

Monastery of The Seven Rays,
4th Year Course in Esoteric Magic,
Part I. The History of Modern Zothyrion Philosophy:
Lesson 10. The Separation of Noetic from Metaphysical
Logistics: 1780-1800. The Development of the School
of Empiriological Constructionism.

A. AN "empirical" SCHOOL OF MAGIC AND NEO-MAGISM:

Through the developments in the skills of seership, the esoteric logicians became more and more concerned with the true conditions of experience. Their approaches to experience were entirely determined by the nature of magical perception, which was more than just a form of extrasensory perception, but which was in fact an extension of the normal or natural range of perception into other ranges of possible experience. The magical nature of perception was a development out of those states of consciousness and initiation, which were associated with the magical notion of priesthood. For, as in the esoteric Voodoo cabala, when a priest reached a certain grade of adeptship, he was raised to the dignity of the high-priesthood and this consecration was further graced by the reception of La Prise-des-Veaux, or the gripping of the eyes by the inner plane adepts from beyond the physical, who were thus able to direct the high-priest to those objects they desired him to "know" (divino) and thus to "see". Thus, in this development the magician was encouraged to "see" what he was working upon and to follow exactly the mystical developments of his inner self by means of symbolic reconstructions of his inner plane experiences. These reconstructions were often found in the magician's temple as those forms of art, i.e., painting or sculpture, which set forth the theme of his magical work. Indeed, as a result of this artistic construction, whereby the thought forms of exact magic were reduced to colours and spatial arrangements, magic became fully enriched and highly individualised. For while each magician "saw" the very same objects of existence and empirical possibility in the inner regions of intuitional space, because of the ways in which experience was organised and personalised, each magician saw the frames of reference as different in aesthetic qualities and so reconstructions show both the fundamental unity as well as the mystical diversity of initiatic perception. The nature of magical perception, which is a gift of the gods themselves -- for the hands which grip the eyes must come from the inner planes during initiation, just as in the initiations of astral and mental projection, the hands which grip the human hands to guide them along the various pathways, too, must come from the inner worlds of ideal spirit-- thus became the basis of a fresh approach in magical insight and served to correct the rather narrowing influences of the more abstract schools.

B. THE METHOD INITIATION:

In the notion of empiriological magic, there is the basic idea of initiation as the presentation of the candidate to the beings of the inner planes. In this system, therefore, we find that the high-priest would only initiate other priests into this type of attainment and that the true candidate must be sufficiently developed and of a certain spiritual degree in order to grasp fully the mystical significance of what he was to

experience. For all of the ideas of magical space and exacting seership were implied. The magicians were brought up to those beings who do confer the *Prise-des-Yeaux* and who will direct the development of the magicians, who has been able to achieve these powers, and the magician was thereafter expected to enter upon a pattern of mystical research and study in order to seek his own magical identity to such an extent that it was not possible for him to forsake those beings of the inner worlds to whom he owed now so many magical responsibilities. Hence the magician gradually withdrew from all externalised contacts and sessions and sought to bury himself in the work of a high-priest to the special intelligences who now drew nearer to him and gave him special initiations, which added more and more magical powers to his inner capacities and which drew him more and more on to the inner planes so that he sought now to live his whole life as close to them as possible and to abandon as much as he could the life on the physical world in terms of its ever so many involvements. Thus, a certain knowledge of the various magical degrees and powers (points) came to him to mean a certain rate of growth and development, whereby he was able by means of the inner space sight to translate via his magical imagination his total range of experience and harmony of perception to those artistic forms which enhanced his temple work so much. As a result of this artistic power and magical capacity there came into existence those schools of mystical artists and magical painters, who by use of the perceptual representation if not reproduction of the thought-forms were able to form small schools or centres of mystical work, which are known to us these days by the term "sanctuaries", but which in the time of their formation were understood as being mystical temples of magical experiment.

An example of this type of initiation can be shown in the following table, which attempts to show that the gods of Voodoo and those of Norse mythology are fundamentally the same. This table is based upon inner plane contacts, whereby the contacts identified themselves as both Norse and as Voodoo deities. The underlying thesis is that the gods of Voodoo and of the Norse were the transported deities of Atlantis. In this sense, then, the magic of Voodoo and that of the Norse sorcerers is the same system. To prove this, one needs only to substitute the magical god-names, and the system of Voodoo is that of Norse magic. In this sense, then, the Monastery teaches the Norse-Voodoo magic of Atlantis in its traditional and futuristic dimensions. This is what we mean by esoteric Voodoo cabala = Norse magic.

Norse
 Odinn (WoDan)
 Friggja
 Loki
 Thorr
 Baldr
 Freyr
 Freyja

Voodoo
 Damballah
 Aida
 Legbha
 Ogou-Fer
 Guede
 Simbi
 ErZulie

Norse Edda
 Norna-Urth
 Norna-Urth - Verthandi
 Norna-Verthandi -Skuld
 Norna-Skuld

Gnostic Patriarchate
 Present-Finite Station
 Present-Future Station
 Finite-Future Station
 Infinite-Future Station

C. THE RELATIONSHIP OF THE EMPIRIOLOGICAL SCHOOL TO THE NOETICIANS:

The structures which were explored by the magicians of the empiriological school were fundamentally one with those of the older noetical school. What set them apart were the differences in methods, for one used the abstract mode of symbolic analysis, while the other made use of the artistic aspects of painting. However, the notions of space and its innermost structure as well as the role of light in the understanding of pure being and the internal processes of consciousness, these notions were most certainly made use of by the empiriological and noetical schools together. However, what drew them even closer together was the use by the noetical school of methods from painting and the arts, in order to give a proper place to the detail of inner experience. The artists were able to clothe the more abstract notions of the noeticians in certain mystical sets of symbols, which as true pictures of reality, served to guide the initiatic developments of the mind along the pathways of imagination. The very notion of empiriological magic indeed implies a certain basic unity of aesthetic and noetical methods. This approach, which was to show the most creative influence among the various methods in recent times., has been very attractive even to this writer who feels that thought forms can be expressed equally well or validly and necessarily both in the form of matheological runic structures as well as in the empiriological forms of artistic creation. Hence, we must now realise that in addition to esoteric logic and sexual magic, there was now the partnership of aesthetics and metamathematics, each dependent upon the other for those necessary insights which are so significant in the proper understanding of total magical experience. As a consequence of this mystical unity, the entire field of magic was transformed rapidly into a very creative and active system of processes, whereby perception and thought continually served to react and interreact within the widest possible range of magical experience, As a rule this magic which I consider the proper system of mystical initiation was able to add a rich content to any initiatic working, and in the exploration of degrees, grades, and points, it was possible to find those interior contents of magical richness, which set out to explore the various powers of magical attainment by means of a drawing out in painting form of the real meaning of the various "points" and "degrees".

D. THE DIFFERENT TENDENCIES IN NEO-MAGISM, EXPERIMENTAL AND EXPERIENTIAL:

There were several tendencies in the sanctuaries of empiriological neo-magism which expressed themselves in the various developments of these schools. Some tendencies were concerned with testing and developing different methods for the effective presentation of the magical

experience, through aesthetics. Other tendencies were concerned with pure experience and its possibilities, such that it was found that by an analysis of inner plane experience, especially vision, one could find newer and more thorough methods for the exploration of the inner planes and thus grasp in each unit of perception -- or in each experience -- those varied elements of the inner world, which up to this time had managed to escape "observation". Consequently, art began to show newer insights in colour, light, and magical space, while it came to represent more and more those beings which had up to that time only been indicated as so many "mysteres", but which could now be seen and studied by means of an aesthetic zoography. I might add at this point that my work with Docteur Jean-Maine on the points chauds of the Order and Rite of Misraim depended very much for its detail upon the aesthetic zoography employed by us as a team on the inner planes, and that in the Inner Retreat we make use of empiriological constructions extensively and systematically. This is a continuation into modern times of the earlier tendency, which I cite in my own case as a personal example, because I wish to show how this method has been used in the past and how it may be now used. For without the capacities of this method for direct and very definite inner plane work, certain types of initiatic work would not be possible. For this reason I find that the use of empiriological constructions as an initiatic technique is very important and that I really prefer to consider it as something that has been of very great help to myself and to Docteur Jean-Maine, because by means of this method and all of its implications it is possible to employ magical methods of scientific (gnostic "scientia") observation never before attempted in esotericism. In this sense, we share certain intimate and basic experiences with Haitian and Thibetan systems of initiation which also follow these methods.

NOTE: On The independence of magical technique.

Magicians are properly speaking autonomous and independent beings. They do not depend upon each other, usually, once initiation and degrees of independence have been given, unless they are seeking to work together as a team. In my own case, this is true because of my interest in observation and research along gnostic and scientific lines of initiation. However, I wish to make it quite clear that there are various methods which the magician may use and which are often mutually helpful to each magician if used in various conjunctions. However, let it be said that each method is also quite valid and independent in its own way and can be used accordingly in order to achieve maximum scientific benefits. I myself have found a number of methods useful and have made use of all methods. There are certain methods which are preferred, such as matheological and empiriological constructionism, by certain magicians. There are variations of these methods, which we use in order to achieve a total and thorough mode of observation. Certain other methods are valuable for initiation, for it must be understood that the methods of empiriological constructionism are not suitable to all magicians, as they are proper only to the magical highpriesthood, if we attempt to employ them in their fullest sense. However, we must realise that all methods may be used validly by those magicians having the capacities for

this use and that the history of Zothyrian magic and philosophy has as its purpose to show the variety in magic and the need to diversify oneself by means of various magical techniques which have been proven worthwhile to the student and adept alike.

In my own mind, each system will be evaluated by the magician based on his own requirements and then it will be applied in a variety of contexts in order to test its essential value for that magician and for no other, unless he works in a team-effort.

Michael Capricorn

Monastery of the Seven Rays,
4th Year Course in Esoteric Magic,
Part I,
Special Paper to follow between lessons 10 and 11.

AN EXERCISE IN PROTO-ICELANDIC SEXUAL RADIOACTIVITY.

Here is another very simple exercise in the sexual magic of the old Atlanteans. This exercise was used in ancient Iceland, about the year 8800 B.C. However, it also makes use of later elements of Icelandic magic and so for this and other reasons it is suited for the cold weather or wintertime season. The aim of this ritual work is to draw forth the sexual radioactivity of the magical centres of the body in a very practical way. This method was used in Atlantis, and in those times, Atlantis included present day Iceland and Greenland.

First of all, you will take a large piece of paper and you will write on this paper according to a certain plan. First of all, you will write in the four corners of the paper, the names of the Normas, the old goddesses of time -- Urth (past), Verthandi (present), and Skuld (future). Then, you will write along the sides -- all four sides are used -- the words of a magical prayer, which will be said before and after each use of this magical technique. This magical prayer, you may sing, so that you will become more and more free in your occult bodies to respond to the invisible influences. This is a form of Chamanism, and the Shamans (or Chamani) were the proto-Icelandic magical priesthood. They were the ancestors of the present day Voudooists and warlocks.

Another matter which you must do is to volt with your mind, will, and imagination the four corners of the paper, so that they become for you the very places where the goddesses are located during the rituals. To volt anything, you must first of all visualise and understand what you wish to do, and then project this force of visualised (imagination) understood (mind) and willed (will) reality into any object you wish to so treat. It is very simple to volt anything, the problem is that because it is so easy, few people want to take the time or the effort to do this at all. However, if you do it effectively, the most powerful forces can be volted into the very humblest of objects. This is why magic is so simple, because man has the divine power within himself, he can do this act and thus make everything about him powerful. For he does actually send a force into the object. Also, if there is already a force latent in the object, he can awaken it to act and to operate as a source of magical power, like a dynamo. That is why it will be different for you to volt the corners of the page and to volt the occult centres of the body, for the latter have latent magical powers in them. The word volt means that which is thrown or which flies, as in that which is projected by the powers of mind, will and imagination.

Now, we will begin by putting down the names of the old Norse Norns, or goddesses of time -- past, present, and future -- in their very proper corners. Thus, you will write in the NE the name of the goddess of the past, URTN, in the same place the name of the goddess of the future, SKULD, for here we are to limit the past by the future. In the NW, write the two names URTN and VERTHANDI, for we will limit the past (which is the secret meaning of all limitation) by the present. In the SW, write the names

VERTHANDI and SKULD, for the present is limited by the future. But, in the SE we write only SKULD, for the future is absolutely unlimited and hence unknown in every possible way. That is why we do not believe that exactitude can be had when we work in any vulgar occult way with the future as in divination.

Next, you must visualise the images of these goddesses, for they have a magical or secret meaning in themselves, and as you volt these points on the paper, you must project into them the secret images of the goddesses. These images are secret meanings, for they are how the goddesses will reveal themselves to you by means of sex energy and magic. The image of Urth is as follows: "URTH: a pale, strong, and stern woman, with dark hair and dressed in a long robe of deep night blue and purple, with some highlights of colour. A black witch's hat on her head, from which come out great wings of palid power. She stands against the fires of HEL (daughter of Loki, god of magic and mischief)." "VERTHANDI: golden skin an rich blond hair, adorn this goddess, who with large breasts and lips, but slim waist, invites mankind to sex action. Her hands are like claws turning into flowers for desire is animal and also floral. The opening of her sexual organ is that of a sperm whale, sacred animal of the goddess. Her body is richly painted to show the pleasures of skin to skin contacts." "SKULD: A veiled mysterious figure in dark blue, purple, with some yellow robe and hood, her face is unseen, for the future is mysterious and unknown. Her sex is not revealed, for we must depend upon other sources that she is the sister of Urth and Verthandi. Like Urth, she and Vertandi stand against the background of the fire of HEL."

Next you will write out the magical song to the powers of the inner worlds. The words of this song are as follows:

HAgAAAn EU sjE~~ll~~AdArst EnnUngEn drUjbAr:
VElj EI sjElla nOrdjEnnUgEn drUjbAr.
HAgAAAn EI sjElla dArstEnnUngEn drUjbAr:
SAggAnEstr Em EI sjElla nOrdjEnnUgEn drUjbAr.

O come and do those ancient things:
Sing out and do those north-Atlantean things.
O come and do those ancient things:
Create that magic and do those north-Atlantean things.

Note: Some magicians spell the word nOrdjEnnUgEn as n~~o~~rdjEnnUngEn, so you may try either way. Then decide which way you wish to use the word, or which word you wish to use.

Next you will begin the magical work on the body, to awaken the magical sex energy latent in your centres. This will enable you to have a great magical power, so that you can do so many of the things mentioned in the courses of lessons given out by the Monastery. The procedure is very simple. First of all you will say the magical word, then you will think of the cabalistic step you are taking, for you will be going up and down the Tree of Life with your body and its centres

will reflect this ascent and descent. Then, you will think of the centre in the body. Lastly, you will volt the same centre as you thought of, and will it to be charged with power and energy for magical work. Thus, there are four steps to be followed by you in your work: 1. say the magical word; 2. think of the step you are taking in the cabala, up and down the tree of life; 3. Think of the centre in the body to be worked on; 4. Volt that centre with a strong force. At the end of the sixteen magical steps, you will close the temple of magic by reciting the magical song, and visualising the four corners of the paper and the goddesses resting there. Then, you will rest for a few minutes because this magical work has drawn a lot of power out of you. You will need to rest perhaps longer than a few minutes, if you have given much force to this operation.

You will have to visualise both the front of the Tree of Life as well as the back of it, for you will begin at the bottom of the front of the Tree, climb up the top, go over the top to the back and down the back to the bottom of the back, and then climb up the back, go over the top to the front, and then come down the front to the bottom. Please note that MALCUTH is located at the bottom, usually, with KETHER at the top of the Tree. The points or steps YESOD and TIPHARETH are in the middle, with YESOD facing towards MALCUTH, and TIPHARETH facing towards KETHER=

Now, let us begin our magical step-ladder into the mysteries of the Tree of Life. I will provide the magical word, the centre it pertains to, and lastly the step name in the cabala.

MAGICAL WORD	CENTRE IN BODY	STEP ON TREE
1. N'matr	right foot	malcuth
2. N'matb	left foot	yesod
3. N'mats	right knee and upper leg	tiphareth
4. N'matg	left knee and upper leg	kether (top of front
5. N'matp	base of spine	kether (top of back)
6. N'matm	right palm	tiphareth
7. N'matk	left palm	yesod
8. N'matz	sexual organ	malcuth (bottom of back)
9. N'mar	solar plexus	malcuth (same as 8.)
10. N'mab	lungs	yesod
11. N'mas	upper right arm	tiphareth
12. N'mag	upper left arm	kether (top of back)
13. N'map	heart	kether (top of front
14. N'mam	throat	tiphareth
15. N'mak	brow	yesod
16. N'maz	crown of head	malcuth (bottom of front)

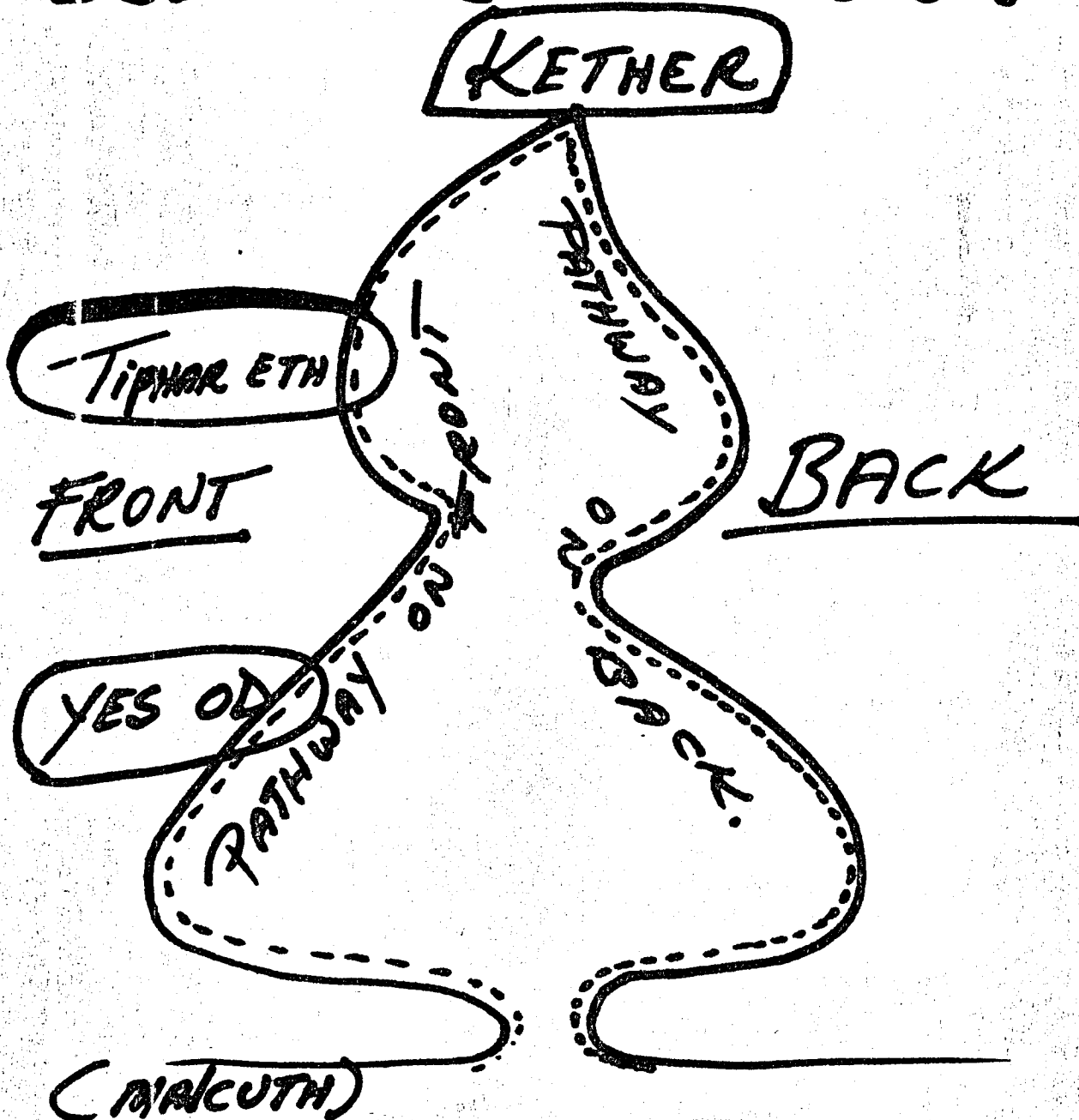
"WHEN KETHER IS IN MALCUTH, MALCUTH IS IN KETHER."
AXIOM OF CABALISTIC ALCHEMY

The purpose of this exercise is to make use of the method of volting and thus to enable the student to work along systematic lines in the building up of his own magical personality. It is my suggestion that this exercise be used once a week during the winter season and on cold days, so as to make use of the older magical currents, which come from the north, the seat of the old gods of the magicians of Atlantis.

Michael Capricorn

YGG = ODAN = SNAKE-GOD.

YGGDRASIL (The Tree of Life)



E

SE
SKULD

NE
UATH-SKULD

SHAGGANESTKØEM EI STELLA
NORDJENNUGEN DRUGBAE

S

Hagaan ei stella daestennugen drugbae.

N

Hagaan ei stella daestennugen drugbae

SW

SKULD-Verthand!

W

Velg Ei stella Nordjennu
gen drugbae

NW

Verthand!-UETH.