

THE INNER LIGHT

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Dear Subscribers and Readers,

When I volunteered to take on the running of this journal it was my hope that by changing its appearance, and through many other activities, that I would be able to increase sales, and that we would have more writers wanting us to publish their work. Sadly, after several years this has not happened, despite much personal effort. The competition with online platforms and the demands of the world has changed the playing field, making it difficult for any 'not for profit' magazine. Not to mention the increasing cost of mailing out the journal. Therefore, we have had to take the difficult decision to cut our loses and cease production of this journal. Consequently, this is the last edition.

We will be using the website of The Society of the Inner Light to regularly publish works by Dion Fortune and others in the founding group, that may not have been seen before. We will also be producing works with commentaries with the aim of making them current for the readership. We hope that you will find something of interest on this website.

If you are a subscriber and would like a refund in regard to any outstanding remittance please contact the SIL administration office, and we will be happy to reimburse you. Equally you may choose to make your outstanding subscription a charitable donation, for which we thank you.

Thank you for your support of this publication over the many years.

Regards
Christian

Editorial

It is that time of year for celebration, and in the depths of winter around the longest night we all need some cheering up. It is not surprising then, in the Northern hemisphere we celebrate a range of festivals of light.

For the neo-pagan it is Yule, or one of the many alternative names offered. This is quite simply a solar festival marking the end of one solar year and the start of another. The mythical basis is the birth of the Sun on the first morning after the longest night. The Goddess of nature is thought to give birth to her child, the Lord of Light, or even the Lord of the Greenwood. Some argue that she gives birth to twins, a new Lord and Lady. However we understand this it is a celebration of the turning of the old to the new, and a celebration of the growing light, and of spiritual renewal.

In the Jewish faith this is the time of Hanukkah, which itself is a celebration of renewal and new beginnings. The festival marks the return of Jews to the promised land of the covenant following an extended period of exile in Babylon. In their joy to return they look forward to restoring the one temple to God and giving thanks to Him. In Judaism it is believed that there can only be one temple for the worship of the One God. This temple was sited in Jerusalem on the place where Abraham was said to have offered Isaac as a sacrifice to God, but was stopped at the last moment. This temple was later destroyed by the Romans in 70AD in response to the Jewish rebellion. However, at the time of the return from exile the temple was still there, but much misused. So the priests set about cleaning it out and restoring it. The most important feature is an eternal light, an oil lamp, that is kept burning in the temple as a sign that God is present. This lamp can only be fuelled with an oil that has been carefully prepared and scented, with accompanying prayers. This whole process takes seven days. But on clearing the temple they find only one vial of oil, enough for a day, but by a miracle it lasts the necessary seven days. It is this miracle of light and the renewal of the spiritual heart that the Jewish people are celebrating.

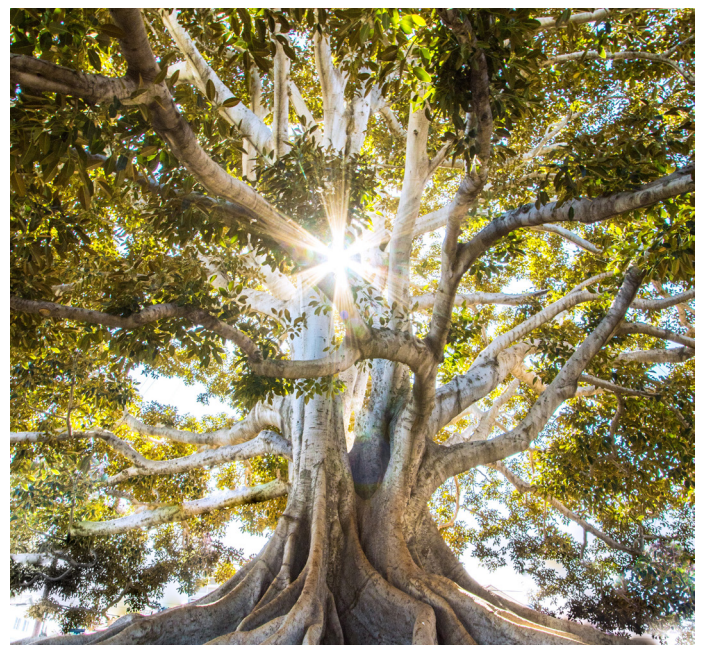
The Christian is celebrating the birth of the Son of God, the Incarnation, which makes possible the way to atonement with God through the salvation of the cross. Unless God incarnates as Jesus the Christian believes it is not possible to gain entry to the eternal

life. The birth narratives talk of a bright star in the east, a shining beacon of hope, the light of God piercing into the darkness of the earth. This is so beautifully examined in the prologue to John's gospel "The light shines in the darkness, and the darkness has not overcome (understood) it."

This theme of light can be found in every religion throughout the world, the sacred fire of Zoroastrianism, and Hinduism. The Hindu worship given to the rising sun every morning. It also plays its part in a string of myths, to the point where, perhaps, we begin to shun the dark. We associate the darkness with all things bad. Yet without darkness and a time to rest we could not function. Darkness is essential for without it we could not know the light.

In the Cosmic Doctrine we are clearly told of the need for a dynamic balance of light and dark. For if one is motion the other is stillness and one cannot be without the other. In the same way that force and form must exist together and interact or else there can be no manifestation. So whilst we celebrate the light we should be careful not to shun the dark but see it rather as a valuable part of the whole and embrace it. So however you celebrate the coming festive period spare a moment to celebrate the dark as well as the light, a moment to sit and enjoy the darkness and feel its power to renew and refresh you, a power as great as those first rays of the sun. With Seasons Greetings.

Christian



A Reverie in Violet: the seeds of Morgan le Fortuna

By Stuart Delacey Harrop

I define Inner Space as an imaginary realm in which on the one hand the outer world of reality, and on the other the inner world of the mind meet and merge.

J. G. Ballard

A box was recently discovered in the attic in Chalice Orchard below Glastonbury Tor. It contained an erratic assortment of objects, as if hurriedly packed away under the pressure of an impending house move. The collection contained a small photograph-framed image of a young woman in a long dark dress. I have this in front of me now. The image under the thin glass, bordered by the maturated, wooden frame, is stylised within the genre of the early years of Dion Fortune and shows a young woman posing. She has a strong jaw and a low hairline. To those wishing and hoping for more tangible evidence of Dion Fortune's earthly life this looks as if it might be a photograph of Violet Mary Firth perhaps in her late teens or very early twenties. Moreover, if this really is young Violet it is a wholly new representation of her: for the picture exudes glamour, with all the trappings and connotations of that word both past and present.

And so, a careful, physical examination commences with all the precision and caution that an archaeologist might deploy as he opens up that which has been sealed for aeons. With the utmost delicacy, the old weathered brown paper on the back of the frame is carefully cut away by a razor-sharp knife. Fragments of aged paper crumble to dust as if the first stones had been removed from the entrance to an Egyptian tomb, thereby exposing fragile treasures to the atmosphere. Nevertheless, the treasure beneath the ancient wrappings is intact and almost pristine. But it is not the hoped-for gold of the tomb but a more tantalising treasure. Indeed, the frame does not hide a photograph. Instead there is a perfectly preserved postcard and the image is a copy of a painting expressed on the blank side of the postcard to be 'Reverie by H. Rondel'.

Is this a disappointing result? Was this particular



minor archaeological expedition a failure? Well we have got this far and there are still questions. Therefore, let us dig deeper.

A quick search on the internet reveals that this postcard is a collector's item and can be bought for the princely sum of \$1.35 on the web. Sadly, this particular piece of treasure is not unique. But is there a treasure hidden more deeply; beyond the functioning plane of our level of manifestation? Let us carry on with our excavations.

It is likely that the 'H. Rondel' referred to is Henri Marie Gabriel Rondel, a French painter who lived from 1857 to 1919 and his life certainly coincided with that of the younger Dion Fortune who lived from 1890 to 1946. She could have conceivably posed for him; although there is no record of this. Rondel's pictures are stylised and romantic and more often than not show bare breasted models within the style of the time ranging across and beyond the Pre-



Raphaelites. Rondel was not amongst the members of that group, but their influences are clearly present in his work, whether consciously acquired or soaked up from the group mind of the time. Rondel tends to sign his paintings 'H Rondel' but there is no signature on the image in the postcard. But then it may have been cropped away to fit the postcard format. The image in the postcard is also more realistic and less romanticised than Rondel's standard works. But then again, the original painting may have been sharpened by hand masking techniques in a photograph to enhance the process of mass reproduction. Indeed, once the masking is reversed by modern digital processes, we achieve a much more Rondel-like image.

In terms of a more in-depth search for the facts, we may not be able to pin down the true history. Consequently, we are left with many, extant questions. But let us brush these remaining queries aside and assume that the picture is an image by this artist and that it is not a result of a life painting session with young Violet as the model. In fact, when we examine other examples of Rondel's work, we find that a number of paintings are inspired by a model who is certainly not Violet, yet nevertheless shares the physical characteristics of the image we are now examining.

Therefore, having made that assumption and deploying what we do know about Dion Fortune from her many books and novels, I decided to rely on my own inner vision, initiated by imagination, and incubate my own 'reverie' to unearth the potential deeper treasure behind the image.

To prepare for and hopefully catalyse this inner expedition, I first skimmed through a couple of biographies of Dion Fortune in my own bookshelves. I found that they dealt in great detail with the life of the High Priestess 'DF' but provided only sparse, mundane information about young Violet. Why was this? First, Dion Fortune had left a clear trail of material from which to build a biography of 'DF' within her own writing - plenty for the biographers to deal with. Second, like many of the explorers of non-ordinary reality, DF had tended to create a fog around her more mundane, human past in order to reinforce her magical personality and shake away the roots of realism from potential, future biographers. Third, and perhaps more pressing, authors of biographies more often than not endeavour to write readable -if not exciting -histories and thus emphasise the gripping and dramatic events within a life.

If the biographers are successful they necessarily fulfil the fundamental imperative that shapes dramatic literature as enunciated by Alfred Hitchcock: "Drama is life with the dull bits cut out." For my part, however, I needed to break that rule to understand this picture. I had to discover at least some of the 'dull bits' within the history of Violet Firth before she was discarded and papered over by Dion Fortune.

Nevertheless, following my search through the biographies, my heart seemed to be telling me that I had reached the end of the road in my exploration and that the image I had found in its old frame was just a plain ordinary piece of bric-a-brac. Nevertheless, as if this were a signal to those who govern the imaginal realms, at the very edge of giving up the quest, the reverie came to me of its own volition in a dream.

I did not dream asleep, but I dreamed awake as I trudged for hours in the pouring rain through dripping woods under the solitary, damp and dreary light of an impending autumn. I knew I had dreamed because, as I walked, I somehow lost two hours of my own timeline along the deluged trail as I stumbled



through freshly opened streams bursting onto the muddy and leaf flooded track. And in that lost time my reverie forced an encounter with a subtle but luminous, being who had a story to tell. He was the antithesis of that watery, almost drowned world through which I walked; he told me that he came in and out of Violet's life as a fire spirit. Indeed, once he said, whilst in the form of a salamander, he nearly burned the house down. So here was his passport, his assertion of his credentials. For at the back of my mind I could recall that, somewhere in DF's meanderings, I had read about that encounter. I therefore held on to my lucidity as my dream informant painted isolated cameos of Violet Firth until she finally blended into Dion Fortune.

Violet is somewhere between 18 and 20 and is often in London. On one visit she travels to one of the great London art galleries with a female friend. They separate as they wander around a particular room exhibiting paintings drawn from a mixture of Pre-Raphaelite and contemporaneous artists. The rule of silence in the gallery is suddenly violated by the friend who, in a rasping whisper, almost shouts:

"Vi come over here. Quick! It's you!"

Violet joins her and follows her gaze to a simple

image of a woman wearing a dark dress that descends into black. The picture is simply labelled 'Reverie by Henri Rondel 1857-present'.

"See: it's you -you as you are now. Well apart for the dress of course -but Vi: you could have posed for this!"

Violet's face flushed in embarrassment. She, like anybody had good and bad days; and on that day she felt encumbered by her body and strangely weary. From the minute she'd woken up her hair was laying limp and flat and wouldn't comb. And now she thought her face looked unhealthy and pasty as she saw its ghostly reflections in the glass that shielded some of the paintings. She was embarrassed because she couldn't agree with her friend. However, although she knew that she could never be as perfect as this enigmatic twin in the painting, nevertheless the flattery drew more blushes as she felt a quiver of excitement rushing up her spine to permeate her nervous system and ultimately irradiate her skin. This shiver of ethereal beauty, welling from a deeper, hidden and unknown region, persisted as Violet silently gazed at the picture. With almost a telepathic empathy, her friend became quiet by degrees and stood back to allow her to fully absorb this experience. After what seemed like an age to her friend and no time at all to herself, Violet simply said: "It's beautiful."

They moved on, and to her friend Violet appeared to quickly forget the image of her celestial sister. Nevertheless, Violet privately observed that the feeling of weight and fatigue had fallen away. She felt light, almost floating; taller, stately, almost royal. She even dared to think that she was beautiful but kicked the thought away. "At this rate I shall become a stupid prattling vain little thing!" she thought to herself.

What she did not notice (and that was probably a good thing) was that as she passed the gallery security man in his smart uniform, he seemed to bow deferentially as she filed past. And what's more the previously silent, grey and expressionless faces of the other gallery visitors, when they made even the slightest eye contact, would now smile and whisper "Good morning" instead of averting their eyes to maintain their private space.

As they left the gallery there was a small tearoom



some reason: tuppence.”

The image in the postcard did not look quite the same: it was more like a true-life photograph rather than the softer ethereal painting in the gallery. The painting seemed to be protected by a veil which obscured something, yet to be perceived, beyond the mere image of a woman. Something in the printing process had occluded that mystery. Nevertheless, Violet took it and instantly hid it in a book in her bag. For some reason this picture was to be secret -something to be guarded along with her deepest and most clandestine thoughts. Indeed, she did not mention the purchase even to her friend, nor was the picture seen by others for many years thereafter.

For a few days and weeks after discovering it at the art gallery, Violet would occasionally open the book in which it was hidden and gaze at the postcard image. On good days she would identify herself with it and on others she would feel that any valid connection was a futile hope to aspire to. Over weeks she gradually forgot about it and the image only came back to her when she would open the particular book in which it was hiding and it would tumble out to surprise

and a little souvenir shop next to it. The friend went to find a table and order tea and cakes whilst Violet briefly and aimlessly wandered around the shop. A small stand held postcards of various exhibits within the gallery and she found one representing a particular picture of Naiads by a stream that she knew her friend would like. But there was no sign of the image she really wanted to take home with her. As she was paying for the card for her friend, she asked the lady serving her; “You don’t seem to have a postcard of “Reverie’ -I think it’s by H. Rondel”.

“Oh we will have -we have them all -just a minute”

The woman smiled radiantly at Violet and opened a drawer full of postcards all methodically indexed.

“Now let me see -Reubens -Rodin -ah! Here he is: Henri Rondel. Now ‘Reverie’ I think you said. Here it is, but I’m afraid it’s a little more expensive for

her; sometimes possessing magic enough to make her heart soar and at other times remaining a mere postcard of no consequence. However, there came a time when, although she did not look at the postcard very often, the image would regularly re-surface within her inner vision especially on difficult days when it would lift her out of the low self-esteem that can blight us all. And over time the image within her subconscious grew in strength and precision as if it were a private archetype building its own consciousness independent of any colours and hues that Violet may have thought she had generated.

She had not looked at the physical picture for many months when, as she documented extensively in her book "Psychic Defence", a devastating psychic attack overwhelmed her. To some extent the image



generated by the postcard had something to do with this attack. For when that image was in the vicinity of Violet's self-awareness, those who encountered her would feel drawn to her, would find their emotions released from chains. Nonetheless, some of those whose perception penetrated more deeply, would envy and resent the power that radiated around her. According to the Fire Spirit who narrated my own reverie the female torturer described in *Psychic Defence* was in the latter category. For, as he told me, he was present not only as a witness, but he also claimed that he was the voice that whispered advice to Violet to feign surrender to her torturer. Thus, he counselled her to act as if already vanquished in order to give the woman satisfaction and thereby prematurely release her before she suffered irrevocable psychic damage.

Of course, Violet needed a great deal of other help to climb out of the chasm into which her shattered self had descended after this experience. Nonetheless, the image from the postcard played its part. It was deep within her at all times -deeper even than her subconscious -and the image held its ground as an anchor that never let her drift too far. Consciously, however, the mundane postcard had long been forgotten and would not allow itself to be found again until she had climbed back to a stable plateau and begun to live her life in a steadier state.

A few months after her recovery, Violet woke from a powerful dream brimming with enigmatic symbols. She reached to the small shelf above her bedside table for a battered book interpreting Egyptian hieroglyphics. She thought it might help interpret the dream but the intent and the events in the dream were rapidly consigned to obscurity as the long-forgotten postcard fell to the floor. This time the picture took her breath away for it was now inundated, engulfed and ultimately supervened by the far more tangible inner image stored in the hidden recesses of her consciousness. Violet could no longer see the idealised image of an adolescent woman. Instead the picture, overlaid by the dynamism of the living image within her, revealed a being who was hardly human and yet all-woman; neither young nor old; not quite a goddess but a priestess of the Goddess. The face that stared back at her originated from a place where the bounds of time and space were only loosely holding the circle; a numinous abode that transcended the physical form. And this was perhaps the moment when Violet stepped finally and irrevocably into the background and Dion Fortune took her place. She had at last put into complete practice the knowledge that she had learned, and through disciplined repetition within the imaginal realm, created a being who had never existed and yet now was more real than her own corporeal form. And what is more that presence resonated and indeed reverberated throughout eternity. In the beginning the image had served to lift her out of the ugliness she often felt within the heavy vibrations of the mundane plane. However, through its own volition it had grown into something far more significant and powerful. It had become a vehicle: a vehicle that housed her higher self; in those days called the 'Holy Guardian Angel'. And that higher self also began to undertake an even greater metamorphosis as it began to transform into the only material that could last beyond time; that

strange and subtle substance we call, for want of a better word, 'spirit'. And perceiving all of this, Dion realised that she was being dreamed by this image and that it had always been there and always would be. All along her walk on the bones of the Earth, she had been a mere image -a shadow.

That was the last time Dion Fortune looked at the image for physical or psychic support, or to use it to build an inner self, and indeed the postcard was soon completely forgotten. Meanwhile, as the Fire Spirit told me, he took a background role in DF's life from then on, gradually fading back into his own elemental source. He only had two or three more snapshot visions to reveal to me.

Dion was in her retreat below Glastonbury Tor with her husband. The decision had been made to leave Chalice Orchard and Penry was half-heartedly riffling through and sorting a pile of books into differently marked packing boxes. He opened a book on Egyptian symbology out of minor interest and what he thinks is a photograph falls to the floor. He turns to his wife.

"How old were you when this photo was taken darling: it's the best I've seen -very fine indeed!"

Dion is not sure what he was talking about and comes over to look. She sees the postcard and her first thought is to hide the fact that it is not a photograph. But she knows that any second now Penry will turn it over and realise the truth.

"Ah. It's a painting -and not of me. I'd forgotten all about it. Saw it years ago in a gallery. I was probably 19 or 20... I liked the title: "Reverie". It's got a magical, fay feel to it. Haven't seen it for years."

Penry shuts the book and the subject seems to be quickly forgotten. However, he notices a certain tremble in his wife's voice. The image meant far more to her than she was revealing.

Two weeks later DF returns from a brief time in London and above her bed there is a wooden framed image: the 'Reverie' postcard is now slightly veiled by glass and is thus far more reminiscent of the original painting. Penry had yet again penetrated her heart.

But the picture no longer held her attention. Its essence had been removed and now it was only a picture. During the final clearing out of Chalice Orchard she placed the framed postcard, without nostalgic hesitation, into a small box containing a

mixed bag of other items and placed it in the attic along with other boxes awaiting removal.

The little box was in the shadows at the far end of the attic and was hardly visible and was not noticed when DF and others went up into the attic to finally clear things out. And she did not remember she had left it there.

Indeed, for the rest of her life she did not wonder what had happened to the picture and in the last vision revealed by the Fire Spirit we can see when she turned her mind to it for the last time.

She is now fully Dion Fortune and with little memory of Violet Mary Firth. She sits at her desk writing the opening chapters of 'The Sea Priestess'. Dion is painting a picture of a man who is psychologically and physically in low health. She knows she has to bring the man into the story in a very low position so that the reader can compare and contrast the heights that the woman, she is about to create, will reach to. And then she comes to the challenge of weaving the story and image of Vivian Morgan Le Fay herself. However, the challenge is an open doorway and the words flow without obstruction as the tides, in times distant, had driven in to lap against a beleaguered Glastonbury Tor. As the story unfolds fluidly, Dion smiles to herself as she recalls the postcard image for the last time. Now she deploys it as a blank canvas to build layer on layer of story until it reveals a clear picture to herself, and to any reader with eyes to see, of a human who is in constant communion with her 'Holy Guardian Angel'.

And so, the picture can perhaps be given some credit at least for building Dion Fortune's most famous fictional character. For it catalysed the inner power and beauty that by poetic analogy gave Morgan le Fay both long life and persisting beauty in the physical plane. This simple image transformed into such a subtle level of manifestation that it was hardly subject at all to the grip of time-space and could no longer decay in any way that we could perceive. And that refined image became a vehicle for Morgan le Fay and on her creator's passing, a vehicle for Dion Fortune.

And so, may we regard the picture in the postcard as 'treasure'? The answer is of course yes; but not treasure in this world where moth and rust corrupt. For DF it became an occult symbol to work with. And being occult it is necessarily elusive, fay, hidden,

A Reverie in Violet

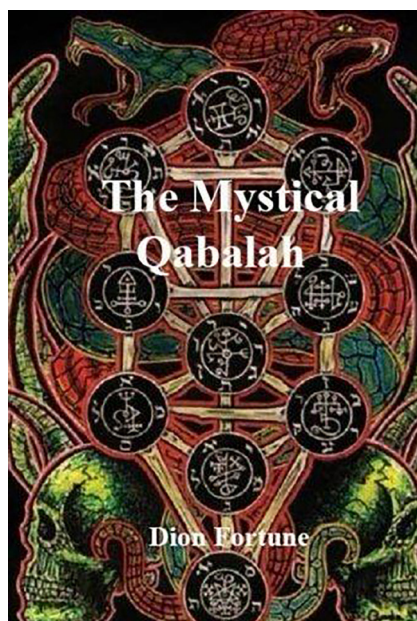
enveloped; a seed buried in in the ground of the psyche. A seed that splits and whose relentless growth pierces the shields of the concealed and reveals its secrets. The picture was an inner plane foetus and its true home for DF was in her own inner plane womb. It gave rise to her only child. And yet that child was also her true mother.

Of course, the picture was also a means to educate the foolish youth and raise it to the level of the heights where stands the Fool who, free and care-less, has the power and desire to step across the abyss forever. But more than this it is not possible to say. If we seek to extract more meaning from this image, we will only force the clouds to tumble down around us and shroud the mountain. And then we will lose our own path to the summit.



The Glastonbury Work and the Path to the Hibernian Mysteries

By James North



The path traced in this series of articles represents Dion Fortune's own carefully constructed Initiatory path from the limitations of our intellectual, technological and materialistic society to the rebirth of the Western Mysteries in their full extent. The first article focused on Violet Firth, as a seeker and teacher of occultism. The second opened new perspectives on her relationship with the Western Orders and the way in which her personal work was connected with the broader currents of Initiation. This article attempts looks at the Dion Fortune current from the perspective of the Adepts. It could be called the past and future of Lilith Morgan Le Fay and the Priesthood.

There is a need to dissolve the misunderstandings and prejudices against Esoteric Christianity

Dion Fortune is a gatekeeper, and her special posting is at the gate between popular occultism (including the "New Age") and the deeper levels of the Western Mysteries. She was decades ahead of her time in fusing psychology, a practical common-sense

application of occultism, and a free approach to the spiritual world. Some of her work had an important formative effect upon her esoteric contemporaries and successors, especially the Mystical Qabalah and her esoteric novels; but her pioneering contributions in other areas have been relatively neglected. Here is a representative list of some common esoteric concerns from the 1960s onwards:

- The synthesis of Eastern and Western teachings
- The pagan revival
- The role of the Divine Feminine and the traditionally "female" powers in magic
- How to develop one's own contact with and experience of the higher worlds
- Esoteric psychology and healing
- The role of love, including sexuality, in the spiritual path and in society

Dion Fortune thought deeply on all of these matters and her writings still form a significant bridge from popular consciousness to the Greater Mysteries. Her teachings may yet play their destined role, if contemporary representatives of the DF current are able to restate and re-imagine the Rosicrucian and Grail Mysteries in our apparently "post-Christian" culture.

There is a need to dissolve the misunderstandings and prejudices against Esoteric Christianity to clear the path to the deeper levels of the Western Mysteries. On the other hand, it is equally important to liberate these Mysteries from all that is parochial, old fashioned, limiting and dogmatic in outer presentations of Christianity, so that they embody the meaning and power of the Holy Grail.

This will come about as representatives of the Dion Fortune current re-engage with the wider occult community. Since the 1990s an abundance of profound esoteric information not available in DF's time has become available – on Jewish Kabbalah, Angelology, Hermetic Practice and many related subjects. There is ample work for lovers of DF, work that her Contacts will be only too happy to see. In



the 1980s, members of the DF current released valuable teachings on Pathworking, Dramatic Ritual, and the Arthurian and Grail Mysteries. The wider occult movement has assimilated these currents and pressed ahead in many respects. It is time for the Western Mystery Tradition in turn to digest what academics and magical practitioners have contributed in the last 30 years; this will provide the basis of shared understanding that makes a renewal of Esoteric Christianity possible.

The Path and the Sphere of Tiphareth

Let us now turn from group concerns to the individual's path. The Western Way begins in a focused attempt to master the practical challenges of everyday life, through training in meditative living and the conscious application of spiritual laws. After a certain amount of time and work on all levels of being, one becomes as familiar with the inner life as the outer; the process of integration of thought, feeling and will proceeds and aspiration to the Higher Self becomes keen and continuous. At a critical point, transition to the Greater Mysteries becomes possible, which involves a revolution in our being, a turning upside down or re-centring of our sense of self and source of motivation. There are no guarantees this process will be comfortable or even successful, as the

macrocosmic forces that make it possible, once initiated, cannot be arrested.

At a critical point, transition to the Greater Mysteries becomes possible, which involves a revolution in our being

The transition to the Greater Mysteries of the West has traditionally been through Esoteric Christianity. This is the Rosicrucian or Grail Path that underlay the Golden Dawn and earlier Orders. Once the integrative work of the sphere of Tiphareth has been digested sufficiently – though this work is central and never complete – the Initiate may move beyond into realms where learning to wield elemental and spiritual Power becomes an inevitable task on the Initiate's Path.

In traditional language, the powers represented by the Atlantean Adepts such as Lilith Morgan Le Fay can only be faced and assimilated by one who has entered the Inner Christian Mysteries as a pledged Knight or Lady of the Grail. Without unconditional love, wisdom and sacrifice, the quest for magic leads to the same chaos and destruction that caused the fall of Old Atlantis. Such language sounds old fashioned and sanctimonious to some, but experience proves that it is as true as ever. In the same old-fashioned terminology, when the Christ impulse of unconditional and unifying love pours into the Grail of the unified mystery schools, the path to the New Atlantis lies open.

On the planetary level, this involves the harmonisation and reunification of the Mystery streams divided after Atlantis. This is another and veiled sense in which Esoteric Christianity, as the organic fusion and coordination of different traditions around the planetary Round Table, is the key to the Glastonbury Work and the future of the Mysteries.

After the Flood

After the downfall of Atlantis and the Flood which was both metaphorical and literal, the Mysteries



were broken up into discrete Initiation centres, and the power to wield the etheric forces in the old sense was withdrawn for humanity's own good. The post-Atlantean epoch focused on the development of the mind and involved millennia of correction and atonement for the magical consequences of the Atlantean catastrophe.

Thus, while wisdom was cultivated in the East, power remained hidden in the far West. At length the archetypal pattern of seven integrated Mystery Schools re-emerged. The highest of these were the Hibernian Mysteries, located in what is now Ireland. These were the most mysterious and inaccessible of traditions and also the ones that were gatekeepers for the use of Power.

For the Western Brotherhoods, the great sign of the approach of this era was the (re)discovery of America, both Northern and Southern. Beyond Europe and the Pillars of Hercules is the land of the Far West. Indeed, South America contains particularly important Atlantean echoes. "We sailed from Peru" begins Sir Francis Bacon's *New Atlantis*, and there is a Rosicrucian saying which evokes the global oneness of Initiation centres: "them of the Ganges and them of the Andes".

As Ireland is a link to old Atlantis, so Glastonbury constitutes a special link between Esoteric (Armathean) Christianity and the rebirth of the Hibernian Mysteries. The importance of the task Dion Fortune was given in founding an Outer Court for the Western Mysteries – and her interest in the Green Ray – can only be understood when we see that when the union of the Glastonbury and the Irish current comes to full fruition, this will be a major milestone in the reactivation of the Hibernian Mysteries. The schools will begin to re-emerge and the whole wisdom greater than the sum of its parts

will emerge. Then the new fairy and elemental magic will come forth.

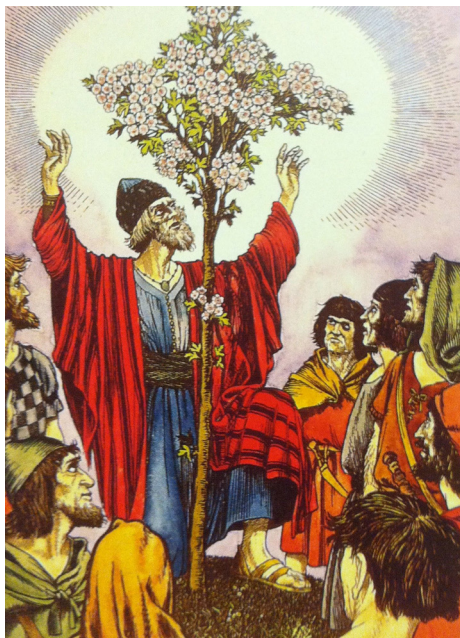
Rudolf Steiner and Dion Fortune had hoped and foretold that a mass esoteric awakening would take place in the 20th Century. But this did not happen. Paradise was postponed, the mass awakening was diverted into other channels, and in important respects the Mysteries went back under cover.

The Nature of Living Mystery Streams

There is no competition between the true Initiatory traditions. Each one is unique, and a necessary part of the seamless whole. Likewise, there is no true conflict between pagan and Christian initiation, if each is a genuine initiation. Esoteric Christianity is simply a description of what happened when several living ancient initiatory traditions incorporated Christian symbolism and practice, as a result of contact with Alexandrian culture. There is not even one form of Esoteric Christianity: in this article we mention four kinds, which cannot be reduced to each other.

There is no competition between the true Initiatory traditions

For Initiation cannot be manufactured intellectually; nor can it be tinkered with for political reasons and the concerns of the feelings and thoughts of the surface mind. While it is true that the Institutional Church, often backed by military might, imposed outer Christianity on European societies, it is also true that pre-existing Mystery Schools incorporated Esoteric Christianity organically and seamlessly into their trainings. This is not something that can be forced. The Grail legends, Gnostic Christianity and the various schools of Christian Hermeticism show that the Initiates themselves embraced and worked over the powerful Christ impulse in their own way. It must also be stated clearly that, the more powerful and authentic these streams of Esoteric Christianity were, the more they tended to be heretical and widely divergent from Institutional Christian dogma. Whereas institutional religion imposes dogmas onto traditions, this can never happen with Mystery traditions. Within each of the mystery streams, there were initiates that adopted the "Christian" spirit. If a



spiritual path is rooted and connects organically with what was there before, it is viable and authentic.

The Glastonbury Work and The Rebirth of the Mysteries

Bernard Lievegoed, a follower of Rudolf Steiner, produced a useful division of the Mystery Streams of Europe into 4 geographical regions. Each of these was a Christian-era development of the older streams, some apparently more Christian than others, but all esoterically linked.

Eastern	Manichean/ Gnostic	astral body
Southern	Egyptian / Templar / Rosicrucian	physical body
Western	Celtic / Hibernian	etheric body
Northern	Germanic / Scandinavian	'I'

The problem that Christian orthodoxy has is that it is always trying to prove the uniqueness, the supremacy of the Christian event. Yet looked at from the point of view of the Mysteries, the issue is chronological. At a certain time, certain streams were deeply affected by a current, an impulse. We can call this Christian, but we could just as validly call it Alexandrian-Gnostic, for it was the summation of all the teachings that were melded at the beginning of the Christian era.

- The mysteries entering Europe from the East are akin to Gnostic, Platonic and Indian currents. They emphasise purity, development of consciousness and higher perception.

- Those entering from the South emphasise immortality, manifestation and alchemical transmutation; they contain secrets of power and magic.
- Those entering from the West have a deep connection to the life forces and living Nature; they are closest to the energies of Atlantis
- Those entering from the North have a heroic, individualistic and apocalyptic quality

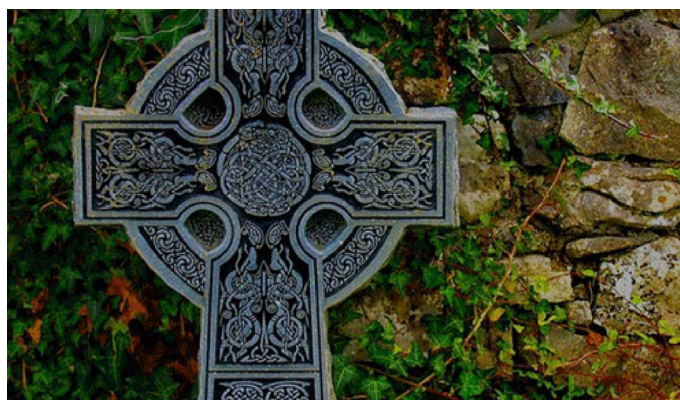
We can also understand that most presentations of Western Christianity show the bias of the Southern Stream. They emphasise the physical nature of Jesus; his Resurrection; and they have deep occult roots in the Egyptian Pharaonic mysteries. Qabalah likewise is essentially a Southern Stream mystery. But “in Christ there is no East nor West” – nor South or North. The attempt to impose the Christian mystery is simply the Southern stream that has lost its esotericism and forgotten that and only one expression of the Epochal Energies of 2000 years ago.

And with these thoughts in mind, we can approach the Glastonbury Mystery.

The Cruets and The Grail

What is the distinctive charism of Glastonbury Christianity? It is not specifically Celtic or Druidical, but closest to the Esoteric Judaism stream. It carries in particular the energy of the Southern Stream implanted into Celtic soil and is a deeply physical, embodied current. This is shown by the traditional association of Joseph of Arimathea with mining, and also his role in retrieving Jesus’ body and providing him with a tomb.

The Glastonbury legend shows the arrival of Esoteric Christianity of the Southern Stream in the Western Lands of Avalon.





By contrast, early Celtic and Irish Christianity shows a very pure form of the Western Mysteries in their post-Atlantean expression. The legends of the Celtic saints show them in close communion with the elements, animals, rivers and ocean, living a life of health in echoes of the primal power of Atlantis. Irish Christianity was a development of the Druidical culture; the Western Mysteries in the Celtic Lands were influenced by and adapted the Christian current in their own terms.

It is important to realise that the legends connecting Joseph and Glastonbury really took shape in the High Middle Ages, at the time of the Templars (who had a strong presence not far from Glastonbury and throughout the South West). The Templars were also described as Guardians of the Grail.

And though according to tradition there were Celtic influences in Glastonbury from near the beginning of the Christian era – shown by the legends of St. Brigit's presence at Beckery and St. Patrick's apparent visit – it was only in the High Middle Ages that the impulses of Celtic and Arimathean traditions, the Western and Southern Streams which had become Esoteric Christian currents – were fused.

The whole process is perfectly symbolised by the story that Joseph of Arimathea planted his staff in the holy earth of Avalon, from which grew the Glastonbury Holy Thorn. As the Holy Thorn is indeed an Eastern thorn grafted onto the native root stock, it suggests that Joseph's mission was to prefigure a fusion of the Southern and the indigenous Western mystery streams.

Seen in this way, the significance of Esoteric Christianity in Glastonbury does not lie in the fanatical belief that Jesus is more important than any other being, or that Christ or Christianity deserve special pleading. It is simply that – historically in the record of what actually happened - Christianity enabled the seamless blend of the Southern and Western Mysteries. To be able to do this, it must have contained within it the seeds of union of all the Mysteries.

Failure or Revisioning?

Dion Fortune and Rudolf Steiner were both extremely concerned that the early 20th Century Theosophical obsession with the superiority of Eastern Wisdom over Western Esotericism would render the West unable to fulfil its spiritual and practical destiny.

It is probably the case that relatively few contemporary esotericists, whether outside or within the Western tradition, are deeply committed to traditional Esoteric Christianity. Yet is this as tragic a situation as it may seem from the perspective of Steiner or DF? If the above analysis is correct and the essence of Rosicrucian or Templar currents is that they were Southern Mysteries that naturally absorbed Christian material, then the priority is to connect with the deepest roots of the tradition, and trust its inner movement. Christianity is a mysterious savour, an impossible to describe feeling which transfigures all Mystery Streams. It does not need to be crammed in, and is perfectly capable of looking after itself as long as we are true to the living, thriving spiritual currents we meet.

Seen in that light, although the Christian awakening appears to have faded, the Southern Mysteries have remained present in Glastonbury. The Templar Mysteries and an interest in alchemy, including sexual alchemy, are intensely present. In the wider culture, the Da Vinci Code has popularised the theme of the secret marriage of Jesus and Mary Magdalene. Even if it is often superficial and distorted, the allied Rennes Le Chateau myth inevitably leads into the Southern Mysteries of the Templars, of Polarity Magic, the Divine Feminine, and all that derives from Egypt.

Irish Christianity, by contrast, has a different energy. For Celtic Christianity was never as concerned with

sexual alchemical or magical ritualistic paths. Its focus was on light, the angelic and a spiritual view of Christ. Characteristically, the Irish monks were the great Greek scholars of the early middle ages. The greatest of the scholar monks, John Scotus Eriugena, played a central role in transmitting knowledge of the great writings of Dionysius The Areopagite which fuse Neoplatonic Angelology with Christianity.

The union of Celtic and Arimathean Christianity in the Grail Mysteries will live as long as people seek the Grail now.

One might say, just as the Glastonbury Mystery is the implanting of the Southern Mysteries in the West, so Irish Christianity fused the East and the West. This was inevitably harder to ground because Christianity as it emerged was very much a physical and Southern phenomenon – despite the many sayings of Christ Jesus which carried a strongly Eastern flavour.

The presence of Irish influence in Glastonbury is thus of paramount importance because it suggests how the influence of East, South and West could and did blend. In many respects these are analogous to DF's 3 rays: Mysticism from the East, Hermetics from the South, and the Green Ray of the West which assists in the fusion of the other two.

Conclusion

Once the fusion of Southern and Western Mysteries is accomplished through the Glastonbury Work - the continuing renewal of Rosicrucian and Grail Christianity – it may come to pass that the Hibernian Mysteries will be reactivated and the reunion of seven schools initiated.

The deep importance of Dion Fortune's connection with Art O'Murnaghan has yet to be appreciated. When the Grail / Templar / Rosicrucian Christianity has flowered, the clues in AOM's work and the deeper esoteric implications of the ancient Irish and Welsh lore will come forth. Then, the Atlantean vision as a whole will re-emerge, and the wisdom of

“them of the Ganges and them of the Andes” will be reunited.

What matters to the Glastonbury work and the Grail impulse globally is not that the majority of people profess Esoteric Christianity: small groups of those specially connected with the Christian Rosicrucian Mysteries will continue to draw their destined members. What is vital is to follow the living spirit of the present time – as the ancient Mysteries did when their initiates embraced and worked with Christian material. The union of Celtic and Arimathean Christianity in the Grail Mysteries will live as long as people seek the Grail now.

For esoteric history is not a tidy, intellectual process. It unfolds in the meeting between deep spiritual impulses from within, and the challenge of service without. History itself chose Glastonbury as the place where the legends of Joseph of Arimathea's mission to Britain took place, the home of Grail and Arthurian Christianity, where the South met the West in the South West of Britain.

Without holding any kind of monopoly, Glastonbury will surely continue to be the place where “the poetry of the soul writes itself”. The less we think of this in quasi-materialistic terms as a “power centre” and the more we see it is a place where living mysteries have and will be grafted upon each other, the more authentic the work will be.

Once this has come to pass – and it may take considerable time – the next stage will be the reawakening of the Hibernian Mysteries. Here again, the DF current has an important task. Before the New Atlantis can come to be, we must face the mystery of Lilith Morgan Le Fay and the persisting fixations and obsessions with the same dark forces that brought about the fall of that great ancient Epoch. This work is incomplete, and will form the theme of a future article.

Dion Fortune and the Soul

By Wendy Berg



I'm going to speak today about Dion Fortune and the Soul. This is perhaps one of the more rarefied topics we have discussed in these Seminars, but I think it's time we had a look at it because the Soul - what it is, what it does, why we have one (if we have one!) and our relationship with it, was an important theme throughout Dion Fortune's teaching and magical work.

The Soul has been given a number of names such as the Holy Guardian Angel, the Solar Angel and the Evolutionary Personality, but I prefer the commonly used term 'Higher Self.' The advantage of this is that it distinguishes it from our Personality or Lower Self. Our Lower Self is a combination of our physical body, our feelings, and that part of our mind usually called our lower mind or concrete mind which is responsible for acquiring knowledge, making decisions and generally getting us in organised fashion through the day. Our Higher Self or Soul is therefore not any of these, but something else. If we think now about our Soul, where would we locate it? Just take a moment to either physically, or in your mind's eye, locate where your Soul might have its correspondence in your body or subtle bodies....

If we try to visualise the Soul, what does it look like?

If we try to visualise the Soul, what does it look like? Does it have an appearance? And more importantly, where is our sense of who we are, our real identity,

our Self, located? When we think of ourselves, of our sense of 'I', do we mean our everyday character and personality, or something else? And if we have a Lower Self and a Higher Self or Soul, does this mean there two of us? How do we bring them together?

Scientific opinion is that there is no such thing as the Soul, because its existence can't be proved or tested. And who knows but that may be true! But I think most folk here today would acknowledge that there is at least some truth in the concept.

A good place to start in our quest for the Soul is to look at how we use the word, and it's interesting to discover that the word 'Soul' is a familiar part of our language - we use the word almost without thinking about it. I believe the way we use it reveals that we do know exactly what the Soul is, even if we don't always know that we know. For example we use the term 'Soul Mates' when we are aware of a relationship between two people that seems to have a special or deeper meaning to it, something more than physical attraction or good companionship and which suggests the presence of a higher purpose being worked out, perhaps an important task to be achieved together, or maybe even the resumption of a partnership which was started in a previous lifetime.

And we say, particularly of children, 'they are an old Soul' meaning that they appear to possess a wisdom which is over and above what we would expect for their years. They seem to know more than they could have learnt in this lifetime. When someone is really involved in a task or project we say 'they put their heart and Soul into it.' That's an interesting phrase - heart and Soul - because it recognises that the heart and the Soul work naturally together, and that they are both called into action when we want to achieve something that holds especial meaning for us.

So it seems from our language that we often refer to the Soul almost without thinking about it, and that we quite naturally acknowledge it as a source of wisdom, as loving, linked with our present purpose



and destiny but also immortal, and linked to our heart while being more than the heart.

Dion Fortune frequently uses the word Soul, and often quite loosely in the phrase 'a questing soul,' meaning someone who is following a particular spiritual or magical path that leads them from the everyday world into the spiritual worlds. It suggests that our search for wisdom and for a greater understanding of our Self and the Inner worlds is inspired and encouraged by our Soul or Higher Self. Here is a quotation from Dion Fortune's *The Mystical Qabalah* which describes in more detail her understanding of the Soul. "It is this which endures and builds up throughout an evolution; (by this she means an entire cosmic Age, from the dawn of time to the end of time as we know it) "it is from this that the successive personalities, the units of incarnation, are emanated; it is into this that the active essence of experience is absorbed at the end of each incarnation when the incarnating unit dissolves into dust and ether." (*The Mystical Qabalah*: Chapter XX: 29)

the Soul or Higher Self is the essence of all that we have learnt and experienced in each incarnation

So, in other words, the Soul or Higher Self is the essence of all that we have learnt and experienced in each incarnation, over billions of years, from our first experiences as a blip in the primeval slime onwards. (Not all theories regarding the stages of evolution of the Soul agree with this.) It is also a significant factor in bringing about the characteristics or tendencies of our present personality. Therefore, the better contact we can make with our Soul, the

better we will be able to do what we need to do, and learn what we need to learn in the greater scheme of things, because our Higher Self knows better than our Lower Self what those things are. This philosophy of course falls into line with many other interpretations of the soul, mostly deriving from Eastern religions and philosophies.

Dion Fortune makes a number of other interesting comments on the nature of the Soul. Here's one regarding the question of past lives and as to whether we should believe anyone who claims they were once a High Priest of Atlantis or the Queen of Sheba. "This lower self is not immortal. No one who is adequately instructed in esoteric philosophy believes in the reincarnation of any historic personality from the past. It is the Higher Self alone which is immortal and which survives bodily death ...". (*Aspects of Occultism*, Chapter III) And another interesting comment - which is obvious when you think about it - "...how many people realise that their own souls are literally bi-sexual within themselves....". (*The Mystical Qabalah*, Chapter XVII: 37)

That was something of the theory, and now let us have a look at how Dion Fortune taught, through her magical training and magical ritual, the ways in which we can gain knowledge of and contact with our Soul. In *The Training and Work of an Initiate* she makes an explicit link between the very purpose of magical training and our contact with our Higher Self. She says: "The word Initiate...means one in whom the Higher Self... has coalesced with the personality and actually entered into incarnation in the physical body." In other words, in a magical Initiate the Higher Self has become entirely integrated with the Lower Self of our physical body, our feelings and our concrete mind. She is saying that if this has occurred, we no longer experience any separation between our sense of 'I' as our everyday personality and 'I' as our Soul - because the two are now one. The light of the Soul has become so entirely integrated and absorbed into the personality that an Initiate in effect is the Soul.

This is quite challenging! Dion Fortune is stating that this complete integration of the Higher and Lower Self applies, or should apply, to all of us who think of ourselves as Initiates, or who believe that we have received initiation into the Mysteries. I'm



not sure that many people can really claim this apart from Jesus (for whom this integration seems to have occurred during the episode described in the Bible as the Transfiguration) and a few others of equal spiritual stature, even though I guess that quite a few of us here today believe that we have been 'Initiated.' Personally, I think a more realistic approach is to realise that this process of integration between the Higher and Lower Self is gradual, and that we can achieve a great deal without becoming a fully enlightened or Transfigured being, whether as the result of a magical ritual of initiation or through our own efforts.

She calls the Tree of Life “A glyph of the soul of man and the universe.”

Let us bring to mind some of the qualities of the Soul. A description I particularly like comes from the texts of Raja Yoga, where the Soul is described as having seven qualities: peace, joy, love, bliss, purity,

power and wisdom. That's what the Soul is. Our Soul, all Souls, exist entirely in this state; the Soul is all these qualities; this is its natural state of being. So its work is to demonstrate and make available these qualities to us, and its purpose is to achieve what is wholly good, wholly healthy, wholly loving and wholly beneficial for us. It guides us towards discovering why we don't experience all these qualities all the time, and what we are doing that might be standing in our way. It's these qualities of being that the Soul is concerned with, not with providing specific advice as to what we should be doing or not doing at any point in our lives.

So, what magical techniques did Dion Fortune suggest would help us to make better contact with our Soul? Our main tool is regular meditation. This is essential, because it helps us to recognise and move away from the demands of our Lower Self. She also focusses on study of the Qabalah and the Tree of Life. She calls the Tree of Life “A glyph of the soul of man and the universe.” The Tree represents both of these: our Soul, and the universe, at one and the same time. She says: “The aspirant who uses the Tree as his meditation symbol establishes point by point the union between his soul and the world-soul.” (*The Mystical Qabalah* Chapter III: 16)

What she's saying is that if we use the Tree of Life to learn about the created universe which appears to be 'out there' we are also, at the same time, learning about our own, whole Self, which is 'in here.' This isn't achieved by learning rules and symbols and correspondences but by raising our level of consciousness from one sphere on the Tree to the next, so that rather than, for example, standing in the lowest sphere of Malkuth and learning about the symbols associated with the sphere of Tiphareth, we have raised our level of consciousness so that it is functioning objectively at the level of Tiphareth; we have become Tiphareth. When we can do this, we realise that the created universe which appears to be 'out there' and our own Soul 'in here' in effect are one and the same. And this, of course, is what Dion Fortune is referring to when she describes what happens, or should happen, in magical Initiates.

She describes how we will know when we have 'become Tiphareth' or 'become' our Higher Self. “The prime characteristic of this higher mode of being is that it consists neither in voices nor visions,



but is pure consciousness; it is an intensification of awareness, and from this quickening of the mind comes a peculiar power of insight and penetration which is of the nature of hyper-developed intuition. The higher consciousness is never psychic, but always intuitive, containing no sensory imagery. It is this absence of sensory imagery which tells the experienced initiate that he is on the level of the higher consciousness. (*The Mystical Qabalah*, Chapter XX: 33)

So does man rise; coming from God, and returning to God as a god

However, if the Qabalah and the Tree of Life aren't your cup of tea, there are many other ways of reaching the qualities of your Soul and bringing them through into your everyday self. For example, as Dion Fortune suggests in the phrase I mentioned earlier, we can become the 'questing soul.' If we set out on our quest for mystery, for awe and wonder, for radiance, for holiness in unexpected places, we will find the Soul. In the Western Mystery tradition we have the perfect example of this in the stories of the Quest of the Holy Grail. You can see quite easily how this works if instead of the word 'Grail' you simply substitute the word 'Soul.' The Quest for the Soul.

As an example of this I'm going to quote a passage from the poet Alfred Lord Tennyson who is not at all fashionable nowadays but who wrote some beautiful descriptions of the Grail. This is taken from his long poem *The Idylls of the King* and describes how one of the knights of the Round Table experienced contact with the Grail - or Soul - while he was in

what we might call a raised state of consciousness or meditation. So as I read this, instead of 'Grail', substitute the word 'Soul.'

*I have seen the Holy Grail:
For, waked at dead of night, I heard a sound
As of a silver horn from o'er the hills
Blown, and I thought, "It is not Arthur's use
To hunt by moonlight;" and the slender sound
As from a distance beyond distance grew
Coming upon me – O never harp nor horn,
Nor aught we blow with breath, or touch with hand,
Was like that music as it came; and then
Streamed through my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rose-red with beatings in it, as if alive,
Till all the white walls of my cell were dyed
With rosy colours leaping on the wall;
And then the music faded, and the Grail
Past, and the beam decayed, and from the walls
The rosy quiverings died into the night.*

I don't mean to suggest that this is the only way to interpret the Grail legends or that this is the only symbolism of the Grail, but it certainly does work, and in a very inspiring and practical sort of way. It also, as it happens, sidesteps the pitfall of regarding the Grail as inherently 'holy,' which is a kind of superstition.

Here's another description of the Grail, and again it's one which I think serves us well as a description of the Soul as it might appear to our imagination. It's taken from a book called *The Secret Glory* written in 1922 by Arthur Machen who was a friend of A.E. Waite and a member of the Golden Dawn. He writes of the Grail: "All the hues of the world were mingled on it, all the jewels of the regions seemed to shine from it.... strange and magical colours that shone and dimmed with alternating radiance, that glowed with red fires and pale glories, with the blue of the far sky, the green of the faery seas, and the argent gleam of the evening star." For me, that really works as an image of the Soul.

Finally, here is a (slightly abridged) extract from Dion Fortune's most developed account of the Soul and of how we can contact it. It is taken from the letters of instruction in group meditation that she wrote and distributed during the war, now published in *The Magical Battle of Britain: The War Letters of Dion Fortune* (pages 90 - 91) These letters contain some



of her most explicit magical instruction. She also mentions the concept of the Divine Spark, the unique spark of Life within us which is over and above the light of the Soul.

“First, then, realise that your being is divided into two parts - the Higher Self and the Lower Self; the Higher Self building around the nucleus of the Divine Spark evolving throughout evolution..... When, upon the Path, you are striving after that state which shall enable you to give expression to your Higher Self through your Personality, by means of a certain technique you can aid the process. Firstly, realise this, that while in incarnation your consciousness is focused in the Personality by means of sensation and emotion. Consequently, if you desire to alter the focus of consciousness, you must acquire control of sensation and emotion, and learn at will to reduce them to a minimum.....

To achieve control of these you imagine yourself to be your Individuality. You raise consciousness to that level by meditating upon the evolution of your Divine Spark which is the nucleus of your being. You realise it as emerging from the dark light of the unmanifest into manifestation, where it is a light in darkness. You conceive of your experiences as that Spark through the earlier phases of evolution, circling with the Rings and the Rays in limitless space. You imagine the formulation of Form and the great Tides moving in the Cosmos.

You picture to yourself the dim soul asleep in unconsciousness, overshadowing its shadowy vehicle.... And so you conceive of the rise of consciousness from the primordial slime, up through the bestiality of the primaeval human into the slow dawn of culture: the rise of the ancient civilisations - the great Pagan cults close to nature, that train your

soul with human sacrifice and orgy: the steady progression of humanity from culture to culture: the refining away of the brute; the manifesting of the human; the overshadowing of the angelic. So does man rise; coming from God, and returning to God as a god.

And remember, it is the garnered essence of all these experiences that makes man as he is today, and you have missed none of them, and they are all latent in your deeper memories. On this basis you build;

into these primordial and primeval depths as into a rich and fertile soil you strike your roots downwards, that you may raise the Flower of Life above them. No root-no flower: and your flower. is in proportion to your root, as any gardener will tell you. Reach deeply and consciously down into the primordial, and draw thence the Flower of Life. Do not fear the primordial, though it is terrible: do not despise it or condemn it, though it is base. In Elemental strength must you be rooted. From blood sacrifice and orgy the Mysteries arose. Today we work them on a higher arc, but the principles do not change. Upon the principles of sacrifice and polarity the Mysteries are worked, changing from the physical, to the astral, to the mental, and to the spiritual as the ages pass. By thus transferring the focus of consciousness by the work of the imagination, backward up the Great River of Time to its source-down the Great River of Time in its flowing, so do you learn to identify yourself with your Higher Self, realising the richness of the background from which you arose. Then consider the personality of incarnation, viewed from this standpoint. See it in perspective: realise that evolution stretches before you just as it stretches behind you, and that the life of the Personality is but a day between a sleep and a sleep.

The Christ Child

By Dion Fortune (January 1929)



There are no marvels recorded in the Gospels concerning Our Lord's childhood and boyhood. We are told that He 'grew in favour with God and men'; we know that He had a child's homelife in the little hill town of Nazareth, cared for by the Virgin Mother, working with St Joseph in the carpenter's shop, studying the traditional wisdom of Israel. There was nothing to mark Him out from an ordinary child save those strange happenings that surrounded His birth, the angelic dreams, the visit of the Wise Kings, and the Flight into Egypt. With the return to Nazareth, these things were all forgotten by all save Mary, who pondered them in her heart. Our Lord worked no miracles till after He had been through the Temptation in the Wilderness.

From the facts of Our Lord's earthly life we can learn much concerning the phases through which our own spiritual life must go, from Spirit to the Gethsemane of the lower self and the glorious resurrection of the higher self into spiritual life and power.

The process that leads to the second birth has begun. We have experienced the touch of Divine power upon our souls and are aware of spiritual

things from actual experience – the only valid knowledge. The Holy Spirit has visited us, and the new concept is slowly forming itself subconsciously. At fulness of time it will burst upon consciousness with all the emotional upheaval of a complete re-orientation of life and all its values. Under the stimulus of the mighty impulse of the Holy Spirit we shall have a momentary insight into supernal things. We shall have a glimpse of the ancient, secret, guarded wisdom of the Magi in its three traditional aspects of wisdom – strength – and beauty. We shall guess the danger to the new born divine ideal from the powers of this world, and, if we are wise, we shall keep silence concerning that which is born, and hide it from the eyes of men till its strength is come.

But the wonders of that miraculous birth of the spirit soon fade into the past. The strange kings have ridden away; the angels no longer visit our dreams; even Herod has other troubles to occupy his attention, and we are left with the little Christ-Child to bring up. What now shall we do? We may ponder these things in our hearts, like Mary, but day in and day out, the little Child, with no signs of divinity about it save to a mother's memories, needs food



and care and shelter. Are we going to neglect Its humanity while pondering over Its divinity?

This is where the mistake is so often made. After the marvellous experience of a conversion – a mystical experience – we are apt to forget that the Christ-Child is among us, and must be wrapped in swaddling clothes. It must find its first expression in the simplest needs of daily life; not yet can we bring to it the seamless robe and the thorny crown of world redemption. It is a little new born babe, and, if it is to grow anywhere, must grow within the home.

Are we going to neglect Its humanity while pondering over Its divinity

We cannot alter the processes of nature. First, the divine conception grows within us until it comes to birth. Next, it must grow in our home. In the simplest things of the daily round must the Christ life be lived. Many more are willing to be crucified high on Golgotha for world redemption than are prepared to be Christ-children within the home.

We must learn to walk before we can run. If we are not faithful over few things, who will make us ruler over many? If we cannot bring the saving

power of the Christ to the problems of our homelife, can we hope to bring it to the problems of national life? We may think it is easier to be faithful over many things than over a few, because it is so much more interesting and the drudgery is performed by subordinates, but we shall find that the very qualities which made us unprofitable servants when entrusted with a few things, will lead to a catastrophe on a large scale if we should by any evil chance be entrusted with many things.

There is a form of vanity which is not content to serve its time hewing wood and drawing water in God's house, but must advance to the high altar and offer the sacrifices for the sins of Israel. Sacrilegious hands are laid upon the Ark of the Lord to steady it, and the power of the Lord flashes forth as a consuming flame. Good

intentions are not enough; zeal without knowledge is not enough. A long apprenticeship within the Temple lies before us ere we are entrusted with the high privilege of bearing the Ark of the Lord upon our shoulders.

When the disciples were disputing as to who should be greatest among them, Our Lord set a little child in their midst and told them that of such is the Kingdom of Heaven, and that if they wished to enter into that Kingdom, they must first become even as that little child; and then He laid aside His robes and girded Himself with a towel and washed their feet.

Begin the Christ-life at the beginning. Begin with the simple things, for the same principles hold good for them as govern the waxing and waning of the nations. Out of the earth of our fields and the stones of the highway must we make our Holy Land. The little country at the eastern end of the Mediterranean did not become the Holy Land owing to its geographical position or any imperial decree, but because of the life that was lived there. So it is with the place wherein our lot is cast; we make of it a Holy Land if our inner life follows in the footsteps of Our Lord and Master, from the humble beginnings of the little Christ-Child to the sacrifice of the lower self and the resurrection of spiritual power.

Eco Magick

By Roni Gail



It was the actions of Women for Life on Earth and the consequent formation of Peace Camps at Greenham Common (1981) and then at further major US Airforce bases and nuclear facilities that precipitated me down the path of Eco Magick.

I had already cut my teeth in active socio-political movements such as: The Campaign for Nuclear Disarmament, The Campaign Against the Arms Trade and the broader based Ecology Party, but had, more importantly, just commenced formal sacred esoteric training in a Dianic Temple. The thread of women's potential in the political and environmental arena and that of the sacred female principle were beginning to intertwine and the empowerment of the women's actions in the peace Movement were to lead to a lifelong connection with the Mysteries of Eco Magick.

In the long walks that I undertook with the Women for Life on Earth I grew to understand the sacred nature of treading the ancient routes and by ways in companionship and unity. Each step and each encampment overnight was a bonding of soul to the Earth and soul to human soul. Our Intent unified us and each shared step, like a chant, increased its energy and potency. As we shared blisters and rubbed each other's sore feet, we increased its force

and forged a kinship and energy that would last throughout the whole action and beyond.

At the camps I began to identify with witches through contact with those present and through sacred song and spell craft. We became weavers, weaving esoteric webs of peace around the perimeter fences and each other. Machant, a Goddess of metal, was called into the arena to influence the nature of the metals in missiles and fence. And, we reinforced the significance and power of the circle as we stood hand in hand encircling the Base and then encompassing and including Aldermaston energising our Intention.

we reinforced the significance and power of the circle

The Peace Camps were primarily created to demonstrate our opposition to weapons of destruction, and the misuse of nuclear power for such weaponry in particular. But the political and economic powers behind such deployment cannot be divorced from the nature of the end product and these people were demonstrating the worst in human traits. There is a long and respectable history of action and protest within the Peace Movement, but to be able to openly oppose the destructiveness and greed behind these weapons of mass destruction with active magick was a revolution in itself.

Of course, we have the precedent of Dion Fortune organising active visualisation of courageous heroic archetypes to oppose the esoteric workings of the Nazis in their myth creation. An excellent role model for specific action through similar magickal techniques. She also utilised the nature of a sacred focal point as the centre of energy for her workings and this was modelled and reflected in the symbolic nature of Greenham Common itself as a recognised sacred environment.



The peace camps left a legacy of female empowerment that continues to influence the contemporary feminist movement. From my perspective, it has been a powerful influence on the re-emergence of the female deity principle amongst esoteric practitioners, fostering a strong creative energy amongst environmental activists and encouraging an increased interest in personal connection with sacred forces.

My commitment to Eco Magick had early inspirational roots, but the sad condition of the contemporary World as a result of the impact of our species upon it, has been a major factor on my focus. The damage and destruction to this planet caused by patriarchal subjugation and dominance is indisputable. It arouses strong emotions and a desire to counter these violent energies with the universal energies of a more nurturing nature. Women are rising and reasserting their right to connect with the sacred principle and bring a different force to bear on our species.

Any magickal techniques and systems are appropriate for the practice of Eco Magick; there are no prescriptive patterns or models. Its focus is to oppose any actual or potential damage to the natural realm, caused by physical human action or by future intent. Schemes and projects that may potentially

cause harm are important targets because they can be subverted before they actually commence, but environments already experiencing damage and rape can be protected and encouraged to heal by esoteric influences. It is a call to stand up for the earth, to sustain life in all its forms and oppose the continuous process of subjugation.

I generally work with the darker Goddesses, the crones and hags of Deity, old and strong, but defiant and with Pan or Herne, deep power of all that is 'green' and wild. Innana was popular amongst many of my earlier working groups because her survival through the underworld ordeal earned her strength and wisdom – a powerful force and ally. But the invocation of a Deity local to the physical focus of intent, such as a river Goddess would add power to any working.

It is vital in ritual to acknowledge and ask for aid from the Fae and Elemental entities. Not only is it a courtesy, but their allied Will brings the life force to bear in the actual working, an essential ingredient for success. It is the spirits of place that maintain the energy and continue the work when we are long gone.



We often draw on esoteric and religious symbolism and language in the structure of the working, creating gateways through which we can make greater connection with other forms within nature and pathways to enhance the flow of appropriate forces. Also, a merging and synthesis of such forms to create physical and energetic sigils, embodying our Intent in their marriage.

It is vital in ritual to acknowledge and ask for aid from the Fae and Elemental entities

It is common to utilise seasonal ritual to focus on environmental damage, incorporating the concern within the Intent. A spring ritual may foster the forces of regrowth and fecundity in a particular location, or an Autumn one, the ending and unwinding of the causes of the harm. At Midsummer we can call upon the full force of solar energy to symbolically destroy a damaging influence and at

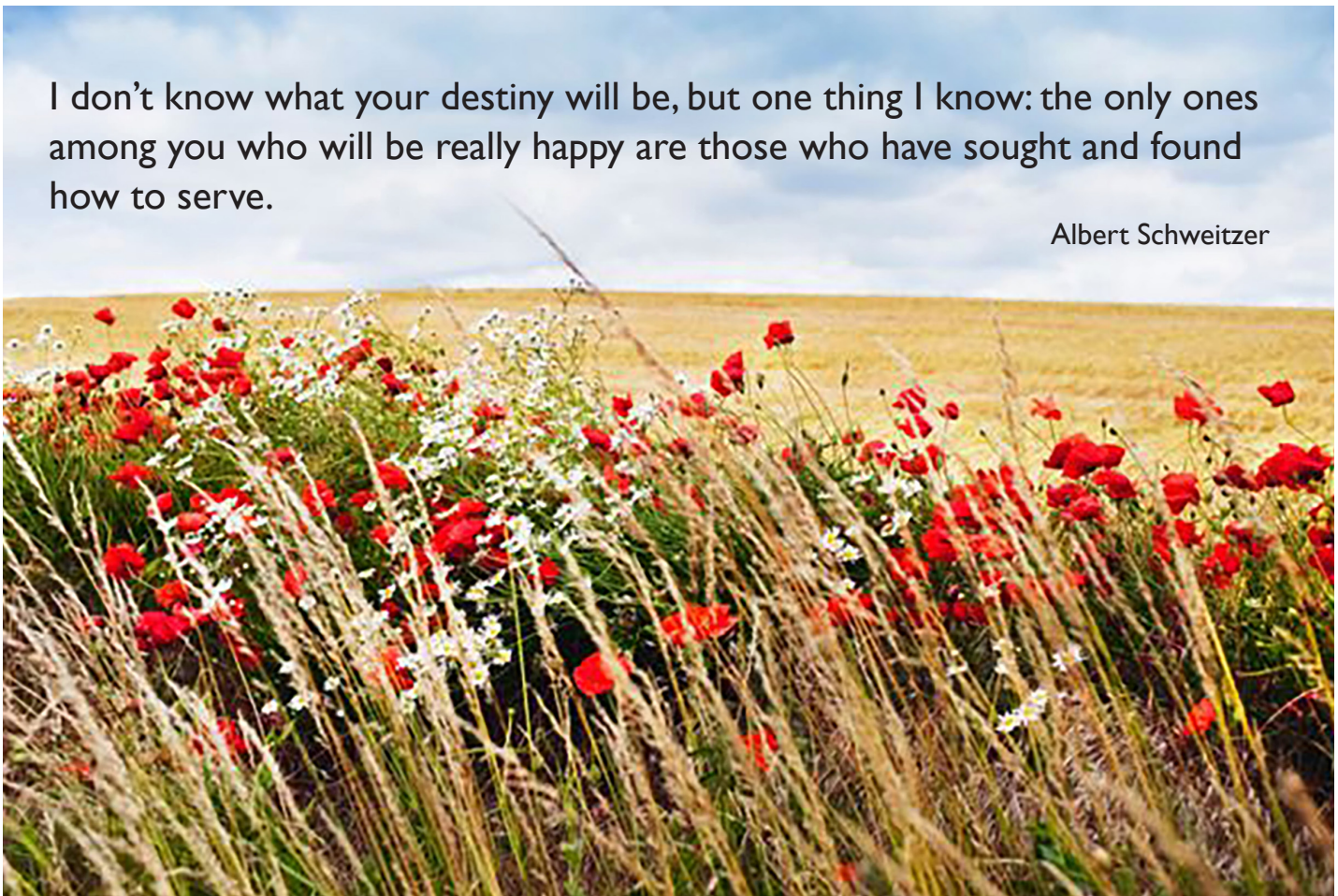
Midwinter we can perhaps freeze the influence or put it to sleep where it can cause no more harm.

A powerful agent in working eco magick is the Rainbow Serpent or Dragon. It is perhaps a synthesis of the Aboriginal and Native American guardian of humanity, regulating our behaviour and teaching us the ways of wisdom. To me it represents the ancient energies of our Islands, our land and is the shadow self of the dragon slaughtered by patriarchy, epitomised in the Christian images of St George and St Michael.

We draw on all systems and traditions in our work: Enochian enchantments; Rune Craft; Druidry; Qabalistic Symbolism; Chaos; Esbats and Moon Magick; Egyptian; Planetary and the list is almost endless. What I believe we share, is a commitment to halting the damage being perpetrated upon our Earth and a deep connection and identity with all Nature. We are an integral part of all things and do not share in the notion that we are a superior species of such importance it can exploit and control all other forms of life. But then 'belief', we may recall can be a very fae thing...

I don't know what your destiny will be, but one thing I know: the only ones among you who will be really happy are those who have sought and found how to serve.

Albert Schweitzer



Qabalah and the Minor Arcana

Part two - Yesod

By David Aragon

'...there are vague rumours concerning a higher meaning in the minor cards, but nothing has so far transpired, even within the sphere of prudence which belongs to the most occult circles'

(A.E.Waite)

And so we arrive at the Sephirah of Yesod, Foundation, whose number is nine. And here we find the Tarot Nines. Dion Fortune has this to say: 'And in the four Tarot cards assigned to this Sephirah, how clearly do we see the workings of the etheric magnetism appearing'.

She delineates the four Nines as representing Great Strength (Nine of Wands); Material Happiness (Nine of Cups); Despair and Cruelty (Nine of Swords); and Material Gain (Nine of Pentacles). I am not clear as to which Tarot decks Dion Fortune would have been familiar with. We know she was acquainted with Crowley's Thoth deck - and it is from this that she takes these titles, in fact. Presumably, she knew the Marseilles or other early decks. I imagine she would have known the Waite/Smith deck also. As before, for the sake of clarity and relative simplicity, I will limit my discussion here to the Thoth and Waite decks rather than digress into the myriad of decks which have, for better or worse, sprung up since. I have found it most interesting, and at times challenging, to examine and compare the Minor Arcana of these two decks, in the light of Qabalah. If we were looking at the Marseilles deck, of course, with its pip cards and lack of specific imagery in the Minor Arcana, the numerological significances would become even more important - as the numbers are then all that we would have to work with.

Nine is an interesting number, and unlike any other in that, if any number is multiplied by nine, the resulting digits add up to nine. In the same way, any multiple of nine will reduce back to nine. It could be said, from this, that nine has a reflective nature. And of course, Yesod is a reflective Sephirah in its association with the Moon, whose light is that of the Sun (Tiphareth) - reflected. Nine is one step away from ten, the number of completion. And of course, now we step away from Assiah into the World of Yetzirah, whose element is Air.



Looking at the four Nines, what do we see? Can we learn more about the nature of Yesod from these cards? And can we learn about the nature of these cards from their placement in Yesod?

Naomi Ozaniec tells us that: 'Each card draws its meaning from the interaction between the nature of the Sephirah and the nature of its own suit'.

When we investigate the meaning of a particular Minor Arcana card, then, we should reflect upon the nature of the Sephirah associated with the card, and the element of the World which hosts that Sephirah. In many ways, this can become a meditation, and we may strive to find our own meanings through reflection rather than through any entirely logical deduction. Certainly we find little enough in the way of written texts to help us. Which is partly why I found myself here, writing this....

Let's begin here with Pentacles.

The Nine of Pentacles - (Disks) - Lord of Material Gain - Venus in Virgo.

Venus in Virgo. Astrologically, Venus is in its 'fall' in Virgo - the opposite sign to Pisces, where it is in its 'exaltation'. This is sometimes said to limit its expression. Nonetheless, the appearance of the card, in both decks, is one of harmonious balance and beautiful symmetry - Venusian qualities.

Virgo is one of the Earth triplicities, astrologically, with of course Pentacles relating to the Earth element. In Yesod, we have moved away from the world of Assiah (Earth) into Yetzirah, whose element is Air. So here we have Earth (Pentacles) in Air. Whereas elemental Earth sits happily in Assiah, whose natural element is Earth, it will sit somewhat differently in Yetzirah, whose natural element is Air. 'Air is elusive yet omnipresent.' (Naomi Ozaniec) Somewhat like the unconscious mind, we could say, which is also elusive yet omnipresent.

We are, however, still close to Assiah here, so our Pentacles will feel relatively settled and stable. And, the further we are from the source (Kether) the less we are directly influenced by Spirit. So, here we have an abundance which is really quite material, rather than being spiritual treasure (always remembering, of course, the Hermetic Axiom) The nature of Air upon Earth is contractive.

Yesod, Foundation, as we know, is the sphere of the Moon. By association, we are in the realm of the unconscious, or at least the subconscious, mind. This is the somewhat hidden realm of the instincts and, as Isabel Kliegman points out: ...'the foundation of our lives. What we hold true in this hidden shadow of our being is what will manifest in our lives - modern depth psychology has its basis in this truth'.

What we see manifested in the Nine of Pentacles is a female figure who looks to be well established in the material world, surrounded by abundance and symbols of prosperity. Amy M. Wall comments that: 'Yesod is the sephirah of dreams, and that's what this lovely picture of a woman standing in a garden is - a dream of paradise'. There is indeed something very still and dreamlike about this image. There is also the fact that a garden is largely a human construct, Nature tamed to our own ends. Somewhere along the line, this dream has been brought into manifestation by working with Nature

rather than allowing Nature to simply take its course. This is interesting if we think about the nature of the 'Spiritual Experience' of Yesod - which is, of course, the 'Vision of the Machinery of the Universe.' Gareth Knight comments that: '...not only is it the powerhouse or machinery of the physical world, it also holds the framework in which the particles of dense matter are enmeshed'. As Dion Fortune reminds us: 'Yesod, then, is the all-important Sphere for any magic which is designed to take effect in the physical world'. The point here being that 'dreams' can be brought into manifestation, and this card can be seen as a representation of that idea.

There is an assurance about the woman in the garden which speaks of great self-acceptance. Her foundation appears strong. She is a model of discipline, and the hooded falcon resting on her hand is a symbol of this. We could imagine this high-flying, soaring bird, once unhooded and released, as a model for the conscious mind, the directed imagination. With the hood, the bird becomes more a symbol of the hidden, unconscious mind - Yesod. Or, of the conscious mind tamed and subdued, subject to the will of its 'handler'. Rachel Pollack tells us that: 'Success here means not so much worldly achievement as success in 'creating' ourselves out of the material given us by the circumstances and conditions of our life'. We could indeed see this as laying down a 'foundation', a foundation which relies on us having dealt with our unconscious material in a productive way. Rachel Pollack calls this the 'true mark of the evolved person'. So, although we are at an apparent distance from Spirit here, and looking at apparent material gain, we should also remember that 'Kether is in Malkuth as Malkuth is in Kether'. As above, so below.

In the Thoth pack, we see an arrangement of nine Disks. Crowley says that the card 'shows good luck attending material affairs', which certainly concords with the Waite card. 'The number Nine, Yesod, inevitably brings back the balance of Force in fulfilment'. Certainly, fulfilment is shown here. In describing the card, Crowley also tells us that: 'The three central disks are of the magical pattern as in earlier cards; but the others, since the descent into matter implies the gradual exhaustion of the original whirling energy, now take on the form of coins.' In Yesod we are only one step away from the completed descent into matter. 'As a general remark, one may say that the multiplication of a symbol of

Energy always tends to degrade its essential meaning, as well as to complicate it' (Crowley). Crowley here is referring to the process of manifestation, I believe. We have moved far from the Ace, in Kether, a single disk, to the appearance of nine Disks here in Yesod. 'Degradation' in terms of the distance from Spirit as it manifests into matter; and 'complication and multiplication' in terms of the numbers involved.

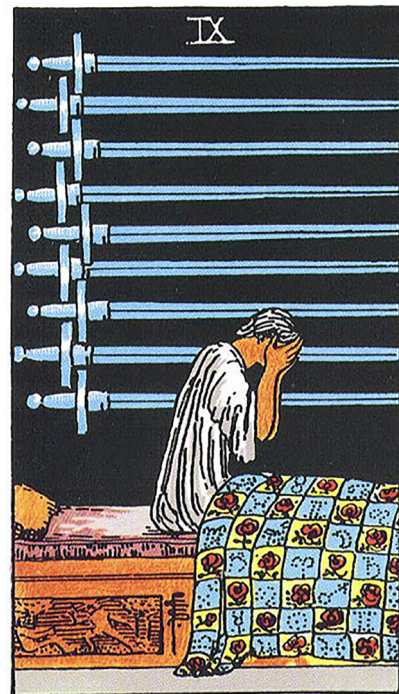
Although the idea of material gain is strong here, Lon Milo Du Quette refers to it as: 'The whole according to dignity'. Material gain is only a part of it. According to Rachel Pollack: 'We have seen that Nines show compromise and choices'. She points out that the woman in the Waite card stands alone, and may have had to give something up in order to achieve the certainty and stability she seems to be exhibiting. There is a sense of personal sacrifice implied. Spiritual growth nearly always involves a personal sacrifice of some kind.

Yesod is Foundation - but Foundation of what, exactly? Gareth Knight calls it the 'foundation of physical existence'. Of the four Nines, this card seems to show that most clearly. But we must not forget that every card has a shadow side. The shadow side of material gain can show up as self-satisfaction and the temptation to stay within our comfort zone - 'idleness' (the vice of Yesod) rather than the contentment which is one of the states this card can represent. As always, the meanings are layered, and yield to meditation as much as to logical deduction.

The Nine of Swords - Lord of Despair and Cruelty - Mars in Gemini

A very different picture greets us here. Isabel Kliegman comments: 'As a nine, the card falls of course to Yesod, the place of the unconscious. Yesod is where material too painful for us to deal with on a rational level is lodged. It is where our nightmares come from, where, by the light of the moon which belongs to it, our perceptions grow shadowy and distorted.'

The Waite card shows a figure sitting up in bed, appearing to have been woken from sleep by perhaps a nightmare, or at least by unwelcome thoughts or feelings. Night terrors. 'The Swords do not stick in her back, but hang in the black air above her' (Rachel Pollack). 'The Nine of Swords represents whatever lurks in the darkness of the unconscious



with which we can't deal on a conscious level' (Isabel Kliegman). And of course, whatever can't be dealt with on a conscious level must, nonetheless, be dealt with in some way! How do we live with our pain, our sorrow, our worst fears? In this card, they have come to the surface, but how threatening, actually are they? The swords do not directly threaten the person, they just hang there. There are a lot of them, of course! 'But what is buried in Yesod can be moved into consciousness, where we can work with it' (Kliegman). And this kind of work is of course a part of the 'Great Work', which we embark upon when we begin to engage with Qabalah and the Mysteries. It is a card of suffering, but is also a card of opportunity, as all suffering can be taken as an opportunity - for growth, for subsequent healing, for self-knowledge. It often just requires the correct attitude - which is not, ultimately, the attitude of being a victim, but of the person intent on becoming conscious. The adept. This requires maturity, and insight - qualities which can be developed, and which definitely require work!

Amy M. Wall, in her book 'The Tarot of Awakening', takes the view that this card is about the pain and difficulty of giving up an identity. In the previous card, the Eight of Swords, the figure wears a blindfold. Here, the blindfold is off, but the figure buries her face in her hands - unable to face this loss of identity, which is really the putting aside of the ego. 'Surrendering the position that our mind is what matters means surrendering the importance of all the knowledge we have gained; this is an intolerable

position for the ego'. This card is where the 'intellect encounters the dream world of Yesod' (Wall). If we step back, we find ourselves once again blindfolded. If we step forward, we find an apparent death (the Ten of Swords). If we remain where we are, the dreams continue. Choices! To move forward is to realise that the Higher Self lies beyond the confines of the mind, for all its knowledge, and that what appears to be a death of some kind, may in fact be an initiation.

The Thoth card shows 'nine swords of varying lengths, all striking downward to a point. They are jagged and rusty. Poison and blood drip from their blades' (Crowley). Again, a dark and troubling image. 'It is kind of a surprise to find this horrible mess in middle-pillar Yesod' quips Lon Milo DuQuette. Yesod being situated, of course, on the middle pillar of Mildness and Equilibrium. Certainly, the other Nines do not show such extreme situations. Crowley tells us that, here: 'Consciousness has fallen into a realm unenlightened by reason. This is the world of the unconscious primitive instincts...' He partly attributes this to Mars in Gemini, which, although its form is intellectual, exhibits the 'crude rage of hunger' and the 'temper of the inquisitor'. 'Cruelty' indeed! One of the manifestations of this placement, astrologically, could be a person with a sharp, sarcastic tongue, and a way of speaking which cuts deep - the mercurial Gemini way with words, driven by the explosive energy of Mars. Whichever way you look at it, it's not a pretty picture! A difficult and troubling card, which nonetheless holds the possibility of transformation.

Look more closely at the Waite card, and something else comes to light. The bedcover is decorated with the signs of the Zodiac. Here is a reminder that nothing is fixed, the wheel is always turning, as we move through the signs. 'This too will pass'. There are also roses, red roses, said to symbolise love. Although the bed is coffin-shaped, it is decorated with the image of a nymph chasing a satyr - imagery taken from Greek mythology. Nymphs and satyrs are basically female and male nature-spirits, making this quite a life-affirming image. Life goes on, the merry dance continues, even when we are in the midst of deepest sorrow. So, although the card does appear to be a difficult one, with its imagery of pain and suffering, the condition is not permanent. There will be respite, and from suffering may come wisdom.

Once again, we realise that, with Tarot imagery, we

are not so much looking at a 'meaning' with each card, but are rather attempting to unravel the layers of meaning contained therein. Such is the nature of symbols.

Nine Of Cups - Lord Of Material Happiness – Jupiter In Pisces

Here is a picture of smug satisfaction! At least, so it appears on the surface. 'The Nine of Cups shows us a positive blend as feelings and deep-seated needs meet' (Naomi Ozaniec). Certainly, the figure in the Waite card seems to have had some deep-seated needs met.

In contrast to the joyful celebration shown in the Ten of Cups, the Nine of Cups displays an aura of contentment, the enjoyment of pleasure for its own sake. It's a pleasant dream, and there is nothing wrong with that. Sometimes we need to take a break, to sit with what we have and simply enjoy. 'The Nine of Cups reminds us to enjoy the good things in life' says Isabel Kliegman, who then goes on to warn us: 'The Nine of Cups is another card in which there is more than meets the eye'. (Is there a card for which this is not true?!)

So, what else can we see, and how might the placement of this card in Yesod contribute to its layers of meaning?

Well, the figure in the card has turned his back on the cups. At least, they are behind him. And, he is alone. He has plenty, but no-one to share it with. The crossed arms can be seen as a defensive gesture. And, what is that behind him, underneath the cups? It appears to be a kind of curtain, hiding something. It is here that we may reflect on Yesod being the realm of the unconscious, the hidden. Whatever is behind that curtain is 'unconscious, hidden from our awareness' (Kliegman) So, perhaps the figure in the card is in denial of a sort - relishing the pleasures of plentifulness, indulging in a kind of distraction to keep from looking at deeper issues. Don't we all do this at times? I know I do. And sometimes it is perfectly OK, of course. But, if we should find ourselves constantly 'using one thing to keep from experiencing something else' (Kliegman) then, maybe we are in trouble. Although I have not attempted to address the issue of Tarot reversals here, this interpretation of the card could be strengthened, if the card were reversed.



The Thoth card is a fairly unequivocal depiction of 'Happiness'. The watery sign of Pisces, in the watery sphere of the Moon, with the jovial and expansive energy of Jupiter included, is a recipe for stability, along with the card's placement on the middle pillar of Equilibrium. There is none of the apparent ambiguity of the Waite card. 'Is everybody happy? Yes!' says Lon Milo DuQuette.

At this point, I find myself reflecting on how Qabalah itself is much older than the relatively recent imagery on these Minor Arcana cards. I wonder how successful any attempts to qabalistically interpret the Minor cards using a Marseilles deck, for instance, would be, where (as I have said before) we would be relying almost solely on numerology. I am taking the view that both Waite and Crowley were Qabalistic adepts, who knew Tarot, and therefore knew what they were doing when they commissioned these images. I am assuming that the images were made with a knowledge and conscious understanding of Qabalah. But, even if the images were unconscious reflections of the Sephiroth, I don't feel that this would invalidate anything.

Nine of Wands - Lord of Great Strength - Moon in Sagittarius

The Waite card shows a wounded, grim-faced character, leaning on a Wand as if it were a staff. The remaining eight Wands are behind him. He wears a bandage on his head. His posture is stiff and defensive. An image of great strength? Well, yes, in some ways. It looks to me like a particular kind

of strength. He is certainly a strong-looking figure. And, defensive. His expression is alert, waiting for something to happen. As Rachel Pollack says, he is 'ready for the next fight'. And, he looks as if he has been through a few scrapes already. So, what now? 'The wands behind him can represent his resources in life, or else his problems looming up behind him' (Pollack). And of course, problems 'looming up behind' can easily be the unresolved subconscious issues which spring from the sphere of Yesod, where, as Dion Fortune puts it: '...we have the Moon symbolism, which is very fluidic, in a continual state of flux and reflux, under the presidency of Gabriel, the archangel of the element of Water'. And Isabel Kliegman comments: 'It is clear (well, maybe!) that the image of the Nine of Wands is an appropriate one for Yesod, the Foundation, and the vagaries of moonlight. What the various interpretations of the card share is their grounding in unconscious issues. What we manifest in Malchut will depend on how we deal with these issues in Yesod'.

Wands are of the fire element, as is Sagittarius. And here we have the Moon (planet associated with Yesod) in the fire sign of Sagittarius. The Moon is 'at home' here, in Yesod. The fiery Wands energy, perhaps less so - in the 'vagaries of moonlight'. The figure looks strong, but uneasy. There is the spirit of fighting on, and the will to endure. And, the uneasiness is balanced by the determination to endure.



The Thoth card shows eight of the Wands as arrows, with feathers in the form of eight small crescent moons at one end, and a larger crescent moon forming the arrowhead. The association of Yesod with the Moon is strongly emphasised here. The central Wand has the Sun at its tip, and the Moon at its lower end, describing the connection of Tiphareth to Yesod – path of Sagittarius.

Crowley uses the expression 'Change is Stability' in relation to this card. This is to say that anything which cannot change, cannot endure. Change guarantees the order of Nature. Think also of the ever-changing Moon, in her phases. Here we find Strength in the place where the Moon is in Sagittarius, the most elusive of the zodiacal signs. Thinking back to the defensive stance of the figure in the card, we may ponder Crowley's words that: 'Defence, to be effective, must be mobile'. Wands are about action and movement - mobility. Life itself

is movement, but at the heart of movement is a great stillness. Sometimes we must pause, be still, and gather up our defences, before continuing our journey.

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78 Degrees of Wisdom - Rachel Pollack
The Book of Thoth - Aleister Crowley
A Practical Guide to Qabalistic Symbolism - Gareth Knight

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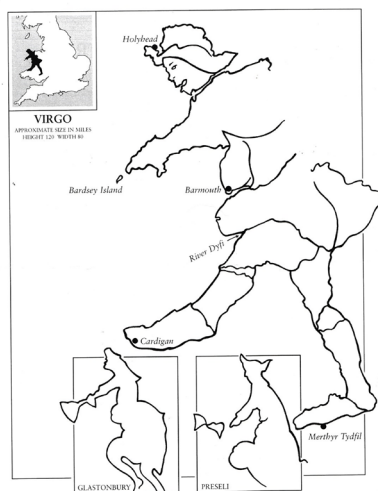
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Seed of Hope

by Laurence Main



Mona Wilton was Hugh's mentor in *The Goat-Foot God*. Of course she had to be called Mona! Mona is the Mother of Wales; Ynys Mon or Anglesey. We can learn a lot from her. What's more, we can see her in the map of Great Britain. Look at Anglesey. Or, rather, let it look at you, and the picture of a woman's head develops in your receptive mind. She is special for her third eye is covered by the coiled serpent of Holy Island; her Uraeus or symbol of sovereignty. The Menai Strait may sever the goddess' head from her shoulders now but it gives a scale to her body.

This is the great goddess writ large in the landscape, some 123 miles tall. Here is Ceridwen of the famous cauldron, dancing, and with a pregnant belly. Her navel is formed by Broad Water, Tywyn. Her birth canal is the Afon Dyfi. Her right nipple is Dinas Oleu (fortress of light; white light being nurturing breast milk) above Barmouth. This is the destination of the primary ley at the summit of Cadair Idris. I dowsed this in a state of high sensitivity after praying and fasting for a week (with only half a litre of water) at the 2928 ft summit. The left nipple may be at Cymer Abbey, Dolgellau. Fertility oozes. The loving fertility resulting from the union of Earth Mother and Sky Father.

She is the Virgo figure described by Graham Griffiths in his book *Behold Jerusalem!*

I mention books that you must read. Send £15 to Graham Griffiths at The Laurels, 186A Exeter Road,

Exmouth EX83DZ for a copy of this important work. Relevant illustrations from Graham's book are reproduced here. Look at Ceridwen's outstretched arm forming the Llyn peninsula. Its finger points at Bardsey (Ynys Enlli). This island is shaped like a seed, as noted by Graham, who wrote 'that tiny seed is the most wonderful and holy thing in the universe'.

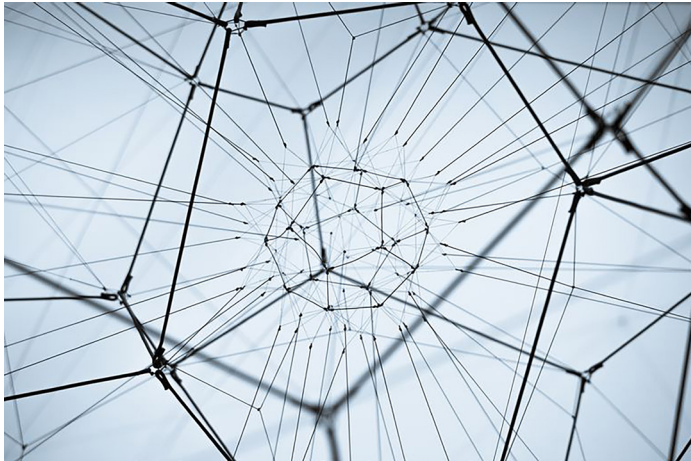
The circumstances of how Graham's work was introduced to me colour my thoughts of it. In 2004 I was backpacking a Pilgrimage through Britain from Callanish, Isle of Lewis, to the Conway Hall in London, venue of the Vegan Society AGM. I was celebrating the Diamond Jubilee of the Vegan Society and was walking 1404 miles, camping wild at sacred sites to pray and dream. 'Oh Goddess, please make Britain vegan

(is it yet?) I prayed that Beltaine at Long Meg and her Daughters stone circle in Cumbria, after descending from Cross Fell. I knew I'd walked through a mystical landscape but had no local knowledge of it, so I prayed for its secrets to be revealed to me. Within a week, Graham's book was in my hands and the symbolism of Cross Fell was made clear. Reading Graham's work I realised we had often come to the same conclusions from different aspects. I walked the land writing guidebooks. Graham looked at geological maps with his artist's eye. We made contact. I recognised Graham from a previous life, realising I had been told to expect our reunion. Old Derfel was meeting Old Gwalchmai (Sir Gawain).

Graham's conclusion regarding Bardsey chimes with mine in my book *The Spirit Paths of Wales*. Were the 13 treasures taken to Bardsey by Merlin really the 13 figures of Graham's book? Bardsey certainly is the fertile seed. In my book I wrote of male and female leys converging on the tip of the Llyn and then running as one ley through Bardsey at an angle of 30 degrees, the island's axis. Bardsey is drawing on both male and female spirit. When male and female mate, don't we see the creation of a fertile seed? In a dream shortly after my first visit to Bardsey in 1998, the island came under the name of 'Hope Island'. A fertile seed is full of hope.

The Doing with the Luminous Node

By Godfrey William



There is a curious paragraph at the beginning of the Society of the Inner Light's "Works and Aims" pamphlet, which runs as follows:

"The principle work of the Western Esoteric Tradition is expansion of consciousness. It deals with the 'ground of all being', unmanifest, beyond time and space, which differentiates countless nodes of being evolving through a manifest universe."

what does this word 'node' mean?

The casual reader may gloss over this paragraph, naturally being more eager to engage immediately in the practice of magic rather than indulge such abstract ideas. Or perhaps said reader is unfamiliar with the word 'node', vaguely assuming it is a misprint for 'mode'. But could it be that this uncommon word buried in an uninviting abstraction is in fact one of those occult 'blinds', which is a key in plain sight in order to conceal a treasure, a richness yet to be mined in the seam of some great imaginative endeavour? Let us see.

First, what does this word 'node' mean?

Etymology is always a good starting point for the primary clue: we find that our word comes from the Latin word 'nodus' means 'a knot'. Perhaps 'nidus',

which means 'a nest' is a cognate form? After all, a nest is a network of twigs or grasses or leaves all knotted together. And one naturally associates eggs with nests and then one digresses into thoughts such as 'which came first, the chicken or the egg?' This becomes a relevant question having vexed philosophers of one kind or another since the dawn of time - the cosmic egg being a mythological motif in the cosmogonies of many ancient cultures. Is the egg a 'node of being' within the network of the nest? However, this slight digression takes us prematurely into the archaic realms of undifferentiated consciousness.

Let us for now look at some modern definitions of the word 'node' in various fields of science in order to advance our understanding.

In botany, the science of plant biology, a plant's stem consists of nodes and internodes. "A plant stem's nodes are those critical areas from which leaves, branches, and aerial roots grow out from the stem, while the internodes are those intervals between the nodes". Such clinical language! But what are these indistinguishable 'critical areas' of a stem, these 'nodes', which will grow into the beautiful foliate forms of intricate symmetry that synthesise light into life and please the eye of man?

In physics, "a node is a point along a standing wave where the wave has minimum amplitude. For instance, in a vibrating guitar string, the ends of the string are nodes. By changing the position of the end node through frets, the guitarist changes the effective length of the vibrating string and thereby the note played." Such clinical language! It is clear from this that a node doesn't actually exist except as an 'end-point'. Or, the 'beginning-point' of the next wave. So what are these 'nodes' that give rise to beautiful harmonic resonances and melodies that elevate the heart of man?

Referring now to the field of chemistry, we find a most suggestive idea: "a node is a point where the electron positional probability is zero." What



on earth does this mean? Essentially, it seems, it means there is nothing there. Not even nothing. Which means there is something there, does it not? Anyway, even the phrase 'clinical language' does not do justice to such clinical language.

These latter branches of science do lead us on to consider quantum physics and that strange transitional space where if one looks for a particle, one finds a wave; and if one looks for a wave, one finds a particle. But it would seem that a node is something in between, something elusive, transitional...

A node is both origin and destination.

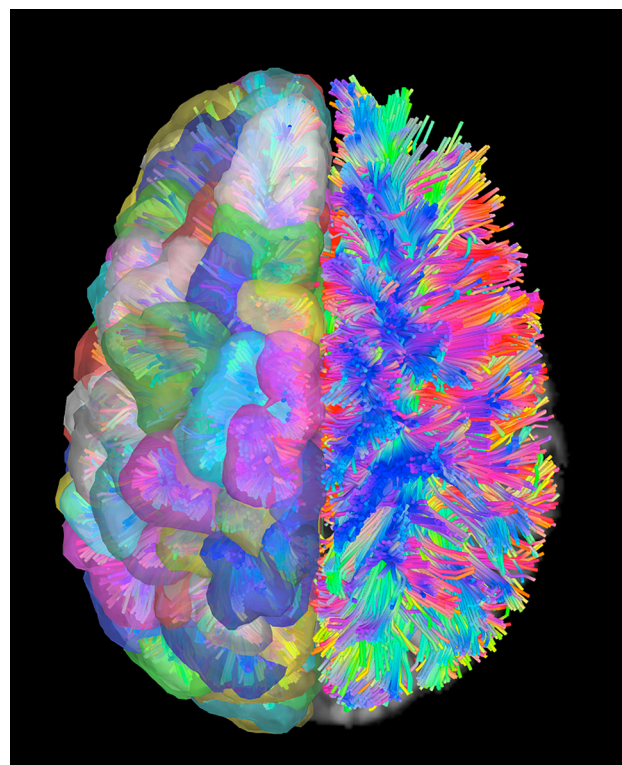
Is it too much to ask the reader to indulge now in a little neuroscience? Here we go: "the nodes of Ranvier are microscopic gaps found within myelinated axons. Their function is to speed up propagation of action potentials along the axon via saltatory conduction." In other words, electrical impulses skip or leap from node to node – microscopic gaps - along the neuron. Again, a clinical description of what a node does, rather than an elucidation of what a node is. But nodes seem to be important from the point of view of actually delivering life in some way.

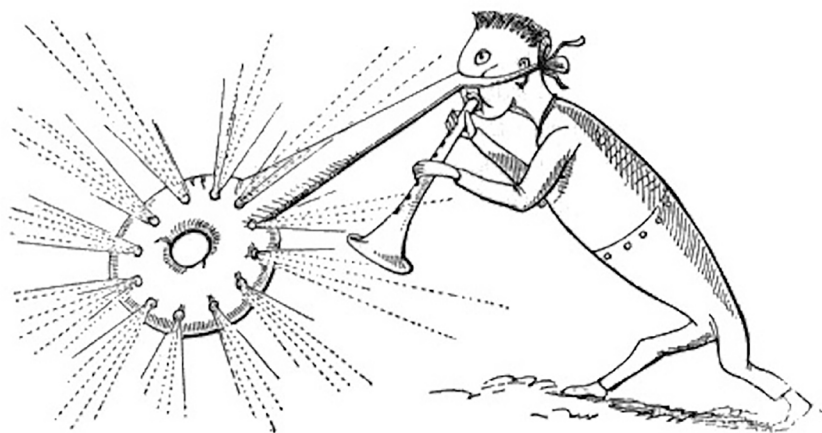
Now, to continue piling Pelion upon Ossa, consider this: in an electrical communications network, "a network node is a connection point that can receive, create, store or send data along distributed network routes." Its essential nature thus partakes of both 'origin' and 'destination'. So the jargon of our modern electrical technology affords us a certain key insight into a node's essential nature: A node is both origin and destination.

So, to recap thus far, it would appear that a 'node of being' is something that is 'both and neither' the something at the same time. And its qualities appear to have both transparency (diaphaneity) and materiality (epiphany).

Oh - speaking of 'time', would a node exist in static moment of time or is a node of being merely a function of a continually moving 'now'? If you were able to isolate a point in time, is that where you would find a 'node of being'? And how small does a point in time have to be to be genuinely 'static'? Or is there no such thing as a 'static' point in time, however small the units into which you divided up time? In which case, exactly where and when would the node exist?

Finally, we have to resort to the field of metaphysics, (we shall leave out the field of logic and many others being confined by the word count allowed for this article and your patience, gentle reader). With regard to 'the node of being', we tread on 'aporetic ground' - the shaky core. Here, I can only refer to Kant's "consequential hermeneutical decision to leave the phenomenal-noumenal distinction unresolved. This decision to incorporate an unstable, albeit necessary node within the transcendental standpoint occurred because Kant needed to stress the difference between the objects in the appearances and the things-in-themselves with further sub-divisions existing amidst the thought of the things-as-they-are-in-





themselves, which clearly complicates matters on the epistemological scale.” Can’t put it clearer than that.

I think I like one of the poet Shelley’s lines with reference to ‘nodes of being’ best and that one might spin into an idea of the web of life. It comes from his poem ‘Adonais’ written on the death of John Keats:

“Life, like a many-coloured dome of glass, stains the white radiance of eternity.”

The image strikes me as sufficiently vague and beautiful to cover most of the elements of our argument above. One can envision the ‘node of being’ – let us call it a ‘Divine Spark’ - as the white radiance of eternity, unmanifest; and the many-coloured dome of glass as the Self or Psyche of man, his manifest life, fusing his experience of being neither this nor that into an interconnected network of ‘nodes of being’, functioning as both origin and destination, for in the great round of evolution, he leaves and returns to himself, does he not, the Prodigal, though changed, become Whole?

Thus a ‘node of being’ is not only the alpha or origin containing the entirety of existence as it is now before time, and therefore containing and connecting all things to all things, but also the omega or endpoint of time in the timeless and eternal. (And the infinite, too, one mustn’t forget, which must also include the Void, otherwise that concept itself could not exist.) What better clinical phrase for the Divine Spark, which is both differentiated individual self and collective universal self in both the Relative and the Absolute – and the Unmanifest? And which is also the ever-becoming, ever-present origin and eternal future of its own destination, in translucence and materiality, in essence and substance, and in its own right an entity of the Great Unmanifest expressing

itself in manifestation, having freely chosen to enter the Solar Logoidal universe to assist in Its evolution and further its own.

Before we close, let us take a brief look at ‘antinodes’ (groan), for we cannot ignore the findings of modern science. Indeed, there are many more disciplines where ‘node’ has a different and far more complex definition than those hinted at above. The ‘node of being’ seems to be many things: self-contradictory, obeying no laws of constancy or consistency, sometimes it is its own opposite depending on your perspective. In fact, the ‘node of being’ may itself be that most mysterious object of all – itself a node and its own antinode, prior to both and transcending both.

Luckily, the subsequent paragraph to the one under discussion in the Society’s “Works and Aims” makes everything perfectly clear:

“The purpose of these nodes of being is to realise the Divine Intention, just as a play is an image in the mind of the playwright until the actors make it actual by performance.”

Now, that is how to engage with ‘magic’!

This formulation is more simply put to my mind, than in Dion Fortune’s ‘Cosmic Doctrine’, where vast networks of currents in space eddy around in formless regions of the cosmic mind, and in whose immeasurable interweaving of the network of some cosmic nest, vortices are formed into clutches of cosmic eggs or – could it be? – into ‘nodes of being’ – the unique, individualized “Centre of Consciousness and Will” for the hatching and expression of magical, nay, even divine powers – You!

I would also like to introduce the idea of autonomy and free will here and the notion of ‘being, consciousness and bliss’ – ‘SatCitAnanda’ – but the for the last word on the matter of ultimate Selfhood and a far clearer exposition of the subject than I am able to offer, I refer the reader to the magical wisdom of the first few stanzas of Edward Lear’s timeless nonsense poem:

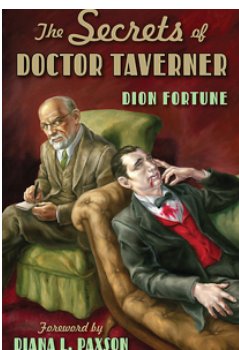
The Dong with the Luminous Nose

When awful darkness and silence reign
Over the great Gromboolian plain,
Through the long, long wintry nights; —
When the angry breakers roar
As they beat on the rocky shore; —
When Storm-clouds brood on the towering heights
Of the Hills of the Chankly Bore: —

Then, through the vast and gloomy dark,
There moves what seems a fiery spark,
A lonely spark with silvery rays
Piercing the coal-black night, —
A Meteor strange and bright: —
Hither and thither the vision strays,
A single lurid light.

Slowly it wanders, — pauses, — creeps, —
Anon it sparkles, — flashes and leaps;
And ever as onward it gleaming goes
A light on the Bong-tree stems it throws.
And those who watch at that midnight hour
From Hall or Terrace, or lofty Tower,
Cry, as the wild light passes along, —
“The Dong! — the Dong!”
“The wandering Dong through the forest goes!”
“The Dong! the Dong!”
“The Dong with a luminous Nose!”

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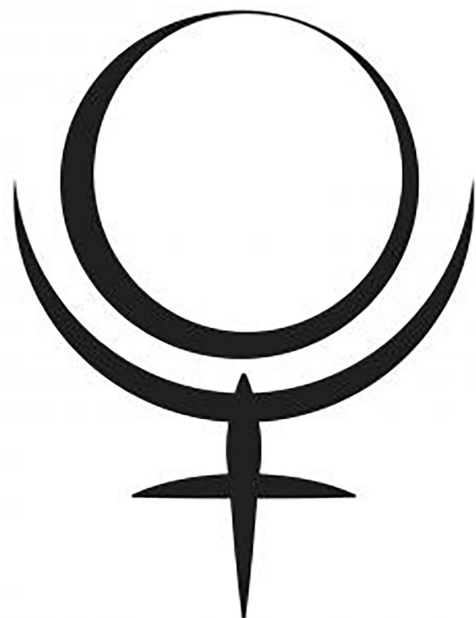
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Reflections on Pluto

By Janet Haswell



I have been interested in the passage of Pluto astrologically through the zodiac signs, for a number of years. I suspect as long ago as the time when Pluto swiftly transited through Scorpio 1983 – 1995. There was a lot of talk about the sexual revolution at that time, being of a Scorpionic nature and many resultant changes consequently came about. This was followed by a slightly longer Sagittarian transit 1995 – 2008 heralding in spiritual values and all other interests of more mystical teachings.

So when the time came for Pluto to move into Capricorn I was very interested in how the transit through this earth sign, would play out with regard to the resources of planet earth being used. A key phrase for Capricorn is “I Use”. I have carefully followed many aspects of this process over the years. We are still observing the outcomes and this will continue through until 2023 at the very least.

Pluto has an elliptical movement and Scorpio was the thin edge of that oval shape as it only took 11 years to pass through. Sagittarius was slightly longer journey over 13 years, but Capricorn is taking a longer and more leisurely pace of 15 years to complete this cycle.

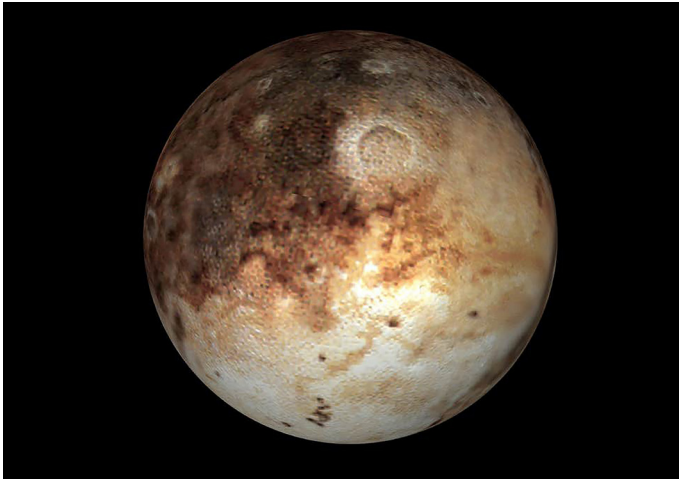
Clearly plastic and its place in the world is dominating the news currently and we still have a few more years until this transit passes on to Aquarius. Plastic is not the only demon of course, as the over use of Palm Oil and its destruction of mature trees has made a similar impact, as well as a whole raft of other problems that spring to mind.

But I wondered in 2008, how would Pluto respond to being down-graded from a planet to a planetoid? Pluto seemed even more determined to stimulate the changes that it is well known for; it was certainly not going to keep hidden and quiet and has been very vociferous since that time.

I think of Pluto not only as god of the underworld, but of the transformative processes it creates. All that is deep and dark and hidden is slowly revealed, so that light can shine upon it and open up to a new vista. I compare how it works to a compost heap. Stuff is discarded, any kind of stuff really and like the autumn prunings of a gardener or nature in its raw state, leaves etc., fall off trees and cover the ground. Over winter all kinds of bugs, insects and worms slowly break down the decaying matter, until spring appears and good nutritious soil has been transformed from all that waste and goes back on the garden once more to continue and complete nature’s generous cycle.

Personally, I let the many leaves that have fallen around the garden find their own domain and naturally break down, whilst my neighbours are continually sweeping them up and dumping them into the recycling garden waste bins and then buying compost bags in the spring. I like to let the late autumn and winter winds pile up leaves in heaps around the edges of my garden and let nature get to work, to do what it does best. Meanwhile many bugs, insects and worms have a great feast time and of course birds come and poke about looking for their own tasty treats.

Whilst trees and bushes can look very bare and the ground barren, it seems to me that a great amount of partying is going on in nature which is not readily



seen by the naked eye. Rest assured though, much jollity and gorging is going on right beneath our very noses by these microscopic forms.

Currently Pluto is preparing to move through the final third of its cycle in Capricorn, which coincidentally is the 3rd earth sign of the Zodiac and all students of Qabalah know how important number 3 is and of course all the threes in the Tarot deal with a stage of completion. The Holy Trinity, the Maid, Mother, Crone aspects of the sacred feminine, as well as the strength and stability of a 3-legged stool.

I am expecting this to be a period of greater revelation and perhaps a clearer understanding of what this cycle of death, decay and rebirth has shown us all and what necessary changes have had to be made in order to accomplish this.

What has been striking is that politicians are elected, declaring all kinds of enticing changes, only to follow their own agendas rather than listen to the needs of the electorate. If this happens in national government it shall also be prevalent in local government; as above so below. Brexit has made this facet glaringly obvious in ways we could never have imagined 5 years ago. Thank you, Pluto, for this revelation.

As an aside, Saturn and Pluto have been running close together throughout 2019 and also spending some very valuable time with the South Node through spring and summer. This I would suggest has placed an enormous amount of emphasis on what is going wrong and what is crying out for a more positive change in global matters. Again if it affects the world, it has to have an impact on all the individual people who live in the world in whatever state of life they choose.

Saturn is very serious and stable (the anchor in a natal chart) and Pluto must create change and transformation, it just cannot help itself. So one might say there is demonstrated here a clash of differing personalities and we as humans and all other life forms are experiencing this struggle in our own lives. It is as though the rape of Persephone is being played out through our existence. In the end the result shall be a different outlook, but whilst in the midst of it, it is very hard to see the bigger picture and not get sucked into the negativity of this major transition.

If you are someone who is more interested in the astronomical movements, you shall note that Pluto will visibly enter Capricorn in the sky during January 2020 and shall continue for the 15-year cycle of this sidereal placement.

The first month of 2020 shall be an important one in Pluto's cycle as it is directly conjoined by Saturn, 20th, January, a cycle that happens approximately once every 33 years or so with November 1982 being its last conjunction. What were you doing then and is there any memory that makes these 2 dates important for you, linking them together? Time to get the thinking cap on and contemplate just how much you have changed.

As serious Saturn slowly moves away from Pluto next year, jolly Jupiter journeys towards to the transformative Pluto and they dance together for most of 2020, with Saturn turning retrograde once more during July, for all 3 planets to be tied closely together during the coming summer. This energy shall be wonderful to experience as Jupiter encourages the stability of Saturn to relax a little, get into the party spirit and have a bit of a ball. This encourages any outdated modes of behaviour to be released and to feel a new phase of life beginning. A breath of fresh air in the life of the soul and spirit.

Saturn and Jupiter join together on winter solstice 2020, how very timely; but not in Capricorn. I suspect they will have completed all the necessary changes that were required of them with Pluto, because their conjunction shall be just minutes into Aquarius and that brings a brand-new energy into the equation.



Pluto was first sighted 18th February 1930, so it shall be celebrating its 90th anniversary and it

may be a good time to create your own version of a celebration worthy of this amazing planet and all the positive transformations you have experienced in your own lives.

Enjoy this transformative process in 2020 with clear vision.

Suffering

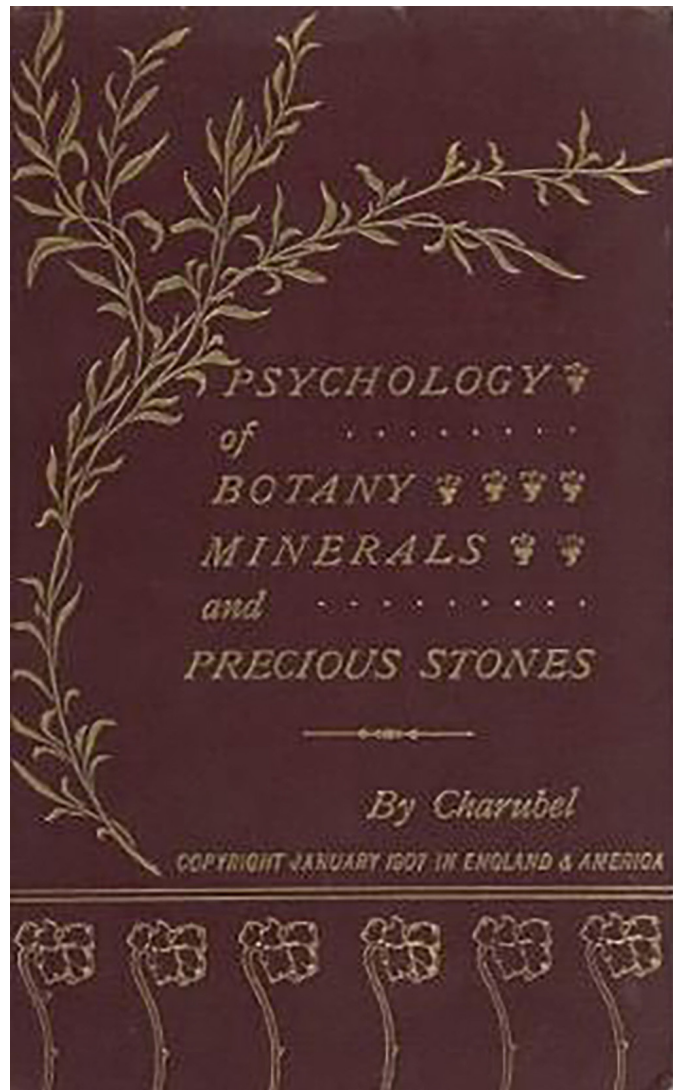
If you allow it
suffering can break you open,
causing a seismic shift
in the deep regions
of the heart,
allowing the well springs
of real beingness
to bubble up to the surface.
All morning,
in my black mac
and my black beret,
I've been wandering around
in the rain.
I climbed the Hill of Vision,
then came back down
to the Garden.
Sitting here,
in this quiet stillness,
I feel like an ancient rune
painted on a canvass of white sky.
I stand for something
proudly human,
on the threshold of loss,
on the edge of the abyss,
at the end of the path,

which is also my beginning.
Yet I know there is light,
always light.

Juliana Geer

Book Reviews

This will be an unorthodox review because the book in question will be very hard to obtain and very expensive, having been out of print for some years. My hope is that somewhere out there, a publisher might feel like putting out a reprint. The issue is further clouded by the fact that there was a reprint in 2003, but with a dramatic and very misleading cover, and the inclusion of irrelevant Aubrey Beardsley illustrations taken, I imagine, from the public domain and again, not relevant to the text. Even as an admirer of Beardsley's design skills, in this case they detract from the cohesion of the book as a whole. Only my opinion of course!



The book in question was first published as “**Psychology of Botany, Minerals and Precious Stones**” by Charubel, a pen-name for the Rev. John Thomas, in 1906. Now, Charubel is a very interesting man. Born in 1826, he was a Calvinist Methodist Minister from Montgomery in Mid-Wales. I came across him in a fascinating little book called '**Welsh Border Witchcraft**' by Gary St. Michael Nottingham, published by Avalonia, to which I am indebted, and this book too is well worth a read.

Although he has been almost forgotten today, the Reverend Thomas was experimenting with magnetism, healing by the laying-on of hands and other “occult” interests, which brought him into conflict with his superiors in the church. Possibly because he was rather good at healing. However, it is clear from his book that he remained a committed Christian despite his issues with his Methodist bosses, and proceeded to continue with his researches under the pen name Charubel. He wrote widely on esoteric subjects, edited

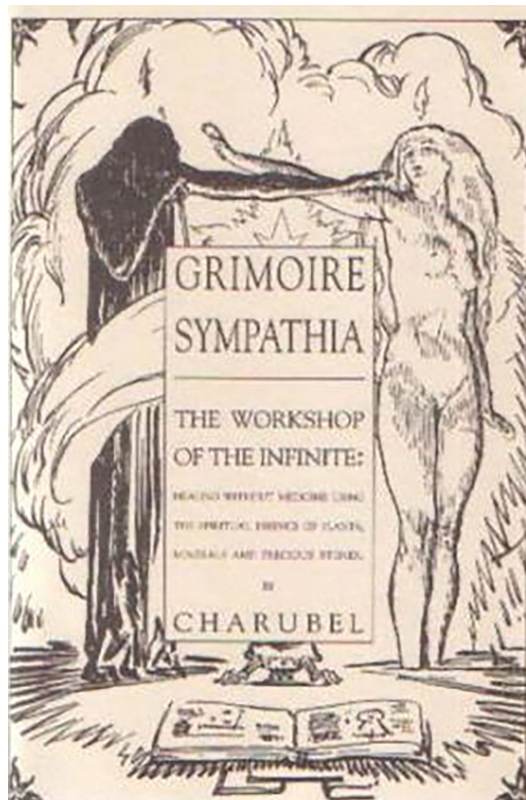
magazines such as “The Psychic Mirror”, and ran an esoteric group called The Celestial Brotherhood.

Although the book in question was reprinted as '**Grimoire Sympathia, The Workshop of the Infinite**' by I-H-O books, it is not your usual grimoire at all except in the broadest sense. Despite the sensational cover, what lies within is part of a spiritual healing system using relationships with plants, minerals and gemstones. The system was born from his own experimentation, and the book offers clear and sensible advice on how we can all access their healing potential once we realise that the vegetable and mineral worlds possess their own form of consciousness with which we can communicate.

In describing the plants, for instance, he touches on the living conditions that suit their growth and some of the folk traditions now almost forgotten, associated with the plant. After a process of befriending the plant, he gives the sigil and the words of invocation he has received from it. It is a non-invasive procedure, a spiritual procedure, there is no need to gather or cut the plant in question, but rather to be drawn to it, to study it, and through one's fascination with it, to love it, thus causing an interaction to flow from the person and the plant.

I have been experimenting with this system, and found that it does produce results, when given time. This work is not a quick fix. The book is written in the language of the latter years of the 19th century, of course, (Charubel died in 1908) written by a man steeped in his Christian faith and yet who was awake to the inner worlds of a developing spiritual science. Charubel offers us his insights into thirty eight plants and trees, eleven gemstones and three minerals (copper, gold and iron) all of which he used in his healing work, but he has given us the means, if we so wish, to expand upon his lists and make our own relationship with other trees, herbs and minerals. I have found Charubel's sigils and words of invocation interesting, and they work, but during the work have discovered or been given variations that work better for me. It is preferable to work with trees and plants native to one's own country, that grow well in one's local area, because there is an innate mutual sympathy born from the land in which the plant or mineral is found. And that sympathy is aroused by the mutual respect and love between the seeker and his or her subject.

There is a lifetime's study here, Charubel has given us a great gift that we can take forward into the future, a means of healing and greater connection with the web of life.



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Dion Fortune



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