

# CEREMONIAL MAGICK

## Part One

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We use the spelling of Magick with a "k" to distinguish it from the sleight-of-hand conjuration so quickly brought to mind by the word "Magic". Magick is the practical side of the discipline known as the Qabalah, which is basically theory and philosophy. In brief, the Qabalah is a system credited to ancient Hebrew Rabbis. This system was modified and strengthened through the influx of Egyptian, Chaldean and Hellenic esoteric teachings. It is a method of using the mind in a practical way, so that an increasing understanding of the nature and origin of both the universe and man can be obtained. Its use enables the practitioner to comprehend and work with those immutable laws that govern the universe, and puts him in direct contact with those living forces that direct those laws. Through these living creatures of force, the initiate can come into contact with that vast and eternal source from whence springs all manifestation. The study of the Qabalah, as a body of knowledge and as a guide to spiritual growth, can prove quite rewarding to the student.

At the moment, we are concerned with but one facet of this wide ranging discipline, and that is Magick. Aleister Crowley has defined Magick as the art of causing changes to occur in conformance with will. Implicit in this definition is the idea that man can control his destiny. Dion Fortune has slightly revised this definition, to indicate that the changes brought about are changes in consciousness. This is more in line with the language of today and lends itself to a further extension. That is, it can be stated that Magick is, in fact, a natural parallel or adjunct to modern psychology. However, where psychology is aimed at proving the existence of the Unconsciousness, Magick is aimed at realizing those deep levels known as the Unconsciousness. It is a method to link the ego, or conscious self, with the Id or unconscious self. The magician aspires to this event

and has phrased it as "Knowledge and Conversation with the Holy Guardian Angel". It is the event variously known as Cosmic Consciousness or Yoga (Union). A merging with the Divine Self or Higher Genius of the individual.

Magick takes many forms, all of them being on not only on spiritual planes, but on very practical levels. This myriad of forms while having the same basic goal, often has more immediate, diverse goals. For example, the art of divination has, as an apparent short term goal, a means to satisfactorily answer questions or determine the outcome of future events. This is the case for such techniques as Geomancy, Skrying, Astrology, Chiromancy, Yi Ching, Tarot and countless others. However, behind all of these is the underlying long term result of increased spirituality. Oh yes, Magick is very much concerned with spirituality. While it is true that there are some who subvert these powerful means for personal aggrandizement and evil ends, the true purpose of Magick is quite lofty and in fact, Holy. It is a form of religion in a real sense, but removed from many man-made inhibitions and strictions. Magick, and the occult in general, has been branded by many as being ungodly, blasphemous, the work of the devil and so on. These are criticisms made by the uneducated and by those grinding a particular axe. Actually, nothing can be further from the truth, as anyone who has any knowledge of the subject can attest. Magick simply suffers from the same bad press that Witchcraft does.

In addition to divination, Magick has several other forms, including rituals, meditations and ceremonials. Ceremonial Magick can, in turn, be further subdivided into many distinct parts. These are initiations, invocations, evocations, consecrating (charging) of talismans and the phenomena known as astral projection. As can be seen, the field of Magick is quite diverse and in many cases, quite complex. When it is recognised that Magick is but a part of that more complete and all encompassing system, the Qabalah, then the magnitude of this recondite study becomes more apparent.

Moreover, within the general domain we find allied topics and disciplines such as Yoga, Theosophy, Witchcraft and a host of "new age" studies such as Primal Scream, Rolfing, Bio-Energetics, Actualism and so forth. Many will no doubt take issue with the foregoing, and insist that one or these, or some other system, is the ONLY system. This is of course quite true and we are not implying that the Qabalah is best for everyone, only that the Qabalah encompasses all other fields. Each soul can find a particular path that is best suited to that soul's character, disposition and other factors, but that path can be found under the blanket of the Qabalah. In its more narrow sense, the Qabalah is known as the "Western Tradition" and as such is, for the most part, best suited for western man.

In this wide field of Magick, it is the purpose of this treatise to confine itself to a certain aspect. With the renewed and widespread interest in occult matters, many people have not only been lead astray by tons of printed debris, but have actually subjected themselves to considerable danger. Danger from the standpoint that they are working with forces beyond their current understanding, and

thus beyond their control. With the re-issue of such magickal tomes as the Goetia of Solomon, various Grimoires and How-To-Do-It books, the dilettante can suddenly be faced with forces he is ill-equipped to deal with.

We direct ourselves, then, to those who would sincerely undertake the rigors of Ceremonial Magick, to provide at least a basis of understanding and some practical techniques that will, at least, inhibit dangerous practices. This will, in turn, better prepare the aspiring magician for his various tasks in the Great Work. The casual reader may well wonder what these dangers are and just how real they are. The answer is that they are real enough to warrant extreme caution and training. Magick involves the contact with, and the harnessing of, certain forces extant in the universe. That these forces are generally unknown to the common man, and to science alike, does not detract either from their existence or power. As an analogy, just as a child may playfully grasp an electrical wire and expose himself to fatal shock, so may the individual terminate a budding magickal career by invoking forces he cannot handle. It is the author's personal opinion that many of the inmates of insane asylums are the shells of those who volitionally, or involuntarily, became enmeshed in some Magickal operation without the prerequisite training in theory and a practical knowledge of defense techniques.

In his classic work **MAGICK IN THEORY AND PRACTICE**, Aleister Crowley had this to say on the subject :

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

This is not meant to frighten the reader, nor to achieve an affect. It is meant as a warning that while one should by all means proceed, one should proceed with caution.

This sage advice from the Master Therion is fraught with psychological overtones. In fact, perhaps one of the best ways to provide some insight into Magick is to show its relationship to psychology. This analysis will be confined strictly to the area of Ceremonial Magick. We have shown that Magick is defined as a means to cause changes to occur - changes in consciousness. This must then result in a change in the total being of the magician. A state that yields an identity between the subject and the object, a state of balance. These conditions, as produced by Ceremonial Magick and other occult disciplines, have-in some way or another- been experienced by all people. The renowned psychologist Carl Jung has given a name to these phenomena, where certain unexpected events have been relegated to the field of coincidence. Jung called this "synchronicity". Simply put, this means the attainment of a psychic state where, at the same time, meaningful events occur.

Jung attributed the "meaningful coincidences" observed by

Dr. Rhine in his ESP experiments to synchronicity. He also concluded it to be the basis for phenomena produced by the various divination techniques referred to previously. In his book SYNCHRONICITY : AN ACAUSAL CONNECTING PRINCIPLE, Jung stated that synchronistic phenomena can be found to occur experimentally with some degree of accuracy and frequency in Magickal procedures. He also indicated that they are difficult to verify objectively, and cannot now be statistically evaluated. What is more troublesome is to determine how exactly parallel an objective situation is to a psychic state. One method is the close observation and recording of the phenomena and all allied events. Since many of these events are volitionally induced, it is a simple matter to keep a record of the operation. In the same light, we find many of the learned occultists strongly advising the keeping of a diary or other form of a Magickal record. This is sound advice indeed.

The point of all this is to show that modern psychologists recognize that Magickal practices produce various results, and have attempted to label these events in scientific terms. It can begin to be seen that there is a relationship between Magick and psychology, although Magick is the older school of knowledge by far.

A prominent member of a group devoted to the study of para-normal phenomena, F.W.H. Meyers, coined the expression "subliminal mind". He believed that the conscious mind was not the whole mind, but only a portion thereof. He also felt that there were activities extant above and below the conscious mind. Also that the conscious mind had little or no influence on these activities. He therefore used the terms "subliminal" and "supraliminal" to describe these conditions. His theories were picked up and expanded by the eminent psychologist, Sigmund Freud.

In his work, Freud determined - as did Meyers - that the portion of the mind known as the subliminal or unconscious was affected by impulses received by the five senses. Moreover, these impressions coupled with whatever emotion was present were recorded by the unconscious. However, since certain thoughts and emotions did not "measure up" to the code of standards inculcated into the conscious, a means to prevent the reappearance of the unacceptable expressions was needed. This function was performed by what was termed the "endo-psychic censor". The censor acted as a sort of one way valve to permit all impressions to pass into the unconscious but prohibited the return of all unacceptable thoughts and emotions to the personal consciousness.

Freud also discovered that, although hidden away, these unacceptable thoughts and emotions were very much alive and active. This activity definitely affected the waking consciousness, often with serious deleterious effects. He theorized that the activity was stimulated by a dynamic energy which was the sustaining power of the whole personality, and labeled this energy the "libido". He also introduced the idea that the libido split off into three separate motivating drives. Namely, the instinct of self-preservation, the herd instinct and the sex drive. He at the same time developed the technique for exploration of these, known as "psychoanalysis". It was this technique that enabled him to penetrate the censor and

bring into the light much hidden material. Doing this released enormous stores of emotional energy locked in the unconsciousness, and the upwelling of this energy proved of great benefit to the patient. This hidden material or data was termed a "complex".

Jung accepted the concept of the libido, but expanded upon its nature and function. He also accepted the fact that the unconscious was the garbage dump, as it were, for the unwanted emotions. However, he came to realize that it was also the repository of the experiences of our ancestors, and he called this "racial or collective unconsciousness". By this, he meant that each individual possessed memories that had occurred back in time - a notion long accepted by many occultists and ascribed to reincarnation. For a long time, neither the concept of Jung nor the occultist could be proved with respect to science. However, today's research into the basic building blocks of life, the DNA and RNA factors, have shown that this might be the link. These building blocks have been shown to possess the archetype for the human body, with respect to colour of hair and eyes, height and other characteristics. It is a simple step to go from there to the notion that here are also the carriers of memories or "racial consciousness".

Jung's work proved that, in response to adverse situations, the libido regressed into the personality and thus deprived the conscious self of the various vital forces it required to successfully cope with life. While this function is normal and actually useful, problems arise when the conscious mind views the submerged thoughts and emotions as "beneath it" and not a part of the individual. These complexes are soon at war with the waking self, and constantly attempt to emerge into the consciousness. These attempts are marked by aggressive actions, irrational speech and acts, and often extreme anti-social behaviour. Psychology sought to eliminate these tendencies by methods designed to balance or integrate the personality.

Jung and other psychologists, therefore, worked with the phenomena termed complexes. These complexes tend to be personalized by man, as can be evidenced by dreams where the individual's psychic difficulties (complexes) are given the symbolic characterization of an animal, human, sub-human or super-human form. This personalization or symbolic disguise has the effect of allowing the complexes to assume a more respectable form and thus pass through the censor. Magick reveals that one way of eliminating these complexes is to cause them to appear, in an objective form, to the individual's consciousness. In this way, he is able to acquire recognition of their very existence.

Ceremonial Magick is a method to evoke, often into visible appearance, these denizens of the depths of the unconsciousness that are known as complexes. Once evoked, they may now be controlled by the magician through means of his art. By use of various symbols, sonics and other formal magickal processes, these demons - as they were known to the ancients - are brought under the control of the will of the magician, the will having been developed, strengthened and stimulated by various practices.

The practices referred to are exercises designed to stimulate the consciousness to become attuned to the outpouring of the uncon-

iousness. Since all magickal work begins within and is projected outwards, so too are the complexes - or demons - hurled forth from the magician and imbedded in the astral substance that pervades the physical world. The complex in this plastic matrix of astral material, becomes a material form by attracting to itself heavier particles, such as that given off by incense burned during the ceremonial. By and large, a shape is formed that is not only visible, but can be communicated with ! At the conclusion of the operation, the magician willfully absorbs this complex back into his being having applied corrective measures. Thus a deficiency in the consciousness - for such it was - has been cured by the absorption of this demon evoked from the unconscious.

The ancients, who devised many of the various rituals of Ceremonial Magick, were clearly aware of the existence of blocks within the individual. These were, of course, blocks to the recesses of the unconsciousness. More importantly, they were able to devise methods of overcoming these blocks by techniques that stimulated the creative and intuitive parts of man. Techniques that marshalled inherent forces of will and imagination, to result in realisation of and identity with the unconscious self - techniques that are as valid today as they were then. Throughout the elucidation of these methods is the inherent need to awaken an intensity of feeling that is akin to religious ecstasy. A state where by the use of imagination, symbols and other imagery, cause that condition where respiration, pulse and other physical activities are stimulated into what Maslow called "Peak Consciousness". This way, contact can be made with the unconsciousness or deeper strata of the psyche. The techniques involve intense concentration and intense emotion. These, then, characterise the ingredients necessary for true Ceremonial Magick. "Inflame Thyself" was the ancient admonition. It is an absolute certainty that a magickal operation, performed in a perfunctory or mechanical way, is destined not to succeed.

Ceremonial Magick is very much like a staged theatrical play. The magician utilizes magickal apparatus to heighten the effect of his "performance". This apparatus can include the Sword and/or Dagger, the Cup or Chalice, the Wand, the Pentacle, the Altar, a Magick Circle, Incense, Perfumes, precious Gems and other items or "props". The use of such paraphernalia has the effect of exalting the senses of the magician, so that channels to the unconscious are opened.

The bombardment of the senses with visual, audial and olfactory stimuli are achieved through these props and through the magician's movements and intonations. The idea is to excite the senses and inflame the emotions. One of the secrets of success in any ritual, as has been pointed out, is the ability of the operator to inflame the self. The magician must be totally involved with the moment, his desires burning fiercely, as he immerses himself completely in the ritual. This aspect cannot be over-emphasized ; it is the true key to success.

The imagination must be raised to the point where every word spoken by the magician vibrates resonantly, and all his movements and gestures crackle with electricity. The vapours of the incense, the various symbols, all contribute to bringing the emotions to peak

intensity. It is at this moment, when the senses of the magician are fired to a fever pitch, when he is completely absorbed into the ritual, that the looked for events commence. This could be the visible manifestation of a spirit, or the ineffable sweetness of communion with the Higher self, or the realization of dominion over elemental forces. Naturally, the magician has carefully staged and planned the operation to culminate in a desired result.

This peak moment will be characterized by intense physical and mental sensations. The magician's mind, having transcended to loftier planes, will experience a refreshing and rejuvenating effect. Physically and spiritually he will be imbued with a tingling and vibrating flush of well being and of peace. Astral visions may occur, or contact with the deeper recesses of the mind may be made. He may either sense or actually see the embodiment of a being before him, angel or demon. Such manifestation is either due to actual detection by optic nerves or through psychic senses.

In any case, it is at this juncture that the magician's training of the will is put to the test. He cannot be lulled into a passive sense by the pleasant sensation, nor must he cower before a vision of the Dweller of the Threshold. He must remain in complete control of the scenario and make the sensation conform to his will and desires.

In short, the magician must remain in control at all times, for not to do so is to court disaster. The underlying principle of ceremonials is a means for the magician to control his fate and assert his mastery over the elements. He declares that he is in control and that he is master of his destiny.

I have said that ceremonials are like a theatrical performance, and so they are. From this, it might be concluded all that occurs is that the magician is carried away by the depth of his performance, if he is a good actor. Or, the magician merely performs a moving imaginative exercise. Again, this is actually in line with what is happening, but it must always be remembered that the magician is really making contact with the unconsciousness and dredging up those stored symbols and archetypes that are the denizens of that peculiar domain. He is activating those compartments of the mind that give rise to potent energies that can be made manifest, and thus dealt with in a variety of ways.

A good analog to the magician's ceremonial is the ritual dance of various native tribes, particularly those of Haiti. The performance of this operation involves wild dancing and chanting. The flickering flames of the fire, the rhythmic beating of drums, the whirling movements of the dancers, combined with the rising crescendo of chanting and syncopated hand-clapping by the participants, invoke a state of delirium or ecstasy. The culmination of the ceremonial is the lowering of the barriers guarding the unconscious, and the opening of those channels that permit the outpouring of the inner realm. It is the exact process used by the magician that leads to self-discovery and a deeper understanding of his true nature. It is the path leading to Knowledge and Conversation with the Holy Guardian Angel.

In the next part of this article Hans Nintzel will discuss the practical aspect of magical ritual.

# CEREMONIAL MAGICK

## Part Two

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All Magickal Rituals and Ceremonials should be performed in a way that clearly demarks their commencement and their conclusion. Typically, the magician will prepare for a working by drawing a Magickal Circle, and perhaps a Triangle of Art, on the floor. In modern times, adhesive or masking tape works well on wall-to-wall carpets. In the mode of "instant Magick" some practitioners have carefully painted a circle and symbols on a roll of canvas or linoleum that can be easily re-rolled and stored away for later use. In any event, with the Magickal Weapons assembled, the magician, having tended to his ablutions and having prepared with prayer or meditation, commences with a signal that the operation is about to begin.

A common technique for the magician to announce his intention is by a gesture, such as putting the hands in front of the face and then pulling them to the side, as if drawing open a veil or curtain. Following this, he will use a ritual designed to clear the air of unwanted influences. Then the work of the operation commences. When completed, the magician uses another signal, such as drawing the imaginary veil together again, or he may also (in combination) stamp his foot on the ground, to indicate a return to the physical plane.

Finally, he may employ the same ritual to again "cleanse" the atmosphere. The most important thing to remember about ritual work is to ALWAYS complete it. Never should a magician leave a ceremony without taking steps to seal it with the proper rituals and gestures. In the busy world of today, the aspirant may find himself having to perform his rituals in a place where a ringing phone may interrupt the business at hand. A crisis or some emergency may necessitate a hasty conclusion, but in any event, the ceremony must be ritually ended. Consider that forces and energies have been invoked and they must not be allowed to "run loose" as it were. To leave a ritual unsealed is tantamount to leaving a pot of volatile material simmering over a



flame. Since one of the purposes of this essay is to offer means for the budding magician to acquire some protective techniques, details of such rituals will be provided herein.

Ceremonial Magick can be seen as a sure road to spiritual development. It involves the stimulation and excitation of every faculty and power of the individual. The end result could well be illumination and union with the higher self. It can bring about that state known as genius. It will integrate the human personality and bring into operation those powers and abilities hitherto latent. It is the medium to induce balance and eliminate dangerous neurotic tendencies that lie close to the surface. There are none too great, and none too small, to gain considerably through the use of Ceremonial Magick.

The question arises, "Can anyone be a magician?" The good news is yes, even although the best magicians - whatever that may mean - are those born with a certain "something" that makes them "naturals". This is not to dishearten the struggling aspirant in any way, but is only to indicate that there are those with inborn traits of character and temperament that more readily achieves Magickal aims. However, anyone can use certain training techniques for the imagination and will, that develop within him those qualities that make for good magicians. For example, it is well known that many superior poets, artists and the like are born that way. Nonetheless, there are countless others who, with drive and determination, have developed their talents and thus have become artisans whose work is justifiably admired. So while Magick may not be for everyone, certainly everyone can invest the time and effort needed to make his career as a magician most rewarding indeed.

Most germane to all magickal endeavours are training and motivation. Given that, almost anyone in time and under direction can utilise magickal techniques with some degree of efficacy. The motives for even commencing on such a path need to be carefully analysed. Without going into a lengthy dissertation on the matter, it is sufficient to say that the ancient aspiration of desiring to know, so that one may serve, is the purest and finest motive that anyone could have. Anything less than such a lofty aspiration will naturally result in less (or no) expertise. When the individual has balanced himself to the extent that the desire to serve is strong, he may reasonably commence on the magickal path. There are many others having trodden the path, who can hold a lamp high to illuminate the way. This has been done via the printed word and by actual practise. As an aid to the beginning student or to those desiring to "put a toe in the water", the bibliography contains a selection of reading material. While an understanding of what has been done, and what can be done, may be gained through selected reading, the student must never let his intellectual pursuits overshadow his practical work. Doing is everything.

As indicated, two rituals will be given that are fundamental to all magickal work. No student should attempt any sophisticated rituals without having a thorough mastery of these rituals. They should be as clear in the quiet of the temple as they are on the deathbed. These rituals, while distinct and separate, are almost always used in conjunction with one another. These are the Qabalistic Cross and the

Lesser Ritual of the Pentagram, more commonly known as "the Banishing Ritual". By themselves, if used faithfully, they will provide benefits to the practitioner even though the benefits may be so subtle as to be unnoticed. In all cases, they should precede and terminate all Magickal operations.

The Qabalistic Cross is a technique by which the magician can bring his bodies into alignment with his Higher Self. Performance of the Qabalistic Cross will open the individual to the more direct guidance and inspiration of the Divine Will. The techniques is given below. A note should be made on the usage of the word "vibrate". The Sacred Words are not merely recited, they are to be imbued with feeling. What is meant by "vibrating" a word - while difficult to describe - is to have the vocal apparatus tingle or vibrate with the intonation. This can be done with practice, by using a different pitch, usually higher than normal. Dr. Regardie indicates that the proper effect has been achieved when the words "detonate in the palms of the hands and the soles of the feet". It is a resonating of the words and a little practice will soon give the student the feel of it. In fact the magician will find that he soon can make the word vibrate in any part of the body that he chooses. Finally, in the performance of this ritual, the student should use a ritual dagger or the outstretched first two fingers of the hand. The ritual is as follows :

(With the dagger or fingers) touch the forehead and vibrate ATOH (Ah-tow, meaning "Thou art"). Touch the breast and vibrate MALKUTH (Mahl-kooth, meaning "The Kingdom"). Touch the right shoulder and vibrate VE GEBURAH (Vay-Geh-Boorah, meaning "And the Power"). Touch the left shoulder and vibrate VE GEDULAH (Vay-Geh-Doolah, meaning "And the Glory"). Clasp the hands on the breast (as if in prayer) and vibrate LE OLAHM, AMEN (Leh-o-Lam, Ah-Men, meaning "for Eternity, so may it be").

The gestures are those of the Christian Cross (almost) and the words are the last phrases of the Lord's Prayer. It is possible that this particular version may have been given to the Disciples in the privacy of the Upper Room. The words are Hebrew and while the English could be used with advantage, it is far preferable to use the Hebrew, as these combinations of letters and the sounds they evoke have been hallowed by ages of use. Through constant repetition, these and other words of power have been imbued with a quality that gives them a life of their own. The Higher Self responds to these sacred sounds. Making the indicated gestures and sounding the words releases a power which helps to balance the personality and opens the mind to higher levels of things. In other words, it is instrumental in expanding the consciousness.

The Qabalistic Cross is an equal-armed cross. It represents the four elements, Earth, Air, Fire and Water and the four quarters of the globe. This formula proclaims the dominion of the Divine over them. The operator declares the power of the Divine as the sole creator and supreme Law of the Universe. By making the sign of the equal-armed cross, one magnetically establishes Divine rule in the aura. The cross is not an exclusive symbol, being the equal-armed cross, it is NOT to be confused with the Christian Cross. The shaft of the latter

is twice the length of the arms. These two crosses are different from one another and symbolise entirely different concepts. Performance of the Qabalistic Cross does not imply identification with nor acceptance of Christian precepts. There are those who might avoid performance of this most useful ritual due to an erroneous belief that it signifies adherence to the Christian religion. It will benefit the student to research the various cross shapes extant in symbolism, such as the Maltese, Fylfot, etc., and determine for himself their particular significance.

It is not unusual for a student to shun ceremonials, particularly in a group (where it is most effective) for fear of looking foolish, or from some inner sense of embarrassment. These are, of course, hang-ups that need to be worked on as the path of the Magician is dynamic, aggressive and bold. However, the Qabalistic Cross, and most other rituals, can be done astrally or mentally. Here one visualises the self going through the gestures and imagines the verbalisations of the Sacred Words. Clearly though, the ritual is likely to be effective only on the mental level. This may be a desired attribute, but consider having a problem that is strictly physical; as an example, a condition of ill-health or not having a job or sufficient money. A poor marital situation or some other important personal relationship that has gone sour are most likely problems rooted in the physical plane. If the operation is to bring results, it is necessary to bring down the forces to this plane. The energies must be directed to the place where they can do the most good. Gestures or physical actions complete the circuit of the Creative Energy by grounding it. While it is simple in both theory and practice, there just isn't any other way of doing it.

Technically, we say the sound of vibrating Sacred Words or Divine Names creates a corresponding vibration in the various bodies of the operator. From elementary Physics, we know that sound is, in fact, a vibration of the air which is made audible by impinging on the auditory organs. We know that sympathetic vibrations exist, as evidenced by a singer's ability to shatter glass. Thus it is easy to see how the vibration of words and other sonics by the operator can lead to sympathetic vibrations elsewhere. This "elsewhere" happens to be the aura of the operator. What occurs is a shaking up of all the lower bodies, physical, astral, etheric and mental. Coarser material is worked out of the aura and is replaced by finer, purer material. This results in a promotion of the general health and well-being of the personality.

Traditionally, the East is the source of light. The earth spins eastwards into a rising sun and the magnetic currents evoked in the Qabalistic Cross flow from East to West. The Yechidah or the "I AM" is the spiritual source of life and light. It is symbolised by the Sun and therefore the operator should always face towards the East when performing the Qabalistic Cross. Use this ritual before and after each meditation. Use it also to open and close the Lesser Ritual of the Pentagram or the Banishing Ritual as it is known.

The Banishing Ritual is almost always performed in conjunction with the Qabalistic Cross. They both can be used by themselves with

good results, but these benefits may be compounded by performing them in tandem. The Banishing Ritual is the most effective method of cleansing the air prior to any Magickal work. It literally banishes unwanted influences. It is very effective in lifting the spirits of people who are down. Here there is an influence of negativity or "blues" which will yield to the power of the Banishing Ritual.

The procedure for the Banishing Ritual is similar to that of the Qabalistic Cross, in that a Ritual Dagger or outstretched fingers are used, and certain Words are intoned or vibrated. Since it should be employed following the Qabalistic Cross, a few additional thoughts on the Cross might be in order. Dr. Israel Regardie, a noted Qabalistic writer, suggests that prior to doing the Cross, the operator should become quiet. An aid to this is rhythmic breathing, such as the Four-fold Breath. This is simply an inhalation, holding the breath in to a mental count of four, exhaling to a count of four and again holding, in the exhaled state now, for a count of four. Some people may find a different rhythm more suited to them, but this exercise will probably achieve the desired effect of quieting the mind. It will be a little awkward at first, but soon will become automatic. If done for a few minutes prior to the commencement of the Cross, it will prove to be a valuable adjunct to obtaining the proper mood.

Once the mind is quiet and not wandering, imagine that the body is growing. It is reaching towards the ceiling and sliding right on through. It is expanding and growing towards infinite space. The room, the building, the town are rapidly dwindling behind as the astral body continues its rapid growth. Finally the operator is standing on the earth which is like a basketball beneath his feet. His head crowds through the stars and he is surrounded with the still, deep blue of limitless space. Now, facing East of course, he performs the Qabalistic Cross. As he directs the dagger point or fingers to the forehead, he visualises a stream of brilliant white light streaming forth. As the fingers descend to the bresat, a column of this brilliant white light is formed in his body. A similar phenomenon occurs in tracing the horizontal bar of the Cross. The white light jetting forth from the dagger or fingers leaves a trail of light in the body.

Now, with this white light burning in the form of an equal-armed cross in his body, the magician commences the Banishing Ritual. Still facing East he does the following :

Starting at the left hip and ahead of it, he is going to trace a Pentagram, or star, in front of him. This will be done with the elbow locked, so that the arm is more or less rigid. Again he will visualise pure white light streaming forth from his Magickal Weapon, leaving a blazing Pentagram in front of him. This will be done four times, once in each quarter and returning again to the East.

Once more, commence ahead of the left hip and trace a line (a few inches away from the body) straight up to a point directly in front of the forehead ; now bring the arm down ahead of the right hip, swing up across the chest to a point in front of the left shoulder, now across to the right shoulder and then back down to the left hip.

Make sure that you close this imaginary Pentagram. Moreover, keep the arm stiff. After closing the Pentagram, stab it in the centre and visualise the Pentagram bursting into flames with radiating, pulsing white light, so brilliant it almost hurts the eyes. Those are the general instructions, follow now the complete ritual.

Face East and perform the exercises indicated, and follow with the Qabalistic Cross. Trace the (Earth, Banishing) Pentagram. Stab the centre and keeping the arm and hand outstretched, do not lower the arm, vibrate IHVH (Yod-Hay-Vaw-Hay). With arm outstretched, brilliant light pouring from the tip, turn to the right (pivot) which is the South quarter. Trace a Pentagram and stab the centre vibrating ADNI (Ah-Doe-Nye). Arm still pointing forward, turn now to the West, trace the Pentagram in brilliant streams of white light, stab the centre and vibrate AHIH (Ay-Hay-Eeyay). Turn to North, trace Pentagram, stab centre seeing Pentagram bursting into white flame and vibrate AGLA (Ah-Ga-Lah). Return again to face East. Now, with arms outstretched to form a cross, vibrate "Before me Raphael (Rah-Fye-Ale); Behind me Gabriel (Gah-Bree-Ale); At my right hand Michael (Mee-Kye-Ale); At my left hand Auriel (Oo-Ree-Ale). For around me flames the Pentagrams and in the column shines the six-rayed star". (The Hexagram is the six-rayed star). Do now the Qabalistic Cross. This ritual opens and closes any Magical operation. Again, if an operation of any sort is to be prematurely interrupted, close it with the Banishing Ritual and Cross. Even if the house is on fire!

It should be noted that when the operator turns to each of the four quarters, he is tracing a circle around him. This circle, just like the Pentagrams, is drawn in living white flame. Further, in general, the Pentagram is ALWAYS to be drawn with one point up and two points down. A Pentagram with two points up is an adverse sign and affirms the rule of the material world over the Divine. At the conclusion of the ritual, the operator is surrounded by four blazing white Pentagrams which are inter-connected by the circle of white fire he has traced from his dagger or fingers. Additionally, his body is emblazoned with the pure light of the Cross. A magnificent sight which can be seen by those who are gifted with or who have developed clairvoyant sight.

To heighten the intensity of the ritual, a further dimension may be added as the magician gains skill in his performance. This is also an exercise in visualisation. As the operator vibrates the Archangelic Names (Raphael, etc.), the angelic beings should be visualised standing in front of him. Raphael is arrayed in flowing robes of yellow tinged with purple, his robes rustle from a cool breeze blowing from behind him. Michael is arrayed in red, highlighted with green, and holds in his hand a sword, a hot breeze blows from behind him and flushes the face of the operator. Gabriel is wearing blue robes, touched with orange, and bears in his hands a cup or chalice, behind him a waterfall roars. Auriel is arrayed in robes which symbolise his station, these being yellow, brown, green and black, in his hands he holds sheaves of corn. As the operator vibrates their names, he pictures the

robes of these Holy Beings rustling in sympathetic harmony. He thrills as he realises that these Mighty Personages are in tune with his incantations.

The Banishing Ritual is an Earth Pentagram. Earth, because of the way in which it is drawn. There are five stations which can be invoked or banished and thus ten Pentagram Rituals in all. The lower right point is attributed to fire, the upper right is attributed to water, the upper left point to air and the top or uppermost point correspond to spirit. From this, it will be a useful exercise for the reader to determine which Archangel presides over which quarter. As can be surmised, each of the ten rituals has a different purpose and it is up to the operator to ascertain which ritual is appropriate. The difference in the rituals is the manner in which the Pentagram is traced. This determination, of how to correctly trace the Pentagram, is made from a general rule. The rule is : Invoke towards and banish from, the point to which the element is attributed. As an example, a fire ritual would commence the Pentagram at the uppermost point and travel down towards the right hip or fire quarter.

The Qabalistic Cross and Banishing Ritual are the groundwork for ALL ceremonial work. Used daily, by themselves, they will gradually purify and strengthen the ring-pass-not of the Magician. This is a building of the natural defenses against psychic attack and the slow but sure growth in spirit. This will suitably prepare the Magician for more advanced work. It is hoped that the student has not only a basic understanding of the theory and practice of Ceremonial Magick, but has had a stirring within his breast. A motivation to go beyond the mere intellectual comprehension of this art and a desire to tread the path of the Magician. For the ultimate goal of this path is to realise the ineffable sweetness of union with the Divine and to enable the practitioner to truly be the master of his destiny.

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