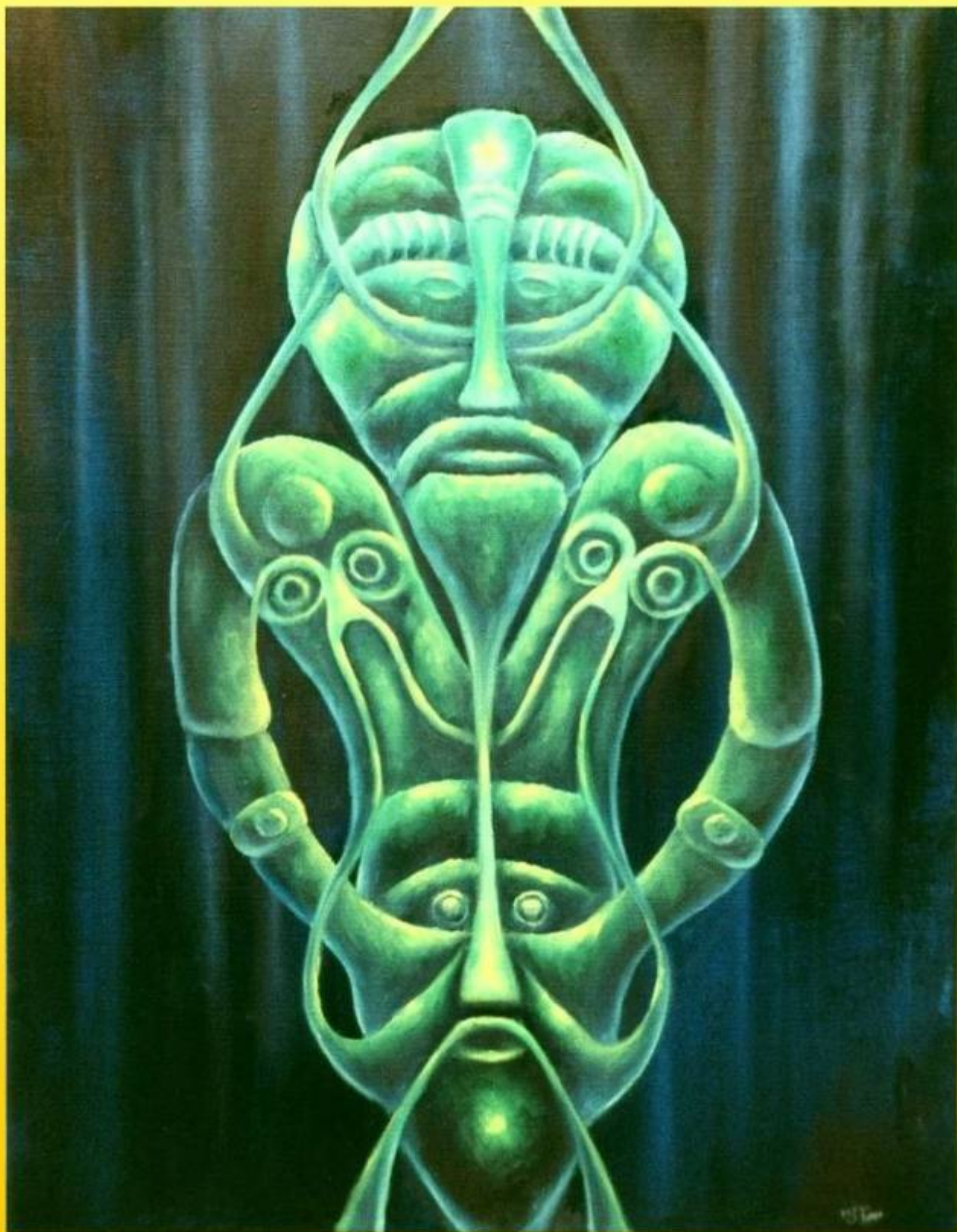


HIDDEN SPIRIT

Journal Of Esoteric Thought & Practice In Ireland



#2

July: Samos 2007

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ABOUT HIDDEN SPIRIT

Hidden Spirit is a half yearly journal of esoteric thought and practice in Ireland. We hope to reflect a more in-depth look at esoteric subjects, as well as a more variant cross section of esoteric traditions and streams.

We hope to see Hidden Spirit becoming a forum for serious expressions of the spirit, but through many and varied mediums. As such we welcome essays, columns and series', ritual, poetry, reviews, and a variety of other artistic mediums including artwork, photography and technical diagrams.

The journal, in its search for a more in depth look at esotericism, welcomes and shows preference to longer articles, although the quantity is secondary to the quality of the work. We welcome essays from 700 words up to 5,000. Longer pieces may also be considered. Other mediums are considered on a case by case basis.

Material on any esoteric subject is accepted, and a partial list would include: animism, Anthroposophy, anthropology (religion and social), alchemy, astrology, Brujeria, Alice Bailey and the Tibetan works, biography of esoteric "personalities", Classical Paganisms, divination, draconian traditions, neo-Druidry, earth mysteries, Eastern philosophy and spiritual practices (especially as valid to the West), Esoteric Christianity, esoteric history, esoteric language/ alphabet, Enochian, Gnosticism, the Golden Dawn, kaos, magick, Merkabah mysticism, mythology, neo-Paganism, qabalah, Rosicrucianism, Tantra, tarot, Theosophy, Thelema, Wicca and Voodoo.

This is a partial list at best and any expansion in our subject matter thereafter is much appreciated and eagerly anticipated.

A more in depth guideline and style sheet can be found online at:

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EDITORIAL:

Sovereignty, Spirituality and Modern Ireland

Things have changed manifold since last I sat to sat to open these pages. Hidden Spirit has managed a second issue in spite of a number of difficulties including the untimely and costly death of the editorial computer. It has also been a time of change in the editors life as I have seen a number of events falling into place to allow me to move to Northern Ireland to work and study. This is therefore reflected in the new editorial address.

It is interesting that this move comes in the light of the recent changes which have been happening in the Irish political scene, both North and South.

In the Irish Republic the last few months have seen the widespread election signs with party promises and smiling politicians promising a better Ireland. During all of this I was preparing for a meeting in Camphill where I live called the Upper Room Meeting, a preparation which involved a habitual and almost ritualized daily reading of the first six verses of the first chapter of the John gospel. In doing this we were also given a topic for this meeting, “Camphill in Ireland in the 21st Century” to be considered throughout the preparation period. In doing this it was hoped to create a space for this word, the spirit infused word to deal with the questions that we must face.

An almost sarcastic first reaction I had was “what is modern Ireland”? In my few years on this earth I have seen many facets of modern Ireland as I have met it, including the crass financial development of this country, seemingly unaccompanied by the moral development which I so adamantly believe should accompany any technological advance in society.

Is modern Ireland its often forgotten cultural heritage? When I can see so many young people today emulating American images and ideologies, and when I look at my own shameful incompetence in the Irish language and ignorance to much of its cultural heritage I cannot help but feel disheartened.

Equally in Northern Ireland we have been given real hope of peace, stability and a move towards bridging the sectarian political and personal lives it has long struggled with. Such is the significance of this hope many have declared peace.

In looking at these two fragments, one intimately entwined with my past, the other with my future, both have their work to do, their own healing, growing and learning. My relationship to these two has become a big question for me. I might be described as coming from the cultural contingent of republicanism, and the question of my own politics came to the fore in trying to decipher my relationship to these two. I always find it saddening to see in the alternate/ esoteric community that we speak of peace, tolerance and acceptance, and yet so many people I have met on my journey cling to the idea of the Irish Republic, and Northern Ireland under the guidance of the United Kingdom as opposing and mutually exclusive worldviews.

It has come to be my stance, and I realize the declaration of a political statement is a dangerous thing, that all violence, hatred and deliberate and contrived sectarianism is fundamentally wrong. My politics have always been for the peace of the island of Ireland in whatever form. This stance comes from my idea of sovereignty, and more specifically spiritual sovereignty.

Now if we look up the word sovereignty in a dictionary we find it analogous to having dominion or rule, and to Google this word will bring an inundation of political sites speaking about the legal establishment that is a country. But for me, sovereignty lies in the land, not in how it is legally defined.

We meet sovereignty as more than an idea in the Irish tradition- we can almost use this word as if it is the living, breathing earth herself, the Goddess. It is through Her that political sovereignty may be afforded to a king or leader. We see this in manifold places in Irish mythology. As Amergin led the Gaels to Tara to conquer the Tuatha de Dannans he meets en route the three fold Goddess of sovereignty in the form of Banba, Fodla and Eiriu. In talks with the bestowers of sovereignty Amergin agrees to name the land after them. After meeting the Tuatha De Dannan the Gaels withdrew to allow space for the enemies to prepare (these were nobler days of battle) but once they left the island the druids of the Tuatha De Dannan whipped up such terrible storms they were disabled from returning. At this point the triune of Sovereign representatives step in and ensure the success of Amergin.

This can also be seen in the mating of the Dagda with the Morrigan at Samhain, after which she tells him the location of his enemies and later uses spells and boons against these enemies.

As a concept this is revolutionary, and politically impossible. Man does not declare sovereignty over the land, but the land is Sovereign, to give or withdraw Her privilege at will. This is also seen in the powers working against unfit kings in Irish mythology, for example king Conn.

The land is queen, and we are subjugated by Her. Seeing the state of the road to come to peace in the North, and the path to the Republic of Ireland as it is in this moment I can see we still have much to do to appease the land, but perhaps most promising is the knowledge that if we don't do it eventually, that She will sort it out for us.

Long live sovereignty, long live the prosperity of the land and f*#k the politics.

In this issue we have the great privilege of displaying the evocative artwork of the artist Jeroen Van Valkenburg (<http://www.jeroenvanvalkenburg.exto.nl/>) in the form of a piece called *Tuatha de Dannan*. It is my hope to see even more artistic impulses alongside the growing scholarship and original research herein presented. In this same stream of Imbas inspired mediums, this issue of Hidden Spirit also sees the inauguration of a poetry section.

We also find in these pages a mixture of scholarship, inspiration and the perspiration of the various authors. We have a very interesting search for an English system of gematria from Sardonyx, as well as a numerological liber based on the new system. We are also graced by the work of Neil Mann, giving an overview of the occult cosmology of WB Yeats as found in *A Vision*, the first part of an article on magic squares by Frater Yechidah, a piece on the Morrigan and the draconian initiation by Daimon, and lots more besides.

Biochas,

Brian M. Walsh

A PRELIMINARY TREATISE CONCERNING THE SKRABBALAH

The Development of An English System of Gematria

Sardonyx

Isopsephy is the practice of attributing numbers to letters, so that words in turn can be assigned numbers according to the sum of the letters within them. The most famous of these perhaps is the Hebrew kabbalistic Gematria, in which aleph = 1, Beth = 2, and so on. A similar system has been developed in Greek, in which Thelema enumerates to 93. At the time of the reception of the Book of the Law, no English version existed.

The following command was given in the Book of the Law (II, 55):

Thou shalt obtain the order + value of the English Alphabet;
thou shalt find new symbols to attribute them unto.

Despite this command, no suitable system has since been found, although there exist several contenders¹. A clue to where such a system may be found is given in Liber ABA, part II, “An Interlude”, where Aleister Crowley writes:

Every Nursery rhyme contains profound Magical secrets which are open to everyone
who has made a study of the correspondences of the Holy Qabalah.

In researching the basis for such an English-Language Isopsephy, we considered that such a system could be optimised by assigning low numbers to more commonly used letters, and assigning higher values to infrequently used letters. In this way, provision is made for the Spirit to reserve certain letters for words of distinction. Rather than a pseudo-random scattering of word values as might result from a system such as A=1, B=2, ..., such a Spirit charged with developing a Sacred Gematria would instead be provided with a system in which most words would equate to some mean range of values, with plenty of scope to create outliers of interest.

To find the basis for such a system, therefore, one should research letter-frequencies, and assign values to the letters on that basis. Such a system has already been conveniently constructed, although as noted above, these Holy Secrets have been encoded in a children’s game. I am referring to the popular game, “Scrabble”.

Although the aims are different, the method is the same; to assign low values to commonly-used letters, and to assign high values to improbable letters.

The System is as follows:

AEIOU LNRST	1
DG	2
BCMP	3
FHVWY	4
K	5
JX	8

¹ “The Western Mysteries”, David Allen Hulse, p. six cites two attempts, a hybrid Hebrew/English system by Crowley, and the Rosicrucian A=1 ...Z=26, but also see “New Aeon English Qabalah Revealed” by Gerald del Campo (system discovered by Jim Lees). There is no scope in this preliminary study for a comparison between these systems.

The remainder of this text constitutes a preliminary study of the associations produced with this system. What began as a game for the author, rapidly became quite serious.

OBSERVATIONS

(0) Use of the Colel.

As any master of the Skrabbalah knows, the letter “S” may be added to any word thus increasing the value of the word by one.

(I) Of Gods and Men.

The God of Earth, across many cultures within the western tradition, typically enumerates to the number 5. Examples include *GOD, DEUS, PAN, LORD, ADNI, ADON, SATAN, MAN*. Other forms of these names occur at 2 x 5 (10); *ADONAY, AHIH, SHAITAN, WOMAN*. These may possibly be considered as “overtones” of the same ideas (see also section XI below).

(II) Of Lust.

Erotic components of love and their symbols frequently equate to the number 4. Examples of this include: *NUIT, ISIS, LUST, EROS, ROSE*

(III) Regarding the Holy Guardian Angel

The *HGA* (7) equates to *ADONAI* (7). The full phrase, *HOLY GUARDIAN ANGEL*, enumerates to 26, as does *ADONAI HA-ARETZ* (Lord of the Earth). In Hebrew gematria, 26 is the number of *IHVH*, and *THE LIMITLESS LIGHT*, and it is also the sum of the numbers of the middle pillar on the tree of life. Thus the number 26 can be associated with the source, and is a holy number.

The Word of the Aeon received during the calling of the 27th Aethyr, *MAKHASHANAH*, also enumerates to 26².

(IV) As Above, so Below.

The equivalence of the *MACROPROSOPUS* and the *MICROPROSOPUS* is seen in their sharing the number 21. Accordingly, 21 is also a holy number, as it pertains to the aspiration to and connection between the source and man. In operations of this type, one should use *FRANKINCENSE* and the *OIL OF ABRAMELIN*. The God-form which enumerates to 21 is *RA-HOOR-KHUIT*.

(V) The Number of the Beast.

The words of the phrase “*THE GREAT BEAST*” Enumerate to 6-6-7, narrowly missing the Biblical 6-6-6. While it is possible to toy with constructions such as “The Great Best” as in “bestial” which would make the correspondence exact, we prefer to consider that there are deeper reasons as to why the number of “The Great Beast” hits so close, but does not attain the mark. One such possibility is that there may be a number of Avatars of the Beast, one to each age, and that each of these will enumerate closely to the Biblical number, but each can yet be distinguished, each from the other.

Aleister Crowley considered himself to be an Avatar of 6-6-6, yet no final Battle of the End Times has yet taken place, although it could be construed that the World Wars have swept away the old age, and brought in the new, under his tutelage. What is of especial interest, is

² “The Vision and the Voice”, by Aleister Crowley, but see also footnote 8.

that the Sum of 6-6-7 (*THE GREAT BEAST*), is 19, and that this number is also enumerated by “*TO MEGA THERION*”, the Greek translation of that same phrase, and which Crowley also chose to use of himself, when considering himself as that same Avatar. *GOAT OF MENDES* also enumerates to 17.

Of possible interest is that a spirit which communicated to Crowley through Mary D’Este Sturges, called himself *AB-UL-DIZ*, which also enumerates to 19. Is it possible that Ab-Ul-Diz was a spirit from Crowley’s own subconsciousness? This is suggested when Crowley asked if Ab-ul-Diz knew what 78 was, which Crowley believed at the time was the number of the Spirit which dictated the Book of the Law (*AIVAS, AIFAS*), and Ab-ul-Diz replied that that was himself. This could be interpreted as Crowley’s subconsciousness replying to himself that he was equivalent to the dictator of the Book of the Law, Aivas, who was himself Crowley’s Holy Guardian Angel (HGA) or higher self. Note that Aivas was the spelling which Crowley was using for his HGA at this point, and which enumerated to 78 using Hebrew Gematria.

Just as *AB-UL-DIZ* (19) declared his number equivalently to Aivas in response to Crowley’s questions, and can thus be tentatively identified with one of Crowley’s sub-personalities, so we must also note that *CORONZON* also enumerates to 19. The record is somewhat vague but we recall that Crowley invoked Coronzon into himself in the desert with Victor Neuberg, and it must be considered a possibility that the invocation was a confrontation with his own personal demons, rather than an invocation of an external Spirit³. In this case, we could provoke the theory that each of these spirits were subpersonalities of Crowley, and that they were both identifying themselves to Crowley as alternative flavors of To Mega Therion; that is, negative sub-types of himself.

We also note that the companion of *THE GREAT BEAST* (19) was *SCARLET WOMAN*, also 19.

Further, we note that Crowley regarded himself as a reincarnation of *ELIPHAZ LEVI* (19), and also, one *FATHER IVAN* (19).

Finally, we note that the Order which Crowley himself founded, the *ARGENTUM ASTRUM* shares the same enumeration, as it also is an expression of his pre-OTO personality.

(VI) *The Number of the Man.*

Curiously, the number of Crowley’s HGA does not enumerate to 19, either in its *AIVAS*(8) or *AIWAZ*(17) forms. However *ALEISTER*(8) and *AL CROWLEY*⁴(17) equate to these names. *BAPHOMET*(17) is gnostically associated with Sophia⁵, the goddess Wisdom, so it comes as no surprise to see this side of Crowley associated with his HGA, and with *TIPHARETH*(17) and the *PEACOCK* (17). It seems that as 8 is associated with Crowley’s pre-acceptance of the Law self (*BOY, HORUS*)⁶, so 17 is associated with his role as leader of the O.:T.:O, while 19 is associated with his role as Magus, that which stood at the brink of the Abyss. Whereas the left-hand path attains by Vamachara(19), the right hand attains by Crucify(17)ing oneself.

One further number to consider is that of V.V.V.V.V., the Inspirator of the Holy Books.

Of V.V.V.V.V. we have no information. We do not know, and it is of no importance that we should know, whether he is an actual person or a magical projection of Frater P., or identical with Aiwass, or

³ The alternate spelling Choronzon, equates to the full name, Aleister Crowley

⁴ The use of the diminutive “Al” is somewhat unfortunate, but such manipulations are by no means uncommon in kabbalistic analyses. In general, this is thought to point to hidden significances, perhaps referring to Liber Al, or his posthumous epithet as “Uncle Al”.

⁵ By the AthBash code.

⁶ “Also 8 is the great symbol I adore. (This may be because of its likeness to ∞, or because of its attribution to Daath, P. being then a rationalist; or for some other reason.) Equinox I, VII, p.383 <http://www.the-equinox.org/vol1/no7/eqi07027.html>

anything else, for the reasons previously given when discussing the utterance of Liber Legis. It is sufficient to say that all the Class A publications of the A 4 A 4 should be regarded as not only verbally and liberally inspired by Him, but that this accuracy should be taken to extend even to the style of the letter⁷.

The number of V.V.V.V.V. is 20, that is, one greater than *THE GREAT BEAST* who stood at the Abyss with (as?) *CORONZON*.

(VII) OHO OTO.

We have noted that *AL CROWLEY* enumerates to 17, and that *BAPHOMET*, the name he deployed within the OTO and with which he authored his Libri addressed to the high-level initiates of the OTO, also enumerates to 17. We have suggested therefore that 17 is related to the leadership of the OTO. The OTO was founded by *THEODORE REUSS* (17) and *CARL KELLNER* (17) before Crowley took over as OHO. Crowley's successor, in turn, was *KARL GERMER*⁸ (17). There is a subtle shift within the current as the modern claimants of the throne do not have full names enumerating to this number; however both *McMURTRY* and *BREEZE*, as surnames alone, do enumerate to 17.

(VIII) The Magickal Childe.

Of interest is that the *BABE OF THE ABYSS* enumerates to the *MAGICKAL CHILDE*, as does *ANKH-F-N-KHONSU* (29). This suggests the possibility that the Child mentioned in the Book of the Law (III,47) who shall discover the key to it, is none other than Crowley himself, refigured and reborn as the Babe of the Abyss.

(IX) Summary of Aleister Crowley.

In summary, 8 is the number of the new child, the bringer of the Aeon; 17 is the number of the leader of the O.T.O., 19 is the number of the great beast, who destroys the old, and 29 is the reconfigured Babe of the Abyss.

(X) The Messenger.

In Christian Theology, Christ is known as the Logos, which means the "Word", while in Islamic Theology, He is known as "The Message". Both view the Biblical Christ as the personification of God's message to Mankind. In Greek Mythology, the role of the Divine messenger was ascribed to Hermes, and in Egypt, to Thoth.

The Number of *CHRIST* is 11, and this number also is assigned to *HERMES*, and to *THOTH*. This equation of Christ to Hermes-Thoth may come as a surprise to some, as indeed it did to Crowley, when he was informed of it:

In the same monologue [Paris Working], Mercury was identified with Christ, a theological statement which Crowley found quite new to him although as Jean Overton Fuller has pointed out it can be found in the writings of Madame Blavatsky⁹

The other identification with the number 11, is to both *BABALON*, and *WHORE*. The mystery is to identify between *PURITY*, *WHITE* and the *WHORE*¹⁰.

⁷ Equinox I, IX, p. <http://www.the-equinox.org/vol1/no9/eqi09003.html>

⁸ *FRATER SATURNUS=17*

⁹ "The Magickal World of Aleister Crowley", Francis King, p.84

¹⁰ The Skrabbalah often equates seeming opposites; Wisdom and Ignorance, Light and Dark, Bitter and Sweet, Head and Heart. The reconciling of a duality into a unity is at the core of many mysteries.

(XI) *Frater Achad.*

Frater Achad took as his Motto “*VNVS IN OMNIBVS*” which enumerates to 26, as his motto, rather than the more expected “Unus in Omnibus” (V.I.O., not U.I.O.). While the “Unus” version would equate to 17, the number of *BAPHOMET*, this was not his role. The “Vnvs” version equates to 26 instead. Remember from (III) above, 26 is the number of *HOLY GUARDIAN ANGEL, ADONAI HA-ARETZ, IHVH, and THE LIMITLESS LIGHT,*

As *ACHAD* (11), however, his associations with the A.:A.: (1.:1.:) link him firmly to his role as *CHRIST* (11). Confirming this, his Mentor in the A.:A.: was first J.F.C. Fuller, whose motto was *PER ARDUA*, also enumerating to 11.

As the Anointed One of Crowley, he obtained the authority to work the first degrees of the *MYSTERIA MYSTICA MAXIMA = 44 (4 x 11)* in the US, and on his elevation to the 9°, he adopted the Magical Name *PARZIFAL = 22 (2 x 11)*.

Of those who have contributed to the legacy of the A.:A.: in written form, perhaps none have communicated so much mystical material as Achad, confirming his being an Avatar of Hermes and Thoth. Even Aleister Crowley’s mystical writings were more poetically inclined, rather than the intellectualism attributed to Thoth. Whereas *THE BOOK OF THE LAW = 33 (3 x 11)* was dictated to the Scribe, the Key was given to Achad.

(XII) *The Message.*

The actual content of the message, is *THELEMA* (12), otherwise known as *THE LAW* (12). Thus *THE LAW = THELEMA*. It is the message of *LIBERTY*(12)¹¹ and of *WISDOM*(12).

Also relevant is that the secret word of the masons can be analysed to 93 in Skraballah, as in Hebrew gematria. This is detailed in footnote 9, which should not be read if you wish to respect these secrets, although they have been published elsewhere (see footnote 9).

(XIII) *Expostulations.*

BAHLASTI! OMPEHDA! I spit on your crapulous creeds. These explosive expletives share the number 13 with the rather similar *MOLOCH!* from Ginsberg’s Howl.

(XIV) *The Numbers.*

The value of *ONE* is the same as the value of *TEN* (3), thus revealing the formula 1 = 10.

The traditionally sacred numbers of *THREE* and *SEVEN* both numerate to 8, while *EIGHT* itself = 8 and *TWELVE* = 12.

ZERO has the greatest value of all the numbers from 1-13, (13).

(XV) *Stinks and Smells.*

Incense ingredients are conveniently tabulated as follows:

4	<i>NUIT, ISIS</i>	<i>ROSE</i>
9	<i>HADIT</i>	<i>COPAL</i>
10	<i>ADONAY, SHAITAN</i>	<i>MUSK, CIVET, MASTIC, GALANGAL</i>
11	<i>HERMES, THOTH, CHRIST</i>	<i>CALAMUS, SANDARAC, MYRTLE</i>
12	<i>MESSIAH, JESUS</i>	<i>OLIBANUM, CINNAMON</i>
13	<i>HECATE, BUDDHA, SHAKTI,</i>	<i>MYRRH, ALOESWOOD, LABDANUM, STORAX</i>
14	<i>EL SHADDAI, BABYLON</i>	<i>AMBERGRIS, LIGNUM ALOES</i>
15	<i>MERCURY</i>	<i>SANDALWOOD</i>
16		<i>CAMPHOR, JUNIPER, STYRAX, PATCHOULI</i>
17	<i>BAPHOMET</i>	<i>DRAGONS BLOOD, EUCALYPTUS, WORMWOOD</i>
18	<i>MOHAMMED</i>	<i>BENZOIN, YLANG-YLANG</i>
19	<i>TETRAGRAMMATON</i>	<i>OPOPONAX</i>
20	<i>JHVH</i>	
21	<i>RA-HOOR-KHUIT</i>	<i>FRANKINCENSE, OIL OF ABRAMELIN</i>

¹¹ “Because the Law of Thelema is the law of liberty” - Aleister Crowley, 2nd of 8 lectures on Yoga.

In general, the incenses are grouped between 9-21, with each number having its own incense, except as yet for 20. The only incense found, as yet, outside this range is *ROSE* which equinumerates to *NUIT* and *ISIS*.

MUSK and *CIVET* share the same number, and are both derived from animals. Although Table I(XLII) in Crowley's 777 attributes these to keys 2 and 3 respectively, they are listed together at key 26 indicating that there is yet an affinity between them. It appears that the Skrabbalah numbering may be better used to indicate deeper layers of affinity between things, as Hebrew gematria is, rather than simply used to form a table of correspondences. Nevertheless, there does seem to be a strong logic in associating *ROSE* with *ISIS*, *MUSK* with *CIVET* (both animal), *EUCALYPTUS* with *WORMWOOD* (bitter), *CAMPHOR* with *JUNIPER* (camphoraceous), and *FRANKINCENSE* with *OIL OF ABRAMELIN* together at 21. It also seems conveniently helpful for the incense numbers to spread out the way they do, and over the range that they do, which is by no means the expected range for an arbitrary group of words.

CONCLUSIONS

The Skrabbalah as presented above is at so early a stage of analysis that it is difficult to foresee whether it will stand the test of time to become a truly useful tool in the armory of modern occultism. Nevertheless, at this stage, results have been obtained, which are at the very least, full of promise. The discovery of a common unifying number for all the leaders of the OTO, from Kellner to Germer, is exciting. That it should be continued, but in a modified way, for the US corporation which bears the same name, is thought provocative. On the one hand it argues continuation, but on the other, that a discontinuity has been introduced. The chances against these numbers coinciding by chance alone, are staggering. If we allow a range of ten for the values of a list of random names (very conservative indeed), we get 1:10,000 for the original OTO, with a further 100-fold for the newer claimants to the throne. Adding in the magical name of Germer, and we have chances of ten million to one against. Formidable odds indeed.

There are two schools of thought regarding the nature of correspondences; the first says that these are independent of the observer, and hence, inviolable. An Ox will always correspond to Zeus, no matter what the occultist may think of this¹². The second school of thought, is that correspondences are largely a matter of convenience, and what works well for one person, may not for another. The basis for the second hypothesis is that magic works through the subconscious, and everyone has different mental flora, able to be planted and uprooted according to the personal aesthetics and cultural biases of the gardener. For those who favor the second hypothesis, the Skrabbalah will provide an opportunity to develop a much wider list of correspondences than exists in any text¹³. To calculate correspondences, one simply equates things which have the same Skrabbalistic value; thus to evoke Lilith one would burn copal while wearing a Ruby set in Silver (Amber for cheapskates), and so on. Once one has a good feeling for the correspondences, according to the second hypothesis, certain results should follow.

In order that this procedure should work, it is of course essential, but by no means guaranteed, that words within each category (Gems, Animals, Resins, etc) should spread out in value, so as to have as wide a number coverage as possible, with as even a distribution as possible. This in fact appears to be the case, although some gaps do exist at present. The results presented so far have not been massaged into this distribution by carefully hunting

¹² Liber "777", Columns III and XXXIV

¹³ Of which perhaps the most extensive are "The Complete Magician's Tables" by Stephen Skinner, Golden Hoard Press.

down candidates, but simply were the first species to call to mind. Hence it is quite likely that the gaps can be filled with a small amount of additional effort.

Finally; there is a great deal of agreement between words of equal value, and indeed some similarities to the kinds of things that are seen when using the Hebrew Kabbalah. So for example, King, Solomon and Herod all appear together, as do Lust, Eros, Rose and Lion. Some of these are straightforward, but of course, as with the Hebrew Kabbalah, some require more thought, as for example the equation of Dark, Death and Sorrow with Light, Vision and Hope¹⁴. So at first glance, it seems that the Skrabbalah may also be used to shed light on occult links between concepts through meditation on the results; just as the Hebrew Gematria does for Hebrew.

This has been a preliminary look at this system; the reader is encouraged to explore further for themselves, and a short list of words with their numerical values is appended under the title “Numericon” following.

¹⁴ See “777” p. 20-21 where it notes that the Light of Unity is associated with Darkness and Death, by way of Samadhi.

THE BATTLE BITCH

The Irish War Goddess And The Draconian Initiation

Daimon Docet Umbra

'Here and there around us are many bloody spoils; horrible are the huge entrails the Morrígan washes.

She has come to us, an evil visitor; it is she who incites us. Many are the spoils she washes, horrible the hateful laugh she laughs.

She has tossed her mane over her back; a good, just heart hates her. Though she is near us, do not let fear startle you.'

- Reicne Fothaid Canainne

In much of the neo-pagan, Celtic Reconstructionist and magical world the Morrigan has become a popularised, and often sanitised aspect of the Dark Goddess. So often I have heard the name used casually – “oh, I work with the Morrigan (she’s “dark” you know!!)”. But who is the Morrigan, and how can we reclaim Her from being just a popularised name, to be a dynamic draconian energy with which to work?

In choosing the first quote of this piece I wanted to affirm the Morrigan is not a nice lady, she is not some misunderstood aspect of a love and light Goddess. Those who knew Her by experience knew the crow- psychopomp of death, the she-bitch, the white haired hag, the vengeful and embittered maiden, the collector of heads. In qabalistic terms She ‘is’ Binah. Her name evokes fear, for Her darkness is not a shadow cast by light just beyond, but an all-engulfing barrenness that touches and pervades all.

The Morrigan, at her most basic level is a war Goddess, but at that an Irish war Goddess, of a race of people to whom war is a way of life, living in the glory of the battle. She revels in the battle. But She is also a deity who uses the powers of sorcery and prophesy- she fully deserves the title Witch.

The Morrigan is not merely a name, but also a descriptive term, and means “Great Queen” or “Phantom Queen”. She most often appears as a trinity of Goddesses under the names Macha (Crow), Badb and Nemain (frenzy).

One can categorise the Morrigan in various roles including Goddess of battle and death, of vengeance, of prophesy, magic and shapshifting, and of sexuality and fertility.

As Goddess of the battle She is an inciter of chaos, working the warriors into a battle frenzy. As a patron of the people of the Tuatha De Dannan She concealed their coming from the Fir Bolg, ensuring their success in battle. In the role of destructress some mythologies speak of the Morrigan in the form of Badb overturning a primordial cauldron at the end of days, destroying everything.

As the vengeful Goddess we see Macha, who as a being of great speed was forced to race the horses of the king while heavy with child. She did so and won, only to give birth directly afterwards. In the moment after giving birth she cursed the army of the king. In their hour of most need, all of those in the army would be struck down by the pains of childbirth, leaving them helpless before their enemies.

As prophetess the Morrigan appears after the second battle of Mag Tuiread prophesising peace. She is also seen in the form of a Hag, the washer at the ford, washing the armour of those to die in battle. Some view this as prophetic, while others see it as a magical act,

sympathetically marking the warriors. There is also a strong element of Lycanthropy in the many varied forms of the Morrigan, from beautiful seductress, to hag, to crow.

The Morrigan as a sexual being is linked with the sovereignty of the land. At Samhain, a festival intimately linked with death and renewal, the Morrigan lays down with the Dagda, or Good God, often seen as a symbol of the renewal of fertility of the land. After the Dagda has appeased Her, She tells Him the location of the enemies army, and would later use Her power to steal away the strength of the enemy king.

So She is not another image of a love infused, light mother Goddess figure which perforates modern Goddess worship. And yet She is becoming more and more used as a focus in occult ritual, from the Goddess movement to Wicca, from those working in Irish traditions, to those working in hermeticism. What is the draw of this phantom queen?

The Morrigan is a Goddess of war and there comes with her all the connotations of death, but in the Morrigan we meet the glory of the battle, and this is something we meet head on. Along with the fear of death we are given the path of the warrior, who must face and integrate this shadow aspect to become whole, to become fearless in battle.

In some respects the Morrigan is an aspect of the Plutonian energies, which coincidentally are quite prevalent this year(2007). Pluto is an impulse of unyielding power, raw will as can be seen in the draconian figure of Hades. Its more light aspect of will controlled by intention can be seen with the creator being Phanes. When Pluto was discovered astrologers related it to the soul, but as time passed it became more linked in the psychological schools with the shadow side of the individual. Through Plutonian initiation we may integrate the shadow aspects, the Hades self, and permeate it with the control of the conscious infused Phanes aspect.

In the draconian nature of the Morrigan we gain an opportunity to be tried by fire. This may mean such a work will throw our lives up in the air, it may be unyielding in its initiatory task, but through meeting this shadow aspect we are offered the opportunity be transmuted in the most extreme way.

Ritual Implications

Let us assume you are willing to take the assay and begin an active work with the Morrigan and the draconian initiation. What would be the themes and magics we might explore in such an active work?

Geis, Honour and the Warrior Path

The path of battle is not always one of violence and war. Equally so we have wars against ignorance, greed, and all that challenges the individual liberty of the spiritual warrior. In the Irish tradition (and particularly in tales of Cu Chullainn) we encounter the idea of Geis, a taboo which is actively taken on. Alongside this there are the bounds of honour, our oaths and promises as spiritual aspirants and as human beings. In the Irish tradition we were not bound by the fear of spiritual retribution, an unfortunate modern reduction of the Eastern concept of karma, but bound in a positive way by the discipline of our individual selves that we may better serve as tools of the spiritual. Thus we remove an external standard and take responsibility for ourselves and our honour. There are significant parallels in this with the idea of the law of liberty presented by Aleister Crowley.

In taking on these promises in a ritualistic setting I would suggest a declaration of the liberty of the spiritual aspirant, the cathach, or battler, as a free individual willing to commit themselves to the path of battle. This may further be elaborated by connecting oneself to the militant image of the red hand (in its ancient use amongst the warriors of the red hand, the Fianna, and not as a modern political symbol) and the Fianna. The aspirant may then read a

list of geis or taboos which they take upon themselves not to do, and oaths of honour setting standards of conduct which they choose to be liberated by. The Morrigan may be acknowledged in this process as a patron of war, and as a deity encountered on the path of spiritual freedom. This process may be elaborated at will, from swearing upon a weapon, or adopting it for group settings. Mantram may also be used (for example Cath, which means battle) to raise power or warrior frenzy for ritualistic ASCs, but the solemnity of an honour bond should also be preserved.

Death and the Draconian Initiation

*Who is stronger than hope? Death.
Who is stronger than will? Death.
Stronger than love? Death
Stronger than life? Death.
But who is stronger than death? Me, evidently.
Pass, Crow.¹⁵*

A common theme of initiation rituals is a symbolic death process through which the person may be initiated. Initiation is a word with a lot of weight attached to it, but personally I like the stance of the initiate W.E. Butler who said “initiation means to begin. That is all”. In beginning something new, we also leave behind something old, allow something to die that from its substance may arise a new, more refined form.

I remember one of my earliest experiences of Shamanism, at the age of 16 at a workshop in Shamanism. The shaman in question pre explained a journey and on adding smudging, relative darkness and shamanic drumming, my process began. I already knew I had some connection to the crow as an animal, not as something dark, but just as something I was drawn to. I was picked up a crow and flown to a tree, entering at a hole at its base and journeying downwards. The journey downwards was analogous the rather confusing Alice in Wonderland scene of a similar nature.

On emerging from a hole in the ground we found ourselves in a forest, somewhat dark and terribly old. I loosened myself from the crow and it now stood in front of me. Without warning the crow began to tear at my chest with its beak – and the same sensation came from behind. From out of the trees a torrent of black birds flew towards me, pecking the clothes from my body, the flesh from my bones. And when I was without the muscle to uphold me, the spatial remains of my skeletal form lay upon the ground. All the birds dissipated except one, the one who had come with me, who picked up my remains.

Off she flew (I don't know why, but for me she seemed like a woman) and flew into the sky with me, the blinding sun bleaching my bones a brilliant white. Without warning she began to descend, hurdling straight towards the ground. She did not stop. She bore deep into the virgin earth, as its substance met me, pushed against me, surrounded me and finally was of me. This all went on such a long time the callback had already begun- it felt unfinished somehow, but she pushed me ever deeper into the earth as I gained more weight, more substance. Until she stopped. And she left me there and flew upwards, leaving me alone. Somewhere in the background the callback, slow and methodical, met somehow my own heartbeat- I felt it in my chest and found myself back.

The name of the Morrigan was one I had never heard before- I think my first encounter with the name was roughly a month after this event while looking. Was she my psychopomp?

¹⁵ Hughes, Ted *Crow: From the Life and Songs of the Crow*. (Faber & Faber, 1972)

The death encounter of initiation can be met in many different ways, from ritualised drama, shamanic work and experimentation with various other methods of “tripping” or ASC’s including fasting, asana, pranayama, mantra or even substance guided methodologies. It is neither my place nor intention to tell you the reader how this should be done, only to offer the knowledge of the death and rebirth of the warrior. This process may be ritualistically combined with the aspects of geis and honour bonds previously mentioned.

Cult Of The Severed Head

The Celts were notorious for cutting off the head of their enemies, and many have speculated this is involved with the soul aspect of the enemy, their power if you will. The Morrigan also collected heads after the battle. This soul aspect is tied into the astral and the emotional realm, and we too may take power from our enemies. When I speak of our enemies, I do not necessarily speak of people, but of powers and influences which have power over us. This may be a vice of character, a dominant negative emotion, or an addictive habit.

In my work I do a number of things, including working with clay. This is an extension of my will in creating my desired result, my magical medium and I often use the medium of clay for making sigils, symbols, and figures for sympathetic magic. It is this last area that I see the potential for a work with the idea of the severed head.

In creating an image of something which has power over you we infuse it with an autonomous identity- a character if you will. This comes in the initial process of kneading clay as we introduce ensouled aspects to this substance of earth. Thus we may introduce spittle as the element of water, smoke exhaled from our body as air and either blood or sexual fluids for the fire of the I or spiritual self. We ensoul this with the life this aspect holds over us- we contain its power so we may take it.

Next we may ensoul the piece of clay by giving it form. We form a body with a head. This form may also reflect the vice being countered, for example excess and uncontrollable anger would fall under the energies of mars and would contain very sharp features.

The head and body may be separated from each other, disposing of the body saying “I remove the will of the hands of this vice, the instrument of this vice. I claim power over this ensouled vice, under the fire of my will”. The clay head may then be fired if a kiln is available, transformed by the fire of the occultists will. Otherwise it may be allowed to dry and symbolically blessed with fire, using this same symbolism.

This finished head is now kept as a power object and every time the vice in question begins to reappear it may be taken out and the dominion of the occultists will over it may be reaffirmed.

Boons, Banes And Cursing

The topic of cursing is not one to be taken lightly, but neither is it one to be ignored in the context of the draconian tradition, and especially in work with the Morrigan. Indeed, She herself cursed many people, often in the context of protection and war.

In the previous issue of Hidden Spirit we met in the article by Thomas Karlsson the idea of the diabolical Witch, one which is alive and well in the self dubbed Trad Craft movement. Indeed, in some among the Trad Craft community it is said that to be able to heal one must also be able to curse.

Of course there is a moral question which comes with any such action, but it is not my intention to define a moral standard. In the way of the warrior there is no dictate of what

honour bond the individual warrior takes, only that he declares and aligns himself with his higher ideals and the dictates of his conscience.

In the technical aspects of cursing I am relatively sensible enough not to openly hand such out at random, yet a little research and creative ritual constructions can provide all these keys, if this is your will.

Blood

Blood is, with the possible exception of sexual fluids, the most maligned, yet also most potent physical substance for use in ritual. There are not many ritualistic settings in which there is call for using blood, but the rites of the Morrigan is one of the few places where it is both apt and extremely effective. With the idea of blood sacrifice we have horrified visions of sacrificed animals and children, a myth we in the occult community want to avoid at all costs.

But there is also the aspect of a willing sacrifice of a part of our own substance, either through let blood from a small wound or through the menstrual cycle. This blood may be charged to a given purpose and given substance, for example, clay for an amulet, or charged and incorporated with food or drink to be ingested. The technical aspects of such ritual are many and varied and are best left to personal discretion. These statements are of course made in the context of solitary practice and discretion of safety is advised in similar practice in any group working.

The Morrigan as a figure for the draconian or harsh initiation was a subject I was somehow uncomfortable with presenting to an outside audience because I am aware of the difficulties in articulating the Morrigan as battle bitch without offending the entire readership. In the end I have chosen not to compromise the content for political correctness, but would like to emphasise this is a personal take on draconian Morrigan based ritual forms and wish only that you will take what is valid for you.

May you know honour in service of the Great Queen.

Bibliography

The intention of this work was to open the question of the Morrigan as an initiatory and magical figure. For further reading try the following texts:

Epstein, Angelique G. *War Goddess: The Morrigan And The Germano-Celtic Counterparts* (UCLA, 1998)

Rankine, David & D'Este, Sorita *Guises Of The Morrigan* (Avalonia, 2005)

LIBER NUMERICON

Sardonyx

1¹⁶

2 **RA, NU**

3 **SET**

AIR, TIN, ART, ONE, TEN

4 **NUIT, ISIS**

LUST, EROS, LION, IRON, RED, EAST, SOUR, SALT, LOSE, NINE, STAR
ROSE

5 **GOD, DEUS, PAN, LORD, ADNI, AGLA, ADON, SATAN, AUM**

MAN, GIRL, UNION, IDEA, LOTUS, LEAD, ALTAR, DOOR, GATE, Ring

6 **BAAL, OSIRIS, DIANA, MAAT**

EAGLE, GOLD, BLUE, GREEN, ANGER, SCIENCE, WIN, LOGOS, TWO
AURIEL, SISTER, AHA (Adonai-Ha-Aretz(26)), DEAD

7 **ADONAI, ADONIS, HAD**

HOD, CUP, BEAST, ADAM, FOOL, OUARDA, HGA, HATE, LIFE, MIND, WILL, DEEP, GREED,
FIRE, BRASS, WEST, Rosy, Cross, FOUR, LIFE, EVIL, ORBIT, DEW

8 **HORUS, ANUBIS, APOLLO, ALLAH**

HEAD, HEART, ALEISTER, AIVAS, AIFAS, AGAPE, BOY, WAND, TRUTH, SLOTH, PRIDE,
WATER, WIND, SOUTH, NORTH, BITTER, SWEET, DEMON, THREE, SEVEN, EIGHT,
THORN, SOLVE, PLANET, Earth

9 **HADIT**

YESOD, KING, AIWASS, CAPUT, SOLOMON, HEROD, SWORD, DAGGER, LINGAM,
SERPENT, DEATH, HOPE, SILENCE, PEACE, LIGHT, DARK, SILVER, SACRED, LILITH, PATH,
CLAW, ELEVEN, VISION, SORROW, RUBY, COPAL

10 **ADONAY, SHAITAN, AHIH**

BINAH, GABRIEL, METATRON, CROWN, DIVINE, PRINCE, HOLY, KHU, LOVE, WOMAN,
VIRGIN, SEX, ENVY, ROCK, PLEASURE, CORPSE, ENERGY, PURPLE, DEFEAT, MOUTH, ALEPH,
CHAOS, ABYSS, KRATOS¹⁷, KEY, MAGIC, FIVE, SIX, OBEAH, FISH, WOLF, LIVING, CIRCLE,
ENEMY, FLAME, MILK, COAGULA, FAILURE, WIFE, LUX, EMERALD
MUSK, CIVET, MASTIC

11 **BABALON, HERMES, THOTH, CHRIST¹⁸, SHIVA**

BEAUTY, ACHAD, Per Ardua¹⁹, WHORE, PURITY, FAITH, CRUSADER, WRATH, WHITE,
SCIENCE, OPPOSER, Cthulu, MOTHER, THUNDER, CONCEAL, HIGH, FOUNTAIN, SUCCESS,
GEMATRIA
CALAMUS, SANDARAC, MYRTLE

12 **JESUS**

¹⁶ The Monad has no word, except “I” which asserts its existence, and “A” which asserts the existence of the word which follows; “A cat”, “A mouse”, “A thought”, etc. I AM THAT I AM.

¹⁷ Hermes’ Semen

¹⁸ “In the same monologue [Paris Working], Mercury was identified with Christ, a theological statement which Crowley found quite new to him although as Jean Overton Fuller has pointed out it can be found in the writings of Madame Blavatsky” p.84, Francis King “The magickal world of Aleister Crowley”

¹⁹ Achad’s mentor, JCF Fuller

CHESED, GABRIEL, MESSIAH, ANOINTED ONE, DALAI LAMA, LIBERTY, THELEMA, THE LAW, PENTACLE, WISDOM, IGNORANCE, MERCY, SPLENDOUR, DEVOTION, GLUTTONY, AVARICE, COPPER, YELLOW, TWELVE, FATHER, BROTHER, OLIBANUM, CINNAMON

13 **HECATE, BUDDHA, SHAKTI, IHVH,**
KETHER, MOLOCH, PARSIFAL, INNOCENCE, PARAGRANUS, AMFORTAS, KLINGSOR,
JOY, BLACK, ZERO, L.V.X., BAHLASTI, OMPEHDA, BELOVED
MYRRH, ALOESWOOD, LABDANUM, STORAX

14 **EL SHADDAI, Heru-Ra-Ha BABYLON**
GEVURAH, MICHAEL, SEVERITY, FOUNDATION, PERDURABO, KUNDRY, ENCHANTER,
COPH NIA, CHALICE, KHABS, GATEWAY, THOUGHT, COMMAND, CONSECRATE, ROSY CROSS,
PENTAGRAM²⁰, ABUNDANCE
AMBERGRIS, LIGNUM ALOES

15 **MERCURY**
UNDERSTANDING, KINGDOM, VICTORY, BOLESKINE, CROWLEY, COURTYARD,
MAGICK, [AMALANTRAH, BAFOMETR²¹], EXALTED, BOAZ, SAPPHIRE
SANDALWOOD

16
MALKUTH, VIRAKAM, POMEGRANATE, HAPPINESS, COMPASSION, JUSTICE, HUMILITY,
ADVERSARY, SACRIFICE,
CAMPOR, JUNIPER, STYRAX, PATCHOULI

17 **BAPHOMET**
TIPHARETH, AIWAZ, CRUCIFY, PEACOCK, FIAT LUX, I Am that I Am.
DRAGONS BLOOD, EUCALYPTUS, WORMWOOD

18 **MOHAMMED**
KNOWLEDGE, INDEPENDENCE, ABRACADABRA, CONQUER, Necronomicon, EXISTENCE,
JACHIN, SHEKINAH
BENZOIN, YLANG-YLANG

19 **TETRAGRAMMATON**
CHOCMAH, TO MEGA THERION. THE GREAT BEAST, GOAT OF MENDES,
ABRAHADABRA,
Ab-Ul-Diz, Coronzon, Hiram Abif²², Father Ivan²³, Eliphas Levi, Argentum Astrum, Scarlet Woman
OPOPONAX

20 **JHVH**
V.V.V.V.V., KEY OF IT ALL, Love under Will

21 **RA-HOOR-KHUIT**
NETZECH, INDIFFERENCE, MACROPROSOPUS, MICROPROSOPUS, Love is the Law, Lux
Occulta, Skrabbalah, Ordo Stella Matutina
FRANKINCENSE, OIL OF ABRAMELIN

22 CRUCIFIX, The whole of the Law, MAKASHANAH, HOOR PAAR KRAAT

23 CHORONZON, God the Father, Aleister Crowley, Ordo Templi Orientis

24 Let there be light

25 QLIPHOTH,

26 MAKHASHANAH²⁴ (Crowley's word of the Aeon, from his calling of 27th Aire). Ab-ul-diz wrote it in golden letters with a black cross after it (King on Crowley p.71)²⁵, Holy Guardian Angel, Adonai Ha-Aretz, The Limitless Light, Vnvs in Omnibvs

²⁰ “Θε= 14, the Pentagram” p.391, Equinox I VIII

²¹ p. 118 King/Crowley (but sacred texts has it baphometh)

²² “The Hero of a famous allegory prophetic of Frater Perdurabo” - Sepher Sephiroth

²³ Crowley past life

- 27 Demon est Deus Inversus, Do what thou Wilt, Light in Extension
 29 Magickal Childe, Babe of the Abyss, Ankh F N Khonsu
 31 Konx Om Pax, M+++ (full spelling)²⁶
 32 Khabs Am Pekht
 34 Liber Cordis Cincti Serpente, Ateh Gibor Le-Olahm Adonai (Agla (5)), Aleister Edward Crowley
 35 Societas Rosicruciana in Anglia
 37 Isis Naturae Regina Ineffabilis
 41 Love is the Law, Love under Will
 44 Mysteria Mystica Maxima
 45 Iesus Nazaraeus Rex Iudaeorum
 46 Liber Liberi vel Lapidis Lazuli, Hermetic Order of the Golden Dawn
 47 Hermetic Brotherhood of Light
 49 Rite of Memphis and Mizraim
 59 Jesus Nazaraeus Rex Iudaeorum
 61 Do what thou Wilt shall be the whole of the Law
 79 Zazas, Zazas, Nasatanda Zazas

Note: I have included alternative spellings of various words above so as not to favor one or another; the readers may choose which spelling makes the most sense to themselves.

²⁴ <http://www.sacred-texts.com/oto/418/aetyr27.htm>

²⁵ Spelling may be Makashanah; see <http://archives.bapho.net/C/C0000011/s0000005a.gif>
 but check vision and voice also.

²⁶ **Spoiler warning: If you wish to respect the Masonic secrets, do NOT read on.**

These have already been published in *The Western Mysteries*, David Allen Hulse, p.cvii-cix. Here I just analyse them skrabbalistically: Mah-hAh-Boh-Nay is the masonic lost word, and when this is reduced to MABN, it enumerates by the Hebrew Cabbala to 93, as Thelema does in Greek. If we reduce each letter in M+A+B+N to its skrabbalistic number, we get 3+1+3+1, which can be considered as 31 31. When summing Mahhahbohnay, we also get 31, and so we obtain 31 31 31; which together, again sum to 93.



Vision

W. B. YEATS'S ESOTERIC VISION

Neil Mann

W. B. Yeats's huge achievement as a poet has had a paradoxical effect on his esoteric and occult work. It has introduced many students of literature to the ideas of the Golden Dawn, for instance, or to Yeats's own esoteric system presented in *A Vision*. However, it has also tended to undercut the reception of his work as a serious thinker by students of the esoteric. Both groups tend to see Yeats using his occult interests as quarries for his poetry rather than as independent ventures. After all, Yeats himself gives them cause. A few days after their marriage in 1917, W. B. Yeats's new wife, George, attempted 'automatic writing':

What came in disjointed sentences, in almost illegible writing, was so exciting, sometimes so profound, that I persuaded her to give an hour or two day after day to the unknown writer, and after some half-dozen such hours offered to spend what remained of life explaining and piecing together those scattered sentences. 'No,' was the answer, 'we have come to give you metaphors for poetry.'²⁷

Latching on to these 'metaphors for poetry', the reader can dismiss having to take the content seriously. However, the sessions continued in various forms for several years and Yeats did devote much time to piecing the answers together and synthesising a complete system of ideas. The ideas began to affect Yeats's poetry immediately, and filtered into his autobiographical writing and essays, but he also went on to produce a full exposition in *A Vision*, which was published in 1925.²⁸ Unsatisfied with the book, Yeats started to revise it almost immediately, and rewrote it substantially over the next five or so years – two of the four sections were largely kept but another three completely new ones were added. Yeats spent a few more years trying to interest his general publishers, Macmillan, in the revised book and they finally published it in 1937.

Both the literary students who read *A Vision* to gain an insight into Yeats's poetry and the esoteric students who read it to gain an insight into life and occult understanding tend to be rather disappointed and slightly confused by it. For many literary students the book is simply too esoteric, putting forward ideas about how cycles of reincarnation progress or discussing the technicalities of the Great Year. For esoteric students it is too idiosyncratic – it does not deal with practicalities of the system such as how readers can apply it for themselves and the rather overwrought style lacks the clarity needed for expounding a brand new system. The pen portraits of various artists may be skilfully drawn but do not necessarily help in understanding the particularities of a given incarnation.

But what can Yeats have been intending in presenting these ideas? Some of the material may have become metaphors for poetry and some of the symbols are certainly present in his work, but this is far from being an artistic manifesto or private symbology. Did he see the system as having a general application? He presents categories of experience and twenty-six 'types' of human being, writing of *A Vision* as offering a 'form of science for the study of human nature, as we see it in others', but he gives the reader little guidance about how to apply the ideas in practice.²⁹ Did he think that the automatic script had revealed unknown

²⁷ *A Vision* (London: Macmillan, 1937; reissued with corrections 1962), 8. Hereafter *VB* in the text. Fuller details can be found for this and all areas at the website: www.YeatsVision.com.

²⁸ The first edition, *A Vision A* (London: T. Werner Laurie, 1925) actually appeared in January 1926. Hereafter *VA* in the text

²⁹ *The Letters of W. B. Yeats*, ed. Allan Wade (London: Rupert Hart-Davis, 1954), 709. Hereafter *L* in the text.

universal truths? He presents a new anatomy of the constituent elements of the human being and an intricate system of spiritual dynamics, acknowledging that 'a great deal of it is exceedingly technical' (L 709) and largely directed towards his 'old fellow students' in the Golden Dawn, but he does not really show what enlightenment they might gain 'if they will master what is most abstract there and make it the foundation of their visions', beyond the rather vague comment that then 'the curtain may ring up on a new drama' (VA xii).

Despite all the effort of organising the material and writing *A Vision* in its two versions, Yeats seems to have remained surprisingly diffident in asserting its importance. He states for instance in a letter that his treatment of the after-life 'does I think reconcile spiritual fact with credible philosophy' but a few lines later refers to *A Vision* as 'the embarrassing book' (L 712). He writes that he 'will never think any thoughts but these, or some modification or extension of these', but also that 'there are many symbolisms and none exactly resembles mine' as if he wishes to deflect criticism by making it a private eccentricity.³⁰ Complaining about lack of response to the book, he consoled himself that 'A few men here are reading me, so I may found an Irish heresy' (L 712), yet does not seem to have tried to proselytise with any fervour. He had seldom been afraid of stating his commitment to magical and marginal interests, with the mockery that this quite often elicited, and he spoke freely and widely about the system in private. He certainly worked hard to get the material into the public domain by publishing privately and then subtly forcing Macmillan to issue the new version. Yet in the end, he was perhaps uncertain about how true and how useful the system was to others, so remained content to absorb it and use it for himself.

It is difficult to give a broad overview of the central elements of Yeats's system of thought, not least because Yeats himself never reduces his ideas to a simple core.³¹ Again and again in *A Vision* the detail tends to overwhelm the central ideas and the illustration or symbol dominates the concept. On top of this, much of Yeats's explanation is bound up in his own special vocabulary, so the short points here are very much a digest of his ideas, and the numbers in brackets refer to the closest support in the 1937 edition of *A Vision*:

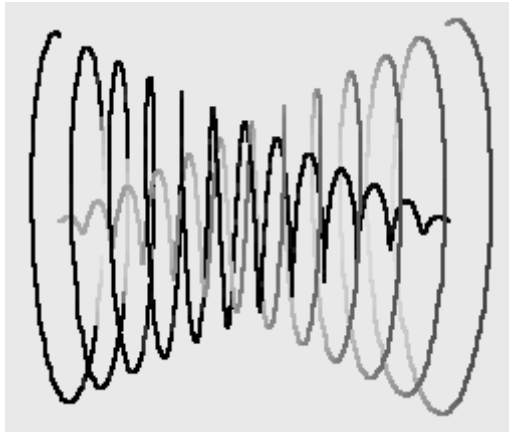
- living reality is founded upon the conflict of opposites (VB 94, 193)
- the fundamental opposites are 'the One' and 'the Many' (VB 69, 193)
- all life and experience is the passage from one extreme to the other and then back again in an endless cycle (VB 81)
- other terms for the dualism include objectivity and subjectivity, the world and the individual, God and man, spirit and psyche, sun and moon, concord and discord, space and time (VB 69, 71, 263)
- the human soul reincarnates and must follow a pre-ordained sequence of incarnations following the dualistic cycle (VB 81, 105ff)
- in half of these incarnations the soul's goal is to unite itself to what is outside it and greater than it, and in the other half the goal is to separate itself into its own identity (VB 84, 90-92)
- there are fourteen incarnations in each half of the cycle, each varying in the degree and application of the soul's need to unite and differentiate (VB 96ff, 105ff)

³⁰ *A Packet for Ezra Pound* (Dundrum: Cuala Press, 1929), 32-33.

³¹ The closest that Yeats comes to giving a simple summary is in the notes to a slim volume of poems, *Michael Robartes and the Dancer* (Dundrum: Cuala Press, 1920) to explain some poems which were inspired by the system. They are, however, entangled in a fictional story that Yeats had concocted to frame the ideas.

- the soul's goal is to live each type of life to the full: if it fails to do so, it may have to repeat a 'step', and if it does so extremely fully it may be able to skip the following 'step' of the cycle (VB 236, 118)
- the incarnations that fall at the extremes of objectivity or subjectivity are not bodily since life requires conflict (VB 79, 135, 183)
- each incarnation also embodies the dualistic cycle: the half from birth to death is concerned with individuation and complexity, and the half from death to birth is concerned with understanding and simplification (VB 201, 223ff)
- the cycles of history also embody the dualistic cycle, and emphasise at different stages the importance of society and the importance of the individual (VB 202ff, 243ff, 267ff)
- there are always cycles of different length and different emphasis superimposed upon each other (VB 237, 81)

It can be seen that the system's emphasis is very much on the human aspects of existence, on the process of life rather than its ends, and on experience rather than morality.



Yeats's own symbol of the dualistic cycle is the 'gyre' – a whirling spiral that goes from minimum to maximum and then returns – or, even more often, of two interpenetrating gyres, where one is at its maximum while the other is at the minimum and *vice versa*. The cycle of opposites is at the core of the system and underlies almost all of the other aspects, but most of *A Vision* itself is taken up with the mechanics of how these principles operate and exposition of the terminology needed. The twin gyres become almost a kind of spiritual slide rule,

as the relative strengths of the forces are read off stylised versions of the interpenetrating forces.

As with any specialised vocabulary, what is gained from dedicated terms is to some extent lost in immediacy of understanding, and in some cases it seems that the multiplication of names for the reader to learn is unnecessary. Since *A Vision* is really the only presentation of the system, we have to approach them through Yeats's terms, the following summary is intended to give an idea of the essential elements for anyone who might wish to consult it.³² The two polar opposites, when applied to human life, are called the *primary tincture* for the unifying force and the *antithetical tincture* for the differentiating force. *Primary* and *antithetical* seem relatively logical if slightly clinical, and the term *tincture* for essence derives from alchemy (via Boehme). The human being is then considered to be constituted of eight elements, four of which relate to the spiritual essence, called the *Principles*, and four of which dominate during normal waking life, called the *Faculties*. The spiritual *Principles* are *primary* in relation to the mundane *Faculties*, which are therefore in turn *antithetical* in

³² As mentioned above, there are a few other places where he outlines elements of the system in jargon-free language, however, they are relatively slight: the notes for *Michael Robartes and the Dancer* and some later plays, as well as certain parts of his *Autobiographies*. Now there is also available the whole mass of the automatic writing, preparatory notes and some of the first drafts in *Yeats's 'Vision' Papers* 4 vols. (London: Macmillan 1992; Palgrave 2001), general editor George Mills Harper assisted by Mary Jane Harper, with contributions to one or more volumes from Steve L. Adams, Barbara J. Frieling, Sandra L. Sprayberry, Robert A. Martinich, Margaret Mills Harper, with assistance from Richard W. Stoops Jr.

relation to the *Principles*. However two of the four *Principles* are *primary* in relation to the other two, and similarly two of the four *Faculties* are *primary* in relation to the other two. Within these pairs there is (of course) a further duality of *primary* and *antithetical*, with the *primary* ‘body’ the goal or target of its *antithetical* moving companion. The *Spirit* refers towards the *Celestial Body*, the *Husk* towards the *Passionate Body*, the *Creative Mind* towards the *Body of Fate* and the *Will* towards the *Mask*.

Primary				Antithetical			
Principles				Faculties			
Primary		Antithetical		Primary		Antithetical	
Celestial Body	Spirit	Passionate Body	Husk	Body of Fate	Creative Mind	Mask	Will

The *primary Principles* of *Spirit* and *Celestial Body* form the immortal part of the human soul which remains through all incarnations. The *Celestial Body* remains outside time, while the *Spirit* seeks experience in time and space. To this end it acquires the *Passionate Body*, and during incarnation directs itself away from the *Celestial Body* to this *Passionate Body*. The *Husk* or idea of the body is also formed, and acts as the bridge to the material world of the *Faculties*.³³ The *Faculties* are acquired around the time of birth, and the horoscope at the moment of birth. During incarnate life the *Principles* become dormant, usually only manifest in sleep, and the *Faculties* dominate conscious life. Although the *Faculties* represent consciousness and the state of the soul, they are not character or personality which is represented by the planets in the horoscope, interpreted according to conventional astrology.

Of all of the elements in the system the *Faculties* probably receive the most attention, but despite this few readers are much the clearer, since Yeats concentrates more on the dynamic dance of the *Faculties* over successive incarnations than what they mean for each of us within our current state. However, the fundamental dichotomy which dominates the system rules here as well and is the determiner of a life’s goal, with all the other details being successive levels of refinement. Insofar as all human life is *antithetical*, the dominant *Faculty* is always the *Will*. Although the *Will* is intrinsically *antithetical*, in a given incarnation it is in either an *antithetical* or a *primary* state. If the *Will* is *primary* then the incarnation is *primary* which means that the soul’s goal is to reconcile itself to the world or God and to understand the universal impersonal truths. To this end it must rely on *Creative Mind*, the main *primary Faculty* and its counterpart, *Body of Fate*, which here effectively represent the creative, rational intellect and our experience of external reality. If the *Will* is *antithetical* then the incarnation is *antithetical* which means that the soul’s task is to assert its own dream and individuality in defiance of the world. To this end it needs to rely on *Will* and its counterpart *Mask*, which here effectively represent the individual, differentiating self and the image of desire or imagination.

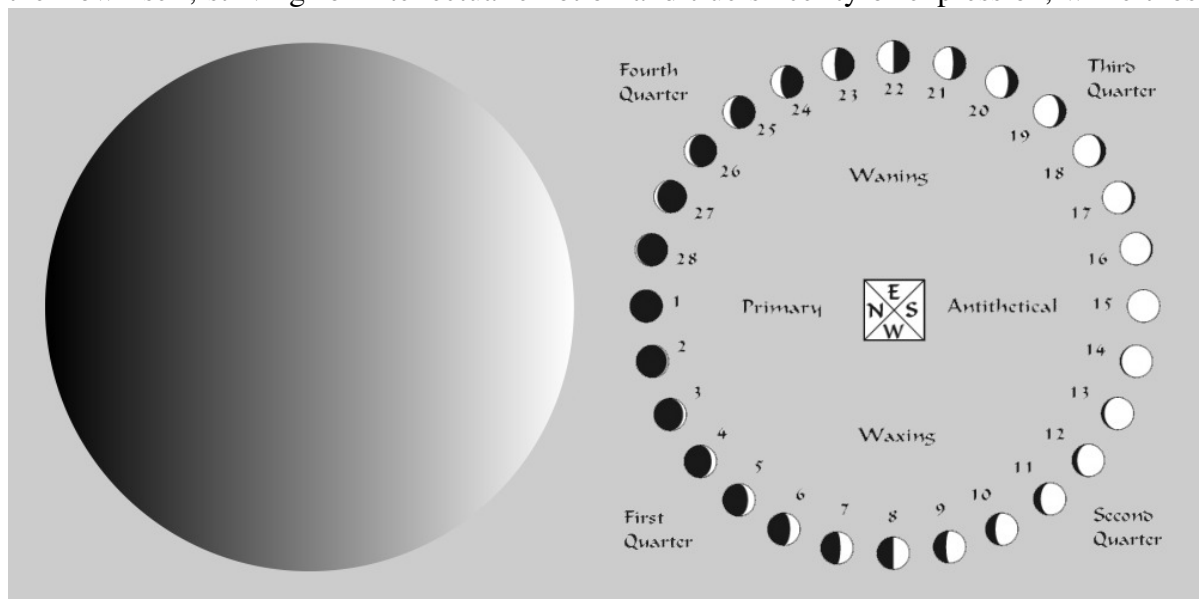
The most important thing therefore is for human beings to realise whether they are in a *primary* or an *antithetical* incarnation. Such awareness is not always as straightforward as it would seem at first and people can find that they are misled in the wrong paths. This is particularly true for those who should be leading *antithetical* lives – following the self-ish

³³ These Principles are very approximately comparable to Theosophical divisions: Atman/Buddhi; Manas; Astral Body; Etheric Body/Prana. See <http://www.yeatsvision.com/Theosophy.html>.

dream – which is something that the *primary* religion and social structure of this era has frowned upon. Following the self-born dream is the path of the artist and, in effect, all those in *antithetical* incarnations have something of the artist in them, and the majority of the examples that Yeats chooses to illustrate *A Vision* are writers and painters, most of whom fall in the *antithetical* incarnations.

I have delayed introducing the second major symbol until this point because it is so powerful that imaginatively it all but takes over the way that the reader thinks of the different incarnations. If we think about the cycle in its pure state it moves gradually from pure *primary tincture* to pure *antithetical tincture* passing round the edge of circle, as below, from pure black through myriad shades of grey to pure white and then back. If we seek to mark out stages, however, there is any number of possible divisions. In practice Yeats uses two main divisions, one into twelve, like the clock or the Zodiac, and one into twenty-eight, like the days of a lunar month. In particular, the cycle of the moon's phases encapsulates the twenty-eight different combinations of *primary* and *antithetical tincture* representing the twenty-eight incarnations in an individual round.³⁴ It must be remembered that this is a symbol of the relative mixture of two opposing forces, represented by the light and dark of the moon, and not an astrological expression. However, the different incarnations are always referred to by the number of the moon's phase that corresponds to the admixture of *primary* and *antithetical* forces, and the symbolism of the moon explains why the solar, *primary* force is shown dark while the lunar, *antithetical* force is represented by light.³⁵

While those souls in *primary* incarnations, represented by the phases from 22 to 7, should all seek to understand the greater world, each one is slightly different. In particular there is a major difference between the incarnations at the end of the round and those at the beginning. Phases 2 to 7 seek contact with the physical world around them, with the world of fact and action; in contrast those at the end seek the rule of society and to understand spiritual reality. They are the only ones for whom the spirituality of traditional Christianity is really suitable, reaching a potential perfection in the penultimate Phase 27, the Saint. There is a similar difference between the *antithetical* incarnations before the full moon and those after it. The incarnations represented by the phases from 8 to 14 are plunged into sensuous contact with their own self, striving for intellectual emotion and true sincerity of expression, while those



from Phases 16 to 21 are ruled more by analytical intellect and seek to comprehend their

³⁴ The typical soul is considered to complete twelve rounds of the circle, i.e. to go through 326 incarnations.

³⁵ Once we move into the solar, *primary* realm of the *Principles*, the more natural symbolism is restored.

selves and those around them, becoming increasingly dramatic or externalised in their thinking. These divisions of the quarters can themselves then be divided and so on, until we reach the individual incarnation marked by a particular phase of the moon.

Each of these stages marks a particular stage in the development of the *Will*, but other elements derive in part from the characteristics of the other three *Faculties*, which are reflections of the combination of *Will*. *Creative Mind* will be the same combination of *antithetical* and *primary* but moving in the opposite direction. So, for example, if the *Will* is represented by Phase 12, three steps away from complete subjectivity with the *antithetical* force growing, *Creative Mind* will be three steps away from complete subjectivity with the *antithetical* force diminishing, Phase 18. The *Mask* and *Body of Fate* are the opposite combinations of *primary* and *antithetical*, in this example *Mask* is the combination of Phase 26, mainly *primary* and growing, and *Body of Fate* Phase 4, mainly *primary* but diminishing. Each of these degrees of objectivity or subjectivity affects a particular area of the psyche and is part of the soul's help and hindrance in the task of the particular incarnation. Yet the task is ultimately impossible, all that matters is the attempt. It will be noticed that the positions corresponding to the four *Faculties* are symmetrically arranged on the wheel of the phases to form a kind of cross rather like the sails of a windmill, and Yeats comments that 'Life is an endeavour, made vain by the four sails of its mill, to come to a double contemplation, that of the chosen Image [*Will* contemplating *Mask*], that of the fated Image [*Creative Mind* contemplating *Body of Fate*]' (VB 94). At best the soul will achieve the contemplation of one in a given life – the chosen dream inside itself in an *antithetical* one and the fated reality outside itself in a *primary* incarnation.

The windmill is slightly eccentric in that the two pairs of sails go in opposite directions, and there are therefore two points where the sails overlap, creating two strange stages. The first are stages of equal light and dark (Phases 8 and 22), where the soul's task in life is confused and unclear, torn between 'getting real' and following its dream. The second are the two stages of complete objectivity and complete subjectivity, the two extremes which remind us that the system is intrinsically supernatural in its construction, since these cannot be born – they are too pure for incarnation into the world, where life needs a little conflict to maintain the tension necessary for consciousness. The souls that are born into Phase 15 are enclosed in pure subjectivity, contemplation of the image they desire; in order to achieve the furthest extreme of human individuation they need to impose the last traces of their *primary* nature on living people, which is then expressed in art or in action. They act therefore as a kind of muse. When the soul is born into Phase 1, in contrast, it is so objective that it becomes passive and unreflective, or rather reflects everything external without any bias; it is linked to the unity of all creation. These spirits act as messengers between spirits and human beings, and some of them were the guides that Yeats attributed the automatic writing to.

There is a temptation to try to make the symbolic phases of the moon into the actual phases of moon at birth.³⁶ But there are no human beings who are completely *primary* or *antithetical*, the stages represented by the new and the full moon respectively, while plenty of people are of course born at the time of the new and full moons. And few of the people attributed to a phase by Yeats in *A Vision* have that phase in their birth chart. The symbolic mixtures of dark and light, *primary* and *antithetical*, represented by each phase are just that, and a person's phase or stage has to be deduced from their character, in the same way that the

³⁶ This is the distortion imposed by Marilyn Busted, Richard Tiffany and Dorothy Wergin, *The Phases of the Moon: A Guide to Evolving Human Nature* (Berkeley & London: Shambala, 1975); Martin Goldsmith, *Moon Phases: A Symbolic Key* (West Chester, Penn.: Whitford Press, 1988); David T. Wilkinson, *Your Inner Phase* (privately published [myPublish.com], 1997). All are to some extent sympathetic to Yeats's thinking, Wilkinson probably the most, but by making it into astrology misrepresent one of the most basic parts of the system.

Enneagram or most psychological tests work. Yeats gives descriptions of each phase, but leaves it to the readers to work out how to apply these descriptions to themselves and their friends. And this is no easy matter, since the *Faculties* and the Phase are at quite a deep level and are overlaid by the horoscope which adds a wealth of different traits. Yeats considers that Shakespeare, Balzac and Napoleon are all representatives of the stage of development of the *Will* symbolised by Phase 20, one of the last where the *antithetical tincture* still dominates and where all the subjective experience of the previous ten or so incarnations has given a full understanding of the human condition but is beginning to give way to objectivity. Their ambition and their capacity to control worlds are exercised in different arenas, but what they share is a certain psychic state: there is a capaciousness of soul, an understanding of humanity and a dramatic power.

Because he gives no straightforward criteria for determining a person's phase, Yeats effectively requires his readers to master the system fully before they can begin to think of assigning a phase. He himself had the guidance of the automatic writing, so his readers are doubly disadvantaged. Yet it is most readers' natural desire to work out what phase they belong to as soon as they can and, because Yeats did not make the system user-friendly, when they realise that they are not going to be able to work out their phase easily, many lose patience with the whole system. Any analysis needs to begin by trying to establish the broad divisions first, *primary* or *antithetical* half, waxing or waning half, then the quarters and so on. Is the person a realist or a dreamer? Largely objective or subjective in the way they view the world? Extravert or introvert? Sociable or more solitary? In each of these options, the first is more *primary*. Those of the waxing half are more spontaneous and impulsive in their decisions, while those of the waning half are more deliberate and considered. The emphasis of the first quarter is on practical life and hands-on experience; the second quarter is on emotional sincerity and ideas as passions; the third quarter is more intellectual and likely to seek systems of thought; the fourth quarter is most altruistic and wants to find the truth. Slowly therefore the analysis narrows the possibilities down. And greater familiarity makes Yeats's descriptions of the individual phases clearer and more telling.

Less troublesome, perhaps, because less directly practical, are his descriptions of the after-life and the process of passage from incarnation to incarnation. They are brief to the point of being gnomic in some instances, but he does sketch a process that is rather different from most accounts given by proponents of reincarnation. In Yeats's account the period between incarnations falls into two parts: the first is the after-life proper, where the fundamental purpose is understand and absorb the experience of the preceding life, and the pre-life, where the purpose is to prepare for the coming incarnation. The *Faculties* go at death and the *Husk* shortly afterwards, and the soul enters a series of dream-like states where the mind explores the experience of the life in various ways, reliving and re-experiencing strands of life from different perspectives over many years. During this process the *Spirit* is draining the *Passionate Body* of emotion and experience until it no longer needs it and can turn again to the *Celestial Body*. The last stage of this reliving, the *Shiftings*, is the strangest and underlines the lack of morality in Yeats's conception because it involves reversing values: if motives have been evil they become good, and if they have been good they become evil, and then the strand of life is relived again. This indifference to good and evil reminds us that the duality that dominates all of *A Vision* is ultimately an illusion, the product of our minds, and that there is no reward for goodness or punishment for evil, beyond what our own conscience imposes. If there is a moment when we escape the duality, it is the following stage of the *Beatitude*, when the *Spirit* is briefly joined to the *Celestial Body* before preparing for a new life again, but Yeats emphasises that this is fleeting and no rest or reward. In the period before life, the soul is now characterless; the *Spirit* takes on a new *Passionate Body* and *Husk* and begins to seek out a life for rebirth but may need to wait for centuries. Indeed the whole

of the period between lives may last many centuries, although Yeats implies that it is normally no more than a century and may indeed be much shorter, if a particular step is to be repeated or if the person died in childhood.

The last parts of *A Vision* are taken up with the Great Year and the cycles of history. Yeats takes the astrological Great Year, based upon the precession of the equinoxes, and adapts it to his system. Each month of the Great Year (2,150 years) is alternately *primary* and *antithetical*, and the period corresponding to the Age of Pisces has been *primary*. The coming Age of Aquarius will therefore be *antithetical* and will mark the passing of Christianity and the monotheistic unifying religions of the past two thousand or so years. There will be a new symbolic annunciation, just as at the beginning of this current era there was an annunciation to the Virgin Mary, whose overshadowing by the Holy Ghost is conventionally symbolised by a dove. Yeats imagines the preceding *antithetical* era, the Age of Aries, being marked by the annunciation to Leda, who was raped by Zeus in the form of a swan. Yeats's treatment of the historical cycles is therefore titled 'Dove or Swan', and several of his most famous poems draw upon the view of history he expresses here, most notably 'The Second Coming', 'Leda and the Swan' and 'Byzantium'. Within the two-thousand-year cycle, there are other cycles of a thousand years each, and within these progressively shorter ones, and Yeats devotes most space to the thousand-year cycle, with *antithetical* peaks around 500 and 1500.

It is in this section that Yeats's bias becomes particularly clear. He considered himself an *antithetical* man of Phase 17, and found in this justification for his dislike of conventional religion and support for his ideas of how to help his poetic genius. He looks to periods when the *antithetical* force was more dominant as more sympathetic – in particular the classical world, the heroic world of the Fianna, or the creative worlds of Byzantium (c. 500) and the Renaissance (c. 1500). He also sees himself as a prophet of the coming age, when the *antithetical* will again dominate on the larger scale. Indeed throughout *A Vision* it is clear that although the objective force may be termed the 'primary', the most important one for him is the *antithetical tincture*. Although the system of *A Vision* could be presented in a relatively conventional way, giving a sense of the cycle's goal in the realisation of the divine at the end of the round of incarnations, Yeats chooses to make this almost an epilogue to the real centre of his attention, the artists clustered around the full moon.

In part, this clarifies one of the problems with *A Vision*: it aims to present a new system of thought, yet it is also partisan with respect to a particular aspect of that system. It is therefore not a particularly dispassionate exposition, and is perhaps too often an *antithetical* manifesto. Yeats was aware of this to some extent, and he used the fictions he created around the two versions of *A Vision* to acknowledge his bias without doing anything to correct it. The fictions also try to show what Yeats saw as the great strength of the system, its inclusiveness and tolerance. The system shows that the saint's life is only possible for a limited number of people, and that the libertine's life, if lived well and to the full, is as valuable experience for the soul as the saint's. Anyone who is not in the incarnation of Phase 27 who tries to live like the saint will be denying the special aspect of their own incarnation and frustrating their own development.

If they try to go against the nature of their incarnation, they will however always have the aid of the *Daimon*, which is crucial to the system but is difficult to fit into it, since it is the least predictable and systematic element. Whether the *Daimon* is part of our own being or a separate being that shares our consciousness is not clear, even to Yeats, though he tends towards the latter view. The *Daimon* is effectively the stage manager of our lives – not necessarily intervening very often, but always crucially. Yeats also gives them the symbolic name of 'Gates and Gate-keepers, because through their dramatic power they bring our souls to crisis, to Mask and Image, caring not a straw whether we be Juliet going to her wedding, or

Cleopatra to her death; for in their eyes nothing has weight but passion'.³⁷ We may prefer to be happy, but to the *Daimon* it is the passion and fullness of a life that gives it value. Yeats therefore presents an aestheticised vision of life, in which depth of experience and passion are the criteria of a successful life. Even so, this is still very much the partisan view of the man at Phase 17, who values *antithetical* tragedy above *primary* comedy, and artistic sincerity above objective truth.

Had Yeats produced a more balanced, more dispassionate version of *A Vision*, it would of course have been more objective, more *primary*. Had he been able to clear the great unifying ideas of all the secondary detail, he might well have made the work more approachable. But in the end the work itself embodies the *antithetical* bias of its creator – subjective, multiple, creative. Though *A Vision* is therefore a very imperfect vehicle for expounding its system of ideas, its very flaws are at least part of its message. Esoteric literature abounds with works of objective and spiritual wisdom, Yeats seeks to supply some redress with a work of subjective and aesthetic vision. It may always defeat some of its own purpose, therefore, maddening and rebuffing its readers, but it also embodies something very distinct and individual.

³⁷ *Autobiographies* (London: Macmillan, 1955), 272.

MAGICK SQUARES, PART 1

Frater Yechidah

Most occultists who have ever worked with planetary energies or talismans will be familiar with Magick Squares (or Kameas). Indeed, anyone who is in any way interested in mathematics will be intrigued by these strange grids, with all lines adding to the same number. While people have used them abundantly since the 15th Century when Agrippa's Three Books of Occult Philosophy made them famous, many people will be completely unaware of exactly *how* they are created. They were not devised by some insane mathematicians with a lot of time on their hands to try out all the variants, but actually follow some set formulae that are guaranteed to make the squares "magickal". Here I will explain some of these formulae.

There are 3 main types of traditional Magic Square:

- 1) Odd Squares
- 2) Doubly Even Squares
- 3) Singly Even Squares

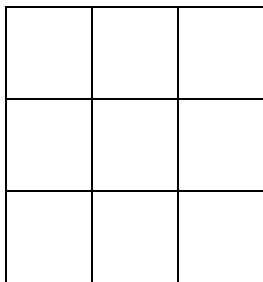
Odd Squares (i.e. 3, 5, 7, etc.)

An "Odd Square" is any Magickal Square that has an odd root number.

Example: Saturn

Firstly we take the number of the planet in question: 3

Then we square it: 9 – this is the number of boxes we will have (forming a 3X3 grid):



Then we take the sum of the square (9 in this case): $1+2+3+4+5+6+7+8+9=45$

Then we divide the original planetary number into this sum number: $45/3 = 15$

All of the lines (including both diagonals) must equal 15. While mixing and matching the variants will *eventually* lead to success, there are some simple techniques that apply to all Odd Squares.

Firstly, we'll use a method that grants the magical square we are most familiar with (i.e. Agrippa's):

4	9	2
3	5	7
8	1	6

Firstly we must start in the square below the central square:

	X	

Then we follow a simple formula of going diagonally downwards to the right until we get to a square that is already occupied – then we move two squares downward (or one square upward also works in the case of the Saturn Square).

We must, however, imagine that the square is like a map of the world – i.e., it’s connected from top to bottom and left to right. So, if the next square to be filled is seemingly off the “map”, it should be filled in the appropriate area of the other end of the box. See the illustrations for more detail.

Firstly we place 1 in the square beneath the central square (marked as X in the above graphic):


STAGE ONE

	1	

Then we move diagonally downwards to the right, and as you can see, it falls into a square that is seemingly “outside” the box, but if we remember that the bottom and top are joined together, we would then place the 2 in the upper right-hand corner:

STAGE TWO


		2
	1	



Next we move diagonally downwards to the right again, and this again falls “outside” the box, but since the right and left sides are “joined”, we would place the 3 in the middle box in the left-hand column:

STAGE THREE


		2
3		
	1	



Now you will note that going diagonally downwards to the right will lead us into the number 1 that we started with, so we use a different rule (that applies to all such circumstances): we drop two squares downwards, leading us to the upper left-hand corner:

STAGE FOUR


4		2
3		
	1	



Next we place the 5 and 6 along the remaining diagonals, as per the primary rule:

STAGE FIVE

4		2
3	5	
	1	



STAGE SIX

4		2
3	5	
	1	6

Now we get to another circumstance where the next diagonal block is already taken, so we drop two boxes downwards, leading us to placing the 7 in the middle box of the right-hand column:

STAGE SEVEN

4		2
3	5	7
	1	6

Dropping diagonally to the right puts the 8 in the lower corner of the left-hand column:

STAGE EIGHT

4		2
3	5	7
8	1	6

And finally the same rule fills in the last square in the central column, giving us the exact square used by Agrippa (and most magicians since), with all lines adding to 15:

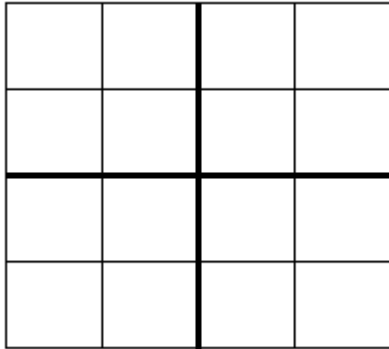
STAGE NINE

4	9	2
3	5	7
8	1	6

The above rules apply to all odd number squares.

Doubly Even Squares (i.e. 4, 8, etc.)

A “Doubly Even Square” is any square that has an even root number, but also one that, when divided into quarters (like the image below), provides another sub-square of even numbers. To this we apply a different, but equally simple, rule than the one shown above for “Odd Number Squares”.



Example: Jupiter

Firstly take the number of the planet in question: 4

Then take the square of that number: 16

Then take the sum of the square:

$$1+2+3+4+5+6+7+8+9+10+11+12+13+14+15+16=136$$

Then divide the sum number by the original planetary number: $136/4=34$

Every line of the Jupiter Square must add to 34, including diagonals, granting us the Square we are most accustomed to (i.e. Agrippa's):

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

Firstly we draw out our 4X4 grid. Then we fill it with the numbers 1 to 16 in order, starting with the lower left-hand corner and ending in the upper right-hand corner, flowing from one line to the other, as below:

13	14	15	16
9	10	11	12
5	6	7	8
1	2	3	4

Then we draw two lines along the diagonals, forming a cross:

13	14	15	16
9	10	11	12
5	6	7	8
1	2	3	4

All numbers not touching this cross are perfect in their current location and can thus be drawn into your finished square, as such:

	14	15	
9			12
5			8
	2	3	

The numbers that are being touched by the cross are those shown below. They will need some tweaking – we need to flip them with their opposing numbers along those diagonal lines, so 13 swaps with 4, 16 with 1, 11 with 6, and 10 with 7, changing from the first image below to the second:

Before Swap:

13			16
	10	11	
	6	7	
1			4

After Swap:

4			1
	7	6	
	11	10	
16			13

Next we add these to our other (unchanged) numbers, giving us a perfect magic square (with all lines adding to 35), as per Agrippa:

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

This applies for all doubly even squares.

In the second part of this series, I will cover the third type of traditional Magick Square, the “Singly Even Square” (of which only Sol applies), which is much more difficult and awkward to create. I will also explain how the Planetary Seals, which are also commonly used without knowledge of their creation, apply to the Magick Squares of their planet.

POETRY

Teth

Held and coiled, about to spring,
A serpent may or may not sting;
It might take a faithful leap
Into a cave that's dark and deep,
To find his belly is that cave,
Intestine tombstones, this his grave,
And all the while he plummets still;
Eaten whole, he takes his fill,
Yet even as digestion brings
A fitting feast, a feast of kings,
The serpent rears its head again
To see another cave; amen.

Dean F Wilson

Babalon

The Goddess

Babalon,
Oh Beautiful Babalon
Rider of the Great Star Beast
Drunken on the Blood of Saints
Genetrix, Matrix, Mother of the Stars
Instiller of fear and wonder
Scorn not, Mock not
For the Cup She beareth is the Holy Graal
And her holy name is Whore
Babalon,
Nature in which all is conceived.
Star Goddess, Maiden most perfect,
Lady of Light, Sea born, Star Begotten
Accursed Angel in whom
Is all Damnation and all Redemption.
For in her is all power given
Babalon
From her cup flow the rivers of life
It's foam is the foam of the Milky Way
And it bears the Wonder Seed of the Stars
From its water rises tall and eternal the
Tree of Life
The World Ash, Soceress, Seeress,
Keeper of the keys of birth, healing, and
death
Red maned, ample breasted, eyes flashing

with battle
Tender with love, Priestess of the free Life
At the temple gate by the waters of
Babylon
She gave of herself in the Great Rite
To all men and to God.
Babalon
Behold her in the Chambers of night
Glorious in her nakedness,
Her cheeks flushed, eyes large,
Her mouth moist with honey and sweet
with fire
Giving the ecstasy and anguish of her body
utterly in love.
Is she not magnificent,
Babalon
In the temple of the forest,
she invokes the tribal Godhead.
wouldst they dare to crucify her son.
She would seize a sword and slay.
Until men ran screaming before her fury.
That or if need be, nail him up with her
own hands
For this is woman that will
Suck a man's soul down to hell
And utterly destroy him,
Save that he be a man indeed.
Babalon
Is she not a demon
Verily she is a demon from the deepest pit
and
None but the Magician King, Master of the
Sword of Will
Shall ever call her Mate
The cup conquers by yielding and yields to
conquer
Thus for every Goddess there is a demon
averse
Oh lover of Babalon
Hast thou achieved the marriage of Heaven
and Hell
Babalon
Who art beyond the Law and the
Assembly
Transgress the Law to win her and there,
You will find the solitude of Anarchy and
Darkness

As it is written
'Thou shall spill out thy blood to the last
drop'

Babalon

Reign in the hearts of every woman
That she may be desired by every man

Babalon

Whose heart is the heart of Earth
Whose song is the song of the sea,
She at whose laughter the flowers blossom
in Spring

At whose touch the earth is made fertile.

Babalon

Fear her not

For is she not a woman

Tender, mysterious, alluring,

She is the essence of woman

Raised in her own power, set loose in
herself.

Babalon

Babalon

Come into my arms and into my heart

Oh Babalon.

Debra Hoyle

Aleph

There was a point that came to be
From what was naught; infinity
Was too constraining. The ox
That takes a goad is God,
Yet even God fits a box,
Just big enough for us to laud
Him, for if we were to know
That the ox was but a breath,
A glottal stop to anticipate
The primal swirlings of the world,
Then we would be consumed
By inhalation and implosion.
The exhalation starts the flow
Where all the letters wake from death;
In words they all participate
In life that from the dot unfurled;
Each iota petal bloomed
On a tree; divine explosion.

Dean F Wilson

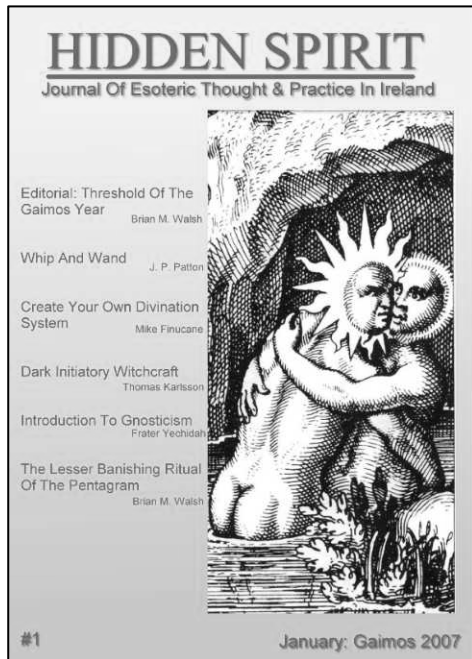


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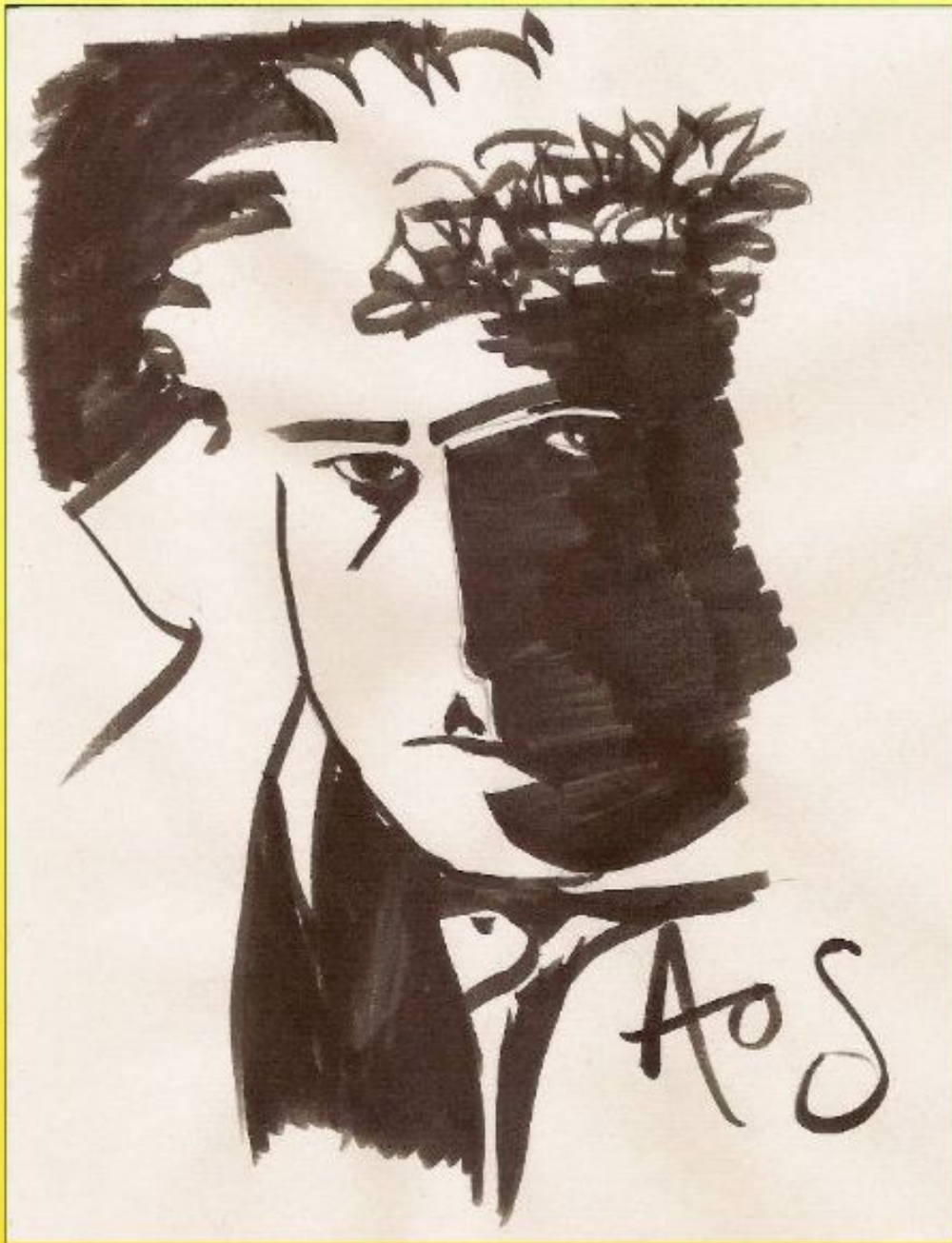
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