

The INNER LIGHT

ESTABLISHED 1922

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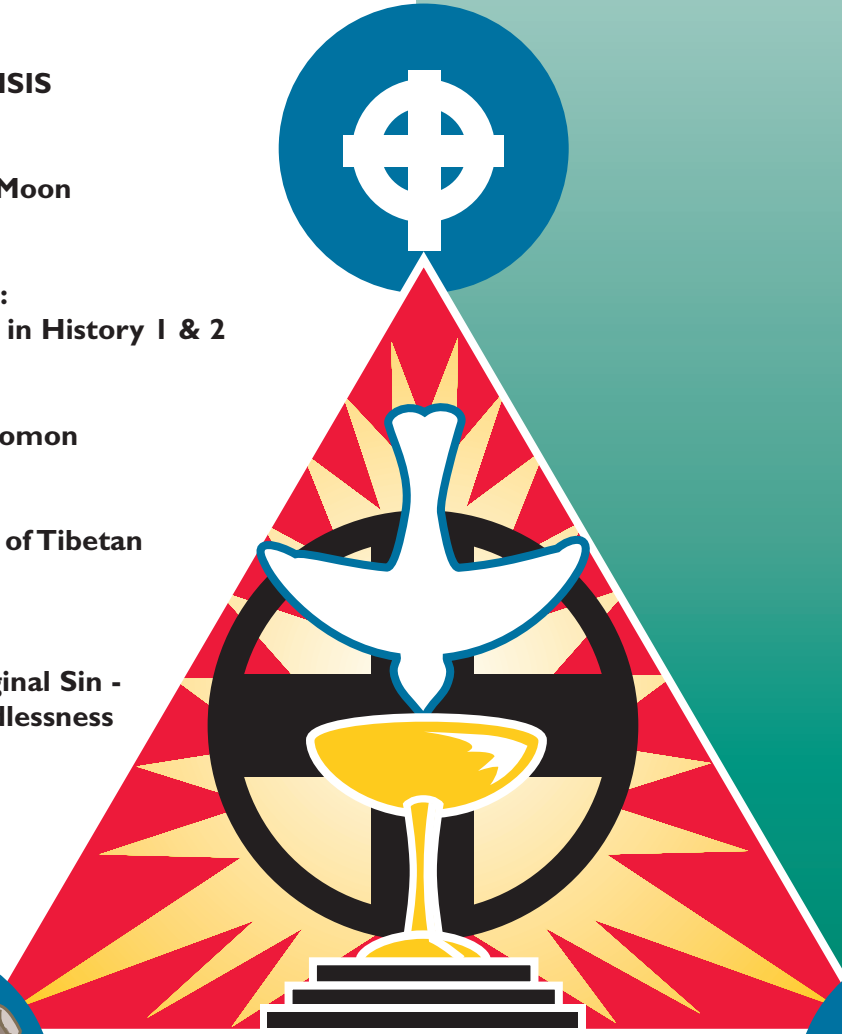
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Contents:

1. **Priest's Call to ISIS**
by Paul Dunne
2. **Journey to the Moon**
by Gareth Knight
3. **Cross-Purposes:
Great Blunders in History 1 & 2**
by W.V.B.
4. **The Ship of Solomon**
by W.B.
5. **The Two Truths of Tibetan
Buddhism**
by M G
6. **Aspects of Original Sin -
The Sin of Mindlessness**
by Paul Dunne
7. **Book Review**



CAPRICORN
SOL
in
CAPRICORN

"There is a Light
which lighteth every man
that cometh into the World."



PRIEST'S CALL TO ISIS

By Paul Dunne



Oh ISIS I Awaken, I feared scattered across the Dark by SET I was Forsaken. Piece by piece Thou Hath rebuilt and restored Me. I Awaken, I Awaken. Through the Dark your Silver Light Oh High Priestess of the Moon, Oh utter'eth the word given thee by The Magician Lord THOTH. I call now unto You ISIS, almost now I am whole and restored. ISIS, ISIS, ISIS - Thou my Sacred Sister I await you patiently to Heal Me. ISIS my Sister Moon, I OSIRIS am now so close to you. The Age of SET is soon to close, how you are Rebuilding Me the Heavens know. Oh Sister ISIS I see your Light, how you fill me with delight. ISIS Hark? I hear your Light as it enters into my Dark. I OSIRIS feel your Love, your Faith, your Persistence across the Aeonc Distance. Sister ISIS you are Healing Me Whole, I feel your Power Restoring my SOUL. High Priestess ISIS of the Sacred Moon, now we are in the Holiest Room. I see ISIS near and I see you ISIS far. Oh Silver Light I am your Golden STAR. How close we are whilst near but far! Hail unto you my Sister ISIS. I your Brother you now AWAKEN!"



JOURNEY TO THE MOON

By Gareth Knight

The Tree of Life of the Qabalah, is an invaluable comprehensive glyph upon which much of the Western Esoteric Tradition is based, for by its means it is possible to classify and compare many symbols from a variety of mythological, religious and philosophical systems.

In its system of interrelated spheres it represents ten aspects of the emanations of God, from Fount of Creation in the Highest Heaven, to the Holy Presence on Earth as the Shekinah. As such it is a very holy device for the worship and understanding of God by Hebrew mystics, whilst to the occultist of the Western Esoteric Tradition it is also a metaphysical route map of the inner planes.

Between the ten spheres are twentytwo interconnecting paths and it is the symbols associated with each of these paths that provide keys to mystical and occult experience, or in a more subjective mode, to psychological analysis with a metaphysical and spiritual dimension.



The general method working with the symbols of the Paths is to visualise going upon a journey along the Path and meeting three key images on the way. Starting at a location that symbolically represents the Sphere of departure, we are confronted by a Tarot Trump, regarded as a picture or veil through which we have to pass. Then midway down the Path we come upon a key point which is illuminated or overshadowed by the configuration of the Hebrew letter, and its various associations. Finally at the end of the Path we come to an astronomical body or constellation that stands before the Sphere of our destination. The Spheres of commencement and achievement, or Sephiroth, represent conditions of consciousness; so in treading the Path we should have processed from one mode of consciousness to another.

Plainly, with twentytwo Paths and ten Sephiroth the field that opens before us is potentially a vast one, but by way of illustration let us concentrate upon the first one that confronts us, the so-called 32nd Path that leads from Malkuth (the Kingdom) to Yesod (the Foundation), or ordinary consciousness of the physical world around us, or Earth consciousness, to the first level of psychic perception, symbolically represented by the Moon and poetically described as the mistress of tides not only within the objective but within the subjective sphere.

Dion Fortune has evoked it well in one of her novels, *The Sea Priestess*, as the protagonist of her story sinks towards subconscious mentation while lying, partly drugged by medication for asthma, looking at the moonrise through his bedroom window:

“Now I cannot tell what I said to the Moon, or what the Moon said to me, but all the same, I got to know her very well. And this was the impression I got of her - that she ruled over a kingdom that was

neither material nor spiritual, but a strange moon-kingdom all of her own. In it moved tides -ebbing, flowing, slack water, high water, never ceasing, always on the move; up and down, backwards and forwards, rising and receding; coming past on the flood, flowing back on the ebb; and these tides affected our lives. They affected birth and death and all the processes of the body. They affected the mating of animals, and the growth of vegetation, and the insidious workings of disease. They also affected the reactions of drugs, and there was a lore of herbs belonging to them. All these things I got by communing with the Moon, and I felt certain that if I could only learn the rhythm and periodicity of her tides I should know a very great deal."

The treading in visualisation of the 32nd Path should therefore be another way of approaching, in controlled higher consciousness, (not induced by drugs or illness), this inner world behind sensory consciousness.

In trying to describe the nature of the 32nd Path I do not think I can improve upon what I wrote some forty years ago, in *A Practical Guide to Qabalistic Symbolism*:

"This Path joins Malkuth, the physical world, and Yesod, the universal unconscious and etheric web which forms the foundation of physical existence. It is therefore a Path of introversion from the sensory consciousness to the consciousness of the deeps of the inner world. When one treads it one is boring down into the unconscious mind and many and strange are the things that one may meet there.

It is like the hole in the earth into which Alice fell, leading to her strange adventures in Wonderland. It is also, on a mythological level, the way down to the Underworld, trod by Oedipus at Colonus, Orpheus in search of Eurydice and many others, but primarily it is Persephone's descent into the world of Pluto, the King of the Underworld. Alice, indeed, might be said to be a modern version of Persephone, for Carroll was a writer who wrote of the deeps of the unconscious mind.

The Path is also the way of psycho-analysis and shows the difference between the Freudian and Jungian techniques, for when the unconscious images of Yesod are met with the Freudian tries to analyse them with reference to life history in Malkuth, daily living, but the Jungian process follows the images through until they become symbols of transformation leading to the psychic harmony of Tiphareth. In other words, the Jungian technique is, or should be, a pressing on to the 25th Path, Yesod-Tiphareth, after the way-in, the 32nd Path, Malkuth-Yesod, has been trodden."

Indeed that further progression beyond the subconscious sphere of Yesod could be equated with the eventual revelation of the Jungian archetype of the Self, in Tiphareth. However, we should also be prepared to realise that this is not merely a subjective world, but that it has an objective side to it.

However, let us take but one step - or one Path - at a time, to make the method of progress clear. The symbols on this Path, according to the most generally accepted tradition in modern occultism, are Tarot Trump XXI, the World; the Hebrew letter Tau; and the planet Saturn.

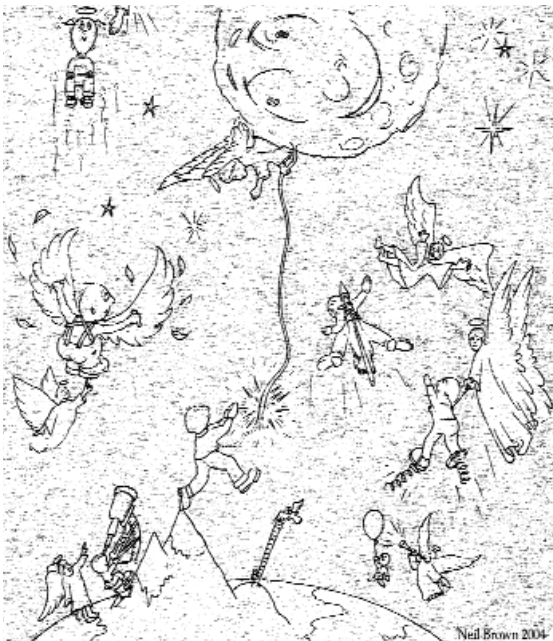
A lot depends upon how we formulate and meet up with the bare bones of the basic symbolism, for allowing the images to rise, with their relevant associations is the secret of practical magical work. Whilst the main symbols are subject to convention there are various ways in which they may be met or presented, and to illustrate this we can examine three practical examples culled from different practitioners - which may help to give us more flexibility in our own personal approach.

The convention is to start within a visualised location that is usually in the form of a simple

temple, thus providing a spiritualised ambience to what is to take place, placing it somewhat above the personal psychological concerns of everyday life.

In the first example we find ourselves in the Temple of Malkuth in the form of a circular space surrounded by a grove of black pillars shot with gold, with a black and white chequered paving between them. In the centre is an altar in the form of a double cube, a light upon it, the flame of which extends upwards into an angelic form in the Elemental colours of citrine, olive, russett and black, that of the Archangel Sandalphon, who oversees the planet Earth.

Upon the eastern side of the temple three doors are to be seen, although it is only the central one that concerns us. It is veiled by a curtain upon which is depicted the Tarot Trump of the World - a great oval wreath of laurels intertwined with lilies and roses, about which are the four conventional figures of a bull, a lion, a man and an eagle, whilst within the dark oval within the wreath is a pale naked hermaphroditic figure, seen to be approaching from a great distance, holding two spirals, one in each hand, of silver and of gold. The figure indicates that we follow and we visualise ourselves passing through the wreath, into the picture.



The situation becomes three dimensional as we find ourselves floating in a deep indigo mist. It has the feeling that it might be the bottom of an ocean, and as we realise this so we begin to feel sand beneath our feet, with rocky and uneven surfaces, dark slippery weed, and various fish like creatures swimming round about us.

As we proceed, the way before us seems to get a little lighter and we see that there is a giant figure approaching. He appears to be lame and has a large staff which he uses as a kind of crutch. He is about six or seven feet tall and seemingly Greek, and thus might be Oedipus — he who answered the riddle of the sphinx - or possibly it could be the healing god Asclepius.

He is waiting for us, and as we approach looks at us searchingly. Then he turns and limps off before us as our guide. The way we are going now seems to be more of a defined path until we come to what might be called a glade on the sea bed, although in place of trees there are great walls of weed trailing upwards, with dark shadows all around, but in the centre, above us shining in golden light, is the Hebrew letter of the Path, Tau. The club footed shape of one of the two down strokes of this letter bears a certain resonance with the great limping figure who is custodian of this glade.

We pass on, however, and as we go begin to feel that we are losing our weight. We are becoming less dense and beginning to float upwards, and as we do so the dark indigo sea begins to become a brighter, almost a Mediterranean blue, and we find we are about to break the surface of the ocean. As we do so, we rise above the surface of the sea and in the sky, huge above us, is a close up view of the planet Saturn with its disc shaped rings and several moons. Below it, we see before us a long low black barge - one imagines somewhat like the legendary barge which came to take the wounded King Arthur off to Avalon. It comes to rest before us and a great tall figure in the boat indicates we join him, and so we take our places on the plank seats within. He is robed in purple, and, strange as it may seem in a deep sea, holds a

long pole by which he is punting us along over the still surface of the sea beneath a starry sky in which the great planetary figure of Saturn is most prominent.

We now find we are approaching an island. It is of a grey kind of volcanic rock and dominating it is a building of nine sides. As we watch, the building and the whole island begins to glow, and then to become translucent so that we can see through and inside it. Within we can see, seated upon a throne a great female figure, of heavy and ponderous build and white pallor of skin, surrounded by maidens. She appears to be a goddess of the Moon.

She holds up her hand in recognition and salutation to us and we remain contemplating this figure, to see if any realisations come to mind, be it in the form of words or pictures or ideas. This is the furthest extent of our journey, towards the fringes of Yesod, and having gleaned what we can from this contact, we proceed in a reverse direction, following the association of ideas and images back to whence we came via the boat propelled by the tall figure who we begin to associate with the archangel of Yesod and of Annunciation, the Archangel Gabriel. Back to the point in the ocean where we broke the surface, down through the darkening waters to the glade containing the golden letter Tau, saluting the great lame figure as we pass, and thence back to and through the Tarot picture, through the wreath and into the visualised place from whence we started.

On a cursory reading this may not seem to have been a particularly significant experience, but it is another thing to proceed through the images slowly in a contemplative frame of mind, when the feeling will definitely be that, whilst it appeared to be just fanciful imaginings, yet somehow we have partaken of something real, that we feel we have “been somewhere”.

This technique, that is known in some circles as “initiated symbol projection” need not be confined to Qabalistic symbolism, but the Qabalistic system provides a comprehensive street map, so to speak, of the interior city of the soul, with its ten spheres and twenty two interconnecting paths.

Let us see how the same journey was undertaken by another guide. This time we begin with the impression that we are deep within the Earth, in a large cave with rock walls and beaten earth floor. The cave is in a rough cube shape and in the centre is a square cut granite altar upon which is an ancient stone lamp, whose light is reflected in the facets of a piece of rock crystal resting in an unglazed dish beside it.

At the eastern wall is a curiously carved ancient wooden throne behind which is a tapestry upon which is the life sized figure of a dancing woman, naked apart from a wind blown veil that covers her thighs, carrying two spiral rods, that twist in opposite directions, all within an oval wreath of laurel leaves. At the corners as on the Tarot Trump of The World are the heads of a man, an eagle, a lion and a bull. This picture has an ambience of great reality.

Then the light in the cavern grows brighter and the flame upon the altar grows in size surrounded by many motes of intense multi-coloured light. These are the “souls of fire”, inner energies behind the physical world, and as the flame rises up the roof of the cave disappears to reveal the night sky with the seven stars



of the Great Bear prominent, and the flame itself seeming to make a kind of fusion with the pole star, Polaris. This heralds an awareness of an angelic presence, Sandalphon, the traditional archangel of Malkuth.

We proceed to pass through the picture upon the eastern wall, which seems to be made of many lines of light something after the fashion of a television picture, and after a faint impression of passing through an archway, we find ourselves upon the other side, feeling more alive, lighter in body and clearer in mind, as if we have passed through some sieve or filter that prevents our grosser elements from coming with us.

The way ahead is dark but the way is illuminated to a certain extent by a faint greyish misty light emanated by our own bodies. A smooth rock path leads downward and becomes steeper, and rougher, even with dangerously loose scree. It also becomes narrower so that the indigo sky above becomes a mere narrow slit. Eventually the path flattens out and widens and gives onto a small plateau consisting of a sparse grove of ivy covered oak trees and a feeling of great age. In the centre is a tall single cypress tree, shining silver white in a light that shines down from directly above it.

Some vast silent presence begins to make itself felt as spirit of this place. Past, present and future seem to coalesce as one and we see the light above to emanate from a Hebrew letter Tau burning with a soft white radiance.

Moving on, the path leading on from the plateau slopes gently downwards and the sky above is once again filled with stars, until the path levels off and then gently rises towards a low ridge, its dark crest rimmed with faint silver light. Moving slowly up toward this crest we see for a moment a figure of the ancient god Saturn, looking rather like Old Father Time with his scythe, who vanishes however as we reach the top.

We find we are standing looking over a lake beyond the ground that falls away before us, and over a small rocky islet in the lake there hangs a crescent moon. Upon the island is a nine sided temple of Yesod seemingly made of crystal, shining with a violet radiance, encompassed by the aura of the great archangelic figure of Gabriel, whose wings fills the sky before us.

Having taken time to register this contact we then retrace our steps by the way we have come until we reach the place of our starting.

Finally turning to a third guide we commence our journey in a somewhat more ornate version of the temple of Malkuth than hitherto. It is once again square, with a black and white paving, but has a stained glass window at each side representing a winged bull, a winged lion, an eagle and a winged man or angel. In the centre is a black polished wood altar in the form of a double cube, (that is its height is twice the dimensions of its square top). Upon it is a light in a bowl of deep blue crystal, standing upon an altar cloth of linen scattered with ears of wheat.

There is also a pair of pillars, one of ebony and one of silver towards the east, before three ornate doors, before which there stands Sandalphon, a somewhat Dionysian figure in the appearance of a young man with dark curling hair twined with grapes and vine leaves, clad in robes of citrine, olive, russet and black. He draws a pentagram in the air before the central door, which transforms into a figure of the Tarot Trump of The World, a dancer hanging motionless within a wreath of leaves.

As we pass through we find ourselves in a landscape with a forest upon the left and a cornfield scarlet with poppies on the right. Immediately before us a meadow leads down to a small river with flat stepping stones upon the other side of which is a limestone cliff that

towers upward and from whose summit a waterfall tumbles into a deep pool at its base.

A sound of weeping is heard and we find ourselves approached by a group of mourning women who turn out to be the goddess Demeter and her acolytes, seeking her lost daughter who has been kidnapped by Hades, the Lord of the Underworld. As they pass on we approach the river and cross by the stepping stones. Upon the other side at the foot of the waterfall is an ancient yew tree half concealing a cave entrance into which we go.

It is cold and damp and dimly lit by a small lamp at the back and a voice speaks from the darkness asking our reason for entering. It is the dark robed figure of the goddess Hecate who upon being told of our mission to find Persephone's kingdom indicates a narrow tunnel at the back of the cave and tells us it leads to Hades and we can take it if we dare. She gives us the lamp however to help us on our way, and two silver coins.

The tunnel, which leads ever downwards, is dark, cold, damp and slippery, sometimes very low and sometimes very narrow, along a tortuous route through which the wind keeps up a moaning sound like a woman in pain, until we eventually arrive at a vast under earth cavern. Through the middle runs a dark, swift, deep flowing river - the Styx - its waters forming a natural barrier between life and death.

A boat is tied to the bank and by it stands a tall, broad, heavily bearded figure clad only in leather kilt and broad belt with leather pouch, and sandals. It is Charon, the ferryman, and around him shadowy figures throng, bending and swaying as if pleading with him. He strides through the misty throng, makes them draw back, and ushers us into his boat, which he pushes out into the river. Having reached the other side we alight and give him one of our silver coins. He points towards great double gates in the darkness, in the middle of each one is the Hebrew letter Tau. The gates swing open and we pass into a great hall hung with sombre tapestries, at one end of which there sits Hades, the Lord of the Underworld, and at the other a veiled woman wearing a crown beneath her veil and carrying a silver reaping hook.

As we come before Hades a black hound rises from between his feet, with three heads, and growling. It is the dog Cerberus, who guards his dark master. Somewhat apprehensively we look toward the king, a man of great height and majestic bearing, with hair, eyes and beard as black as night, and a crown of jet.



Cerberus

But as he leans forward we detect a gleam of laughter in his eyes. And his Greek costume reveals the body of a young athlete, not an old man. He stands and leads us towards his consort at the other end of the chamber, Persephone, the Queen of the Dead. At

our approach she raises her veil and we look into the laughing face of a young girl crowned with flowers. And we realise that to this place come all, in their time, for Hades and Persephone are also the Lord and Lady of Rebirth, our planetary parents from whom we receive our earthly bodies.

Hades takes us to stand before a mirror and draws back the tapestry that conceals it. The glass seems liquid and full of movement and within its depths we may see our real and primal spiritual self as it was before we took form and as it will be at the end of time.

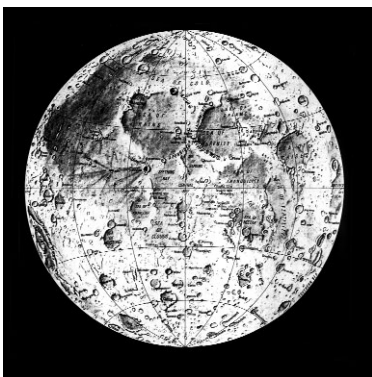
This is the climax of our journey. When the curtain falls back over the mirror we find we are alone with Cerberus who waits to guide us through another door and onto a seashore beneath a night sky filled with stars. Above us the planet Saturn hangs low in the heavens, like a great jewel between its rings, and the Moon rises from the sea, with its light making a pathway to our feet, and stepping a little way along it we feel as if the sea is solid beneath our feet.



Within the orb of the Moon, resting upon the waters we can see shadowy figures moving until, stepping from its depths comes the Moon mother herself, robed in black and silver, with crescent horns in her hair, bringing the gift of life. She envelopes us in her arms and as she does so we feel the scent of all the earth is in her hair and her kiss breathes immortality into us. Then she moves back from us and returning to the Moon sphere rises with it into the sky as we return to the shore.

There we find Cerberus barking and playing and leaping alongside his master along the shore. They escort us back to the hall and up to the cavern where Charon waits. He rises and takes the second of our silver coins and gives us passage back over the Styx, from whence we retrace our steps on the road home. Leaving the cave of Hecate we find the earth full of night sounds and scents, and Demeter together with her daughter Persephone walking together in the moonlight, to the sound of their laughter in our ears.

These three samples of modern “path working” from three modern practitioners indicate something of the variety of symbolism and experience within the accepted formal structure of the Paths. Time was when such practical detail, both as regard to symbolism or method, was regarded as highly secret and confined within occult lodges. Fortunately, with the externalisation of the Mysteries that has occurred over the past thirty or forty years, these examples have been openly published in the public domain.¹



This however, places another challenge, another point of opportunity before us, for the technique now having been revealed, it is up to esoteric students of the twentyfirst century, not to follow slavishly the approach of any one particular practitioner, but having been appraised of the method and a basic structure of symbolism that is known to work, to undertake their own journeying, following the beaten track that has been blazed by the pioneers of the western esoteric tradition, but allowing themselves the freedom of imagination of allowing the images to rise.

¹ a) Gareth Knight, *Experience of the Inner Worlds* 1975; b) Charles Fielding, *The Practical Qabalah* 1991; c) Dolores Ashcroft-Nowicki, *The Shining Paths* 1983.

CROSS-PURPOSES: GREAT BLUNDERS IN HISTORY 1

By W.V.B.

Letter to the Archdruid from Collen of the Vale of Clwyd, lately in Avalon,
by some called Saint (on vellum, painstakingly illuminated).

Oh great Archdruid of the Isles of Britain,

Heathen though you are and blind to the True Light, I beg your judgement and impartial wisdom in a matter of land ownership.

I began my missionary work as a youth among the Welsh mountains, in the shadow of Dinas Bran, but was troubled by the loyalty of the common and ignorant folk towards the High Elves, whom they treated as co-owners of the wild hills. In particular one so-called elven king, one Gwyn from Neath, would lure them from their devotions with the lure of the devilish music and the dancing, and the feasting and the drinking of wine, into the hollow hills, in vain did I show them the error of their ways, and so at last I left them to their sinfulness, making pilgrimage South to gentler lands where I hoped to find a more amenable flock in the shadow of the church founded by the Holy Master Joseph. And yet the gentle monks, my brothers in Christ, seemed unable or unwilling to help me tread on the head of this serpent elflord.

But who should I meet upon the sacred mound of Glastonbury but this same accursed fairy, who had the gall to invite me to his satanic revels. I was offered bread and wine by fair-seeming female demons, and almost dragged into their abominable dancing, but I could see through their wicked wiles (I must confess to you, in all humility, that as a youth, I nearly got drunk once in Rhosllanerchrygog, lured by a comely maiden, but I resisted the Devil and will never make that mistake again!) I spat upon their fairy food and beat the demons with my blessed crozier, until with the power of my will I banished them to outer darkness where they belong. And yet the local Druid smiles at me and says that he still speaks with that black-hearted Gwyn from Neath. Yet the light of Christ must prevail. I implore you, oh great Archdruid, to chastise your errant ovate, and grant me the lands of Avalon to hold in the Lord's name for ever,

Yours Faithfully, Collen (by some called Saint)



To the Archdruid of Britain from Gwyn ap Nudd, Lord of the High Elves
(written on a leaf in letters of light).

Oh great Archdruid of the Islands of the Mighty,

Seldom do our realms meet, except when the worlds are united by desire, and the wild heart of the human being beats as one with the heart of faerie. And yet we are troubled by an uncouth priest, one Collen, who cannot even trouble to learn my name. He has treated the Host with contempt, first in Clwyd, and now in Avalon, not realising that we are not bound by place and time. I wished to show him honour, and invited him into the rath beneath the Tor, which is how he perceives our dwelling, for we would show to him the truth of friendship with our kind, for he seemed an honest man. Yet he has dishonoured our house, refused our hospitality, and spat on our food and wine. The final insult was when he beat our young men and maidens with his staff of office. I can hardly speak of it. What kind of faith inspires its priest to treat the Old Ones with such contempt? We know the White Christ, and worship in our way, but it is not his way, nor, I think, your way, oh great Archdruid. Yet your house and mine have seldom quarrelled.

How can my people treat with such men as these? I was compelled to withdraw our world from Collen's sight, but be it clear, we are not gone. We will remain when this ignorant human being is gone from the earth. Yet I cannot believe him evil, only stubborn and blind, like a worm who, surrounded by what feeds him, cannot see it. Yet my worlds are beyond time. I implore you, oh Great One to chastise this foolish priest, and to grant me the land of Avalon to hold for the realm of Faerie as long as the sun rises and sets on this great land.

Gwyn ap Nudd, Lord of the Elven Folk.

PS I believe congratulations are in order, blessings upon your house.

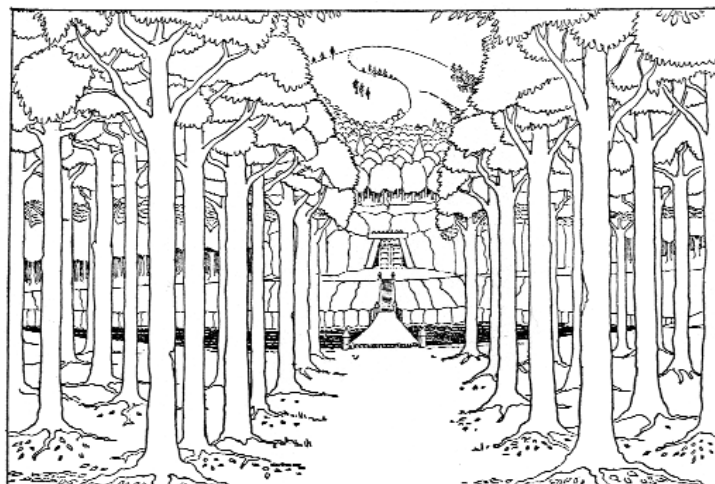
Letter from the Archdruid to the Chief Secretary of Druidry
(on a stick, in Ogham).

Just a note in haste, my waters have just broken. Please tell the authors of these letters yes, and I'll get back to them later. Any problems will have to wait until after the birth.

Hope this raven is reliable.

Light shine upon you,

Archdruid.. .her mark



.The ElvenKing's Gate.

CROSS-PURPOSES: GREAT BLUNDERS IN HISTORY 2

By W.V.B.



My Dearest Rufinus,

I hope this missive finds you well, despite the foul weather. I detest the Western empire, especially this far North, the winds never seem to stop blowing, the fires smoke and the wine is sour, and I'm longing for some Southern sun and a decent vintage! But forget all that, dear brother. I call upon you as one Leopard to another, in that I need a favour, fast. There has been a blunder, a terrible mistake, and I still can't quite understand how it has happened.

Do you remember how excited we were when the Legate proposed to visit the city and the legion here, to open the Games and the new Bathhouses? He is also one of the Brotherhood, and just initiated from Persian to Father, no less, you know what I'm saying, and we had found a suitable bull, spotless and strong. All the men gave what they could, to get him a gift that would be suitably grand to commemorate the day, and between ourselves, to incline his mind favourably towards my transfer from this god-benighted corner of the Empire. I had a bagful of silver, but no ideas at all, until I overheard my body slave talking to the merchant Phidias, whose wife's sister had recently married a Scythian she met in Greece. He's a metalsmith, and Rufinus, you've never seen work like it. He made gold armbands for his new wife with the Sun in His chariot racing round on her left arm, and the Moon in hers on her right. They were fantastic! And Phidias said he could lean on the Scythian to get a really good deal for us, because he only speaks some outlandish dialect and, like most artists, has no idea how to market his work.

So then I had a brilliant idea. Why not ask Phidias to get the Scythian to make us a really big silver bowl, you know, for the Taurebolion? It was a great plan, we could get him to carve the God in his Phrygian cap, wrestling the bull to the ground, with the dog leaping and the serpent, and the raven and the scorpion, you know. I know it's in every shrine in the Empire, but I've never heard of having the image on the bowl before. I wanted something really contemporary, but that would refer back to the history of Mithras in the ancient Mysteries.

I know everyone is after antiques these days, Greek stuff or Egyptian, but you saw the Legate's collection at his villa, he's a real modernist, he wouldn't thank us for antiques. So I thought, why not invest in something contemporary. Modern art is an investment, and

we'd be helping a craftsman to find his feet over here. And as he's not famous here yet, we get a good deal and our gift will appreciate in value. This commission could make the Scythian's name over here, I thought, so he ought to be really grateful.

So I paid Phidias his percentage, a "finder's fee" he called it, and asked him to organise the Scythian. I met him once, and he was as surly as a bathhouse stoker, but I don't speak much Greek never mind Scythian, so I needed Phidias as a go-between.

I described the image we wanted, the noble God, his unusual headgear symbolising the sun, the dying bull, the serpent, the dog and so on, and Pithias wrote the key words down for the silversmith. I was not betraying the Mysteries; everybody knows the image, or at least, I thought they did. But not in Scythia, apparently. And the Scythian kept nodding and smiling and saying "Old god, old god" as if it was the only phrase of decent Latin he knew. It probably was, too.



It's three days before the legate arrives. The bowl arrived this morning by courier and it's a disaster. Gods! I bet the Scythian showed it to Phidias first, and the old rogue told him to leg it. He hadn't even been paid! A fantastic bowl, in its own way, and yes, it's got old gods all right, all over the outside. Inside, well, you imagine a deity, it's probably there. Oh yes, it's got a god and a dying bull, although he's put that in the bottom of the bowl I ask you! It's got a serpent and a dog, and the god is even wearing a hat, but it's some weird horned headdress, and it's certainly not Mithras. Well it may be Mithras, but not as we know it, and Pithias has done a runner, taken ship for Aleppo with his lousy ten per cent. The Scythian and his wife are nowhere to be found, and I now don't have a suitable gift for the Legate. As I said, he likes modern stuff, and this is just too tribal, however good the craftsmanship.

So, Rufinus, brother in the Mysteries, please sell me the black stallion we admired last week in your stables so we can present it to the Legate. I can get twice its worth for you in cash if I sell this cursed bowl, so you won't be losing out. Some weird woman from the ice wastes arrived this morning with a load of furs for sale. My servant was asking the local smith if the bowl could be melted down for the silver when she came in with two hulking Northlanders, to get some swords and axes mended. Great bear-like brutes, apparently. Anyway, she seems to have taken a real fancy to it.

So if you could send the horse over this afternoon, I'll send the gold back with your slave. This Northern witch is willing to pay whatever we ask, so who am I to stand in her way? And you'll be saving my reputation with the Legion, and with the Legate! I'll owe you one,

Fraternally,

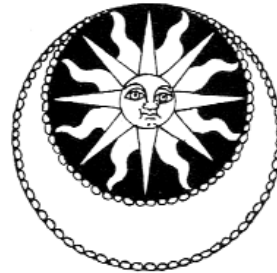
Marcus.



THE SHIP OF SOLOMON

By W.B.

The story of the Ship of Solomon appears in several of the Arthurian and Grail legends, notably that of Malory's *Morte d'Arthur* and the Vulgate Cycle. The ship is not a real ship made out of wood, nor a fantasy, but the memory of a Temple of the Mysteries which now only exists on the inner planes of creation - though perhaps may once have had a physical counterpart. The metaphor of the ship which travels through space and time is common to many mythologies, and any such ship is a vessel which moves through the astral waters, safely carrying its cargo of questing human souls from one level of creation into another. Usually some treasure is sought, and safely brought back on the return journey, though such bounty will consist of spiritual riches rather than actual gold.



The Bible makes no mention of the Ship of Solomon, but its survival within the Grail literature is part of a line of tradition which connects the Judaic Mysteries with those of Britain, and its purpose was to carry an important strand of the Western Mysteries from Jerusalem to Logres.

The Ship is discovered by the Grail Knights late in the Arthurian cycle when the earlier adventures of Round Table are drawing to a close and the momentum is increasingly towards the quest for the Holy Grail. It is particularly associated with the group known as the Grail winners: Dindrane, Percivale, Bors and Galahad, and it contains certain 'treasures' which are not be discovered until the questing knights have reached a certain stage in their inner journey.

The story tells that King Solomon was troubled by a series of dreams and visions concerning the last person in his line of descent, and was anxious to discover not only who that person would be but as to how certain pieces of esoteric information could safely be communicated to him. This person is identified as Galahad, the Perfect Knight. He is of course not literally the last of Solomon's line but represents the culmination of a particular line of esoteric tradition. The spiritual heights which Galahad attains are set as a goal for any on this path; the Ship may be sailed by all any who genuinely seek the meaning of these Mysteries, and the objects placed within it are keys to its understanding.

The construction of the Ship was undertaken by Solomon in close collaboration with his Queen, the Queen of Sheba (or Saba, as her name would more accurately be translated,) and the Ship was created largely through the promptings of her inner vision. Although she is enshrined in tradition as the mother of Menelik the first King of Ethiopia, one might speculate that her short marriage to Solomon was directed towards the achievement of certain important magical tasks.

Her advice to Solomon was to build a ship out of wood which would not rot, even through

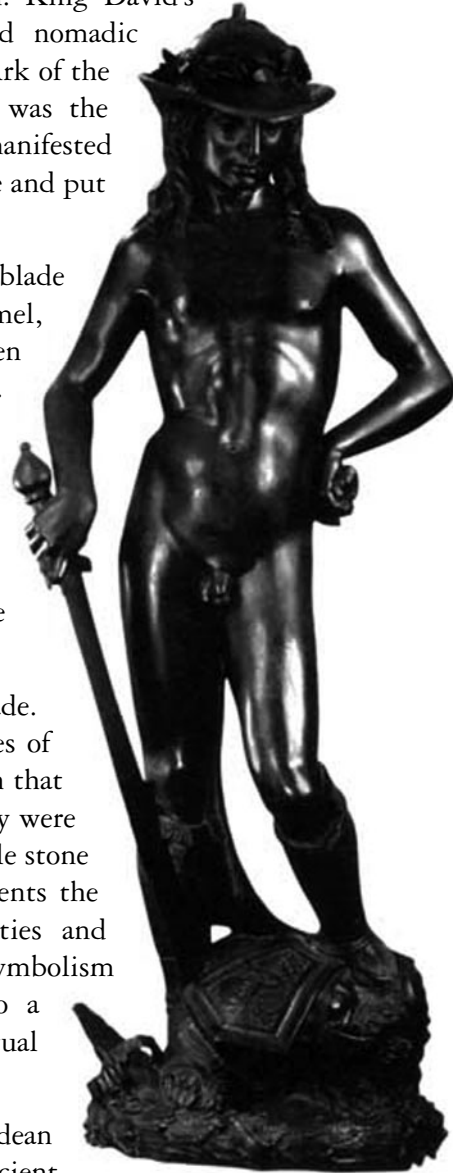
the 2000 years which Solomon estimated to be period of time before his last descendent would discover it. Again, this should not be taken literally: this is not a boat in the normal ocean-going sense but one which may be sailed through the means of the imagination or guided meditation. Its strength is that of its enduring form upon the inner planes. Sheba then tells Solomon to remove the sword of his father David from the Temple in Jerusalem and place it in the ship! This is startling, and indicates a decisive departure from orthodox tradition. In terms of esoteric symbolism the sword is of special significance, representing the prime spiritual impulse of a person or tradition. King David's prime achievement was to bring the scattered and nomadic Hebrew tribes together, and in Jerusalem, where the Ark of the Covenant was now permanently housed, his sword was the symbol of that particular spiritual impulse which manifested through his life's actions. So to take it from the Temple and put it somewhere else is a bold action indeed.

To be more exact, the Queen told Solomon to take the blade of the sword only, that is, to separate it from the pommel, hilt and scabbard - which one can only assume were then furnished with a new blade and replaced in the Temple. It is the blade which represents the spiritual impulse; the pommel and hilt are the means by which the bearer of the sword 'gets a grip' on it in order to wield that destiny within the physical world. But the symbolism is clear. The original sword is to be divided into two: part of it will remain in Jerusalem and the other part will be taken into the West.

Solomon constructs a new pommel and hilt for the blade. It is said that he used his knowledge of the properties of precious stones in his construction of the pommel such that although it was made of many different gemstones they were so finely joined together that they looked like one single stone containing all the colours of earth. This stone represents the Kingdom, the physical earth, with all its properties and 'colours' melded into a perfect whole. But behind the symbolism is the suggestion that the blade is now joined to a representation of the whole earth and that the spiritual destiny of the blade is thus linked to a wider purpose.

For the new hilt, he took symbols from ancient Chaldean and pre-Hebraic wisdom, the ribs of two beasts of ancient, perhaps even pre-human times. One side of the hilt was made from the rib of a serpent called *papalustes* which was 'found in "Caledonia." Now Caledonia is an ancient name of Scotland and appears elsewhere in Arthurian literature as the name of a centre of the Mysteries particularly associated with Merlin. The connection between the Judaic and native British streams of esoteric wisdom which Solomon was bringing about through his Ship of time and space was, in a perfect piece of talismanic magic, actually embedded within the sword itself.

The other side of the sword hilt was a rib from a fish called an *ortonax*, found in the River Euphrates. The ribs from both these creatures were said to confer unusual abilities on those who touched them: anyone holding one of the ribs from the *papalustes* would be protected from feeling extreme heat, and anyone holding the rib from the *ortonax* would immediately forget all joy and pain he had ever experienced, and remember only the reason why he had



taken hold of the rib.

There is some obscurity here, but the underlying sense remains. The two ribs which make the hilt of the new sword have originated from ancient sea-creatures. The writing which was later added to the side of the Ship was in the Chaldean tongue, and the ancient Chaldean wisdom was associated with the great fish-man Oannes. Both creatures would appear to have held especial properties connected with the time of change from the stellar Faery race into the human race and the concomitant change from stellar to solar light. The rib from the first creature provides protection from 'extreme heat.' It is unlikely that a relic of such great age and significance was only valued because it prevented the bearer from feeling too hot! Perhaps it is the power of the Sun that is referred to, the birth of the new Sun in the sky. Outshining the ancient stars, it necessitated a form of protection for those who now found themselves living beneath its terrible naked flame, and the rib of the serpent *papalustes* seems to be the living memory of that period of evolution.

The rib from the second creature holds something of the same concept, although it brings us closer in time to the human race. The properties it confers upon the bearer are such that he is able to transcend the earthly experience of pain and joy and be aware only of his destiny as the sword-bearer. Pain and joy are the two poles of human emotional experience, and whoever picks up this sword is by their very action raised up from the mundane level of existence.

The Queen also made a new belt for the sword in order that it might be more easily carried by the bearer. She made it from hemp, and Solomon asked why she had made it from such unworthy material. She replied that they have done as much as they are able at that time, indicating that the final connection between the sword and its future owner could not be made by them. In fact it was Dindrane, Percival's sister, who would make the new belt.

The completed sword was laid at the foot of a bed that had been constructed in the middle of the Ship. Many other such 'Perilous Beds' appear in Arthurian and Grail literature. They are not for sleeping in, but are comparable to the sarcophagus or pastos of other Mystery traditions. The seeker who discovers the Ship - or who, in other words, has reached the stage in his or her progress in the Mysteries when this opportunity for initiation would be presented - would lie upon this bed and received the inner wisdom, or challenges, it might confer. Finally, Solomon veiled his own crown in white silk and laid it at the head of the bed where, we may assume, it would be taken up by the one who succeeded to these Mysteries and became their new guardian.

We may thus see how the Ship of Solomon took shape as a Temple which both initiated, and offered initiation into, a certain strand of the Mysteries. It houses precious artefacts that connect our earliest times to the end of our present era. The new, re-forged sword, which will ultimately be taken up by Galahad, contains the whole of human experience. Its pommel represents the physical, mineral earth. Its hilt contains the memories of the earliest, pre-human times. The blade, which had previously represented the destiny of the Hebrew race now links two ancient traditions, and all are placed in this Ship of the Future.

But this is not all, for the Queen of Sheba then makes certain additions to the bed which more particularly indicate the thread of the Mysteries to which this Temple is dedicated. She caused three spindles of wood to be attached to the bed. One spindle was white, and was joined to the middle of one side of the bed so that it stood upright. Opposite it was an identical spindle, but red. A third spindle, and the wording seems to suggest that it was laid across the top of the other two so that it joined them together, was green. It is emphasised that these three pieces of wood have not been painted but display their inherent colour. We are told that these three spindles came from a tree found in the Garden of Eden, but the

description provided by the Grail literature of their descent from that tree contains some significant additions to that found in Genesis.

According to the story of the Ship of Solomon, when Eve picks the fruit from the Tree of Knowledge of Good and Evil, some of the branch on which it grew remained attached to the fruit. She offered the fruit to Adam, who took it and ate it, but the branch remained in Eve's hand. After they were expelled from the Garden, Eve discovered that she still held the branch in her hand, and it was green. Thinking that it would be a perpetual reminder of their loss, she planted it into the ground. It took root and flourished, and in a short while grew into a large tree, but while the original branch had been green, the trunk, branches and leaves of its offspring were all *white*. And as readers of Tolkien will know, the White Tree represents the Elven or Faery race, and the suggestion in the story of the Ship of Solomon that the Faery and human races are both of the same root is certainly not at odds with Tolkien's belief.

This White Tree became a sign to Eve's descendants (and the suggestion is that the descendants in question came *before* Abel and Cain) that their inheritance was not lost forever but would one day be recovered. They called it The Tree of Life, and it gave them such joy that they grew many more trees from this first tree by breaking off twigs and planting them in the ground where they took root. Each sapling retained the white colour of its parent. But after Adam and Eve had 'engaged in carnal union' beneath the White Tree and their first, human offspring was born, the White Tree turned green, and from this moment it reproduced through flowers and fruit. All its offspring were green, not white, although those which had come into life before the physical union of Adam and Eve remained white.

But when Cain killed his brother Abel the White Tree turned red, and from then on none of the shoots taken from it survived. On one level this is symbolic of the fact that brother had killed brother, but over and above this it represents the red blood of humankind which is spilt upon the earth in sacrifice, and of the death which is the 'gift' of humankind. The motif of blood, of drops of blood and the sacrificial and healing power which blood contains is one of the most persistent themes throughout the Arthurian and Grail legends. The belt which Dindrane weaves for the sword is called 'Memory of Blood.'

These three changes of colour in the tree which Eve took from the Garden provide an evocative symbol of deep Mysteries indeed.

The First Tree was originally green, the colour of nature, to symbolise the verdant planet which the two races of human and Faery would inhabit. The firstborn offspring of this tree was white, the colour of the Faery race, who were the Firstborn upon earth. The moment of Adam and Eve's first act of physical union is here given greater significance than in Genesis because it is this moment which marks the time when the human race came into being. The White Tree turns green at this point to indicate that the human race is now predominant. But the earlier offshoots of the White Tree remained white to indicate the continued existence of the Faery race along a separate line of descent.

When the White Tree turned red, no further shoots taken from it survived, perhaps in indication of the fact that no new races or life-forms would come into being from that moment on. The tree itself bore no new flowers or fruit from the moment of Abel's death. Yet all three trees were still symbolically 'alive' in the reign of King Solomon. When his Queen took cuttings from them in order to fashion the spindles that would be set about the bed, the red tree spilt drops of blood upon the ground.

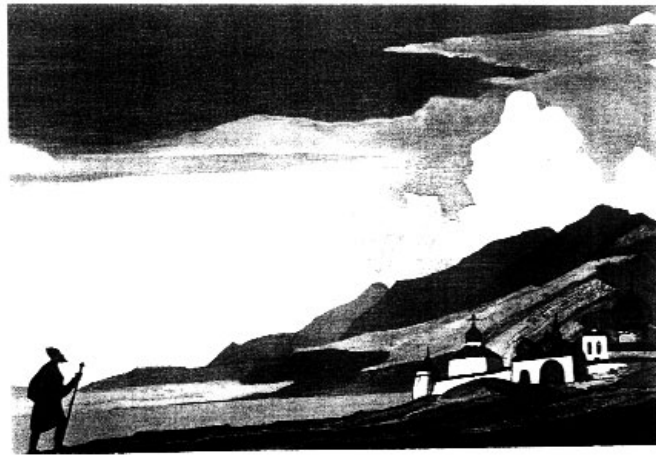
The Ship of Solomon encapsulates the vitality of the Mysteries of the Red and White blood conjoined by the green. It is the cross-piece of the green spindle which makes this a living Mystery, for although the two distinct blood-lines of Faery and human are clearly delineated it is the green spindle, the colour of the heart, which provides the continuing link between

them. The Ship perpetuates the link between the Faery and human races within the Garden of Eden, and also the later development of these Mysteries, taking them Westwards out of Judea and into the fertile ground of the native Faery tradition of the British Isles.

Yet a guard is set upon the door such that the genuine seeker gains entry while the treasure seeker gets only what he deserves. The Vulgate Cycle describes how the Ship was discovered by one named Varlan, a neighbouring King to Lambor, father of the Grail King Pellehan. Varlan and Lambor fight a battle in which Varlan is defeated and all his men are killed. He flees to the coast, where he finds the Ship of Solomon moored at the shore. He boards it and, ignoring the Mystery of the bed and the spindles of wood, is attracted only by the Sword of David. He removes it from its scabbard and returns to land, where he uses it to strike Lambor on the helmet. The sword is so miraculously sharp that it passes clean through Lambor and his horse in a single stroke. This is remembered as the First Blow of the sword in Great Britain and is a version of the Dolorous Blow. The result of it is that two kingdoms are laid to waste. Varlan appears to be in ignorance of the devastation his actions have caused, for he has used a sword which is intended to heal and unite in a manner which has only brought about further division and enmity. In fact he is so pleased with the sword's ability that he decides he might as well take the scabbard as well. He goes back on board to collect it but falls dead at the foot of the bed.

THE TWO TRUTHS OF TIBETAN BUDDHISM

By M G



The Tibetan doctrine of the Two Truths - and particularly as expounded in the Prasangika Madhyamika (Middle Way) school of Mahayana Buddhism - states that all truths fall into one of two categories:

1) Conventional truth

2) Ultimate truth

Conventional truths are those things that are considered true according to the ordinary view of the world.

In addition to this conventional reality or '*samvriti-satya*', the Buddha also taught the existence of an 'absolute reality', '*paramartha-satya*', a realm of higher or 'ultimate' truth. In the light of this higher truth, the truths that are conventionally accepted no longer apply - they become irrelevant.

People usually consider that things in the world have their own intrinsic reality, and that they would still retain the properties we ascribe to them independently of an observer. But Nagarjuna, the principle founder of the Madhyamika school, denied this idea of inherent existence, propounding instead the theory of emptiness'.

Emptiness and dependency

The emptiness of things is shown by considering that everything is dependent on a system of causes and conditions. For instance, it is argued that a beansprout is dependent upon the seed, earth, water, air, and sunlight. Insofar as it is dependent on these things for its existence, it has no independent self-existence.

Considering the beansprout's causes - seed, sun, etc. - we can see that these too are 'dependent arisings'. The world thus exists only as collection of interdependencies, a pattern or web of relationships.

Guy Newland in *Appearance and Reality* notes three types of interdependence that are commonly identified by the Gelukpa Consequence system:

- The relationship between cause and effect, such as fire and fuel.
- The relationship between the whole and its component factors, such as a book and its pages, or a car and its parts.

- The relationship between subjects and objects, such as a chair, and the mind which perceives the chair.

It is the reliance on this last relationship which most threatens the solidity of the conventional world, by making everything dependent on what Newland calls the 'positing mind', the power of apprehension and thought. This is reminiscent of the idealism of Berkeley's *essepercipi*: to be is to be perceived.

In order to convey the way in which things are empty except through the power of consciousness, Tsongkhapa uses the example of a rope which is mistaken for a snake. Trying to analyse the essential nature of an object without considering the perspective of the observer is like trying to analyse the essential nature of the snake, which is clearly impossible because it simply doesn't exist.

Nobody or nothing, anywhere, has anything that inherently makes it what it is. Nothing has its own personal mark. Everything exists simply through language, through ideas... The absence of something, the total absence, the total not-being, non existence of anything that is not there through the power of language and thought is shunyata, emptiness, the ultimate truth.

Nagarjuna built on the concept of emptiness to argue that nothing ever really arises. The first verse of his *Mulamadhyamakakarika* or 'Foundation Stanzas of the Middle Way' states that: "No entity is produced at any time, anywhere, or in any manner from self, from other, from both, or without cause. "

This is echoed by Tsongkhapa's assertion that: "Anything that is produced is never produced." Elsewhere he asks: "What is more amazing, what better way of expressing a reality has ever been found? Namely, that anything that depends on conditions is empty."



THE TIBETAN WHEEL OF THE LAW

The Middle Way

But if this is so, why should Buddhism admit two kinds of truth? If ultimate truth denies that anything really exists, why should we still retain the notion of conventional truth?

To fall into this extreme of nihilism could lead to dangerous consequences, however. If it is denied that other people have any real existence, then there is no meaning in compassion, no need to work for freedom from suffering. Far from advocating such a negative approach to life, Nagarjuna insisted on balancing the vision of the ultimate emptiness of things with an acceptance of their conventional reality. This is the basis of Madhyamika, the Middle Way. In order to understand how ultimate truth can be reconciled with conventional truth, it is necessary to consider that the world can be viewed from different perspectives or levels of awareness.

The viewpoint of unenlightened consciousness gives rise to the conventional world of 'samsara' or "conditioned existence in the perpetual cycle of habitual tendencies. " In *samsara* there is the stream of cause and effect that underlies karma, actions which produce undesirable

consequences; as well as the root of suffering which is caused by the belief that objects have independent existence.

However, from the viewpoint of enlightened consciousness, or ultimate truth, the world is 'nirvana', freedom and emptiness. Both views are true.

These are the two truths about phenomena: on the one hand, they are conventionally existent and the things we ordinarily say about them are in fact true, to the extent that we get it right on the terms of the everyday. Snow is indeed white and there are indeed tables and chairs in this room. On the other hand, they are ultimately non-existent. These Two Truths seem as different as night and day, being and non being. But... their ultimate non-existence and their conventional existence are the same thing. Hence the deep identity of the Two Truths. And this is because emptiness is not other than dependent arising and, hence, because emptiness is empty.

So from a conventional point of view, a table exists. But if the same table were seen from the point of view of ultimate awareness, it would not be seen to exist in the same way; it would be empty of existence. But the enlightened consciousness is still able to hold on to the lower viewpoint, and acknowledge both realities.

A person who views reality from the vantage point of conventional truth is said to be in samsara (cyclic existence). The one who views reality from the level of ultimate truth is abiding in nirvana. A person in nirvana does not 'go' anywhere; samsara is not a place that one leaves. He has merely changed his perspective... Both samsara and nirvana are empty (shunya). The only real difference is that a person living in samsara experiences suffering (lack-of-peace), while a person in nirvana experiences peace.

Another way of describing the difference between conventional and ultimate truth is to say that that conventional truth is relative (space-time continuum). Ultimate truth on the other hand is absolute (spiritual continuum).

The Two Truths represent the differences between subjective and objective realities. But do not misinterpret 'Two Truths' to mean two realities. There is only one reality, but two ways to regard it.

The two levels are then different manifestations of one basic continuum. "So, this continuity of consciousness is always present. "

Far from being mutually exclusive, Nagarjuna teaches that the two Truths are in fact complementary, and there is only one reality but two ways to see it.

Without ultimate truth, the unenlightened cannot reach the freedom of *nirvana*. But without relying on conventional truth, the ultimate truth cannot be taught. Denmo Locho Rinpoche explains that:

All conventional truths are lying to the awareness that knows them, about the way that they appear. Similarly, ordinary things appearing to ordinary awareness must be said to be lying to that ordinary awareness. You are, by removing that truth, positively showing the truth of the awareness of the ultimate... That ultimate, appearing to an awareness that knows it is not lying to that awareness, is the suchness of things - the ultimate reality of things. So you have one being necessitated by another in a see-saw like fashion.

This is reminiscent of another form of idealism: that of Plato's concept of the world as having levels of awareness, the highest two being the 'Intelligible World' and ultimately the level of the 'Forms'. These two levels are also necessary to each other, as the intellectual grasp of abstract mentation in the Intelligible World is the very means by which to develop the higher and more abstract awareness of the Forms. The world of the Forms could be said to be equivalent to *nirvana*: a state of consciousness which reveals truth and the unmanifest Absolutes behind the manifested world of cave 'shadows'.

This truth is recognised as being of two kinds: conventional and ultimate. Ultimate reality is beyond the scope of the intellect. The intellect is called conventional reality.

Two sides of the same coin

The relationship between the Two Truths reflects the general insight that things can only be identified through reference to their complementaries. Thus black can only be identified as black in relation to white, and vice versa, just as the negative Pillar on the Qabalistic Tree of Life can only be identified through reference to its complementary opposite - the positive Pillar; or - on a vertical level - just as 'higher' consciousness is identified through reference to 'lower' consciousness.

And just as balance is drawn through finding equilibrium on the Qabalistic Middle Pillar, so these two extremes are needed to form a whole unit, and these two realities are then 'two sides of the same coin'.

The very notion of truth has a relative dimension. It is only in relation to falsity, it is only in relation to some other perception that anything can be said to be true. But to posit a concept of truth that is atemporal and eternal, something that has no frame of reference, would be quite problematic.

For those who misunderstand the doctrine of the Two Truths and who get obstructed by the apparent paradox it can only be said: "Those who do not understand the Two Truths do not understand Buddhism." For this Madhyamika philosophy of the Middle Way is more than just a paradoxical abstract theory. It is a practical expression embodying the ideal of balance between extremes; a balance developed through a systematic process of reason and thought.

Both sides work together to maintain the most balanced states of body, mind and spirit by keeping a comprehensive, 'middle' view rather than only a partial viewpoint, viz: not falling into the extremes of nihilism or eternalism. The extreme of nihilism to deny conventional truth, and the extreme of eternalism is to deny ultimate truth.

Newland points out that the bodhisattvas' realisation of emptiness actually strengthens and works with their compassion rather than undermining it. Understanding their own emptiness and the non-existence of any real difference between themselves and others helps them shed selfish notions and develop compassion. Conversely, he argues that a compassionate approach to conventional life helps a bodhisattva to develop their 'ultimate' side:

Driven by their intense altruistic feelings, they train in practices of merit and wisdom for countless eons. The vast accumulation of merit thereby amassed empowers the bodhisattva to abandon not only the obstructions to liberation, but the obstructions to omniscience as well.

Thus the Bodhisattva aims to walk a middle path, his head in the clouds, but his feet firmly planted on the ground.



Further reading:

Guy Newland, Appearance and Reality: The Two Truths in the Four Buddhist Tenet Systems
Snow Lion.

Anne C Klein, Knowledge and Liberation, Tibetan Buddhist Epistemology in Support of
Transformative Religious Experience, Snow Lion.

Paul Williams with Antony Tribe, Buddhist Thought, A Complete Introduction to the
Indian Tradition, Routledge.

ASPECTS OF ORIGINAL SIN - THE SIN OF MINDLESSNESS

By Paul Dunne



The Secrets of Sin are inherently connected within the Doctrine of the Origins. As the Occultist might suspect, the Mysteries of Original Sin are not obvious, nor what might first be suspected. The entire notion of Sin has been confused and muddled since the beginnings of Human history. However, even today a very basic fragment of the Origins of Sin survives in common daily usage when people speak of “Mindless” actions. For example acts of Mindless violence, Mindless vandalism, Mindless destruction, Mindless terrorism, Mindless war, Mindless sexual gratification, Mindless sexual attack, Mindless violence, Mindless drunkenness, Mindless drug taking, Mindless driving, Mindless shopping etc. So the more intelligently evolved Human beings do retain a basic remembrance of an aspect of the Origins of Sin. However, even this overuse of the term “Mindless” could be said to have generally become an unthinking utterance in vain, born out of the terrible sense of frustration that people see in the mindless mundane acts and actions of the so called civilization and world about them. Although this fragmentary aspect of the Origin of Sin remains in the common racial memories, it’s true meaning is seldom understood nor grasped.

Mindless actions in any form amount to a continuance of the Original Sins. In other words, to help and to hopefully clarify a difficult concept, any spontaneous, uncontrolled and unthinking action is in parallel with the causes or Original Sin. Before any action there should be a period of carefully controlled balanced thinking before the chosen course of action is actually taken. Occultists practicing this form of intelligent SELF-CONTROL will find that it promotes frustration in those around them who are not practicing this evolutionary ability. Others may see the Occultist as slow to react, frustrating, or as being a bit dim - this of course is not the case, but is simply how it can be perceived by those who are still ruled by spontaneous Mindlessness. Even in the uttermost crisis, a short moment of thought can often help us to do the right thing (unless of course the baby is about to stick it’s hand in the fire, in such cases of crisis the response has to be unthinking, instinctive and automatic). The ability to carefully think within a situation of crisis is a definite skill which requires development. The Occultist who regularly Meditates, Contemplates and Pathworks upon the Inner Planes and levels, is beginning the process of developing improved controlled thinking. The Occultist doing so is slowly and gently easing out the condition of Mindlessness. Any aspect of Occult development should be done slowly and gently, without any signs of strain.

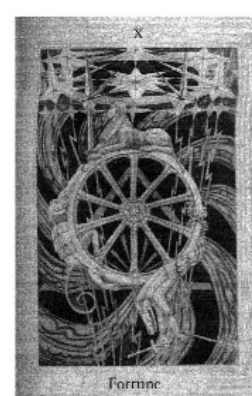
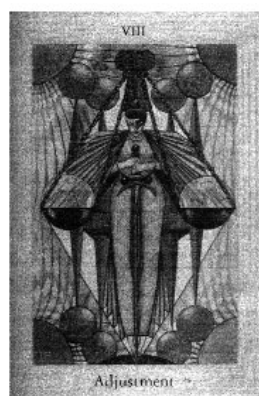
Mindless actions also include things like stepping on rare flowers, dropping litter, making excessive noise, thinking without thought as to the feelings of others, failure to act when action is required, taking more of anything than one actually needs, spending money for the sake of spending money, or a failure to be humble and thankful for one's blessings. This is a very important point, for Mindless actions don't have to be great matters, however, a collection of small Mindless behaviours add up into a vast swathe of Sin and Evil Imbalances within our own lives, the lives of others, and the conditions of the world within which we live. Where Mindless actions continuously prevail, then Life is cheapened and Divine Beauty is destroyed. Mindless actions prosper due to ignorance and a failure to grasp the great education that the responsibilities of Life are offering us. Mindlessness is insidious, it creeps in everywhere and spreads like a creeping weed, and from it emerges much of what is wrong with the Human condition. Behind every action there should be sound and carefully balanced thought as to the implications. Beauty and purity in any action originates within right thought and correct intentions. This applies to any act and at any level of the Human state of being. Before we move on to consideration of the deeper archaic aspects of Original Sin, we must first grasp and take personal responsibility for the causes and actions of Sinful behaviour in modern daily life.

The Original Divine Plan for Man and Woman had intended that they be truly THINKING beings. That they would live in accordance with the Law and ensure always that Divine Justice prevail upon this Earth, the Kingdom of Heaven made manifest. The Law being Cosmic, Balanced, Exact and requiring an intelligent ability to continuously make Adjustments to whatever prevailing manifesting conditions are in force at the time. The Rays are the Twelve Cosmic Rays of the Zodiac, at their Exact Centre the Sun - the Cosmic Heliocentric Zodiac of Higher Astrology. Followed by the Seven Planetary Rays of Lower or Earthcentric Astrology. In Esoteric Orders and Their Work, Dion Fortune reminds us that: *"The Great Sun Temple, in which all the Rays met, no longer exists, being sunk beneath the waters of the Atlantic, but its teaching is still preserved by the three Great Occult Traditions which are the descendants of the three great emigrations."*

After the original separation and differentiation of the opposite genders, early Man and Woman were not endowed with the faculty of Mind, they were Mind-Less. These beings, although according to the Great Plan destined to be above the Animal Kingdom, knew no better, and so occurred Human coupling with animals. This was the Primary, or Original Deviation, worse was yet to follow much later. The link between the Human being and the Ape has long been known, and scientists assumed there must have been a creature who was the Missing Link. The scientists assuming that Humanity had evolved from some form of the Ape. However, the second Deviation or Fall occurred much later than the original Mind-Less Deviation. The Atlanteans at the height of their Solar Stellar Magical Powers began experimental mating again, in a corrupt experiment that recreated the Original Sin of the Mind-Less. However, the Atlanteans should have known better, as they had full responsibility and advanced mental faculties with which to use. Their genetic dabbling created the type of Ape that we now call an Anthropoid. Atlantis knew its own destruction was immanent and so it sought ways of Seed Spreading. The 20th Century film, called The Planet of the Apes, may well have picked up upon the original Atlanteans motives, for these films showed Human beings creating an intelligent class of Ape to act as servant, cleaner, handyman and slave. However, in the Planet of the Apes series this rather goes wrong for the Human Race, who end up in a bizarre twist of events losing their planet to the Apes, and it is Man who ends up in the position of being Dumb and Mindless. There is a conundrum and a parallel here that could be drawn between the film stories of the Planet of the Apes and the Lemurian Original Sin created by the Atlanteans. The Atlanteans Magical Sciences had reached a great height and a High Arc of Evolution, then came a fall into deviant practices

that hastened their own demise. The Atlanteans not being Mind-Less, teaches a tragic lesson within Human Karma, for even those whom are Mind-Full, highly evolved and advanced Human beings can fall into the error of Ultimate Deviation and abhorrence against the Great Divine Plan. This Karmic Debt is yet to be repaid in full by Humanity. The Origins of Fall and Sin are not at all where we might have supposed them to lie. The Lemurian Experiment may have proceeded as far as producing an entire slave race, whose genetics were hybrid Human Ape. With the emigration from Atlantis prior to it's final destruction by the Punitive Ray, it is likely that both the sub cast species and the Atlanteans evacuees fled out into the world. The sub cast species adding to the Human gene pool, and eventually being absorbed into the Human Race without any obvious trace of their unplanned existence remaining. This of course would explain why throughout Human History that there has seemed to be both Evolved and Un-evolved Humanity dangerously coexisting. The Sub-Species that is Mind-Less, is now genetically part of what should be the Mind-Full Species that was originally planned. There has occurred a Great Deviation within Mankind its self. The Animal side of the Human being having gained unplanned strength, far in excess of the Original Deviation of the Mind-Less. It is probably most highly unlikely than any Pure Strain Human beings have survived this influx of the animal genes. Thanks to the Lemurian Sin, Humanity has rather made a monkey out of its self. Some Humans through their personal evolution have faired better than others, which is why there are Evolved Humans as well as the other form of Debased Humans. Some Human Souls may even be minimally afflicted by the Animal portion of their own Souls and it is these types that the Original Evolutionary Plan of the Planetary Spirit can be most fully restored. The Lemurian genetic infusion can only be evolved out through Spiritual Evolution, it cannot be physically removed. Besides a certain part of us was correctly meant to be animal like - but not of the type from the Animal Elemental Kingdom that has been introduced. It can evidentially be seen that we are in danger of making the same mistake again, as we watch genetically engineered mice walking about with Human ears attached to their sides, which they have grown thanks to our scientific dabblings with the Animal Kingdom. The Hermetic Order of the Golden Dawn knew of the Lemurian Sin. The Order wrote a Paper "Concerning the Microcosm of the Macrocosm" in which they said :

"Also it shall here suffice to say that thou shall make a distinction between the Four Handed Race (the quadrumana, Apes and monkeys) which be midway between Man and Beast and other animals. For they be neither the one or the other, but are the Fallen and Debased result of a Most Ancient Magical effect to formulate a material and immediate link between the Human and Animal Microcosms. This is elsewhere treated of and it shall be sufficient to say that they are not an Ascent, from the Beast unto Man, but a Mistaken Magical Fall from a Man unto a Beast. Anciently they were a Terrible Power upon this planet, as then having more of Man than of the Animal, whereas now they have more of the Animal than of Man. The Ancient Traditions of their Primal conditions are preserved unto this day in the Legends of Ogres and, in certain records, cannibalism and it's Rites."



The Golden Dawn, an Authority generally well respected, knew of the Doctrine or the Origins, the Primary Mind-Less Deviation, and the Mind-Full Lemurian Sin of the second Deviation. The Legends of Ogres, Vampires and Demonic type beings, have their Origin within these matters. For this reason the Voodoo and Witchcraft Cults are things best left behind, being Un-evolutionary and only likely to reduce the Human being back to the Animal in the Rites of the Vinum Sabbati.

It is also of interest to note that Crowley's THOTH Tarot Deck - the Tarot which is a Prophecy of the New Aeon of Air, and the Return of the Primordial Goddess of JUSTICE - shows certain of the cards (published and unpublished) with the Ape in a prominent position. Reflecting that in the New Aeon of MAAT - AIR, that the Karma of the Lemurian Sin will have to be faced, before the Atlanteans Ancient Magic and Temple of the Sun can be fully restored. The several versions of the Crowley THOTH Magician card, and the Wheel of Fortune card, are of specific interest in this context.

There is also a story that I can provide no reference to, but that came from one of those "Strange But True" factual type book. A Missing Link type Mans remains were found in the wastelands of Siberia. The cause of his death was found to be due to having been shot through the head at close range with a high velocity bullet. This would either suggest the most unlikely thing, that some Time Traveller with a modern gun killed the Ape Man, or some Ancient Man with the equivalent of modern gun armoury shot one of the Sub-Species, perhaps a slave that refused to be kept in line by it's Atlantean master.

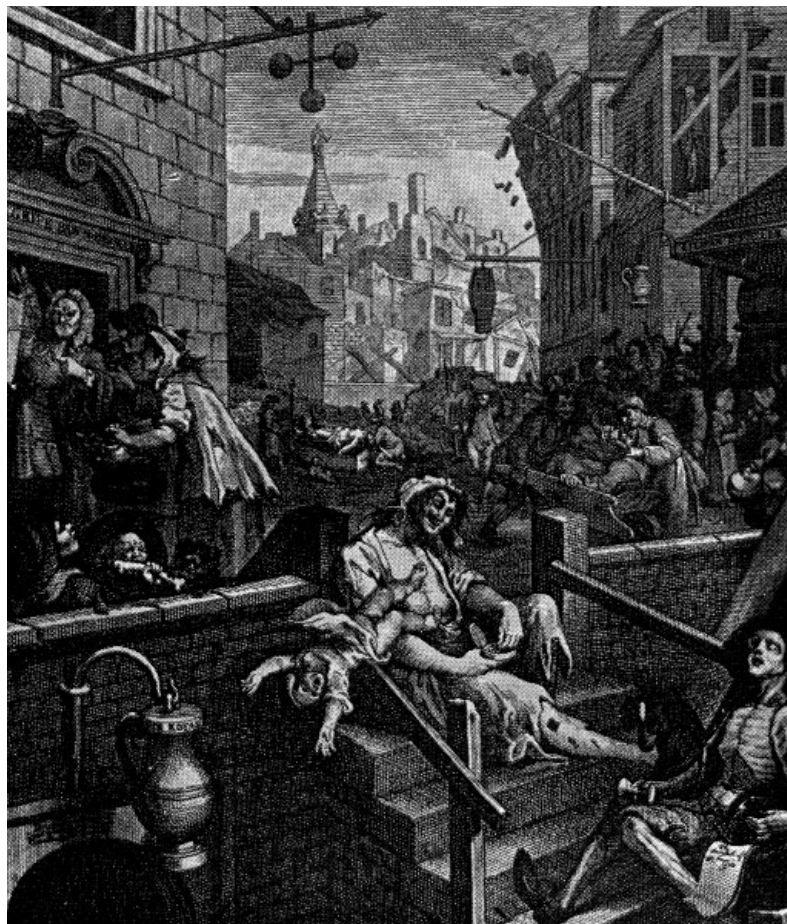
The Lemurian Sin originally involved a mating programme between Atlanteans who were Pure Gene Humans and Apes. There were very likely other civilizations of Pure Gene Humans across the world in Atlantean times. Though today it is unlikely that there are any Pure Gene Human beings left in existence, as the destruction of Atlantis and it's evacuation, would have dispersed the Pure Gene and Hybrid Human beings out across the world. Subsequent mixed mating would have occurred. The Animal Strain is generally more present within us all than was Originally intended in the Divine Great Plan of the SOL Logoidal Intelligence. Hence ever the need for the Evolved approach to mating, as taught within all the Occult Doctrines.

There is undoubtedly some-thing within the make up of Mankind that finds it all too easy and tempting to be Mind-Less. To let someone else tell them what is right and wrong. To fail consistently to take any level of real responsibility for our own actions. Society itself is structured around accepting the norm and the maintaining the status quo. When are people ever really encouraged to be Mind-Full and to have absolute free will and Self Responsibility? The Human being is expected to accept the conditions of the Overcrowded Monkey House and to not rock the boat. The legacy and Karma of the Lemurian Sin continues to disaffect Humanity right to this very day. The causes and Origins of Original Sin have had the greatest of impact upon the prevailing Human condition.

I have felt it important to highlight all forms of Mindlessness as forms of Sin. Mindless behaviour is the Great ill of our world, however, it is worsened by the Mindless attempts at understanding what exactly is wrong with Humanity. However well intentioned people may be, it does no good to simply moan at the Mindlessness of the unbalanced actions of others. Mindlessness can only be understood through an approach of Mindfulness.

As a closing thought, we may do well to consider why the Sphinx has been defaced. The Greater Mysteries of Egypt, concerning in the main the Lost Solar Stellar Art of Golden Sun Magic, after their heretical peak, were obliterated and concealed. The Sphinx had been built to remind posterity of the Lemurian Sin. The Four Holy Creatures were combined in the form of the Sphinx and it's face was that of an Ape, however, this was purposefully de-faced

in an attempt to makes the features hold a closer resemblance to those of a Human face. Neither the face of the Ape, nor the Human are the true facial features of the Sphinx. The Secret Lost form of the Original Sphinx is composed of the Five Holy Creatures. These are the Man, the Eagle, the Lion, the Bull and the fifth being the Serpent/Fish. The true face of the Sphinx is, and should have been, that of the Serpent. Man's contribution being the arms and hands, which are the Divine's Hands of Power, that implement the Magical Sciences of THOTH, and should so in accordance with the Balanced Laws of MAAT, THEMIS, IO. The Traditional Four Holy Creatures represent the Four Quarters of Space, and the Cosmic Zodiac, at the Exact Centre of this Astrological Golden Wheel of the 12 Cosmic Rays, is not the Earth, but the SUN, our Solar Logos. Due to the continuous rotation of the Earth the Four Holy Creatures, of the Four Quarters of Space, are not where we would expect to find them. Heliocentric Astrology is the Key to understanding the Ancient Magical Sciences known to the Atlanteans. The Earthcentric form of Astrology that we have today, is Lower Astrology, a Lesser Mystery, concerned with the 7 Planetary Rays. The Higher branch of Astrology is concerned with the 12 Cosmic Rays. For those who might wish to consider these ideas further, the following programme of meditation, study and research has been devised.



Lower & Higher Astrology, The 7 Planetary Rays & 12 Cosmic Rays, and The Five Holy Creatures

1. Meditate & Learn about each of the 7 Traditional Planets as fully as possible. Then meditate on your findings.
2. Meditate & Learn about each of the 12 Traditional Astrological Houses as fully as possible. Then meditate on your findings.
3. Meditate & Learn about each of the 7 Traditional Rays as fully as possible. Then meditate on your findings.
4. Meditate & Learn about each of the 12 Traditional Signs of the Zodiac as fully as possible. Then meditate on your findings.
5. Meditate & Interpret the 12 Traditional Signs of the Zodiac as Cosmic Principles. Then meditate on your findings.
6. Meditate & Interpret the 12 Cosmic Signs of the Zodiac as Rays. Then meditate on your findings.
7. Meditate on the Four Triplicities in their Heliocentric Relationships to the Sun. Then meditate on your findings.
8. Meditate on the 12 Pointed Cosmic Star of the Zodiac and it's relationship to our Sun at the Centre.
9. Write an Essay briefly outlining and combining the main Principles of all you have learned about during your studies above.

Questions :

- I) Consider how you would set this Knowledge out upon the Tree of Life.
- II) Consider how you would set this Knowledge out upon the Tree of Life, in accordance with the Four Worlds.
- III) Consider how you would set this Knowledge out upon the Tree of Life, in accordance with the full Tarot Deck.

The ability to find and work with Higher (Hidden) Knowledge relies mainly upon finding the right questions to work with. The right Keys open the right Inner Doors. Until the Seeker knows exactly how to define what they are looking for, then their answers will usually remain highly elusive. The above meditation and study exercises could take as long as the student wishes. These exercises hold the potential to become a vast Starry Body of Solar Stellar Hidden Mystery Knowledge. However, the results achieved will vary from student to student. These type of Cosmic exercises primarily train and expand the Mind, long before they inform it.

BOOK REVIEW

By W.V.B.

Nature Spirits and what they say

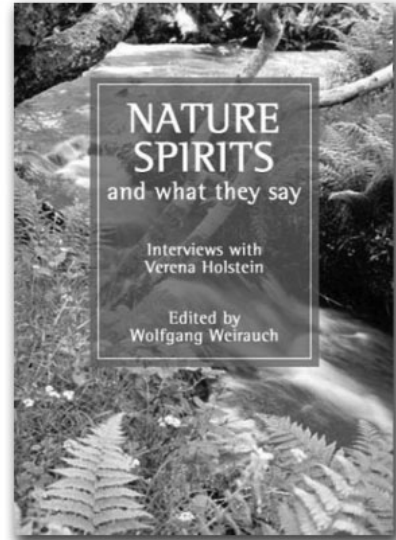
Author: Verena Stael von Holstein

Edited by Wolfgang Weirauch

Publ. Floris Books

ISBN 0-86315-462-X

This attractive book gives an insight into the world of nature spirits, as mediated by Mrs. Stael von Holstein, who lives in an idyllic region of Northern Germany. Educated at a Waldorf School, her innate perceptions of the supersensory world are informed by anthroposophy. One of the strengths of the book lies in the way the author's world-view is changed by contact with the Nature Spirits, and by her willingness to enter into meaningful discourse with them.



Like the editor of the book, I was sceptical of “other people’s contacts”. However some of the insights revealed are impressive. One must appreciate the difficulty of translating mediated material, and then remember that this is the translation of such a translation, from German into English. I was impressed by the expression of alien concepts into images that can be grasped by the human mind. The scope of the work is global; this is not just another self-help guide.

The Author’s perceptions of the world of Nature Spirits may be very different from one’s own, and yet are valuable for this very reason. The book raises many questions, which are perhaps best answered by the Nature Spirits themselves.

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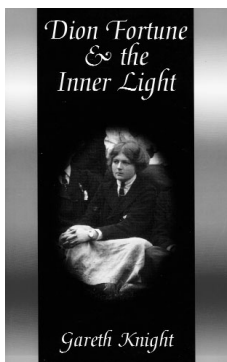
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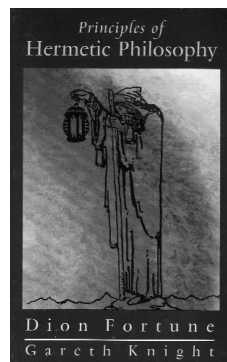
Teachings of Dion Fortune compiled from rare journal articles, unpublished or out of print works and Society of the Inner Light archive material, with linking commentaries by Gareth Knight.



DION FORTUNE & THE INNER LIGHT by Dion Fortune with Gareth Knight

A comprehensive esoteric biography of Dion Fortune and her Fraternity compiled from its archives. From her early days as a practising psychotherapist, her connection with the Golden Dawn the development of her esoteric skills, her inner work based at Glastonbury, and masses of fascinating information on her magical path. "... this book will encourage others to find deeper understanding in her work and what she stood for. Highly recommended." (Quest magazine).

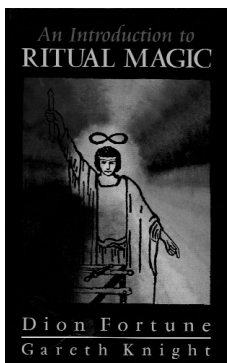
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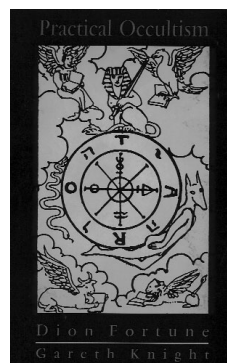
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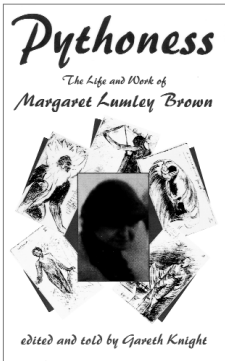


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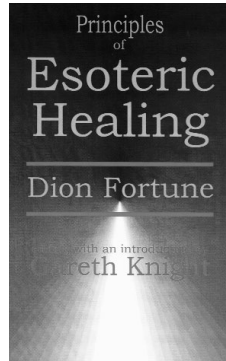
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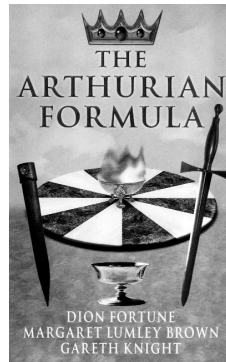
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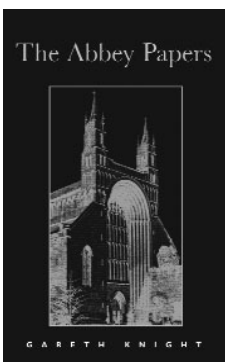
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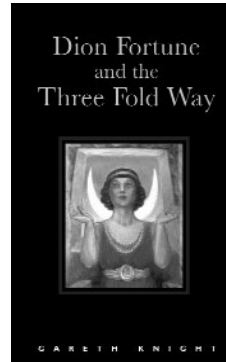
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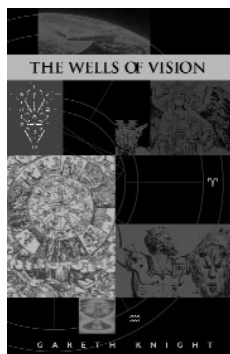


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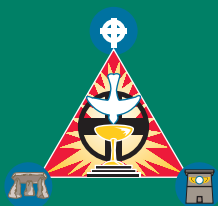
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