

By Names and By Images:
The Diagrams of the Golden Dawn Grade Rituals as
Symbolic Representations of the Qabalistic Paths and
as Energetic Catalysts

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Portal Thesis

Open Source Order of the Golden Dawn

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Introduction

“For by names and by images are all powers awakened and re-awakened.”

—from the Golden Dawn $0^\circ = 0^\square$ Hall of the Neophytes

The diagrams presented in the various grade rituals of the Open Source Order of the Golden Dawn (OSOGD) and other Golden Dawn temples may comprise one of the least understood elements of the tradition’s material. They seem to offer nothing more than a nonsensical mélange of information only vaguely related to the practice of Golden Dawn magic. Worse yet, they seem to have little to do with the specific halls and rituals in which they are placed. So superfluous have the diagrams appeared to some practitioners that former Golden Dawn temples have dropped a number from use, and in at least one case a temple dropped virtually all of them from use.

Yet a study of the OSOGD’s source texts, namely Pat Zalewski’s *Golden Dawn Rituals and Commentaries*, shows that there is in fact a method behind the madness. True to the essence of the Golden Dawn tradition, it is only on the surface that these diagrams are disjointed. For though they derive from disparate occult systems and teachings, in actuality the diagrams form a cohesive synthetic pattern underlying their presentation, and this is knowledge which one former Golden Dawn Temple—Whare Ra Temple in Havelock North, New Zealand¹—retained and passed on.

It is from Whare Ra Temple’s material as passed on through Zalewski that we have our only substantial commentaries and discussions on the usage of the diagrams. In these commentaries, Zalewski states multiple times that, like the rituals themselves, the diagrams influence the psyche and energetic bodies of the aspirant in various ways, to a degree of power contingent upon the skill levels of the officers explaining the diagrams, as well as upon the receptivity of the aspirant.² Furthermore, Zalewski in the same text posits that the diagrams shown during the Path Advancements of the grade rituals are symbolic representations of the

¹ Whare Ra Temple, originally called the Smaragdum Thalasses Temple, was the longest running temple of the Golden Dawn, if we consider the Stella Matutina as a Golden Dawn descendent. It was founded in 1912 and closed in 1978. (See Zalewski, p. 3 and Gilbert, p. 76.) Though originally affiliated with the Stella Matutina, it should be noted that “Whare Ra withdrew from the Stella Matutina in 1933 and for the greater part of its life, until 1978, was not connected with the Stella Matutina” (Zalewski, p. 3).

² See, for example, Zalewski, p. 258–259, which is quoted in full at the beginning of Part II.

particular Tarot Key attributed to and displayed during that Path; he unfortunately makes no similar elucidation about diagrams in the Sephirotic Halls themselves.

Now, while the former statement regarding the psychic and energetic influences of the diagrams can only truly be tested in ritual practice, the latter statement regarding the diagrams' being symbolic representations of the Tarot Keys can, and will below, be tested in theory. This paper moreover posits that the diagrams from each Sephirotic Hall are symbolic admixtures of, first, the Tarot Keys of the Paths leading up to that Hall and, second, the planetary or elemental energy attributed to that same Hall. In Appendix I, we will explore the OSOGD's alterations and repositioning of the diagrams and proffer suggestions for further redactions.

Thus it will be shown that the diagrams are an essential part of the Golden Dawn grade rituals and that they add another layer of complexity that enables these rituals to be, as Francis King calls them, mass attacks on the psyche of the aspirant.³ By understanding the diagrams more thoroughly, we may then use them in such a way that these magical mass attacks are more focused and purposeful.

³ Zalewski, p. 259.

Part I. Background Information on the Grade Ritual Diagrams

THE GOLDEN DAWN SOURCE TEXTS

The first publications of the Golden Dawn rituals came from the work of Hermes Temple of the Stella Matutina⁴ in Bristol, England, which was established by Dr. Robert Felkin in 1916. In 1937, one of its members, the now famous Israel Regardie, began publishing its material through Aries Press.⁵ When Regardie completed *The Golden Dawn: The Original Account of the Teachings, Rites and Ceremonies of the Hermetic Order*, readers could not have known then that the grade rituals in the text were missing a great deal of content. In particular, it appears that the Bristol Temple omitted nearly all of the diagrams that we have found in other Golden Dawn source texts published in recent years—texts that date to even earlier than the founding of Hermes Temple and therefore to earlier than the source material for Regardie’s *The Golden Dawn*.

When these earlier source texts were published years later, it became clear that Regardie and his peers in the Bristol Hermes Temple were privy to far less information than was available to those in other Golden Dawn temples of the same period. Indeed, a look at the now published Cipher Manuscripts—the primary source text of the Golden Dawn—demonstrates that at least thirty diagrams were explicitly present in the grade rituals from the beginning, which diagrams are not present in Regardie’s published rituals from the Stella Matutina.⁶

The diagrams as presented in the Cipher Manuscripts are used with virtually identical form, assignment, and ordering in our two other source texts (not including Regardie’s *The Golden Dawn*). The first of these texts is *The Complete Golden Dawn System of Magic*, published by Regardie a year before his death through New Falcon Publications. The second is *Golden Dawn Rituals and Commentaries: Volumes One, Two, and Three*, partially published by Zalewski through Llewellyn Publications, and of which we have the full pre-print version.

Of these listed texts, the most important regarding our discussion of the grade ritual diagrams is Zalewski’s *Golden Dawn Rituals and Commentaries*. It is the only of our source

⁴ The Stella Matutina was formed from the original Hermetic Order of the Golden Dawn and so is often considered a direct descendent thereof. As will be discussed in this section, a number of changes were made to the Golden Dawn material when it was passed on to the Bristol Hermes Temple and other Stella Matutina temples. The fact remains that the Stella Matutina preserved much of the work and knowledge of the Golden Dawn.

⁵ See Regardie (1989).

⁶ See Runyon.

texts that discusses the usage and importance of these diagrams, and it does so at great length. Therefore to begin making sense of the diagrams, we would do best to search through Zalewski's writings as much as possible.

Before we do so, we should delimit our four source texts. We will consider them in chronological order, based on the earliest possible year in which each text might have originated. Note that each of these origin years is identical to the founding year of that temple whence each source text came; these origin years, however, are not the same as when the source texts were first published.

Our first source text should illustrate this distinction clearly, for though the Cipher Manuscripts comprise the preeminent and oldest source text of the Golden Dawn tradition, it was first published in its entirety only *after* our three other source texts were. The Cipher Manuscripts date back to 1887, when they were first acquired by Dr. William Wynn Westcott.⁷ (There is ongoing debate on who exactly wrote the texts, and the reader is referred to Runyon's work for more information.) Westcott decoded the manuscripts some time by September 1887, after which he requested the help of S. L. MacGregor Mathers to work up "the bare bones of the system [in the manuscripts] into a coherent whole suitable for Lodge-work."⁸ The complete manuscripts were first published by Darcy Küntz in 1996.⁹ Our shorthand for this text will be **CIPHER**.

The history of our second source text, Regardie's *The Complete Golden Dawn System of Magic*, is best explained by the author himself. In Volume Six, which is an introduction to the self-touted "Original Golden Dawn Rituals" and of which it is emphasized, "These are not the later revisions of the Stella Matutina," Regardie writes the following:

In 1979 and 1980, my friend Carr P. Collins Jr. visited Gerald Yorke in England on two separate occasions to obtain copies of a **Complete Set of Golden Dawn Documents**. One set was lost in transit demanding therefore the second visit. They are dated 1894–5 and were originally issued to a member of the Order who used the pseudonym or magical motto of Frater De Profundis Ad Lucem.

⁷ Howe, p. 2.

⁸ King, pp. 42–43.

⁹ Runyon, p. 2.

Upon examination of these papers I discovered that the later Rituals of the Stella Matutina had been considerably edited and modified when compared to the 1894–5 versions of D.P.A.L. In the *Complete Golden Dawn System of Magic* the original versions written by Mathers and Westcott have been used exclusively here.

It was further discovered that there was a quantity of new material that either had never found its way to the Stella Matutina or had been ruthlessly edited out. The result is that the contents of this book follow literally the title -- it does represent the **Complete Golden Dawn System**. Good fortune also pursued me in that R.A. Gilbert of Bristol, the author of a biography of A.E. Waite now in preparation, and of a new history of the Golden Dawn from a radically different point of view, was kind enough to give me copies of the Neophyte and Adeptus Minor Rituals employed in Waite's own Order, **The Fellowship of the Rosy Cross**. This was formed some years after the revolt which splintered and shattered the unity and integrity of the Order.¹⁰

The rituals contained within *The Complete Golden Dawn System of Magic* therefore date to as early as 1894, just seven years after the CIPHER. As stated above, the book's grade rituals come from a set of documents issued to D.P.A.L., the motto of Frederick Leigh Gardner, whose private papers and correspondences have shed much light on certain members of the Golden Dawn, particularly Mathers.¹¹ As a nod to Gardner's motto and his contribution to the Golden Dawn tradition, we will call the rituals as printed in *The Complete Golden Dawn System of Magic* by the shorthand of **DPAL**. The first edition of the book itself was published in 1984.¹²

Our third source text, Zalewski's *Golden Dawn Rituals and Commentaries*, has already been mentioned as our most important source text on hand for discussion of the Golden Dawn grade ritual diagrams. Though it is safe to say that most of the material in this text was gathered and augmented by Zalewski himself after decades of working with the Golden Dawn tradition, it is still true that it was Jack Taylor, one of the former Chiefs of Whare Ra, who first trained Zalewski and his wife Chris "in the ritual and esoteric teachings of the Golden Dawn."¹³ In turn, Taylor's knowledge likely derived from Felkin, who as aforementioned established Whare Ra

¹⁰ Regardie (2003), vol. 6, p. 1.

¹¹ See "The Magical Progress of Frederick Leigh Gardner" in Howe, ch. 11.

¹² See Regardie (2003).

¹³ Zalewski, p. 3.

Temple in 1912. Thus we can date the origin of the material in *Golden Dawn Rituals and Commentaries* to as early as 1912, eight years after the DPAL. We will refer to Zalewski's text as the **TAYLOR** material. The pre-publication version of the book that the OSOGD has in hand was written in 1994, though according to a web page written by Zalewski, he completed the first draft of the text in 1992.¹⁴

Our last source text, Regardie's *The Golden Dawn*, is probably more well-known than any of the three texts just listed, and yet it will ultimately be the least helpful to our discussion on the grade ritual diagrams. The material comes from the Bristol Hermes Temple, which Felkin established in 1916—four years after the establishment of Whare Ra. But dating *The Golden Dawn* to such an early year would hold less water than for our other source texts. Whereas we have copies of the original CIPHER texts in hand; and whereas the DPAL material is based on the original manuscripts of F. L. Gardner as received by Regardie; and whereas the TAYLOR material comes from the teachings of Jack Taylor, who had been with Whare Ra Temple from its early years; none of the material in *The Golden Dawn* comes from the foundational years of the Bristol Temple, but instead consisted only of the information and rites that were known to Regardie in 1937—a good 21 years after the temple was established. Nevertheless, we mention the text for completeness. Our shorthand for the *The Golden Dawn* will be **BRISTOL**.

THE DIAGRAMS AS SHOWN IN THE SOURCE TEXTS, & THE BRISTOL OMISSION

Table A1 in Appendix II lists all the grade ritual diagrams as they appear in our source texts. Comparing the texts, we see that save for minor, resolvable differences, there appear the same diagrams in the same orderings within the CIPHER, DPAL, and TAYLOR material from the Zelator Hall to the Philosophus Hall; the Portal Hall diagrams are moreover identical between the DPAL and TAYLOR material. As stated before, the BRISTOL material has virtually no diagrams, though the diagrams that do remain therein are notable, as we will discuss shortly.

We may now ask: why did the Bristol Hermes Temple drop the diagrams from use in the elemental grade rituals? We are hard-pressed to find the personal motives—if really there were any—behind why the longest-running temple of the Stella Matutina (next to Whare Ra

¹⁴ See Zalewski and <http://www.hermeticgoldendawn.org/Zalewski.htm>.

Temple¹⁵) omitted so much of the material that it inherited. Now, Felkin established Hermes only four years after he established Whare Ra, which leads us to conclude that he invested both groups with similar or the same source material. And yet we ultimately find with Whare Ra a wealth of information on the usage and purpose of the diagrams, but nothing akin to this in scope or quality with Hermes Temple or the BRISTOL texts.

The omission by Hermes Temple was by no means an accident when we consider what diagrams are left in their BRISTOL material. These remaining diagrams are what may be considered the essential, or *hierophantic* diagrams, for they are expounded upon by only the Hierophant.¹⁶ They consist of:

- the admission badges (other than those explained by the Hiereus in the Entrances to the Sephirotic Halls), though these are not diagrams properly speaking;
- the planetary kameas for the Sephirotic Halls;
- the Tarot Keys for the Path Advancements;
- what will be henceforth referred to as the four “Tree of Life” diagrams—these include the ‘Flaming Sword,’ the ‘Tree of Life’ by itself, ‘Eden Before the Fall,’ and ‘Eden After the Fall’; and
- the rudimentary diagrams in the Zelator Hall, including both the ‘Table of Shewbread,’ symbolizing the zodiacal (12-fold) and elemental (4-fold) forces, and the ‘7-Branched Candlestick,’ symbolizing the planetary (7-fold) forces.

Even the most basically trained Neophyte would be able to understand why these hierophantic diagrams—at least the admission badges, kameas, and Tarot Keys—were kept by Hermes Temple. These diagrams bear a clear and direct correspondence with the rites in which they are

¹⁵ See Gilbert, p. 79, where it is written: “None of the original Temples [of the Stella Matutina] survived—the Hermes Temple in Bristol lasted longest, dying in 1972 with its last chief ...” Though Gilbert acknowledges the existence of the Smaragdum Thalasses (i.e., Whare Ra) Temple, he seems to have been ignorant of the fact that the New Zealand group continued until 1978.

¹⁶ The significant exception is the diagram of the ‘Flaming Sword,’ which, though it is explained by the Hierophant in the CIPHER, is explained by the Hegemon in all other source texts and also in the OSOGD. The significance of this discrepancy will be discussed in Part II. We also note that the Zelator Hall diagrams at the bottom of this list are not expounded upon by the Hierophant, but they nevertheless fit into the “hierophantic diagram” scheme we now present.

placed, and they contain rudimentary information on astrology, the elements, Tarot, and the Qabalah that can be found within only the First Knowledge Lecture of the Golden Dawn curriculum. In other words, if a Temple were to remove diagrams from the grade rituals and leave some intact, these hierophantic diagrams are the ones they would likely keep. Many Golden Dawn practitioners can sympathize with the Bristol Temple for this.

Moreover, it should be noted that Hermes Temple did not entirely dispose of the other grade ritual diagrams. Zalewski writes:

In the Bristol Temple, in England, much information was pruned out and submitted later to some students as additional knowledge lectures.

He continues:

This was, I feel, a vital error by Bristol (which did not happen at Whare Ra temple in New Zealand) for diagrams, like sigils, have power, and when charged with the added benefit of ritual do give an added boost to the ceremonies. When studying these diagrams at a later stage, and without the benefit of ritual[,] their effect is somewhat blunted and ineffectual.¹⁷

This gives us a strong hint concerning why Hermes Temple dropped the bulk of the diagrams. To wit, its members might not have appreciated the diagrams' value in ritual and kept only the ones with far more obvious purpose (viz., the hierophantic diagrams).

We may never be able to make a final judgment on the skill or erudition of the Bristol magicians, but other writers seem to have done so—namely Regardie. Gilbert writes in *Golden Dawn: Twilight of the Magicians* that when Regardie joined Hermes Temple, “he became disillusioned by the opposition of elderly members to practical magic. Dismayed by an ossified system, Regardie determined to risk their deadly and hostile currents of will—deeming these to be equally ossified—and began, in 1936, to publish ‘The Teachings, Rites and Ceremonies of the Order of the Golden Dawn’.”¹⁸

¹⁷ Zalewski, p. 318.

¹⁸ Gilbert, p. 79. The publication date of 1936 is in contradiction with other sources, though it is needless to say that Regardie might have been writing and releasing drafts of *The Golden Dawn* before Aries Press published the first volume in 1937.

Francis King explains the morass in which Regardie found himself on joining the Stella Matutina at Bristol:

In 1934 Regardie joined the Stella Matutina and made a rapid progress through the grades of that organisation. He found the Stella Matutina in a state of demoralisation and decay. Many of the original Knowledge Lectures had been withdrawn or heavily amended, *largely because they were beyond the capacities of the Chiefs*. These same Chiefs claimed extraordinarily exalted grades, but their claims were belied by their own magical ineptitude and ignorance of that which they purported to teach. ... Rightly or wrongly Regardie came to the conclusion that the Order's teachings would not survive unless they were published; he therefore left the Stella Matutina and deliberately broke the oath of secrecy he had taken at his initiation by publishing the majority of the Golden Dawn manuscripts in four large volumes.¹⁹

To understand the situation from Regardie's perspective, one need only look at his work *What You Should Know About the Golden Dawn*, first published as *My Rosicrucian Adventure*. The book consists mainly of a bittersweet tirade against the Order and its offshoots during the first half of the last century, though to be sure, and as Zalewski explains below, Regardie likely had but isolated experiences with some particularly second-rate temples. We offer this representative excerpt from *What You Should Know About the Golden Dawn*:

Again, referring to this corruption and the unhappy history of the Order [of the Golden Dawn or the Stella Matutina], it must be realised that so long as any disease is unrealised and unrecognised, its scourge cannot be checked, nor can any adequate course of treatment be prescribed. With a frank recognition of the existence of that disease then efforts can be made in the direction of therapy. Light is often said to be a perfect therapeutic agent. Therefore I here disclose this tainted history to the healing light of day, that the tradition of the divine Theurgy may be cleansed from the foul psychic associations of the past twenty or thirty years [i.e., about 1916–1936] that once more it may take its rightful place as an integral and

¹⁹ King, pp. 154–155. Italics mine.

inspiring part of modern life and culture—which in the right hands undeniably it may be.²⁰

Again, Regardie's perspective seems to be based solely on his experience with the Bristol temple. Commenting on Regardie's opinions above, Zalewski also suggests the ineptitude of the Bristol magicians when he contrasts their Hermes Temple with Whare Ra:

I have read the works of both Francis King and Regardie with references of the Stella Matutina being not up to the standard of the Golden Dawn, and found just the opposite from the ex-Whare Ra members. To be fair to King and Regardie, neither had any real contact with the members of the New Zealand Order, and they possibly based their assumptions on those members they had met from the Bristol Temple. What we found was that the Rituals used in the New Zealand Order were the same ones used in the Golden Dawn, and not the watered down versions that Regardie first published through Aries Press. Any changes that were done to the Rituals in the Bristol Temple did not happen out here in New Zealand.²¹

Zalewski also writes:

Originally, Regardie made the statement that those rituals of the Stella Matutina were in fact watered down versions of the Golden Dawn. This came from his experiences in the Bristol-Hermes Temple in England in the mid 1930's. In 1983, when Regardie came to visit our Thoth-Hermes Temple in Wellington, he found that the rituals of that temple (which were inherited documents from Where [sic] Ra Temple) were identical to those of the Golden Dawn, and to the ones he was working on in his book "Complete Golden Dawn [S]ystem of Magic". There were some minor variations, but in fact these were minimal and nothing like the mass omission of diagrams as given in the Bristol-Hermes Temple.²²

Whether or not we agree with Regardie's sentiments—that is, whether or not we believe that Hermes Temple dropped most of the grade ritual diagrams because its members did not have the

²⁰ Regardie (1985), pp. 44–45.

²¹ Zalewski, p. 3, edited for syntactical errors.

²² Zalewski, p. 255.

wherewithal to appreciate them—we can at least conclude that the Hermes magicians never did leave us with any good understanding as to why we might want to keep the diagrams in the first place. It is the main purpose of this paper to offer those good reasons.

Part II. Symbology of the Grade Ritual Diagrams

PRELIMINARY

As stated previously, our most important source text will be the TAYLOR material from Zalewski's writings. In addition to the substantial commentary on the grade ritual diagrams contained therein, Table A1 shows that the CIPHER, DPAL, and TAYLOR diagrams are essentially the same, save for minor discrepancies in the naming of some. Therefore, when we refer to the diagrams hereafter, we will use the names and descriptions as they are given in the TAYLOR text. Also, per the previous section of this paper, the BRISTOL material will not figure into our following discussion.

Though the OSOGD has made a number of redactions, including the removal of certain diagrams, we will focus at first on the diagrams as they appear in the TAYLOR material. (A formal discussion of the OSOGD redactions appears in Appendix I.)

In our attempts at comparison and classification, we will focus almost exclusively on the diagrams from the elemental halls, viz., the Zelator, Theoricus, Practicus, and Philosophus Halls. A brief section on the Portal diagrams, which were incidentally the only diagrams retained in their entirety at the Bristol Hermes Temple, will be given toward the end.

We will moreover decline to consider as diagrams the admission badges, planetary kameas, and representations of planets on the Tree of Life. (As such, these have been grayed out in Table A1.) The admission badges and planetary kameas deserve their own attention, and in fact have been given this elsewhere by certain Adepts of the OSOGD.²³ The planets on the Tree of Life are straightforward enough and do not, in themselves, fit into the schemes we will present below. These three sets of diagrams will be mentioned only in the context of discussing the others (see Appendix I).

²³ Soror Heru K:N:A:., "The Admission Badges of the Golden Dawn Grade Rituals," Portal Thesis, OSOGD, 2006; Frater Heru W:M:K:., "Concerning the Energy Forms in the Sephirotic Halls," Portal Thesis, OSOGD, 2006; Soror Heru P:M:M:., "Escaping Flatland: Horizontal and Vertical Energies in Golden Dawn Rituals," Portal Thesis, OSOGD, 2007.

THE DIAGRAMS AS SYMBOLIC REPRESENTATIONS OF THE TAROT KEYS & PLANETS

If we are looking for a sufficiently coherent explanation from Zalewski and the TAYLOR material on *why* the diagrams may be important and, if they are, *how* they are important, we find this uncharacteristic gem in his commentary on the $2^\circ = 9^\square$ Theoricus Hall:

Before going into detailed explanations of the diagrams in ritual, I would like to cover the point of what effect a diagram has when being presented in the Golden Dawn ritual as I feel that this has never been fully understood. The first aspect to consider is purely psychological in nature, and the theory behind it is that when a diagram is present it acts on the psyche in a subliminal way that sometimes may take weeks or months before its significance can be appreciated. The way in which this is accomplished is that in the ritual, the magnetic currents and energy patterns of the body and subtle bodies are manipulated directly. Symbols have power, that is a fact, and when a symbol is presented to an individual, they tend to absorb this symbol into their system. By absorption, I mean that the higher subtle bodies, whether they are Etheric, Astral, or Mental, attune themselves to the symbol, with the magnetic manipulation by the Temple Officers as the catalyst.

Over the years I have been told by teachers in various religions that ... when certain symbols strike and there is an attunement to some hidden recess, this in fact helps other aspects of this knowledge to filter down through the subtle bodies to us, where we can perceive the symbol in its actuality. ... This does not mean that every symbol we see or read in our day-to-day activities will eventually bring about some form of illumined thought. However, when a person in ritual or whose subtle bodies are pliable, then this effect will occur, though it is not always spontaneous and usually depends on the development of the individual. This applies not only to form but to colour and sound as well. Author Francis King once described Golden Dawn rituals as a 'mass attack on the psyche' and I tend to agree with him.

A helpful hint to some temple officers and Hierophants: I have found it useful when presenting a diagram to a candidate during ritual that if you open up the energies of the heart chakra and guide these into the diagram, they will be picked up and absorbed by the candidate through his or her same chakra. It took me quite a few years to understand this principle, and longer to be able to use it effectively. It is also an extremely difficult thing to do when reading out a speech

during ritual, but it will help the candidate greatly in this area if the officers are able to accomplish this.²⁴

Thus we see that the diagrams have a direct effect on the psyche of the aspirant, as well as a direct effect, through their constituent symbols, on the energetic bodies of the aspirant. This notion alone, should we accept it for our purposes, goes far in responding to the question of why the ritual diagrams are important. For if they do indeed have a direct and presumably profound effect on the aspirant—in body, mind, soul, and spirit—then they are integral elements of these grade rituals, adding to the rituals another layer of complexity and power. It may therefore be argued that the rituals as they were conceived in the CIPHER cannot achieve the aim for which they were intended unless the diagrams are in fact included in some shape or fashion. We do not necessarily posit this extreme argument herein, but it should serve to demonstrate that these grade ritual diagrams have far more going on “underneath the surface” than might be gleaned at first glance.

We have replied to the question of *why* the diagrams are important, but we have not exactly explained *how* they are so—that is, in what particular manner they influence the aspirant’s psyche and energetic bodies. We have only implied thus far that such an influence would be constructive, or if destructive, at least positively and purposefully so. Fortunately, Zalewski has a response for this as well: “All diagrams shown in the rituals of the paths should be closely studied along side [sic] the Tarot Keys for they all relate to each other very strongly.”²⁵ And elsewhere he writes: “I have noticed on more than one occasion that some of the diagrams present on the Path quite often show an abstract concept as shown in the related Tarot Trumps.”²⁶

So we are reminded that the nature of the changes on the aspirant’s psyche and energetic bodies are, as the Hierophant says in the various grade rituals, “symbolically united in the Key of the Tarot” presented to the aspirant. This is at least true for the Advancements on the Paths and not necessarily for the Entrances into the Sephirotic Halls.²⁷ Though let it be proposed here that

²⁴ Zalewski, p. 258-259, edited for syntactical errors.

²⁵ Ibid., p. 294.

²⁶ Ibid., p. 329.

²⁷ Qabalistically speaking, “Paths” include both the Paths connecting the Sephiroth as well as the Sephiroth themselves. We use “Paths” here to refer only to the former, as a means of distinguishing them from the Sephiroth and therefore the corresponding Sephirotic Halls. The title of this paper, on the other hand, uses the economic term “Qabalistic Paths” to refer to both.

the diagrams of the Sephirotic Halls represent the fusion of the planetary or elemental energy of a particular Hall with the energy/symbology of the diagrams in the Paths leading up to it.

IN SEARCH OF A TYPOLOGY

The placement of the diagrams in certain sections of the grade rituals, namely in the Advancements on the Paths and the Entrances into the Sephirotic Halls, can be considered as one typology that may help us better understand the diagrams.

Another possible typology is related to the *narrators* of various diagrams, i.e., the officers who expound upon them within the grade rituals. We have already mentioned the hierophantic diagrams, which are by definition those diagrams expounded upon by the Hierophant. We also have diagrams expounded upon by the Hiereus, Hegemon, and for the first two elemental grade rituals, the Kerux. Table A2 organizes the diagrams by their narrators.

A third typology, which is the most obvious to those who have undergone the grade rituals, deals with those themes or *topics* that the diagrams fall into. We have already mentioned as one example the “Tree of Life” diagrams, which consist of four hierophantic diagrams displaying successively more intricate versions of the Qabalistic Tree of Life. Another example of a topic would be geomancy, consisting of the following diagrams: the ‘Figures of Geomancy,’²⁸ the ‘Intelligences of and Talismans Made from the Geomantic Figures,’²⁹ another table of ‘Talismans Made from the Geomantic Figures,’³⁰ and the ‘Geomantic Tree of Life.’³¹ Table A3 organizes the diagrams by possible topics, though it should be well noted that this is more subjective than for either of the above two typologies, primarily because many of the diagrams can fit into multiple themes. For example, the ‘Geomantic Tree of Life’ certainly falls into the topic of geomancy, but it may also be considered a variation on the Tree of Life as well.

Of these three typologies, the first is the most objective and stable—being, as it were, an *a priori* categorization culled from the source texts themselves—while the last is the most subjective and contrived; the second is somewhere in between these two. Because the first typology has precedent from Zalewski’s writings on the TAYLOR material, we should investigate it as best as we can, quoting from Zalewski where appropriate. Indeed, this investigation will

²⁸ From the Entrance into Yesod, $2^\circ = 9^\square$ Hall.

²⁹ From the Path of Resh, $3^\circ = 8^\square$ Hall.

³⁰ From the Path of Qoph, $4^\circ = 7^\square$ Hall.

³¹ From the Path of Tzaddi, $4^\circ = 7^\square$ Hall.

make up the bulk of the remainder of this paper. We will use the other two typologies in Appendix I, where we will discuss the OSOGD's redactions to the diagrams and provide recommendations for further redactions.

Therefore let us begin our review of all the grade ritual diagrams and how they are symbolically, and therefore energetically, connected to the Paths or Sephirotic Halls in which they appear.

THE DIAGRAMS

$1^\circ = 10^\square$ HALL OF THE ZELATORI

Diagram for the Admission (into Malkuth):

- Flaming Sword (Hegemon)

The Admission into the Hall of the Zelatori is not attributed to any Path or Sephirah; if anything, it is an extension of the Neophyte Hall whence the aspirant has just come.

The ‘Flaming Sword’ is the first in a line of hierophantic diagrams we have dubbed the “Tree of Life” diagrams. Because it is the most basic version of the Tree of Life, it is only fitting to place it here at the very start, before the aspirant has even stepped onto the Tree of Life itself. Moreover, the image of the Flaming Sword impresses upon the aspirant the importance of the sphere of Malkuth as the final manifestation of the creative process—for it is into Malkuth she will enter next. Malkuth is the end-point for that creative energy starting at the Ain, which descends through Kether and flashes through the Sephiroth, ending at the physical manifest universe where the aspirant now stands.

All the hierophantic “Tree of Life” diagrams are of primary importance as they collectively form the framework in which all the other diagrams “work their magic.” It is the Tree of Life and the fundamental story of how the aspirant may evolve upon it which run through the core of all the grade rituals. Therefore it is the Hierophant, the captain of all the First Order halls, who expounds upon the mysteries of the “Tree of Life” diagrams.

And yet we run into an interesting discrepancy here. We do indeed see that in the CIPHER the ‘Flaming Sword’ is explained by the Hierophant, but in all the remaining source texts and in the OSOGD, we see that it is the Hegemon who explains the diagram. Though it is possible that



Flaming Sword

this was a mistake by Westcott and Mathers, it is also feasible that they intended on the change when we consider how well the other diagrams match up with the CIPHER.

The importance of this apparent discrepancy is best illustrated by noting that while the Hegemon gets the “dignity” of explaining the mysteries of the first hierophantic diagram at the beginning of the aspirant’s journey, the Hiereus instead gets the “detriment” at this point—i.e., he has no diagram to explain whatsoever. He also has no diagram during the Advancement on the Path of Tau in the next segment of this Zelator ceremony. In Table A2, where these holes are highlighted in gray, we see that both the Hiereus and Hegemon have evenly balanced diagram assignments in all the other advancements up to Portal. So why does the Hiereus get nothing in the Admission into Malkuth and in the Path of Tau?

It is not until the Portal Hall that we get a veiled answer from the Master of Darkness:

Herein [that is, in the Portal of the Vault of the Adepti] has been established the Equated Cross which is ruler over the Kingdom of Matter. This Symbol may be found even upon the crowns of the Kings of this Earth.

The letter Tau leads from the Airy quarter of Malkuth into Yesod. Air is uppermost in the Symbol as in the Planet Earth where the atmosphere is furthest from the core. Moreover, the Letter Tau signifies the Cross, the impact of Spirit upon matter. My lamen is given you as your Badge or Key, for *I am the Ruler in Malkuth*, and the Guardian of the Underworld. I am also *Lord of the Path of Tau*, the link between the first and second degrees, and also between the Outer and the Inner.

...

Therefore, in the Ritual of the 32nd Path [of Tau], you passed by the Four Kerubic Stations, as a *fore-shadowing of the Rites of the Cross*, the full completion of the First Order which you have now accomplished. Having traversed the Path of Tau, the Sub-Lunar Astral Plane and of the Black Pillar, stand firm in Yesod, that the Black Pillar may become the White.³²

Thus the lack of diagrams for the Hiereus at the Admission into Malkuth and the Path of Tau may be nothing more than a “loud silence,” an unspoken hint and foreshadowing of what is

³² From the OSOGD’s “Rite of the Portal,” Het Nuit Redaction, v4.0, July 2006. Italics mine.

to come perhaps years later—that is, many grades later. Indeed, after the Hiereus's declaration quoted above from the Portal ceremony, he proceeds to virtually bombard the Portal aspirant with diagrams, as if to make up for his own silence in the Zelator and Theoricus Halls. This is a poignant, profound image, for it is an example of how the Golden Dawn is rich with secrets contained within secrets. Yes, even at the very start of the Neophyte's journey, there is an intimate link with the day she will enter the Vault of the Adepti.

And so, as much as the Hiereus is lacking in diagrams at the start of the grade rituals, the Hegemon—the Hiereus's counterpart, as white is to black—gets the privilege of starting things off. In the darkest and emptiest beginning, it is the light of she who leads the aspirant “in the Path that conducts from Darkness to Light”³³ who speaks. This too is in perfect resonance with the ‘Flaming Sword’ diagram, whose secret message is that in the humblest beginning is contained the highest aspirations of the soul, that Malkuth is blessed with the flashing Light of God.

Diagrams for the Entrance into Malkuth:

- Table of Shewbread (Hegemon)
- 7-Branched Candlestick (Hiereus)

We have just presented the aspirant with the preeminent Qabalistic model of the universe—viz., the glyph of the Tree of Life—and now we take it apart and show its pieces. These pieces are the 22 letters of the Hebrew alphabet, and as the two diagrams here represent, the 22 can be split up into the 12 zodiacal signs and 4 elements³⁴ in the ‘Table of Shewbread,’ plus the 7 planets in the ‘7-Branched Candlestick.’

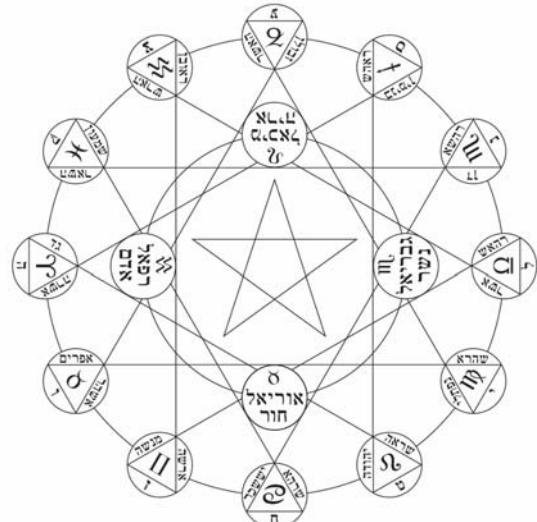


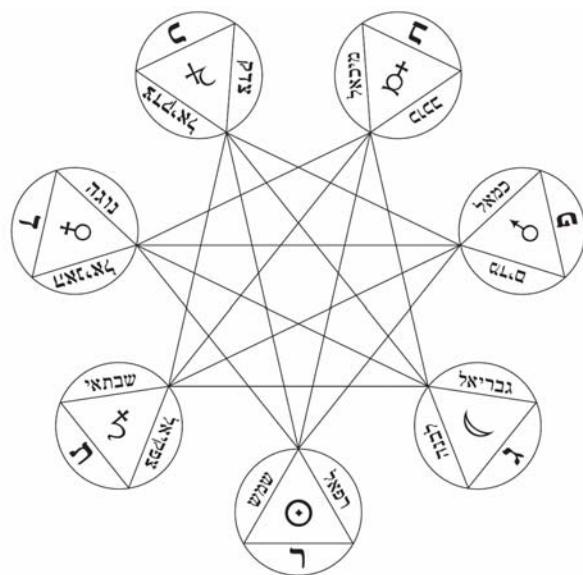
Table of Shewbread (Girdle of Nuit)

³³ As the Hegemon states in the Hall of the Neophytes.

³⁴ Technically there are only 3 elements attributed to the Hebrew alphabet, namely to Aleph, Mem, and Shin, the mother letters. Taking this into consideration, we get $12 + 3 + 7 = 22$. Nonetheless, the model of the elements is present in the Hebrew alphabet and also in this diagram.

We are now in Malkuth, the planet Earth, the very physical manifest universe where all ideas become realities and where the basic experience of all humanity is borne out. It is fitting for us to place in Malkuth the foundational ideas of the 12-fold, 4-fold, and 7-fold. For as important as the “Tree of Life” diagrams are to the framework of the First Order grade rituals, so the 22 letters and their attributions are important to the framework of all knowledge in the grades of the First Order. Everything that will be passed onto the aspirant hereafter is fundamentally based on these ideas, and so they are presented here in graphical and symbolic form in the first Sephirah of the aspirant’s journey.

Note that we still have not begun making connections between the diagrams and the Tarot Keys or planets. That is alright, for though we have stepped onto the Tree, we have not begun moving upon it. And so we next pass onto the Path of Tau and start our journey.

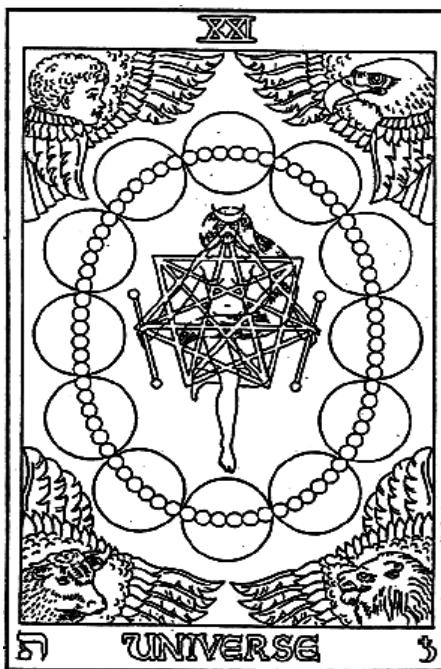


Seven-Branched Candlestick (Lamps of Hadit)

2° = 9° HALL OF THE THEORICI

Diagrams for the Advancement on the 32nd Path of Tau:

- Garden of Eden & Holy City of Apocalypse (Hegemon)
- 7 Infernal Mansions & 4 Seas (Kerux)

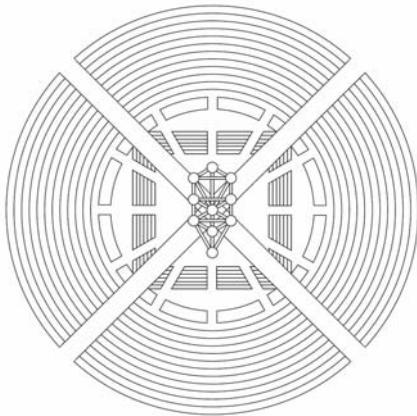


In the classical Golden Dawn rituals, the Hierophant explains the 21st Key of the Universe as follows:

“These ideas are symbolically resumed in the representation of the twenty-first Key of the Tarot before you. Within the oval formed of the 72 circles is a female figure, nude save for a scarf which floats around her. She is crowned with the lunar crescent of Isis, and holds in each hand a wand, her legs form a cross. She is the Bride of the Apocalypse, the Qabalistic Queen of the Canticles, the Egyptian Isis of Nature now shown partly unveiled, the Great Feminine Kerubic Angel Sandalphon on the left hand of the Mercy Seat of the Ark. The two wands are the directing forces of the Positive and Negative currents. The Seven pointed Star or

Heptagram alludes to the Seven Palaces of Assiah, the crossed legs to the Symbol of the Four Letters of the Name. The surmounting Crescent receives the Influences alike of Geburah and of Gedulah. She is the synthesis of the 32nd Path uniting Malkuth with Yesod. The oval of 72 small circles is the Schem-hamphorasch, or the 72 fold Name of the Deity. The 12 larger circles form the Zodiac. At the angles are the four Kerubim, which are the vivified Powers of the Letters of the Name Tetragrammaton operating in the elements, through which you have just symbolically passed in the preceding ceremony. The Fan, Lamp, Cup and Salt represent the four elements themselves, whose inhabitants are the Sylphs, Salamanders, Undines and Gnomes.”³⁵

³⁵ The descriptions of the Tarot Keys in this paper will be taken from the DPAL material in *The Complete Golden Dawn System of Magic*, as opposed to the TAYLOR material. The differences between the Tarot Key explanations in both are marginally different, and at any rate, the former source generally yields a more well-edited text. This also entails that we will be focusing on the classical Golden Dawn Tarot Trumps, though reference will be made to the Crowley-Harris Thoth Tarot as well. The reader may also explore Robert Wang’s *Golden Dawn Tarot* for imagery resonant with the classical Golden Dawn cards.



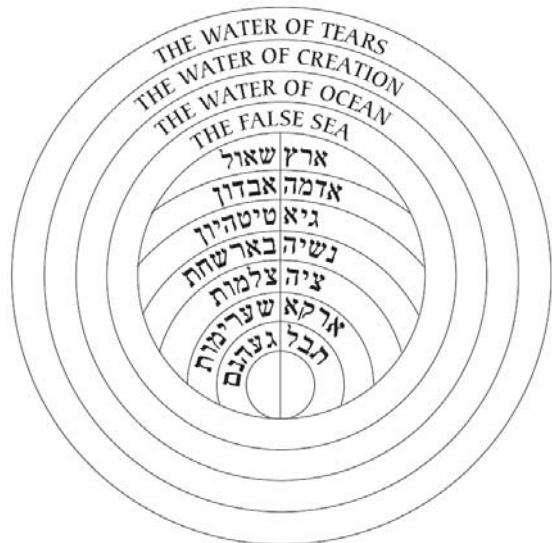
Garden of Eden (City of Adocenty)

As the Hierophant explains, the diagram of the ‘Garden of Eden,’ or the Holy City of the Apocalypse, contains Twelve Gates surrounding Seven Mansions, which in turn enclose the Tree of Life whence flows the Four Rivers of Eden “referring to the four elements proceeding from the Omnipresent Spirit.”³⁶ Thus we resume the powers of 12, 7, and 4 that the aspirant received in the last ritual. We see that these same powers appear in the 21st Key of the Universe. The dancer—that organic, all-encompassing Isis or Nature which is also the Tree—is enclosed by the Seven-

Pointed Star, or heptagram, akin to the Seven Mansions in the diagram and both corresponding to the planets. The heptagram in the card is in turn surrounded by twelve circles analogous to the Twelve Gates around Eden, both corresponding to the zodiac. At the corners of the 21st Key, holding down the power of the dancer, we see the Four Kerubim akin to the Four Rivers of Eden, both corresponding to the elements.

The Gehenna (‘7 Infernal Mansions & 4 Seas’) diagram represents other aspects of the 21st Key of the Universe. The diagram includes, on the right side, the Seven Earths or what Zalewski calls “States of Awareness”; on the left side, we have the Seven Infernal Mansions proper. These together represent the two wands held by the dancer, balancing the “good” of the Seven Earths with the “evil” of the Seven Infernal Mansions—duality kept in harmony. The seven-fold nature contained in each wand thus resumes the nature of Isis or Venus in the diagram. The Four Waters are reminiscent of the Four Rivers flowing from the Garden of Eden.

We may also note that in the Crowley-Harris Thoth



Seven Infernal Mansions & Four Seas

³⁶ Regardie (2003), vol. 6, p. 111.

version of this card, these symbols are retained. The card includes the Four Kerubim and an intricate web made of 72 circles, which represent the 72 quinances of the zodiac that can also be seen in the classical version of the card.

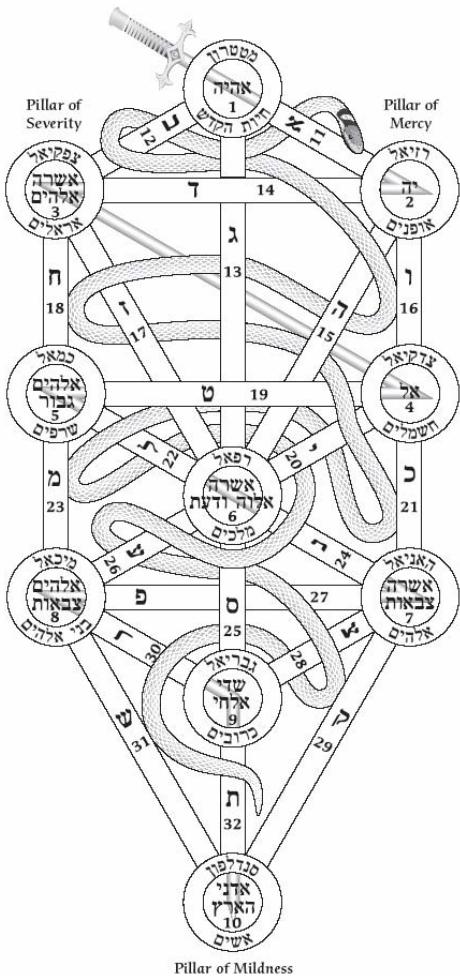
Thus we see the first example of how the Tarot Keys are symbolically represented by the grade ritual diagrams.



*21st Tarot Key of the Universe
(Crowley-Harris)*

Diagrams for the Entrance into Yesod:

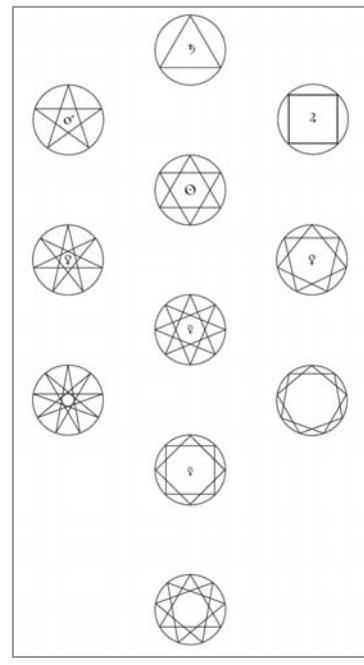
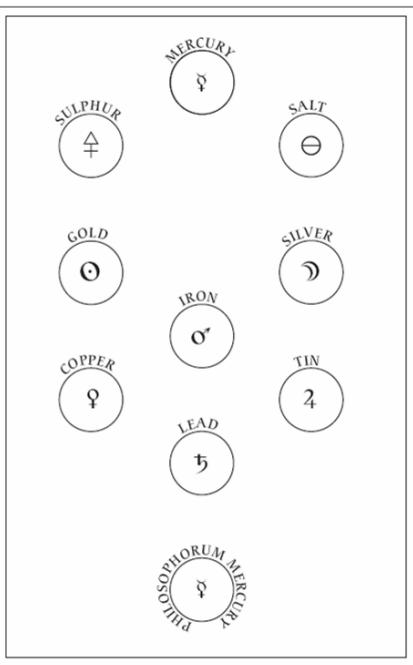
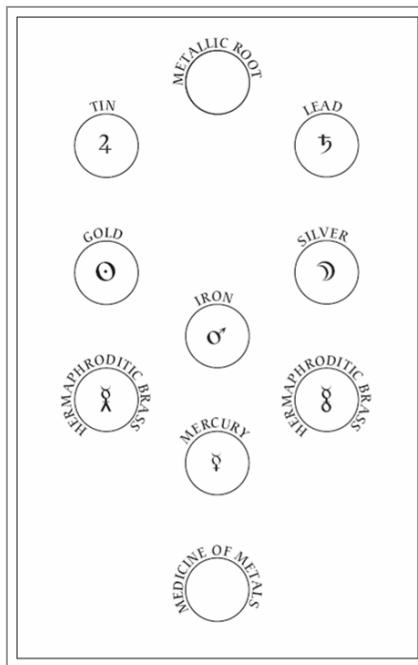
- Tree of Life (Hierophant)
- Alchemic Sephiroth (Hiereus)
- Geometric Lineal Figures [#1] (Hegemon)
- Figures of Geomancy (Kerux)



Tree of Life

The ‘Tree of Life’ here is the second in the “Tree of Life” sequence of diagrams. Having seen the basic form of the Tree in the ‘Flaming Sword’ diagram of the Zelator Hall, the aspirant now gets a fuller picture that includes the Serpent of Wisdom among other items. The Serpent, who will make an appearance later in the $4^{\circ} = 7^{\square}$ ceremony, is a reference to the fact that the aspirant has now begun moving upward along the Tree and will ideally retrace all the steps taken by the Flaming Sword that descended into Malkuth.

The next three diagrams reflect the powers of 12, 7, and 4 that we saw in the 21st Key of the Universe, albeit in a somewhat incidental way. It may be more accurate to say that they reflect the completeness of the Qabalistic system as portrayed by the ‘Tree of Life’ the aspirant has just beheld. The first two of these diagrams show various correspondences or attributions on the Tree of Life; the third shows how the zodiac, planets, and elements interact through the rhythmic, binary system of geomancy.



The Alchemic Sephiroth

Geometric Lineal Figures [#1]

The first two diagrams seem to undercut any other metallic and planetary correspondences one might find in the knowledge lectures and teachings of the Golden Dawn. We should remember that at this point in her advancement, the Zelator has not theoretically been exposed either in ritual or the First Knowledge Lecture to traditional correspondences between the planets/metals and geometric shapes with the Tree of Life. That being said, these two diagrams with their three versions of the Tree of Life should make it evident to her that there is more than one way to conceptualize such attributions. This is the main point to be made: that these diagrams symbolize the flexible nature of correspondence systems.

The two sub-diagrams contained within the 'Alchemic Sephiroth' clearly make reference to the versatility of attributions.³⁷ Zalewski quotes Jack Taylor in commenting on the 'Alchemic Sephiroth,' writing, "There is no doubt that Mathers or Westcott were trying to show the alchemical dexterity as applied to the Tree is not that of a rigid system to adhere to."³⁸ A similar statement can also be made for the flexibility of attributing the lineal figures to the Tree, for which the Hegemon explains, "... the heptagram and the octagram can be traced in two modes

³⁷ These diagrams come from the *Aesch Mezareph* (or *Purifying Fire*) text included in Knorr von Rosenroth's *Kabbala Denudata*. Though their correspondences may seem useless to most Golden Dawn practitioners, it can be said that within their own context, as explained in the *Aesch Mezareph*, they make plenty of sense. Of course, this is true for most systems of correspondences.

³⁸ Zalewski, p. 272.

and the enneagram in three,”³⁹ just in case the aspirant thought for a second that this was a fixed system.

And what do these messages of flexibility and versatility have to do with the Hall of the Theorici? It is here that we enter the Sphere of Yesod, the Moon, and it is Luna that is the quintessential force of change and adaptation. This is shown also in the hierophantic diagram of the ‘Moon on the Tree of Life,’ where she waxes and wanes across it.

Our third diagram of the ‘Figures of Geomancy,’ however, does not seem to fit into this pattern. In fact, it seems oddly placed altogether, since geomancy may be more appropriate to Earth and therefore the Zelator Hall; indeed, Chic and Tabatha Cicero move their lesson on geomancy to the Zelator Grade in *Self-Initiation into the Golden Dawn Tradition*.⁴⁰ Yet it may be valuable to consider this from the perspective of the CIPHER’s author. If we, being in his or her shoes, did want to revive the medieval art of geomancy, we would first note that there is quite a bit to teach on it. Such is demonstrated by there being not just one diagram on geomancy, but four altogether throughout the grade rituals. We would therefore be hard-pressed to place all the geomancy diagrams into one grade ritual and would likely spread them out. It is my theory that this was the reasoning behind the evident disjunction between the geomancy diagrams and their respective placements in the grade rituals.

In fact, this attribution of the geomancy diagrams to the element of Earth becomes moot when we consider that in the Golden Dawn, the whole First Order “in one sense, never leaves Malkuth, being the Halls of the Four Lowest Sepheroth of Malkuth in Assiah.”⁴¹

PLANET	ELEMENT	FIGURE	NAME & ZODICAL SIGN	ELEMENT	FIGURE	NAME & ZODICAL SIGN
☿	▽	⊕⊕	CARCER ♂	△	⊕⊕⊕	TRISTITIA ☰
♀	△	⊕⊕⊕	ACQUISITIO ✕	▽	⊕⊕	LAETITIA ☮
♂	△	⊕⊕	PUER ♀	▽	⊕⊕⊕	RUBEUS ☳
○	△	⊕⊕	FORTUNA MAJOR ☲	△	⊕⊕	FORTUNA MINOR ☲
♀	△	⊕⊕	PUELLA ☲	▽	⊕⊕	AMISSIO ☈
♀	△	⊕⊕⊕	ALBUS ☱	▽	⊕⊕⊕	CONJUNCTIO ☷
☽	▽	⊕⊕⊕	POPULUS ☷	▽	⊕⊕	VIA ☷
☽ ☿	▽	⊕⊕	CAPUT DRACONIS ☲	△	⊕⊕	CAUDA DRACONIS ☸

Figures of Geomancy

³⁹ Regardie (2003), vol. 6, p. 114.

⁴⁰ Llewellyn Publications, 2002.

⁴¹ From the OSOGD’s “Rite of the Portal,” Het Nuit Redaction, v4.0, July 2006.

At any rate, these diagrams on geomancy seem to be more didactic than symbolic, and there are other grade ritual diagrams for which this is true. We will refer to these as *educational* diagrams to distinguish them from diagrams, such as those we have investigated so far, that demonstrate a clearer symbology. This is not meant to imply, however, that the educational diagrams have no symbolic import—and we will discover that they all do—nor that other diagrams are meant *only* to be symbolic.

The arguably tenuous connection between the ‘Figures of Geomancy’ diagram and the Entrance into Yesod lies not so much in the diagram as in the system of geomancy itself. Regarding geomancy, Zalewski writes:

Imagine then that you stand on a point of the earth’s surface and your mind is troubled with some question and intuition comes to you to seek the solution behind the veil. You are feeling in your mind the Divine influence ruling that particular spot, and unconsciously it may be so. You know that it holds within it the answer could you but get at it. Perhaps consider no ordinary method of divination, but there comes to you a feeling of hope and joy, of exhilaration, a certain sense that all will be well. Your inner being has caught the *rhythm* that promises success. Here then Geomancy enables you to set down the *rhythm* in black and white, and to interpret in detail.⁴²

That is to say, the dots and variations found in the geomantic symbols are but representations of spiritual rhythm, thus connecting them to the rhythmic wax and wane of the Moon and Yesod.

In summary, these diagrams placed in the Entrance into Yesod take the complete system of 12, 7, and 4 introduced in the Path of Tau and the 21st Key of the Universe, and color it with the Lunar power of rhythm and change.

⁴² Zalewski, p. 275. Italics mine.

3° = 8° HALL OF THE PRACTICI

Diagram for the Advancement on the 31st Path of Shin:

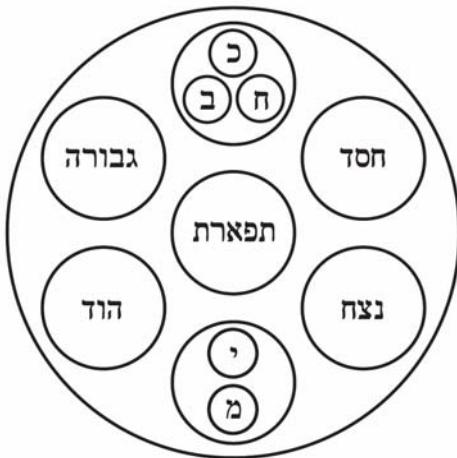
- 10 Sephiroth in 7 Palaces (Hiereus)
- 10 Sephiroth to YHVH [i.e., the Holy Name] (Hiereus)
- 7 Heavens of Assiah (Hegemon)
- 10 Averse Sephiroth (Hegemon)



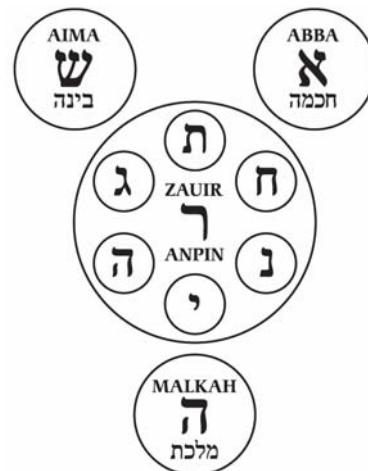
“Before you upon the Altar is the 20th Key of the Tarot, which symbolically resumes the[se] ideas. To the uninitiated eye it apparently represents the Last Judgement, with an angel blowing a trumpet and the Dead rising from the tombs. But its meaning is far more occult and recondite than this, for it is a glyph of the Powers of Fire. The Angel encircled by a Rainbow whence leap coruscation[s] of Fire, and crowned with the Sun, represents Michael, the great Archangel, the Ruler of Solar Fire. The Serpents which leap in the rainbow are symbols of the Fiery Seraphim. The trumpet represents the influence of the Spirit descending from Binah, while the Banner with the Cross refers to the four rivers of Paradise and the letters of the Holy Name. He also is Axieros, the first of the Samothracian Kabiri, as well as Zeus and Osiris. The left hand figure below, rising from the Earth is Samael, the Ruler of Volcanic Fire. He is also Axiokersos, the 2nd Kabir, Pluto and Typhon. The right hand figure

below is Anadl, the Ruler of the Astral Light. She is also Axiokersa, the third Kabir, Ceres and Proserpina, Isis and Nephthys. She is therefore represented in a duplicate form and rising from the Water. Around both these figures dart flashes of lightning. These 3 principal figures form the Fire Triangle, and further represent Fire operating in the other three Elements of Air, Earth, and Water. The central lower figure with his back turned and his arms extended in the Sign of Theoricus is Arel the Ruler of Latent Heat. [He] is rising from the Earth, as if to receive and absorb the properties of the other three. He is also Kasmilos the Candidate in the Samothracian Mysteries, and the Horus of Egypt. He rises from the rock hewn cubical tomb, and also alludes to the Candidate who traverses the Path of Fire. The three lower Figures represent the Hebrew Letter Shin to which fire is especially referred. The 7 Hebrew Yods allude to the Sephiroth operating in each of the Planets and to the Schem-hamphorasch.”

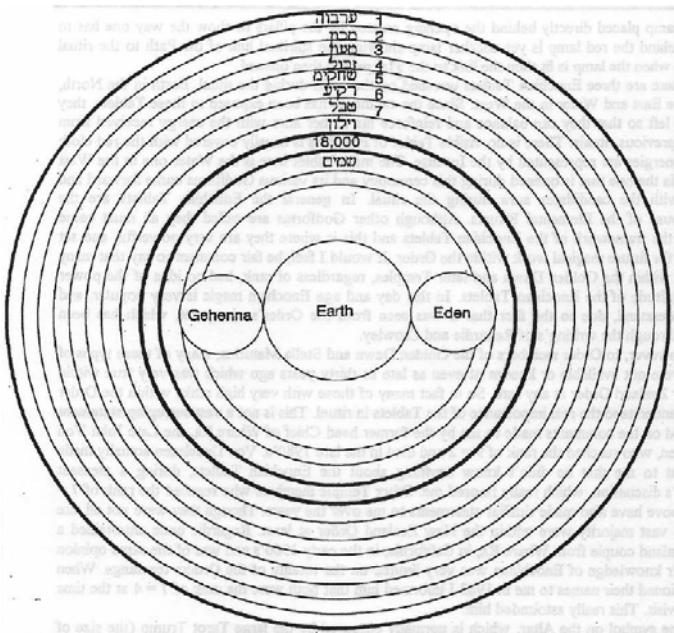
Zalewski does most of our job here by explaining the connection between these four diagrams and the 20th Key of Judgment. He writes, “All diagrams of the 31st Path show the tapering of various systems to fit into a seven stage layout. This is shown in the Tarot Key by the seven Yods from the angel’s trumpet.”⁴³



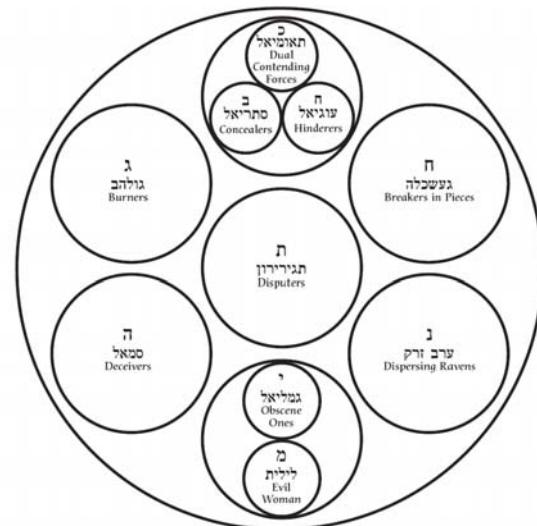
Ten Sephiroth in Seven Palaces



Ten Sephiroth to the Holy Name



Seven Heavens of Assiah



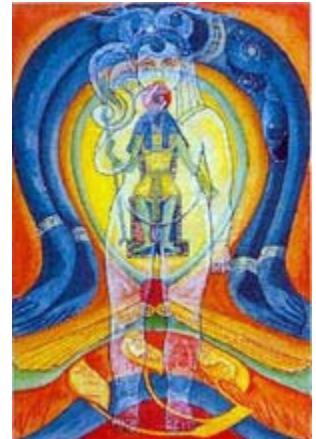
Ten Averse Sephiroth (The Qlippoth in Seven Palaces)

⁴³ Ibid., p. 294.

Moreover, the diagrams of the ‘10 Sephiroth in 7 Palaces,’ the ‘7 Heavens of Assiah,’ and the ‘10 Averse Sephiroth’ show the Supernal Triad presiding over the power of the 7. In the ‘10 Sephiroth in 7 Palaces’ and the ‘10 Averse Sephiroth,’ we see the Supernal Triad (or its Qlippothic counterpart) contained within one palace at the very top in the form of a triangle. Similarly at the center of the ‘7 Heavens of Assiah,’ we see the Earth balanced by Gehenna and Eden as three circles. This three-in-one motif is reminiscent of the 20th Key of Judgment, where we see the divine fire triangle of the Archangel Michael presiding over the seven Yods.

The diagram of the ‘10 Sephiroth to the Holy Name’ is derived from the *partzufim* (“countenances”) model in Lurianic Kabbalah.⁴⁴ It contains the concept of the Abba or Father (corresponding to Chokmah) and Aima or Mother (corresponding to Binah). These represent the Father and Mother in the 20th Key of Judgment. The Arik Anpin or Macroprosopus—which is mentioned in the diagram’s explanation though not shown in the diagram itself—resides in the realms above even the Archangel Michael and therefore above even the Sephiroth. The Zaur Anpin or Microprosopus represents the enlightened child at the bottom of the 20th Key; he is “the Horus of Egypt,” and therefore Hoor-par-kraat, whose Godform the aspirant takes on in the 0° = 0□ Hall. Malkah or the Bride represents the physical body resurrected and made holy; or else it is the physical tomb whence the child Horus arises; or else, as the Hierous explains, she is “the Bride of the Apocalypse,” the Bride of the Last Judgment.

In the Crowley-Harris Thoth Tarot, these ideas are retained. In the 20th Key of the Aeon, we see the overt form of Horus, who is also Heru-ra-ha manifest as Hoor-par-Kraat and Ra-Hoor-Khuit, arising and ruling the New Aeon as Zaur Anpin. The Abba/Father is shown as Hadit and the Aima/Mother as Nuit. As for the power of 7, we do not see such represented in the Aeon card, but we do see the Triad in the three Yods of the letter Shin.

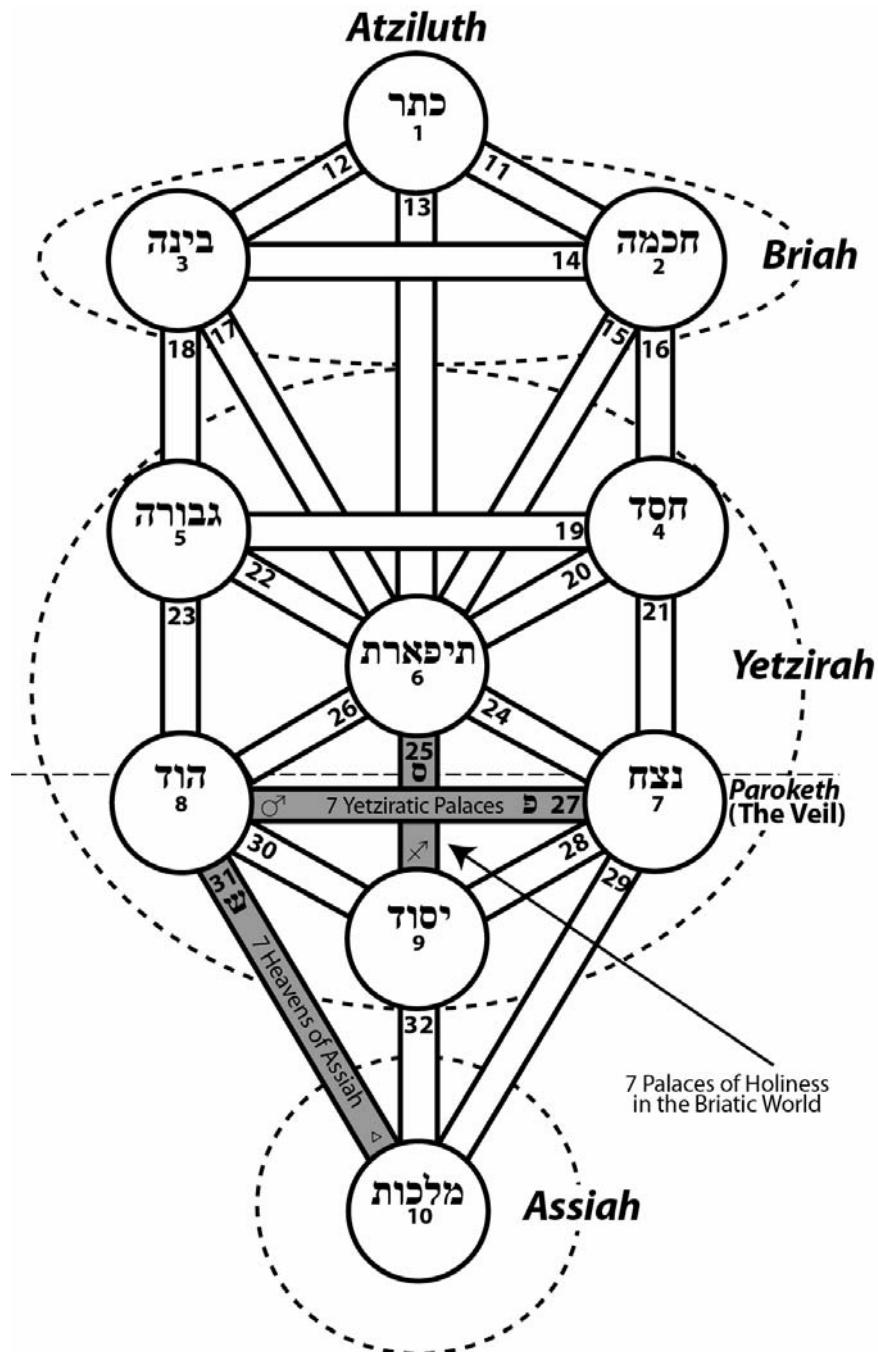


20th Tarot Key of the Aeon (Crowley-Harris)

We should say a bit more about the ‘7 Heavens of Assiah’ diagram. It is the first of three diagrams in the Golden Dawn rituals that correspond specifically to three of the four Qabalistic

⁴⁴ For example, see Chapter Six, “An Extra Dimension of the Tree,” in Pat Zalewski, *Kabbalah of the Golden Dawn*, Llewellyn Publications, 1993.

planes or worlds—namely Assiah (the World of Action), Yetzirah (the World of Formation), and Briah (the World of Creation). We will later see the ‘7 Yetziratic Palaces in the Ten Sephiroth’ on the Path of Peh ($4^\circ = 7^\square$), and the ‘7 Palaces of Holiness in the Briatic World’ on the Path of Samekh (Portal). To make this clearer, let us illustrate where these three diagrams appear on the Paths of the Tree of Life:



The Three Diagrams Pertaining to the Qabalistic Worlds,
and their Paths on the Tree of Life (shaded in grey)

As illustrated in the figure above, the reader is reminded that the plane of Assiah includes the sphere of Malkuth; the plane of Yetzirah includes the six Sephiroth from Yesod up to Chesed; the plane of Briah includes Binah and Chokmah; and the plane of Atziluth includes Kether.⁴⁵

Now we observe a few points of interest regarding the three Paths in question. We note that the 31st Path of Shin is the first time in the grade advancements that the aspirant breaks completely out of the plane of Assiah into the plane of Yetzirah; earlier, she traveled up the 32nd Path of Tau to Yesod, but as such she was only at the edge of Yetzirah. Now on the Path of Shin, she enters the sphere of Hod and thus also into the plane of Yetzirah. The placement of the ‘7 Heavens of Assiah’ diagram is appropriate, for it depicts the heavens above the plane of Assiah that the aspirant now breaches to reach the plane of Yetzirah one level up.

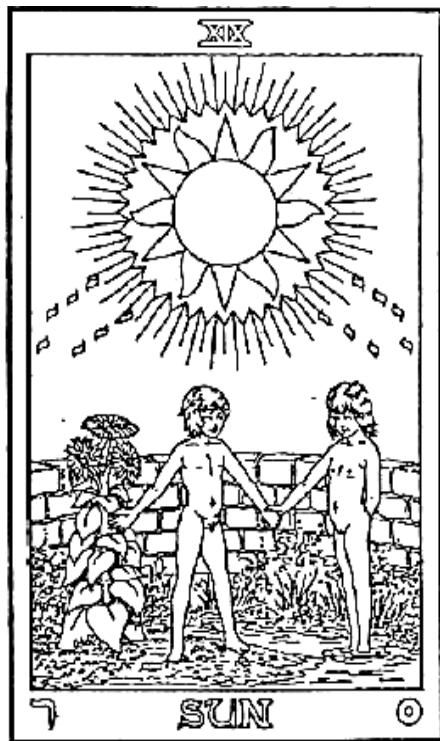
We observe also that the 27th Path of Peh and the 25th Path of Samekh intersect right at the Veil of Paroketh, which separates the First/Outer Order of the Golden Dawn from the Second/Inner Order of the Rosae Rubeae et Aurae Crucis. This is literally a crucial point for the aspirant, for it is at this cross-point that she will pierce the Veil and begin her vertical journey upward into Tiphareth and thence to the plane of Briah and beyond. Thus on the 27th Path of Peh, we see the diagram of the ‘7 Yetziratic Palaces,’ which impresses upon the aspirant the plane of Yetzirah, the very Formative World whose bottom edge she is then skirting. On the 25th Path of Samekh, we see the diagram of the ‘7 Palaces of Holiness in the Briatic World,’ which impresses upon the aspirant the plane of Briah, the Creative World toward which she then begins to aspire.

These three diagrams pertaining to the Qabalistic Worlds do not fit into the main scheme presented in this paper, namely in that they do not directly relate to the Tarot Keys corresponding to the Paths in which they appear. To be sure, we have made an exception with the ‘7 Heavens of Assiah’ diagram, for as discussed above it also portrays the Triad presiding over the power of 7. Nonetheless, as a set, we see that these three diagrams pertaining to the Qabalistic Worlds resonate more strongly with the Paths themselves than with the Tarot Keys corresponding to those Paths.

⁴⁵ This is not the only attribution of the Qabalistic Worlds to the Tree of Life, of course, but it is a standard one and the one used later in the last diagram of the elemental halls, viz., the ‘Tablet of Sephiroth in 4 Worlds.’

Diagram for the Advancement on the 30th Path of Resh:

- Planetary Symbols Made of Circle, Crescent, and Cross (Hiereus)
- Tarot Trump Attributions (Hiereus)
- Olympic Planetary Spirits (Hegemon)
- Intelligences of and Talismans Made from Geomantic Figures [#1] (Hegemon)

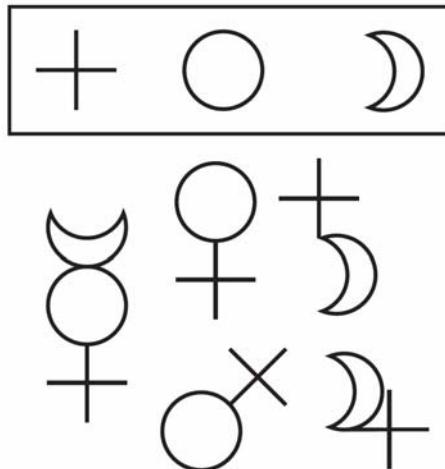


“Before you upon the Altar is the 19th Key of the Tarot which symbolically resumes these Ideas. The Sun has 12 principal rays which represent the 12 signs of the Zodiac, they are alternatively waved and salient, as symbolizing the alternation of the masculine and feminine natures. These are again subdivided into 36 rays representing the 36 Decanates or sets of 10 degrees in the Zodiac, and these again into 72 typifying the 72 Quinaries or sets of 5 degrees and the 72 fold name SHEM-HA-MEPHORASCH. Thus the Sun itself embraces the whole Creation in its rays. The 7 Hebrew Yods on each side falling through the air, refer to the Solar influence descending. The wall is the circle of the Zodiac and the stones are its various degrees and divisions. The two children standing respectively on Water and Earth, represent the generating influence of both brought into action by the rays of the Sun. They are the two Inferior or passive Elements, as the Sun and the Air

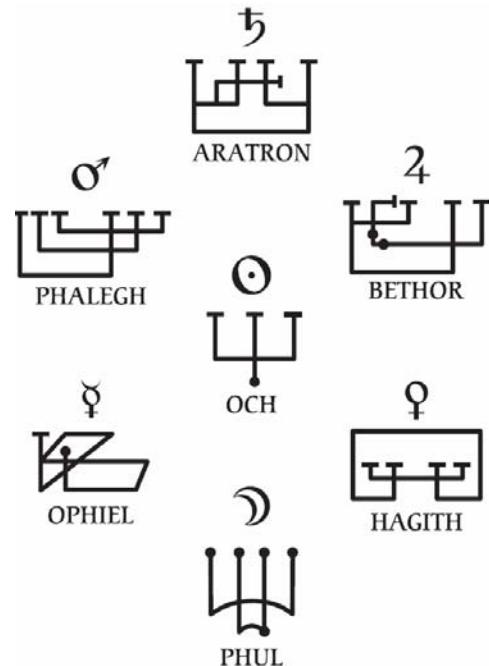
above them are the Superior and Active Elements, of Fire and Air. Furthermore, these two children resemble the sign Gemini, which unites the Earthly sign of Taurus with the Watery sign of Cancer and this sign was by the Greeks and Romans referred to Apollo or the Sun.”

The diagrams here on the Path of Resh are all astrological in nature, but this should be distinguished from the Path of Tau, whose diagrams also refer to astrology but only insofar as it helps to comprise the larger system of Qabalah. As the Hierophant’s explanation of the 19th Key of the Sun details here, we now focus exclusively on the planets and the zodiac. This is significant in that we have left behind the 4-fold for the 12- and 7-fold; we have left behind the sublunar world of elements for the translunar realm of the planets and fixed stars.

Such an emphasis on astrology is appropriate to this Path, for the Sun emblematically encapsulates the whole of astrology, being as it were the ruler of his planetary system and the axis of the zodiacal ecliptic. The Hierophant's pointing to the seven Yods as "the Solar influence" echoes this notion.



Planetary Symbols Made of Circle, Crescent, and Cross



Olympic Planetary Spirits

The diagram of the 'Planetary Symbols Made of Circle, Crescent, and Cross' needs no explanation, for it is clearly planetary in nature—in fact, it is the most fundamental diagram on the planetary symbols in any of the grade rituals. The diagram of the 'Olympic Planetary Spirits' is similarly straightforward; though these spirits show up hardly anywhere else in the Golden Dawn, they are comfortably placed here by merit of their planetary nature. The diagram of the 'Intelligences of and Talismans Made from Geomantic Figures' (see next page), second in the aforementioned sequence of geomancy diagrams, takes the geomantic figures the aspirant received in the last ritual and adds the influences of the planets onto it.

0. Foot: The Crown of Wisdom, the Primum Mobile, acting through the Air on the Zodiac.
1. Auger: The Crown of Understanding, the beginning of Material production, the Primum Mobile, acting through the Moon on the Sun.
2. High Priestess: The Crown of Beauty, the beginning of Sovereignty and Beauty, the Primum Mobile, acting through the Moon on the Sun.
3. Empress: The Wisdom of Understanding, the Union of the powers of origination and Production; the Sphere of the Zodiac acting through Venus on Saturn.
4. Emperor: The Wisdom of Sovereignty and beauty, and the originator of them; the Sphere of the Zodiac acting through Aries on the Sun, and initiating Spring.
5. Hierophant: The Wisdom and fountain of Mercy, the Sphere of the Zodiac acting through Taurus on Jupiter.
6. Lovers: The Understanding of Beauty and production of Beauty and Sovereignty. Saturn acting through Gemini upon Sol.
7. Chariot: Understanding acting upon Severity. Saturn through Cancer upon Mars.
8. Strength: Fortitude. Mercy tempering Severity. The Glory of Strength. Jupiter acting through Leo upon Mars.
9. Hermit: The Mercy of Beauty, the Magnificence of Sovereignty. Jupiter acting through Virgo upon Sol.
10. Wheel of Fortune: The Mercy and Magnificence of Victory. Jupiter acting through Jupiter direct upon Venus.
11. Justice: The Severity of Beauty and Sovereignty. Mars acting through Libra upon Sol.
12. Hanged Man: The Severity of Splendour. Execution of Judgement. Mars acting through Water upon Mercury.
13. Death: The Sovereignty and results of Victory. Sol acting through Scorpio upon Venus, or Osiris under the destroying power of Typhon afflicting Isis.
14. Temperance: The Beauty of a firm Basis. The Sovereignty of Fundamental Power. Sol acting through Sagittarius upon Luna.
15. Devil: The Sovereignty and Beauty of Material (and therefore false) splendour. Sol acting through Capricorn upon Mercury.
16. Tower: The Victory over Splendour. Venus acting through Mars upon Mercury. Avenging force.
17. Star: The Victory of Fundamental Strength. Venus acting through Aquarius upon Luna. Hope.
18. Moon: The Victory of the Material. Venus acting through Pisces upon the Cosmic Elements, deceptive effect of the apparent power of the Material Forces.
19. Sun: The Splendour of the Material World. Mercury acting through the Sun upon the Moon.
20. Judgement: The Splendour of the Material World. Mercury acting through Fire upon the Cosmic Elements.
21. Universe: The Foundation of the Cosmic Elements and of the Material World. Luna acting through Saturn upon the Elements.

This shows one of the true and genuine attributions of the Tarot trumps to the Hebrew alphabet which was long a secret among the Initiates and now published for you to study.

Tarot Trump Attributions

The ‘Tarot Trump Attributions’ (see previous page) is another of the so-called educational diagrams, in that its didactic quality appears to be more significant than its symbolic import; nonetheless, it still retains the latter. The diagram is an excerpt from one of Mathers’s papers, and its astrological nature comes to the fore when we remark that “this little paper is the only one that combines the influences of Astrology and the Kabbalah to produce the meaning of the 21 Tarot Keys”⁴⁶—more precisely, of the *planets* and the Qabalah. Though the diagram is all-inclusive in that it contains Qabalah, Tarot, and astrology, our pertinent point is that it reminds the aspirant of the Sephiroth as planetary spheres, which she learned of in the Second Knowledge Lecture. In this way we might say it fits in with the other diagrams of this Path.

The astrological nature of the 19th Key of the Sun is far more explicit in the Crowley-Harris Thoth Tarot, where the full zodiac is splayed around the border of the card.

NAME	FIGURE	SIGN	INTELLIGENCE	NAME	FIGURE	SIGN	INTELLIGENCE
Puer			Malcijael	Puella			Zuriel
Amissio			Asmodel	Rubues			Barchiel
Albus			Ambriel	Acquisitio			Advachiel
Populus			Muriel	Carcer			Hanael
Fortuna Major			Verchiel	Tristitia			Cambiel
Coniunctio			Hamaniel	Laetitia			Amnixiel
Fortuna Minor			Verchiel	Via			Muriel
Caput Draconis			Advachiel Zuriel	Cauda Draconis			Hanael Barchiel



19th Tarot Key of the Sun (Crowley-Harris)

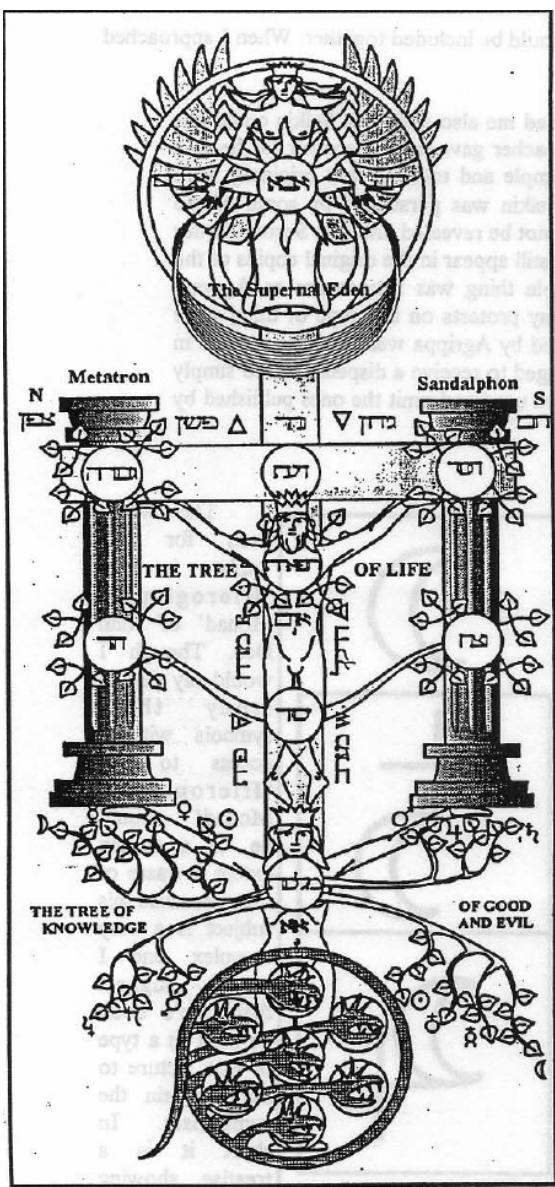
Intelligences Presiding Over the Planets in Geomancy			
	Zazel		Kedemel
	Hismael		Taphtharharath
	Bartzabel		Chasmodai
	Sorath		

Intelligences of and Talismans Made from Geomantic Figures

⁴⁶ Zalewski, p. 297.

Diagram for the Entrance into Hod:

- Eden Before the Fall (Hierophant)
- 7 Planets on Tree of Life (Hiereus)
- 4 Planes on Tree of Life (Hiereus)
- Alchemical Mercury on Tree of Life (Hegemon)
- Planets in Mercurial Figure (Hegemon)



Eden Before the Fall

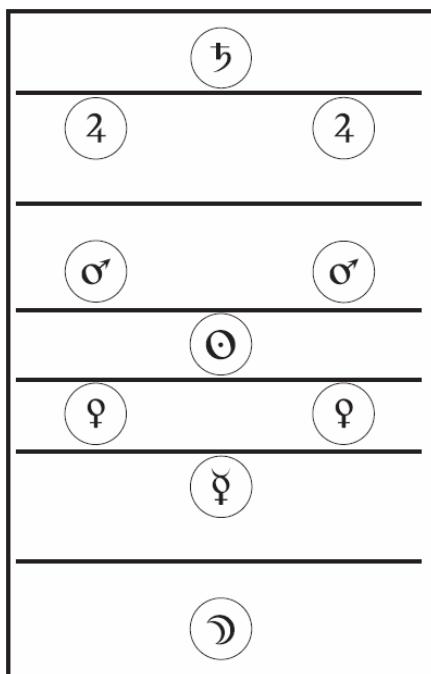
‘Eden Before the Fall’ is the third in the “Tree of Life” sequence of diagrams. It is a rather spectacular augmentation of the Tree, produced by superimposing a complex Qabalistic and Biblical mythos thereon. There is not much more to say about this diagram, other than that it should be studied in relation to its follow-up, ‘Eden After the Fall,’ which appears in the following ritual for the Philosophus Hall, and also that it is a relatively advanced representation of the Tree of Life. In the OSOGD, the diagram is replaced by the Tetraktys, which represents the Dekad and therefore the Tree of 10 Sephiroth—but with a Pythagorean bent.

The other diagrams here resume the seven-fold nature of the Path of Shin diagrams and the planetary nature of the Path of Resh diagrams. It is of course evident now that both sets of diagrams are related to each other, for the concept of the seven-fold implies also the seven planets.

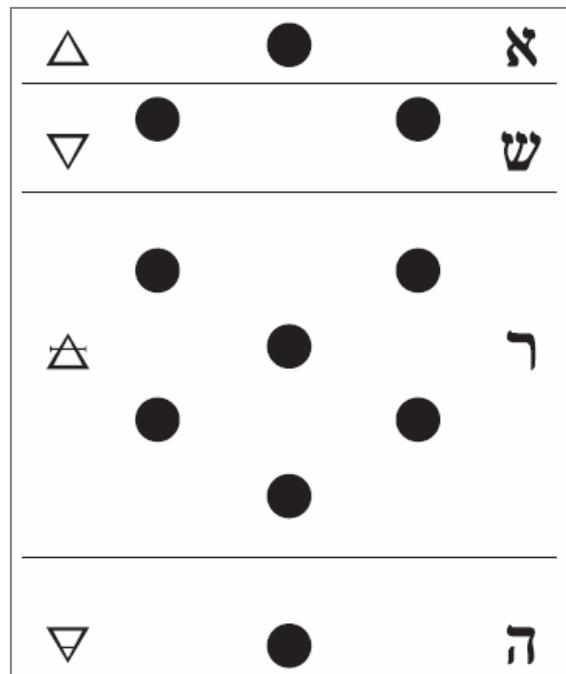
The diagram of the ‘7 Planets on the Tree of Life’ (see next page) clearly echoes both the seven-fold and planetary nature just mentioned. In particular, “The entire concept [of the diagram] is to show the seven

main rates of vibration from the lowest to the highest. By placing the planetary symbols on each plane one shows that this vibrational concept is gradual ... [T]he order of the planets show their rate of motion.”⁴⁷ The basic diagram of the ‘4 Planes on the Tree of Life’ is not seven-fold or planetary in nature, but its form is reminiscent of the ‘10 Sephiroth to the Holy Name’ from the Path of Shin and thus may be seen as resonant with the grade ceremony as a whole. In the classical Practicus ceremony, the ‘4 Planes’ and the previous diagram of the ‘7 Planets on the Tree of Life’ are coupled, evidently because of the simplistic forms by which they display the Tree of Life.

The last two diagrams in this hall (see next page) are clearly planetary in nature, but are also more specific to the energy of Hod. The ‘Alchemical Mercury’ and ‘Mercurial Figure’ combine the planets into the glyph of Mercury, which therefore connects them with the planet of this Sephirotic Hall—viz., Mercury. They also foreshadow the upcoming ceremony for the Philosophus Hall, whose various sections are exceptionally alchemical in nature. This is fitting, since in addition to being a planet, Mercury is also one of the three alchemical principles; Sulphur and Salt will be presented in the Entrance into Netzach, soon to come.

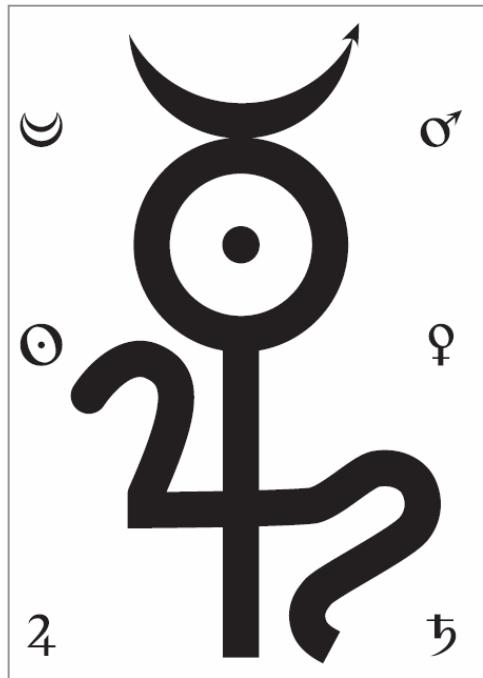


Seven Planets on the Tree of Life

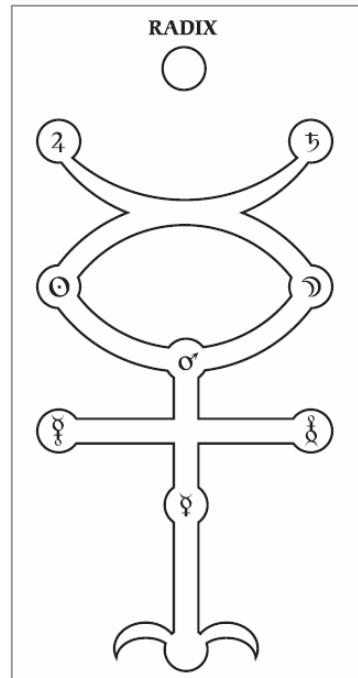


Four Planes on the Tree of Life

⁴⁷ Ibid., p. 304.



Alchemical Mercury on the Tree of Life



Planets Resumed in Mercurial Figure

4° = 7° HALL OF THE PHILOSOPHI

Diagram for the Advancement on the 29th Path of Qoph:

- Serpent of Brass (Hierophant)
- Qabalah of 9 Chambers (Hiereus)
- Tree of Life in the Tarot (Hiereus)
- Three Pillars (Hegemon)
- Geomantic Talismans [#2] (Hegemon)



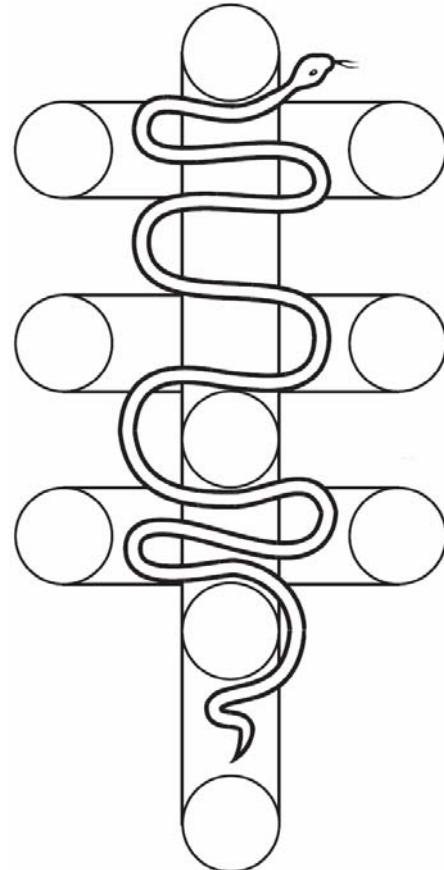
“Before you upon the Altar is the 18th Key of the Tarot, which symbolically resumes these ideas. It represents the Moon with four Hebrew Yods, like drops of dew falling, two dogs, two towers, a winding pathway leading to the horizon, and in the foreground, Water, with a crayfish crawling through it towards land. The Moon is in the increase on the side of Gedulah, and from it proceed sixteen principal and sixteen secondary rays, which together make 32, the number of the Paths of Yetzirah. She is the Moon at the feet of the Woman of the Revelation, ruling equally over Cold and Moist Natures, and the Passive Elements of Earth and Water. The four Hebrew Yods refer to the four letters of the Holy Name reconstituting the destroyed World from the Waters. It is to be noted that the symbol of the Sign Pisces is formed of the two lunar crescents of Gedulah and Geburah bound together, and thus shows the lunar nature of the Sign. The Dogs are the Jackals of the Egyptian Anubis, guarding the Gates of the East and of the West, shown by the two Towers, between which lies the Path of all the Heavenly Bodies ever rising in the East and setting in the West. The Crayfish is the sign Cancer, and was anciently the Scarabus or Khephra, the emblem of the Sun below the horizon as he ever is when the Moon is increasing above. Also when the Sun is in the Sign Pisces, the Moon will be well in her increase in Cancer as shown by the Crayfish emblem.”

With our entry into the Philosophus Hall, the ritual diagrams really begin to ramp up. Zalewski writes, “When I went through the Fire Grade my mentor, friend and teacher, Jack Taylor told me that the previous level of Practicus is the one that starts to stir the Fire Element

within and the Philosophus level is but an expansion of it.”⁴⁸ We may also add that the Philosophus Grade is the pinnacle of the three elemental grades that preceded it. Perhaps as an indication of this, the Hierophant gets a few extra, “special” diagrams, which were first mentioned a while back in “The Diagrams as Shown in the Source Texts, & the Bristol Omission” (Part I).

Zalewski writes that “the Fire Grade equates very nicely with the base chakra, where the vital Kundaline energy is stored. ... There is no doubt that the other Elemental grades also [a]ffect various chakras, but the Philosophus grade must prepare the kundaline energy for its eventual release.”⁴⁹ The Kundalini’s traditional image is of course the Serpent, and so we have for the Hierophant’s first “special” diagram the ‘Serpent of Brass,’ or Nehushtan. This diagram can be seen as the mirror-image of the first diagram the aspirant received in the grade rituals, the ‘Flaming Sword.’ As the Flaming Sword represents the descending of the Light of God to Earth, so the Serpent represents the aspiration of the Earth toward God.

Moreover, the ‘Serpent of Brass’ is unmistakably analogous to the snaking path going up the center of the 18th Key of the Moon, attributed to this Path. We should note that both the crayfish and Waxing Moon in this card represent aspects of the Sun, for the former symbolizes Khephra, the Midnight Sun, and the latter symbolizes the increasing reflection of light that “at full ... reflects the Sun of Tiphareth,” as the Hierophant says in the Theoricus Hall. As such, the crayfish represents the hidden glory of the Sun, while the Waxing Moon represents the aspiration toward the fully revealed glory of the Sun. The winding path, which is the Serpent Nehushtan, represents the path between the first to the second.

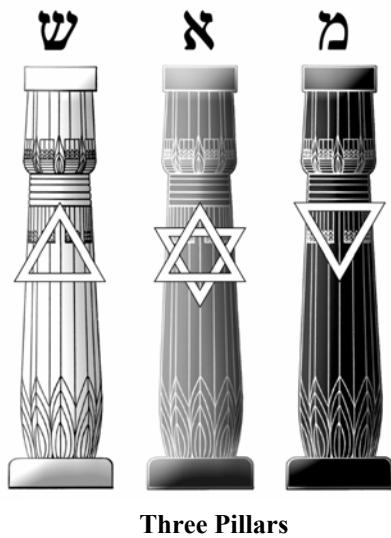


Serpent of Brass, or Nehushtan

⁴⁸ Ibid., p. 324.

⁴⁹ Ibid., p. 323.

Finally, brass being Nehushtan's metal, it is consonant with Venus and therefore the sphere of Netzach toward which the aspirant now travels.



Three Pillars

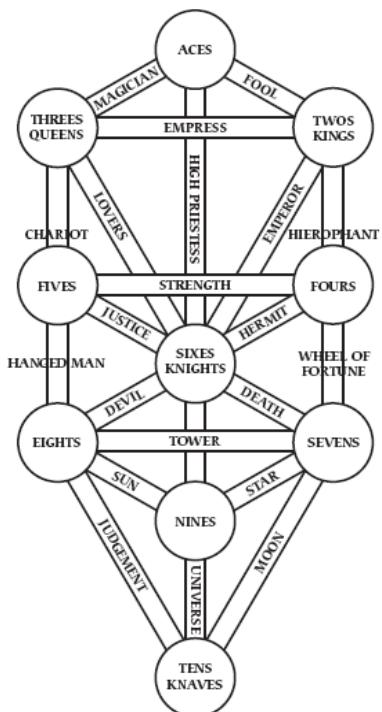
Of the four remaining diagrams, the third has the clearest visual resonance with the 18th Key of the Moon. The 'Three Pillars' represent the two pillars in the Moon card plus the central winding path. As the Serpent Nehushtan is "twined round the middle Pillar of the Sephiroth,"⁵⁰ so the uniting and reconciling Middle Pillar also represents the central path rising upward in aspiration.

The two diagrams explained by the Hierous may be considered educational diagrams. The 'Qabalah of 9 Chambers' and 'Tarot in the Tree of Life' contain basic Qabalistic and Tarot knowledge, though the former may have some resonances with the Moon card. The OSOGD's Chief Adept, Frater QES, has reminded me that the Qabalah of 9 Chambers points to the number 9, which is the Sphere of Yesod and therefore perhaps a reference to the Lunar nature of this Path.⁵¹ Also, each of the two tables in this diagram is evocative of the Three Pillars and therefore the Moon card; this is particularly true for the second table, which is arranged according to the Sephiroth.

The 'Geomantic Talismans' diagram (see next page) is rather interesting in how it relates to the 18th Key of the Moon. Zalewski

I		
333 גָּלָשׁ	222 בְּכָרָר	111 אִקָּ
666 וָסָם	555 הָנָךְ	444 דָּמָת
999 טָצֵחַ	888 חַפְפָחַ	777 זָעַן
II		
בִּינָה 333 גָּלָשׁ	כַּתָּר 111 אִקָּ	חַכְמָה 222 בְּכָרָר
גְּבּוּרָה 555 הָנָךְ	תְּפִאָרָה 666 וָסָם	חַסְדָּן 444 דָּמָת
הָרָוד 888 חַפְפָחַ	יְסוּדָה 999 טָצֵחַ	נְצָחָה 777 זָעַן

Qabalah of Nine Chambers



Tarot in the Tree of Life

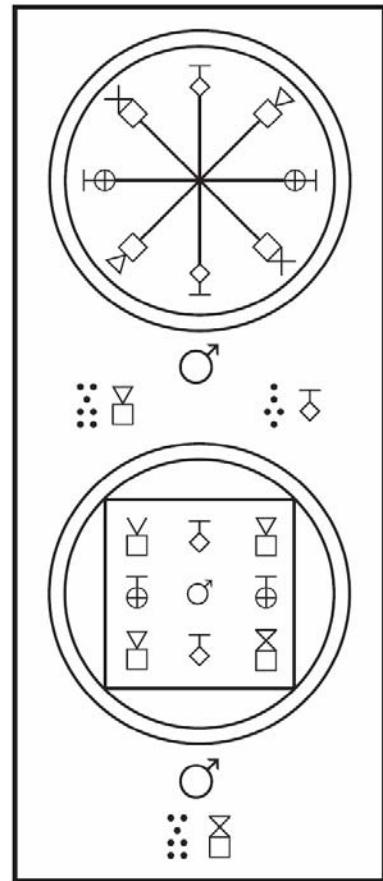
⁵⁰ From the Hierophant's explanation of the diagram.

⁵¹ Personal communication, March 2007.

explains that the two geomantic figures present on the diagram are “a further representation of the twin towers on the Lunar Key of the tarot which is again synonymous with the barking dogs each side of the path, the negative aspects of this trump. In the cipher drawings, the use of Amissio [sic] related back to the negative aspect of things lost, especially love. This actually fits in with the Tarot Key of the Moon.”⁵² Indeed the CIPHER displays the two geomantic symbols for this diagram as Amissio and Rubeus, instead of Rubeus and Puer, which was Mathers’s redaction. Zalewski writes, “Mathers apparently wanted to present this Mars talisman (on a Luna path) as ‘a reflection of the Sphere of Mars’ due to its fiery disposition.”⁵³ It may be added that this redaction is appropriate to Mathers, who was historically a martial person.

Of the sixteen geomantic symbols, Amissio and Rubeus are two of the most perilous in that the first represents loss in all its forms⁵⁴ and the second represents turmoil, or passion without reason. As Zalewski mentions, this is appropriate to the pillars and Anubis-dogs in the 18th Key, who represent the necessary hardships, trials, and illusions the aspirant will encounter on her journey. In short, this card represents the Dark Night of the Soul.

These ideas are retained in the Crowley-Harris Thoth Tarot, where the dogs actually appear with Anubis forms and the crayfish appears as the Scarab, or Khephra, pushing the Sun upward along the central path. The main difference is that whereas the Golden Dawn version has a Waxing Moon, the Thoth version has a Waning Moon.⁵⁵ This was likely Crowley’s attempt to emphasize the dark and depressing mood of the card, although the essential themes of aspiration and initiation remain.



Geomantic Talismans



18th Tarot Key of the Moon (Crowley-Harris)

⁵² Zalewski, p. 329.

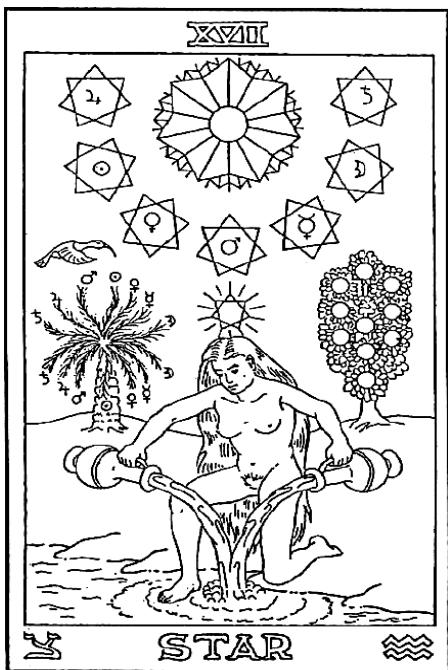
⁵³ Ibid.

⁵⁴ Tangent: John Michael Greer believes that Amissio paradoxically represents good fortune in romance, since it signifies losing your heart.

⁵⁵ This is not very apparent by looking at the card, but Crowley explicates this in *The Book of Thoth*.

Diagram for the Advancement on the 28th Path of Tzaddi:

- Holy Name in the 4 Worlds (Hierophant)
- Yetziratic Attributions (Hierophant)
- Geometric Lineal Figures [#2] (Hiereus)
- Polygrams & Polygons (Hiereus)
- Geomantic Tree of Life (Hegemon)



“Before you upon the altar is the 17th Key of the Tarot, which symbolically resumes these ideas. The large Star in the center of the Heavens has seven principal and 14 secondary rays, and thus represents the Heptad multiplied by the Triad which yields 21 the number of the Divine name, EHEIEH which as you already know is attached to Kether. In the Egyptian sense it is Sirius, the Dog Star of Isis Sothis; around it are the Stars of the Seven Planets, each with its sevenfold counterchanged operation. The nude female figure with the Star of the Heptagram on her Brow is the synthesis of Isis, of Nephthys and of Athor. She also represents the Planet Venus, through whose Sphere the influences of Chesed descend. She is Aima, Binah and Tebunah, the Great Supernal Mother, Aima Elohim pouring upon the Earth the Waters of Creation, which unite and form a river at her feet; the river going forth from the Supernal

Eden, which overfloweth and faileth not. Note well that in this Key she is completely unveiled, while in the 21st Key, she is only partly so. The two Urns contain the Influences from Chokmah and Binah. On the right springs the Tree of Life and on the left the Tree of Knowledge of Good and Evil, whereon the bird of Hermes alights. And therefore does this Key represent the Restored World after the Formless and the Void and the Darkness, the New Adam, the Countenance of the Man which falls in the Sign Aquarius. And therefore doth the Astronomical symbol of this sign represent as it were, the waves of water, the ripples of that River going forth out of Eden. But therefore, also it is justly attributed unto Air and not unto Water, because it is the Firmament dividing and containing the Waters.”

I must admit that when I first tried to relate the diagrams here to the 17th Key of the Star, I found myself in quite a bind. Zalewski himself believed that the three latter, non-hierophantic diagrams were misplaced and would be better moved to the Practicus Grade.⁵⁶ Though I cannot surmise a good reason behind his recommendation, his statement does point to a general lack of understanding regarding these diagrams.

To understand the 17th Key better, I had to turn to a resource that is at once completely appropriate for our task and yet surprising due to its tardiness with respect to our source materials: namely, Crowley's *The Book of Thoth*. In the Crowley-Harris Thoth version of the Star, we see that among the symbols Crowley retained is the Seven-Pointed Star, or heptagram, which also plays a rather prominent role in the Golden Dawn version of the card as seen above. The latter shows not only a large Seven-Pointed Star above but seven other Seven-Pointed Stars underneath it, referring to the planets. Evidently the heptagram plays a large role in our discussion of the 17th Key and therefore the 28th Path of Tzaddi.

In addition to the heptagram, Crowley writes of the 17th Arcanum, "The Universe is here resolved into its ultimate elements."⁵⁷ And also:

It is interesting to note that this oracle appears to anticipate the present Aeon, that of the hawk-headed Lord, and also of the *mathematical conception of the Universe* as calculated by Einstein and his school. It is only in the lower cup [of the Star card in the Thoth Tarot] that the forms of energy issuing forth show rectilinear characteristics. In this may be discovered the doctrine which asserts that the blindness of humanity to all the beauty and wonder of the Universe is due to this *illusion of straightness*. It is significant that Riemann, Bolyai and Lobatchewsky seem to have been the mathematical prophets of the New Revelation. For the Euclidian geometry depends upon the conception of straight lines, and it was only because the Parallel Postulate was found to be incapable of proof that



17th Tarot Key of the Star (Crowley-Harris)

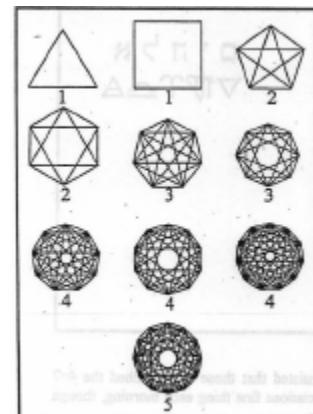
⁵⁶ Zalewski, p. 333.

⁵⁷ Crowley, p. 109.

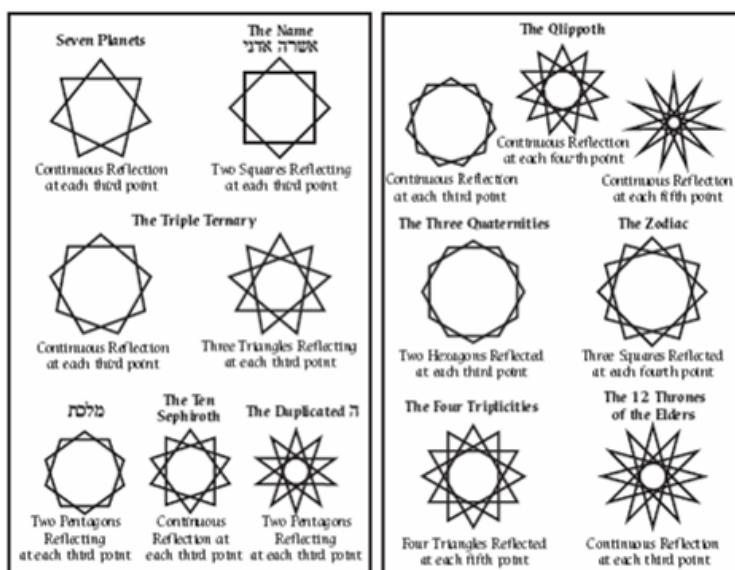
mathematicians began to conceive that *the straight line had no true correspondence with reality*.⁵⁸

So we have it. Not only is the Seven-Pointed Star vital to our understanding of the diagrams in the 28th Path of Qoph, but it also refers to Euclidean reality—which is to say, linear and planar geometry—and the illusory nature thereof.

Here is the punch-line: that the Star is representative of none else than the various Euclidean polygrams, such as the pentagram, the hexagram, etc., which Golden Dawn practitioners encounter in the Lesser Banishing Ritual of the Pentagram and other star rituals. This immediately clarifies the importance of two of our diagrams, viz., the ‘Geometric Lineal Figures [#2]’ and the ‘Polygrams & Polygons’ lecture; the latter is not only important but also foundational to our understanding of the numerous “stars” and shapes we encounter in the Golden Dawn. It is worth mentioning that the ‘Geometric Lineal Figures’ diagram here is explicitly a continuation of the diagram from the Entrance into Yesod, and that its explanation starts off mentioning the heptagram. This links it with the heptagrams in the 17th Key of the Star.



Polygrams & Polygons



Geometric Lineal Figures [#2]

ATZILUTH			
הַיִּה	וְיִּהְיֶה	יְהִי	יְהִיְהָה
72	= 15 + 22 + 15 + 20 =	72	עַבְדָּה
BRIAH			
הַיִּה	וְיִּהְיֶה	יְהִי	יְהִיְהָה
63	= 15 + 13 + 15 + 20 =	63	בָּשָׂר
YETZIRAH			
בְּנֵי	בְּנֵי	בְּנֵי	בְּנֵי
45	= 6 + 13 + 6 + 20 =	45	בָּנָה
ASSIAH			
בְּנֵי	בְּנֵי	בְּנֵי	בְּנֵי
52	= 10 + 12 + 10 + 20 =	52	בָּנָה

Holy Name in the Four Worlds

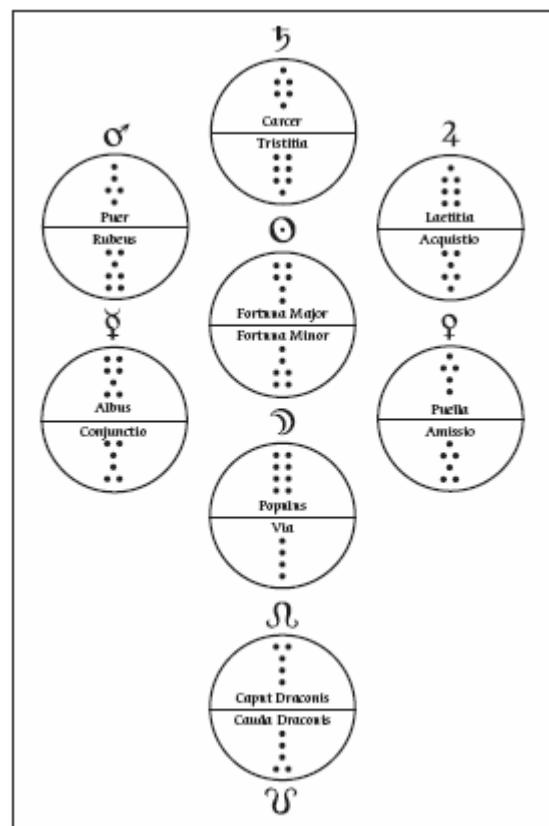
⁵⁸ Ibid., p. 110. Italics mine.

Going back to the start of this advancement, we have the diagrams of the ‘Holy Name in the 4 Worlds’ (see previous page) and the ‘Yetziratic Attributions.’ These may be considered educational diagrams, though Zalewski insists that these two should be *actively meditated upon*, which he suggests for few other grade ritual diagrams.⁵⁹ This is not a peculiar statement, since both diagrams implicitly encourage meditation (or rather, contemplation). The first diagram gives the secret names of the Four Qabalistic Worlds, inviting the aspirant to *use* the names in practice. The second gives examples on how all Hebrew words can be converted to symbolic images, inviting the aspirant to rethink every Hebrew name given to her thus far in the Golden Dawn.

The injunction to meditate on these diagrams is a reflection of what was described earlier as the illusory nature of Euclidean reality. The “arithmetic” involved in calculating the ‘Holy Name in the 4 Worlds’ can be construed as simply mental gymnastics that veil the lived

HEBREW WORDS BY THE YETZIRATIC ATTRIBUTIONS		
א	ALEPH	
ב	BETH	י ה ו ת
ג	GIMEL	ת ו ת ו
ד	DALETH	ת ו ת ו
ה	HEH	
ו	VAU	ת ו ת ו
ז	ZAYIN	ת ו ת ו
ח	CHETH	ת ו ת ו
ט	TETH	ת ו ת ו
י	YOD	ת ו ת ו
כ	KAPH	ת ו ת ו
ל	LAMED	ת ו ת ו
מ	MEM	ת ו ת ו
נ	NUN	ת ו ת ו
ס	SAMECH	ת ו ת ו
ע	AYIN	ת ו ת ו
פ	PEH	ת ו ת ו
צ	TZADDI	ת ו ת ו
ק	QOPH	ת ו ת ו
ר	RESH	ת ו ת ו
ש	SHIN	ת ו ת ו
ת	TAU	ת ו ת ו

Yetziratic Attributions



Geomantic Tree of Life

⁵⁹ Zalewski, p. 331.

experience of the Qabalistic Worlds themselves. Likewise, the alphabet used in Yetziratic writing can be construed as a cover for some deeper meaning which underlies a linear set of symbols. Analogous to both these diagrams, the heptagrams in the Star card are linear symbols veiling the non-linear and multidimensional reality of the planets.⁶⁰ That the planetary glyphs also appear on the left side of the card as a *living* tree furthers this idea.

Lastly we have the ‘Geomantic Tree of Life’ (see previous page), which still does not fit nicely into the scheme we have proffered for the 28th Path of Qoph. Zalewski writes that “in some temples this diagram was omitted.”⁶¹ He also says, “The only real ... concession for this diagram here is that it was a subtle hint to the candidate to use the energy and power of the Sephiroth when constructing a talisman with geomantic figures on them.”⁶² We should add to this that the talismans offered here use the energy and power of the *planets* specifically, connecting this diagram again to the planetary forces we have been discussing. In addition, the ‘Geomantic Tree of Life’ may relate to the Tree of Life on the right side of the Star card.

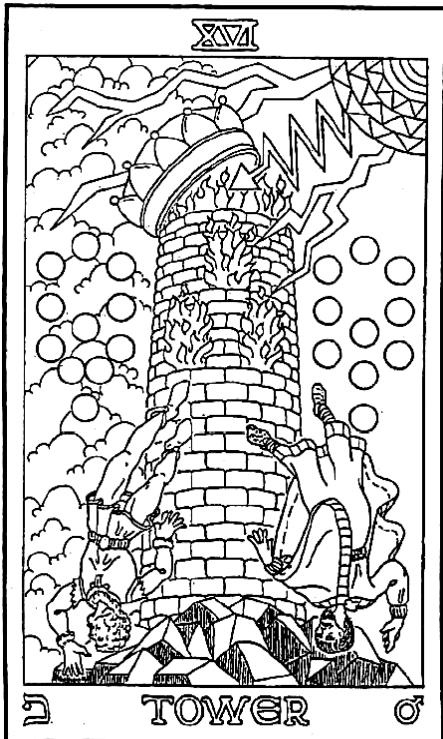
⁶⁰ On this topic, it may be of interest that the word “planet” itself comes from the Greek πλανήτης, which literally means “wanderer.”

⁶¹ Zalewski, p. 333.

⁶² Ibid.

Diagram for the Advancement on the 27th Path of Peh:

- Sulphur & Salt on Tree of Life (Hierophant)
- Triad on Tree of Life (Hiereus)
- Image of Nebuchadnezzar (Hiereus)
- Name of 42 Letters in 7 Yetziratic Palaces (Hegemon)
- Qlippoth & 12 Princes (Hegemon)



“Before you upon the Altar is the 16th Key of the Tarot which symbolically resumes these Ideas. It represents a Tower struck by a lightening [sic] Flash, proceeding from a rayed circle and terminating in a Triangle. It is the Tower of Babel struck by the Fire from Heaven. It is to be noted that the Triangle at the end of the Flash issuing from the circle forms exactly the astrological symbol of Mars. It is the power of the Triad rushing down and destroying the Columns of Darkness. Three holes are rent in the walls, symbolizing the establishment of the Triad therein, and the Crown at the summit of the Tower is falling, as the Crowns of the Kings of Edom fell, who are also symbolized by the men falling headlong. On the right hand side of the Tower is Light, and the representation of the Tree of Life by the ten circles thus disposed. On the left hand side is Darkness and eleven circles, symbolizing the Qlippoth.”

The job of relating these diagrams to the 16th Key of the Tower has been mostly completed by Zalewski. The ‘Sulphur and Salt on the Tree of Life’ diagrams start where the ‘Alchemical Mercury’ shown in the Practicus Hall left off. Zalewski writes:

If we study the 16th Key of the tarot we will find that a very important part of Sulphur constitutes a vital part of the card. Sulphur is purified and separated from the impurities, shown by the falling bodies, which are then purged from the main Sulphuris [sic] compound of the Tower itself.

...

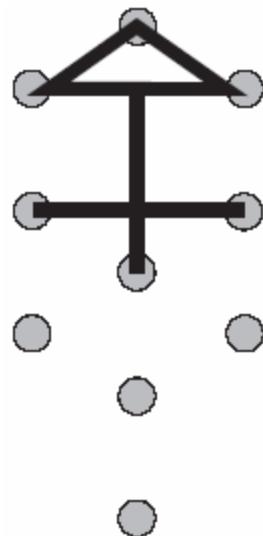
[The Salt diagram] goes a stage further than the previous diagram and shows the result of the purification process. The best way to link these two diagrams is to look closely at the Tarot Key 16, the Blasted Tower, for these two diagrams in fact represent the hidden actions of Key 16. The diagrams of Sulphur on the Tree represent the Tower (note the three windows showing the top triangle of sulphur) itself being penetrated by heat to separate the purified salts from the dregs or useless matter (shown by the falling figures from the tower).

...

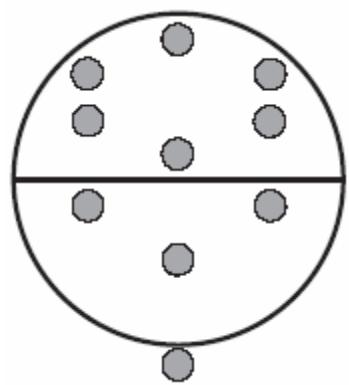
Referring back to Key 16, the left hand Tree of 11 Sephiroth represents the Caput Mortu[u]m and the right hand Tree of Ten Sephiroth shows the Purified Soluble Salts.⁶³

So we see that the 16th Key of the Tower is categorically alchemical in nature, and therefore the alchemical glyphs of Sulphur and Salt on the Tree of Life are immediately consonant with it. In particular, the Tower card illustrates in symbolic form the ‘separation’ stage of alchemical transformation, in which the sulphur (or essence, such as an essential oil) of a material is extracted from its salt (or body) by heat.

Zalewski also has a lot to say regarding the alchemical aspects of the next diagram, ‘Triad on the Tree of Life’ (see next page). The most important and most obvious connection between this diagram and the 16th Key can be found in the Hierophant’s explanation of the latter: “It [the 16th Key of the Tarot] is the power of the Triad rushing down and destroying the Columns of Darkness.” The diagram of the ‘Triad on the Tree of Life’ is of course literally a representation of the Triad rushing down through the Tree to balance it, thus purifying or countering the “columns of darkness,” which may be considered the dissipated and imbalanced version of the columns comprising the Tree of Life. At the very least, the ‘Triad’ diagram and the 16th Key of the Tarot reflect emphatically the image of the Supernal Triad flashing down to



Sulphur on the Tree of Life



Salt on the Tree of Life

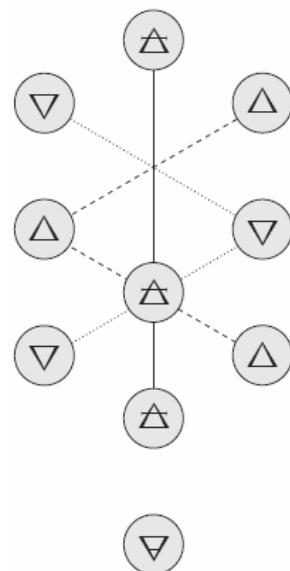
⁶³ Zalewski, p. 335.

bless and purify that which is below. They represent the process of alchemical purification by dissolution.

As for the ‘Image of Nebuchadnezzar,’ we refer to the Biblical story found in Daniel 2, in which the Chaldean king Nebuchadnezzar is disturbed by his dream of a mighty statue. He orders all the “magicians, exorcists, sorcerors, and Chaldeans”⁶⁴—including certain Jewish prophets in his service at the time—to not only interpret the dream for him but also to describe it in full on their own. Only the Jewish prophet Daniel is able to do this, and he relates to Nebuchadnezzar:

O king, as you looked on, there appeared a great statue. This statue, which was huge and its brightness surpassing, stood before you, and its appearance was awesome. The head of the statue was of fine gold; its breast and arms were of silver; its belly and thighs, of bronze; its legs were of iron, and its feet part iron and part clay. As you looked on, a stone was hewn out, not by hands, and struck the statue on its feet of iron and clay and crushed them. All at once, the iron, clay, bronze, silver, and gold were crushed, and became like chaff of the threshing floors of summer; a wind carried them off until no trace of them was left. But the stone that struck the statue became a great mountain and filled the whole earth.⁶⁵

Daniel goes on to interpret the dream, saying that the head of gold represents King Nebuchadnezzar himself, and the other metallic parts beneath it represent various kingdoms that will succeed his. All of these kingdoms are to be overthrown by a final, everlasting kingdom established by God himself, which kingdom is symbolized by the hewn-out stone.



Triad on the Tree of Life

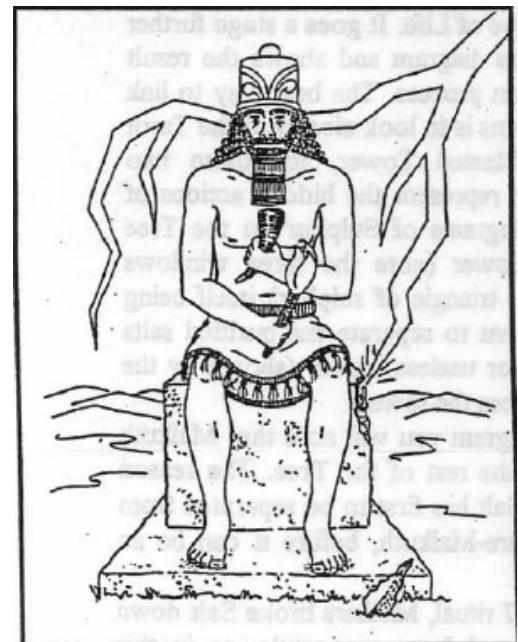


Image of Nebuchadnezzar

⁶⁴ Daniel 2:2, Tanakh, Jewish Publication Society (JPS) Translation, 1985.

⁶⁵ Daniel 2:31–35, Ibid.

Such an interpretation has a particularly Judaic and even Yahwistic flavor to it that might not have been too interesting to the classical Golden Dawn, and certainly not to the OSOGD. What leaps out of the page for the Hermeticist is the discussion of particular metals in Nebuchadnezzar's dream-image—such metals being of course characteristic of alchemy. Regarding the image, Zalewski writes:

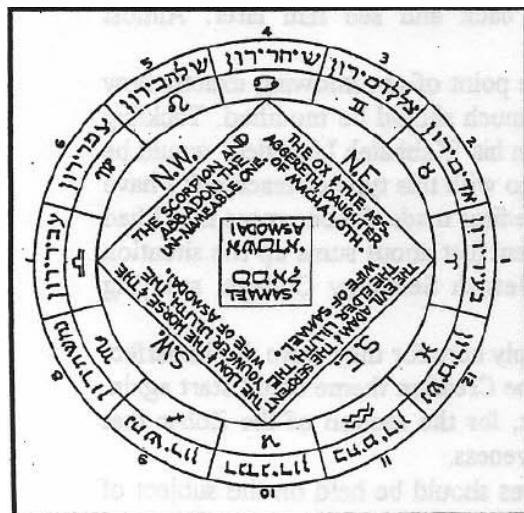
In [the story of Nebuchadnezzar] we find the perfect alchemical principles of the previous diagram [of the Triad on the Tree of Life]. ... In the actual drawing of the Image of the King, you will note that lightning has struck the image and a small piece has fallen from its base[, which] is analogous to the lightning in Key 16.⁶⁶

The lightning flash is not explicitly found in the original story of Nebuchadnezzar, but the idea of a hewn-out stone overthrowing all other kingdoms/metals is consonant with the alchemical theme of a “pure stone” superseding all physical and impure metals; in fact, we can still see such a hewn-out stone at the base of the statue in the Golden Dawn's diagram. This alchemical theme of purity is in turn consonant with the theme of purification by dissolution found in the 16th Key of the Tarot, which as we have discussed is already brimming with alchemical overtones.

The follow-up to the ‘Image of Nebuchadnezzar’ diagram appears in the Portal Hall as the ‘Vision of Nebuchadnezzar,’ which portrays the completed alchemical process begun here.

Regarding the diagram of the ‘Qlippoth & 12 Princes’, Zalewski writes:

If we look at the left hand Tree of 11 Sephiroth in the 16th Key then we have a firm association here. The additional Sephirah of the Qlippoth [as] referred to in the



Qlippoth and Twelve Princes

⁶⁶ Zalewski, p. 337.

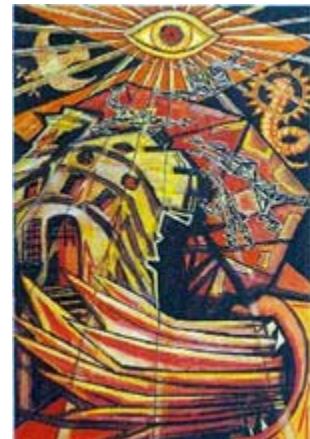
diagram and not shown in the Tree is hidden and is in effect the Tower itself which is struck by lightning.⁶⁷

That is to say, this Qlippothic diagram, a representation of the very incarnations of moral depravity, connects us to the previous diagrams which press the notion of God's divine lightning flash coming down to destroy—or rather, purify—that which is evil, corrupt, and fallen. Whether or not this moral dualism is appropriate for the OSOGD or any other Golden Dawn organization is up for discussion, but it is clear that the 'Qlippoth' and other diagrams we have discussed thus far from the 27th Path of Peh resonate powerfully with the 16th Key of the Tarot placed here, and therefore resonate powerfully with each other.

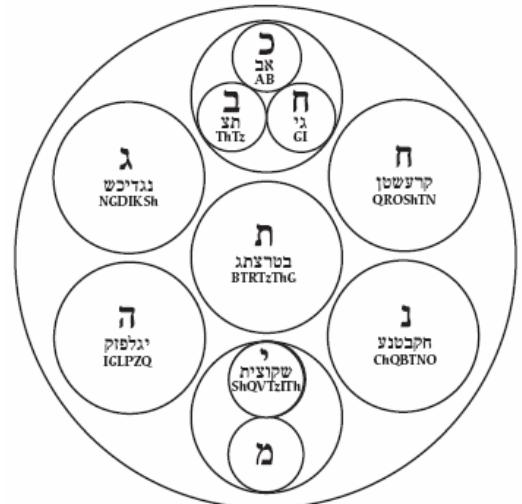
The Thoth Tarot version of the Tower card retains all of these symbolic connections, except for perhaps the Qlippoth. Incidentally, the OSOGD has removed the 'Qlippoth & 12 Princes' diagram.

As for the remaining diagram: we earlier discussed the '7 Yetziratic Places' with relation to the '7 Heavens of Assiah' diagram in the Path of Shin ($3^\circ = 8^\square$). There we explained that the three diagrams pertaining to the Qabalistic Worlds of Assiah, Yetzirah, and Briah relate more strongly to the Paths in which they appear than to the Tarot Keys corresponding to the same Paths.

Specifically, the '7 Yetziratic Palaces' diagram refers to the plane of Yetzirah, the Formative World, whose bottom edge the aspirant skirts as she travels along the Path of Peh. Later on, as she travels along the Path of Samekh, she will cross over the Path of Peh once more, at that time to pierce the Veil of Paroketh and to get into the Inner Order, whence she will aspire toward the plane of Briah. This is why in the Portal ceremony, when the aspirant reaches the Path of Samekh, she sees the '7 Palaces of Holiness in the Briatic World,' which refers to Briah.



16th Tarot Key of the Tower
(Crowley-Harris)



Seven Yetziratic Palaces in the Ten Sephiroth

⁶⁷ Ibid., p. 338.

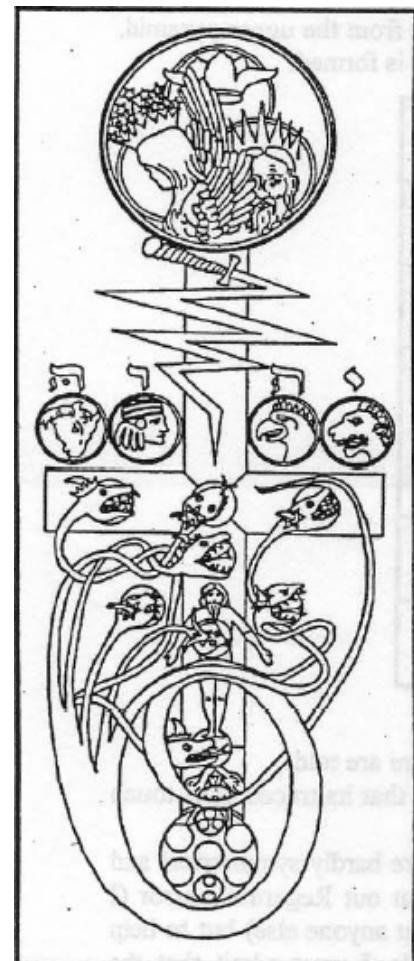
Diagram for the Entrance into Netzach:

- Eden After the Fall (Hierophant)
- Paths with Da'ath (Hiereus)
- Tablet of Sephiroth in 4 Worlds (Hiereus)
- Altar of Burnt Offering (Hegemon)
- Brazen Sea (Hegemon)

'Eden After the Fall' is the last in the "Tree of Life" sequence of diagrams. As for 'Eden Before the Fall,' we will not say much more about this diagram than that it is an augmentation of the Tree of Life. The OSOGD has replaced this diagram with that of "Conjunction" from "Cabala: Spiegel der kunst und Nature, in Alchymia" written by Stephan Michelspacher in 1616. This new diagram is also a complex symbolic representation of the Tree of Life.

Before we move on from this diagram, we must remark that 'Eden After the Fall'—or rather its explanation—is important to the understanding of the next diagram, the 'Paths/Tree with Da'ath.' The explanation of the former goes into Qabalistic lore regarding the creation of the Qlippos through the shattering of the original vessels of creation, thereby creating the sphere of Da'ath. Zalewski writes:

The diagram of this Tree [with Da'ath] is, in fact, another form of the diagram of the Fall, and is an extension of this theme (when the energy coming down the Tree was too pure to be received by the imperfect vessels) and of the expulsion of the [eleven] Dukes of Edom, which in turn is yet another concept of the Key 16.⁶⁸

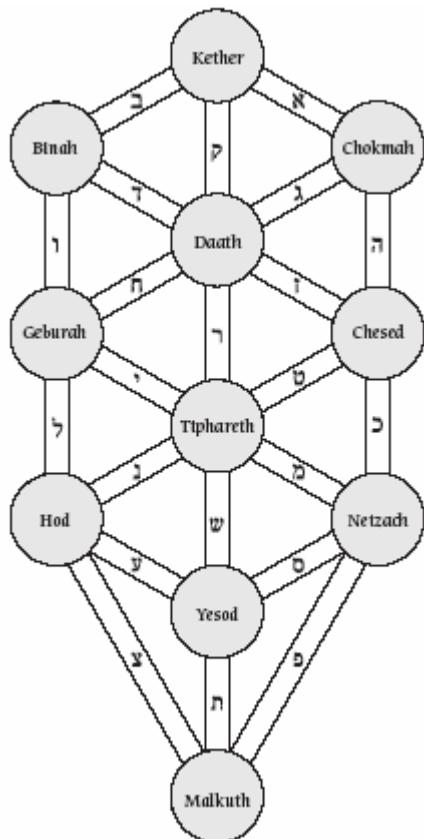


Eden After the Fall

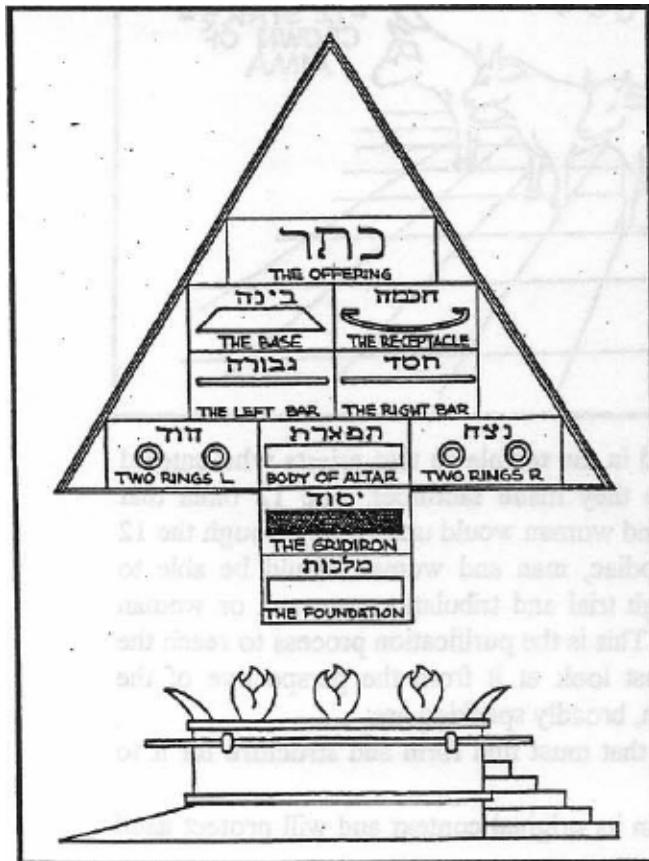
⁶⁸ Ibid., p. 343.

Thus we see that the ‘Paths with Da’ath’ diagram is a continuation of the alchemical theme of purification through dissolution that was started in the Path of Peh.

The ‘Altar of Burnt Offering’ and ‘Brazen Sea’ (see next page) are similarly continuations of the purification theme. The former represents “the purification by Fire and separation of the spirit from the dregs.”⁶⁹ The latter represents “purification through water.”

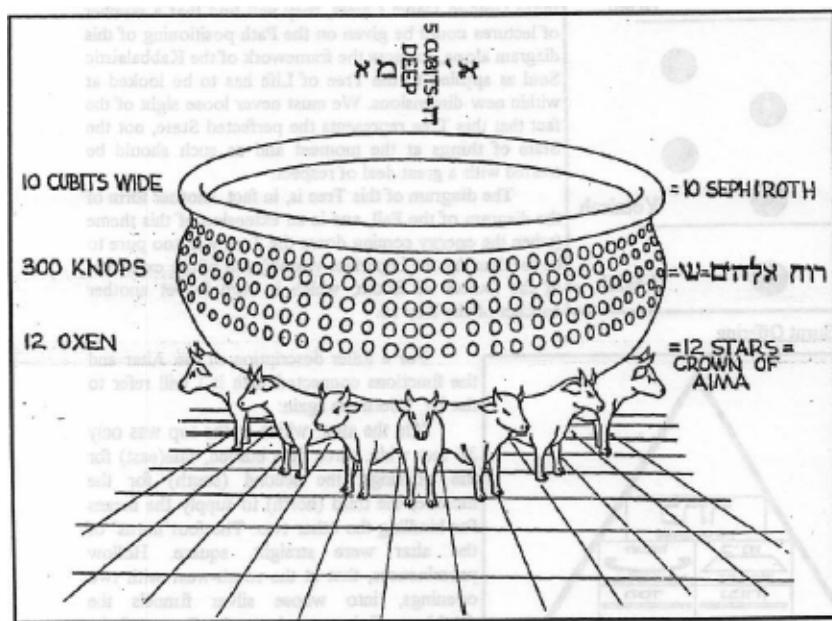


Paths with Da'ath



Altar of Burnt Offering

⁶⁹ Ibid., p. 344; also for next quote.

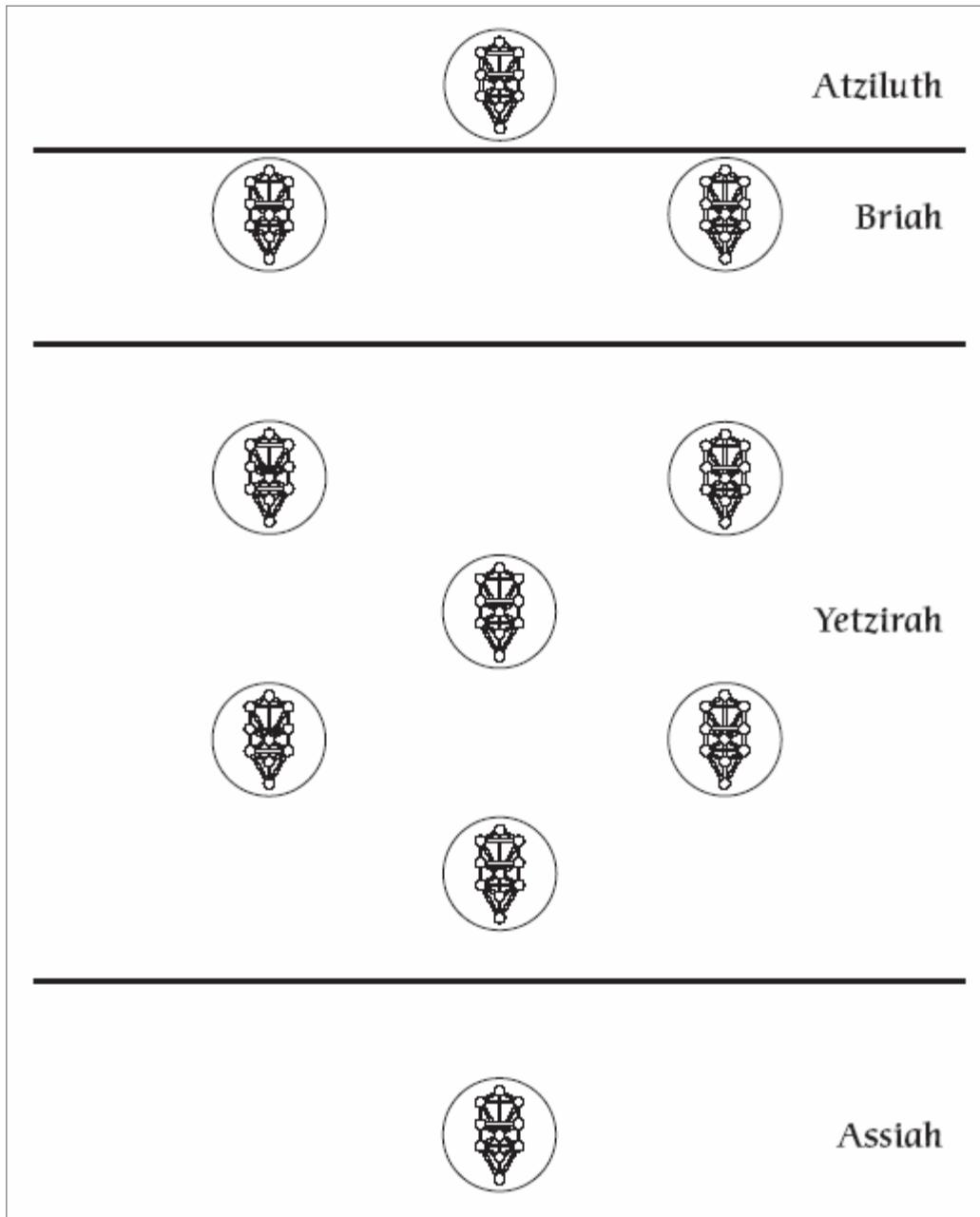


Laver of the Brazen Sea

Now we notice that, true to our hypothesis, these four diagrams do resume ideas introduced in the Paths leading up to this Hall. Yet unlike the Entrance into Yesod (where the Lunar influence is shown in the diagrams) and the Entrance into Hod (where the Mercurial influence is shown in two of the diagrams), there is no specifically planetary (viz., Venusian) influence shown here. If anything we see primarily the influence of Fire, which is indeed attributed to this Grade. It may be possible that the elemental influence is more important here; as it says in the Fifth Knowledge Lecture of the Golden Dawn, “Let [the aspirant] identify himself with the powers of FIRE, consecrating himself wholly until the Burnt Sacrifice is consummated and the Christ is conceived by the Spirit.”⁷⁰ The aspirant does this to prepare for the influx of spirit in the upcoming Portal Grade.

We have yet to mention the ‘Tablet of the Sephiroth in 4 Worlds’ (see next page). Zalewski has nothing to say about the diagram, which is unfortunate since it is the final diagram of the elemental halls. In fact, its being the final diagram is its main importance, since it is only loosely related to the $4^{\circ} = 7^{\square}$ diagrams save that it is reminiscent of the ‘Holy Name in the 4 Worlds’ diagram because it also delineates the Four Qabalistic Worlds.

⁷⁰ Regardie (1989), p. 80.



Tablet of the Sephiroth in Four Worlds

Most importantly, the ‘Tablet’ introduces an eye-opening notion to the aspirant—namely that of *recursion* and specifically the recursive nature of the Tree of Life. A full discussion of recursion, in particular the meta-logical and self-referential nature of human perception, is far beyond the scope of this paper. We refer here to a relevant mathematical definition of the term:

A recursive process is one in which objects are defined in terms of other objects of the same type. Using some sort of recurrence relation, the entire class of objects can then be built up from a few initial values and a small number of rules. The Fibonacci numbers are most commonly defined recursively.⁷¹

The diagram of the ‘Tablet of the Sephiroth in 4 Worlds’ demonstrates the recursive nature of the Tree of Life, which means that the Tree of Life as a complete map of the Cosmos can, through recurrence relations such as that illustrated in the diagram, construct the entire “class” of cosmic objects—that is, it can theoretically re-construct the Cosmos itself.

The philosophical import of having this diagram as the final of the elemental grade diagrams is as follows. For the Golden Dawn aspirant, who is a Qabalist and a Hermeticist, the Tree of Life is the supreme map of the Cosmos, and here she receives a message that though the Tree is not the Cosmos—or as Alfred Korzybski⁷² famously said, “The map is not the territory”—it is still a magnificently versatile and comprehensive model because it can refer to itself with infinite depth.

One way of understanding this is the top-down perspective: The Tree is able to construct complex variations of itself that encompass ever more precise details of the manifest universe or Cosmos. In fact, if we accept that the Tree of Life is a complete map of the universe, then a recursive function based on it can produce multiple “universes,” which may be identical to saying that it can produce multiple perceptions or models of our singular universe. We may also utilize this concept practically by discussing, for example, “Hod of Kether of Geburah of Tiphareth,” which could be translated into the rather precise concept, “The analytical part of the very root of that will-to-force at the heart of my conscious being.”

Or else reversibly, we have the bottom-up perspective: If we accept that every “Tree of Life”—that is, every *gestalt* whole—we perceive is only part of a greater “Tree of Life,” we accept that everything in the universe is only a part of some greater whole, which is in turn part of some even greater whole, and so on until we arrive at the transcendent level of God. There is an analogy here to meta-logical frameworks and perception in which we are able to think about our thoughts, and then think about our thinking about our thoughts, and so on *ad infinitum*.

⁷¹ Weisstein, Eric W. “Recursion.” From *MathWorld*—A Wolfram Web Resource.
<http://mathworld.wolfram.com/Recursion.html>

⁷² The reader is referred to the work of Korzybski for more on the recursive nature of human cognition.

The concept of recursion illustrated in the ‘Tablet of Sephiroth in 4 Worlds’ diagram should relieve a burden from off the aspirant’s shoulders. If she had believed up to this point that her grasping this supreme map, the Tree of Life, is the be-all, end-all of understanding the universe, the ‘Tablet’ diagram undermines her assumption. It says to her that the Tree of Life really is just a model, a map, and it cannot ever capture the visceral experience of the manifest Cosmos that it represents. She is free to accept the Tree as such, and to not let it hinder her in her aspiration toward Cosmic Union.

On the other hand, the ‘Tablet’ diagram should re-affirm for the aspirant that the Tree of Life is in fact a valuable model for the work of theurgy and Hermetic initiation because it contains a recursive process that allows for increasing levels of complexity in representing the universe. It should challenge her to look ever more deeply into the knowledge she has received thus far in the Golden Dawn, challenge her to unravel all the whole systems she has received—whether the Tree of Life, the Tarot, the zodiac, the planets, or the elements—to find that there is even more information in each than she had known. Such is the most important lesson for an initiate about to enter the Sanctum Sanctorum, the Second or Inner Order, where she discovers that though she will continue to use the knowledge she has received in the First Order, she has only begun to scratch the surface of the boundless wisdom hidden therein.

Conclusion

“All of the symbols and movements in a Golden Dawn initiation ceremony … are designed to enhance and reiterate the purpose of the ritual—the quest for the Divine Light. Not all of the intricate symbolism is fully comprehended by the candidate, but that makes little difference in the long run, because the inherent value of such symbolism is that it has an autosuggestive effect on the candidate that is perceived at a deep, subconscious level.”

—Chic Cicero and Sandra Tabatha Cicero, *The Essential Golden Dawn*⁷³

THE DIAGRAMS AS A PLOTLINE

Having completed our discussion of the diagrams of the elemental grade rituals, let us summarize them as a story.

The aspirant begins at Malkuth, where the ‘**Flashing Sword**’ diagram impresses upon her the grand secret of the universe: that contained within the darkest terrestrial world is the brightest celestial power. This universe is made up of the 12-fold zodiac, the 7-fold planets, and the 4-fold elements [‘**Table of Shewbread**’ and ‘**7-Branched Candlestick**’]. Having witnessed this, she is able to arise out of her mundane consciousness through the 21st Key of the Universe [the terrestrial diagrams of the ‘**Garden of Eden**’ and ‘**7 Infernal Mansions & 4 Seas**’] to the Lunar sphere [Yesod]. Here she can view the translunar realm, specifically the planets in all their glory. But it is also at the Moon that she begins to learn about the reality of flux, change, and rhythm behind the solid universe: the versatility hidden within apparent solidity [‘**Alchemic Sephiroth**,’ ‘**Geometric Lineal Figures (#1)**,’ and ‘**Figures of Geomancy**’].

Having beheld the glory of the planets in the translunar realm, the aspirant then experiences their power through the Path of Shin [the 10-in-7 diagrams of the ‘**10 Sephiroth in 7 Palaces**,’ ‘**10 Sephiroth to the Holy Name**,’ ‘**7 Heavens of Assiah**,’ and ‘**10 Averse Sephiroth**’] and the Path of Resh [the planetary diagrams of the ‘**Planetary Symbols Made of Circle, Crescent, and Cross**’ and ‘**Olympic Planetary Spirits**,’ as well as the ‘**Tarot Trump Attributions**’ and ‘**Intelligences and Talismans Made from Geomantic Figures (#1)**’ which have planetary attributions]. The diagrams on these Paths reveal to her the living and vibrant seven-fold reality of the planets, which are transcendent of the sublunar realm whence she has come. [Later in Netzach, this planetary motif is re-affirmed to her through the ‘**7 Planets on**

⁷³ Llewellyn Publications, 2003, p. 110.

Tree of Life’ with ‘4 Planes on Tree of Life.’] She furthermore witnesses the beauty of the fixed stars, which comprise the zodiac and the outer realms of the cosmos [see the Sun card].

At this point, she no longer sees references to the four elements of the planet Earth—a demonstration that she has, for now, left that world behind.

Now that she has arisen to some degree of cosmic consciousness, the aspirant must then proceed to change *herself* into a Star, at which the Sun card hints. She is introduced to Mercury, and thereby does she activate an alchemical process of refinement within herself [‘**Alchemical Mercury on Tree of Life**’ and ‘**Planets in Mercurial Figure**’].

Now her initiation heats up. In some sense we could say that she recapitulates her advancement so far. She is about to enter the realm of Venus, whose number is 7—and therefore whose power she has already been experiencing through the various seven-fold diagrams, the seven-fold components in the Keys of the Sun and Judgment, and the heptagram or Star of Venus in the Universe card. The aspirant also returns to the Moon with the 18th Key of the Moon, but here the message is less uplifting than when she was in Yesod. Here she is warned of the perils of the initiatory path: the Dark Nights, the Illusions, the False Images. But this too she must overcome, and she does this by passing through the pillars of Anubis, the Watcher. [‘**Three Pillars**,’ ‘**Geomantic Talismans (#2)**,’ and maybe ‘**Qabalah of 9 Chambers**.’]

She now approaches the Star, and she wonders: has she achieved the goal foreshadowed by the 19th Key of the Sun? Is this her true Star nature? Not quite. Although the Star represents her aspirations and hopes, she also begins to realize that even those are rooted in a linear, flat universe. They are only tools and technologies for a multidimensional understanding of the Cosmos. [‘**Holy Name in the 4 Worlds**,’ ‘**Yetziratic Attributions**,’ ‘**Geometric Lineal Figures (#2)**,’ ‘**Polygrams & Polygons**,’ and ‘**Geomantic Tree of Life**.’]

So her initiation continues. Her ego dissolves. The world as she once knew it crumbles. And herein also her purification begins [‘**Sulphur & Salt on Tree of Life**,’ ‘**Triad on Tree of Life**,’ ‘**Image of Nebuchadnezzar**,’ and ‘**Qlippoth & 12 Princes**’]. Her Body begins to die, leading up to her complete symbolic death in the Portal Grade—death being the ultimate dissolution and purification. [The theme of purification continues with the ‘**Paths with Da’ath**,’ ‘**Altar of Burnt Offering**,’ and ‘**Brazen Sea**’]. Thereby does she prepare herself for the divine influx and rebuilding of herself into a Body of Light, ready to unite in Knowledge and Conversation with her Holy Guardian Angel.

Lastly, through the ‘**Tablet of Sephiroth in 4 Worlds**,’ the aspirant receives a final inspirational message before entering the Portal of the Vault: Though she has learned much and received much in her time as an initiate of the First Order, such knowledge can only serve as a map or model of divine reality. It is not until she enters into Union with divine reality itself that she can truly begin to partake in intimate co-creation with the Cosmos. This is work proper to the Third Order, though she is blessed with a taste of it even now as she advances out of the First Order.

SUMMARY

In discussing the grade ritual diagrams of the Golden Dawn, we have traveled quite a journey up the lowest four Sephiroth. This paper may be the first true exposition of the significance and meaning behind the diagrams, which before seemed disconnected from and unrelated to one another. We have found that this is not the case at all and that the diagrams are related to one another in a surprisingly coherent fashion.

We can finally understand the nature of the technology behind the diagrams. To wit, the diagrams serve as *symbolic repetitions of the Tarot Keys*, though superficially they may differ. Yet it is the very fact that the diagrams seem so disparate and redundant which allows the aspirant’s subconscious and deeper energetic levels to kick into gear. And when they do, they receive a barrage of symbols in quick succession. In other words, they won’t know what hit them.

The diagrams reflect the beautiful complexity of the Golden Dawn system and specifically its rituals. The aspirant collects much esoteric information by advancing through the grade rituals, and all the while, the rituals are brimming with a level of activity and growth that the aspirant does not perceive—that is until one day, she looks back and realizes they have changed her in profound ways. ♦

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APPENDIX I: ON FURTHER REDACTIONS FOR THE OSOGD

It was mainly the Chief Adept of the OSOGD, Frater QES, who redacted the grade ritual diagrams for use in our Order. These redactions took on three flavors. First, there are those diagrams which he kept but changed in form or concept; second, there are those diagrams which he removed completely; and third, there are those diagrams which he kept but moved to different rituals or ritual sections.

The changes in form or concept are not problematic for us, since they generally retain the symbology or visual structure of the classical diagrams. For example, though the ‘Holy City of the Apocalypse’ is now considered the ‘City of Adocentyn,’ the diagram still displays the same graphic and thus still impresses upon the viewer the 12-fold, 4-fold, and 7-fold natures we discussed in Part II regarding the Path of Tau.

One diagram that I believe we should change is the second diagram on ‘Talismans Made from Geomantic Figures,’ from the Path of Qoph. As we discussed, Mathers changed the two geomantic symbols thereon to be Rubeus and Puer, but I believe strongly that these should be reverted to the symbols in the CIPHER, namely Amissio and Rubeus.

Recommendation #1: We should change the ‘Talismans Made from Geomantic Figures’ diagram in the Path of Qoph ($4^\circ = 7^\square$) so that it mirrors what is drawn in the Cipher Manuscripts. This means that instead of displaying Rubeus and Puer, we should display Amissio and Rubeus. (See Runyon, p. 159.)

Here are the diagrams that Frater QES removed (See Table A2 in Appendix II):

- 7 Heavens of Assiah – from the Path of Shin, $3^\circ = 8^\square$
- Yetziratic Attributions – from the Path of Tzaddi, $4^\circ = 7^\square$
- Polygrams & Polygons – ditto
- Image of Nebuchadnezzar – Path of Peh, $4^\circ = 7^\square$
- Qlippoth & 12 Princes – ditto
- Altar of Burnt Offering – from the Entrance into Netzach, $4^\circ = 7^\square$
- Brazen Sea – ditto

- Vision of Nebuchadnezzar – from the Rite of the Cross, Portal
- Seraphim & Kerubim (Angelic Choirs) – ditto

Most of these diagrams bear too strong of Biblical and Judeo-Christian imagery and were thus inappropriate for use in a Pagan Order, hence their removal. The exceptions are the ‘Yetziratic Attributions’ and the ‘Polygrams & Polygons,’ both of which Frater QES related to me he had not known were diagrams; and the ‘Qlippoth & 12 Princes,’ which Frater QES removed in an attempt to decrease the number of Qlippothic diagrams throughout the grade rituals.⁷⁴ Without going too much into it, I will say that I believe we can retain all these removals except for the ‘Polygrams & Polygons’ lecture. I believe this may be used as a proper diagram, since we have a version of it in the TAYLOR material. More importantly, our discussion in the Path of Tzaddi points to this diagram as being crucial to the symbolism of the Star.

(Later on, I will recommend that the ‘Geomantic Tree of Life’ be moved to another ritual. This coupled with our recommendation just made would leave the Hegemon with no diagram in the Path of Tzaddi. To fill this hole, I recommend assigning the ‘Polygrams & Polygons’ lecture to the Hegemon therein.)

Recommendation #2: We should revive the ‘Polygrams & Polygons’ lecture/diagram and place it back into the Path of Tzaddi ($4^\circ = 7^\square$), but it should now be explained by the Hegemon.

Here are the diagrams that Frater QES kept but moved to a different section:

- 7 Planets on Tree of Life – moved to the Path of Tzaddi, still assigned to Hiereus
- 4 Planes on Tree of Life – moved to the Entrance into Netzach, still assigned to Hiereus
- Qabalah of 9 Chambers – moved to Path of Shin, now assigned to Hegemon; this is presumably to replace the ‘7 Heavens of Assiah’ that was removed

⁷⁴ Personal communication, March 2007.

- Triad on Tree of Life – moved to the Path of Resh, still assigned to Hiereus
- Paths with Da’ath – moved to the Entrance into Hod, still assigned to Hiereus; presumably to replace the ‘7 Planets’ and ‘4 Planes on Tree of Life’ that were just moved

Frater QES related to me that after removing certain of the diagrams, he then tried to re-balance the remaining diagrams so that they would be more evenly spread out across the rituals. I believe this unfortunately creates a number of significant problems. For one, though it is true that his reassessments somewhat balance the diagrams across the grade rituals, they do so at the loss of balance across the narrators of the diagrams. As aforementioned, Table A2 shows that except for the symbolic lack of Hiereus-assigned diagrams in the Admission into Malkuth and the Path of Tau (see Part II on the Admission into Malkuth), the rituals are rather elegantly and evenly balanced between all present supporting officers in the grade rituals. Frater QES’s moves have disturbed this balance, though to be sure, the removal of certain diagrams would have resulted in this anyway.

Nevertheless, here are my recommendations.

First, I believe that the ‘Qabalah of 9 Chambers’ should be returned to the Path of Qoph. It is currently misplaced in the Path of Shin, whose diagrams are overtly seven-fold in nature.

Recommendation #3: We should return the ‘Qabalah of 9 Chambers’ to the Path of Qoph ($4^\circ = 7^\square$) where it used to be.

I believe the ‘Triad on the Tree of Life’ and the ‘Paths with Da’ath’ must be returned to their original placements. The first is an important symbolic representation of the Triad rushing downward in the 16th Key of the Tower; thus it should be returned to the Path of Peh.

Recommendation #4: We should return the ‘Triad on the Tree of Life’ diagram to the Path of Peh ($4^\circ = 7^\square$), still to be explained by the Hiereus.

The ‘Paths with Da’ath’ is an important symbolic representation of the shattering of the vessels that created the Qlippoth. We should not fear that this entails some sort of good-evil dualism. Rather the Qlippoth and Da’ath are connected to the number 11, which is that number added to the perfection of the Dekad (10) and therefore representing the dissolution and deconstruction of the latter. This theme is crucial to the alchemical purification by fire contained in the Path of Peh and the Entrance into Netzach. Therefore it would be most appropriate to place the ‘Paths with Da’ath’ in either the Path of Peh or the Entrance into Netzach, which both relate to alchemical purification.

Because the Entrance into Netzach as it stands only has one diagram (the ‘Tablet of Sephiroth in the 4 Worlds’ for the Hiereus), it would probably be best to place the ‘Paths with Da’ath’ back there to fill in some space. Also, with the removal of the ‘Altar of Burnt Offering’ and ‘Brazen Sea,’ the Hegemon has nothing to explain in this portion of the $4^\circ = 7^\square$ Hall. Therefore I recommend that the ‘Paths with Da’ath’ diagram be given to the Hegemon here.

Recommendation #5: We should move the ‘Paths with Da’ath’ diagram so that it is assigned to the Hegemon in the Entrance into Netzach ($4^\circ = 7^\square$).

The diagrams of ‘7 Planets’ and ‘4 Planes on the Tree of Life’ should be returned to their original places in the Entrance into Hod. As it stands, the Hiereus has no diagrams to explain in the Entrance into Hod, and after my recommendations above, we would have too many diagrams in the Philosophus Hall anyway.

Recommendation #6: We should return the diagram of ‘7 Planets on Tree of Life’ to the Entrance into Hod ($3^\circ = 8^\square$), still to be explained by the Hiereus.

Recommendation #7: We should return the diagram of ‘4 Planes on Tree of Life’ to the Entrance into Hod ($3^\circ = 8^\square$), still to be explained by the Hiereus.

Our last recommendation is meant to balance out the diagrams across the grade rituals. As we currently have it, the Entrance into Hod and Path of Tzaddi are imbalanced; in the former the Hiereus has only one diagram to the Hegemon’s two, and in the latter the converse is true. This is easily remedied by moving the ‘Geomantic Tree of Life’ to the Entrance into Hod.

Furthermore the ‘Geomantic Tree of Life,’ which contains planetary attributions, would be very resonant in the Practicus Hall, whose diagrams are all seven-fold and/or planetary in nature.

Recommendation #8: We should move the ‘Geomantic Tree of Life’ from the Path of Tzaddi to the Entrance into Hod ($3^\circ = 8^\square$), to be explained by the Hiereus after the ‘7 Planets’ and ‘4 Planes on Tree of Life’ diagrams.

All of these changes also leave the Hegemon without a diagram in the Path of Peh. I will not make a formal recommendation here, since others may have a rather strong objection to an additional Qlippothic diagram, but I believe it would be a good idea to revive the ‘Qlippoth & 12 Princes.’ It would reinforce the symbology of martial and alchemical dissolution contained in the Path of Peh. Without this Qlippothic diagram, the ‘Triad on the Tree of Life’ is left to provide this symbology by itself, for even though we keep the ‘7 Yetziratic Palaces’ diagram, its symbolism does not help in this regard.

Idea: We may want to revive the ‘Qlippoth & 12 Princes’ diagram in the Path of Peh ($4^\circ = 7^\square$), to be explained by the Hegemon.

Table A4 shows how the diagrams would look throughout the grade rituals if all my recommendations are carried out.

APPENDIX II: TABLES

Note: In the following tables, the abbreviations in parentheses refer to those respective officers who narrate the diagrams. “H” designates the Hierophant, “Hs” the Hiereus, “Hg” the Hegemon, and “K” the Kerux.

Table A1. Comparison of the grade ritual diagrams as they appear in our source texts, plus the diagrams as used in the OSOGD. Diagrams in the first column are copied verbatim as described in the CIPHER. **Blue** diagrams are those that the OSOGD kept from the early sources but moved to another ritual or section.

G:D: Diagrams	Cipher (1887)	DPAL (1898)	Taylor (1912)	Bristol (1916)	OSOGD (2001-2007)
Zelator (1=10):					
Admission	Picture of Flaming Sword (H)	Flaming Sword (Hg)	Flaming Sword (Hg)	Flaming Sword (Hg)	Flaming Sword (Hg)
	[Fylfot Cross] (H)	Fylfot Cross (H)	Fylfot Cross (H)	Fylfot Cross (H)	Fylfot Cross (H)
Entrance into Malkuth	Picture of 16 Circles (Hg)	Table of Shewbread (Hg)	Table of Shewbread (Hg)	Table of Shewbread (Hg)	Girdle of Nuit (Hg)
	7 Pointed Star (Hs)	7-Branched Candlestick (Hs)	7-Branched Candlestick (Hs)	7-Branched Candlestick (Hs)	Lamps of Hadit (Hs)
Theoricus (2=9):					
Path of Tau	[Cubical Cross] of 22 Squares (H)	Cubical Cross (H)	Cubical Cross (H)	Cubical Cross (H)	Cubical Cross (H)
	21 Key of Tarot (H)	21st Key of Tarot (H)	21st Key of Tarot (H)	21st Key of Tarot (H)	21st Key of Tarot (H)
	Eden - A Circle with 7 Squares, 4 Rivers, & Tree Inside (Hg)	Garden of Eden & Holy City of Apocalypse (Hg)	Garden of Eden & Holy City of Apocalypse (Hg)		City of Adocentyn (Hg)
	Gehenna - 7 Infernals & 4 Seas (K)	7 Infernal Mansions & 4 Seas (K)	7 Infernal Mansions & 4 Seas (K)		7 Infernal Mansions & 4 Seas (K)
Entrance into Yesod	[Caduceus] (Hs)	Caduceus (Hs)	Caduceus (Hs)	Caduceus (Hs)	Caduceus (Hs)
	Tree of Life (H)	Tree of Life (H)	Tree of Life (H)	Tree of Life (H)	Tree of Life (H)
	Kamea of Luna (H)	Kameas of Moon (H)	Kameas of Moon (H)	Kameas of Moon (H)	Kameas of Moon (H)
	[Moon] on Tree of Life (H)	Moon on the Tree of Life (H)	Moon on the Tree of Life (H)	Moon on the Tree of Life (H)	Moon on the Tree of Life (H)
	Alchemic Sephiroth (Hs)	Alchemic Sephiroth (Hs)	Alchemic Sephiroth (Hs)		Alchemic Sephiroth (Hs)
	Lineal Figures & Plan[e]ts (Hg)	Geometric Lineal Figures (Hg)	Geometric Lineal Figures (Hg)		Geometric Lineal Figures (Hg)
	Figures of Geomancy (K)	Figures of Geomancy (K)	Figures of Geomancy (K)		Figures of Geomancy (K)
Practicus (3=8):					
Path of Shin	[Solid Triangular Pyramid] (H)	Solid Triangular Pyramid (H)	Solid Triangular Pyramid (H)	Solid Triangular Pyramid (H)	Tetrahedron of Fire (H)
	Key 20 (H)	20th Key of Tarot (H)	20th Key of Tarot (H)	20th Key of Tarot (H)	20th Key of Tarot (H)
	10 Sephiroth in 7 Palaces (Hs)	10 Sephiroth in 7 Palaces (Hs)	10 Sephiroth in 7 Palaces (Hs)		10 Sephiroth in 7 Palaces (Hs)
	10 Sephiroth Fixed to YHVH (Hs)	10 Sephiroth to YHVH (Hs)	10 Sephiroth to YHVH (Hs)		10 Sephiroth to AShRH (Hs)
	7 Heavens of Assiah (Hg)	7 Heavens of Assiah (Hg)	7 Heavens of Assiah (Hg)		Qabalah of 9 Chambers (Hg)
	Averse Sephiroth (Hg)	10 Averse Sephiroth (Hg)	10 Averse Sephiroth (Hg)		Qlippoth (Hg)
Path of Resh	Greek Cross of 13 Squares (H)	Greek Cross of 13 Squares (H)	Greek Cross of 13 Squares (H)	Greek Cross of 13 Squares (H)	Greek Cross of 13 Squares (H)
	Key 19 of Tarot (H)	19th Key of Tarot (H)	19th Key of Tarot (H)	19th Key of Tarot (H)	19th Key of Tarot (H)
	Symbols Made of CO+ (Hs)	Planetary Symbols Made of Circle, Crescent, Cross (Hs)	Planetary Symbols Made of Circle, Crescent, Cross (Hs)		Planetary Symbols Made of Circle, Crescent, Cross (Hs)
	Tarot Trum[p]s on H[e]brew Letters (Hs)	Tarot Trump Attributions (Hs)	Tarot Trump Attributions (Hs)		Tarot Trump Attributions (Hs)
	Olympic Spirits (Hg)	Olympic Planetary Spirits (Hg)	Olympic Planetary Spirits (Hg)		Olympic Planetary Spirits (Hg)
	Talismans Made from Geomantic Figures (Hg)	Intelligences of and Talismans Made from Geomantic Figures (Hg)	Intelligences of and Talismans Made from Geomantic Figures (Hg)		Intelligences of and Talismans Made from Geomantic Figures (Hg)
Entrance into Hod	Badge of a Stolistes (Hs)	Cup of Stolistes (Hs)	Cup of Stolistes (Hs)	Cup of Stolistes (Hs)	Cup of Stolistes (Hs)
	Diagram of Eden with 4 Rivers & Da'ath, Eve Below & Adam on the + (H)	Eden Before the Fall (H)	Eden Before the Fall (H)	Eden Before the Fall (H)	Tetrakts (H)
	Kamea of Mercury (H)	Kameas of Mercury (H)	Kameas of Mercury (H)	Kameas of Mercury (H)	Kameas of Mercury (H)
	Mercury on Tree of Life (Hs)	Mercury on the Tree of Life (H)	Mercury on the Tree of Life (H)	Mercury on the Tree of Life (H)	Mercury on the Tree of Life (H)
	7 Planets on Tree of Life (Hs)	7 Planets on Tree of Life (Hs)	7 Planets on Tree of Life (Hs)		Paths with Da'ath (Hs)
	4 Plane[?]s on Tree of Life (Hs)	4 Planes on Tree of Life (Hs)	4 Planes on Tree of Life (Hs)		
	Alchemical Mercury on Tree of Life of First Form (Hg)	Alchemical Mercury on Tree of Life (Hg)	Alchemical Mercury on Tree of Life (Hg)		Alchemical Mercury on Tree of Life (Hg)

(Table A1 cont'd.)

Philosophus (4-7)					
<i>Path of Qoph</i>	Calvary Cross of 12 Squares (H) 18th Key of the Tarot (H)	Calvary Cross of 12 Squares (H) 18th Key of Tarot (H)	Calvary Cross of 12 Squares (H) 18th Key of Tarot (H)	Calvary Cross of 12 Squares (H) 18th Key of Tarot (H)	Latin Cross of 12 Squares (H) 18th Key of Tarot (H)
	Nehushtan, the Mosaic Serpent (H)	Serpent of Brass (H)	Serpent of Brass (H)		Serpent of Brass (H)
	Q[a]ballah of 9 Chambers (Hs)	Qabalah of 9 Chambers (Hs)	Qabalah of 9 Chambers (Hs)		
	The Tree of Life in the Tarot (Hs)	Tree of Life in the Tarot (Hs)	Tree of Life in the Tarot (Hs)		Tree of Life in the Tarot (Hs)
	Three Pillars (Hg)	Three Pillars (Hg)	Three Pillars (Hg)		Three Pillars (Hg)
	Talismans Made from Geomantic Figures (Hg)	Talismans Made from Geomantic Figures #2 (Hg)	Talismans Made from Geomantic Figures #2 (Hg)		Talismans Made from Geomantic Figures #2 (Hg)
<i>Path of Tzaddi</i>	Badge of a Solid Pyramid (H)	Solid Pyramid of the Elements (H)	Solid Pyramid of the Elements (H)	Solid Pyramid of the Elements (H)	Solid Pyramid of the Elements (H)
	Key 17 of Tarot (H)	17th Key of Tarot (H)	17th Key of Tarot (H)	17th Key of Tarot (H)	17th & 5th Keys of Tarot (H)
	To Write Holy Name in the 4 Worlds (H)	Holy Name in the 4 Worlds (H)	Holy Name in the 4 Worlds (H)		Holy Name in the 4 Worlds (H)
	To Write in Yetziratic Letters (H)	Yetziratic Attributions (H)	Yetziratic Attributions (H)		
	Picture of the Lineal Figures (Hs)	Geometric Lineal Figures #2 (Hs)	Geometric Lineal Figures #2 (Hs)		Geometric Lineal Figures #2 (Hs)
	Tetrad & Hexad of Yetz[irah] (Hg)	Polygrams & Polygons (Hs)	Polygrams & Polygons (Hs)		
					7 Planets on Tree of Life (Hs)
	Geomantic Tree of Life (Hg)	Geomantic Tree of Life (Hg)	Geomantic Tree of Life (Hg)		Geomantic Tree of Life (Hg)
<i>Path of Peh</i>	Cross of 10 Squares (H)	Calvary Cross of 10 Squares (H)	Calvary Cross of 10 Squares (H)	Calvary Cross of 10 Squares (H)	Latin Cross of 10 Squares (H)
	Key 16 (H)	16th Key of Tarot (H)	16th Key of Tarot (H)	16th Key of Tarot (H)	16th Key of Tarot (H)
	Sulphur on Tree of Life (H)	Sulphur on Tree of Life (Hg)	Sulphur on Tree of Life (H)		Sulphur on Tree of Life (Hg)
	Salt on Tree of Life (H)	Salt on Tree of Life (Hg)	Salt on Tree of Life (H)		Salt on Tree of Life (Hg)
	Trinity on Tree of Life (Hs)	Trinity on Tree of Life (Hs)	Trinity on Tree of Life (Hs)		
	Image of Nebuchadnezzar (Hs)	Image of Nebuchadnezzar (Hs)	Image of Nebuchadnezzar (Hs)		
	Name of Forty Two Letters in 7 Palaces of 10 Sephiroth (Hg)	Name of 42 Letters in 7 Yetziratic Palaces of 10 Sephiroth (Hg)	Name of 42 Letters in 7 Yetziratic Palaces of 10 Sephiroth (Hg)		Name of 42 Letters in 7 Yetziratic Palaces of 10 Sephiroth (Hs)
	Qlippoth & Twelve Princes (Hg)	Qlippoth & 12 Princes (Hg)	Qlippoth & 12 Princes (Hg)		
<i>Entrance into Netzach</i>	[Picture of Circle & Cross on Tree of Life] (Hs)	Lamen of Hegemon (Hs)	Lamen of Hegemon (Hs)	Lamen of Hegemon (Hs)	Lamen of Hegemon (Hs)
	A Picture of the Fall (H)	Eden After the Fall (H)	Eden After the Fall (H)	Eden After the Fall (H)	"Conjunction" Diagram (H)
	Kamea of Venus (H)	Kameas of Venus (H)	Kameas of Venus (H)		Kameas of Venus (H)
	Venus on Tree of Life (H)	Venus on the Tree of Life (H)	Venus on the Tree of Life (H)	Venus on the Tree of Life (H)	Venus on the Tree of Life (H)
	Paths with Da'ath (Hs)	Paths with Da'ath (Hs)	Paths with Da'ath (Hs)		4 Planes on Tree of Life (Hs)
	Table of Sephiroth in 4 Worlds (Hs)	Tablet of Sephiroth in 4 Worlds (Hs)	Tablet of Sephiroth in 4 Worlds (Hs)		Tablet of Sephiroth in 4 Worlds (Hs)
	Solomons Alt[a]r (Hg)	Altar of Burnt Offering (Hg)	Altar of Burnt Offering (Hg)		
	Brazen Sea (Hg)	Brazen Sea (Hg)	Brazen Sea (Hg)		
<i>Portal:</i>	N.B., Mostly non-existent in the Cipher Manuscript save for the following.				
<i>Rite of the Cross</i>	Union Tablet of the Elemental Tablets				
		Maltese Cross (Hs)	Maltese Cross (Hs)	Maltese Cross (Hs)	Maltese Cross (Hs)
		3 Directions from Ain into Matter (Hs)	3 Directions from Ain into Matter (Hs)	3 Directions from Ain into Matter (Hs)	3 Directions from Ain into Matter (Hs)
		Symbol of Malkuth (Hs)	Symbol of Malkuth (Hs)	Symbol of Malkuth (Hs)	Symbol of Malkuth (Hs)
		Great Hermetic Arcanum (Hg)	Great Hermetic Arcanum (Hg)	Great Hermetic Arcanum (Hg)	Great Hermetic Arcanum (Hg)
		Vision of Nebuchadnezzar (Hs)	Vision of Nebuchadnezzar (Hs)	Vision of Nebuchadnezzar (Hs)	
	Vitriolum	Vitriolum (Hs)	Vitriolum (Hs)	Vitriolum (Hs)	Vitriolum (Hs)
		7 Palaces of Holiness in Briatic World (Hg)	7 Palaces of Holiness in Briatic World (Hg)		7 Palaces of Holiness in Briatic World (Hg)
		Seraphim & Kerubim (Hg)	Seraphim & Kerubim (Hg)	Seraphim & Kerubim (Hg)	
<i>Rite of the Pentagram</i>		Lamen of Hiereus (Hs)	Lamen of Hiereus (Hs)	Lamen of Hiereus (Hs)	Lamen of Hiereus (Hs)
		Typhon (Hs)	Typhon (Hs)	Typhon (Hs)	Typhon (Hs)
		Pan (Hs)	Pan (Hs)	Pan (Hs)	Pan (Hs)

Table A2. Diagrams organized by narrator, based on TAYLOR material and including OSOGD changes. Grayed out blocks in the Admission into Malkuth and the Path of Tau are meant to highlight the lack of diagrams assigned to Hierous therein (see Part II, “Diagrams”). **Blue** diagrams were moved by OSOGD; **purple** diagrams were removed by OSOGD.

	Hierophant	Hiereus	Hegemon	Kerux	OSOGD Changes
Zelator (1=10):					
<i>Admission</i>			Flaming Sword		
<i>Entrance into Malkuth</i>	(Altar of Incense)	7-Branched Candlestick	Table of Shewbread		
Theoricus (2=9):					
<i>Path of Tau</i>	ADMISSION BADGE		Garden of Eden & Holy City of Apocalypse	7 Infernals & 4 Seas	
	TAROT KEY				
<i>Entrance into Yesod</i>	Tree of Life	ADMISSION BADGE (LAMEN)			
	KAMEA	Alchemic Sephiroth	Geometric Lineal Figures	Figures of Geomancy	
	PLANET ON TREE OF LIFE				
Practicus (3=8)					
<i>Path of Shin</i>	ADMISSION BADGE	10 Sephiroth in 7 Palaces	7 Heavens of Assiah		< Qabalah of 9 Chambers (Hg)
	TAROT KEY	10 Sephiroth to YHVH	10 Averse Sephiroth		
<i>Path of Resh</i>	ADMISSION BADGE	Planetary Symbols Made of Circle, Crescent, Cross	Olympic Planetary Spirits		
	TAROT KEY	Tarot Trump Attributions	Intelligences of and Talismans Made from Geomantic Figures		
					< Triad on Tree of Life (Hs)
<i>Entrance into Hod</i>	Eden Before the Fall	ADMISSION BADGE (LAMEN)			
	KAMEA	7 Planets on Tree of Life	Alchemical Mercury on Tree of Life		< Paths with Da'ath (Hs)
	PLANET ON TREE OF LIFE	4 Planes on Tree of Life	Planets in Mercurial Figure		
Philosophus (4=7)					
<i>Path of Qoph</i>	ADMISSION BADGE	Qabalah of 9 Chambers	Three Pillars		
	TAROT KEY	Tree of Life in the Tarot	Talismans Made from Geomantic Fig. #2		
	Serpent of Brass				
<i>Path of Tzaddi</i>	ADMISSION BADGE	Geometric Lineal Figures #2	Geomantric Tree of Life		
	TAROT KEY	Polygrams & Polygons			< 7 Planets on Tree of Life (Hs)
	Holy Name in the 4 Worlds				
	Yetziratic Attributions				
<i>Path of Peh</i>	ADMISSION BADGE	Triad on Tree of Life	Name of 42 Letters in 7 Yetziratic Palaces of 10 Sephiroth		
	TAROT KEY	Image of Nebuchadnezzar	Qliphoth & 12 Princes		
	Sulphur on Tree of Life				
	Salt on Tree of Life				
<i>Entrance into Netzach</i>	Eden After the Fall	ADMISSION BADGE (LAMEN)			
	KAMEA	Paths with Da'ath	Altar of Burnt Offering		< 4 Planes on Tree of Life (Hs)
	PLANET ON TREE OF LIFE	Tablet of Sephiroth in 4 Worlds	Brazen Sea		
Portal:					
<i>Rite of the Cross</i>		Maltese Cross			
		3 Directions from Ain into Matter	Great Hermetic Arcanum		
		Symbol of Malkuth			
		Vision of Nebuchadnezzar			
		Vitriolum			
			7 Palaces of Holiness in Briatic World		
			Seraphim & Kerubim		
<i>Rite of the Pentagram</i>		ADMISSION BADGE (LAMEN)			
		Typhon			
		Pan			

Table A3. Diagrams organized by topic, though this admittedly depends on my subjective interpretations.

Narrative Topic	Zelator (1=10)	Theoricus (2=9)	Practicus (3=8)	Philosophus (4=7)	Portal
Fundamentals	Table of Shewbread (Hg) 7-Branched Candlestick (Hs)				
Tree of Life (Hierophantic)	Flaming Sword (Hg) (Hierophant only in Cipher)	Tree of Life (H)	Eden Before the Fall (H)	Eden After the Fall (H)	
Planets			Plan. Symbols Made of Crescent, Circle, Cross (Hs) Olympic Planetary Spirits (Hg)		
			Planets in Mercurial Figure (Hg)		
Alchemy		Alchemic Sephiroth (Hs)	Alchemical Mercury on Tree of Life (Hg)	Sulphur on Tree of Life (H)	Vitriolum (Hs)
				Salt on Tree of Life (H)	Great Hermetic Arcanum (Hg)
Mosaic & Biblical Imagery		Garden of Eden & Holy City of Apocalypse (Hg)	7 Heavens of Assiah (Hg)	Serpent of Brass (H)	Vision of Nebuchadnezzar (Hs)
				Image of Nebuchadnezzar (Hs)	Seraphim & Kerubim (Hg)
				Altar of Burnt Offering (Hg)	
				Brazen Sea (Hg)	
Geomancy & Talismanic Magic		Figures of Geomancy (K)	Intelligences of and Talismans Made from Geomantic Figures (Hg)	Talismans Made from Geomantic Figures #2 (Hg)	
				Geomantic Tree of Life (Hg)	
Sacred Geometry		Geometric Lineal Figures (Hg)		Geometric Lineal Figures #2 (Hs)	3 Directions from Ain into Matter (Hs)
				Polygrams & Polygons (Hs)	
Variations on Tree of Life & Decad			7 Planets on Tree of Life (Hs)	Tree of Life in the Tarot (Hs)	
			4 Planes on Tree of Life (Hs)	Three Pillars (Hg)	
				Holy Name in the 4 Worlds (H)	
				Triad on Tree of Life (Hs)	
				Paths with Da'ath (Hs)	
				Tablet of Sephiroth in 4 Worlds (Hs)	
10 in 7			10 Sephiroth in 7 Palaces (Hs)	Name of 42 Letters in Yetziratic Palaces of 10 Sephiroth (Hg)	7 Palaces of Holiness in Briatic World (Hg)
			10 Sephiroth Fixed to Holy Name (Hs)		
Qlippoth & Averse Sephiroth		7 Infernal Mansions & 4 Seas (K)	10 Averse Sephiroth (Hg)	Qlippoth & 12 Princes (Hg)	
Qabalah & Other			Tarot Trump Attributions (Hs)	Qabalah of 9 Chambers (Hs)	Maltese Cross (Hs)
				Yetziratic Attributions (H)	Symbol of Malkuth (Hs)
					Typhon (Hs)
					Pan (Hs)

Table A4. The diagrams for the OSOGD, organized by narrator, if my recommendations in the Conclusion are carried out. (Based on Table A2.)

	Hierophant	Hiereus	Hegemon	Kerux
Zelator (1=10):				
Admission			Flaming Sword	
Entrance into Malkuth	(Altar of Incense)	7-Branched Candlestick	Table of Shewbread	
Theoricus (2=9):				
Path of Tau	ADMISSION BADGE		Garden of Eden & Holy City of Apocalypse	7 Infernals & 4 Seas
	TAROT KEY			
Entrance into Yesod	Tree of Life	ADMISSION BADGE (LAMEN)		
	KAMEA	Alchemic Sephiroth	Geometric Lineal Figures	Figures of Geomancy
	PLANET ON TREE OF LIFE			
Practicus (3=8):				
Path of Shin	ADMISSION BADGE	10 Sephiroth in 7 Palaces	10 Averse Sephiroth	
	TAROT KEY	10 Sephiroth to YHVH		
Path of Resh	ADMISSION BADGE	Planetary Symbols Made of Circle, Crescent, Cross	Olympic Planetary Spirits	
	TAROT KEY	Tarot Trump Attributions	Intelligences of and Talismans Made from Geomantic Figures	
Entrance into Hod	Eden Before the Fall	ADMISSION BADGE (LAMEN)		
	KAMEA	7 Planets on Tree of Life	Alchemical Mercury on Tree of Life	
	PLANET ON TREE OF LIFE	4 Planes on Tree of Life	Planets in Mercurial Figure	
		Geomantic Tree of Life		
Philosophus (4=7):				
Path of Qoph	ADMISSION BADGE	Qabalah of 9 Chambers	Three Pillars	
	TAROT KEY	Tree of Life in the Tarot	Talismans Made from Geomantic Fig. #2	
	Serpent of Brass			
Path of Tzaddi	ADMISSION BADGE	Geometric Lineal Figures #2	Polygrams & Polygons	
	TAROT KEY			
	Holy Name in the 4 Worlds			
Path of Peh	ADMISSION BADGE	Triad on Tree of Life	Qlippoth & 12 Princes [?]	
	TAROT KEY		Name of 42 Letters in 7 Yetziratic Palaces of 10 Sephiroth	
	Sulphur on Tree of Life			
	Salt on Tree of Life			
Entrance into Netzach	Eden After the Fall	ADMISSION BADGE (LAMEN)		
	KAMEA	Tablet of Sephiroth in 4 Worlds	Paths with Da'ath	
	PLANET ON TREE OF LIFE			
Portal:				
Rite of the Cross		Maltese Cross		
			Great Hermetic Arcanum	
		3 Directions from Ain into Matter		
		Symbol of Malkuth		
		Vitriolum		
			7 Palaces of Holiness in Briatic World	
Rite of the Pentagram		ADMISSION BADGE (LAMEN)		
		Typhon		
		Pan		