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# QUAREIA—THE ADEPT

## Module IV—The Arbatel and Planetary Magic

### Lesson 1: Introduction and Part One

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# 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.*

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*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*



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#### Lesson 1: Introduction and Part One

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“The beginning of wisdom is the awe of Lord Jehovah, and the knowledge of the Righteous Ones is understanding.”

—*Proverbs*, The Aramaic Bible

“The purpose is to baffle and lead into error everyone except those whom God loves and provides for”.

—from *Kitab Al-Ahjar* (the Book of Stones) by Abu Ms Jbir ibn Hayyn

If you read Latin, a scan of the entire book, along with acknowledgements and details of the book source, are presented in lesson eight. Work with the Latin text as you work through these lessons to compare and contrast. If you do not read Latin, work with the original anyway, as there is a lot of capitalisation that is important to spot.

In this module, we are going to take some time to look at the Arbatel in detail, as it is an unusually profound magical text, and also a deeply misunderstood one. The Arbatel speaks to the adept, not the initiate, as the keys hidden deeply within it need the practical knowledge of a true magical adept in order to unlock it.

As an adept, this module will teach you in depth how to approach such texts, how to decode them, and how to approach the magical system deeply buried within them. This in turn will help you to view magical writings in different ways as you spread your wings into the various obscure corners of magical texts from around the world. It will also teach you discernment: you will learn how to distinguish between fake grimoires and real ones.

It also exposes you to different ways of working that are not immediately obvious: its mysteries are broken up into pieces and scattered across the text, hidden in various ways in order to shield its work from the untrained eye, and are embedded within hints that need a good understanding of Biblical text, magical technique and inner knowledge. It is very cleverly done and written using various different methods of code.

As an adept, you should always be striving to expand and grow: your magic evolves as you evolve. And that in turn allows you to add to the corpus of magical knowledge available for the next generation: as you expand, so your knowledge is lodged in the inner library for others to discover.

Before we go any further, there is something I need to point out about the Arbatel, something that slowly became apparent as I worked my way through it again and again, sifting through the many layers hidden within the text. And that is that this work, while appearing to be fairly simple on the surface, is not. It is a powerful but also deeply unbalanced text: as its layers come up to the surface, it quickly becomes apparent that this work is one of Abrahamic ascent and also *one that can potentially trigger destruction in the form of a 'final judgement'*.

Its magical actions flow from the sort of mentality that we see in the original Cathar movement and also that of Bogomilism, both of which sprang from the philosophy of Manichaeism. If you look them up and read a bit about those movements, you will then spot it in the text of the Arbatel. Such philosophy rejects the physical world and sees physical life as abhorrent.

That abhorrence is taken a step further in the deeper hidden mysteries of the Arbatel, whereby those adepts who unlock its hidden mysteries are prompted to trigger inner ascent, along with triggering the final judgement. The physical body is rejected in its search for the Divine. It is done magically in such a way that would also *trigger physical death*. There are much more balanced ways to magically engage with such powers, methods that you have already looked at in the Egyptian pattern. The Egyptian pattern works with the dynamics in life, in order to evolve you.

The Arbatel pattern works with the dynamic by way of physically killing you and casting you, unprepared, before the scales. And remember, it also works on all of those connected to you in your life.

While the author most likely intended for the individual to only affect themselves, in magical reality such action would likely also trigger such judgement on everyone connected to the magician – we are truly not individuals, but deeply and inherently connected to everything around us. What we trigger to affect us, also affects everything around us.

I did not discover this straight away, in fact it took a couple of months. I had worked on the Arbatel a few times by refining the writing, digging deeper into the texts and unearthing layer upon layer of magic hidden in its words. I worked some of the ritual and visionary aspects that are hidden in the Arbatel which in turn triggered a series of events that began to manifest around me.

During this process the guardian of the Arbatel triggered swiftly and dangerously, and both Michael the editor and I got hit energetically every time we worked upon it. I realised that I had stepped into something that was not healthy and that was powerful in a very destructive way. So I began taking more and more of my analysis and conclusions out of the lessons, and also removed anything that inadvertently revealed the hidden practical work within the text.

Two months later, and more than a few bruises, the stripping process has finally finished. Because the forces that gather around the Arbatel are so potentially damaging, I told Michael the editor to not bother with a final round of edit checks, as he was getting energetically battered every time he worked on it. So if you find any editorial mistakes in this module, it is my fault and not a reflection of Michael's considerable skills.

What is left from that whole debacle is a module that teaches you to look at how these sixteenth century texts which were written in codes, in layers, and with many side avenues of learning. It is a very important skill to have, and serves to deepen your understanding of magical history. Also, as an aside, the author teaches through subtle hints at classical texts, myths and stories, and these alone will provide you with a rich period of magical learning.

By the end of this module, you should be able to look at old texts, decipher them, draw learning from them, and also be able to discern when a text is potentially dangerous. And I have to say, after years of looking at many different old and classical texts, this is THE most dangerous one I have come across. Not because it is 'evil', but because

the underlying philosophy that drives it comes from a very unbalanced place which could potentially trigger your own physical and spiritual destruction should you fully unlock it and successfully work it.

In such an event one of two things would happen: either you would successfully achieve what the book sets out as a series of magical workings, and subsequently cast yourself into physical death and ‘final judgement’ and all that goes with that, or you would be taken out of circulation by the guardian. I came close – close enough that once I have finished this module I never want to see this text again. And I am no coward when it comes to confronting extreme difficulty.

Virtually all magicians who dip into the Arbatel stop at the first layer of working with the planetary spirits, so they either get wrapped up in a diversionary working, or they get a simple side swipe from the work and nothing more. But that alone can be enough to make life extremely unpleasant for a while.

My advice to you as a Quareia adept is to learn the decoding, learn from the classical references, and then leave it at that. Do not try and actively piece together the deeper workings hidden in the book, for any reason, ever. And this is not one of those ‘magical tests’ where the teacher says ‘don’t’ but really means ‘try it and see’. I really mean it when I say, **do not engage with the deep magic in this book.** Really, just don’t. I only ever say something like this when it is a situation where your life would be in danger. I am not being overly dramatic, I am being serious.

Go through the decoding with me and learn: it will be like learning to look at a nuclear bomb without triggering it. The Arbatel looks fairly benign on the surface, and that is a glamour to keep a magician busy if they are not able to penetrate its secrets any deeper. But once you get into its depths, you will see why you need to learn, and then depart with empty hands.

Before you even begin to read the texts it is important to look at the culture and mind set of the time that this manuscript emerged: sixteenth century Europe was going through major theological upheaval, wars, and people with education and resources were experimenting with the dawning of science. Also there was a strong interest in certain areas of magic.

It was a time of great expansion in mystical magic throughout Europe, with the coming together of minds that were forming what we now know as Rosicrucian mysticism, particularly in the areas that are now Germany, Austria, Switzerland, and Italy. Venice was a major junction

point for strands of knowledge and resources to come together, and all of these built on the development of magic and philosophy that had been happening in the previous two hundred years.

At that time, there was a rich underbody of older texts from various sources that were buried in private libraries, including work such as the *Corpus Hermeticum*, Arab, Jewish, and Greek texts etc. and often the writers drew upon these various works and presented them within a framework that was acceptable for the time in Christian Europe. The Christian and Biblical texts were also used to stress timeless qualities that are necessary for any magician that approaches subject matter like the *Arbatel*.

When you look at the text as an adept magician you begin to spot the patterns that this work operates through, and recognise it as a magical work that reaches into the flow of profound mysticism, bringing the strands of magic and mysticism together. You also have to look at the sources from where this text draws its inspirations, knowledge, blind alleys, and approach, as it gives you a deeper insight into the magical movements of the time, and what foundations they came from.

The *Arbatel* draws deep and wide from many classical, Biblical, and mediaeval sources.

It draws upon the flow of magical knowledge from deep and varied wells, from Greco Roman, Egyptian, Jewish, and early Christian wisdoms, upon works like Ficino, the cultural cauldron of places like Venice, and upon European and near eastern folk lore. It draws upon Medieval Arab magical and mystical knowledge from varied texts, notably the *‘Hadah Kitab Shumus al-Anwar Wa-Kunuz al-Asrar Al-Kubra* by Ibn al-Haj al-Maghriby (aka Ibn al-Haj), an Egyptian Moroccan theological scholar and philosopher who studied in Alexandria, among other places. Ibn al-Haj wrote extensively on belief, custom, alchemy, Islamic teachings and subscribed behaviour, along with philosophies, practices etc. all approached with a mystical perspective. He died in Egypt in 1336 and left a sizeable body of work behind him. His insights into folk practice and mystical living are reflected in the *Arbatel*.

Another source that potentially contributes indirectly to the *Arbatel* is the works of Ibn Khaldun (1332-1406). Khaldun was one of the most extensive scholars of the Arab world and his major work was *‘Kitab al-Ibar’* written over seven volumes was a *‘History of the World’*. Born in Tunis, Ibn Khaldun studied the Berber and Maghreb people (volumes six and seven) in depth to such an extent that his work is still considered invaluable to this day. In the last two volumes, he reflects upon Berber

practices of women ‘connecting to the stars and drawing down their spirits by way of their mind’.

Whether the writer of the *Arbatel* drew directly from these works, or came across/heard about such folk practice, or they had already been assimilated into European magic, we will never know. But parts of Europe in the preceding years were various melting pots of philosophy, magic and thought where Arab, Jewish and Christian thinking came together, particularly in respect of analysis of the classical writers: many of the classical and ancient texts were preserved by early Arab writers and thinkers. What we do know, thanks to these scholars, is that such practices existed at that time and were used in folk, magical and mystical traditions.

Ibn Khaldun also studied and taught in Egypt, Syria and Granada in Spain, bringing his work into the orbit of the Jewish thinkers and kabbalists of the time. These areas of fourteenth century Alexandria, Damascus and Granada, along with Constantinople and Venice were at the time rich centres of thought, cross pollination, and philosophical discourse, while also being in the midst of serious conflict and change. With the fall of Constantinople in 1453, Venice in particular became the destination of many magicians and philosophers who were fleeing the conflict.

All of this created a fertile breeding ground for knowledge to be passed along, and what we see in the *Arbatel* is an expression of this rich cross fertilisation used in order to embed and pass along a powerful mystical and potentially dangerous magical work.

The narrator of the *Arbatel* approaches the text in the way an Elizabethan or sixteenth century European storyteller would, with back handed comments to the audience, riddles, puns, codes, decoys, and more than a little pantomime in places. This is not obvious to many modern readers who are not familiar with that style of narration, but for someone who has familiarity with, for example the plays of Shakespeare, you see straight away the methods of communication deployed, methods that were common in European storytelling, plays and narrations of the time.

The other thing that needs to be kept in mind is that such a work needed to be shielded in its depths, so that a true magician could unlock it morsel by morsel, while a casual reader would hone in on the juicy bits and miss the subtle bits. It also needed to ‘sell’. Remember, a magical scholar at that time would literally starve to death if they did not have a suitable sponsor or clients, and yet the nobles with resources were sometimes not overly bright: they wanted sparkly things like spells to



live hundreds of years, or spells to turn things into gold and so forth. Though some nobles were also well educated great thinkers, and these nobles recognised works such as the *Arbatel*, and supported them in order for the work to continue and grow. The scholar magician would tread a fine line between putting bread on the table and passing along magical knowledge.

The *Arbatel* does both: it holds all sorts of knowledge, while also dangling glamorous or disguised magical titbits that a not so bright noble could potentially do for themselves, while also challenging the magically bright nobles to expand themselves. Thus the scholar got their funding, the noble got their mysterious book of magical knowledge, and other magicians who had the keys and knowledge, had a text they could really work with.

The approach that had been used in the *Arbatel* had been very cleverly done in that the writer, who had adept magical knowledge, also left breadcrumbs within the glamour for the magician to spot.

He goes to great lengths to explain to the reader the dynamics of behaviour, inner balance and evolution necessary for such lofty magical pursuits. It is not just a haphazard collection of medieval magic from far flung corners of the world, cobbled together for glamour: it is a work of the Ladder, but done in a way we today would consider folly. You work the ladder in life; you do not potentially kill yourself in order to step upon its rungs.

Essentially, it is a book of adept training, and ultimately a book of ascent/final judgment, a mystical magical tome that talks about the angelic and Divine powers, and how the magician mystically and magically connects to those powers for deeper communion.

As we go through the book piece by piece, and put it under the microscope, your training will enable you to see what is hidden behind layers of glamour.

Being able to approach such texts in this way, is like learning how to crack safes or codes: the work of the *Arbatel* is scattered randomly and subtly throughout the text, like random jigsaw puzzles thrown to the wind. Nothing is in order, and one has to read the whole text very carefully in order to put the pieces together.

## *How to approach the text*

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Approaching such text as a twenty first century magician is difficult by nature of the modern education system and how it is devolving. In many western cultures, education in high school has devolved down to bullet point/tick box learning aimed at passing tests in order to get a job, and there is little in depth study of classical and historical texts.

While this system fills a student with facts, the understanding of nuances of such texts are woefully inadequate, and the modern student often approaches such works with the mentality that everything written is indeed 'fact' and can be taken at face value. That is an approach that is as far away as it can possible be for what is needed to read such works.

This work uses anecdotes, poetic reference, and classical hints; it alludes to certain things, it contain puzzles, and also subtle humour. The author continually mentions characters, places and powers, often in passing, and those who skim the book will likely miss most if not all of them, and yet they are major keys deployed subtly as signposts. Those who take their time and look up each reference, will find that each one gives them another part of the puzzle, or advice, or examples. Burying important keys deep within text is an old magical method for training an adept, and is a method also deployed in Quareia training: you have to pay attention and take nothing at face value. It is magician's way of protecting something precious: hide small but important keys within text that is likely to be skipped over by those who are not paying attention.

Don't skip over any part of the text: stay with it, take your time, take notes of things that catch your eye or names you do not know, and learn how to patiently sift through a full text without skipping to the juicy bits: such skipping is a bad habit to get into, and in magical texts you will often miss things embedded within various boring parts of a manuscript. It is magician's way of protecting something precious: hide small but important keys within text that is likely to be skipped over by those who are not paying attention.

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## *The pattern of the Arbatel*

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The work of the Arbatel is written within a specific pattern, and if you know the pattern, it will help you as you work through unlocking its

secrets. There are two main things you need to be aware of when reading the Arbatel: the number patterns that are inherent within it, and the magical style in which it is written.

The number pattern is a Kabbalistic one of sevens and fours. The number seven is a repeating pattern in Hebrew scriptures, and this is expressed in the Menorah with its seven lights and four branches. The seven lights correspond to the seven classical planets of the Moon, the Sun, Mars, Venus, Mercury, Jupiter and Saturn, the seven days of creation, and so forth: a pattern that also crops up in other strands of mysticism and magic, including Egyptian magic. The four sevens make twenty eight, the length of the lunar cycle, and is also the coming together of the two magical numbers of seven and four in a particular magical dynamic. The dynamic of the four sevens is expressed in the Tanakh with the first line of the first book Genesis/ Bereshit: In the beginning God created the heavens and the earth, which in Hebrew has twenty eight letters, the expression of God. **הָאֵרֶץ בְּרֵאשִׁית בְּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת**

This pattern repeats throughout the book, and hints towards its roots and its meanings. When number puzzles come up, such as an intentionally incorrect number to throw and confuse people, you refer back to the pattern.

The second thing to keep an eye out for is the hidden way in which it was written. We have talked about the era and setting of the book and how that influenced its surface presentation, but beneath that, there is another layer of approach which also points to its influence as well as its purpose, while also protecting it. This layer is PaRDeS. PaRDeS is a form of interpretation of Jewish Biblical and mystical text: Peshat, Remez, Derash, and Sod.

Peshat is the first layer of interpretation of text which looks at it literally and extracts the surface meaning. Remez is the deeper symbolism hidden within the text that takes a more poetic interpretation and hints towards deeper meanings. Derash is the layer whereby the writer places comparable expressions or metaphors for you to unlock and says 'like this'. Sod is the deep magical mystical meaning that is unlocked through inspired connection, revelation, or 'inner nudges'.

Each layer of meaning is compatible and interlocking, allowing the reader to find ever deeper meaning behind a text. It reveals its layers by way of the readers' wisdom and understanding which flows from their foundation, formation, actions, and experience. The reliance upon the readers own qualities serves to protect the work while also revealing itself

in layers as and when the reader is ready.

However what has become very problematic for modern magical readers of the Arbatel is the lack of classical and theological education in most magicians today, something that would have been more common in the people who could afford this manuscript back in the sixteenth century. Because of that sticking point which can serve to hobble the modern magician, throughout this text, I will point the reader to the various obscure references, what they can allude to, and how they work within the Arbatel.

Doing so does not betray the integrity of the Arbatel, nor does it trigger its guardian, a being that is powerful and very active – something which I found out by direct experience while working on the text. Ouch.

**Note:** I am working with the Mechon-Mamre Hebrew/English Bible – The writer of the Arbatel left a trail for us to follow and it is obvious that he was working from the Hebrew text and not the Latin one.

### Arbatel De Magia Veterum

#### Of the Magic of the Ancients

Title: The first step before we even look at the text, is to understand the title, which really tells us about what this book is about. In the past some have assumed that the word 'Arbatel' is a name or coded name for an angel. I think Adolf Jacoby got the closest in his idea of the word meaning 'fourfold of God' which he took to be the Tetragrammaton, one of the names of God that is the creative future aspect of the Divine.

I think he is right in a way, but also got lost in the letter play of Kabbalah. Not only have you to think like a Kabbalist but also like a person of that time, which was a more poetic way of thinking. The word Arbat crops up in the Book of Ezekiel (in Hebrew) among other places : Arbat ארבעת meaning 'of four/four fold' from the noun 'arba' representing the cardinal and poetic number four, rather a small quantity more than 3: think of the 'four winds of heaven' or the 'four corners of the earth'. The end of the word Arbatel is El אלה meaning God or Deity.

Straight away this is telling us that this work is rooted in the angelic beings of creation, of the land and also ascent. Think about what you

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Summum Sapientiae  
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*In omnibus confite Dominum, & nihil co-  
gites, dicas, facias, quod tibi Deus  
non consuluerit.*

B A S I L E Æ,

1 5 7 5.

Figure 1: The Arbatel's title page

have learned in terms of angelic patterns, of four fold patterns and what their power is rooted in.

It hints towards the Arbah Chaiyot (Four Living Beings) that appear in Ezekiel and also in Revelations. This sets the stage for magical work that is of the four angelic powers of the ladder,, and that also expresses through the seven directional powers, and the seven inner powers of creation, both of which come together in the physical realm. In a subtle way, the Arbatel attempts to connect the magician into these powers in order to step upon the ladder.

It also goes to great lengths to lay out the ethics and power dynamics of working within magic, particularly magic that reaches into such depths as the Arbatel does. The advice is very pertinent, and if you read

it as a magician, rather than simply in its religious dogmatic form, you start to see the dynamics that you have learned.

**as well Wise-men of the people of God, as MAGI of the Gentiles: for the illustration of the glory of God, and his love to Mankind**

In all things, ask counsel of the Lord; and do not thou think, speak, or do any thing, wherein God is not thy counsellor.

—*Proverbs 11*

**He that walketh fraudulently, revealeth secrets: but he that is of a faithful spirit, concealeth the matter.**

That one line tells you that it is far more complex than it first appears when one reads the text. The author's method of deployment of the jigsaw puzzles protects it, but now four hundred years later, that method of concealment serves to lock out people almost completely. I have deployed a different method that still retains the concealment from 'fraudulent eyes' that still protects it without triggering the guardian of the Arbatel.

The spiritual Wisdom of the Ancients as well Wise-men of the people of God, as MAGI of the Gentiles: for the illustration of the glory of God, and his love to Mankind.

**Now first of all produced out of darkness into the light,** against all caco-Magicians, and contemners of the gifts of God; for the profit and delectation of all those, who do truly and piously love the creatures of God, and do use them with thanksgiving, to the honour of God, and profit of themselves and their neighbours.

The line highlighted starts the text at the threshold of creation and is buried under a text that tells the magician they will get goodies and gifts if they are well behaved. It is the first line of the ritual, buried in the subtitle, and is the way any magical working that engages with the inner Divine powers of creation/destruction begins: you should know what these means.

It also highlights one of the deep magical mysteries that were employed at that time, and later became embedded within the formation of the Rosicrucian structure: to ascend one must first rise from the 'depths of darkness'. Think about your work with Osiris, and the resurrection from the underworld: an ancient and powerful mystical magical working.

## ARBATEL OF MAGICK

Containing nine Tomes, and seven Septenaries of APHORISMS

The first is called *Isagoge*, or, A Book of the Institutions of Magick: which in forty and nine Aphorisms comprehendeth, the most general Precepts of the whole Art.

The second is *Microcosmical Magick*, what *Microcosmus* hath effected Magically, by his Spirit and Genius addicted to him from his Nativity, that is, spiritual wisdom: and how the same is effected.

The third is *Olympick Magick*, in what manner a man may do and suffer by the spirits of Olympus.

The fourth is *Hesiodiacal*, and *Homerical Magick*, which teacheth the operations by the Spirits called **Cacodamones**, as it were not adversaries to mankinde.

Note: *Cacadamones* means malevolent spirits.

The fifth is *Romane* or *Sibylline Magick*, which acteth and operates with Tutelar Spirits and Lords, to whom the whole Orb of the earth is distributed. This is *valde insignis Magia*. To this also is the doctrine of the Druids referred.

The sixth is *Pythagorical Magick*, which onely acteth with Spirits to whom is given the doctrine of Arts, as *Physick*, *Medicine*, *Mathematics*, *Alchymie*, and such kinde of Arts.

The seventh is the *Magick of Apollonius*, and the like, and agreeth with the *Romane* and *Microcosmical Magick*: onely it hath this peculiar, that it hath power over the hostile spirits of mankinde.

The eighth is *Hermetical*, that is, *Egyptiacal Magick*; and differeth not much from *Divine Magick*.

The ninth is that wisdom which dependeth solely upon the *Word of God*; and this is called *Prophetical Magick*.

Note: The *Arbatel* was supposed to have nine books of which only one seems to exist: the first book *Isagoge*. The book *Isagoge* introduces and works with the subject matter of the other nine books: when you unlock some of the keys in this book, it starts to emerge that the subject matter of the other books are to some extent embedded within the text of this one book, albeit well buried. I suspect that the *Arbatel* is the complete work,

and each of the nine books are of and within the Arbatel. There are forty nine aphorisms, and forty nine is seven sevens: it completes a cycle.

So let us get to work. I suggest you have a notebook and pen as you go through the lessons, so that you can take notes and then look them up on the internet. Writing them down rather than simply using the computer will embed the information into you much better. I managed to fill a whole notebook working with this text.

The first Tome of the Book of Arbatel of Magick called ISAGOGE

In the Name of the Creator of all things both visible and invisible, who revealeth his

Mysteries out of his Treasures to them that call upon him; and fatherly and mercifully bestoweth those his Secrets upon us without measure. May he grant unto us, through his onely begotten Son Jesus Christ our Lord, his ministring spirits, the revealers of his secrets, **that we may write** this Book of Arbatel, **concerning the greatest Secrets which are lawful for man to know**, and to use them without offence unto God. Amen.

Just as a curiosity - the term 'we' instead of 'I', I suspect refers to the voice of an adept/hierophant rather than more than one person. The 'we' is an expression of the human magician and the powers and contacts that flow through them, similar in kind to the monarch who also defines themselves as 'we' instead of 'I', indicating they have union with the Divine. It also indicates a contacted book, which indeed it is.

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### *The first Septenary*

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#### **The first Aphorism**

Whosoever would know Secrets, **let him know how to keep secret things secretly; and to reveal those things that are to be revealed, and to seal those things which are to be sealed:**



**and not to give holy things to dogs, nor cast pearls before swine.** Observe this Law, and **the eyes of thy understanding shall be opened, to understand secret things;** and thou shalt have whatsoever thy minde desireth to be divinely revealed unto thee. Thou shalt have also the Angels and Spirits of God prompt and ready in their nature to minister unto thee, as much as any humane minde can desire.

In this opening aphorism the writer is warning the magical reader that secrets are passed on magically by hiding in plain sight. Some magical secrets are never spoken, as they have to be found and understood individually, and some are hidden in sight, some are hidden within riddles, and some are hidden in 'double speak': remember PaRDeS?. This way each generation of magicians can pass along what they know, while also leaving the individual to find things for themselves. This is the age old basis of magical learning. It is also an instruction on how to read the Arbatel: those who take it at face value will miss what is within it. Those who draw upon their knowledge and also know how magical secrets are kept, will learn.

It also subtly tells you that the book has a guardian, that will work with you if it is appropriate. I missed that the first time around, and it was not until I had overstepped the mark in how much information I gave as I was writing, that I realised. I got a warning strike, a swift and harsh one, which told me I had gone too far. That was the point I started to sit up and take notice, and to read it all again with much more care and forethought.

## Aphorism 2

In all things call upon the Name of the Lord: and without prayer unto God through his onely-begotten son, do not thou undertake to do or think anything. And use the Spirits given and attributed unto thee, as Ministers, without rashness and presumption, as the **messengers of God; having a due reverence towards the Lord of Spirits.** And the remainder of thy life do thou accomplish, demeaning thy self peaceably, to the honour of God, and the profit of thy self and thy neighbour.

Work within the balance of Divine power in service, and 'be like a bee' - again, another very old bit of advice to a magician who reaches beyond the everyday magic.

### Aphorism 3

**Live to thy self, and the Muses:** avoid the friendship of the Multitude: be thou covetous of time, beneficial to all men. Use thy Gifts, be vigilant in thy Calling; and let the Word of God never depart from thy mouth.

This should be obvious to you as an adept.

### Aphorism 4

Be obedient to good Admonitions: avoid all procrastination: accustom thy self to Contancie and Gravity, both in thy words and deeds. Resist temptations of the Tempter, by the Word of God. Flee from earthly things; seek after heavenly things. Put no confidence in thy own wisdom; but look unto God in all things, according to that sentence of the Scripture: When we know not what we shall do, unto thee, O God, do we lift up our eyes, and from thee we expect our help. For where all humane refuges do forsake us, there will the help of God shine forth, according to the saying of Philo.

The path of Saturn, of the Grindstone, in magic. The phrase ‘flee from earthly things’ gives us the first clue that there is potentially an influence of Bogomilism or Catharism in the text. However it can also be pointing to what magicians know as the ‘Plain Path’, which is something very different. The author then guides the reader to the sayings of Philo of Alexandria (25BCE to 50CE) a Hellenistic Jewish philosopher, and here it makes it more likely that the author is pointing towards the Plain Path, or the Path of Hercules:

The road that leads to pleasure is downhill and very easy, with the result that one does not walk but is dragged along; the other which leads to self-control is uphill, toilsome no doubt but profitable exceedingly. The one carries us away, forced lower and lower as it drives us down its steep incline, till it flings us off on to the level ground at its foot; the other leads heavenwards the immortal who have not fainted on the way and have had the strength to endure the roughness of the hard ascent.

—*On Special Laws*

## Aphorism 5

Thou shalt love the Lord thy God with all thy heart, and with all thy strength, and thy neighbour as thy self: And the Lord will keep thee as the apple of his eye, and will deliver thee from all evil, and will replenish thee with all good; and nothing shall thy soul desire, but thou shalt be fully endued therewith, so that it be contingent to the salvation of thy soul and body

Take out the religious rule and think about the magical dynamic you have learned: if you do what you are supposed to be doing on your ladder as you climb, staying within the patterns of fate, whatever you need shall come to you.

## Aphorism 6

Whatsoever thou hast learned, frequently repeat, and fix the same in thy minde: and learn much, but not many things, because a humane understanding cannot be alike capable in all things, unless it be such a one that is divinely regenerated; unto him nothing is so difficult or manifold, which he may not be able equally to attain to.

This is the rule of the apprentice: remember the work around 'engramming'?

## Aphorism 7

**Call upon me in the day of trouble, and I will hear thee**, and thou shalt glorifie me, saith the Lord. **For all Ignorance is tribulation of the minde**; therefore call upon the Lord in thy ignorance, and he will hear thee. And remember that thou give honour unto God, and **say with the Psalmist**, Not unto us, Lord, but unto thy Name give the glory.

There is a great deal of advice in this seventh aphorism, advice that is reflected in many mystical paths. Remember that the 'seventh' of anything in these cycles are the most important ones. The first bit of

advice is to always call when you are truly out of your depth. The second regarding ignorance is a deep and powerful statement, and one that is also reflected in the Tibetan mystical text that you looked at in module three lesson seven (Sheldam Nyingjang) which looks at the various stages of mystical evolution in a human in relation to the death process. The third is the hint to work with the psalms: remember your work with psalm twenty seven and then look again at this aphorism.

So the first seven aphorisms are general advice to the budding magician, and hidden within the religious overtone is the mystical dynamic of the apprentice in their path.

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## *The second Septenary*

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### **Aphorism 8**

Even as the Scripture testifies, that God appointeth names to things or persons, and

also with them hath distributed certain powers and offices out of his treasures: **so the Characters and Names of Stars have not any power by reason of their figure or pronunciation, but by reason of the vertue or office which God hath ordained by nature either to such a Name or Character.** For there is no power either in heaven or in earth, or hell, which doth not descend from God; and without his permission, they can neither give or draw forth into any action, any thing they have.

Now we are getting beyond the basic rule of how to conduct oneself as a magician, and into how magic actually works. And this is the part that many miss or skip over when approaching the Arbatel and similar works: the names and sigils mean nothing and have no power other than what has been magically connected to them. The names of angels and spirits are names that we as humans have assigned to them: they are not names assigned by Divinity. So many magicians miss this: the Divine names of beings are not human 'language' names, in fact they are not names at all in the way we think of them; they are sounds and vibration, something beyond the ability of a human.

As humans when we focus on a being for connection, we focus on the function of the being, its power and presentation. Then the magician can assign a name/sign that is meaningful *between the magician and the being*. If the magician utters a name or uses a sign with the deep inner practical understanding of the connection, once that connection has been already been made, it allows the magician to further deepen that focus through the use of a word or sign which in turn strengthens the connection between magician and being.

But if a magician does not have that deep practical understanding and connection regarding the being, and just utters the name in ritual because it says so in the book, then a different dynamic kicks in. Either it just doesn't work, or, if the magician has some training and natural ability, the use of a name that has been repeatedly used by other magicians over generations allows the doors to open a bit: you get the first layer of the work; Peshat.

However, with so many people doing this work these days, the collective consciousness has various versions of vessel pattern creation in terms of these names. Think about it. A thousand people over, say thirty years, all using a specific name in ritual, but holding different levels of intent and focus: *I want power, hello are you there, I need wealth, who am I, what is my true will*, and so forth.

So wading through the dross of collective consciousness that has built a focus and pattern around a given name is a bit of a job. It is not impossible, but it can be tough going. And often what responds to that name is not the intended being, but something else – you have already learned about such situations. If the true contact is made at this level, you get some of the power, but its effects upon you can be tough.

So the short lesson is know in your mind **what it is** you are reaching out to, and know that haphazard connection will work for some and not for others, and such an approach is unstable: what comes from a being who is connected with in such a way is unpredictable and depends largely upon the person doing the calling.

The Olympick spirits are not only 'spirits', they are also names that give signposts as to the power behind them, and through knowing their power, function and connection, you can truly begin to walk to the path of the Arbatel. When we come to the Olympic Spirits and their names, we will look at this more deeply, and also spot the writers' hidden secrets.

## Aphorism 9

That is the chiefest wisdom, which is from God; and next, that which is in spiritual creatures; afterwards, in corporal creatures; fourthly, in Nature, and natural things. The Spirits that are apostate, and reserved to the last judgement, do follow these, after a long interval. Sixthly, the ministers of punishments in hell, and the obedient unto God. Seventhly, the Pigmies do not possess the lowest place, and they who inhabit in elements, and elementary things. It is convenient therefore to know and discern all differences of the wisdom of the Creator and the Creatures, that it may be certainly manifest unto us, what we ought to assume to our use of every thing, and that we may know in truth how and in what maner that may be done. For truely every creature is ordained for some profitable end to humane nature, and for the service thereof; as the holy Scriptures, Reason, and Experience, do testifie.

This wisdom follows on from what we have just looked at: know your beings and what it is you are connecting to. This is why you spent a lot of time in your apprentice and initiate training looking at, understanding, and meeting different types of beings. You also learned that even the most destructive and dangerous beings all have a function and a place, and that is to be understood and respected. Once you have that practical visionary experience under your belt, you start to recognise various beings that turn up: you know them by their actions, location, the way they feel and present, and so forth.

This in turn helps you to discern whether or not you have been successful and made a true contact through the ritual, or whether a parasite, faery being or so forth has picked up on your actions and decided to present itself. This is a major point when doing such a ritual sequence as the Arbatel: if you really do not know what you are doing, you are going to flounder, and if it does work, you will likely have a rough time with any power that then flows into your life. If you know about beings from practical experience, and understand the dynamics, then it will switch on in a more balanced way.

The above text gives a list in order of what beings come in what pecking order. Did you spot, for example, destroying beings: The Spirits that are apostate, and reserved to the last judgement, do follow these, after a long interval. Sixthly, the ministers of punishments in hell, and the obedient unto God. The beings that flow through the balance of

destruction, that are simply doing their job. If you take the religious dogma out of the text, keep with the idea of Divine creation, fulcrum, and destruction, you will start to see what these writers are talking about. They are just using a different mind set and vocabulary, that's all.

## Aphorism 10

God the Father Almighty, Creator of heaven and earth, and of all things visible and invisible, in the holy Scriptures proposeth himself to have an eye over us; and as a tender father which loveth his children, he teacheth us what is profitable, and what not; what we are to avoid, and what we are to embrace: then he allureth us to obedience with great promises of corporal and eternal benefits, and deterreth us (with threatning of punishments) from those things which are not profitable for us. Turn over therefore with thy hand, both night and day, those holy Writings, that thou mayest be happie in things present, and blessed in all eternity Do this, and thou shalt live, which the holy Books have taught thee.

At first glance, this seems like the religious wagging finger, and draws upon the paternalistic concept of God as 'big daddy'. But on closer inspection, and in context of the ritual to come there is a major secret nestled within it that is very relevant to the ritual itself.

On the surface the ritual promises to connect you to powers that will give you all sorts of glittery things that you want. But what the writer is hiding in that text is this: keep within the law of Divine balance with constant focus in your life towards your spiritual and magical evolution, and stay within the fulcrum, the present, and want for nothing, *happie in things present*. Through connecting with the beings in ritual, what is needed, necessity, will be triggered by the work and will flow to you. Again, a repeat of an old and wise bit of advice to a magician who is connecting with angelic or powerful inner spirits. He repeats this maxim in various ways, because it is so important in the success of magic.

## Aphorism 11

A number of Four is Pythagorical, and the first Quadrate; therefore here let us place the foundation of all wisdom, after

the wisdom of God revealed in the holy Scriptures, and to the considerations proposed in Nature. Appoint therefore to him who solely dependeth upon God, the wisdom of every creature to serve and obey him, nolens volens, willing or unwilling. And in this, the omnipotency of God shineth forth. It consisteth therefore in this, that we will discern the creatures which serve us, from those that are unwilling; and that we may learn how to accommodate the wisdom and offices of every creature unto our selves. This Art is not delivered, but divinely. Unto whom God will, he revealeth his secrets; but to whom he will not bestow anything out of his treasures, that person shall attain to nothing without the will of God.

Therefore we ought to desire from God alone, which will mercifully impart these things unto us. For he who hath given us his Son, and commanded us to pray for his holy Spirit, How much more will he subject unto us the whole creature, and things visible and invisible? Whatsoever ye ask, ye shall receive.

Beware that ye do not abuse the gifts of God, and all things shall work together unto you for your salvation. And before all things, be watchful in this, That your names be written in heaven: this is more light, That the spirits be obedient unto you, as Christ admonisheth.

The magical knowledge of this passage is in the first stanza: *A number of Four is Pythagorical, and the first Quadrate; therefore here let us place the foundation of all wisdom, after the wisdom of God revealed in the holy Scriptures, and to the considerations proposed in Nature.*

Think about the pattern of four, what it is rooted in, and how it is worked with magically. Then think about why the writer then continued on with the religious passage that he did. Think about working unconditionally with the three powers of creation, fulcrum and destruction, within that pattern and how it affects nature, and all the creatures, spirits and powers within nature. Think about the work you have done with angelic and underworld beings anchored in the fourfold pattern. Also think about the numerical structure of the book: fours and sevens. The sevens are the 'creative' or 'doing' aspects, and the fours are the steps or layers that are rooted in the physical world. He is telling you that the first step, the *first Quadrant*' is about the layer which is patterns. Read the passage again to see what he was hinting at.



## Aphorism 12

**In the Acts of the Apostles, the Spirit saith unto Peter after the Vision, Go down, and doubt not but I have sent them, when he was sent for from Cornelius the Centurion. After this maner, in vocal words, are all disciplines delivered, by the holy Angels of God, as it appeareth out of the Monuments of the Egyptians.** And these things afterwards were vitiated and corrupted with humane opinions; and by the instigation of evil spirits, who sow tares amongst the children of disobedience, as it is manifest out of St. Paul, and Hermes Trismegistus. **There is no other maner of restoring these Arts, then by the doctrine of the holy Spirits of God; because true faith cometh by hearing.** But because thou mayst be certain of the truth, arid mayst not doubt whether the spirits that speak with thee, do declare things true or false, let it onely depend upon thy faith in God; that thou mayst say with Paul, I know on whom I trust. If no sparrow can fall to the ground without the will of the Father which is in heaven, How much more will not God suffer thee to be deceived, O thou of little faith, if thou dependest wholly upon God, and adherest onely to him?

Look up the story of Simon Peter and Cornelius the Centurion – that story will tell you what this aphorism is about. He is also telling you about how the sacred utterance can be passed on by embedding it within substance which is then translated back to utterance. This is a comment about magical construction and the passing on of wisdom through such methods of construction. Think about your work in inner temple construction, and your work with patterns within substance/building, and then read that aphorism again.

## Aphorism 13

The Lord liveth; and all things which live, do live in him. And he is truely IEHOVAH (the sixteenth century latinised version of the Tetragrammaton YHWH), who hath given unto all things, that they be that which they are: and by his word alone, through his Son, hath produced all things out of nothing, which are in being. **He calleth all the stars, and all the host of heaven by their names. He therefore knoweth the true strength and nature of things, the order and policie**

**of every creature visible and invisible, to whom God hath revealed the names of his creatures.** It remaineth also, that he receive power from God, to extract the vertues in nature, and hidden secrets of the creature; and to produce their power into action, out of darkness into light. **Thy scope therefore ought to be, that thou have the names of the Spirits, that is, their powers and offices,** and how they are subjected and appointed by God to minister unto thee; even as Raphael was sent to Tobias, that he should heal his father, and deliver his son from dangers, and bring him to a wife. So Michael, the fortitude of God governeth the people of God: Gabriel, the messenger of God, was sent to Daniel, Mary, and Zachary the father of John Baptist. And he shall be given to thee that desirest him, who will teach thee whatsoever thy soul shall desire, in the nature of things. His ministry thou shalt use with trembling and fear of thy Creator, Redeemer, and Sanctifier, that is to say, the Father, Son, and holy Ghost: and do not thou let slip any occasion of learning and be vigilant in thy calling, and thou shalt want nothing that is necessary for thee.

Read that one carefully and think about it. And think about the returning theme of **'have the names of the Spirits, that is, their powers and offices.** Know them by their powers.

### Aphorism 14

Thy soul liveth for ever, through him that hath created thee: call therefore upon the Lord thy God, and him onely shalt thou serve. This thou shalt do, if thou wilt perform that end for which thou art ordained of God, and what thou owest to God and to thy neighbour. **God requireth of thee a minde,** that thou shouldest honour his Son, and keep the words of his Son in thy heart: if thou honour him, thou hast done the will of thy Father which is in heaven. To thy neighbour thou owest offices of humanity, and that thou draw all men that come to thee, to honour the Son. This is the Law and the Prophets. In temporal things, thou oughtest to call upon God as a father, that he would give unto thee all necessaries of this life: and thou oughtest to help thy neighbour with the gifts which God bestoweth upon thee, whether they be spiritual or corporal.

Therefore thou shalt pray thus:

O Lord of heaven and earth, Creator and Maker of all things visible and invisible; I, though unworthy, by thy assistance call upon thee, through thy onely begotten Son Jesus Christ our Lord, that thou wilt give unto me thy holy Spirit, to direct me in thy truth unto all good. Amen.

Because I earnestly desire perfectly to know the Arts of this life and such things as are necessary for us, which are so overwhelmed in darkness, and polluted with infinite humane opinions, that I of my own power can attain to no knowledge in them, unless thou teach it me: **Grant me therefore one of thy spirits, who may teach me those things which thou wouldest have me to know and learn, to thy praise and glory, and the profit of our neighbour.** Give me also an apt and teachable heart, that I may easily understand those things which thou shalt teach me, and may hide them in my understanding, **that I may bring them forth as out of thy inexhaustible treasures, to all necessary uses.** And give me grace, that I may use such thy gifts humbly, with fear and trembling, through our Lord Jesus Christ, with thy holy Spirit. Amen

To finish this first section, which is essentially a basic rule book for apprentices and initiates, and advice on how to learn, the writer gives a last bit of advice while using some of the vocabulary of the Credo: don't be an asshole, make yourself useful, and finally, asks for an inner contact as a teacher. Also notice the subtle hint that he repeats towards true necessity, not everyday wants. It can be difficult to read such text when it is steeped and hidden within religious and dogmatic text, but it is very useful to be able to sift through such an overlay in order to dig at what is actually being said.

Now we will move on through to lesson two and do more digging.

QUAREIA

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