

GARETH KNIGHT  
**THE PRACTICE  
OF RITUAL MAGIC**



PATHS TO INNER POWER



## **THE PRACTICE OF RITUAL MAGIC**

Complete instructions for building up a magical ritual system, with practical advice on robes, symbols and temple furniture. Includes concise explanations of Telesmatic Images, Names of Power, the Law of Correspondences, and the Qabalistic Cross.

*By the same author*

EXPERIENCE OF THE INNER WORLDS  
A PRACTICAL GUIDE TO QABALISTIC  
SYMBOLISM  
THE OCCULT

*In this series*

OCCULT EXERCISES AND PRACTICES

THE PRACTICE  
OF  
RITUAL MAGIC

*by*

GARETH KNIGHT

SAMUEL WEISER INC.  
734 Broadway, New York, N.Y. 10003

First published in this series 1976

© THE AQUARIAN PRESS 1976

*This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.*

ISBN 0 85030 125 4 (UK)  
ISBN 0 87728 351 6 (USA)

Filmset by  
Specialised Offset Services Ltd., Liverpool  
and printed and bound in Great Britain by  
Weatherby Woolnough, Wellingborough,  
Northamptonshire

## CONTENTS

	<i>Page</i>
1. What is Ritual Magic?	7
2. The Circle	19
3. The Altar and the Pillars	34
4. Robes	40
5. The Ritual	45
<i>Appendix</i>	60

## CHAPTER ONE

### WHAT IS RITUAL MAGIC?

Ritual or Ceremonial Magic is one of the greatest tools of occult training and work. It is, of course, work of a somewhat more advanced nature than the more generally known techniques of meditation, visualization, concentration, and psychic sensitivity, and for this reason there is some misunderstanding in the mind of the general public as to what it is really all about. In its proper sense it has little to do with the image portrayed by popular novelists or journalists, which stems largely from dabbings in medieval superstition.

It is a discipline and method of occult practice wherein all the faculties of the student are employed in pursuit of the Great Work. This is, as in all reputable occultism, the expansion of consciousness in order to make one's general human qualities and understanding of the universe the greater, and from this to act as a conscious channel for the work of God in His creation. The first part of occult work consists in fashioning yourself into an instrument worthy of use by the forces of Light, and the second part is the dedicated service to God and man that follows from this.

Ritual magic pertains more to the second part

of occult development, for to be an effective practitioner one needs to be skilled in the techniques of visualization, to be capable of long sustained concentration, to possess controlled psychic sensitivity, and to have that depth of intuitional understanding that comes only from long practice of meditation. It can be used for the development of beginners, however, on a group basis, for presence at a series of ritual workings, particularly of the initiatory type, can do much to develop the latent occult and psychic powers of the sincere student.

### **Importance of Symbolism**

Symbolism is all-important in ritual, as in much of occultism. Instead of contemplating a symbol subjectively however, as you might do in meditation, in ritual you become a part of the symbol (or symbol system), acting it out physically and presenting it to the physical senses in every way possible, through sight, sound, touch, taste and smell as well as holding it before the inner senses. By the inner senses we mean not only the faculties of the imagination but also the mental understanding and the spiritual will or intention. Thus one aims to become, temporarily, completely one-pointed whereby nothing exists but the symbol.

This may seem to be a very 'narrowing' kind of operation but it is in fact just the opposite, for no symbol exists entirely independently, sufficient to itself alone, and the 'narrowing down' of concentration and attention results in fact in a 'broadening out' in another dimension.

The process is somewhat similar to what happens in meditation, wherein the mind circles



closely about a given topic, and by this method achieves a deeper understanding of it. Ritual magic is, however, much more potent than meditation, for more than one faculty is used. Because of this, highly sensitive people, such as have for example been practising Eastern occult development involving fasting, vegetarianism, and yogic breathing exercises, do well to avoid too sudden an exposure to ritual magic. It could, literally, 'blow a fuse' psychically, by applying too high a psychic voltage to a system without sufficient resistance.

Ritual magic is very much a Western technique, for the occidental man who has to make his way in the hurly-burly of the Western world. The East has its sensitizing techniques for those of the orient who can put themselves away in hermitages far from the madding crowds and rely on their begging bowls being filled.

In ritual magic one is, as in most of occultism, dealing with the subconscious or unconscious mind and through this making contact with 'invisible realities', objective states of existence, and beings, that are not normally accessible directly to the conscious mind. This means that there is more to occultism than playing about with subjective visions or even 'archetypes of the collective unconscious'. There is this to it, and much that passes for occultism is in fact no more than regurgitation of subconscious elements, but to the trained occultist who is 'on his contacts', the unconscious is merely a magic mirror in which are reflected objective, though non-physical, realities. Consciousness is thus indirectly projected into a fourth dimension.

### **Types of Ritual**

Rituals fall into certain broad types according to the intention behind them. We can list these as Seasonal, Remedial, Initiatory, Exploratory and Redemptive, although there may be rituals which do not fit into any of these categories, and many which overlap two or more of them. The place of worship in ritual we will deal with in our later section upon Rituals, for there is often a confusion between religious and magical rituals owing to certain similarities of style and symbol.

Seasonal Rituals are used to mark special events in the magician's year and the principal ones are the quarterly Equinoxes and Solstices which mark the turning point of the psychic tides. In his work upon himself the magician regards each of the four Seasons as having a correspondence in his own psyche. The element of Water is, for instance, often equated with the time from Winter Solstice to Vernal Equinox, and during this time the magician experiences in his soul the cleansing of all out-worn and unwanted psychological debris in preparation for new growth in the tide beginning with the Vernal Equinox, which is usually equated with Fire. This is not necessarily a reversion to pagan forms of nature worship – though, like Christianity, it does have these overtones which make it the richer if sympathetically understood – but is a continuing conscious process of psychic growth that uses the seasons of the year as a natural and fitting context.

### **Distortion of Character**

Remedial Rituals are of two types, which might be classified as General and Particular. The aim

is generally to balance a distortion of character, either in an individual or a group. It can be as an aid to heal physical disease, although no responsible magician would attempt to replace the medical practitioner. Each to his complementary task, the physician to deal with the physical ill, the magician to the inner causes behind it.

The Particular Remedial method will attempt to remedy an imbalance by a ritual devoted to its opposite quality. For this a system of ritual correspondences such as the Tree of Life is required, whereby an excess of irritability (symbolically assigned to the sphere of Mars) would be treated by means of a ritual or series of rituals dealing exclusively with Jupiter. The General Remedial method would rather stress a symbol complex of a balancing harmonious nature in itself, such as that associated with the Sun (and all pagan healing gods have some association with the Sun). Again, the use of pagan symbol systems should not be confused with pagan worship, these god forms are simply psychic lenses in which to concentrate appropriate types of force emanating either from the collective unconscious or from the objective inner realms of existence.

### **Rebirth of Consciousness**

Initiatory Rituals are invariably group rituals whereby a new member is introduced to the particular symbolism used by the group and a drama of rebirth is not infrequently acted out, usually with the candidate as the principal figure. The initial idea with a neophyte newly come to occultism is to induce the rebirth of

consciousness whereby inner realities come to take on the same validity as outer reality. The newcomer to ritual generally has his attention focused on the physical actions taking place, no doubt expecting all kinds of thaumaturgical phenomena and similar pyrotechnics to appear before his eyes.

As he grows in wisdom and experience, however, he learns to see with the inner eye and hear with the inner ear, and perceive the inner reality of which the physical action is but an outer reflection. There are many levels of initiation, for the magical student is ever growing in depth and breadth of perception, and each one may be marked by a ceremony of initiation, though the higher ones take place in a temple not made with hands.

Exploratory Rituals follow on from, or incorporate, that technique of the active imagination variously known as Path-working, Astral Travel, or Scrying in the Spirit Vision. They usually comprise a formal opening and closing ceremony, with some kind of original work in the middle that is not prepared beforehand. This can take the form of individual or group meditation, which being undertaken in the heightened atmosphere of ritual conditions is liable to be more fruitful than that carried out individually and informally.

Redemptive Ritual is similar to Remedial Ritual in many ways, but is more closely linked with certain types of prayer. At one level it can consist of quieting souls of the so-called dead who may be disturbed for one reason or another. At other levels it may consist of helping the light of Christ to shine in dark areas of horror or terror in

parts of the created universe whose very existence is unknown or unsuspected by most Christians, let alone agnostics and the worldly wise. It will thus be gathered that in its true sense magic is a very specialized spiritual vocation.

### **Symbolic Accoutrements**

As well as the type of Ritual which can be employed, we will also have to consider the Robes and other symbolic accoutrements that form an essential part of the ceremonial art. It is in this field of ritual that the need for a comprehensive symbol system such as the Tree of Life of the Qabalah becomes apparent, for the colours used, and even the materials, will vary from one type of working to another. In entering upon a ritual one – as it were – takes off the everyday personality and puts on a magical version – one that corresponds to the rite. This is assisted by the use of robes and symbols. The main symbols are usually allied to those that appear in the Tarot card suits, the Rod or Wand or Spear; the Cup, Cauldron or Chalice; the Sword, Knife or Arrow; and the Disc or Pantacle. Other common symbols are the Key, Mirror, Ring, Lamen, Lamp, Girdle and so on, to say nothing of the range of incenses that can be burned in the thurible.

Most of the symbols are very ancient and deep seated ones in the psychology of man but their real validity in practical terms comes from working constantly with them in magic and in meditation. Like a violinist, a magician has to 'make his own notes', and without prior diligent use of the 'five-finger exercises' of occultism any premature attempt at ritual working is likely to

be as excruciating as some amateur and ill-trained violinist's over-optimistic efforts – and possibly with rather more serious consequences, particularly if group work is attempted. The lone dabbler usually cannot summon up a sufficient head of power to do much damage to himself.

The physical symbols are, of course, all outer representations of an inner reality, and the principle is something after the fashion of putting two mirrors parallel to one another, they keep on reflecting themselves almost into infinity. In a similar way does the inner magical symbol reflect the outer magical symbol which reflects the inner which reflects the outer and so on *ad infinitum*.

As with the vocal symbols, the so-called Words or Names of Power, the sum total of symbols in a ritual work on another principle, analogous to an atomic reactor. By systematically working in meditation upon different symbols so that each one has a powerful effect on consciousness, the juxtaposition and inter-relation of many of them gives rise to a cumulative effect that passes the flash point of mundane consciousness.

### **Altar and Pillars**

The main symbols are however, what might be called the 'furniture' of the magical lodge – the Altar and the Pillars. The Pillars represent philosophically the duality that is within the whole of existence – though it should be said in passing that magical philosophy is not Dualistic in the sense that there is a Good God fighting an Evil God. Rather do they indicate the positive and negative, male and female, active and passive complementaries that make up the web of life. One Pillar is thus usually white or silver, and the

other black, but there can be other combinations such as green and gold, or red and blue. In practical terms of magical ritual practice they represent the gateway in consciousness to the inner planes of existence beyond the physical. For this reason a Veil is often hung between them, which is drawn aside when a ritual is in progress and inner and outer planes unite. To walk through the Pillars with ritual intention in a well constituted Magical Lodge can be an experience indeed, even for a layman.

The Altar is the focusing point of attention in the ritual, and is basically just a working surface, though again held to be poised between outer and inner realities, whereon symbols actively being used may be placed. There is often a Perpetual Lamp either on it or hanging over it, as in many churches, signifying the Eternal Light to Which and Whom all allegiance is placed.

### **Magical Lodge**

Then we must not forget the area in which all of this takes place, the Magical Lodge, Temple, or Circle. This is simply a defined sphere of activity, a place set apart, wherein there is nothing distracting from the work in hand. One could liken it to a surgical operating theatre, even though its atmosphere and accoutrements might seem more akin to a church.

Magic is certainly, whatever it is, not an 'off beat' or deviated kind of religion. It is a discipline as exacting as surgery, and with many of the inconsistencies and uncertainties of the medical arts – multiplied many times over because it deals with what are intangibles to our physical senses and consciousnesses. It is not something which

can be easily demonstrated to the curious layman, however sympathetic he might be, because to an untrained observer it would seem little more than a stylized kind of amateur dramatics in a strangely furnished junk room. Thus only those who have a real vocation for it ever get to realize its possibilities to the full – and this also accounts for the widespread misunderstanding and ignorance about it. Hopefully this work will do something to correct the balance.

Ritual Magic might be called, in terms possibly more acceptable to the modern mind, 'the science of the mandala' Those who have studied a little Jungian psychology will need no introduction to what a mandala is. It is, briefly, a particular type of symbol which comes up into consciousness when a person undergoing psychotherapy is approaching psychological integration and their conscious mind is coming to terms with the unconscious. It is a regular figure, usually four-square, and Jung also considers the structure of the human psyche to be four-fold. Reference to a simple introductory book on Jungian psychology is recommended.

### **Mandala – Magic Circle**

The simplest form of mandala might be said to consist simply of a circled cross, and upon this basis it is possible to build up a complete magical ritual system. The word 'mandala' in fact means, when translated from the Hindu, a 'magic circle' It was appropriated by Jung to describe the symbolic representation of the complete and balanced human psyche. Mandalas are in fact used in the East as symbols upon which to



meditate. Contemplation of them should bring about a feeling of inner peace, and of meaning and order to life.

In their true sense they are not mere conscious mental constructions but are potent symbols that are thrown up fully grown from the depths of the unconscious. In ritual magic what we are in fact doing is to construct a three-dimensional mandala and to work physically in it. *By this means we aim to project consciousness into a fourth dimension.*

### **Two Categories**

Magic can be divided into two categories, in its ritual aspect. The lower strata works at the level of a kind of philosophy minded friendly society. There may be dressing up in robes or aprons and reciting various rituals which at worst are a kind of bizarre horse-play and at best are an amiable recitation of benign pomposities – together with grand sounding titles for most of the officiants.

Whatever the intentions, any genuine magical power is generally conspicuous by its absence, although the symbolism used may in fact be capable of acting as a channel of occult forces did the practitioners only know how to use it. This seems to indicate that many of these systems may have stemmed from those with ritual magical knowledge but to have become debased – though not necessarily abused – in latter days.

The higher level of Magic may thus use similar formulae but instead of being a colourful charade, power from the inner planes is injected into the symbolism by those trained in its use. Such groups are not easy to join or to find, and there is a regrettable tendency for them to tend to

lapse into the former type over the course of years, though not without shooting off *disjecta membra* (scattered remains), in the process who form longer or shorter lived smaller groups that retain or may even surpass the original magical vitality.

This organic process may be a natural result of numbers. If any group grows to be much more than a dozen members, institutionalization sets in, and rare indeed is the group that survives the withdrawal of its founder and retains its vitality. Ritual need not necessarily be confined to group practice however; few realize that it can be pursued by an individual. This is why this book is written, so that individuals may have the opportunity to train themselves occultly, by means of ritual, and then possibly to train others – for the magic circle or temple is a training ground for occultism that is second to none.

The fundamentals of ceremonial magic are (1) the Circle (or temple); (2) the Pillars and Altar; (3) the Robes; and (4) the Ritual. We will deal with each in turn.

## CHAPTER TWO

### THE CIRCLE

For practical purposes a magical temple may be considered to be synonymous with a magical circle. Ideally one would have a room, or even small building, set aside for ritual use. This would be one's temple. However this is not always practicable and the next best thing will be to convert a room temporarily into a temple by constructing a magic circle.

This is most easily achieved by having the circle painted upon a floor cloth which can be rolled up out of sight when not in use. It is, of course, the circle within and not the circle without that matters. Just as practical occultism is concerned with the directed use of mental concentration and visual imagination, so is magical ritual simply a means of achieving a stronger degree of concentration and visualization than might otherwise be possible.

The physical difference between a magic circle and a temple is that the first is two-dimensional and the second is three-dimensional. In a temple a permanent circle would usually be inscribed upon the floor, though it would still be necessary for the magician to use his concentration and imagination to build the 'inner' circle and temple. With a circle only in physical use one has

to construct both circle and temple in the concentrated imagination and the only difference is that there are no physical temple walls about one to assist in this visualization.

### **Inner Orientation**

The purpose of both circle and temple is one of inner orientation. One's position is fixed in relation to certain agreed coordinates. Thus in a two-dimensional sense one is standing in the centre of an infinite horizon at the exact meeting point of the cardinal directions of East, West, South and North. In a three-dimensional sense one sees oneself as the centre either of a sphere or of a cube – in the latter case the mid-point between all six faces, all eight corners, all twelve sides.

This may sound quite a trite observation, but psychic orientation is what most of us lack and this simple method is a very good way of achieving it. In another form it is seen in the Christian practice of crossing oneself, which also has its occult counterpart in the Qabalistic Cross, which we will consider later. As a preliminary exercise in magical working, as well as a simple psychotherapy, it is well worth working on. With moderate persistence results will prove its worth and the ritual magician must above all else be someone who is keen to try these things experimentally rather than to sit and read about them.

The Circle represents the whole of man (that is, of oneself), and the whole of the Universe. One thus first learns to orientate oneself centrally in relation to one's greater unknown self, the heights and the depths, the good and the bad, the

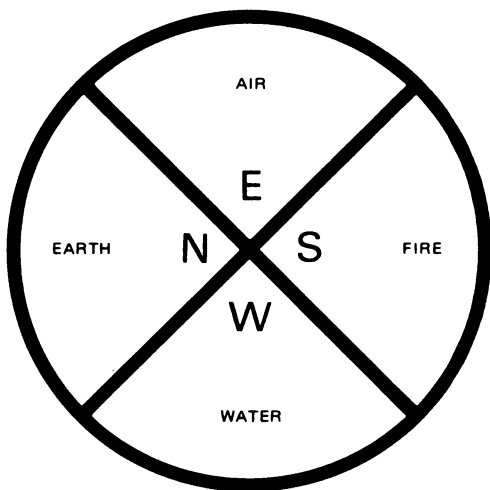
past and the potential – and also with the greater Whole.

### **Dividing the Circle**

The next step is to divide the Circle into segments, to break infinity up into a number of finite categories, so that one can get to grips with it. This can be any number, and any traditional symbol system can be used to do it. Thus one could have twelve segments, each allocated to one of the twelve signs of the Zodiac. Or one could have six segments, each allocated to one of the 'traditional' planets – with Sol in the centre. For purposes of illustration throughout this book we shall use a simpler system, based on four divisions, aligning each one with one of the four traditional Elements – Air, Water, Fire and Earth.

We therefore divide our circle, sphere or cubical temple into four Quarters, based on the four Cardinal Points, and allocate an Element to each one thus: Air in the East, Fire in the South, Water in the West, and Earth in the North. The basically two-dimensional plan for this as applied to a circle is shown in the diagram on this page. The principle is equally simple when applied three-dimensionally but this is best shown through the construction of solid models made from card. They are very easy to make and are extremely instructive. Construction details are given in the Appendix.

We now make use of the Law of Correspondences and construct a table of attributions under the header of each Quarter. A short example of such a table is as follows:



AIR	FIRE	WATER	EARTH
East	South	West	North
Sword	Wand	Cup	Disc
Yellow	Red	Blue	Green
Dawn	Noon	Dusk	Midnight
Spring	Summer	Autumn	Winter
Life	Light	Love	Law
Faith	Hope	Charity	Understanding
Childhood	Youth	Maturity	Old Age

– and the lists could be continued indefinitely.

It should be stressed that such tables of correspondences should be put to practical use in the circle. All too often they are relegated to the sterile function of just adding to the store of mental impedimenta in the student's mind or, worse, becoming the subject of fruitless argument with others as to which are the 'true' attributions – for opinions differ.

In fact it is obvious that lists of attributions will differ from person to person. And in all cases the 'true' attributions are those which appeal most to the individual, who should ideally have arrived at them through meditation and his own esoteric sense and intuition rather than collecting them from the pages or dictates of some 'authority'. Those who read this book are invited to use the attributions given as being generally in the line of established tradition, and of proven worth to the author, but there is no obligation to adopt them as infallible truth. Each person will find, with experience, his own best correspondences. Until he gains this experience it is helpful to follow a published system. One should avoid flitting in indecision from system to system however. An eclectic technique may be useful to the experienced adept but it is simply a waste of time and effort for the neophyte.

To be a mere collector of symbolism, to pore over tables of correspondences without putting them into practice, is like being a collector of railway timetables, an armchair traveller who has never ventured further than his own home town.

### **Applying the Correspondences**

We may start to gain experience of magical working by applying the few example correspondences we have listed always. Imagine a circle about yourself, clearly marked into four segments according to the Cardinal Points. Due East, at a point on the circumference, visualize a Sword floating in the air, point upwards. Any type of sword can be imagined, though the most commonly used is a crosshandled sword. Or, as a

pattern for this and the other Magical Weapons of the Quarters, the appropriate Tarot card Ace can be imagined.

Now step towards the circumference of the circle until you are standing immediately before the imagined weapon, and build up the other correspondences listed in the column. Any order of doing this will do, and the final aim is to be able to invoke within oneself the feeling of all of them together.

Thus, standing in the East before the Sword, see yourself bathed in yellow light, feel currents of air eddying about you, hear the dawn chorus of birds and feel the urgent awakening life of Springtime, feel as a little child, and be full of faith in the glory and beauty of all things, and bounding with life. Having experienced this for a short period of time (at most ten minutes), step back to the centre of the circle and resume normal consciousness.

Repeat this procedure for each Quarter in turn. The exercise can be profitably pursued for some weeks. You can either experience each Quarter in turn in a single session, or concentrate on just one Quarter each day. It is important to develop each one though, and not just to concentrate on one or two which are the more congenial. If you do concentrate on one more than the others it should rather be the one that is most uncongenial – for in this way you may restore the balance of your psyche. To concentrate entirely on the aspect that comes easiest however, although it may seem stimulating and progressive at first, will lead inevitably to unbalance of character.

At this stage of our studies we are using no



great Words or Names of Power that excite the morbid curiosity and superstitious speculation of the layman – nor any strange magical signs. These will come, but they are quite logical and sensible devices that, like all good tools, save us needless time and trouble. None, let us hasten to add, would be any use whatever without this preparatory work in building up conscious reactions to the Quarters based on the Tables of Correspondences.

The idea that for a tyro to inadvertently or presumptuously say a Word of Power or inscribe a Mystic Sign is to risk his being blasted on the spot with terrible supramundane forces, belongs strictly to the fiction writer's imagination. One gets as much out of magic as one puts into it. And in the initial stages, having put little into it one is hardly likely to get uncontrollable forces out of it. (Though the neurotic or unstable personality would be advised not to dabble with it without experienced personal supervision, lest uncontrolled dissociation of consciousness takes place.)

For the experienced magician however, it is possible to get out far more than he puts in. The output is *proportional* to the input, just as an archer may propel an arrow with infinitely greater force from a bow than he could throw it, like a javelin, with unaided muscle power.

For the first few weeks or months of our studies it is enough for us to build up experience of the Quarters without artificial aids – which would serve only to impede and confuse at this stage, or to encourage an attitude of superstition. These periods of working upon the Quarters can be used to meditate upon the qualities of each and

to discover more attributions or correspondences from one's innermost self.

### **Physical Accoutrements**

If facilities permit, you can begin to build up physical accoutrements in each Quarter. For example, you might purchase little oil lamps with coloured glass about the flame in the appropriate colour for each Quarter. You could have a set of paintings, one for each Quarter, of the Four Seasons, or of the Four Elements, or of Dawn, Noon, Dusk and Midnight.

These can be purchased or rendered by yourself. They can be realistic, abstract or symbolic. You should avoid too much clutter however. A little, well chosen and tastefully arranged, is better than the effect of an over-stocked symbolic junk shop.

Eventually, you may collect the four traditional Magical Weapons. The tradition is that the Sword should be won or earned; the Rod should be uniquely designed and made by you without any other person knowing of – or seeing – it; the Cup should be given by someone who loves you; and the Disk should carry a design which sums up your own understanding of the Universe. The Rod, as it represents your own true Spiritual Will, is never shown to another except under very special circumstances, and remains secretly concealed and wrapped in silk – other rods are made or purchased and used as outer substitutes for it.

### **Names of Power**

Having built up by practice an adequate realization of what the Quarters represent in

their manifold levels and aspects, we can proceed to a formulation of relevant Names of Power. There are two principal Names for each Quarter. One is the name for God when approached in that particular aspect, and the other is that of the Archangelic Intelligence traditionally believed to rule over each Quarter. We can list these as follows:

East	South	West	North
IHVH	ADNI	AHIH	AGLA
Raphael	Michael	Gabriel	Auriel

The God Names are all Hebrew and are pronounced with equal stress on each syllable, which is drawn out at some length, thus: Ee-ah-oo-eh; Ah-doh-nah-ee; Eh-heh-ee-eh; and Ah-glah. Those who follow old tradition frequently visualize the four letters of each Name in Hebrew letters of golden light before them in each Quarter.

However, as most White Magicians are Christians nowadays, who believe that at a point in history God incarnated in human form as Jesus Christ, and remains with us 'even to the end of the world', there is really little point in maintaining the viewpoint of God that was held in medieval Jewish mysticism – from which most ritual magical symbolism descends. To reverse an old adage, there is no point in retaining the bathwater along with the baby!

Whilst retaining the traditional Names therefore, which are aural ideographs, we can perhaps modernize our concept of God by visualizing God as Man (that is, as Christ), at each Quarter, rather than as a remote Oriental potentate who can be approached only by

abstract symbol or by many hierarchical intermediaries.

Precisely which forms are used can be left to individual choice, taken from incidents in the Gospels. As a suggestion to help such choice, though, we can consider Christ to manifest principally as Guide in the East; Protector in the South; Companion in the West; and Teacher in the North. But this is not the only means of allocation. Some might prefer to emphasize the Time cycle of the magic circle, in which case the Christ Child would be seen in the East; the Evangelizing Triumphant Christ in the South; the supremely sacrificing, loving, Crucified Christ in the West; and the Resurrected and Ascended Hidden Christ in the North.

### **God-Names Explained**

The ideas behind the traditional four letter Names are manifold, but can be briefly summarized. IHVH is a Name used in the Old Testament and considered by devout Jews to be so holy that it should not be pronounced; the true pronunciation is said to be unknown.

Early Gentile scholars, in ignorance of finer points of Hebrew usage, rendered it as Jehovah, and modern Bible scholars prefer to use the form Yahweh. Esoterically speaking, however, it seems best to regard it as a word made up of vowel sounds only. Ancient Hebrew – when written – consisted of consonants only but it is the vowel sounds that give life to the written letters, thus God (the Word, or Logos), seems appropriately given a Name of all vowel sounds when considered in His essence, invisible but everywhere, giving life to His creation.

ADNI, often anglicized as Adonai, simply means Lord. It is the Name that is substituted for IHVH when a devout Jew is reading the Bible aloud. It may thus well represent God made manifest to his creatures, their Lord and protector, sustainer and creator.

AHIH, usually written as Eheieh, is the Name that God revealed to Moses from out of the burning bush. It is translated usually as I AM or I AM THAT I AM. It emphasizes God simply as an ever-present fact, that is, was, and ever shall be – the eternal Companion of all His creatures.

AGLA is a particular form of occult coding, being a Name that is constructed from the initial letters of a Sentence – ‘Ateh Gedulah Le’ohlahm Adonai’ – which means ‘Thou art mighty for ever, O Lord’ This artificial construction, which requires analysis for its understanding, is an appropriate Name for the Northern Quarter, which amongst other things stands for that which is hidden (the Midnight Sun, etc.), and for law and understanding.

### **Vibrating the Names**

These Names may now be added to our exercises of formulating the four Quarters. They should be ‘vibrated’ rather than simply spoken in a normal tone of voice. Posture plays an important part in producing the right vibratory tone – one needs to achieve an attitude of poise. This is best done by standing with the feet in the form of a letter T, the right foot placed behind the left. The hands are placed palm to palm over the heart, with the fingers pointing upwards, and a light pressure maintained between them. This will give a position like that adopted by servers in some

church ceremonies, but it is very much more than a pious gesture, being the remains of a little known and forgotten Yoga of the West. It will produce physical and mental poise and also open up the cavity of the chest and at the same time slightly pressurize it.

The Names are uttered with 'impelled breath' That is, imagine that the words are having to be pushed out of the mouth against some pressure, as if, to use a slightly bizarre analogy, you were projecting words through treacle.

A very little practice will demonstrate when you are on the right lines. The voice will take on a more sonorous tone, and this will be helped by running the words together slightly and giving full value to all vowels and consonants – particularly the 'm' and 'n' sounds. One may practise with any piece of prose to develop the technique. The vibration of properly intoned words may be felt in certain parts of the body, particularly in the palms of the hands and soles of the feet.

Once the technique begins to come naturally, without distractions from self-conscious practical details, use it with the Divine Names. When you have built up the atmosphere in a particular Quarter and are standing there in the described stance, vibrate the God Name, *know* that God is there blessing and protecting you, and build either a picture of the aspect of God in the mind's eye or the Name in golden light. Feel extra life and power come into your already constructed images when the Name of God is invoked.

When this has been practised for some time, the mind should have become so conditioned that when you vibrate the Name, the associated

images and feelings of the particular Quarter should flow automatically into consciousness. You have then constructed a Word of Power – a word or Name which by conditioned reflexes built up by much meditation and practice, will release psychic energy of a certain controlled type when used with dedicated intention.

### **Powers of Magical Weapons**

It is by building specific psychic powers and realizations into specific actions, objects, sensations and sounds that the magician develops the powers of his magical weapons. His magic Sword, for instance, is not so much the physical one that he may handle in his physical temple but the inner spiritual/intuitional/mental/emotional sword developed from long contemplation, meditation, visualization and physical practice of exercises devoted to the Eastern Quarter.

This is not to advocate the development of the ‘armchair magician’ who does not bother to get himself real physical magical weapons – for the actual handling of the sword, the feel of its weight, the cleaning and care of it, will serve to ‘earth’ all the relevant realizations as nothing else can. Magical ritual actions and objects are like an oscillatory resonant circuit in radio – the action/object stimulates the psychic reaction, which builds greater suggestive power into the action/object, which in turn stimulates a greater psychic reaction, which builds more power into the action/object, and so on.

In this way are the active Energy (Sword), Spiritual Will (Wand), Compassion and Psychic Receptivity (Cup), and understanding (Disc) of

the magician developed, under the guidance of God in Four Aspects.

Magic is not conducted in a psychic vacuum however. In opening consciousness to other planes of existence, thought by the ignorant to be completely subjective, you will naturally meet with the denizens of those planes whose focus of consciousness is normally on a different band of the consciousness spectrum than is the focus of consciousness of we humans. We obtain guidance and protection in the contact with such beings by invocation of the Archangelic Intelligence assigned to each Quarter.

The method of vibrating the Archangelic Names is the same as for the God Names. Each syllable is sounded separately with the vowels drawn out fairly long – Rah-phah-el; Mee-chah-el; Gah-bree-el; Au-ree-el.

### **Telesmatic Images**

It is usual to visualize an anthropomorphic figure at each Quarter when vibrating the Names – the conventional one in long robes and with large wings does very well. It should be realized that such images, in common with all magical images built up in the creative imagination, are in themselves but images as on a subjective lantern slide screen. However, the ‘telesmatic images’, to give them their technical name, act as foci for the real being on another plane to make its presence felt in the consciousness of the invocant.

Magical visualization works in two ways. Positively it works in the ability of the magician to formulate images and hold them steady in the mind for comparatively long periods of time if necessary (often from one to two hours); and



negatively it works in the ability to allow the images to take on an action and life of their own, and to observe them doing this, or to converse with them, holding the delicate balance between holding them too static or rigid and drifting into diffusion or chaos.

The Archangels can be visualized as robed in the colours of their Quarter and each one with his particular symbolic attributes. Raphael is a guide of travellers, and he appears in the Bible as the guide of Tobias. Michael is usually depicted slaying the dragon of evil with a long spear. Gabriel is the angel of the Annunciation and often carries a horn. All these three are frequently depicted in religious art and personal reference to the various pictures and legends and biblical episodes about them is recommended – the local public library should not be neglected by the practising magician, the fault only lies with those who spend their whole time and energies therein.

Auriel is not so well known. His name derives from the Hebrew word for light, and his light derives from the light of the stars in that he is associated with the dark Northern Quarter. He can be pictured as a dark, somewhat elderly visaged being, a great book open in his hands, and with one finger pointed upward to the stars.

Having formulated the Four Quarters of our Magic Circle or Temple and established each in our inmost being as a particular aspect of reality presided over by God and under the jurisdiction of one of God's Archangelic ministers, we can go on to describe the basic ritual furniture that we will have inside the Magic Circle. These are two-fold – the Altar and the Pillars.

## CHAPTER THREE

### THE ALTAR AND THE PILLARS

Philosophically, the symbolic ramifications of the Pillars are vast. Their practical essence is simple however, they form a gateway to the inner planes.

The colours of them may vary, but there are always two of them, and one is light in colour (or bright) and the other is dark. They represent the duality which exists in all created things, and thus a table of correspondences of some length could also be constructed for them, as for the Quarters. It might begin as follows, though each magician should make up his own list of realizations.

#### DARK PILLAR

Negative  
Female  
Night  
Passive  
Receptive  
Form  
Pingala  
Yin  
Boaz

#### BRIGHT PILLAR

Positive  
Male  
Day  
Active  
Outgoing  
Force  
Ida  
Yang  
Jachin

The three latter correspondences are the names

by which these principles are known in Hindu, Chinese, and Masonic teaching.

The usual colours for each are Black and Silver, and though one might visualize different colours in formulating Pillars in any of the Quarters (in the Passive and Active colours respectively, which are usually East: Blue/Yellow; South: Crimson/Scarlet; West: Silver/Blue; North: Brown/Green), it is not practicable to clutter the temple with pillars of various colours but to have just one physical pair of Black and Silver. Suggested construction details are given in the *Appendix*.

### **Three Pillar Exercises**

Again, as with the Quarters, and indeed with all accoutrements of the magical temple, the Pillars, whatever their colour or beauty of construction, will be of little use until they are worked with. This is done in three ways; first by meditating on them individually and thereby increasing your depth and range of realization as to what they stand for; secondly by standing between them and thus making your own spinal column and its imagined extension through head and feet a third central Pillar; and thirdly by visualizing the Pillars as a Pylon Gate (an imagined overhead lintel joining the two is important) and slowly passing through them, raising consciousness as you do so.

It is as well to achieve practice in the first way before going on to the second, and in the second before going on to the third. The work can, however, be proceeded with at the same time as the work on the Quarters, if wished. A little ingenuity could in fact combine the Pillars and

Quarters exercises, and the bright and perceptive student will find his own ways to do this.

The first exercise, the meditations upon each Pillar, will result in the compilation of fairly lengthy lists of attributions, and notes of more complex idea associations. It is as well to include meditations on the third, invisible Middle Pillar, which will eventually be formed by the magician himself. It represents consciousness and the Middle Way between the opposites symbolized by the side Pillars. Students of the Tree of Life of the Qabalah will find a vast depth and range of symbolism available to them in this simple glyph.

### **Imaginative Counterparts**

The second exercise takes these realizations to a more practical level. Stand between the Black and Silver Pillars physically, building their imaginative counterparts within your own aura, and also formulating the Middle Pillar in the core of yourself. Simply to hold this picture should soon bring on feelings of psychic or magical power. This will be the more so to those who have studied the Qabalah and who formulate the spheres of the Tree of Life on the three Pillars. The practice of such relatively simple yet fundamentally important breathing/visualization exercises as the Fountain technique will also accelerate development.

### **Door to a Hidden Land**

The third exercise, in that it involves physical movement allied to subjective visualization and receptivity, is more a ritual magical exercise in the full sense of the words. It is important to be 'recollected' before attempting it, i.e., a few

minutes of relaxation and rhythmical breathing exercises and light meditation should form a preliminary. Then proceed as slowly as comfortably possible towards the Pillars as if you were approaching a strange door to a hidden land – as in fact you are. Be very conscious of the two Pillars and the overhead lintel as you pass through, and feel a change of consciousness come over you.

Stand on the far side of the Pillars for a small space and then step backwards through them, being conscious of them again, and bringing consciousness back to the normal state. Patient practice and a willingness to ‘make haste slowly’ will bring best results. This simple exercise can have far-reaching results when well carried out and may even develop into a technique for full astral projection.

It may help in this last exercise to formulate a Guardian of the Threshold and a Password to give silently to him, or possibly a visual sign. On giving this he opens the Portal for you and takes you under his guidance and protection on the other side. The Password or Pass-sign is a personal safety device. By operation of the association of ideas it prevents spontaneous psychic or unconscious material flooding into the mind at inopportune moments during daily life. The habitual practice of the use of such a device whenever one attempts to raise consciousness thus gives automatic and inbuilt control to your own conscious mind over any possible inroads of other beings and other planes.

### **Altar: Focus of Consciousness**

The other principal item of temple furniture, the

Altar, represents the focus of consciousness of the Temple or Circle. It can come in various forms but the traditional one is a cupboard, square, but twice as tall as it is wide and deep (the ideal shape being that of a double cube, or one cube placed upon another), and the height being about three feet. It is usually coloured black and has a white cloth on its upper surface. Sometimes an undercloth is used, which may be black or else coloured appropriately for the work in question, and having a tassel at each corner, the tassels being analogues of the Quarters.

It is traditional (and convenient) to keep all minor ritual accoutrements inside the Altar cupboard – magical weapons, thurible, incenses, candles, rituals, meditation symbols, pictures and so on.

The Altar top should be clear of any impedimenta at the beginning and at the end of any working, and during the working should have upon it only such things as are actively being worked with or meditated upon. This is in keeping with its function as the focus of attention of the Circle.

The Altar's position is usually in the centre of the Circle when the Temple is not in active use and for general working. For rites that have relevance to a particular Quarter the Altar may be placed in that Quarter. Principal examples of such rites are those at various festivals of the year; East for the Vernal Equinox, South for Summer Solstice, West for Autumnal Equinox, North for Winter Solstice.

Some prefer to stand in the centre themselves, thus forming a kind of altar, or focusing point, and then the Altar is usually placed in the East,

which, being the Quarter where the Sun rises, is the direction of greatest symbolic light.

### **Placing the Pillars**

The Pillars are usually placed in relation to the Altar, and preferences vary. Some have the Altar before the Pillars to act as a token of sacrifice before one can enter the higher planes. This arrangement is most suited to initiatory ceremonies, when a candidate is being introduced to the magical Mysteries for the first time.

Another way is to have the Pillars at each side of the Altar, which lies immediately between them. This emphasizes the perfect balance of forces applied to whatever lies upon the Altar and is particularly appropriate to consecrating talismans, sacraments or other symbols.

The third way is to have the Pillars on each side in front of the Altar so that the magician is standing between them when he is standing at the Altar. This method is particularly appropriate for the raising of consciousness.

Much could be written of the details of various positions of ritual furniture but it is really more desirable for each student to experiment for himself and find out how things work best for him. This is the really valuable occult training for which the reading of books is a very inadequate substitute, save to lay down elementary general lines of principle and give hints for possible fruitful personal investigations.

## CHAPTER FOUR

### ROBES

Just as a Magical Temple is more effective than a temporary Magic Circle, in that it is possible to have permanent drapes of appropriate colours in each Quarter, so will it be more evocative if the magical student has special robes to wear when he is working.

Full regalia includes the following: inner robe, outer cloak, sandals, head dress, girdle, lamens, ring.

The principal item is the inner robe, which is usually black for ordinary initiates and gold for adepts. The sense in which we use these terms here is that an adept is capable of forming his own links with inner representatives of the Planetary Hierarchy, whereas an initiate is not and relies upon an adept to guide him and provide the means of contacts. The robe is a simple garment reaching to the ankles with loose long sleeves. Some people use a cassock. These have the advantage that they can be purchased, though usually only in black. The robe thus provides an overall covering from neck to feet.

The Girdle is generally white rope with a tassel at each end. It is an important item ritually as it represents – amongst other things – the personal Ring-Pass-Not or magic circle of the individual.



In initiations it is placed around the candidate's neck like a halter and he is only allowed to wear it round his waist when he is an accepted initiate within that particular group.

Sandals are also important, in that they represent the ability to walk upon planes other than the physical. Ordinary shoes should never be worn in the Temple or upon the magical floor cloth. In practice slippers are used, with similarly coloured socks, rather than open sandals. The colour is red (for adepts, symbolizing magical power) or black (for initiates).

### **A Psychological Advantage**

Stripping at least to underclothes is a psychological advantage but this is not always practicable. However if trousers and shirts are worn by men under magical robes, collars should be tucked in, ties removed, and ends of trousers tucked neatly into hose tops or otherwise secured, for nothing looks more amateurish than collars visible over tops of robes and trouser ends dangling between robe bottoms and slippers. Wrist watches, and hand and ear jewellery should also be removed – though a wedding ring is permissible. Furthermore it is traditional never to take money into a Temple.

Nudity in rites is no part of the magical tradition, having no advantage and many disadvantages – as some pagan, and even ancient Christian, sects have found by experience.

### **The Cloak**

The outer Cloak is optional, though in ritual groups it is often a distinction of office – the cloak going with the office rather than being

permanently used by one individual. Thus, for example, if a group had a main ritual calling for Officers of East, South, West and North there would be a Yellow, Red, Blue and Green robe available for each officer. Alternatively a different coloured robe might be worn by the officiant, according to the nature of the rite.

However, cloaks are expensive and difficult to make, as they need heavy material of good quality, and are usually embroidered with a symbolic device upon the back. It is well worth trying to make one for oneself, however, as the wearing of a cloak is of great psychological advantage and the colour and design can be left to personal choice. It is usual for cloaks to have a high collar, or a hood which can be drawn over the head for periods of meditation or outer inactivity.

In hot climates of course, a cloak may well prove more distraction than it is worth. In cold climates, or for outdoor work a useful adaptation can be made by use of a hooded duffle coat or donkey jacket, which looks perfectly ordinary to any onlooker, but which in fact is used exclusively for magical work. This significance will be known only to the wearer. Such garments can be of very great help to those who wish to take their activities outside to particular magnetized spots, and the principle emphasizes the fact that it is dedicated and exclusive use which puts the power into magical garments and not any outlandish design or appearance.

A knife, stick, water bottle and compass form the four Magical Weapons, and a little imagination and ingenuity along these lines can lead to a very rewarding line of investigation into

the psychic powerpoints and power lines of a country region.

Ritual head-dress varies considerably. A simple band or fillet might be used but perhaps the best and most practicable is the nemyss, which is very simple to make. (See *Appendix*). It can be of any colour but usually matches the robe. Sometimes it is equipped with a veil. Some do not use head-dresses at all.

### **The Lamén**

The Lamén indicates the type of work you are engaged upon. It is simply a kind of badge suspended on a ribbon about the neck and hanging over the heart, made either of metal or of parchment. It may bear the Magical Name, or aspirations, of the magician, or be a symbol of the group with which he works. Thus it might be a form of Rose Cross, for example.

As it represents personal intention its design should be personally decided so there is little point in our treating this subject in any great detail. Some ritualists use a Stole, either in addition to or instead of, the Lamén. This is basically a broad ribbon which goes round the back of the neck and hangs down on each side of the magician's breast from the shoulders, sometimes having the free ends tucked into the girdle. Design varies but usually is in accordance with the idea of the two sides of the Lamén being representative of the two Pillars, but in an individual sense, just as the Lamén might be thought of as the individual Altar, and the Girdle the individual Circle, and the Head-dress, Robe and Sandals as the individual Temple roof, walls and floor.

### **The Ring**

Finally the Ring represents the magician's Will and is worn on the index finger of the right hand (assuming the magician to be right-handed). As such it somewhat duplicates the functions of the Wand and some magical workers dispense with it. It is a useful item however, which in so far as all the rods or wands used are but substitutes for the one secret Rod as hitherto described, the putting on of the Ring can be regarded as a kind of mandate of the finger which lies along the substitute rod, indicating the real hidden power that lies behind. Like the real Rod, the Ring can be of personal design and colour, and some of the most impressive are in fact adapted from brooches welded onto plain rings.

Great intrinsic monetary value is not essential, as it is intention and dedication which are the real factors, and as in all magical work a midway balance must be sought between that which is right between makeshift niggardliness and wasteful extravagance. As the true Witch tradition demonstrates, for those unable to purchase the expensive accoutrements of Art Magic in olden days, the homely articles of broom, knife, cauldron and so on could make equally potent tools of the magical craft.

## CHAPTER FIVE

### THE RITUAL

A ritual is that form of words and actions which connects and holds together all that we have been hitherto considering. We should, perhaps, at this point make clear that there is a difference between magical ritual and religious ritual which is just as radical as the difference between religious ritual and say civic or social or military ritual (the procession of dignitaries or ceremonial parade).

Religious ritual is the performance of a set sequence of acts, the very doing of which is held to be an act of sacramental validity, a renewing of covenant between God and man. All that is necessary is a properly appointed priest and the sacraments, and it matters not what the attitude of mind or inner experience of those taking part may be – except as a secondary consideration.

The priest himself may be in a state of unrepentant mortal sin and completely disinterested in what he is doing, but by virtue of his office and his actions the rite is still held to be valid.

In magical ritual, however, all depends upon the state of mind of the operators, and unless they are well trained in the techniques of concentration and creative visualization, the

work will invariably prove abortive. The whole aim of occult ritual is in fact for it to be an aid to concentration and visualization. And if one could achieve equal concentration and conscious control by other means then there would be no point in using magical ritual.

There is, however, that undefinable and unpredictable quality, the Grace of God, which is the whole power and meaning behind religious ritual, and which can and should also act behind magical ritual, extending it to yet another plane of meaningfulness and reality. In this, then, there *is* a connection between magical and religious ritual but the one should not be regarded as a substitute for the other as is so often the attitude – usually in patronizing and disparaging terms too!

### **A Simple Ceremonial Form**

In order to show how the various factors of ritual magic are welded together in a rite we will give a simple ceremonial form here, with comments upon it as we go through. We will make this as straightforward as possible, with the bare minimum of simple appurtenances, so that the student can commence to practise if he wishes without undue delay.

We will assume the Altar to be in the Centre, flanked by the Pillars, the Silver Pillar to the right and the Black Pillar to the left, when facing East from the Western Quarter. The Pillars can be simply imagined, if necessary, but there should be a small table representing the Altar (of any shape or size in these early experimental stages) preferably covered with a white newly laundered cloth. The Four Quarters can be

readily formed by placing four chairs, one at each Quarter facing inward. These are the bare bones of a magical temple which will serve as a ritual kindergarten and is possible to organize in most domestic circumstances.

It can be elaborated according to individual circumstance and preference. A major part of magical apprenticeship is the process of trial and error in building up, modifying and remodifying your ritual circle and accoutrements until, given persistence and prolonged dedication, you find yourself in the position of having a full scale temple permanently assembled in a place set apart – either on an individual or a shared group basis.

### **Process of Growth**

The same process of growth will take place with regard to the construction of the rituals used, and this is another facet of magical ritual apprenticeship. For instance, from simply lighting an Eastern candle to indicate that the ‘powers’ of the East are active in the temple, you may eventually progress to having a ceremonial sword drawn from its scabbard in the East and processed round the temple to be finally laid on the Altar. Or, with regard to incense, you may start with the simplest and easiest method, of simply igniting a purchased joss stick.

From this you may go on to the construction of a simple incense burner made of an earthenware bowl of sand standing upon a tile, in which a charcoal block can be ignited (either the self-igniting type or the ordinary sort which needs to be soaked in methylated spirits), and selected incenses placed upon it.

Eventually you may have your own thurible, which is capable of complex ritual use in purification and dedication of objects and persons, together with a range of incenses appropriate to various seasons and occasions. When it comes to robes you may commence with an ordinary garment, even an apron, set aside for the purpose and proceed eventually (with the aid of much patience and a sewing machine) to an ornate set of robes, cloaks and minor regalia.

Primitive, and even ludicrous, though the simplest form of ritual equipment may seem, the student of limited resources who makes the best of what he has is likely to make more satisfactory progress than the rich one who can have a temple and its contents made-to-order by signing a cheque.

Much depends upon the resource, hard work and faith that goes to build up a magical temple. As an instance, the student who can strike a simple match, and by this everyday means conjure the presence of the mighty Archangel Michael, is a magician indeed. The student who has not attained this facility is unlikely to get it simply by having the resources to purchase or have made an impressive looking Rod of Power that lights up at the ends or gives off sparks at the touch of a hidden switch. Such indeed could be an impressive weapon in the hands of the first student, but in itself is of no more intrinsic magical value than a match. Paradoxically, the magical student develops ever more complex and impressive tools of his trade simply in order to operate the better without them. But it is the *development* that is the key word here, not the mere ownership.



### **Preliminaries**

In the capacity of Temple Server, first set out the circle as it is to be required. Strictly speaking, the ritual has already started, and this should be done in a quiet, dedicated and efficient manner. No robes need be worn for this, but move about in stockinged feet instead of outdoor shoes to indicate that you are preparing an 'inner way'

The circle having been set, there comes the Robing. This should not be done in a careless or undignified manner, but slowly, quietly and with intention. As you put on the main garment or robe, feel yourself also putting on a new 'magical' personality, and everyday feelings, thoughts, worries and so on are immediately forgotten. Stepping into the slippers, realize you are now capable of treading upon 'inner' pathways. Putting on the headgear, make your contact with your own spiritual self and your mind gears itself to intuitional awareness. As you put on the girdle so do you put on your protection and integrity, feeling yourself as part of a long cord of initiates through time and space. With the ring comes the contact with your Spiritual Will, with the Lamen or Stole and Cloak the particular intention for the work in hand.

Having robed, you may then stand or sit in the West for a few moments and after a few routine simple relaxation and breathing exercises as in any normal meditation, visualize the Temple as you would like it to be, in ideal form, possibly with marble pillars and high thrones and so on, or else outside in evocative countryside. Whatever is chosen should be repeated every time, in order to build up the appropriate stresses on the astral plane. This will make

subsequent workings the easier and more powerful.

This induction period is both a Composition of Mood and Composition of Place and in group work a passage of descriptive prose is often read aloud to assist visualization. Some individuals use pre-recorded music or descriptive readings. These are optional – it is the inner work that is important – as in all phases of the ceremony.

### **The Circumambulations**

These are designed for initially raising a modicum of power. Go to the Eastern Quarter, and commencing from there, walk three times round the temple in a clockwise direction. In a group working, where there is naturally more psychic power spontaneously available, this can be quite an experience, for it often feels like wading through deep water and it may even seem difficult to keep one's physical balance.

Each of the three circumambulations represents a different dimension of inner consciousness (symbolized by the three physical dimensions), and as you circumambulate visualize with the first one a ring of light going around with you. With the second circumambulation you should see another ring of light starting at the South and going upward over the Pillars, down through the North and finally up at the South again. And with the third circumambulation a ring should be seen coming up from the West and down through the East and finally back to the West again underneath the Temple.

Thus you have built a three-dimensional sphere, the centre point of which is the Altar top

in the centre, or the centre of yourself if you stood in the centre in place of the Altar.

An alternative, somewhat simpler method, is to concentrate on the Time and Life cycle as you go round. Thus you come into physical birth at the South, reach the nadir of physical life at the West, experience physical death at the North, reach the zenith of inner life at the East, and are then born again at the South and so on. This can have a very potent inner effect.

An even simpler method is to imagine yourself ascending a spiral staircase so that you finish up on a higher 'floor' of consciousness than when you started.

### **The Qabalistic Cross**

Having done the Three Mystic Circumambulations, face the East in the Eastern Quarter and perform the Qabalistic Cross, in order to stabilize the aura. This is performed as follows:

IN THY HANDS (Touch top of forehead with  
raised index and middle fingers)  
IS THE KINGDOM (Touch solar plexus)  
AND THE POWER (Touch right shoulder)  
AND THE GLORY (Touch left shoulder)  
FOREVER AND EVER, AMEN (Clasp hands  
at breast)

The visualization to go with this consists of seeing and feeling a brilliant white light descending from on high through your head down to the feet and even into the centre of the Earth, and then a cross shaft of similar light from shoulder to shoulder, even to the horizons. Some

imagine themselves as of enormous size before commencing it. Others recite it in Hebrew, the traditional magical language, in which case it runs ATEH/MALKUTH/VE GEBURAH/VE GEDULAH/ LEOLAHM AMEN.

It is in the student's interest to experiment with these various forms, and those published or heard spoken of elsewhere, in order to evolve his own approach and technique.

### **Opening Ritual of the Pentagram**

By tradition a pentagram or five-pointed star is used as an astral seal at each Quarter, though there are equally good signs that could also be used, such as an encircled Cross, or a Rose Cross. The number five is symbolically important in this context in that it represents Spirit being dominant over the Four Elements – spiritual man over animal man. Without the faith and the realization the symbols themselves will not be of much intrinsic value, unless you have strongly formulated links with an outer or inner occult group.

Although there are several ways in which a pentagram may be drawn according to different magical symbolic requirements, the usual method in opening is to start at the top, proceed with straightened arm and extended index and middle fingers to lower right, thence to upper left, upper right, lower left, and finally to the top point. Then point into the centre of the figure and vibrate the particular Divine Name.

If simply opening a regular temple or circle, imagine the pentagrams to be formed in space just beyond each Quarter, in golden light. If banishing a room of unwanted influences,

project the pentagram from your forehead and push it out through space to its position at the Quarter or just beyond the physical walls of the room.

When vibrating the Divine Name, visualize either the Name in golden light, or, as previously suggested, an aspect from the life of Christ, which is more modern, effective and yet still based upon tradition. Devout non-Christians will develop their own realizations and formulae. Agnostics and other variations of the lukewarm had better leave the subject alone on a practical basis or until they have gained more wisdom by less potentially explosive methods.

Having vibrated the Divine Name, turn slowly to the next Quarter, the arm and fingers still outstretched, simultaneously visualizing a line of light of the same golden colour, until you are pointing directly at the next Quarter, where you then trace a Pentagram. Thus, to the vibration of the Names IHVH, ADNI, AHIH and AGLA we trace Pentagrams at East, South, West and North and we finally complete the golden fiery circle round to the East.

This process is not so much to clear the place of demons and other frightful other-worldly monstrosities, as is commonly supposed, but to prepare a place of working, just as a housewife would clear her table before beginning to mix the ingredients for making a cake or bread. In technical occult terms, it is a utilization of the Law of Limitation. One cannot affect the whole Universe, but one can control a small sector of it, and if the part is based upon and linked to the Whole, then quite surprising results may happen.

**Archangels of the Gates**

Now, standing at the East and facing the East, vibrate as follows, holding one's arms horizontally outwards in the form of a cross.

IN THE EAST RAPHAEL or BEFORE ME  
RAPHAEL  
IN THE WEST GABRIEL or BEHIND ME  
GABRIEL  
IN THE SOUTH MICHAEL or ON MY  
RIGHT MICHAEL  
IN THE NORTH AURIEL or ON MY LEFT  
AURIEL

As each one is vibrated the visualizations as described earlier are made. Endeavour to feel their presence with all the powers of your being. Note that the order of formulation is across the Quarters, in order to emphasize the polarity of the Elements over which each Archangel reigns.

This building up of the Quarters can be considerably elaborated upon. For instance, it might also include invocations to the Archangels, describing their attributes and so on, or calls and invocations to the Elemental Kings (PARALDA, DJINN, NIXSA and GHOB in East, South, West and North respectively), and their related Elemental Beings, the Sylphs of Air, Salamanders of Fire, Undines of Water, and Gnomes of Earth. An Elemental King is a perfected Elemental and should always be invoked, together with the Archangel before any work is attempted with ordinary Elemental powers.

Symbolic actions may also take the place of simply standing with arms outstretched. Thus

you might light a candle or appropriately coloured oil lamp in each Quarter as you open it. Or you might carry a light from the Quarter and place it upon the Altar. Or you could have the Magical Weapons placed at each Quarter and bring them to the central Altar – possibly putting the passive ones (Cup and Pantacle) on the Altar and the active ones (Rod and Sword) on the Silver and Black Pillars (which have been provided beforehand with points of suspension!). Qabalistic students will realize that the latter symbolism lines up well with the symbolism of Chesed and Geburah, the central spheres of each Pillar on the Tree of Life.

### **Conclusion of Opening**

Concluding affirmations are then vibrated as follows:

ABOUT ME FLAME THE PENTAGRAMS  
 BEHIND ME SHINES THE SIX RAYED  
 STAR  
 AND ABOVE MY HEAD IS THE GLORY OF  
 GOD IN WHOSE HANDS IS THE  
 KINGDOM, THE POWER, AND THE  
 GLORY  
 FOREVER AND EVER, AMEN.

(Qabalistic Cross again)

The Six Rayed Star refers to the ideal state of consciousness of the adept, with the downward pointing triangle representing his Higher Self perfectly integrated with the upward pointing triangle representing his Lower Self. It may be visualized as behind you, with the lower point at base of spine and the upper point at back of top

of head. It is a very important practical symbol that appears in many contexts in practical magic. It may also appear on the floor cloth or magic circle, if one is painted upon the floor, and by Qabalistic magicians it is often used as a circular form of the Tree of Life.

### **Censing**

Having opened the Temple prior to the main purpose of the rite we may light the incense, which is kept in the Southern Quarter, (Fire), or may be placed between South and East (Air and Fire). As stated before it may be a simple joss stick or standing improvised burner but if it is a proper thurible you may give salutations with it to the Quarters and also cense the main symbols, particularly the Altar and Pillars.

### **Grand Master's Invocation**

This may be in the form of a lengthy written invocation or may be simply the vibration of the Grand Master's name along with a period of meditation and visualization of him. The Grand Master's identity is one of the secrets of the particular lodge or temple, not to be revealed to any outsider. It is a figure from mythology or the Bible or legendary history who may be said to represent the general aspirations and intentions of the long-term work of the temple. Examples that could be used are Osiris, Hermes, Cheiron, Moses, Daniel, Solomon, and so on. It could also be feminine, such as Isis, Pallas Athene, Arianrod.

The subjective aim is to build up a very strong personal contact with the Grand Master and this can be a very moving experience.



**Declaration of Intent**

The contact with the Grand Master having been made, a simple statement may now be uttered, turning and facing the West.

I NOW DECLARE THIS TEMPLE OPEN  
IN THE MYSTERIES OF (Grand Master).  
THE PASSWORD TO BE  
AND THE SALUTE THE SIGN OF

The Password is a phrase or motto which sums up the general trend of work in a specific period, and may be changed annually, quarterly or at irregular intervals. Examples of such might be 'Man, Know Thyself', '*Amor Vincit Omnia*', 'Sharpen the Sword', 'Merlin's Enclosure', 'I hold the Light' and so on. The Salute may align with the Password, being a stylized mime of it perhaps, such as the attitude of the Tarot Trump IX The Hermit in the last instance. In large Lodges the Sign may align with the degree being worked and might be a sign of Horus (with finger to lips), or opening the Ways (like parting curtains) and so on. Their purpose is to act as 'keys' in consciousness. Only when the word and sign have been used do you open up consciousness to new inner contacts. Thus they are personal safeguards rather than romantic mystery-mongering.

The final part of the Opening is to declare the purpose of the ceremony.

OUR WORK THIS DAY IS TO TREAD THE  
32nd PATH  
or TO CELEBRATE THE VERNAL

## EQUINOX

or TO PERFORM AN INVOCATION OF  
THE EARTH MOTHER  
or whatever it may be.

Until some considerable experience is attained in ordinary opening and closing formulae the work to be done is best left in the form of a meditation upon some subject. Thus the ritual described here acts as a setting for a meditation and to begin with the student can compare how a meditation performed in such a context differs in quality or depth with a meditation performed without such preliminaries.

**The Closing**

The set work having been performed, we may now close the temple, on the general lines as follows.

LET US CLOSE THE TEMPLE. WE GIVE  
THANKS TO (Grand Master) WHOSE  
WISDOM HAS ASSISTED US AND  
WHOSE POWER HAS PROTECTED US.

This may be said standing in the East, facing West. The main work will probably have been done sitting in the West facing East.

Now turn about to face the Eastern Quarter and perform the Qabalistic Cross, then the Closing Pentagram ritual, which is the same as in the Opening except that the signs are drawn Lower Left-Top-Lower Right-Upper Left-Upper Right-Lower Left. The Divine Names are vibrated as before.

Following this the Archangels are formulated, though this time they are visualized facing

outwards instead of facing inwards. Any other entities that have been summoned or greeted in the opening are thanked and blessed and bidden politely to depart, and any symbols placed out in the opening are now returned to their original positions.

Then the affirmations about the Pentagrams and Six Rayed Star are made again and the Qabalistic Cross repeated.

In all this the power generated in the main work should be felt to be dissipating and your own consciousness coming back more to normal.

Finally tread the three Mystic Reverse Circumambulations, which are done this time anti-clockwise. Conclude these with a sharp stamp upon the floor, which should finally disperse most of any remaining psychic tensions.

Now you may disrobe, either in the West or North, quietly and with dignity. The ritual furniture is then put away quietly – or can be left until after you have recorded your impressions of the working in your magical diary.

This concludes the ritual, and also our elementary description of ritual magical working. *It is a very fine and little understood technique of raising consciousness and performing occult work.* There has been some danger that it might be lost to genuine esoteric seekers of the West, stifled under a combined weight of too much secrecy in the few occult lodges still practising it, and the ignorant, highly-coloured speculations of popular writers which have served to give it a bad reputation.

It is however a genuine art and science, conforming to its own rules as does any other art/science. Indeed it is a very noble discipline, properly understood.

## APPENDIX

### **The Magical Sphere**

This meditational aid has many symbolic ramifications to it as any who set to and use it will discover for themselves. It can be made from thin card cut into two circles and two semi-circles as in Figure 1. Colour both sides of the card as instructed and cut along the solidly drawn lines.

Slot Circles 1 and 2 into each other by means of the horizontal slot in each one that goes to the centre. Then slot the semi-circles of Circle 3 into the top and bottom half-slots of Circle 2. When correctly done this will give you a yellow quarter, a red quarter, a blue quarter, and a green quarter.

Imagine Circle 1 to be the floor of the physical temple or the magical circle upon the floor. Circle 2 can be equated in terms of symbolism with the Pillars on each side of you as you stand in the centre – they are symbolically extended to infinity by meeting above and below you to form Circle 2. Qabalists may consider the above point to be Kether, the below point to be Malkuth, and the centre point Tiphareth. Circle 3 then represents the inner and outer planes (to East and West of pillars or Circle 2) and also the above and below, upper world and lower world,

or conscious and subconscious. Meditation will unravel many more meanings, particularly in relation to the early chapters of Dion Fortune's *Cosmic Doctrine*.

### **The Magical Cube**

This is a similar construction but based upon the cube instead of the sphere. It may be said to represent the ideal temple. Construction details are in Figure 2 and the lines formed of dashes are where folds are made in the card, optionally inward or outward. The colours are made the same each side for each part of the diagram. When cut out and folded it will give a cubical temple with four Elemental Quarters each in the shape of an ideal Altar, the double cube.

Again, meditation will reveal more.

### **Pillar Construction**

The simplest form of pillar construction is to have a length of square planed timber about 4in. square and 6ft long. This can be slotted into a metal base to keep it standing upright and an old machine wheel from a scrap yard provides a very good ready-made one. The sphere at the top can be represented by a child's rubber ball stuck onto the top by glue or else impaled on a nail. The whole thing is then painted black or silver. If it is desired to hang symbols on the pillars (such as sword or wand, etc.), then nails or screws can be unobtrusively driven into it at any necessary points.

Some like their pillars to be cylindrical but this poses difficult production problems unless you can perhaps find some large diameter manufactured tubing or rod in a material other

than timber. If timber is used it will either need to be turned on a lathe (probably in smaller sections than six feet) or else painstakingly planed and sanded by hand.

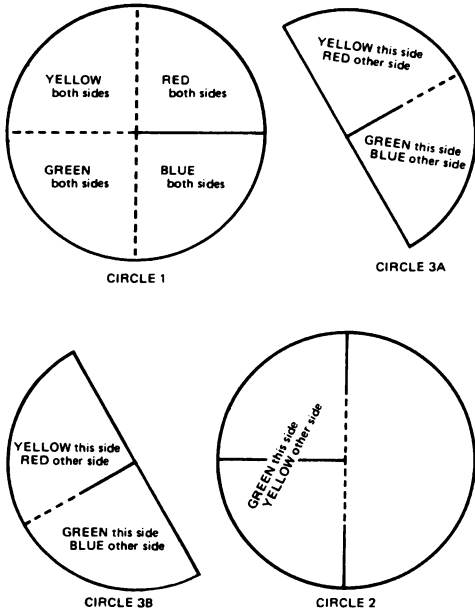
### **Nemyss**

This is a very simple but effective form of ritual headgear. Experiment will show best proportions for individual use with various thicknesses of cloth. A heavy cloth will stand out something like an ancient Egyptian god's head-dress, but a thinner material will give a different, but also effective, appearance.

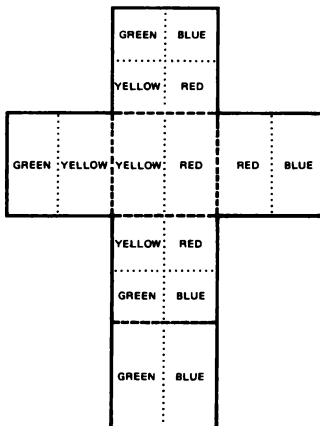
The edge with the laces or ribbons attached is placed against the forehead and the ends of the laces or ribbons then tied behind the head. The nemyss can then be arranged according to taste.

### **Robe**

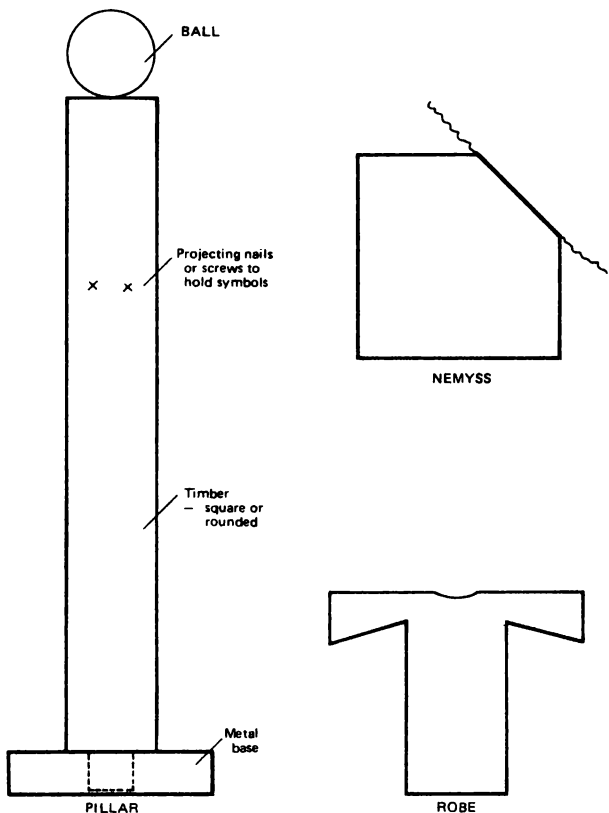
The simplest form of robe, and relatively easily made by a tyro, is simply a length of cloth with a hole in the centre for the head to go through. The usual magical robe is a slight development from this. The sides are sewn together and sleeves attached. Traditionally these are rather full and opening out toward the cuffs to give a shape like a letter Tau. If this tradition is followed it is as well not to have the sleeves too long as this makes handling candles and other ritual equipment in a confined space somewhat hazardous!



*Fig. 1*



*Fig. 2*



*Fig. 3*



# **PATHS TO INNER POWER**

A series of practical handbooks giving an authoritative introduction to occult theory and practice.

---

ANCIENT ART OF OCCULT HEALING  
ASTRAL PROJECTION  
CANDLE BURNING  
DIVINATION  
DREAMS  
FIRST STEPS TO ASTROLOGY  
FIVE KEYS TO PAST LIVES  
GEOMANTIC DIVINATION  
HOW TO DEVELOP CLAIRVOYANCE  
HOW TO DEVELOP PSYCHOMETRY  
HOW TO MAKE AND USE TALISMANS  
HOW TO READ THE AURA  
HOW TO UNDERSTAND THE TAROT  
HYPNOSIS  
INCANTATIONS AND WORDS OF POWER  
INTRODUCTION TO THE CHAKRAS  
IN TUNE WITH YOUR DESTINY  
KARMA YOGA  
MAGIC OF PERFUME  
OCCULT EXERCISES AND PRACTICES  
OCCULT PROPERTIES OF HERBS  
PALMISTRY  
PRACTICAL TIME-TRAVEL  
PRACTICE OF MEDITATION  
PRACTICE OF RITUAL MAGIC  
PRECIOUS STONES  
PSYCHOSOMATIC YOGA  
SECRET POWER OF NUMBERS  
TELEPATHY  
THE MYSTICAL QABALAH  
YOUR CHARACTER FROM THE STARS

---

A complete list of books dealing with every aspect of occultism may be obtained on request.

**SAMUEL WEISER INC.**

**734 Broadway, New York, N.Y. 10003**