



Jean de Cabalis - Guardian Orders Paper

For Members of the Following Orders



The Techniques of Diamonic Magick

By Michael Freedman

Essaier VII

The Techniques of Daimonic Magick

The Hermetica were ancient Greek-Egyptian esoteric and magical writings which were lost for centuries, then rediscovered at the beginning of the

Renaissance. One of them, "The Perfect Word" describes the gods of the cosmos:

"There are certain gods apprehensible by thought alone, who rule over all departments of the universe. Subordinate to them are the gods or daimones. The daimones are the gods who make all things throughout the universe, working one through another, each pouring the light of life into the things they make. The Ruler of Heaven and of all things in the divine world is Zeus Hypatos (*Highest*). Pantomorphos (*Every-Shape*) is the Ruler of the Decans, the thirty-six stars called the horoscopi. Pantomorphos gives the individuals of each kind their diverse forms. The seven spheres or planets have as their Ruler the god Eimarmenen (*Fortune*), who changes everything all the time using the laws of natural growth. Spiritus is the organ through which gods work. To the Ruler of Air, Zeus Neatos (*Lowest*), belongs the region between heaven and earth. Earth and sea are ruled by Zeus Chthonios (*Earthly World*), who supplies nutriment to all mortal beings that have soul. It is by this power that the fruits of the earth and sea are produced. There are other gods as well, whose powers and operations are spread through all things that exist."

As you have already learnt in the Cosmic Correspondences series during your Neophyte to Zelator studies, the Decans refer to the division of the circle of the heavens into 36 ten-degree sections, three to each Sign of the Zodiac. The oldest surviving depiction of the daimones or gods of the Decans is in a zodiac painted on the ceiling of a chapel of Osiris within the Temple of Hathor at Dendera, built around 300 b.c.e. They are the standing figures arranged around the inside of the circumference of the inner circle in the illustration on the page opposite.

An important shift in the meaning of the word daimon (pronounced *dymown*) has taken place. In classical Greece, a daimon was a god or one's own inner genius or guiding spirit. It was benevolent and inspiring. In modern terms, this is the Holy Guardian Angel or the Higher Self. During the early centuries of the Common Era, Christianity, the new state religion of the Roman Empire, had to fight to resist the return of the older religions of Greece, Rome, Egypt and Persia. It did its best to destroy all knowledge of one's own inner daimon or god. God was to be sought only through the One Church. In so doing, Christianity acted no worse than other religions. Every

religion tends to exalt its own gods and regards the gods of other religions as evil demons.

When Renaissance scholars rediscovered the hermetic writings in the 15th century, most of them saw the Greek word *daimon* used of the gods of the Cosmos by the ancients, but read it in the contemporary meaning of demon, a devil or evil spirit. As a result of this mistake, many avoided the hermetic writings as devil worship, while others grasped for the power and wealth which they thought the ability to control demons would give them. From this error came the grimoires which saw the ancient magical and theurgic rituals to align with the *daimones* or powers of the Cosmos as nothing more than spells to gain power over evil demons to force them to do the will of the magician.

In the Western world, some immature people take up devil worship and deliberately invoke powers of evil and destruction in order to gain the things which they feel they have been denied by their religion. Most such folk have puritan or fundamentalist Christian backgrounds.

It was said by Michael Freedman Senior Guardian, that "You have to have been a Christian before you can become a Satanist" and there is some truth in this. The grimoires of the 17th & 18th centuries largely come from those countries where Christianity was most repressive. They are a mixture of prayers to God and Jesus on the one hand, and to the Devil and legions of demons on the other. Their authors sought short cuts to power and luxury, as long as they could waltz on their pacts at the last moment. It just doesn't work like that.

Some Renaissance scholars looked beyond the prejudices of their era and saw the eternal truths within the Hermetic wisdom. They revived Daimonic Magic as a healing art and as a means to alignment with the cosmic powers. The first was Marsilio Ficino, who translated the *Hermetica* for the Pope in 1463. The most magical of these hermetic scholars was Giordano Bruno. By his time, there had been a reaction against the new learning. He was burned as a heretic in 1600, a hundred years after Ficino died in 1499 loaded with ecclesiastical honours. Daimonic magic was based on the principle of inducing an influx of *Spiritus Mundi* (Spirit of the world) which mediates between the Highest and its Body (the material sphere) and is diffused throughout the

whole universe. It is through Spiritus Mundi that the Daimonic or magical influence comes down to humans, who absorb it in their inner spirit.

As it is written: 'The Tenth Path (the physical sphere) causes a copious influx from the Prince of the First Sphere (the Highest)' To attract the Spiritus or Daimon of a Planet or Decan, a magician should set aside a special Sanctuary or Temple for the purpose and decorate it with pictures, statues, plants, scents, colours and so on associated with a particular Daimonic influence. Magick consists of guiding the Spiritus to flow into the material realm. An important technique of Daimonic magic is the manufacture of Talismans.

Talisman is an artificially manufactured container for the Daimonic forces. It should be carefully prepared. Made of material appropriate to the Daimonic force sought, it should be the right shape and inscribed with diagrams, signs and words of the daimon. Each step of the process must be done when the Daimonic influence is most powerful.

In modern days, we are fortunate to be able to use computer-driven astrological programmes to determine Daimonic strengths within the Tides of Time. In earlier periods, finding the best moment was either impossible or took days of tedious manual calculation of astrological charts. No wonder the superstitious developed all kinds of unreliable short-cut methods for choosing the best times. A typical example of this sort of thing is the so-called planetary hours, which assign planets to the hours of the day and night in a cycle, of which there are several different, conflicting systems in existence available.

A talisman can also be any material object into which Spiritus or the daimon of a cosmic power has become infused and which stores it, even if it has not been subjected to special magical procedures. There have been preserved many lists of things which attract the Spiritus of the each of the planets and other cosmic powers.

There are three levels of Daimonic magic, each progressively more powerful than the previous level.

(1) At the first level of Daimonic magic, the magician builds an actual place, a

temple or sanctuary in which are put physical objects and talismans to draw down sought-after Daimonic influences.

(2) The techniques of the second level of Daimonic magic are more powerful. They consist of chanting hymns or writings to tap into the Daimonic powers, using music associated with the daimones. The magical poems called the Hymns of Orpheus are effective at this level. The Mithras Liturgy is another source of Daimonic chants.

(3) In first level Daimonic magic, an actual temple needs to be built and furnished physically with all kinds of objects and talismans, each belonging to a specific daimon, but in the third level of Daimonic techniques, the magician constructs the Temple mentally.

The mental Temple of the Imagination is often called the Theatre of the World in published works on the Art of Memory. Mental images of the daimones are placed within the Temple of the Imagination in their appropriate places and thus are built the Treasure House of Images. It is in this inner sanctuary that advanced magicians mentally recite the chants and words of power to draw into themselves the powers of the daimones. As it is written within the Riddles of the Guardians, 'The Strong are strong, but the Silent are stronger' the techniques of the third level of Daimonic magic are the most powerful. They have been taught for more than 2000 years in the system known as the Art of Memory, but in a concealed manner. The Art of Memory taught its students to put Images in Places in order to remember lengthy lists or speeches, etc. Poorly concealed magical implications in the writings of Giordano Bruno on the *Ars Memoria* led eventually to his execution.

The best known of the renaissance sets of Images used in the Places of the inner Temple are the Tarocchi, also known as the Tarot. However, there are other, more ancient sets of Images of the daimones of the Cosmos. From the most ancient times, certain images of the cosmic gods or daimones had been built up by magicians. These were known and described by magical writers down through the ages, such as the Arab author of the *Picatrix*, Cornelius Agrippa, Peter of Abano and Athanasius Kircher. While all the lists are generally similar, there are differences from one list to another. The longest and most comprehensive lists are to be found in the magical writings

of Giordano Bruno, but none of these have ever been published in English. The late Michael Freedman Senior Guardian translated into English Giordano Bruno's *Images of the Daimones of the Cosmos* and his writings on this subject are presented in *Astrology* series during your study.