



QUAREIA—THE ADEPT

Module IV—The Arbatel and Planetary
Magic

Lesson 4: Part Four: The Forth Septenary
continued

BY JOSEPHINE MCCARTHY

WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

For more information and all course modules please visit

www.quareia.com

So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



QUAREIA—THE ADEPT

Module IV—The Arbatel and Planetary Magic

Lesson 4: Part Four: The Forth Septenary continued

Now we continue the forth Septenary at a crucial part the making of the Seal of Secrets. It is important to pay attention to detail, and also how much the author loves codes, as depictions of the seal done by past magicians were for the most part incorrect in tiny details that switch the whole thing on. It was also at this point where I ceased approaching the Arbatel simply as a researcher and had to fully switch into magician mode.

Various parts of the Arbatel had me looking down random rabbit holes and wandering in mazes, which is what it is supposed to do, to the point where I knew I was missing something important. When I got to the seal, I really got the message that I had to switch how I was working.

When I looked at depictions that others had done of the seal it didn't 'feel' right to me as an adept. I played around with it, found a code within it, and then it started to feel better. But by this point, I had run up against so many blank walls and fake patterns, that I no longer trusted myself to work purely by research, and I started to use divination, which is also advised in the text of the Arbatel. To get into the mind of the Arbatel, you really have to approach it in magical ways, not just intellectual ones.

I did a reading to look at the seal as depicted by others, and the reading showed it was not right. So then I did a reading to look at what

I had found in code, and if what I had found was yet another false door or was it more? The reading showed I had got it right with the seal, and it showed me what power lay behind the seal. I was astonished, as I tend to be rather sceptical about most grimoire seals, as a lot of them are just made up. So let us look at the seal.

Aphorism 27

Make a Circle with a center A, which is B. C. D. E. At the East let there be B.C. a square. At the North, CD. At the West, D.E. And at the South, E.B (Turner has ED, but the original 1575 Basel edition has EB)

The first sentence does not tell you where to put the B.C.D.E, if you read it in modern style language. But if you switch to reading it sixteenth century style, you would get: Make a circle (with a centre A) which is BCDE. So we know the BCDE makes a circle, but which goes where?

Now I have gotten used to this author, I know to move on when an element is lacking, and come back to it, as it will quickly unfold. So draw a large circle and put A in the middle. The next few words of the following line are translated into English as: 'At the east' but the original text does not say east, rather it says – ad artum sit, which means 'at limited/narrow place/position' that is potentially in the east: as a magician you should know what direction that is talking about; remember the air hole in the inner temple as well as the Limiter?

So at the east, let there be BC, a square - so you are working in a square, and you should also know as an adept where to place the assignment of east in the pattern. Again you know have to think like a magician. The square, the four sided pattern of the physical world, is defined by its gates/thresholds in the directions, so the lettering goes where the directional altar would go, they would not go in the corners of the square, which is how many others would approach it.

The two letters in each direction are the 'gateposts': remember, think like an adept magician.

Work in the directional pattern you know. In the east on the circle, mark BC, at the north CD, at the west DE and at the south EB, so you have the double letters in a + shape (mark the + in pencil to guide you). You will notice that both east and south have B in their letters. So now you know that the B goes in the SE cross quarter of the circle: these are the bridges, E that is common to south and west goes in the SW cross quarter,

D is common to west and north so it goes in the NW cross corner, and C is common to the north and east, so it goes in the NE cross quarter. Now you should have a circle of letters with A in the centre. The double letters define the directional points in a + shape that in turn magically defines the fourfold pattern of the square, that is also the two dimensional template for the sacred cube.

Divide the Several quadrants into seven parts, that there may be in the whole 28 parts: and let them be again divided into four parts, that there may be 112 parts of the Circle: and so many are the true secrets to revealed.

The way this is written is meant to confuse the reader, and it certainly had me fuddled for a short while. Then I remembered the mathematical puzzles my mother used to give me, and matched that to what I know of the system the author is using in magical terms.

I also realised that one method the author deployed for hiding things was to put the beginning of the process at the end of something, in order to hide it. So I started by looking at the circle I had drawn with the + use of the directional pattern of the square. 112 is sum total of the circles divisions, a half of that, i.e. half of the circle is therefore 56. A quarter of the circle is 28. The space between each lettering (double letter to single letter) is 14. So I drew out the 112 lines starting at BC and worked my way around the circle.

As I was drawing, I realised that the point between each threshold and the bridge was a lunar cycle length from a new moon to a full moon, therefore each quadrant was a full lunar cycle of 28 days. Duh. That once more opened a whole other vista of information. Before we move on to that information, the author gives a very clear and precise instruction on not only how to physically draw the lines, but also how it works in energetic terms.

And this Circle in this manner divided, is the seal of the secrets of the world, **which they draw from the onely centre A**, that is, from the invisible God, **unto the whole creature.**

Remember the void in the centre, which is also the axis of the stars above and the underworld below, the fulcrum, the stillness of the completion of Divinity in the centre. Remember the work you did in your training, about focus and stillness when drawing or writing something

that is contacted. Remember that sometimes there are specific ways you have to draw a line from one point to the next. This also applies to the seal. You should end up with what looks like a wheel with letters around the circle. So let's look into what is going with this, and also what the author has to say about it.

The prince of the eastern secrets is resident in the middle, and hath three Nobles on either side, every one whereof hath four under him, and the Prince himself hath four appertaining unto him.

This is the beginning of a ritual pattern. It places the magician in the centre of the seal, and also in the centre of the working.

Note: Peterson translates this as Prince of the Oriental secrets, from PRINCEPS ORIENTALIVM SECRETORVM. This is a common mistake in Latin, where it is assumed to mean oriental, as in 'the orient' or something exotic, which would give the text a different type of meaning. Orientalivm means east/eastern (direction), and is in context of placing someone or something in the east, for example Regnum Orientalium Saxonum The Kingdom of Eastern Saxons.

This line, *'The prince of the eastern secrets'*, is the magician who holds the secrets of the east – the knowledge of the utterance, of the east as the Divine dawning, the act of creation, and the knowledge of the Divine breath of the east that is then filtered into sound, then word, then knowledge. The prince of the eastern secrets is an adept who is Justified. So it is not that the magician stands in the east, but is one who holds the knowledge and skills of 'the east'. The author then goes on to confirm this by stating, 'is resident in the middle': the A in the centre of the circle is where the adept stands. It is the A for Aleph, or Alpha: the beginning, where all magic flows from – the centre of the seven directions.

"And hath three Nobles on either side" —now think about the Adept power pattern, with the three powers on either side of the adept. Think about everything that flows from these powers, their dynamics, and how they are interdependent upon your 'harvest', your foot on the grindstone and your foot on the threshing floor.

"every one whereof hath four under him, and the Prince himself hath four appertaining unto him" – This is where the author starts to talk about the powers that 'drive' the working that is being hinted at.

Now think about what you have seen in vision when ascending with

Osiris? Remember the wheels of fire churning the earth, wheels that turn in the earth to power the 'ladder', also known magically as the Merkabah, driven by the Hayyot, the four living creatures (angelic beings), a topic that is a consistent theme in the Arbatel. Think back to Auriga and the right leg of the charioteer on the head of the bull, which has an element of earth, one of the four creatures. Also think back to what you learned of the angelic being that expresses as a bull, and what that bull sometimes guards.

And in this manner the other Princes and Nobles have their quadrants of secrets, with their four secrets. But the eastern secret is the study of all wisdom; The West, of strength; The South, of tillage; The North, of more rigid life. So that the Eastern secrets are commended to be the best; the Meridian to be mean; and the west and North to be lesser.

Remember what you have learned about the east, both in ritual, magical dynamics and the inner temple. You should know why it is the study of all wisdom. You should also recognise the other powers of the directions: strength in the west... did you get that? Work in worked with. Also think about the east as the main power, the south as the middle power, and the west and north as decreasing power. Can you see the pattern forming?

The use of this seal of secrets is, that thereby thou maist know whence the Spirits or Angels are produced, which may teach the secrets delivered unto them from God.

But they have names taken from their offices and powers, according to the gift which God hath severally distributed to every one of them. One hath the power of the sword; another, of the pestilence; and another, of inflicting famine upon the people, as it is ordained by God. Some are destroyers of Cities, as those two were, who were sent to overthrow Sodom and Gomorrha, and the places adjacent, examples whereof the holy Scripture witnesseth.

Think about that paragraph, and the powers that flow through destruction that is triggered by judgment, and harvest from the threshing floor. This is the greatest and final warning in the Arbatel: not only does it trigger ascent, it also triggers final destruction. And that is destruction not only for yourself, but everyone around you.

Up to this point, the book has outlined many deep and profound dynamics that the magician needs to understand in the pursuit of Divine magic. However this is where a deeply embedded layer comes up to the surface in a single paragraph: the influence of the mentality of Catharism and Bogomilism finally rears its head. The use of the ritual, and the seal within the ritual, is designed to trigger ascent by way of bringing ‘final judgment’ upon oneself, not in living vision, but by acting as a catalyst to bring about death without suicide, which was a mortal sin. It seeks the destructive side of the four angelic creatures in order to fulfil an ultimate goal.

This is why it is important that you really understand the mentality of a time when a book such as this was written: if you interpret a text using your own modern understanding of life, you will misinterpret the agenda behind a text. Such a death, triggered by magic and undertaken by angelic beings, in the mind of the author is the ultimate way to escape the defilement of life and find a home with God. It is a twisted version of the far more ancient ‘death in life’ and ‘ascent in life’ that came down through time from the Egyptian mysteries.

The author will not have seen this as being a bad thing, rather it would have been viewed, in the consciousness of the time, as being the most holy, brave and powerful pinnacle of a mystical magical life. This is why there is so much emphasis in the book on leading a pure and balanced life: once you have achieved that way of being, then, in the mind of the author, the magician is ready to bring down destruction of the ‘vile flesh’ upon them. Again, this is a twisted version of a much older magical dynamic of the adept: facing destruction...and surviving. This is why as an adept you should never do the various true and deep workings in the Arbatel: it was designed to bring about ‘final judgement’. If you understand the Christian theological and mystical thinking of the time this was written, you will understand why someone thought it necessary to produce such a dangerous work. However thankfully we have evolved a little beyond such thinking.

There is no need to annihilate yourself and also potentially those around you in order to touch base with Divinity, and balance things – as you found and will subsequently find from the long term unfolding of the work you did with the Osiris rituals and visions, there are better and more balanced ways to achieve such lofty aims of ascent.

In terms of the Arbatel work, think of this: *The beginning of wisdom is the fear of God.*

I cannot stress enough how dangerous this work is if you dabble in

depth with it: just working and editing this work has caused all sorts of problems for both Michael the editor and myself.

Before we move on, take a look at this image of a Bogomil cemetery just outside the city of Thessaloniki, Greece. Take note of the shape of the gravestones, which were specific to the Bogomils, and think about the patterns you have just learned about, along with their ultimate intent: ascent from the corruption of the physical body.



Figure 1: Bogomil cemetery

Some are the watch-men over Kingdoms; others the keepers of private persons; and from thence, **anyone may easily form their names in his own language**: so that he which will, may ask a physical Angel, mathematical, or philosophical, or an Angel of civil wisdom, or of supernatural or natural wisdom, or for any thing whatsoever; and let him ask seriously, with a great desire of his minde, and with faith and constancy and without doubt, that which he asketh he shall receive from the Father and God of all Spirits. This faith surmounteth all seals, and bringeth them into subjection to the will of man. The Characteristical maner of calling Angels succeedeth this faith, which dependeth onely on divine revelation; But without the said faith preceding it, it lieth in obscurity. Nevertheless, if any one will use them for a memorial, and not otherwise, and as a thing simply created by God to his purpose, to which such a spiritual power or essence is bound; he may use them without any offence unto God. But let him beware, lest that he fall into idolatry, and the snares of the devil, who with his cunning sorceries, easily deceiveth the unwary. And he is not taken but onely by the finger of God, and is appointed to the service of man; so that they unwillingly serve the godly; but not without temptations and tribulations, because the commandment hath it, That he shall bruise the heel of Christ,

the seed of the woman. We are therefore to exercise our selves about spiritual things, with fear and trembling, and with great reverence towards God, and to be conversant in spiritual essences with gravity and justice. **And he which medleth with such things, let him beware of all levity, pride, covetousness, vanity, envy and ungodliness, unless he wil miserably perish.**

Aphorism 28

Because all good is from God, who is onely good, those things which we would obtain of him, **we ought to seek them by prayer in Spirit and Truth, and a simple heart.** The conclusion of the secret of secrets is, **That every one exercise himself in prayer,** for those things which he desires, and he shall not suffer a repulse. Let not any one despise prayer; for by whom God is prayed unto, to him he both can and will give.

Remember that this text is based upon writings and magical wisdoms that are much older than the sixteenth century text, and also remember that how we think about and approach things these days is very different from both the sixteenth century and also the more distant past that these learnings come from.

To start with, remember there was no real common concept of 'meditation' in Christian Europe at that time. The nearest was communion with the Divine through repetitive prayer, which has the same effect as *magical* mediation.

What was used consisted of silent reflection, walking repetitive prayer, and the rounds of repeated prayers done alone or in a chapel, such as the Divine Offices. Saying the same prayer repeatedly puts you in to a deeper space if you do not allow your mind to wander, and often the person praying would reflect in depth upon the hidden meanings of the words being spoken. The action of the repeated prayer over and over would also often put people in a trance or 'shifted' state. Now look at this phrase again, but look at it from what you know of magical balance and practice: **prayer in Spirit and Truth, and a simple heart.**

This does not mean praying to God each day for a new car or whatever it is you want, it is about the focused communion with the Divine, out of the dressing of religion, and done regularly as a meditative practice.

Using a repeated prayer as a vocabulary for that Divine communion is something you have been taught to work with, so reflect upon that.

That touching base with Divine Consciousness every day for a short while not only bridges communion, it also stills you, it silences you from the chaos of everyday life, and it puts you back in touch with the flow of power. The practice builds over time and becomes both a tuning space, an armour, and also brings your inner pattern into harmony with the wider fate patterns around you. This is why you were prompted so much in your training to develop a morning utterance and meditation: it is the anchor which keeps you sane and tuned in a crazy world.

Many will read this section and skip over it as they will only see the religion and not what is behind the text, and many will think that if they pray for what they want, they will get it. And yet those who extract the wisdom from it and live by that wisdom, it becomes one of the layers that come together in this work that in turn triggers the fate pattern of the magician to experience a lower octave of ascent: the magician feels the touch of Divinity upon their soul. It is an experience that is never ever forgotten.

Now let us acknowledge him the Author (*The A in the centre, the author of creation – Divinity*), from whom let us humbly seek for our desires. A merciful good Father, loveth the sons of desires, **as Daniel**; and sooner heareth us, then we are able to overcome the hardness of our hearts to pray. But he will not that we give holy things to dogs, nor despise and condemn the gifts of his treasury. Therefore diligently and often read over and over the first Septenary of secrets, and guide and direct thy life and all thy thoughts according to those precepts; and all things shall yield to the desires of thy minde in the Lord, to whom thou trustest.

There is a great deal of good advice in this aphorism for living as an adept, and it also gives advice on living as one who has been the charioteer. As you know, the blade of the sword becomes narrower and sharper the further into the depths of mystical magic you go. The writer also name drops: Daniel (his name means 'God is my Judge'). This is done a lot in the Arbatel in order to point you towards texts and what is hidden in them.

In the sixteenth century, you would expect an educated person to have good classical and biblical knowledge. Many would recognise the reference to Daniel, and in a magical book such a reference is far more

than a simple nod at the goodness and balance of Daniel: it is also nodding to the actions of Daniel, his works, visions, dreams and actions. If you are not familiar with the Old Testament book of Daniel, then you need to read it. And read it as a magician, and in context of what the author of the Arbatel is pointing to.

The wheel turns forward and backward

—*Sefer Yetziah*

The Fifth Septenary

Aphorism 29.

As our study of Magick proceedeth in order from general Rules premised, let us now come to a particular explication thereof. Spirits either are divine ministers of the word, and of the Church, and the members thereof ; or **else they are servient to the Creatures in corporal things, partly for the salvation of the soul and body, and partly for its destruction. And there is nothing done, whether good or evil, without a certain and determinate order and government.**

He that seeketh after a good end, let him follow it; and he that desires an evil end, pursueth that also, and that earnestly, from divine punishment, and turning away from the divine will. Therefore let every one compare his ends with the word of God, and as a touchstone that will judge between good and evil; and let him propose unto himself what is to be avoided, and what is to be sought after; and that which he constituteth and determineth unto himself, let him diligently, not procrastinating or delaying, until he attain to his appointed bound.

The author returns to the dynamic of creation, fulcrum and destruction, and also of the individual will and self responsibility: the dynamic of the Unraveller. He is also talking about the necessity of walking a path and of individual choice within that path. If you tell a person that if they walk out into the path of fast cars, they are likely to get hit and possibly killed,

they may or may not listen to you. If the person walks out anyway, that is their choice, it is up to them. They have to deal with the consequences, not you, regardless of how it affects you. However if you make it illegal to walk out in front of a car, and you imprison someone for doing it, you block their deeper evolution. I know it is probably not the best example I could give, but you get the idea.

The author is talking about fate patterns, deeds, choices, and as a magician, not interfering nor judging the actions of others. You can give advice, but you must never block the development of another magician, regardless of what you think from your perspective.

This is a tough one for people who are in the early stages of magic, as they often come to the discussion with cultural morality and fate tightly wound together in how they perceive things. That is a natural defence mechanism for society, but has no place in magic. We have looked at this in our own way through this course, and the writer is presenting a much earlier version of it.

Aphorism 30

They which desire riches, glory of this world, Magistracy, honours, dignities, tyrannies, (and that magically) if they endeavour diligently after them, they shall obtain them, **every one according to his destiny, industry, and magical Sciences, as the History of Melesina witnesseth**, and the Magicians thereof, who ordained, That none of the Italian nation should for ever obtain the Rule or Kingdom of Naples; and brought it to pass, that he who reigned in his age, to be thrown down from his seat: so great is the power of the guardian or tutelar Angels of Kingdoms of the world.

Again you see the dangling of glitter for some, and underneath that is the wisdom of *if you are doing what you are supposed to be doing, and focusing upon your path*, what is necessary for you will come to you in order for you to be resourced, positioned and able to do your work. There is also a tale hidden in this aphorism about being careful what you ask for, and to living up to your agreements with spirits, and warning of what can happen if you do not. The mention of Melesina, is about Melusine, the female spirit that emerges out of the sacred springs in Europe.

There is some great advice hidden within the stories of Melusine and if you search them and read them, you will draw a great deal of understanding about working and communion with land and faery beings.

The best source is *Chronique (le Roman) de Melusine* by Jean d'Arras, part of his work 'The Noble History of the Lusignans', written 1392-94.

As an aside, if you are interested in the myths of Avalon, you will find that Melusine has many connections to Avalon, which crop up in the life of Melusine. Here is a picture of Melusine from the *Chronique*, just to wet your appetite.



Figure 2: Melusine

He also starts in this and the following aphorism to talk about the Kingdom of Naples, which was at that time this book was written, under Spanish rule and under threat from Turkish powers that had just conquered Malta. They were turning their sights to Sicily and Naples, causing widespread panic throughout the area. The author hints that Naples was magically kept out of Italian control. This is interesting as the story of the fate of Naples is a long and sorry tale.

I thought this a little strange to drop into such a book, and I could find no hidden reason for it. So I am obviously missing something.

Aphorism 31

Call the Prince of the Kingdom, and lay a command upon

him, and command what thou wilt, and it shall be done, if that Prince be not again absolved from his obedience by a succeeding Magician. Therefore the Kingdom of Naples may be again restored to the Italians, if any Magician shall call him who instituted this order, and compel him to recal his deed; he may be compelled also, to restore the secret powers taken from the treasury of Magick; **A Book, a Gemme, and magical Horn,* which being had, any one may easily, if he will, make himself the Monarch of the world. But *Judaus** chused rather to live among Gods, until the judgement, before the transitory good of this world; and his heart is so blinde, that he understandeth nothing of the God of heaven and earth, or thinketh more, but enjoyeth the delights of things immortal, to his own eternal destruction. And he may be easier called up, then the **Angel of Plotinus in the Temple of Isis.**

There is a lot buried in this Aphorism, all of which have a bearing in terms of advice, signposts, and also yet more bread crumbs to add to your list. The first is the ‘magical horn’ which is also known as the Horn of Plenty, the Cornucopia, or the Horn of Amaltheia.

Amaltheia was the divine goat who nursed of the infant Jove (Jupiter/Zeus) after his birth, and who was afterwards rewarded for this service by being placed among the stars as *Capella* in the Auriga constellation.

According to some accounts Zeus broke off one of the horns of the goat Amaltheia, and gave it to the daughters of Melisseus (spirit of the bee, and passer on of the knowledge of honey and bee keeping).

They endowed it with such powers that whenever the possessor wished, it would instantaneously become filled with whatever might be desired. This is the story about the origin of the celebrated horn of Amaltheia, commonly called the horn of plenty or cornucopia, which plays such a prominent part in the stories of Greece, and which was used in later times as the symbol of plenty in general.

Other versions point to Aegia, a nymph or goat, or the power of the wind (aïx). Both of these talk about the star Capella, the she goat, the rise of which heralds storms.

This myth also has within its orbit the Aegis, the skin of the she goat that was worn by Zeus, and also Athena as a protective *clothing shield*, or stretched onto a frame as a shield. The aegis of Athena is referred to in several places in the *Iliad*. “It produced a sound as from a myriad roaring

dragons (Iliad, 4.17) and was borne by Athena in battle ... *and among them went bright-eyed Athene, holding the precious aegis which is ageless and immortal: a hundred tassels of pure gold hang fluttering from it, tight-woven each of them, and each the worth of a hundred oxen.*

So you see the mention of the Magical Horn is not a fanciful comment in passing, it once again takes you back to an element of the Arbatel to make sure you got all the information you need. Think about it: Capella, the bright star over the left shoulder, that is also a shield, and also connected to a horn of plenty – the goddess giving what is needed.

Also remember that Greek myths often have many versions, and you do not choose just one, you look at all of them as they often each contain a fragment that can be brought together to switch something on so that you can understand it.

The reference to Judaeus refers to the philosophy and thinking of Philo Judaeus (25BC – 50CE).

The angel of Plotinus in the temple of Isis refers to a magical working done in the temple of Isis in Rome, and the appearance of the guardian angel of Plotinus. Here is a recount of the tale as told by Porphyry. Think about this in context of the Arbatel, about the work with the spirits, and what this tale tells you about working as a magician. Think about the jigsaw puzzle of Phul, and how it led to the *temple of Isis*: this is another layer of the Arbatel and the author tells you of a working hidden within its pages. You should be able to work it out from information on Phul, and the following story told about Plotinus.

In Rome, an Egyptian priest who offered to raise up the Daemon, or guardian spirit of Plotinus in visible form. But **there was only one ritually clean in all Rome**, according to the priest, and this spot was the **Temple of Isis**. Here the ritual was conducted, and although no daemon appeared, but **a regular god of one of the first circles**. So terrified was an onlooker in the temple that he crushed to death the living birds which he held in his hands for some ritual or magical purpose.

The discovery that he had a god for his guardian angel gave Plotinus confidence in dealing with rival philosophers. For example, Alexandrinus Olympius, another mystic, tried magical arts against Plotinus. But Alexandrinus, suddenly doubling up during a lecture in agony, cried, "Great virtue hath the soul of Plotinus, for my spells have returned against myself."

As for Plotinus, he remarked among his disciples, “Now the body of Alexandrinus is collapsing like an empty purse.”

—*The Life (Of Plotinus)* by Porphyry.

Think about that story, and the trail of Phul that led to the Temple of Isis: the keys for this working are hidden in the story of Plotinus, and also scattered about in the Arbatel.

The next four aphorisms are pretty straight forward and you should be able to work them out for yourself.

Aphorism 32

In like manner also, the Romans were taught by the Sibyls books; and by that means made themselves the Lords of the world, as Histories witness. But the Lords of the Prince of a Kingdom do bestow the lesser Magistracies. He therefore that desireth to have a lesser office, or dignity, let him magically call a Noble of the Prince, and his desire shall be fulfilled.

In other words, learn divination properly, and use it.

Aphorism 33.

But he who coveteth contemptible dignities, as riches alone, let him call the Prince of riches, or one of his Lords, and he shall obtain his desire in that kinde, whereby he would grow rich, either in earthly goods, or merchandize, or with the gifts of Princes, or by the study of Metals, or Chymistry: as he produceth any president of growing rich by these means, he shall obtain his desire therein.

Aphorism 34.

All manner of evocation is of the same kinde and form, and this way was familiar of old time to the Sibyls and chief Priests. This in our time, through ignorance and impiety, is totally lost; and that which remaineth, is depraved with infinite lyes and superstitions.

Aphorism 35.

The humane understanding is the onely effecter of all wonderful works, so that it be joyned to any Spirit; and being joyned, she produceth what she will. Therefore we are carefully to proceed in Magick, lest that Syrens and other monsters deceive us, which likewise do desire the society of the humane soul. Let the Magician carefully hide himself alwaies under the wings of the most High, lest he offer himself to be devoured of the roaring Lion; for they who desire earthly things, do very hardly escape the snares of the devil.

These last bits of advice are good ones, so read carefully and take note. Now we move on to the next section in the next lesson. Make sure you have taken hand written notes, and also look up for yourself some of the things mentioned and read about them. These are all fragments related to magical keys in general.

QUAREIA

COPYRIGHT

© Josephine McCarthy 2016

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.