

**Chapter 1 : Goetia - Bing ç½‘å...**

*At least two of Ashenden's chapters, "The Encounter between Poet and Magus" and "The Goetic, Theurgic, and Wisdom Traditions," may be profitably read alongside the present volume.*

The Magick of Margaret Bruce Posted on by admin Margaret Bruce is as unknown now as she was when living and working at her isolated farm retreat deep in the countryside. There is next to nothing about her on the Internet. You have been conditioned to believe in illusion. Let me teach you to believe in reality! Those who see me as the Sphinx, propounding riddles, are those who have difficulty understanding most other things in life. The greatest Occult Secret of all, proclaimed in ringing tones from every rooftop in the land would be perfectly safe. Few occult students appreciate the arrogance of their demands. Many an enthusiastic young hopeful, armed with regalia, ritual and Words of Power, sets out to invoke some Cosmic Entity only to find that his boss wants him to work overtime that evening. The hilarious incongruity of the situation fails to register and his appointment with the Cherubim and Seraphim is postponed sine die while he helps with the stock taking. His path from Zelator to Magus took threescore years and led through realms of Fire and Ice and many ordeals. One day a woman gave alms at the Temple. A group of actors and clowns, seeing the coins, were filled with envy and greed. Exchanging their motley for priestly robes, they banged on drums and blew trumpets to attract the crowds. When the simpletons found they had been swindled, the clowns were far away, selling more Miracles to more simpletons. The clowns grew ever bolder in their new trade and their boasting grew sillier. Each tried to outdo the other and they squabbled and fought among themselves. Until even the simpletons could see that, for all their priestly garb, the clowns were nothing more than clowns. A thrice told lie is believed by the liar, and the clowns began to believe they had miraculous powers. Thus came their downfall. But the Demons saw the clowns in priestly garments and smelled the corruption beneath the stolen robes of office. So entered the Demons into the souls of the clowns and destroyed them, thinking they had destroyed their enemy Nefer-hotep. The flesh of the clowns fell from their bones and the serpent made her nest in their skulls until, in time, the bones themselves became dust; and this dust mingled with the sands of the desert and was borne upon the wind. Their names, if names they ever had, are forgotten. And a new band of strolling clowns and actors approaches. And the Demons wait with infinite patience. The pages are not numbered but the text is printed on different coloured papers, as Bruce explained in her Preface. This is not simply a book of Magick, but a Magick book. The pages are unlimited by numbers and the Magick dwells in the pauses between the reading of each word and the turning of each page. Just as music is mere noise without the measured periods of nothing between the notes and chords, so the art and craft of Magick comprises the placing of apparent nothings in dynamic relationship with apparent realities in order to create a desired result. In order to do this, it is necessary to learn the difference between illusion and reality—a task which may be attempted by perhaps one suitable person in a million. Of a million such aspirants, one partial success might be an optimistic estimate. The ability of the reader to comprehend this basic fact is all that limits the Magick of this book. When I came back from Lyonesse with magic in my eyes! The photograph left is of Margaret Bruce as a child of six years. What little is known about Margaret Bruce derives either from what she disclosed in her book and letters, or that resides in the memory of those who were fortunate to have corresponded with her. She was a recluse, living in a remote farmhouse surrounded by rescued animals, and would not entertain human visitors. Her grandfather was a member of the Hermetic Order of the Golden Dawn and collected a huge store of arcane knowledge, including secrets of incenses, oils and all manner of potions and charms. It is clear that he passed on this knowledge, gathered from translating countless manuscripts and much more besides, to his daughter. When she visited Britain in to demonstrate clairvoyance to the Spiritualist groups she stocked up with perfumes from my grandparents and allowed my grandmother to copy some recipes and spells from the hand written minute-book she carried on her travels. It is not known whether the precious grimoire still exists. From there we requested her catalogue and soon became regular customers. Her incense, oils and other products were of unsurpassed virtue. All sanity, all reality, all nature is, together with magick, retreating from the suffocating menace of mankind. If you wish to discover real magick perhaps you

should hurry! Quotations from Magick [Angel Press, ]. Tarot Card Number One 2. Magick and the Supernatural 4.

**Chapter 2 : Occult Goetic Evocation The New Fad - Invocation Rituals**

*I also briefly address 'spirit conjuring' and the western esoteric perspective on so-called paranormal phenomena (i.e., the parapsychological, ghosts, poltergeists, hauntings, and related manifestations) in relation to the philosophical traditions dating back to early Greek and Egyptian traditions.*

They are spiritual obstacles receiving their existence from God only in an external, rather than internal manner. They emerge in the descending seder hishtalshelus Chain of Being through Tzimtzum contraction of the Divine Ohr , as part of the purpose of Creation. In this they also have beneficial properties, as peel protects the fruit, restraining the Divine flow from being dissipated. Kabbalah distinguishes between two realms in qlippot, the completely impure and the intermediate. This causes " Sparks of Holiness " to be exiled in the qlippot, Jewish Observance with physical objects redeeming mundane Nogah, while the Three Impure Qlippot are elevated indirectly through Negative prohibitions. Repentance out of love retrospectively turns sin into virtue, darkness into light. When all the sparks are freed from the qlippot, depriving them of their vitality, the Messianic era begins. In Hasidic philosophy , the kabbalistic scheme of qlippot is internalised in psychological experience as self-focus, opposite to holy devekut self-nullification, underlying its Panentheistic Monistic view of qlippot as the illusionary self-awareness of Creation. Hermetic Qabalah magical views[ edit ] In some non-Jewish Hermetic Qabalah , contact is sought with the Qliphoth unlike in the ethical - mystical Jewish prohibition, as part of its process of human self-knowledge. In contrast, the theurgic Jewish Practical Kabbalah was understood by its practitioners as similar to white magic , accessing only holiness , while the danger in such venture of mixing impure Magic ensured it remained a minor and restricted practice in Jewish history. Waite makes this later point in his Holy Kabbalah, page Thamiel[ edit ] Thamiel: Thus Thamiel is the division of that which is perfect only in unity. These angels sought to become more powerful by adding an Aleph to their name. Chaigidel[ edit ] Chaigidel: Lord of the Flies and Adam Belial: The name Belial is often used separately as a demonic name. Early Texts use the "proper" name Lucifuge Rofacale, Gamchicoth: The order of Golab is composed of those who burn to do destruction, enforce their will upon others through strength and not righteousness, in a non-upright manner even on themselves. The Destroying God or Samael the Black. To Golachab, Asmodeus is attributed. Asmodeus is often mentioned in the literature of demonology. Thagirion[ edit ] Thagirion n: The Thagirion build ugliness and groan about it. Harab Serapel[ edit ] Harab Serapel: The Harab Serapel are the Ravens of Death who reject even their own. Lord and Tubal Cain: Samael[ edit ] Samael: Samael represents the barren desolation of a fallen and failed creation. Powerful King To Samael, Adrammelech is attributed. The Gamaliel are the Misshapen and polluted images that produce vile results. The demons are sometimes considered to be the children of Lilith and is said to be the woman who comes to men in their dreams. They excite the mind and cause strange desires. It is conceivable that Nehema is the same as Naamah , the sister of Tubal Cain.

**Chapter 3 : Theurgy and Magic**

*Goetic ritual would also involve angelic beings and secret names of God to some extent, but here the major line of work was different: the aim was to evoke demons and wicked spirits, bind them by conjurations, words of power, magical weapons and threats of damnation, and command them to do the magician's bidding.*

Scores of less well known plays from the Tudor and early Stuart period also have in their casts of characters a magician. Indeed, for some thirty years, the magician was a familiar stage figure; then, quite suddenly, he vanished from the stage, reappearing only in a few court masques or as a parody of himself, as a pseudo-magus. Exploration of this abrupt rise and fall of the stage magician forms part of the subject of this study. The magician filled a symbolic role in many plays. He functioned as a man whose horizons were both limitless and limited, a self-contained paradox. The convergence of two views of the magician—one, popular and literary, perhaps most clearly expressed in the medieval romances, the other, elitist and philosophical, best studied in the writings of the Italian neoplatonists—led to an ambivalence that made the magician a potentially fascinating stage character. Brief exploration of these traditions of magic leads to an understanding of how the magician functions in individual plays and provides some background for examining his association with magical competitions, sensual delights of all sorts, and a master-of-ceremonies image. Interest in magic ran high during the Tudor and early Stuart period. It is important to understand both the pre-conceptions the audience was likely to have had about magicians and what the playwrights themselves might have known and felt about magic and the men who practiced it. The subject was seriously discussed in the court circles of Elizabeth and James, in the English law courts, in church, and in philosophical works imported from the Continent. Thanks largely to pioneering studies of neo-platonic and hermetic magic emanating from the Warburg Institute, since the literary scholars have become increasingly aware of the influence of magic on Renaissance thought. A somewhat different line of inquiry, not yet as well explored, concerns how—if at all—that influence was translated into literary, fictive creations. In this spirit of inquiry, then, I examine both the historical and literary climate of Renaissance magic in preparation for close analysis of several important stage magicians. It is impossible to claim direct influence, except in a few unusual cases, of the literary and historical materials on specific plays or specific dramatists. However, the conflux of magical traditions in the early Renaissance helps explain how, for a few playwrights, the magician figure focuses issues of human potential and limitation and raises the question of how much man is permitted to know. Religious and philosophical attitudes toward magic were varied and complex. God permitted magic partly to demonstrate, by its overthrow, his own miraculous powers, and partly as one of the pitfalls that appeared in the world as a result of original sin. But difficulties arose from such a sweeping condemnation of magic, and uneasy perceptions of problems produced by the complete rejection of magic appear in the writings of men such as Albertus Magnus and Roger Bacon. Of primary concern was the impossibility of drawing any clear line between magic and science. To experiment, to inquire into the secrets of the universe, was to come very close to involvement with magic. Medicine and astronomy, for example, were frequently associated with magic. Was the doctor practicing magic when he prescribed herbs to be taken at the full moon? Already uncomfortable questions in the thirteenth century, they grew increasingly vexing in ensuing centuries as the demand for scientific experiment increased. Physician, alchemist, professor all then wore the same long robe, which might mark either the scholar or the magician. And when so much of what was new in science was concerned with the very frontiers of knowledge, and dealt with almost unimaginable problems of the organisation, complexity and harmony of Nature, scientists themselves were puzzled to know certainly where natural philosophy stopped and mystic science began. Some philosophers attempted to clarify the issues by distinguishing demonic magic from what became increasingly well known as natural magic *magia naturalis*. Writers as early as Roger Bacon distinguished between demonic "not human" magic and natural wonders, though most did not yet call the natural wonders "magic": *Nam licet naturae potens sit et mirabilis, tamen ars utens natura pro instrumento potentior est virtute naturali, sicut videmus in multis. Quicquid autem est praeter operationem naturae vel artis, aut non est humanum, aut est fictum et fraudibus occupatum.* Granted that

nature is powerful and wondrous, nevertheless, by using nature as its instrument, art is stronger than natural power, as we see in many things. Moreover, whatever is beyond the operation of nature or of art is either not human, or is invented and usurped by fraud. Gradually the linguistic distinction between natural and demonic magic became familiar though the church never officially accepted it, and when, in the mid-sixteenth century, Giambattista della Porta used the phrase *magia naturalis* to title his collection of remedies and superstitions, it was a well-known phrase. But the verbal distinction between natural and demonic magic created new difficulties: A familiar example of the problem arises from the biblical account of the three magi visiting the Christ child. The magi foretell the birth and then confirm its occurrence by reading the heavens; yet they are clearly positive figures. Writers against magic were always rather embarrassed about this passage and developed numerous ingenious ways of getting around the problem. Albertus Magnus turned to etymology to solve the difficulty and at the same time worked in his distinction between good and evil magicians: *Magi enim grammaticae magni sunt. Quia Magus proprie nisi magnus est, qui scientiam habens de omnibus necessariis et effectibus naturarum coniecturans aliquando mirabilia naturae praeostendit et educit.* For Magi are, grammatically speaking, great men. But such distinctions had to be repeated by each writer who dealt with magic. Interestingly, no one seems to have doubted that there was demonic magic. Rather, all efforts were directed at proving that "good" or natural magic did, or did not, exist. As late as the mid-seventeenth century some writers were still trying to define magic and magus and distinguishing between acceptable and unacceptable types. But many Renaissance commentators seemed confident in the treatment of natural magic: *Magick is taken amongst all men for Wisdom, and the perfect knowledge of natural things: In theory, demonic and natural magic were distinguished by a single incontrovertible difference—demonic magic was performed with the aid of spirits; natural magic was not. But in time, natural magic became a more general term, covering more territory than had originally been permitted it. The people most responsible for the alterations in the meaning of natural magic were a group of Italian philosophers who revived neoplatonism during the latter half of the fifteenth century. The magical theories of this group had some influence on the way magic is portrayed in English Renaissance literature. The revival of neoplatonism provided its adherents with a belief in a general animating spirit *spiritus* or *anima mundi* operative in the universe. This spirit in turn in-fused souls or spirits into other parts of the creation, usually the planets and other heavenly bodies. As this doctrine of world soul emerged, having been filtered through Plotinus and influenced by hermetic writings, it was seen as a source of tremendous cosmic energy and wisdom that man, under very special conditions, might be permitted to tap. Neoplatonists had individual theories about how one might tap into this suprarational wisdom and power, but most subscribed to the general idea that, by purifying himself of earthly ties and steadily pursuing wisdom and knowledge, man could lift himself above the concerns of the sublunar world and participate in knowledge of cosmic affairs. Henceforth I spread confident wings to space; I feel no barrier of crystal or of glass; I cleave the heavens and soar to the infinite And while I rise from my own globe to others And penetrate ever further through the eternal field That which others saw from afar I leave far behind me. Like other writers on magic, the neoplatonists jealously guarded their magical secrets, carefully limiting those who could be expected to attain communication with the heavens to a select group of initiates. But those who did concern themselves with magic usually believed that only the magus, the rare wise man, could accomplish contact with the infinite: Neoplatonists called magic that performs the synthesis of the earthly with the heavenly natural magic but gave the term a significance at odds with its original meaning. But most neoplatonists, not content to have man do all the work, felt the need for means to attract or even to compel the planetary spirits to visit the magician. Ficino, for example, developed theories of how to attract planetary daemons to be carefully distinguished from "demons," evil spirits by the use of music, particular words similar to incantations, special colors, and perfumes. Agrippa distinguished between natural and "ceremonial" magic, the latter involving rituals and special ceremonies for getting in touch with spirits. All ceremonial magic is dangerous, he warned, but he went on to distinguish two kinds—"goetic" and "theurgic. Theurgy, on the other hand, is the calling of angelic or planetary spirits and, though dangerous, is very attractive. Now I affirm that there is divine magic: As must be evident, the study of Renaissance magical theory is enormously complicated by the imprecision of terminology and by variations in kinds of magic, many of which seem to overlap or duplicate one another.*

Discussions of magic are further obfuscated by a deliberate vagueness on the part of philosophers about their specific beliefs. So magicians denied or apologized for their magical theories, shrouding their ideas in seemingly innocuous contexts. Walker has commented on the difficulty of deciphering what Ficino actually believed about magic from the extremely cautious and often ambiguous way in which he wrote of it; Agrippa apologized for and virtually retracted his most outspoken book on magic, *De occulta philosophia*, even before he published it. The book was completed in 1526, the year Agrippa visited England, but circulated in manuscript until published in 1531. In 1531, evidently as a precaution against charges that might be made against the positive comments about magic in *De occulta*, Agrippa published *De incertitudine et vanitate scientiarum declamatio inuectiua*, which repudiated many of the views on magic contained in the yet-to-be-published *De occulta*. To some degree, of course, magical theorists used deliberate obscurity as a tactic to keep from the uninitiated wisdom that they neither deserved nor could handle. These philosophers were not disposed to cast their magical pearls before swine. Adding to the confusion surrounding magic is the adoption by leading neoplatonists of much theory that was not neoplatonic in origin. Ficino, one of the earliest and perhaps the most influential of the philosophers who espoused neoplatonism, was deeply influenced by hermetic material that he translated and published at the behest of Cosimo de Medici. Thought to be ancient Egyptian writings antedating Moses, the assorted occult treatises ascribed to Hermes Trismegistus influenced theories about magic, medicine, and astronomy for nearly two centuries until Casaubon revealed their spurious nature in the mid-seventeenth century. Similarly, Pico della Mirandola added to the neoplatonic elements of his magical theory a good deal of cabalistic belief in the importance of words and language for contacting spirits. Clearly, to talk of neoplatonic magic is to talk of a general magical theory—philosophically based, seeking wisdom and knowledge, recognizing the existence of extraterrestrial spirits whose influences may be felt and, to an extent, controlled by man—not of a rigid set of beliefs conforming strictly to the tenets of neoplatonism. With his discussions of how to attract planetary spirits, Ficino was at first the most important theorist of neoplatonic magic. But he did not go far enough with his magic to qualify even as a theurgic magician. He merely wanted, through various ceremonies, to prepare the operator to be receptive to planetary spirits and perhaps to attract—never to compel—the spirits to visit the anxiously waiting operator. Agrippa and Paracelsus, on the other hand, were known primarily as magicians and only secondarily as philosophers. What is so attractive and so dangerous about the strong magic of someone like Agrippa is the power it grants to man, who is able, if he is a properly initiated magus, to compel spirits to obey him. Agrippa would have quickly emended the preceding sentence to read: The line between goetic and theurgic magic was often blurred or omitted. Campanella, commenting on Agrippa, said that he rejected magic that subjects man to the devil but kept the magic by which man subjects the devil and constrains him to do his will. What is important in all this is to recognize the very real philosophical concern with magic in the fifteenth and sixteenth centuries. Philosophers who were, at least to some degree, known and respected were writing seriously about magic and, under the label natural magic, were talking positively about a magic that involved communication with spirits. The magus, in some circles, was regarded as a man of great wisdom, to be respected as a superior man among men. Through magic, some felt, man could climb to God granted divine grace, of course rather than simply mark time waiting out a weary life on earth. Eugenio Garin [*Science and Civic Life in the Italian Renaissance*, ] summarized this view of the magician as possessor of tremendous potential: True magic was defended because it was work which made use of the given forms in order to construct an ascending chain of Being. Ceremonial magic, on the other hand, was attacked because it was work which led into the abyss of sin and chaos. In both cases, however, the ambiguous reality of man consisted in the fact that he was a possibility, an opening through which one could rejoice in the inexhaustible richness of Being. He was not a being, defined once and for all, immobile and secure, but was always precariously balanced upon the margin of an absolute risk. The magician could damn himself, as Faustus does, but there was also a possibility that he could lift himself into the sphere of immortal spirits or at least call some of those spirits down to him. A character with such potential might well prove attractive to a dramatist. Nonetheless, little evidence has been offered that this philosophical view of magic, based primarily in Italy, had any effect on the writers of sixteenth-century England. Though England was not in the mainstream of the neoplatonic revival, the

movement clearly had some influence on English letters. Many of the seminal magical texts had been translated into English by the end of the sixteenth century, and others were available to English readers in their original languages.

**Chapter 4 : Theurgy - Wikipedia**

*Goetia or Goetia is a practice that includes the conjuration of demons, specifically the ones summoned by the Biblical figure, King blog.quintoapp.com use of the term in English largely derives from the 17th-century grimoire Lesser Key of Solomon, which features an Ars Goetia as its first section.*

Definitions[ edit ] Proclus c. It consists of a set of magical practices performed to evoke beneficent spirits in order to see them or know them or in order to influence them, for instance by forcing them to animate a statue, to inhabit a human being such as a medium , or to disclose mysteries. The first recorded use of the term is found in the mid-second-century neo-Platonist work the Chaldean Oracles Fragment des Places Paris, In late Neoplatonism, the spiritual Universe is regarded as a series of emanations from the One. Neoplatonists insisted that the One is absolutely transcendent and in the emanations nothing of the higher was lost or transmitted to the lower, which remained unchanged by the lower emanations. Although the Neoplatonists are considered polytheists , they embraced a form of monism. Deity without quality, sometimes called The Good. Plotinus urged contemplations for those who wished to perform theurgy, the goal of which was to reunite with the Divine called henosis. Therefore, his school resembles a school of meditation or contemplation. Iamblichus, a student of Porphyry who himself was a student of Plotinus taught a more ritualized method of theurgy that involved invocation and religious, as well as magical, ritual. Because of his untimely death and the hold mainstream Christianity had over the empire at the time, this was ultimately unsuccessful, but he did produce several works of philosophy and theology , including a popular hymn to the sun. In his theology, Helios , the sun, was the ideal example of the perfection of the gods and light, a symbol of divine emanation. He also held the mother goddess Cybele in high esteem. Julian favored ritual theurgy, with an emphasis on sacrifice and prayer. Esoteric Christianity[ edit ] Esoteric Christianity accepts theurgy as a tradition that could greatly benefit a person. In a traditional and magical sense, theurgy is seen as the opposite of Goetia , even though many argue that they overlap. The Golden Dawn has a somewhat significant historical following and influence; [10] while it is held that many theurgists are usually solitary practitioners and seek the divine light alone through ritual and inner spiritual and psychological equilibration. It is said that God created the world using the sephiroth, pouring Divinity into creation through these "vessels," which also have personality traits. The highest sefirah, Keter "Crown", holds the most divine light and is the least accessible to humanity. The lowest sefirah, Malkuth, is still higher than matter itself, so the parallel with Neoplatonism is not complete, but Malkuth is considered that aspect of God that can be perceived in the material world. It is also known as the Shekhinah. For the Kabbalist, God is a single oneness, not separate "gods". The teaching avoids polytheism by insisting that the sephiroth are not to be prayed to, but rather, to be meditated on and experienced as manifestations of how God acts in the world. They are envisioned as arranged in three columns, in a pattern called the Tree of Life. By meditating on the sephiroth and praying for their unification, Kabbalists seek the theurgic goal of healing a shattered world. For Kabbalists, the sephiroth are as follows:

**Chapter 5 : Goetic Evocations: Theory and practice behind conjurations – Exploring Traditions**

*At least two of Ashenden's chapters, "The Encounter between Poet and Magus" and "The Goetic, Theurgic, and Wisdom Traditions," may be profitably read alongside the present volume. Myth and Magic: Art According to the Inklings.*

Invocation Rituals Some have performed invocation for the purpose of controlling or extracting favors from certain spirits or deities. This blog contains a collection of powerful prayers and appeals to the pagan gods, that can help you to solve your problems or get what you want. Be careful, the gods do not like being disturbed at trifles. Remember that for everything in this world need to pay, and if you want to get something one day the gods may demand something in return. Need to be prepared for it. Monday, 5 January Occult Goetic Evocation The New Fad A few years ago occult students and practicing magicians became enamored of the old grimoires and began to purchase newly translated and annotated copies of them. This may be due in part to published books written by Steve Savedow, Joseph C. Lisiewski and Aaron Leitch. All three authors recommended using the old grimoires in a literal fashion, and seemed to encourage the evocation of Goetic demons. Chaos magic has also lately latched on to Goetic demons, as if the faux gods of H. Of course, I have no intention of engaging this new fad, since my system of magic always had the evocation of Goetic demons as an included part of its over-all strategy for magical theurgy and evocation. So if I sought to evoke one of the Goetic demons, it would only be after a series of theurgic workings that would include the archangels and angels that are part of its hierarchy. The 72 demons of the Goetia have their counter-part in the 72 angels of the ha-Shem, and I would never evoke one of the demons without also invoking the matching angel of the ha-Shem. In this fashion the evocation would be controlled and balanced between light and darkness, which would protect me from potential demonic obsession and allow the dark aspects of my inner self and the inner planes to be worked out through the powers and the intercession of the ha-Shem angel. Where I part with tradition is that I choose to build a complete spiritual context using the angelic rulers of the decans and the archangels of the twelve signs as part of the hierarchy of spirits that I engage when working theurgy and goetic evocation. If one were to perform the evocation of Goetic demons without use of the above hierarchy, then another hierarchy would implicitly come into play, and that would be the Infernal Hierarchy of Satan and the organization of Hell. This hierarchy is also part of the tradition of the old grimoires, but the demonic hierarchy would not be approached without the power and wisdom of the Holy Guardian Angel to aid and protect the magician. I do believe that the concept of demons does work in a pagan and wiccan spiritual environment, and I will attempt to explain this theory. So exactly what are demons anyway? If they are merely personifications and agents of evil, why would anyone want to traffic with them? One could assume that either magicians want to control the chaotic forces in their lives and apply them in a constructive fashion or they have a perverse desire to engage in malignancy and the exaltation of their own darkness. Others who traffic with them may be doing it out of curiosity, boredom, or because they are jaded and want some kind of new kick in their lives. I see demons as spiritually negative, but more like a natural negativity - the dark Yin to the light Yang. Angels are like the agents of control who maintain the spiritual status quo, and demons are the agents of chaos who break up the status quo and counteract the laws of nature, including, perhaps, even the physical laws of nature. Where one could see angels as a kind of masculine force, demons would be feminine. They symbolize the archetypal opposition of light and darkness in nature, but without the connotation of good and evil. One can see by this comparison that demons are an integral part of the natural spiritual world, and that if one works with angels, one should also ultimately work with demons as well - to maintain a holistic approach to magic and spiritual mechanics. Since demons of any kind represent the opposite quality of angels, then we could assume that they would represent chaotic, disruptive and even stochastic spiritual forces and intelligences. Obviously, we would want to engage such forces and intelligences in a very controlled environment, but conversely, such entities would be useful in breaking through old patterns and dealing with internal flaws within the psyche, or even engaging in processes that would be considered outside of the normal space time continuum. Such a controlled use would require either the assistance of the Holy Guardian Angel, a hierarchy

of archangels and angels, or a combination of both. I have used demons in the past to specifically address my spiritual dark side, to realize myself as a being of light and darkness, and to learn to harness and empower my dark side so that I might be able to master myself. I believe that this is relevant because the physical and social worlds that we live in are neither light or dark, but rather a balanced grey. Demons help me to determine my limitations, flaws and weaknesses - something that angels would not be capable of doing since they are programmed to aid and assist humanity. Sometimes things need to be broken or even destroyed in order to ensure continued spiritual growth. Magicians, like everyone else, can allow habits and limiting opinions trap them. These habits can carve deep ruts in their lives that seem almost insurmountable. Drastic measures may be required to eliminate them. I believe that demons can do this quite adequately. However, I maintain my argument that one should never evoke demons without also working through the hierarchy and also, hopefully, having a powerful guide such as the Holy Guardian Angel to assist.

**Chapter 6 : Goetia and Theurgy, magic black and white? | Heterodoxology**

*The methods include Theurgic, Goetic and Enochian magick. Following Tantrik tradition, the book's narrative is centred on the 'Island' to the west of St. Ives in Cornwall. The book thus has a distinctly elemental nature, reflective of changing weather and seasons as focussed through the lens of Tarot and Tree of Life correspondences.*

The Hermetic Tradition The Hermetic tradition is a set of philosophical and religious beliefs based primarily upon the writings attributed to Hermes Trismegistus, who is put forth as a wise sage and Egyptian priest, and who is commonly seen as synonymous with the Egyptian god Thoth. The Hermetic tradition commonly attributes forty two books to his credit. However, most of these books are reported to have been destroyed when the Great Library of Alexandria was razed. The earliest roots of the Hermetic tradition are found in the astronomical, spiritual traditions of Sumeria, then in Chaldea and Egypt before reaching Europe with the Greek and Roman empires. In Greece, this early wisdom found its way into the Pythagoraen tradition and filtered into the Orphic, Delphic, and Elusenian mysteries. In Rome, it arrived from Egypt with the Hermetic and Gnostic traditions, then spread through the Mythraic and the Isiac mysteries, later giving rise to Neo-Platonism. The Hermetic tradition, being opposed by the Church, became a part of the occult underworld, intermingling with other occult movements and practices. The infusion of Hermeticism into occultism has given it great influence in Western magical traditions. Using the teachings and imagery of the Jewish Qabalah and Christian mysticism, Hermetic Theurgy was used effectively and in a context more easily understood by Europeans in the Middle Ages and Renaissance. Hermetic magic underwent a flowering in Western Europe, when the Hermetic Order of the Golden Dawn was founded in Primary Hermetic Works There are three major works which are widely known texts for Hermetic beliefs: The Emerald Tablet of Hermes Trismegistus is a short work which coins the well known term in occult circles "As above, so below. The actual text of that maxim is "That which is Below corresponds to that which is Above, and that which is Above corresponds to that which is Below, to accomplish the miracle of the One Thing. The Corpus Hermeticum is the body of work most widely known Hermetic text. It is composed of sixteen books that are set up as dialogues between Hermes and a series of others. The first book involves a discussion between Poimandres also known as Nous and God and Hermes, supposedly resulting from a meditative state, and is the first time that Hermes is in contact with God. Poimandres teaches the secrets of the Universe to Hermes, and later books are generally of Hermes teaching others such as Asclepius and his son Tat. The four classical elements of earth, water, air, and fire are used often in alchemy, and are alluded to several times in the Corpus Hermeticum. Hermetic Philosophy, is a book published in CE anonymously by three people calling themselves the "Three Initiates". Many of the Hermetic principles are explained in the book. Hermeticism acknowledges that there exist many gods, but that these deities, along with all other beings, exist within, and are created by, The ALL. As expressed in the Kybalion: As everything is mental, it is also a vibration. All vibrations vibrate from the densest of physical particles, through mental states, to the highest spiritual vibrations. In Hermeticism, the only difference between different states of physical matter, mentality, and spirituality is the frequency of their vibration. The higher the vibration, the further it is from base matter. The goal of Hermetic practice is to transmute the base matter of the physical body into ever more refined and pure forms of energy and consciousness. Hermetic Spiritual Practice One account of how Hermes Trismegistus received the name "Trismegistus," meaning "Thrice Great," is because, as he claims in The Emerald Tablet of Hermes Trismegistus, he knows the three parts of the wisdom of the whole universe. These are the Hermetic triad Trivium Hermeticum of spiritual practices: Alchemy - The Operation of the Sun - For Hermeticism, Alchemy is not simply the changing of physical lead into physical gold. This is accomplished by means of a powerful elixir of life called the Philosophers Stone, which, when ingested, transmutes the physical body and purifies its vibration. Alchemical texts clearly state, however, that the Philosophers Stone is created by purifying Mercury into Philosophical Mercury. The actual techniques of the royal art Ars Royal of alchemy remain the most powerful and secret part of the Hermetic tradition and are carefully guarded in the highest grades of Hermetic Order of the Golden Dawn. Alchemy is seen as the "key" to theurgy, the ultimate goal of which is to become

united with higher counterparts, leading to Divine Consciousness. The second is Theurgy, divine magic reliant upon an alliance with divine spirits. In the practice of Hermetic theurgy, these are invoked in order to awaken elemental, planetary, and zodiacal forces in the physical and energetic bodies. Theurgy is the practical aspect of the astrology. Ritual magic and all modern magical traditions ultimately derive from Hermetic theurgy. Astrology - The Operation of the Stars - the three disciplines of the Trivium Hermeticum; alchemy, theurgy, and astrology are completely interdependent on one another. Hermetic astrology is not a mere passive tool for fortune telling as astrology is understood in modern times, but rather actively employs stellar influences for spiritual development using alchemy and theurgy. Hermetic alchemy and theurgy are likewise dependent on astrological cycles. Thus Hermetic theurgy can be understood as a sort of astrological magic. Hermetic Brotherhoods The Rosicrucian tradition was a flowering of the Hermetic tradition. The Gold und Rosenkreutz order, practiced all three aspects of the Trivium Hermeticum alchemy, theurgy, and astrology. This tradition is carried on in the S.

**Chapter 7 : Qliphoth - Wikipedia**

*Grimoire List of magical terms and traditions The Lesser Key of Solomon Works of Aleister Crowley E. J. Langford Garstin, Theurgy or The Hermetic Practice, Aleister Crowley, Samuel Liddell Mathers, The Goetia, The Lesser Key of Solomon the King.*

Many are familiar with zazen, for example—sitting, attending to the breath, and bringing the mind back from stray thoughts. Or maybe we think of yogic meditation, focused on a particular image or idea to the exclusion of all else. I really like mindfulness meditation, which comes out of the Buddhist tradition. Meditation has always been here, and the Western world has its own variety of meditational and contemplative practices. Unfortunately, a lot of techniques were lost with the loss of the theurgic tradition. Theurgy is a spiritual practice, really more of a technology, designed to bring the practitioner closer to the divine. The word theurgy itself comes from the Greek word for "god" and the word for "work. Theurgy reached its high point in the West during the period just before the fall of Rome, known as Late Antiquity. During this period, magicians, mystics, prophets, and priests traveled freely and shared ideas. In this fertile ground, several philosophers cultivated elaborate techniques for rising upward to join the gods, in a process called henosis, or "becoming one. Plotinus laid down a contemplative path, which this article will talk about. Iamblichus laid down a path of ritual and magic, but that is the topic explored in more depth in my book, *The Practical Art of Divine Magic*. Their philosophical work has survived, and are elaborate and impressive examples of careful analytical thinking. But their practical exercises were oral teachings, or, if they were written down, did not survive the fall of Rome. But we have enough to reconstruct some techniques, and building off those reconstructions, find new techniques that work for us. Plato describes a very simple contemplation in the *Symposium*. Socrates regales a dinner party with his experience with a woman philosopher that he met on his travels. This woman, Diotima, is one of the few people who can leave Socrates in a state of mental perplexity *aporia*, in Greek. Moreover, love teaches humans how to reach the gods, how to return to the world of ideas and henosis. The meditation she describes is almost certainly a meditation used by Neoplatonists like Plotinus, and my own personal experiences with it are striking. Here is my summary and slight simplification. The Meditation on Beauty, from Diotima Begin by identifying something beautiful in the world. This can be anything, even something profane. You like tall guys with big muscles? You like that flower in your garden? Make use of it. Abstract out what makes that thing beautiful. In other words, what is it you like about that thing in abstract terms. Or the sunset—sublime awe. Identify what other things exhibit that quality. What other things have strength and share in that beauty? Music, dance, a delicious meal. Identify this abstract thing in the world of human society. Where do you see this abstract idea represented in human interaction, social conventions, laws, morals, and so on? Strength—I see that in people standing up for what they think is right, just, good. I see that in people getting along when working toward a common aim. Superhuman courage in the face of adversity. Identify what virtue this abstract thing represents. Plotinus also adds generosity to that list, sometimes. You can add others if other virtues seem important to you perhaps honesty? Now, where do you see this abstract in the world of virtues? Perhaps you see strength in courage. Wisdom, perhaps, as it requires wisdom to recognize such awesome beauty. Identify how this virtue is all other virtues, and this beauty all other beauties. Here is the hard step, and the one that you may push against and not always achieve. Try, each time, to see how this virtue is manifested in all virtues, and how this beauty manifests in all beauties of nature, society, and goodness. My absolute favorite is to do this walking around or jogging. You can do it anywhere. If it helps you relax, try the four-fold breath of inhaling for a count of four, holding for a count of four, exhaling for a count of four, and holding for a count of four. So just relax and let your breath be natural, fast if fast, slow if slow. You will find that your mind wanders. Deliciousness is a kind of harmony. I see harmony in justice. Just bring it back, retrace your steps, and return to the original procedure. Let me lay out how your thoughts might look if you try this. Lots of other beautiful things are gentle like that. Some subtle flavors, for example, or a faint smell of jasmine. Where do I see that kind of gentleness in human society? What virtue is that? I want another glass of wine! Instead, you say to yourself, "Yeah, that wine tasted good. In fact, why not

put the bottle away, have some nice water, and then see if you really want more wine? I could have it with that ahi steak that I have thawing in the fridge. I bet a light red would stand up to it. I was thinking that self-control should be gentle. Okay, so how is that like all virtues? Are all virtues gentle? Think about that guy standing in front of those tanks at Tienanmen Square. That was courageous, and so gentle. Just stood there with his groceries in his hands. Or Martin Luther King. Lots of gentleness in their courage. We need to give gently, not push it on people; and we need to take gently, not snatch away or take more than we need. We have to be gentle with our wisdom, too. Are all beauties gentle? But you can try it yourself, with what you find beautiful, and see how far you get. The great value of the system is that it works with your ideas of what is beautiful, as well as your idea of what is good and virtuous. I hope you try this meditation and receive some benefits from it. His understanding of semiotics and the study of symbols arise from his training in linguistics and literary theory.

**Chapter 8 : Goetia : definition of Goetia and synonyms of Goetia (English)**

*Theurgy, in the esoteric tradition, uses this knowledge to heighten one's own spiritual nature. In Esoteric Christianity, theurgy usually is the practice of trying to gain the knowledge and conversation of one's higher self, or Inner God, to teach one spiritual truths and wisdom from God that one couldn't learn from man (see alchemy).*

The topic is Goetia and modern western ritual magic. With the deadline approaching it is time to start brainstorming a bit. The chapter gives me an opportunity to look at something that is typically of interest to social theorists and anthropologists: Lately I have been most interested in distinctions when it comes to attempts at demarcating science and non-science, with all of its philosophical, political, ideological, social, and even ethical ramifications. But the distinctions being made within cultural systems are equally fascinating. When it comes to magic in a western context, demarcations have commonly been of a moral and theological nature. Is there a lawful magic, or is it all wrong? By the Renaissance the word goetia started to be used as a part of classifications of different types of magic. Furthermore, he subdivided ceremonial magic into the two types of Goetia and Theurgia. The distinction was a theological one. Theurgic magic employed ritual and techniques to invoke and ask favours of ostensibly good spirits, like angels, or in some cases other entities from the Christian pantheon, like saints or the Holy Virgin. In a sense, theurgic work, exemplified for instance by the popular medieval *Ars Notoria* grimoire, existed on a continuum with prayer, representing a more ritualized critics would say superstitious form. Protective circle and triangle for the evocation of spirits. Goetic ritual would also involve angelic beings and secret names of God to some extent, but here the major line of work was different: Although the distinction was one between good and evil spirits, this did certainly not mean that Agrippa and his followers approved of theurgy. Agrippa mentioned that the greatest difficulty with theurgic work is that the supposedly benevolent angels may in fact be demons in disguise, tricking the magician into giving supplications to them. In this way, theurgy was always suspect of idolatry – an accusation which was much used against it in the middle ages as well. At least the goetic magician knew what he was doing. The classic example is the first book of the 17th century grimoire *Lemegeton*, also known as *The Lesser Key of Solomon*. Several other grimoires have taken their cue from this, including the *Grimorium Verum*, the *Grimoire of Pope Honorius*, and the *Grand Grimoire*. All of these are later, but tap into the ritual practices of demonic evocation. That tradition goes back to the first centuries of the common era. But my job at present is to look the other direction: There are several ways in which that story can be written and told. First of all, the occultists of the 19th century, in France and England especially, did look to the grimoires when they created their doctrines and practices. The fascination was not primarily goetic, however: The English group of masons, rosicrucians, occultists and alchemists who formed the Hermetic Order of the Golden Dawn were impressed with the angelic workings of John Dee, as well as the Greek magical papyri and the Solomonic texts. What they concocted would count largely as theurgy rather than goetia, aiming for the purification and exaltation of the soul rather than the binding of demons to gain the favour of a woman or find buried treasure. Waite published a version of the goetia in his *Book of Black Magic and Pacts* in The publication was not meant to encourage goetic ritual, however: Waite was strongly critical of such demonic work, and in fact would end up on the position that all magical ceremony was inherently infused with a combination of infernal agency and plain superstition – much like Agrippa had done. Samuel Liddell Mathers, one of the founding geniuses of the Golden Dawn, wrote up an edition based on various versions of the *Lemegeton* in the British Library as a favour to Aleister Crowley. Crowley subsequently published it, with additions and innovations of his own. Demons were merely convenient ways to talk about effects of ritual, which were really about the stimulation of the mind through scent, sound, vision and action. As an introduction to an ostensibly demonic work of ritual, however, the introduction undeniably works to legitimate the practice by taking off the moral sting of infernal unlawfulness. There are other things that need to be said as well, such as what to make of the relatively recent resurgence of publications of original sources by contemporary magicians. I might blog about that later. This work by Egil Asprem was first published on Heterodoxology.

Chapter 9 : Goetia - Wikipedia

*The encounter between poet and magus --Modern hermeticism --The q'abalah, the secret doctrine in Israel, and the influence of A.E. Waite --The "two ways" and the "theology of romantic love" --Alchemy as metanarrative --The goetic, theurgic, and wisdom traditions --The integration of the natural and supernatural in Charles Williams --The second.*

The Magical Art of Surreal Romanticism Available in hardback and paperback editions; full colour The book is an in-depth illustrated study that takes in the use of occult methods such as automatism in the arts and literature, and compares the results with the Left-hand path or way of retroversion of the senses as termed by Kenneth Grant and typified by the work of artist Austin Osman Spare. True automatism is an inexorable condition of mind and soul that to all intents and purposes is exercised outside and beyond the will of the person, whether they are destined to become a master, a magus, or merely another victim swallowed up by an incomprehensible universe. Automatism was not an invention of the Surrealists, or of Sigmund Freud, but has always existed in magick and alchemy. The book includes six high quality full colour reproductions of fine art, including rarely seen drawings and paintings by Austin Osman Spare and Ithell Colquhoun. The book introduces the Law of Thelema, as given by the goddess Nuit to a Theban priest, and places it in the context of the ancient wisdom tradition, as well as that of an atomic age. The Ending of the Words is a unique publication offering direct insights into the magical Law of Thelema, and an open commentary on esoteric knowledge that has for centuries been kept hidden from the public eye. The book includes a comprehensive glossary of Egyptian, Qabalistic and Thelemic terminology essential to the study of the Book of the Law. Crown Quarto perfect bound paperback with black and white illustrations; Crown Quarto Special Edition perfect bound paperback with full colour internal photographs and graphics on high grade white paper. They have arisen and are entwined about the axis of the universe; they manifest all phenomena. The division invoked by a magical Act of Will may arise as a dual force, symbolised on the Tree of Life by the two pillars or Moon and Sun of dreaming and waking consciousness. Liber is suitable for the Thelemic aspirant of the grade of Philosophus, or anyone that dares to know, to will and to keep silence! It is also a course in magical Initiation that includes knowledge lectures, rituals, yoga, meditation, invocation, skrying and tasks to perform. Included here is also a newly revised version of the book concerned with the Dedication of a Sanctuary or Temple. There is an emphasis on practical magick while a strong prophetic or oracular sense underscores some of the writing. There are full-length essays as well as knowledge papers. The practical work is supported by explanatory texts and related pieces. A4, perfect bound paperback Books: Stella Tenebrae Volume One Number 1 The creative stream issuing from the Thelemic current or Hermetic Light cannot be set in stone tablets for all timeâ€”our methods and rituals are constantly evolving. This, the first number of Stella Tenebraeâ€”Journal of Hermetic Magick, contains twelve essays and is fully illustrated throughout. Subjects include the Qabalah, Extraterrestrialism and subconscious dream control or automatism, Tarot, Egyptian Gods and the Sethian Gnosis. A4, perfect bound paperback. Subscribe to our monthly Journal, The 93 Current here. The Journal is free of charge and is delivered by email.