, you must not think of anything and you must not change your visual focus.* If you perform this test correctly you will find yourself in an Alpha (hypnoidal) state when the exercise is completed.

Why do I say, *you must not blink?*

Because the unblinking stare (tratakam) is totally committed to its object — and it is the hallmark of the true magician.

However, if you pass this test you will still want to study this chapter carefully to understand the unique hypnotic characteristics of the magical trance state. You will also need to go through the exercises so that you can teach them to others.

Do not assume that because you've gone through a Golden Dawn style program that you can skip this part of your training. Remember, the Golden Dawn avoided any form of hypnosis and was not preparing its members to use Solomonic magical equipment. Relying on the Golden Dawn's indirect mental conditioning procedures as preparation for Solomonic work would be analogous to substituting basic (soft) Tai Chi training for the rigorous preparation necessary to compete in a full-contact Karate match. Granted a Tai Chi master (or in our case, a Golden Dawn adept) could certainly hold his own, *but only after years of training.*

Solomon's magick is the Art of evoking spirits to visible appearance and invoking knowledge of, and conversation with, Holy Angels — whereas much of Golden Dawn magick is of the *"Do-the-ritual-to-imprint-the-astral-and-then-see-what-happens-later"* variety. [2.] Be sure you realize the difference.

There is also a shade of difference between most yoga trances and the hypnotic state as we know it here in the West. This is best illustrated by another anecdote from my Tibetan training: early in the program I was trying to master a ritual in which I was to assume the form of Vajrayogini and perform various symbolic actions in Her persona.

Knowing that mudras (hand and finger positions) are sometimes done while visualizing, I asked Lama Luding Khen Rimpoche if I was to emulate any of the actual gestures of the deity as pictured in Her tanka (icon). After a good natured chuckle at my expense he patiently explained that this was all done in the mind while sitting inert and physically anesthetized in the lotus asana — somewhat like a Western pathworking.

Most Tibetan magick is done from the inert, seated asana position whereas much of Solomon's magick is performed standing up and even moving. Our hypnotic trance allows us a unique mobility and a remarkable capacity to *operate in the subconscious and conscious mind simultaneously.* This enables the operator to ask the receiver, "Do you have a presence?" or "Would you like it stronger?" without disrupting the trance state. In a solo working the operator can question his own spirit manifestation directly, going back and forth between his own rational mind and the manifestation from his subconscious as normally as he would carry on a conversation with another person. The reason for this is implicit in the dialog nature of hypnotic induction — *and especially the self-directed dialog developed in self-hypnosis training.* [3.]

Although the *tratakam* (fixed gaze) yoga technique is an Eastern derivation, it is the most directly hypnotic of the yoga practices and integrates perfectly with other aspects of Western style hypnotic induction. As a pre-requisite to tratakam and hypnosis generally, *pranayama* (controlled breathing) training is also necessary. The magical student does not need to carry this any further than and 8-8-8 count but he or she should be comfortable with at least a 6-6-6 cycle (no pun intended).

It is not my intention to write complete treatises on self-hypnosis and Raja Yoga in this book. You are expected to consult the practical manuals we recommend on these subjects and follow their instructions. I was fortunate enough to discover two of the finest training guides on each of these fields back when I started my practice of mag-

ick twenty-five years ago. These two books have remained constantly in print ever since. For self-hypnosis, see Leslie M. LeCron's *Self-Hypnotisim, The Technique and Use in Daily Living*, and for Raja Yoga, Dr Rammutri Mishra's *Fundamentals of Yoga.*

Many people have already experienced hypnosis induced by someone else but the magician must master the technique of self-induction. The reason for this is that magick operates through *the will of the operator* and yet the operator *must be in trance* when he or she operates. This sounds like a paradox. Isn't the hypnotic trance a passive state? Not necessarily. The hypnotic state is really a condition of *total , one-pointed concentration.* It can be passive or active — but, if it is to be active, then the operator needs to get himself into it or participate in a preliminary meditation wherein the whole circle becomes entranced. In the Orient, hypnotists always put themselves into trance before they attempt to hypnotize others.

Even if you have been subjected to the hypnotic state by someone else, you are going to find self-hypnosis a remarkable experience. Perfecting this technique can be one of the major transforming elements in your life. *For the very first time, you are in total control of you!* And, as discussed at the beginning of this chapter, you can then access your memories back to the dawn of our race. When a true adept says that one should not practice magick *without initiation*, this is the experience he is referring to, not to some pageant performed in a lodge room.

Once you have crossed this threshold in your development you have empowered yourself to practice Solomon's magick. The hypnotic state is total concentration and total involvement of *both levels of your mind.* If you operate only from a conscious level you are intoning words and going through motions while wearing an astral blindfold and ear muffs. As we have noted, this is a form of magick but it is not the Thaumaturgic Art of Solomon.

Although you will be combining elements of tratakam yoga and hypnosis, you need to know the subtle difference between the two sys-

tems: Tratakam yoga (empty-minded, undistracted fixed gaze on an inert object) will induce the hypnodial states called *yoganindra* (physical anesthesia) and then *samadhi* (space-time suspension) as side effects but it is not a true hypnotic induction because there is no direction involved beyond strict maintenance of a passive mental attitude. Tratakam is more properly a form of meditation. It is *essential training for our Solomonic mirror and crystal skrying* because it conditions us to see something without "looking at it", to contemplate our reflection in a dark mirror, or the angelic aura surrounding a crystal ball, without analyzing the optical phenomena as they occur. It is easily mastered with regular daily practice. If you get discouraged just remember that John Dee and Cagliostro would have given their fortunes and have devoted years to practice and to master these techniques if they had only known they were available.

Practical Exercises:

There are a number of ways to practice tratakam. Dr. Mishra lists nasal and frontal gaze exercises which are uncomfortable and alien to Western practitioners. We recommend an easily constructed variation of one of his techniques involving a blue light bulb behind a 12" dia. round carboard shield with a 1 1/2" dia. filtered hole cut in the center. In the center of the frosted filter, place a 1/2" dia. black dot. This device is suspended from the ceiling. We call it a *"Samadhi Lamp."*

To use the samadhi lamp, do your stretching exercises, take your asana, do a few minutes pranayama and then lie flat on your back and fix your gaze on the illuminated hole, with its central black dot, for ten to fifteen minutes. Do not explore the lamp with your eyes, just look at its glowing center. Try not to think about the optical phenomenon as they occur. Try not to think about the relaxation and numbness coming over you or the hypnotic state you are drifting into. . . *Try not to think at all . . .*

Along with your tratakam training you will be regularly improving your skills in self-hypnosis. The first key to mastering self-hypnosis is physical/mental relaxation. You'll notice I've joined the two words together because they go together.

Physical relaxation is best achieved by first stretching the muscles of the body and then compressing them. For stretching do the classic yoga "Sun Salute", then for compression, point out and stiffen each leg in turn, curling your toes. Hold the leg rigid for ten seconds. Thrust each arm out straight and make a hard fist. Hold it for ten seconds. Relax. Roll your head in a circle. Open your mouth and work your jaw muscles. Tighten the muscles of your face. Take several long, deep breaths through your nose. Hold the air in your chest at least as long as it took you to inspire it — then blow it out through your mouth.

Having achieved relaxation you must learn to empty your mind.

To empty the mind and to develop the ability to shift the center of consciousness to other parts of the body take a comfortable asana position with your back straight. Close your eyes and focus them upward without strain. While maintaining this position and gaze perform at least four cycles of simple pranayama (without hand manipulations) on a four count inhale, four count hold, four count exhale, four count hold-on-the-void. With your breathing finished keep your closed eyes focused upwards while you quietly imagine that your body *is growing larger and larger until it is nearly fifty feet tall.* Your skull is a great, dim-lit hollow vault half filled with deep, dark, still water. You (your consciousness point) are in the form of a small pearl floating half-submerged in the water. The water is comfortable, safe and protective. Above you are the random thoughts that flit across your mind. You see them in the form of luminous fireflies darting back and forth to no purpose. They buzz and chitter without meaning.

You allow yourself to sink just below the surface. Now you can neither hear nor see those distracting thoughts. You are at peace with-

in yourself. You sink down to the level of your throat . . . and then down into your chest. . .

After three minutes you may re-surface, realizing that you are now the master of your mind. These unwanted thoughts that have plagued you for so long are no more bothersome than gnats on summer day.

Now you are ready to hypnotize yourself or, if you have been leading a group in these exercises, you are all ready to enter the hypnotic state.

Here follows one of our ritual hypnotic inductions you may modify and practice with. . . This one is adapted from our advanced pathworking system but it gives the general idea. (The Soul Door referred to is a floor-to-ceiling dark mirror set in an ancient Egyptian style door frame. You can see it veiled in the video.) Note that we make the inert, seated physical body huge and keep the enlivened spiritual body within — into which we project our consciousness — very small. Once you have perfected your basic hypnotic and yoga techniques, you may use this secret Tibetan method of Inner Plane projection with full effectiveness. . .

As we stare at the planetary symbol of _____ , our physical eyelids are becoming very heavy. Our bodies are totally inert. We sit like great stone statues surrounding our double cube altar — which has become a huge, tall building . . .Our Spirit bodies within us are now as small as a finger on the hand of our huge sleeping physical forms. These tiny Spiritual Bodies are now the radiant centers of our consciousness. We are filled with living energy and eager to be off on our journey. We look to Westward and see the distant star of our destination, the Sephira of _____, as it beckons to us far away in the night sky beyond the great pylons of The Soul Door Gate.

Now we allow our physical eyelids to finally close. We project our Spiritual Bodies out the Third Eye Chakra toward the Soul Door

Gate and through the great pylons into the vast night sky of the endless universe! Ahead of us gleams the star of _____, leading us onward. We are passing over the dimly lighted landscape a thousand feet below . . . (here you will insert the description of the Otz Chiim Path over which you are flying.)

This is also the method of choice for projecting into and through *Enochian* pyramids. It is likewise a vital skill necessary for exploring the powerful psychic centers or chakras within your body. With self-hypnosis and Raja Yoga training you can master even advanced techniques such as this in months instead of years.

It is said that a picture is worth a thousand words. I hope that the mental imagery evoked by the above passage will serve to convince you of the importance of hypnosis and yoga as basic foundation skills for this Art.

Do not neglect your mental training.

Chapter One/Notes:

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1. To understand the mystery of the false paradise, students of Solomon's Magick should read Burton's original version of *The City of Brass* in *Alf Layah wa Layah*, THE ARABIAN NIGHTS.

2. This statement may disturb some of my senior G. D. colleagues who have become genuine shamanic wizards *in spite* of the Golden Dawn's non-hypnotic methods. This is not to say that the creative visualizations in the Pentagram and Middle Pillar rituals are not very valuable and even essential in their own right —*but they are projected onto the astral, not received from it.* The G.D.'s Tattwa skrying exercises were taken directly from an Eastern source.

3. Those who have popularized our evocation technique have stated that solo operations are quite difficult, possibly dangerous, and should be avoided. This demonstrates their lack of understanding of the importance of self-hypnotic training in Solomonic magick. A solo operation (for an entity of the same sex as the operator) is usually less difficult due to the reduction of the personal variables involved.

Know that the Jinn which mighty Solomon
Did conjure in the Triangle of Art
Were formed in the reflection of his face
For they were aspects of his soul
Each agreeing unto a Quadrant,
A Planet and a metal thereof
Which when burnished did reflect
Even as a Mirror

And when thou holdest the lighted tapers
In thine own hands
And thou dost gaze deep into thine own eyes
Know that thou dost perform The Art
In the very manner in which it was truly done

from The Book of Astarte by Frater Aleyin (Thabion)

Chapter Two: The Secret of The Dark Mirror

MY ILLNESS AND MY QUIXOTIC attempt to cure it through hypnosis, had driven me into the shamanic tradition of my ancestors — and, as the saying goes, *"When the student is ready, the teacher appears"*. In this case the teacher came in the form of a book. My first introduction to Western Magick still stands as the best survey work written on the practical aspects of the subject: *The Black Arts* by Richard Cavendish, published in 1968. Using Cavendish's excellent bibliography, I quickly acquired Waite's *The Book of Black Magic and of Pacts* along with the Mathers-Crowley *Goetia* , Mathers' *The Key of Solomon the King,* and Francis Barrett's *The Magus.*

The medieval *Key of Solomon* provided an authentic handbook for making magical regalia, implements and talismans but it was the more notorious *Goetia of the Lemegeton,* the so-called *Lesser Key of Solomon,* that was the real wizard's *Liber Spiritum.* The *Goetia* (pronounced, *Go-ey´-sha*) catalogued and described 72 rebellious spirits that, according to a Talmudic legend, old King Solomon had imprisoned in an enchanted Brass Vessel submerged in a lake in Babylon. This read like a fabulous tale from the Arabian Nights but in my irrational state I was convinced that there was a hidden truth behind the fantastic story. Like Aladdin's wonderful lamp or Ali Baba's "Open Sesame" there was a Secret Key to calling up those mighty Princes of the Jinn that Solomon had imprisoned so long ago — and I was determined to find it.

Years later, when I was doing graduate studies in cultural anthropology I realized that back in 1969 I had crossed over into a realm of divine madness that few Anglo-Americans had ever experienced. I had gone through the true shamanic initiation, that mortal illness and vision quest that brings the shaman in touch with his gods and gives him the power to practice his craft. . . .

It was during that season of my madness, when agony alternated with ecstasy, that I had discovered, or more properly, re-discovered, the lost secret of the Magical Art and I wrote *The Book of Astarte* from which the key passage that heads this chapter is drawn. [1.]

I had studied the writings of the ancient and modern magicians. They had filled their books with the most detailed instructions on how to build, inscribe and decorate all the necessary equipment, all the signatures of the spirits and even the hours during which to summon them — but the most important element, that method by which one could make the spirit physically appear, was always missing in the old grimoires and not explained in the recent texts.

I knew that over a dozen ancient and modern writers on Magick could not be involved in one big, long-standing conspiracy to suppress this final secret, so it seemed obvious that at some time after the 17th

century and before the middle of the 19th century the practical keys to the Magical evocation and invocation processes had been lost.

This turned out to be true. The ancient writers had hidden the secrets in plain sight — as you will see when we examine the old texts — but the Victorian age magicians of the Golden Dawn school, with their phobia against hypnosis and their commendable distrust of passive spiritualist mediumship, had de-emphasized the actual methods of Renaissance evocation and invocation in favor of a Westernized Tantra in which images were carefully built up in the imagination and then allowed to provide psychic feed-back. Instead of the traditional crystals and dark mirrors for visionary work, they prefered to use abstract colored symbols to stimulate the imagination. These methods are different in conception and technique from the shamanic calling down or summoning up of spontaneous visions from that great storehouse of images Renaissance magicians knew as the "World Soul" and we now refer to as "The Collective Unconscious."

If I hadn't been touched with divine madness at the time I probably would have accepted the Victorian reconstruction of Magick and put aside my yearning to actually conjure spirits to visible appearance in Solomon's Triangle of Art. I would have agreed with critics like Professor Eliza Butler that those who had practiced out of the old grimoires were credulous and self-deluded. However Arthur Edward Waite, who was also a ruthless critic of the Art Magical, had conceded that they achieved results. In the introduction to his 1898 *Book of Black Magic and of Pacts* he wrote: —

> "It would, however, be unsafe to affirm that all persons making use of the ceremonies in the rituals would fail to obtain results. Perhaps in the majority of cases most of such experiments made in the past were attended with results of a kind. To enter the path of hallucination is likely to insure hallucination, and in the presence of *hypnotic* and clairvoyant facts it

> would be absurd to suppose that the seering processes of ancient magic — which were many — did not produce seership, or that *the auto-hypnotic state* which much magical ritual would obviously tend to occasion in predisposed persons did not frequently induce it, *and not always only in the predisposed.* To this extent some of the processes are practical, and to this extent they are dangerous." (emphases mine)

This paragraph was one of the clues that set me on the trail to discovering the secret of Solomon's Triangle. It should be noted that I had first read all of the available 16th and 17th century material before I got into Regardie and the *Golden Dawn.* Therefore my original perspective was, and still remains, that of a Renaissance magician rather than a Victorian occultist (even though I will be the first to concede our tremendous debt to the Golden Dawn). I think it is important to mention this because there is a natural tendency for people to be heavily influenced by their first impressions in any field of endeavor.

This was especially true in my case given my near-terminal illness and altered state of consciousness. I literally devoured the books listed above with the obsession of a religious fanatic. But, even in the grip of a toxic psychosis, I hadn't lost my intellect. Madness is known to stimulate genius. I was on the verge of discovering, or re-discovering, an extraordinary secret hidden in these quaint, and apparently whimsical, books of forgotten lore.

I knew there had to be a way to make Solomon's traditional operations actually work without resorting to drugs, fasting or endless conjurations to produce hallucinations through hysteria and exhaustion.

A century ago Aleister Crowley had tried to conjure one of the Lemegeton's Goetia demons out of incense smoke. He had very little success after a great deal of effort. As a self-taught hypnotist this did

not surprise me. Trying to form an image, or commanding a spirit to produce an image, out of curling, twisting smoke was more of an experiment in telekinesis than a skrying process. Crowley obviously did not know the technique but he certainly understood the philosophy. He stated it clearly in his 1904 edition of the *Goetia*: —

> "But can any of the effects described in this our book Goetia be obtained, and if so, can you give a rational explanation of the circumstances ? Say you so?
>
> I can, and will.
>
> The spirits of the Goetia are portions of the human brain. Their seals therefore represent (Mr. Spencer's projected cube) methods of stimulating or regulating those particular spots (through the eye).
>
> The names of God are vibrations calculated to establish:
>
> (a) General control of the brain. (Establishment of functions relative to the subtle world.)
>
> (b) Control over the brain in detail. (Rank or type of the Spirit.)
>
> (c) Control of one special portion. (Name of the Spirit.)
>
> The perfumes aid this through smell. Usually the perfume will only tend to control a large area; but there is an attribution of perfumes to letters of the alphabet enabling one, by a Qabalistic formula, to spell out the Spirit's name.
>
> I need not enter into more particular discussion of these points; the intelligent reader can easily fill in what is lacking. If, then, I say, with Solomon: "The Spirit Cimieries teaches logic," what I mean is:" Those portions of my brain which subserve the logical faculty may be stimulated and developed by following out the processes called "The Invocation of Cimieries."

I have quoted the above passage at some length because it made such a strong impression on me when I first read it. It is certainly not romantic or artistic; in fact it is downright analytical — like wiring a ballet dancer with electronic sensors so we can get a scientific read-out on *Swan Lake* — but it serves an absolutely necessary purpose. Crowley's statement places Solomon's Magick squarely within the parameters of a psychological system.

"Solomon's Spirits are portions of the human brain."

— But the human brain is only the hardware for the greatest computer system ever designed: *The Human Mind.* A modern hacker-magus would say we run our Solomonic Magick program on an operating system designed by Carl Jung using a language called "Agrippa 777."

For those of you who are not yet magical cybernauts that needs some explaining: Crowley's conceptions of Magick pre-dated Carl Jung's *Archetypes in the Collective Unconscious* theory. Crowley knew that magical manifestations involved altered states of consciousness and could produce psychosomatic effects but he may not have been aware that entire pantheons of ancient Gods and Goddesses, choirs of Angels and hordes of demons might exist in the deepest reaches of everyone's mind.

Actually this theory was not very modern. Around 200 A.D. Hermes Trismegistus, the mysterious founder of Hermetic Philosophy, had written in his *Asclepius* that: "The Gods of the Zodiac are eternal but man himself creates his own lesser gods." The implications of this statement were awesome. If we create gods, then we control them! And if we can control them, are we not Gods ourselves? *(In Your Temple You are One with the Gods!)* This is why the late Warburg Institute scholar Francis Yates called the *Asclepius* "The charge of dynamite behind Renaissance Neoplatonism."

Echoes of that explosion reverberate in the words of Heinrich Cornelius Agrippa written in 1527: *". . . Such things are delivered and writ by great and grave philosophers, whose traditions who dare say*

are false? Nay, it were impious to think them lies: only there is another meaning than what is writ with the bare letters. We must not look for the principle of these grand operations without ourselves; it is that internal spirit within us which can very well perform whatsoever the monstrous Mathematicians, the prodigious Magicians, the wonderful Alchymists and the bewitching Necromancers can effect."

In the 1920's Jung declared that beneath and beyond the personal subconscious mind there flowed a vast deep sea of dream images and forgotten lore he refered to as *"The Collective Unconscious"*. This mysterious psychic ocean was not the exclusive property of any individual human being. It was a dimension shared by us all! Here one might discover the great *Archetypes* of mythology: the heroes, the beautiful courtesans, the martyred saints and monstrous villains of our past. Here were the mysterious man-created gods which Hermes Trismegistus had written about so long ago. Here was the World Soul of the Renaissance magicians. Here were the demons of Solomon's Brass Vessel.

When Jung discussed his theory with his famous colleague, Sigmund Freud, Freud was horrified. *"Carl!"* he whispered. *"If you reveal this to the public you will release a black flood of occultism!"*

However it would take more than just a theory to release the flood of occultism Freud feared. Theories by themselves do not produce results. For results the magician still depends today as he did thousands of years ago on methods and techniques.

Since time immemorial magicians have placed themselves and others into states of trance during which visions and oracles were received. We now know that this process was hypnotic and that all the phenomena we have come to associate with modern hypnosis were in fact known and practiced by ancient sorcerers under the guise of 'fascination', 'spell-casting' and 'enchantment'. . .

The powerful hypnotic effect achieved through *a fixed gaze on a reflective surface* is the reason why the crystal ball, or *shewstone*,

and the dark mirror, or *speculum*, were used by the wizards of olden times as their *spiritus locii*, the actual place where angels and spirits could be conjured to visible appearance. This was and still is *a hypnotic process*. . . . However *the final secret of how to use these magical aides was always missing*. With all the philosophy, the atmosphere, the paraphernalia, the powerful conjurations and the hypnotic techniques, such spontaneous visions in a crystal or in a dark mirror, still depended upon some *special psychic talent*. To make it really work *one had to be a natural medium* — so, with all my hypnotic experiments and my toxic fever dreams, I had certainly become a mystic . . . *but not a clairvoyant.*

This is a very important point. Mediums, psychics and clairvoyants have dominated the mystic arts for centuries because most of us have assumed that they are the only ones gifted with the abilities to see and hear the spirits. This situation was so pervasive that even great magicians like Abramelin the Mage, Dr. John Dee,[2] Count Cagliostro and the later Frederick Hockley thought they had to employ specially talented skryers or gifted children to do the actual receiving for them. If I had been in a fully rational state at the time I probably would have accepted this historically established handicap — but obsessed genius knows no bounds.

I was convinced there had to be a way, a method by which *anyone* with the desire and the determination could summon spirits to visible appearance and converse with them. This was what Solomon had promised and — like the indefatigable amateur archaeologist, Heinrich Schlieman who had actually discovered ancient Troy right where Homer said it was — I was sure that the medieval 'Solomon' was telling the truth.

I could place a crystal ball into the triangle but then if I stood back inside the magick circle, as the operator was supposed to do according to the ancient texts, even a 60mm crystal ball would appear the size of a door knob -- but I knew *something* had to be placed in that triangle: something fascinating, something hypnotic and something large

enough to provide a viewing surface. . . Obviously the speculum: *the Dark Mirror* . . . And what better entrance into that realm the mystic poet Coleridge had called, *"Caverns measureless to man."*

It had to be the dark mirror! — but how to use it? *How to make it actually work,* I asked myself — then something I had read the year before jogged my memory — something I had read somewhere about the use of dark mirrors in the Far East. . .?

That final all-important clue had been sitting right there on my book shelf! The secret was in a work called *Tantra, the Yoga of Sex* by Omar Garrison published in 1964. In this book the author explained an ancient Oriental method for conjuring up images of previous incarnations from the reflection *of one's own face . . . in a dark mirror . . . flanked by candles !*

As I re-read this passage in Garrison's book I felt a shiver of excitement. I was experiencing the same tingling exhilaration that an archaeologist must feel when he brushes the sand away and looks down at the unbroken seal of an ancient royal tomb! I tried Garrison's experiment and found that *it worked with remarkable effectiveness.* If a person in a darkened room stares for several minutes into a mirror flanked by candles, a strange phenomenon will almost always happen: The familiar reflection will fade out and disappear. The mirror will go black and, when the image returns, it will be the face of *someone or something else!*

This experience is usually accompanied *by a profound sense of an other-worldly presence.* . . It was obvious that this phenomenon must have been discovered a long time before any concept of reincarnation. It probably went back as far as the paleolithic when stone-age people stared fascinated at their reflections in dark, still pools of water, seeing the strange transformation occur — and being convinced *they were in the presence of their Gods!*

I suspected that in a ritual setting, using traditional conjurations and symbols, specific spirits and even ancient Gods and Goddesses might be summoned from the 'Other Side' . . . This might well be the

ancient secret behind that strange passage in the Bible that reads: *"God fashioned Man in His own image"*

It was certainly the reason why Solomon has us command the spirit, often described as a monstrous hybrid, to *"Appear in fair and human form and speak unto us in a clear, intelligible voice in our mother tongue."*

After this discovery the use of the magick mirror in an elevated triangle seemed obvious. Our 17th Century Lemegeton manuscript, Sloane 2731 clearly shows *a large black-filled circle* in the center of Solomon's Triangle. (See figure 1.)

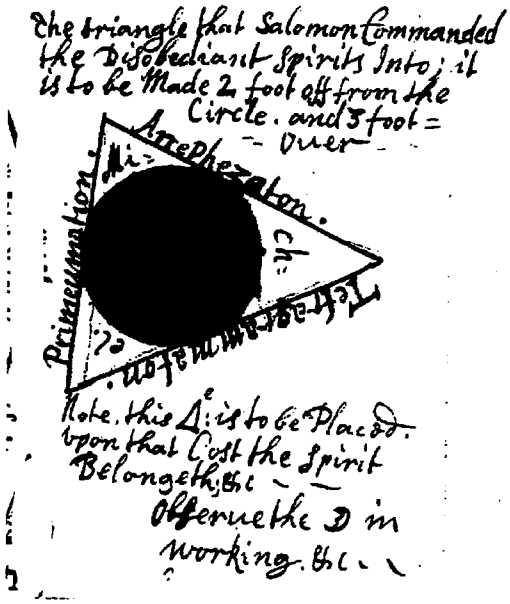

Figure 1.-- Detail from British Library Sloane MS. 2731 showing and describing the Triangle to be used in Goetia workings.

Note that the instructions written around the triangle say: "Two foot off from the Circle and three foot over." — not "Three foot across," as the published version has it. The triangle was intended *to be raised up to eye-level. . .*

This is clearly shown in a drawing from a 17th Century Manuscript by the mysterious "Dr. Thomas Rudd", which depicts a mirror on a stand with *Solomon's Secret Seal from the Goetia of the Lemegeton* clearly rendered on the reverse side. . . (See figure 2.)

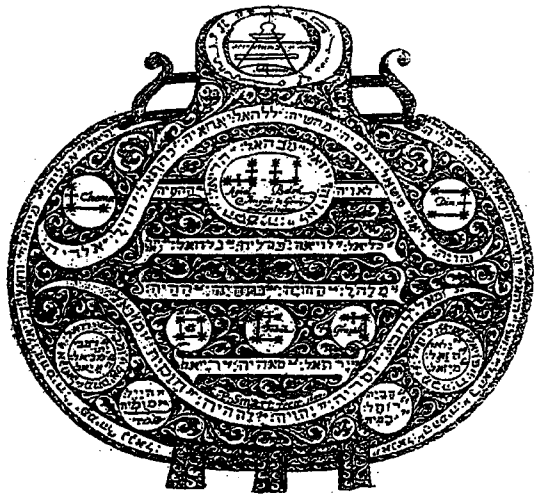

Figure 2. -- The back of a Magick Mirror showing the Secret Seal of Solomon from the Goetia, drawn by Peter Smart 1699.

We know that polished obsidian mirrors were used in the neolithic Middle-Eastern city of *Katal Hyuck* as far back as nine thousand years ago — before The Great Flood. And later, in the time of Solomon, the Egyptians and the Canaanites made mirrors of polished copper and of silver, metals attributed to the planet Venus and the Moon . . .

. . . Let your mind travel back to those ancient times and imagine what might have happened when a Priestess sitting before her mirror, putting on her make-up in the dim light, saw her face change and *become The Goddess!* Perhaps she would call the High Priest to witness the transformation. They would both be familiar with possessions and trance states and would be quick to see the possibilities. . .

Now I am certain that some of my magical colleagues will cluck in their beards and say: "Well Runyon developed an effective system

— *but it's modern."* They will cite the fact, already mentioned, that Cagliostro, Dee, Hockley and others had to employ skryers to do their visioning. If those worthies didn't know the reflection secret, then who had known?

My answer is that the medieval Arabian magicians probably knew it as these quotes from C.J.S. Thompson indicate: *"According to Arab tradition, magic or 'sihr', which means 'to produce illusion before the eyes' was revealed by two angels in Babel, named Harut and Marut, who instructed mankind in this art . . . When a miracle was deemed a 'sihr' it was regarded as an optical illusion or due to an illicit dealing with demons . . . The use of the magic mirror — which was made of metal or glass with a polished surface — for seeing spirits, was known to the Arabs at an early period. The image was said to appear in a cloud or vapor floating between the medium used and the gazer's eye. . ."*

Ceco d' Ascoli, Dr. Thomas Rudd and others may very well have known but kept it secret. The method was so simple that there was no need to write it down. It could have been passed from mouth-to-ear (and yet the hints in the Sloane 2731 Goetia are almost too obvious). We should recall that the Goetia was not a system magicians felt comfortable writing about back in the days of the Inquisition.

And they did not need Carl Jung's subjective psychological theories to justify using their own reflection as a focal point. There was a haunting Orphic myth about Dyonisus being entranced *by his reflection in a mirror,* caught by the Titians and torn to pieces, his parts rescued by Zeus and given to Apollo to plant in the earth — from which he rose reconstituted and revived.

Here we have the modern psychological concepts of fragmentation, reintegration and individuation of the personality, we also have our seventy-two all-encompassing spirits let out and then put back into The Brass Vessel. The ancients did not create such fables for idle amusement.

But my most telling argument sits in every grammar school class in the country. Along with playing hopscotch on The Tree of Life, children have a game called "Bloody Mary" (Clive Barker's "Candyman") which they have been scaring each other with as long as there have been mirrors to look into. Any modern magician who thinks his predecessors didn't discover this same phenomenon ages ago and make use of it doesn't hold them in very high regard — but to those who still insist that this method of magical evocation is modern, I will be most happy to accept credit for it. [2]

In the week following my remarkable discovery (or re-discovery) my illness overcame me to such a degree that my doctor was compelled to conduct a more thorough examination. At that point he discovered the truth and advised me that only an operation could save my life — but that I was too debilitated and inflamed to undergo the surgery. I asked the Archangel Raphael to heal me and Prince Ba'al to give me strength — then (because the Gods help those who help themselves) I went out and found another doctor. When I recovered from my surgical operation, health and sanity quickly returned — but I remembered what I had learned during my sabbatical in Tartarus and, to my surprise, I discovered that *Solomon's Magick was still as effective* — and even more so when contrasted with my otherwise rational state of mind.

To my even greater surprise, I found that this ancient system would work for any sincere person who could concentrate on a fixed point long enough to achieve a light hypnotic trance.

I extended my experiments to include others and I soon discovered that the process was just as effective if I — as the magician — stood behind a passive 'receiver' who would only need to hold the candlesticks and concentrate on the mirror.

At that time I was a bachelor in my thirties, living in a beachside Southern California apartment and riding a motorcycle. This put me in a position to recruit young women willing to transform into the

Goddess Astarte. These experiments, harmless as they were, made me notorious.

According to a published account one of my Astartes disappeared off the face of the Earth — and yet I saw her socially in the week following the operation.

It did appear that women made the best, or perhaps the most enthusiastic, receivers but for the most part my female volunteers were not clairvoyant. Those few who were natural psychics would receive their vision "off-face" after the mirror blacked out. Non-psychic receivers (most of us) will see a different face replace our familiar reflection. However, it is important to note that this transformation process for non-psychics is, if anything, a more intense and consciousness altering experience than the more familiar visioning process the psychic undergoes.

So I had the secret. Like Dr. Frankenstein, I had learned *how to do it* — but, even though I may have been just as obsessed as the fictional Victor Frankenstein, *I didn't want to make his mistake.* Before I opened the *Brass Vessel* and released these spirits into the world again, I wanted to understand the philosophy and the spiritual significance behind a process that been kept such a closely guarded secret for thousands of years. I had to ask myself, was it possible there were slumbering demons from our past that — as the late Howard Phillips Lovecraft had suggested — *might better be left unawakened?* How and why had the beautiful Goddess Astarte and her handsome consort, Prince Ba'al, the Thunder God, *become demons in the forbidden books of medieval black magick?* . . . I found some of the answers to these questions in the long-lost Biblical *Book of Enoch*. . .

Chapter Two Notes on following page. . .

Chapter Two/Notes:

1. This passage may be familiar to some occult students outside of the O.T.A. *The Book of Astarte* has been pirated and circulated in the occult underground since 1979 even though it was copyrighted under my pseudonym by a major university in 1976.

2. In actual fact, since its rediscovery in 1969, the method has become so popular that one of my former students privately claimed credit for it and started three mini-lodges of his own. Another O.T.A. defector offered a typescript exposé of the mirror-reflection Goetia technique in 1979 — Then, in 1988 a popularizer of magick admittedly drew on that earlier exposé for a chapter on Goetia evocation in a book issued by a major publisher. He and his publisher followed this up with a simplistic, mass-marketed pamphlet on the Goetia Dark Mirror method in 1994. This finally prompted us to go into production on *The Magick of Solomon* video and *The Book of Solomon's Magick* to present the real story behind modern Goetia/Almadel Magick and teach the proper methods of practice.

Concerning these Jinn of Wise Kinge Solomon
Thou shouldst know a great truth
And so approach thy work with prudence
Yea even reverence
For they be not all mean and evil
As the uninitiated scribes have recorded
Some are the very Gods of Khem
Of Phoenicia and Chaldea
The Queen of Heaven and the Bull of the Sun
Are among their number
For all may be called through The Dark Window
Into thy soul

from The Book of Astarte by Frater Aleyin (Thabion)

Chapter Three: Fallen Angels/Pagan Gods

THE ANCIENT AND MODERN HISTORY of the *Book of Enoch* unfolds like an Indiana Jones adventure. It is a truly ancient Biblical book that belonged in the *Pentateuch* between Genesis and Exodus. It disappeared, along with the Ark of the Covenant, sometime after Solomon's death. A copy was known to be in the possession of the Pagan star-magicians of *Harran* in Syria and another was rumored to be hidden in a remote, secret monastery in Ethiopia. In 1773 the Scottish explorer, James Bruce, risked his life to smuggle two Ethiopian copies out of that ancient, legendary kingdom of *"Prester John"*.

The importance of the *Book of Enoch* to Western Magick cannot be overstated.[1] In the time of the Arabian Nights' Caliph, *Harun Al-Raschid*, the medieval Sabian wizards of Harran, when compelled by the Muslims to present their Holy Books, had brought forth the *Book of Enoch* and the *Hermetic corpus*. Magicians have venerated these works ever since.

In mythical, prehistoric times before The Great Flood, the *Book of Enoch* tells of a War in Heaven in which God and his loyal host of angels, led by the Archangel Michael, were arrayed against a horde of rebellious angels who had lusted after the daughters of men and had descended to earth, where they were breeding a race of giants and were teaching humans the forbidden secrets of sorcery and magick. The Arabian legend of the fallen angels *Harut* and *Marut,* quoted earlier, is only one of many mythological offshoots of this original theme.

The *Book of Enoch* goes on to relate that the four Great Archangels, *Michael, Raphael, Gabriel* and *Auriel (Phaniel)* came down and imprisoned these Fallen Angels at the Four Corners of the Earth where they became known as *"The Watchers."*

Jewish, Christian and Islamic theologies retained the traditional, loyal Angels of Heaven — especially those four Great Beings who rule the Quarters of the Universe, Raphael, Michael, Gabriel and Auriel — but they had no place for the Gods and Goddesses of the ancient Pagan religions they had conquered. The Rabbis, Priests and Imams practiced a slight-of-hand trick and reclassified the homeless, but not forgotten, Pagan deities as those same "Fallen Angels" who were already chained in deep pits at the ends of the earth.

The 17th century English Christian poet John Milton summarized this militant transformation process in his *Paradise Lost:*

> "First Moloch, horrid king besmeared with blood
> Of Human sacrifice and parent's tears . . .
> . . . Of Solomon he led by fraud to build
> His temple right against the temple of God . . .

. . . To do him wanton rites, which cost them woe. . .
Till good Josiah drove them thence to hell.
With these came they, who from the bord'ring flood
Of old Euphrates to the brook that parts
Egypt from Syria ground, had general names
Of Baalim and Ashtaroth, those male,
These feminine. For Spirits when they please
Can either sex assume. . . " [2.]

Thus their greatest rival, the Canaanite thunder god, *Prince Ba'al* became *the demon Bael*, first among the ranks of the fallen, who was said to appear as a cat, a toad or a man — or all three at once — and to grant the power of invisibility (See figure 3.)

Figure 3. The Spirit Bael from Collin de Plancy's DICTIONNAIRE INFERNAL.

Prince Ba'al's beautiful consort, *the Goddess Astarte*, Queen of Heaven and mistress of the Temple of Love was transformed into *the demon Astaroth*, described as a hurtful angel with bad breath but who,

when summoned, would reveal *the true history* of the Fallen Angels. . . *As indeed She has!*

Although John Milton may have been wrong about "Moloch", which could be a scribe's misinterpretation of "Malak = King", he was otherwise quite correct. Among those Fallen Angels, transformed from the God and Goddess of ancient Canaan, you will also find the ancient Egyptian Gods, Amon-Ra (Amon) and Horus (Flauros) along with some very real demons (Belial and Asmodeus). You may dare to contact Osé, the mysterious titular spirit of shape-shifters, werewolves and leopardmen. (See *The Evocation of Nithael* .)

This myth of The Fallen Angels laid the foundation for a Middle Eastern legend (recounted in the Talmud) about the Biblical King Solomon, who was said to have been the greatest magician of ancient times. According to our legend, Solomon, *armed with the power of God's Holy Angels*, bound and sealed those 72 rebellious spirits, or Genii, into the "Brass Vessel" — from which he called them forth to do his biding, even to assist him in building the Great and Holy Temple at Jerusalem. . .

Whether or not you take these ancient myths and stories literally or you consider them to be symbolic, the legend of "The Fallen Angels" — who became the horde of Genii in Solomon's brass bottle — forms the secret tradition and the wellspring of power behind the fabulous wizardry of the Arabian Nights and even the medieval sorcery of Dr. Faustus.

But can our fantastic legend have any truth behind it? Are we really seeing these ancient Gods and Goddesses, who became "Fallen Angels", in the dark mirror on our magic triangle? Do the strange voices that speak through our lips during the magical channeling process actually come from these deities and demons of the dim past? Have we have really opened "That lost Portal Between Worlds" — and, if so, can these powerful Genii now be commanded to reveal secret knowledge and accomplish wonderful things?

The final proof is in the doing! I invite you to follow in my footsteps and find out for yourself! — but, I warn you, unless you take Solomon's Magick *very seriously*, you should have *nothing to do with these experiments!* This ancient art is *not* a party game or a Halloween prank. There is no place for the dabbler or the thrill-seeker in the Magick Circle. *All aspects of this system, from the spiritual to the psychological, must be thoroughly understood before any experimentation takes place.*

Like the knights of olden times, the magician must be trained, armed and armored before he or she goes forth to do battle. . . First you should understand that The Magick Circle is the philosophical fortress that protects you when you open the gate between the worlds (see *Appendix 3.).* It represents the perfect circle of the vast universe and the unbroken boundary and spiritual integrity of your own being — which are *one-in-the-same* when you practice Solomon's Art. *As above, so below; as within, so without.*

Let me share my personal Magick Circle formula with you. This was derived from an Archangelic invocation of Gabriel. She said that *"The Four Archangels are positioned at the Four Compass Quarters because they represent the structure of the Universe. They are four of the Mighty and Eternal Seven".* In later meditation I learned that the other three of The Seven, in our personal microcosm, are *Metatron* Above, *Sandalphon* Below and the Spirit of God within us (our *Holy Guardian Angel*) in our Heart Center. Using this visualization as a circle-casting formula provides complete protection because you are projecting an impregnable sphere all around you linked to and empowering a Heavenly force within you.

This is why we invoke (draw down) Angels and higher spirits into the Magick Circle and evoke (call up) lesser spirits into a *locus spiritus* outside the Circle. [3.]

You should know that even back in ancient times the Triangle represented the philosophical *first plane of manifestation.* It acts as a cage, containing and restraining the spirits you evoke. As a hypotheti-

cal example let us imagine that we are participating in the original Act of Creation, back at the Dawn of Time and out in the vast reaches of cosmic space.

First we will create just *one point*. . . Next we (or God) will establish a *second point* and connect it to the first so that we have *a line* — then, when we plot our *third point* we have our triangle; the first, flat surface. . . Now, when we create *Point Four, we have the first solid. We have created a thing.* . . and, as long as we refrain from establishing *point five*, setting our thing in motion, we will constrain our creation to remain in its position. *We will keep our spirit within the Triangle.*

From a Kabbalistic standpoint we can say that the Triangle represents the Tetragrammaton in the Process of Creation: Air (Aleph), Water (Mem), Fire (Shin) combining to create Earth (Omega). [4.] *You should understand this symbolic geometry thoroughly before you open Solomon's Brass Vessel and release the genii . Visualize the process several times in your mind until you have made it yours. Repeat the Tetragrammaton formula as you visualize (Ah Mah Sha Oh or Sha Mah Ah Tah.)* [4.]

Traditionally the Name of the Archangel Michael, the Angel of Power, was separated into three syllables; *Mi- Cha - el* and written in the corners of the Triangle to add a visual emphases to the symbolic geometry that bound the spirit (see *Appendix 3.*).

Michael is the Archangel of Power but the other three; Raphael, Gabriel and Auriel are equally important — for what good is Power without Truth, Love and Beauty?

So how do we invoke these great Archangels?

Notes of following page. . .

Chapter Three/Notes:

1. Beginning students should be advised that Dr Dee and Edward Kelley's 16th Century "Enochian" system, and its subsequent *Golden Dawn* variation, is not based on the original Biblical *Book of Enoch*. There is no corollary between the Fallen Angels listed in Biblical Enoch and the entities that Dee and Kelley had converse with. We should also mention that Kelley employed a dark mirror for his skrying -- but he was a natural clairvoyant and did not use his own facial reflection as a focal point.

2. This selection from Milton's epic has been edited and condensed to get the point across without interrupting the flow of our chapter. I apologize to students of English literature and I encourage readers to read the original.

3. Once you *evoke* an ancient Goddess or God, who was transformed into a 'demon' in the Goetia, you may then *invoke* them, whenever appropriate, and/or continue to use the evocation process with emphasis on the Apology.

4. These are Hermetic Tetragrammaton formulas we derived from the *Sepher Yetzirah*. See Note 3., in Chapter Five for a description. Later you may wish to visualize these Phoenician letters of creation in their Atziluthic (King Scale) colors —(see Phoenician Alphabet Appendix).

Facsimile of a page from an ancient Hebrew *Greater Key of Solomon* showing a magick circle divided into quadrants, with Solomon's Triangle of Art tangent to the sigil of one of the four Great Archangels of the quarters (Michael according to Peter de Abano or Raphael according to Tycho Brahe). -- From *The Sepher Maphteah Shelomo* courtesy of G.H. Frater Sabazius X°.

And yet King David sang the mystery of Wand and Cup
And Hiram Priest-King of Pagan Tyre
Did he not rejoice in the building of the Temple of Solomon ?
In the lusty embrace of the Cherubim
Sun Gold symbol of Mighty Emanations
Begetting Prince and Princess upon
The Mother of the Sea
Lords of Fire and Water — Air and Earth
The very Tetragrammaton

from Cult of the Sangreal by Thabion

Chapter Four: The Secret of the Holy Table

IT MATTERS NOT WHETHER YOU ARE a Christian, a Jew, a Muslim or a Pagan. *The Four Great Archangels are very much a part of our Western Tradition.* They represent *the positive forces that drive the engine of the universe and the love that holds it all together.* From a practical point of view, they are The Tetragrammaton. They represent the Four Philosophical Elements of Creation. In *the Order of the Temple of Astarte* we conceive and visualize them as complimentary male and female beings, in keeping with the nature of their functions — for Angels can appear *in any form they wish*, or any suitable form that your imagination can provide for them.

You are free to enlarge and use the icons I have created for the O.T.A. in your personal temple (See Color Plate) or you may wish to develop your own original designs.

The Archangels activate your Magick Circle of protection. Casting your circle with a traditional Pentagram Ritual before each operation is certainly important but that alone is not enough. *The Great Archangels must live in your mind and in your heart — You must have them inside as well as outside,* ready to help you control the rebellious spirits — otherwise opening the "Brass Vessel" would be like opening *Pandora's Box* , which, according to the ancient Greek myth, released evil into the world and could not then be re-closed.

Therefore we must first master the art of *Angelic Invocation* before we proceed to its darker counterpart: the evocation of Solomon's 72 spirits.

Along with the secret of the mirror-in-the-triangle, the other crucially important element missing from the *Goetia* is the fact that the 72 spirits of the Brass Vessel have *72 direct counterparts in the Holy Angels of the Shemhamephorash.* These derived, or "suffix" angels are not as personified as the Four Archangels of the Quarters or the Seven Archangels of the Planetary Spheres, but *they do act as specific and very effective channels of power through which those Great Archangels control each and every rebellious spirit .*

If this concept is not fully understood and integrated into your Goetic evocation operations, you are on spiritually dangerous ground. The careful operator should use both Goetia and Shemhamephorash sigils and conjurations in evocational operations.

Like the Goetia spirits these Shemhamephorash angels have their own special signatures and there is a short traditional invocation for each one of them. We credit these invocations to the 17th century magus, Dr Thomas Rudd. The sigils themselves come from MacGregor and Moina Mathers of the Golden Dawn who claimed to have found them in an old French magical MS. Even if this story was a veil of glamour to enhance their creation, they were certainly master magicians and their sigils are effective. [1]

Before anyone in *The Order of the Temple of Astarte* is allowed to participate in Goetic operations, we insist that they experience a

series of *four Archangelic invocations — so that the Great Archangels of the Quarters, those personifications of the Tetragrammaton,* which bound the original Fallen Angels, will thereafter in-dwell and empower the student so he or she may then open the Brass Vessel and contemplate the dark mirror from a psychic center point of spiritual balance and strength.

Now that you understand the general theory, let's get down to practical methods. How do we go about this Angelic invocation process?

There is another book in the Lemegeton compendium that probably should have been published with the *Goetia.* It is called *The Almadel of Solomon* and gives us a very effective method for *invoking* — and by that I mean: calling down — the angels. (See Figure 4.)

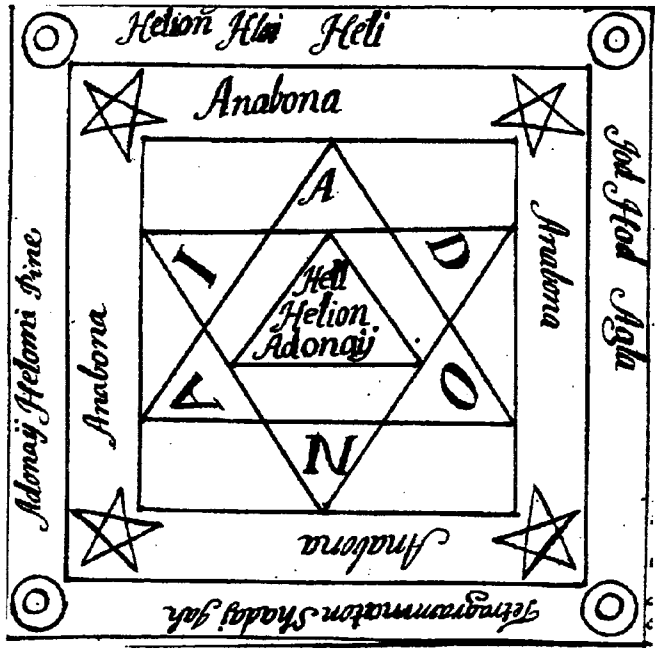

Figure 4. -- Diagram of the waxen Almadel from British Library Sloane MS 2731, THE LEMEGETON.

The original Almadel was a table-top device made entirely of wax. This was an ingenious design. The square slab of wax had holes at each corner through which the four candles were inserted, leaving

enough length below to raise the little platform high enough so that a small incense burner could be placed beneath it . . . from where the incense fumes could rise, through another set of holes, to envelop the crystal shewstone in mysterious tendrils of fragrant smoke — thus adding to the hypnotic effect. [2.]

As with the Goetia, the secrets of the Almadel were not clearly explained in the Lemegeton. I had to use equal measures of scholarship and inspiration to reconstruct and fine-tune the system. . . but the effort was certainly worth the trouble *because the Almadel Angels control the Goetia spirits!*

I know that statement may be surprising to some magical scholars who never look beyond (to quote Cornelius Agrippa again) *"what is writ in the bare letters."* The Almadel's Angels are not arranged in an ascending hierarchy, they are attributed to the Four Quarters and the twelve signs of the zodiac, with each of the four Quarters governing the three astrological signs particular to its nature — in other words, *the Cardinal Signs of Air, Fire, Water and Earth, which we know are governed by the Four Great Archangels of the Quarters, Raphael, Michael, Gabriel and Auriel.*

Realizing this we can simply disregard the late 17th century hodgepodge of garbled angelic names the Lemegeton's scribe [3.] has attributed to these "altitudes" *and thus restore the Almadel system to its full power and purpose as delineated in our Master Mandala* (see Color Plate).

Each of the four Great Archangels of the Quarters empower three sets of six Shemhamephorash Angels, who in turn control three sets of six counterpart Goetia Spirits — which are distributed, two to each of the 36 dekans, or ten degree divisions of an astrological Sign. This occurs in similar order all around the zodiac (see the Master Mandala).

Correcting these errors and rectifying the system intellectually was certainly necessary but of equal importance was the secret of *the*

actual technique. Once again I had encountered *the phenomenon of a missing key.*

Even during the excitement of my Dark Mirror discovery, I still realized that these Great Beings of Light had to be invoked first to stabilize the evocation process — otherwise the legendary symbolism of the Brass Vessel would be lost. I was convinced *the Almadel* was the proper Invocation System simply because it, like *the Goetia*, was one of the five books that made up *the Lemegeton.*

I constructed several different versions of the Almadel device, using the crystal, the candles and the incense burner, until I finally discovered the way to maximize the effect — and share it with others.

The skryers sit, totally isolated, on low stools in semi-darkness looking up at the crystal, placed on a high table and surrounded by shielded candles (an excellent theatrical lighting effect) while spectrally illuminated smoke curls upward. With this set-up the practitioners are more than halfway into dreamtime before the invocation starts.

When I first developed this technique we found the effect was so powerful and the experience so profound, we soon realized — even before my research confirmed it — that we had opened the Gates of Heaven. We had called down those glorious Beings of Light whose sweet voices then whispered in our minds as we sat in reverent awe about The Holy Table of Art.

But, wait a minute! Have I said anything about anybody *actually seeing anything* in the crystal ball? No, I have not — and for a very good reason. Unless you are clairvoyant you will probably not see anything specific. However, if you have mastered self-hypnosis and the yoga of tratakam (see Chapter 1), you will witness an electric blue astral aura shot through with rays of golden light, the crystal will radiate with power and you will sense a profound change in the space-time-continuum. You will *know* that you are "On Holy Ground" and that the Angel has arrived. This is very similar to "The Burning Bush" experience described in the Bible. If you think of the Biblical Burning Bush as an ordinary shrub seen sillouetted on the crest of a dark ridge-

line just as the sun rises behind it, you will understand the mechanics of a miracle. . .

Is this a modern, subjective approach?

For the answer to that question let us go back three hundred and fifty years and consult the venerable Dr Thomas Rudd on the subject:

"If good Angels or Elemental powers of light or otherwise dignified Spirits of benevolent or symbolizing nature with celestial powers, and allied to the welfare and preservation of mankind, are moved and called forth to visible appearance in a Crystal Stone or Glass Receiver, as one usual way or customary form is among the learned Magicians, then the sign of their appearance most seemeth like a veil or curtain or some beautiful color hanging in and about the stone or glass as a bright cloud or other pretty kind of Hierogylphical show, both strange and very delightful to behold."

So once again we were following in the footsteps of our Ancient Masters. Unlike the dark mirror, it is not necessary to see anything *specific* in the shewstone. You can have a tremendously powerful contact and even become a channel through which the Angel may deliver an oracle. Further on in your magical development you might undergo a life-transforming experience with this method— such as "Knowledge and Conversation with your Holy Guardian Angel" — and *never at any time* 'see' anything like a face or a recognizable symbol in the crystal. [4.]

If you are wondering why Angels are less visible than Spirits and Pagan God-Goddess forms, the answer is not far to seek; Angels are agents and messengers of the Supreme Power whereas Spirits and Godforms are personifications of Nature. God is a Crystal and Nature is a Mirror; God radiates and Nature reflects.

Like the secret of your reflection in the Dark Mirror for evocation, this knowledge frees you from dependence on psychics and clairvoyants in your Angelic invocations. You have gone beyond the limi-

tations that handicapped John Dee, Count Cagliostro and Frederick Hockley. You are in direct communication while they could only act as scribes.

Our modern O.T.A. Alamadel is combined with the traditional double-cube altar (see Equipment Appendix). We have shielded candles at the four 'horned' corners and an incense chamber below, with slots cut around the central compass rose to allow the rising smoke to surround our crystal shewstone — which is placed on *our Master Mandala that unifies the Goetia and Almadel systems in one all-encompassing design.*

This modern innovation of mine turned out to be just as effective, in its own way, as the ancient Almadel, *with the important advantage of being ideal for group workings.* We place low stools around the foot of the altar so that four or more people may sit and gaze up at the smoke-shrouded crystal, haloed in spectral light, *with nothing else in their field of vision.*

The operator sits in the East and serves incense through a hinged round door which replicates the Alchemical Spirit symbol. The other participants gaze at the illuminated, smoke-shrouded crystal from a low angle that automatically induces a hypnotic alpha state. Beginning in the East and passing deosil, these invocations (to be found in practical section of this book) are articulated by each person in turn while the rest continue to softly chant the Archangel's name in unison. This 'round-robin' continues until all have invoked. After this the chanting is intensified until the operator in the East sees a "Glory on the Altar" and senses a presence. He or she then welcomes the Archangel and the oracular phase of the operation proceeds.

Remember, you are *invoking* these angels, not *evoking* them. *Invoking is similar to praying.* You're calling them down and inviting them to visit you. You are asking them to help you — so you should not order them around in commanding tones and you certainly should not banish them when the operation is over. You thank them, you ask them to come again, and then you bid them "Hail and Farewell."

Now that you have been introduced to the Evocation of spirits and the Invocation of angels, the time has come to explore the geography and study the architecture of their realm.

Chapter Four/Notes:

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1. These sigils were copied by Mathers from French *Arsenal MS. 2495* attributed to the magician Blaise Viginaire. We are indebted to Pat Zalewski for providing us with direct reproductions of the Mathers' originals. These sigils resemble those in Mathers' version of *The Grimoire of Armadel.*

2. The ancient Almadel was probably placed on a waist high table at which a single operator sat during the entire invocation. The candle-illuminated wax has a subtle, translucent quality that enhances the crystal. This effect is difficult to describe and cannot be fully replicated on video tape. Actually making an Almadel and experimenting with it would be very worthwhile, especially for the solitary practitioner. See the complete transcript of *The Art Almadel of Solomon* included in this book.

3. This slap-dash, cook-book style of transcription was typical according to Professor Eliza Butler in her book, *Ritual Magic.* She pointed out that the burgeoning market for hand-copied magical manuscripts in the 17th and 18th centuries encouraged scores of inept and even fictitious renderings. We should also remember that the great magicians of the Renaissance were philosophers whereas those who venerated them were sometimes (to use Rabbi Kramer's expression) "eductated beyond their intelligence".

Notes continued next page:

Chapter Four Notes continued:

4, Do not confuse this with the projection technique we use in exploring *Enochian Ayres.* In that method we stare at the crystal (or black obsidian ball) and chant until "The Gate Opens". Then we *close our eyes* and project onto the Inner Planes. This is very similar to the Pathworking process.

In the Beginning there was Whirling Darkness
The Mother of Night and The Dragon of Chaos
And The Dragon embraced The Mother of Night
Who gave birth to Two Sons: The Light,
Who shone forth to Ensoul The Worlds,
And Time Who gave Meaning to Eternity.

from The Teachings of Kha Khiabo by Thabion

Chapter Five: The Kabbalah of Wizardry

REMEMBER, AS ABOVE, SO BELOW — As Within, So Without. At this point you might be wondering how can we, as mere mortals, presume to Invoke Archangels and Evoke ancient Gods, Goddesses and Demon Kings. Even though we have the essential operative secrets: hypnosis, the mirror reflection phenomenon and the aura producing crystal, where do we get the special knowledge, the philosophy and the empowerment to use these methods in magical operations?

The philosophy behind Solomon's Magick is Kabbalah. In Magick the Kabbalistic mind-set is as important as the hypnotic operating technique. If hypnosis is the tactic of the wizard then Kabbalah is his strategy. About this there is comforting news and challenging news:

The challenging news is you that you cannot escape learning the basics of kabbalah. The comforting news is that you don't need to read Hebrew any better than some Tibetan lamas can read Sanskrit (and they are still excellent magicians). Please understand I don't propose to teach you kabbalah in this book. This short chapter merely sets forth the special characteristics of *our version of kabbalah.* You can familiarize yourself with the grand old system in the works I've recommended in the study guide.

With this in mind let's look briefly at what I call "The Kabbalah of Wizardry." It was developed in the late middle ages and early renaissance by nominally Christian magicians and is usually refered to as "The Hermetic Kabbalah". How does it differ from Rabbinical Kabbalah and just how "Pagan", how "Gnostic" or how "Judeao-Christian" is it?

These questions may not seem important at this point but they will loom large as you begin a serious study of the subject, so I will do my best to answer them as briefly and as simply as I can right at the outset of your training.

Let us begin by attempting a one sentence definition of Kabbalah.

Kabbalah is a philosophical-mathematical-geometric system that describes the creation and operation of the universe through four dimensions by employing a schematic design containing ten spheres of descending emanation connected by twenty-two paths attributed to letters of the alphabet and their numerical equivalents.

This is a starting point but not much better than giving weight, height and color as the definition for an elephant. Essential to understanding kabbalah is the concept of *Ain Soph*, "The Limitless Nothing" that contracts into itself and produces the *Ain Soph Aur*, "The Limitless Light", which then expands to produce The Universe and continues to enliven and to ensoul it. This conception predates modern physics' "Big Bang Theory" by a thousand years. It also puts Kabbalistc philosophy in a very controversial position in relation to orthodox Jewish

and Christian religion. At the highest level the kabbalist can conceive, God is not judgmental or in any way dissatisfied with His Creation. He simply *Is* and continues to *Be*. A contemporary popular analogy would be "The Force" in the Lucas STAR WARS films.

The Universe is therefore operated by lesser, more differentiated personifications such as Angels, Gods, Goddesses and Elemental Spirits. This idea was originally Neoplatonic (the philosophical high water mark of Classical Paganism) and can be explored further in the writings of the philosopher Plotinus and his followers.

We attribute all these lesser powers to the various Spheres and Paths of the Tree of Life structure described in our one sentence definition. We can then access them for knowledge or for help.

Thinking of it in a more subjective way, we might say that kabbalah is a spiritual-magical computer program for your mind. It interfaces the left and right hemispheres of the brain (a modern physiological reality originally theorized by the kabbalist, Issac Luria in the 16th century) and allows you to go on-line with "The Great Mainframe". In other words, the *Microcosm* (you) accesses the *Macrocosm* (God).

Since its emergence in medieval southern France and Spain to the present era, kabbalah (especially magical kabbalah) has been studied and practiced by as many Gentiles as Jews.

In fifteenth century Europe a philosophical marriage took place that established the lineage of The Western Esoteric Tradition. Hebrew Kabbalah was united with Classical Paganism (Hermeticism). Hermetic philosophy had arisen in the second century of the Christian era as an attempt to preserve the ancient wisdom from the anti-intellectual onslaught of Christian zealots. It combined elements of Neoplatonic, Gnostic and Orphic teachings. When the Hermetic writings were rediscovered by Renaissance Europeans, magick was literally reborn. Hebrew Kabbalah, which shared many of the same original roots, was soon integrated into the Hermetic scheme to give it a necessary structure.

Humanist "Hermetic" philosophers enriched their magical art by including the Pagan Orphic Hymns to the Gods and drawing on the exotic *Arabian-Sabian* [1] planetary magical system (having origins in ancient Canaan and Babylon) to create an elegant synthesis. The Earth was declared a Goddess (the *Anima Mundi*). The deified Sun, Moon and planets were evoked both in the human body and in the heavens beyond. This obviously Pagan, capricious and amoral pantheon was balanced and regulated by Angelic counterparts retained from the Biblical system. However, in the Hermetic Kabbalah these Angels were thought of as the sentient messengers or special power-givers not of a "Biblical Jehovah" but of an omnipresent, omnipotent and non-judgmental "Force" that flowed throughout the universe. The famous Renaissance philosopher magician, Giordano Bruno, who was supposedly burned at the stake for supporting Copernicus's heliocentric theory, was actually executed by the Inquisition not because he publicly declared that "Yes, the earth does revolve around the Sun" — but because he then insisted that *"the Sun is a God!"*

Kabbalah, in its earliest form, was probably derived from a synthesis of Pythagorean mathematical/geometric philosophy and Simonian (Samaritan) Gnosticism in first century Palestine and Alexandria. Its Palestinian roots are shrouded in myth but we can make an argument for a Pagan Samaritan origin. [2]

In its later Hermetic form the practical (magical) kabbalah is similar to *Tibetan Tantric Buddhism* in that elaborate visualizations of frankly Pagan godforms, angels and elemental spirits are encouraged. Judaic and Muslim religious tradition forbids this imagery, thus severely handicapping their forms of kabbalah.[3] There is, however, one major difference between our Hermetic system and that of the tantrics: they contend that everything is *ultimately illusion* whereas we say that everything is *ultimately reality*. For this reason we place great emphasis on developing and balancing the four philosophical "Elements": *Fire, Air, Water* and *Earth* (animated by "The Force" which we call *"Spirit"*.)

In Hermetic-kabbalistic terms, these Four Elements are the manifestation of *The Tetragrammaton,* the four-fold Name of God. They are further personified by the Four Archangels of the Quarters with which you are already familiar.

The importance of these Four Magical Elements (which are also the Grail Hallows and the Tarot suits) cannot be overemphasized. I need not press my argument further than to refer the student to one of our major beginning texts, *Initiation into Hermetics* by Franz Bardon. This entire work is devoted to the mastery of these four principles.

Hermetic kabbalah also employs Angelic balancing forces as invoking and evoking formulas to call down and summon up its otherwise Pagan entities. There should be no disrespect or irreverence toward ancient deities in this process. It is the traditional source of the magician's power. The Arts of Theurgy and Thaumaturgy [4] allow you to explore vast dream realms and discover lost treasures of spirit. One might say that the worshiping mystic waits on the whim of his god while the magician sets out to climb Mount Olympus. If you are a spiritual adventurer the respectful manipulation of these forces will be

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