

**SACRED READING AS MAGICAL PRACTICE: A THEOLOGICAL  
HERMENEUTIC OF DION FORTUNE'S *THE COSMIC DOCTRINE***

by

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## ABSTRACT

Serious academic considerations of magic, beyond its merely social, cultural or psychopathological contexts are few. As one of them, this thesis claims that a coherent function of Dion Fortune's *The Cosmic Doctrine*, according to demonstrable textual intention, is as a participative magical process.

Fortune's text consists, primarily, of an extended, incomprehensible metaphor: the movement of infinite space. It claims to be designed to train the mind of the reader rather than inform it. The abstruseness of the text, wherein subjective and objective referents are treated simultaneously, prompts an interpretive tool; this thesis presents a tripartite hermeneutic as such a tool. An exploration of emanationism, according to Fortune's understanding of Qabalah, presents the conceptual matrix of *The Cosmic Doctrine*. An implicit dialogue with the philosopher Henri Bergson provides a basis for discussing process thought as integral to Fortune's emanationist cosmology. The literary theory of manuduction embraces intuitive cognition of reality as process and the spiritual practice of reciprocity between human and divine activity inherent within Fortune's emergent emanationism. The resulting hermeneutic serves to provide a practical, participative approach to *The Cosmic Doctrine* whereby reading the text functions as a psycho-cosmological magical experience in accordance with its author's definition of such.

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## PREFACE

My first attempt at reading *The Cosmic Doctrine* was when I was a teenager. I bought it, along with two other books by Dion Fortune, on one of my occasional visits to W & G Foyle Ltd on Charing Cross Road, London. It was an exciting train journey back to Shropshire as I anticipated learning the secrets of Doctor Taverner, exploring the mysteries of the Qabalah, and imbibing a cosmic doctrine. *The Secrets of Doctor Taverner* was my bedside book for a little while. I carried *The Mystical Qabalah* around with me for months, in the pocket of an army surplus greatcoat (the coat of choice among many teenagers at the time). *The Cosmic Doctrine*, however, very quickly found its way onto a bookshelf, where it remained largely undisturbed for the next few years. *The Cosmic Doctrine* had been a disappointment to me; it struck me as incomprehensible. I took it with me when I left home for university to study English literature, partly - I think - because obscure texts can be intriguing and partly because the Introduction to the text seemed to promise so much. It declared itself to be an extraordinary book (Fortune, 2000a, p.1), but further attempts at comprehension, prompted by curiosity and a sense of challenge, continued to leave me not only uninformed, but unmoved.

Nearly ten years after finishing my first degree, I came across a new, revised edition of *The Cosmic Doctrine* which claimed to be the definitive edition and proclaimed, on the front cover, the inclusion of previously unpublished text. Perhaps due to the enduring nature of unsated curiosity, I bought it eagerly and with great anticipation. My disappointment at discovering, upon an initial perusal, that the new edition of *The Cosmic Doctrine* seemed to do little to illuminate its meaning was only surpassed by a new resolve to make sense of it; I took up the challenge with renewed vigour and set myself the task of performing a close

reading of the text. Early attempts to resolve the abstruseness of *The Cosmic Doctrine*, in this way, resulted in an increasing sense of disorientation; the reflexivity of the extended metaphor seemed to defy rational endeavour. I decided to embark on a painstaking synopsis of the entire text in the hope that reading my finished synopsis would make sense of the book for me. I realised my endeavour might fail, but perseverance over the following six months brought me to the final page of *The Cosmic Doctrine* with a synopsis that - to my own satisfaction at least - plotted the recursive metaphor as it extended through the text. If nothing else, I had demonstrated to myself that the text displayed reasonable internal coherence. The irony of the fact that my completed synopsis was longer than the text of *The Cosmic Doctrine* did not escape me; with the sense of irony, however, came a renewed and increased curiosity.

The text claimed to function as training for the mind of the reader; it described transformation; it hinted at revelation; it emphasised the importance of initiation. I had navigated the text, but I didn't feel my engagement with the images in the text had changed me to any great degree, I had experienced neither epiphany, nor any sense of instant initiatory experience. If the images had trained my mind, I was curious to know how. In continuing to study *The Cosmic Doctrine* in terms of its own metaphor, reading through the rest of Fortune's *corpus* purposefully to gain more insight into that abstruse text, I began to find value in the endeavour itself. Holding subject and object together, according to the conflation of psyche and cosmos described by means of the psycho-cosmological symbolism of *The Cosmic Doctrine*, began to condition my perception of the world. It was this sense of a slow unfolding of the meaning of *The Cosmic Doctrine* in the context of my personal experience of the world around me that prompted me to acknowledge the possible gestatory functionality of images in terms of the type of transpersonal cognition Fortune describes as



‘superconsciousness’. *The Cosmic Doctrine* began to mean something to me in terms of the processes described within it.

It was at this point that the research requirements for this thesis began to become clear. In order to say something useful and coherent about the nature of *The Cosmic Doctrine* and its possible meaning, I needed to provide an approach which would enable a reader, if they wished, to engage with the processes described in the text itself. The identification of an academically supportable distinction between what constitutes sacred reading and what defines a sacred text is not the focus of this thesis. Whether or not the hermeneutical approach I have constructed may be employed for such an endeavour remains a moot question for future research: a question which may motivate both scholar and aspirant. My hermeneutic, here, serves only to enable the reader of *The Cosmic Doctrine* to make a start, to engage with the text in accordance with its own terms and to remain open to possibilities thereafter, for - as Fortune has said - “unless we make a start we have no hope of a finish” (Fortune, 1998, p.28).

## 1. INTRODUCTION

By my submission of this thesis, I am claiming to offer a hermeneutic which enables Dion Fortune's *The Cosmic Doctrine* to be accessed as a magical tool, in accordance with the author's understanding of what constitutes such and consistent with demonstrable textual intention.<sup>1</sup> I am evidencing such 'intention' according to Fortune's methodology of magic which is implicit in the structure of the text, contained in the theory it expresses, and is explicated elsewhere in her writing. I am also proposing the suitability of my hermeneutic with reference to the validity of employing a schema of Qabalistic emanationism in order to understand Fortune's cosmology; the necessity of adopting a theology of 'process' in order to assimilate coherently Fortune's systematisation of psycho-spiritual development presented in the text; and the identification of a literary theory of manuduction, rooted in medieval approaches to reading, which facilitates an approach to the text appropriate to its meaning, function and significance within the terms set out in my argument. I will present a conclusive argument that the validity of the approach I suggest, supported as it is by the terms of Fortune's theory of magic, demonstrates that she not only presents a methodology of magic, but employs a magical methodology with which the reader of *The Cosmic Doctrine* - in order to assimilate the intended meaning - must participate, and that the text, therefore, in the terms Fortune defines, can be understood to function as a transformative text and a magical talisman. I am appealing, from a knowledge of the text within the context of its own ideological integrity, to demonstrably supportive and appropriate frameworks upon which to build a functional hermeneutic in order to 'make sense' of *The Cosmic Doctrine*.

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<sup>1</sup> Throughout this thesis, I use the term 'textual intention' in relation to *The Cosmic Doctrine*, rather than 'authorial intention', to reflect the preferred neutrality of the former term in the context of the ambiguity surrounding the text's authorship.

In the first section of this introductory chapter, I will define my own methodology by setting out the structure of the thesis and by indicating its scope. In the second section, I will provide background material from which some of the specific problems and hypotheses explored in this thesis emerge. In the third section, I will establish what concepts relating to occultism are pertinent to themes I will explore throughout the thesis. In the final section, I will state specific problems which I address in my thesis, together with the hypotheses which I will explore as a response to those problems.

### **1.1 Methodology, scope and structure of this thesis**

The question prompting this thesis is, simply: ‘What is *The Cosmic Doctrine*?’ Dion Fortune (2000a, p.1) states at the beginning of her Introduction to *The Cosmic Doctrine* that, ‘The following pages were not produced by the ordinary method of literary work’; she says, a little later, that the text was received from discarnate entities as spoken words in her conscious mind which actuated her organs of speech to produce articulation in tones other than her own. According to Fortune (2000a, p.8), these words were then written down, unaltered, by the friends assisting her in her work; the text being ‘received’ between 1923 and 1925. When attempting to suggest ways of approaching a text claimed to have been written in such a way, it may be asked whether researching not only the internal evidence, but also external and contextual evidence, in order to interpret the text is an irrelevance or, even, a rejection of the stated origins of *The Cosmic Doctrine*. Fortune herself, however, is open to the possibility that the content of her text may be traced to ‘dissociated complexes’ of her own subconscious mind, even admitting ‘the possibility, nay the probability, of self-deception’ (Fortune, 2000a,

pp.1, 9).<sup>2</sup> Such caveats provide justification for considering not only the internal evidence available from the text itself, but also external evidence of a literary biographical nature relating to influences upon Fortune's thinking, as well as the contextual evidence of her other works and stated opinions in my attempt to identify what kind of text *The Cosmic Doctrine* is.

My intention, in this thesis, is to provide a hermeneutical approach to *The Cosmic Doctrine*, presenting key esoteric principles and philosophical concepts which underlie the magical application of the hermeneutic. In order to answer my research question, I need to develop, not so much an historical hermeneutic, but a structural hermeneutic, employing a textual approach as my primary methodology. Exegesis, eisegesis and synopsis, however, have limited value in relation to the approach to *The Cosmic Doctrine* which I am suggesting in this thesis. A simple synopsis of *The Cosmic Doctrine*, though it would serve to demonstrate that there is an inner consistency in the text, would do little to allay its abstruseness. Exegesis and eisegesis may be interesting and informative, but are inadequate methods of exploring the experiential meaning and purpose implicit in the text itself. Such endeavours, whatever they elucidate, serve equally to demonstrate that the text requires a different approach in order to access its meaning. My hermeneutic is validated by such provision of an approach to *The Cosmic Doctrine* which will enable the reader to interpret the text coherently in terms of Fortune's other writing.

However much the foci of the book seem to resonate with Fortune's own areas of interest, it is hard to forget that the author claimed *The Cosmic Doctrine* to be the result of communication from the inner planes. It is suggested that one of the inner plane communicators from whom the text of *The Cosmic Doctrine* was said to be received, was

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<sup>2</sup> Fortune (1995, p.21) considers the words 'subconscious' and 'unconscious' as synonymously referring to that which is beyond consciousness; consideration of distinctions between these terms made by the psychologists with which Fortune was familiar is, therefore, not necessary in this thesis.

Socrates, though Gareth Knight points to an influence less remote in history: the Freemason Moriarty, who was one of Fortune's tutors in esotericism and who died nineteen days after the first of the 'transmissions' which resulted in *The Cosmic Doctrine* (Knight, 2000, pp.86-8, 94). Knight (2000, p.94) comments on the 'strong resemblance' of Moriarty's aphorisms to "The Stanzas of Dzyan" in Blavatsky's *The Secret Doctrine*. There is much in Blavatsky's *The Secret Doctrine*, and in other teaching of the Theosophical Society which Blavatsky formed, which resonates with *The Cosmic Doctrine*; particularly the Kabbalistic concept of emanation. Fortune was, for a time, a member of the Theosophical Society; she was also, undoubtedly, familiar with the teachings of the Hermetic Order of the Golden Dawn via the teachings of the London Temple of the 'Alpha et Omega' and the 'Stella Matutina' order of which she was a member. The extent to which Fortune expresses and develops Theosophical ideas, or reinterprets the teachings of The Golden Dawn, provides fertile soil for research. An exploration of the influence of Crowley and Moriarty on Fortune would, undoubtedly, further illuminate the meaning and significance of *The Cosmic Doctrine*, as would a consideration of the psychology of Freud, Jung and others.

It is, however, beyond the scope of a single thesis to incorporate all this research into a coherent approach. I have, therefore, reached an informed decision with regard to what my thesis needs to focus on in order to present a specific way of making sense of *The Cosmic Doctrine* as an artefact in accordance with Fortune's illuminist thinking and her literary methodology. The exact referents in the methodology of magic presented by Theosophy and the Golden Dawn are unnecessary for my argument in this thesis. The direct influence of Moriarty, on Fortune, is also beyond the scope of what I aim to achieve in the presentation of my hermeneutic. The influences of Freud and Jung on Fortune's understanding of human psychology, though apparent, remain implicit in my exploration of Fortune's own expression

of psychology in *Machinery of the Mind*. In terms of Fortune's sources, there remains much research to be conducted into her *corpus*, more of which is available to the public than ever before thanks to the editorial efforts of Gareth Knight under the aegis of the Society of the Inner Light (the extant group founded by Fortune). The resources available in terms of the existing literature directly addressing Fortune's *corpus* are few enough; academic assessments of *The Cosmic Doctrine* are virtually non-existent. If Fortune's presentation of a methodology of magic is coherent with that of the Golden Dawn and Theosophy; if her magical methodology is similar to medieval ways of reading; and if her understanding of the relationship between the human mind and the world inhabited by the individual is an interpretation of various Freudian and Jungian principles, then Fortune cannot be understood to be doing something 'new' as the author of *The Cosmic Doctrine*, however distinct that text may be considered to be. Future research may clarify the extent of Fortune's contribution in her field. Whether *The Cosmic Doctrine* is a pioneering work is, however, largely irrelevant to my thesis question; what is pertinent is that the text can be seen to require a particular approach. My hermeneutic is a coherent and useful way of making sense of the text.

Chapter 2 of this thesis is a thematic exposition of *The Cosmic Doctrine* which will serve to demonstrate the inner consistency of the text and to provide background textual material relevant to the construction of my hermeneutic. I will not be considering the 'Afterthoughts' as part of the text at which I'm aiming my hermeneutic, for whether they were written by Fortune or not is irrelevant, they are clearly 'comments' on the text and do not form part of the 'movement' I have identified from cosmology, through psychology, to 'spiritual practice' (Fortune, 2000a, pp.186 ff.). Chapter 3 explores Fortune's authorial intention in the context of her fiction in order to support my argument for demonstrably identifiable textual intention with regard to *The Cosmic Doctrine*.

Chapters 4, 5 and 6, present a tripartite hermeneutic. Chapter 4 focusses primarily on establishing the particular type of emanationism underpinning Fortune's theology and cosmology. Qabalah, as Fortune understood it, provided her with a set of assumptions, familiarity with which will enable the reader of *The Cosmic Doctrine* to navigate through some of the complexities in the text.<sup>3</sup> In *The Cosmic Doctrine*, Fortune presents a schema for infinite complexification; as an organising principle, the Tree of Life provides concepts of emanationism which embrace divine creativity within an arena of infinite possibilities according to a pattern of fractal recursivity.<sup>4</sup> Implicit in such a Qabalistic schema are principles of process thought and participatory methodology; these will be further expanded upon in the two succeeding chapters which complete my hermeneutic. Chapter 5 explores aspects of process thought which provide a theology consonant with an emanationist model of manifestation and a participative approach to reality. The cosmology of *The Cosmic Doctrine* expresses a reshaping of science wherein the distinction between science (as observation of what is) and art (as creation of new objects) disappears; it does so by way of what I have called its 'psycho-cosmology'. Chapter 6 explores a participative theory of literature appropriate to such psycho-cosmology. Candler's exploration of participative reading will be considered in light of Fortune's own insistence on 'constructive reading' as a way of accessing the essential meaning and value of her novels (Candler, 2006; Fortune, 1989a, p.8).

The resulting hermeneutic, then, whilst serving to identify *The Cosmic Doctrine* as a

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<sup>3</sup> There are various transliterations of the Hebrew word meaning 'to receive'; in this thesis I follow the transliteration used by the person I am discussing or to whom I am referring, employing five variations: 'Qabalah', 'Kabala', 'Kabalah', 'Cabala' and 'Kabbalah'.

<sup>4</sup> I use the word 'fractal' in this thesis as descriptive of the potentially infinite, iterative replication of Fortune's initial metaphorical pattern of movement, which may be interpreted as simultaneously cosmological and psychological. That the word 'fractal' may be understood to signify both replication and irregularity serves, in the context in which I use it, to point to the creative aspect of Fortune's emanationist model. In addition, that - mathematically speaking - fractal dimensions exceed their topographical context usefully suggests a way of thinking about the microcosm as a hermetic replication of the macrocosm.

Qabalistic work (according to Fortune's understanding of Qabalah), will function primarily as providing a participative approach to the process paradigm exemplified in the text whereby the cognitive process of reading may be understood in terms of the transformative process of initiation described therein. A participative approach to the text as performative, which acknowledges its implicit purpose with regard to practical magic, is coherent and remains justifiable as a necessary corollary of authorial methodology. My thesis is that reading *The Cosmic Doctrine*, in response to its demonstrable textual intention, requires a 'magical' approach (in accordance with its author's definition of magic).

Chapter 7 resonates with material in Chapter 3; by showing how my hermeneutic may be applied to *The Cosmic Doctrine* in accordance with Fortune's understanding of magic, it extends the consideration of magical methodology which is presented in her fiction. In the fiction, Fortune's concern is, evidently, the effective application of magic to the real-life situations of her protagonists, presented to her readers for educative purposes. *The Cosmic Doctrine*, in the methodological approach required to make sense of the text, may be understood to be performative. The content and context of *The Cosmic Doctrine* combine, in the light of my hermeneutic, to provide a definition of the text as a magical talisman. My three central chapters are three distinct lenses, for viewing *The Cosmic Doctrine*, which inform each other and combine in a hermeneutic which functions magically according to Fortune's definition of magic.

It will be seen that each part of my tri-partite hermeneutic is constituted by aspects implicit within the others. Fortune's Qabalah implies process and participation. Process thought can be considered as implying an emanationist theology and a panexperientialist cosmology. Participative reading provides a context for process thought and defines an experience which can be construed in terms of emanationism. It is inevitable that there will be



replicatory material in these chapters as a single terminology is developed for addressing the different aspects of Fortune's coherent system. The tripartite hermeneutic is flanked by two resonant chapters. An introductory chapter on Fortune's fiction shows her novels as vehicles for positing an effective magical practice, which employ, to varying degrees, a magical methodology in their authorial technique. A concluding chapter on magic shows how the application of the hermeneutic explicates Fortune's definition of magic and exposes her authorial technique as a magical methodology. Fortune has not been considered an authority on philosophy or theology, neither is she considered a great literary figure; she is, however, considered an authority on magic. Even if my thesis did not naturally move towards its conclusion by the application of my hermeneutic in terms of its author's writing concerning the methodology of magic and (as I will argue) her magical methodology, it would border on disingenuousness to omit to discuss *The Cosmic Doctrine* in specifically magical terms. In his book *A Garden of Pomegranates*, Israel Regardie (1970, p.iii) says, 'Magic has been defined by Aleister Crowley as "the science and art of causing change to occur in conformity with will."' Fortune qualifies Crowley's definition and defines magic by saying, 'Magic is the art of causing changes to take place in consciousness in accordance with will' (Seymour and Ashcroft-Nowicki, 1999, p.24). My hermeneutic will be informed by Fortune's understanding of the concept of 'magic' and will, therefore, form the basis of interpreting the work as a speculative theology of magic (or, in other words, a 'magical' theology). As well as providing a way to access meaning in the text, my thesis will posit an identification of the text as a magical artefact.

The construction of my hermeneutic, in its juxtaposition of a Qabalistic concept of emanationism with aspects of process thought, provides the metaphysical foundation upon which an exploration of Fortune's employment of the Tree of Life (which she refers to as

‘Magical Qabalah’) may be conducted alongside that of a concept of ‘manuduction’ as a consonant literary theory; I establish, accordingly, the concept of ‘participation’ as integral to the hermeneutic (Fortune, 1998, p.214). Prompted by Fortune’s approach to her fictional writing, and supported by a reading of the text in the context of Fortune’s *corpus*, together with necessary esoteric, philosophical and theological theories, I will explore *The Cosmic Doctrine* as a magical piece of writing which needs to be read magically according to Fortune’s understanding of that term. My hermeneutic is a statement of how to perform this magical reading, thereby establishing the magical effectiveness of the text according to its author’s terms. The essence of my thesis, therefore, is a definition of magic in Fortune’s terms. In the next two sections of this Introduction, I have selected aspects of the *sitz im leben* of *The Cosmic Doctrine* and the *zeitgeist* during which it was written which provide an appropriate background against which specific questions concerning the text may be asked and addressed in the thesis. Neither section will be structured as a forward genealogy, plotting a history of ideas, but as a landscape, locating *The Cosmic Doctrine* thematically.

## **1.2 Background material**

In the Victorian era, though the last king had yet to be strangled with the guts of the last priest, the French Revolution, together with scientific rationalism, had significantly weakened the sense of Church authority (Chadwick, 1975, p.107). By the time Darwin’s *Origin of the Species* (1859) was being debated in public, moral absolutism had ceased to lend absolute weight to religious opinion. The *zeitgeist* in the Victorian era included the burgeoning cultural influences consequent upon the Empire, a focus on the meaning and manners of death due to the Queen’s prolonged bereavement, and a meliorist enthusiasm founded on the growth of industry and a developing scientism. The end of the 19<sup>th</sup> century

saw the rise of Theosophists who posited a syncretistic approach to religion which embraced oriental traditions and Spiritualists who sought authoritative experience of invisible realities beyond the edicts of Established religion. Personal messages, apparently from beyond the grave, soothed recipients at the séance table; complex cosmology received at the feet of the Masters served to inform the Theosophists. Both movements could be interpreted as a response to the epistemic crisis implicit in the potential ascendancy of scientific rationalism over traditional Christianity. Freud, Jung and others established the psychology of individual identity as a formative process. Darwin and Einstein pushed at the frontiers of the type of empirical endeavour which delimited knowledge according to the identification of constancy in nature, in order to explore scientific approaches to change and relativity.

Such new theories, calling into question a view of reality characterised by constancy and stasis, were also reflected in the popular philosophy of Bergson, James and Peirce, which provided a foundation for process thought and theological concepts of the passibility of God. So much, during the last half of the nineteenth century and the beginning of the twentieth century, threatened to take religion away from people and remove access to universal truths. Such fragmentation of certainty in absolutes is reflected in an identifiable crisis which had been building for some time, a characteristic of which was the sense of disconnectedness expressed earlier by Matthew Arnold (1850, ll. 85 – 86), in his ‘Stanzas from the Grande Chartreuse’, when he wrote of ‘Wandering between two worlds, one dead | The other powerless to be born.’ During this period, various groups and societies calling themselves ‘occult’ referred, in their teaching, to the Masters, the Inner Plane Adepts, the Secret Chiefs, or the Holy Guardian Angels. Members of these groups, such as H. P. Blavatsky, Aleister Crowley and W. B. Yeats, as well as Fortune, wrote texts which they claimed were the result of communications from the inner planes. The teaching expressed in such texts alluded to, or

implied that there were, hidden powers in the human mind that could be developed through various occult practices.

1904 saw the publication of Aleister Crowley's *The Book of the Law*. In 1916, Carl Jung's *Seven Sermons to the Dead* appeared. In 1925, W. B. Yeats' *A Vision* was published and Fortune's *The Cosmic Doctrine* was completed. These books are a few examples among many where an authority beyond the human author is claimed for a text. Crowley's book is said to have been dictated by his wife whilst in a trance. Yeats claimed that his wife Georgie Hyde Lees was questioned by him and answered in automatic writing over a period of five or six years; the scripts of these answers became the text of *A Vision*. Fortune received her text by means of mediumship. Jung, though he does not claim that his sermons were the result of mediumship or automatic writing, does claim a similar supernatural origin and ascribes authorship to Basilides. Each of the texts I have mentioned, shows influences which can be traced in the experience and interests of each of the authors. Crowley's interest in 'Magick' and Egyptian mythology, Yeats' familiarity with the teaching of The Golden Dawn occult fraternity, Fortune's interest in Theosophical cosmology and Jung's interest in Gnosticism are all clearly evident in their writing. The authors' intentions in writing such 'received' texts may have had much to do with a response to the shifting sands of Church authority and scientific discovery; the authors may have been influenced by a growing global perspective on other cultures as a result of the expanse of the British Empire and developments in global communication; the texts may reflect a change in the understanding of the individual emerging from a re-thinking of the 'self' within the discipline of the new 'psychology' of the time. Expressing their teaching by means of metaphor and analogy drawn from various sources such as mathematics, geometry, science and world religions, the disparity of such texts lends credence to the impression that, as David Green (2003, p.78) says, 'the occult

constitutes a syncretic dumping ground in the history of ideas.’ My thesis, in its presentation of a coherentist argument for evaluating Fortune’s *The Cosmic Doctrine*, however, implicitly challenges Green’s comment; constructively approached, the occult arena around the Victorian *fin de siècle* may at least be viewed as a place where disparate ideas cross in unexpected and creative ways.

Spiritualist table-turning, Theosophical syncretism and Hermetic comprehensiveness also provided, of course, enough heresy to fuel any Romantic urge to rebel against social convention. The fact that the writing in the four texts I have mentioned displays a marked continuity with that of the wider writing of each of the authors suggests, however, that the ideas contained therein serve as more than mere tools of rebellion. As Openheim (1985, p.170) has noted, both Spiritualists and Theosophists ‘shared an immensely optimistic view of gradual human progress to spiritual perfection.’ Such an ameliorative view echoes the goals of Gnosticism and of Jungian individuation; it reflects Fortune’s consistent message throughout her writing; it is relevant even to the life and work of the ‘wickedest man in the world’ (Crowley); it resonates, also, with Yeats’ reasons for being in the Hermetic Order of the Golden Dawn, which he states at the beginning of *A Vision* when he says, ‘I wished for a system of thought that would leave my imagination free to create as it chose and yet make all that it created, or could create, part of the one history and that the soul’s’ (Yeats, 1925, p.xi). Yeats (1986), in a letter to Edmund Dulac on 23 April 1924, was unequivocal in his sense of the need for an ordered view of the world, calling *A Vision*, ‘a last act of defence against the chaos of the world.’ The nature of ‘received’ texts, such as those I have mentioned, could simply be understood as consisting of modernist attempts to reclaim the authority of religion and to re-establish the possibility of universal truth within the context of a new scientific emphasis on empiricism. The emphasis, in these texts, on the self as arbiter; their authors’

willingness to embrace religious diversity; the sheer playing with possibilities, however, points to methods which are more postmodern than the modernist's continuation of the Enlightenment's rational quest. Certainly, a reading of the texts gives the impression that the authors were torn between wanting to proclaim a new revelation and claiming the authority of an ancient wisdom. Theirs was neither a promulgation of an idealistic concept of the 'noble savage', nor was it a thoroughgoing employment of scientism; it was, rather, a combination of the old and the new. The style often involved a self-conscious combination of inductive and deductive reasoning combined into a sort of 'scientific illuminism' (Crowley *et al*, 1909 – 1913).

If magic, as an area of academic research beyond anthropological study, has been neglected, it is probably due to the lack of a definitive understanding of the term. Magicians during the occult revival at the turn of the nineteenth century, however, can be considered as seeking to redress this lack of understanding. Crowley's choice of the term 'Scientific Illuminism' to describe his occult pursuits shows, in itself, a concern with the empirical validity of magic as well as its mystical content. This concern was shared by Fortune who, though her ultimate interest in Qabalah was - as I will demonstrate - magical, considers the Tree of Life to embrace science, psychology, philosophy and theology (Fortune, 1998, p.13). Despite Knight's claim in his Forward to *The Training and Work of an Initiate*, it seems unlikely Fortune coined the phrase 'illuminism'; Israel Regardie, in *Roll Away the Stone*, ascribes the phrase to Crowley (Fortune, 2000b, p.4; Regardie, I. and Crowley, A., 1968, pp.50-51). Certainly, the concept of applying rationality to spirituality was not new; in his *Raja Yoga*, Swami Vivekananda (1959, p.91), who was an influence on Crowley, speaks of reaching 'the superconscious state in a scientific manner.' For the purposes of this thesis, the question may remain moot, but it is interesting that, in an Editorial of *The Equinox*, Crowley

(1909-1913, vol. i, no. 2, p.2) speaks synonymously of: ‘our doctrine of sceptical Theurgy’ and ‘scientific illuminism’. Even though she retreats from a definition of magic as supernatural, Fortune’s magical methodology certainly embraces the aid of unseen powers. Her recommendation that the occultist walks the ‘Via Media’ between faith and science is wholly coherent with an approach to her subject as ‘scientific illuminism’; that, in *The Training and Work of an Initiate*, Fortune sets out her ground-plan of illuminism in terms of the practice of ‘occult science’, demonstrates that, for her, illuminism is scientific (Fortune, 1987a, pp.26-8, 36; 2000b, p.75).

Much of the emphasis on the inductive nature of magical practice at the Victorian *fin-de-siècle* drew on emerging scientific paradigms of the time in the fields of psychology and evolutionary theory.<sup>5</sup> Neither Fortune, nor Crowley, however, considered magic to be purely a science; both considered it to be a scientific, an artistic and a religious pursuit. In *The Golden Bough* - Frazer’s anthropological study of magic as contrasted with religion - his denigratory statement that ‘It is for the philosophic student to trace the train of thought which underlies the magician’s practice; to draw out the few simple threads of which the tangled skein is composed; to disentangle the abstract principles from their concrete applications; in short to discern the spurious science behind the bastard art’, serves to provide an excellent description of Fortune’s occultism, as set forth in *The Cosmic Doctrine*, if assumptions that the science is spurious and the art illegitimate are precluded (Frazer, 1922, p.12). The treatment of magic, by Freud (1919) and Piaget (1929), for example, as a transitional phase in terms of developmental psychology, is similar to Frazer’s approach to magic in the field of

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<sup>5</sup> In terms of Fortune’s concept of recapitulatory evolutionary development, it is interesting to note, for example, that evolutionary recapitulation in the embryo was a common scientific idea at the time.

anthropology.<sup>6</sup> Such arguments are for the derogation of magic, however, whilst Fortune says something different (though both she and Crowley can be seen to rejoice in the syncretism of Frazer's approach) and, in what may be thought of as an implicit dialogue with Frazer, can be considered as arguing for the repristination of magical practice as mystical art informed by scientific developments of her day.

The historical context within which *The Cosmic Doctrine* was written - with its various responses to the crisis of faith instigated by scientism and Darwinian theory - supports a view of Fortune's authorial motive in the light of a desire to address, implicitly or explicitly, the challenges of evolution, and to reflect - either systematically within her texts, or by the textual referents in the system within which they were set - the methods of science. Whilst Fortune clearly frames her practice of occultism in religious terms, she retreats from concepts which imply non-rationality; for her, occultism pertained to that which is 'hidden' because it is unknown, not unknowable (Fortune, 1987a, p.57). Referring to the occult revival at the close of the nineteenth century, Alex Owen (2004, p.12) says, 'The "new" occultism ... was attractive partly because it offered a spiritual alternative to religious orthodoxy, but one that ostensibly operated without the requirement of faith.' The 'table-tapping' of the Spiritualist movement, for instance, claimed to show visible effects of invisible causes; spiritual realities were being made visible in the Spiritualist's parlour just as scientific discoveries were being verified in the laboratory. As Owen (2004, p.13) goes on to say, 'The "new" occultism in particular co-opted the language of science and staked a strong claim to rationality while at the same time undermining scientific rationalism as a world-view and rejecting the rationalist assumption upon which it depended.'

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<sup>6</sup> Piaget's *The Child's Conception of the World* was first published in the same year that Fortune finished *The Cosmic Doctrine*.



Although Fortune believed that occult phenomena could, and should, be exposed to scientific method, she distinguishes between ‘esoteric science’ and ‘natural science’; she says that ‘The nearest approach to accuracy may be to say that occult science begins where natural science ends’ (Fortune, 2000b, p.59). Her distinction, though not absolute, is that natural science is inductive whereas esoteric science is primarily deductive; in the former, experiment produces knowledge, in the latter, it validates it (Fortune, 2000b, p.60). Taking *a priori* knowledge within ‘esoteric theory’ as the foundation for her practice, Fortune (2000b, p.60) applies scientific method to the ramifications of the theory in order to explore the ‘primary principles’ contained therein. She understands such ‘primary principles’ to be the inviolable cosmic laws which, she says, are common to the metaphysics of all occult schools, discrediting the idea of ‘miracle’ in favour of this ‘natural law’ (Fortune, 2000b, pp.54, 86; 1987a, p.34). Such ‘laws’ are stated explicitly in the final section of *The Cosmic Doctrine* and may be read as an approach to both ‘nature’ and ‘the soul of man’ (Fortune, 2000a, pp.145-185; 2000b, p.93). In the next section of this chapter, I consider various occult concepts which are pertinent to the esoteric theory presented in *The Cosmic Doctrine* and to the argument I will develop concerning its functionality.

### **1.3 Occult concepts pertinent to this thesis**

The *sitz im leben* of *The Cosmic Doctrine* which I have remarked upon provides only a partial view of its author’s landscape; the world Fortune inhabited, as is clearly evident in her *corpus*, is predominantly an occult one. In this section of my Introduction, I consider the specific nature of the material I will be working with as I develop my argument, by commenting briefly on the promise and difficulties of esoteric cosmology in terms of the occult influences on Fortune’s thinking. Dion Fortune’s work may be set within the broad

context of the 'Perennial tradition' of religious philosophy from Pythagoras, to Plato, the Neoplatonists, the Renaissance magi, through to the post Enlightenment occultism of which the nineteenth century occult revival may be considered a part. Given Fortune's membership of the Theosophical Society and groups closely related to the Hermetic Order of the Golden Dawn, Theosophical and Hermetic influences on Fortune are the main focus of this section. As well as foregrounding themes discussed in my thematic exposition of *The Cosmic Doctrine* in the next chapter - providing thereby a degree of familiarisation with its scope and facilitating further assessment of textual function - this brief purview of occult themes pertinent to the hermeneutic I will construct will avert the need for potentially distracting commentary on very basic Qabalistic principles in my exploration of Qabalah as the conceptual matrix of *The Cosmic Doctrine* later in the thesis.

An early and formative influence on Fortune was Madam Blavatsky, founder of the Theosophical Society. Substantial aspects of Fortune's cosmogony are derived from Theosophy which, in turn, is derived from a combination of Hindu, Platonic, Neoplatonic and other sources. Even a cursory comparison of Fortune's writing with key Theosophical texts shows that, although Fortune was not merely re-writing Theosophy, she was clearly influenced by Theosophical ideas. Like Blavatsky, Fortune claims authority due to the ancient nature of her teaching with origins in a lost civilization; in *The Cosmic Doctrine*, she traces her career as an initiate back to a previous life in Atlantis (Fortune, 2000a, p.6). The existence of 'hidden wisdom' propounded by Blavatsky (1974, vol. i, p.xvii) as central to her doctrine is also Fortune's justification for her own occult endeavours. Fortune's early visions and reflections with regard to the teaching of ancient traditions - as recorded, for example, in the Introduction to *The Cosmic Doctrine* - form the foundation of her belief in occult initiatory schools and of the reality of a 'secret' gnosis serving as the matrix for western esotericism.

Though Blavatsky (1974, vol. i, p.viii) admits that her teachings may be ‘fragmentary and incomplete’, and though Fortune (2000a, p.17) says, ‘In the present case variation is more likely to be in completeness than in accuracy’, it is evident, even upon a cursory glance through *The Cosmic Doctrine* and *The Secret Doctrine*, that both Blavatsky and Fortune were attempting to create, or at least gather together material to form, a coherent cosmology.

Blavatsky (1974, vol. i, p.xliii) considered Kabala to be one of the repositories of ancient wisdom.

Fortune (1998, p.6) considers Pythagorean thought to be, essentially, Qabalistic; her own commitment to geometry and mathematics as a means of accessing and describing spiritual truths, as well as her founding of a secret society, may be considered Pythagorean (cf. Hall, 2003, pp.206-221). For Pythagoreans, the essential unity of the Monad is regenerated in the harmony of the Decad; the nature of the former may be explicated according to the relationships decipherable in the latter. William James (1905, p.415) describes the Perennial Philosophy, in terms of religious experience, whereby, “In mystic states we both become one with the Absolute and we become aware of our oneness.” For Plato, the soul is capable of recollecting the eternal forms which constitute essential reality; his emphasis on ontological dualism, however, required - for such an understanding of truth - liberation of the soul from the prison of the body. Bernard Simon (2004, p.108) notes that,

‘When Jewish Scriptures were introduced into Greek intellectual circles they had a huge influence on the development of Platonic thought. The bringing together of the creation narrative of Genesis and the cosmology of Plato’s *Timaeus* inaugurated a whole series of explorations of philosophical and cosmological ideas which were finally gathered together in Plotinus’ *Enneads*.’ The emphasis of monistic, Neoplatonic interpretations of Plato is less on escape from the prison of physicality, than on the perfectibility of the human soul (Goodrick-

Clarke, 2005, pp.20-29). Plotinus describes emanations of the One or the Good by a process of downward causation into material manifestation (Gibbons, 2001, p.6).

Emanationism provided, for the occultists of the Victorian *fin de siècle*, what may have seemed a much more elegant view of unfolding creation than a literal reading of the creation story in Genesis: one that sits quite comfortably with the Deist commitment to the beauty of natural law and resonates with the evolutionary theory of Darwin's *The Origin of Species by Means of Natural Selection* published in 1859. In his study of spirituality and the occult, B. J. Gibbons (2001, p.20) remarks, 'There are different cosmogonic myths in occult thought, but they are all characteristically procreationist rather than creationist.' According to Gibbons, there was an interesting twist in the occultists' impulse to view creation (or 'procreation') as emanationist when compared with the Gnostic development of the concept. The Gnostics built myth upon myth into the process of emanation, effectively increasing the degree to which God was seen to be transcendent. The occultists, however, favoured emanation as a way to show the close link between the creation and the Creator (Gibbons, 2001, p.8).

Fortune's cosmology is consistent with her understanding of Qabalistic emanationism which serves her as a cosmological system of gnosis, providing a convenient structure according to which the human individual being is identified as both microcosm and microtheos, and Divine revelation and human realisation may be considered as coterminous. In the context of Fortune's *The Cosmic Doctrine*, spirit and matter are not merely considered as analogous, but as elements within an emanatory process expressing uninterrupted succession. It is in this sense that natural evolution, as opposed to supernatural redemption, is considered to be at the heart of the process of being and, therefore, integral to Fortune's cosmology. Such a view of the relationship between visible and invisible reality - be it in

terms of spirit and matter, mind and body, or subject and object - owes much to the principles embodied in that collection of texts traditionally believed to be of ancient origin: the *Hermetica*. The *Corpus Hermeticum*, the *Asclepius* and the 'Chaldean Oracles', are now considered by most scholars to have been written in the 2<sup>nd</sup>-3<sup>rd</sup> centuries AD (Owen, 2004, p.52, n.3; Yates, 2002, pp. 2-3, 19, 433). Frances Yates (2002, p.470) comments, however, that, 'the *Hermetica* were not, and are not, invalidated as profoundly important documents of religious experience by being at last correctly dated. Nor are modern scholars even yet in agreement as to how much, or how little, of genuinely Egyptian teachings they may contain.' Both Fortune and Blavatsky are less interested in an accurate dating of the texts than in their content which, whether it reflects ancient Egyptian teaching or not, can certainly be seen to resonate with Platonic and Neoplatonic thinking such as the Platonic theory of Forms (where Plato makes a distinction between the world of ideas and the world of physical objects which is merely a reflection of those ideas), the Platonic doctrines of recollection and reincarnation, the Neoplatonic understanding of the soul and its relationship to God and physical reality, and the Hermetic understanding of the human individual as microcosm and microtheos (Gibbons, 2001, p.7).

Ficino's translation of the *Hermetica*, in the middle of the 15<sup>th</sup> century, signalled a revival of Platonic and Hermetic thought which was explored extensively at the Platonic Academy he founded. Ficino's development of a natural magic locates the powers of the macrocosm within the activities of the microcosm; Goodrick-Clarke (2008, p.39) comments that, "Ficino initiated a fundamental spiritual revolution in man's self-regard. Within his dynamic cosmology, the soul thus combined in itself everything, knew everything, and possessed the powers of everything in the universe ... This cosmology was not just a formal intellectual model but rather a map for the travels and ascent of one's soul." Pico della

Mirandola, by bringing together Ficino's natural magic with Cabalistic doctrine, extends the arena of magical activity beyond the stars to the causative spiritual principles represented by the sephiroth on the Tree of Life (Goodrick-Clarke, 2008, pp.41-46). For Pico della Mirandola, the human individual is essentially free. The type of Gnosticism which understood the material world as a prison of the spirit displayed a view of the world coherent with Platonic dualism and the later Augustinian and Cartesian dualism (Davies, 2003, pp.97, 110). Any mechanical philosophy of nature, such as that expounded by Descartes, runs the risk of marginalising the human mind and associating materiality with evil, whereas emanationism shows the potential of material reality to reflect the perfection of its origin (Yates, 2002, pp.464, 494). Gibbons (2001, p.8) says that, for the esotericist, 'Divine immanence replaces transcendence, and a structure of thought created in the service of a world-negating religion is co-opted for the purpose of a world-affirming one.'

Even before his life changing vision of Christ in the Spring of 1744, Swedenborg - scientist of the Age of Enlightenment - held a vitalist understanding of nature as opposed to the Cartesian dualism of mind and matter (Goodrick-Clarke, 2008, pp.160-167). Swedenborg's rational speculation on the relationship between spirit and matter lies at the heart of his concept of heaven and hell as "spiritual possibilities and enhancements of the human condition" (Goodrick-Clarke, 2008, p.165). By positing continuity between mind and matter, Blavatsky and Fortune reject Cartesian dualism and, in doing so, tend more towards the theodicy of Irenaeus. Commenting on John Hick's 'soul-making' theodicy, Michael Peterson (1992, p.12) says that, 'According to Hick, an Irenaean theodicy does not view evil in the world as a fall from a once perfect state, but rather as a necessary stage in the development of a relatively immature creation into a more mature state.' In keeping with their Hermetic roots, both Blavatsky and Fortune attempt to answer the question posed by the

problem of evil in terms of cosmological evolution rather than anthropomorphic or historical terms. Such a response to the problem of evil emerges naturally from their treatment of the relationship between spirit and matter; they follow Plato only so far, before rejecting his dualism (Blavatsky, 1974, vol. i, p.604).

One of the authors Fortune was familiar with, MacGregor Mathers (1991, p.15), states in his book *The Kabbalah Unveiled*, 'The SPR SPIRVTh, *Sepher Sephiroth*, or "Book of Emanations," describes, so to speak, the gradual evolution of the Deity from negative into positive existence.' Fortune's remark (1998, p.31): 'I remember once hearing a man who was an adept if ever there was one, say, "If you want to know what God is, I can tell you in one word: God is pressure"', presents a concept which can be seen to underpin her understanding of the emanation of God from that which is not manifest into manifestation. It is similar to the Qabalistic shattering of the vessels of manifestation, as God presses into creation - what Kenneth Hanson (1998, p.236), in his book on Kabbalah, has described as 'the ongoing dance of energy'. For Plotinus, emanation plotted degradation from a perfect state, a process which gave rise to evil; a return to the original unity was required in order to reverse the process. For Theosophists and esotericists of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, such as Rudolf Steiner, Peter Ouspensky and George Gurdjieff, practising and writing about their spirituality in an age when the spiritual aspect of life seemed in danger of relegation, the outlook was not pessimistic; the potential for human self-development was considered the primary constituent of an ancient wisdom focussing on attainment, or realisation, of the essential spiritual nature of the individual (Goodrick-Clarke, 2008, p.230 and p.233; Knight, 1991, pp.158-60). Emanation was understood to be part of a process of evolution wherein humankind, as essentially spiritual beings, progress and develop through experience and the attainment of knowledge. Owen (2004, p.38), commenting on Theosophy, says 'It not only pressed the

importance of spirituality for the world's successful evolution, and that of humankind within it, but also emphasized as part of the occult "secret doctrine" the indivisibility of matter and spirit. This was implicit in Theosophical emanationism, but also underpinned Theosophy's claims to a wisdom that fully comprehended the laws of nature.<sup>7</sup> In *The Cosmic Doctrine*, the essential unity of spirit and matter is consistently maintained as Fortune presents the pattern of a positive development wherein humankind is firmly understood to be essentially divine.

According to Qabalah, all manifestation emerges from the *Ain*, from nothingness (Hanson, 1998, p.229). In both *The Mystical Qabalah* and *The Cosmic Doctrine*, Fortune begins her cosmogony with an exploration of 'nothing' from which all creation manifests or emanates; her description of 'the Veils of Negative Existence' is, therefore, central in her concept of the origination of the process of emanation. Blavatsky (1974, p.9n) talked about Space as 'the Unknown First Cause' which, though it is 'incognisable', cannot be thought of as 'void'. Fortune (1998, p.28) considers the Veils to be 'philosophical conventions' which are placed at the limit of what can be conceived of by the human mind; she holds that, by contemplation of what is conceivable (that which exists before the Veils) with reference to that which is inconceivable (that which is behind the Veils), insight may be gained into the unknown origin of manifestation. In Fortune's view (1998, p.32), 'Little by little, like a rising tide, realisation is concreting the Abstract, assimilating and expressing in terms of its own nature things which belong to another sphere'; this is an interesting statement, for she presents a cosmological unity by combining the process of emanation, as set forth in certain teachings of Qabalah, with a sort of Gnostic realisation available to the initiate. According to Fortune, the pattern of emanation provides a process by which human beings may expand their

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<sup>7</sup> Earlier, Owen (2004, p.34) speaks of a 'return to the Absolute' and 'a return to the source'; it is clear, however, from his comments on evolution, that he does not think of this as an undoing of the process of emanation, but as a development within the process. The distinction is subtle, but important.



consciousness and approach the unknown origin of that emanation. The process works by means of analogy whereby the Divine consciousness is understood to emerge as human consciousness, through a process of emanation, and the principles of emanation are understood to be reflected in the actions and reactions of human life.

In her book on Giordano Bruno, Yates (2002, p.120) remarks that, 'The final reevaluation of the magician in the Renaissance is that he becomes a divine man.' Later in the book, Yates (2002, p.373) notes Bruno's Messianic tendencies and says, 'Hermeticism, with its belief in a "divinising" experience, is conducive to religious mania of this kind.' I have noted that a characteristic of Neoplatonism is the perfectibility of the human individual. Characteristic of Hermeticism is the development of thaumaturgical powers of the individual. Commenting on humanity's relationship with nature, Gibbons (2001, p.25) remarks that, 'According to Paracelsus the cosmos, like man, consisted of body and soul, and it was through the soul of the universe that human beings could influence its body.' The use of space and movement as an analogy for inconceivable reality is the basis of Blavatsky's cosmogony as set forth in *The Secret Doctrine*. Such a use of analogy is also at the heart of *The Cosmic Doctrine* in the way Fortune uses the concept of movement to express the evolutionary process of emanation and the way it relates to human consciousness and behaviour. In an analogical understanding of the totality of existence as space moving, emanating a microcosmic universe conditioned by the same principles, Fortune identifies the nature of God to be the essence of the universe. A remark made by Hanson (1998, p.244) is interesting in this context; he says, 'In a sense at least, God is one with the universe; God is the universe. While it sounds rather pantheistic, it is very much the stuff of Kabbalah.' Gibbons (2001, p.26) helps to clarify Hanson's statement somewhat when he says that, 'Technically, the occult position is closer to panentheism than pantheism: God contains the world, but not as

the totality of his being.’ Both Blavatsky and Fortune refer to a series of universes emanating from the ground of cosmic being, and both make reference to the emanation of divine ‘sparks’ as manifestations of divine essence; this concept of panentheism has soteriological implications and is for the most part a basic principle of the Victorian *fin-de-siècle* occultist’s view of emanation as well as being fundamental to Fortune’s understanding of how magic works.

Gibbons (2001, p.5) has remarked, with regard to ancient Gnosticism and to early modern occultists, that:

The esotericists’ concept of salvific knowledge referred to the notion of direct contact with the underlying structure of reality, which was God. It was as much conative as noetic, involving the whole of one’s being in an intuitive apprehension of the true ground of being as the godhead itself. It functioned as a soteriological principle because, in revealing the ultimate identity of the soul with its source, it reunited them.

Such an understanding of the unitive ‘underlying structure of reality’ is reflected in the concept expressed in the *Emerald Tablet of Hermes Trismegistus* by the phrase, ‘What is below is like that which is above, and what is above is similar to that which is below to accomplish the wonders of the one thing’ (Gibbons, 2001, p.5; Blavatsky, 1877, vol. i, p.507). This doctrine of correspondence was axiomatic for occultists at the Victorian *fin-de-siècle*; it certainly informs Fortune’s interpretation of the Qabalistic Tree of Life and underpins the cosmology of both Fortune and Blavatsky (Blavatsky, 1974, vol. i, p.92n; Fortune, 1998, p.40). Fortune (1998, p.34) says of the *Ets Chayyim* (the Tree of Life) that it provides an ‘instrument of spiritual development and magical work’: a statement which - as I will demonstrate - may validly be applied to *The Cosmic Doctrine* and which, combined with an understanding of Fortune’s methodology of magic and understood in terms of reading as a

potentially transformative experience (a conative, participatory process as well as a noetic one), serves to suggest a way of approaching the text as an effective magical artefact.<sup>8</sup>

#### **1.4 Problems and possible hypotheses**

In a landscape characterised by the shifting sands of Church authority, and re-evaluations of moral and spiritual absolutes, combined with new theories of the human psychological, sociological and developmental condition which influenced and were influenced by the occult revival of the late nineteenth- and early twentieth-centuries, Fortune claims to have ‘received’ a cosmic doctrine. The fact that Fortune claims *The Cosmic Doctrine* as a ‘received’ text (recorded, apparently, verbatim), and associated implications of the existence of ‘Inner Plane’ beings, does not pose a problem that will impact greatly upon my thesis. In terms of her own caveats (2000a, p. 1) regarding the nature of the ‘transmission’ and ‘reception’ of the text, it is reasonable to assume that whether the reality of the communicators transmitting *The Cosmic Doctrine* is subjective or objective is of little concern to Fortune, for objective and subjective become, in the course of the text, relative terms. It is not my intention, therefore, to explore the constitution of Inner Plane entities such as the Masters, for instance, for such would contribute little to my argument. Assuming a definition of a ‘being’ or an ‘entity’ as a combination of force and form, questions about their ‘reality’ and their function will not be addressed directly to any great extent, but will be addressed implicitly in the general discussion of Fortune’s view of reality and the nature of

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<sup>8</sup> Alex Owen (2004, p.14) has remarked upon a tendency towards, “Social and individual transformation” during this period at the Victorian *fin-de-siècle*.

magic.<sup>9</sup> The problem of classification remains, however, and underpins the task my whole thesis sets itself as I define the terms and methodology of *The Cosmic Doctrine*.

Fortune's novels are obviously fiction and *The Mystical Qabalah* may reasonably be considered a work of reference; *The Cosmic Doctrine* seems to hover somewhere in between these two genres. Fortune's literary *corpus* does not generally pose a problem in terms of classification; the majority of her published work constitutes, simply, writing about magic. If not problematic, however, there is an anomalous element relating, at least, to Fortune's *Moon Magic*; the anomaly emerges as a result of her statement that she neither values the novel as literature, nor as entertainment (Fortune, 1995a, pp. 3-4). This begs the question as to what its primary value was in the eyes of its author. To answer this question, I explore the implications of Fortune's own statement that her writing of *Moon Magic* may be considered to have been a 'magical act' (Fortune, 1995a, p. 4). The chapter in this thesis which explores Fortune's fictional writing in terms of her presentation of magical methodology also considers her employment of such methodology; it serves as part of the landscape within which my hermeneutic is set. That a theory of participative reading can be extruded from such an approach to her fiction serves as an integral part of the hermeneutic I construct for approaching *The Cosmic Doctrine*. A useful, initial classification of *The Cosmic Doctrine*, in esoteric terms, is according to the term I have already mentioned and which is furnished by Fortune herself in her title of her 'The Literature of Illuminism', written between 1929 and 1930 as a guide for 'the student of esoteric science' (Fortune, D. and Knight, G., 2002, pp. 141, 143). I approach *The Cosmic Doctrine*, then, as a work of 'illuminism', defined according to Qabalistic principles, in terms of the theology which must be embraced in order to make sense of the text and employed according to a literary theory suggested by Fortune's

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<sup>9</sup> The basic mechanics of *The Cosmic Doctrine* (see, for example, Fortune, 2000a, p.152) validate such an assumption, as will become clear during the course of this thesis.

fictional writing; by doing so, I intend to establish more specific ways of identifying the text as a magical artefact.

That *The Cosmic Doctrine* is not only dense, but abstruse, is apparent and does pose a significant problem which is primary in a thesis aiming to provide a composite and workable statement of the identity and meaning of the text (Fortune, 2000a, p. 26). A demonstration of reasonable internal consistency in terms of the development of its own metaphor does little to allay the abstruseness of *The Cosmic Doctrine* as problematic.<sup>10</sup> The problem is significant, primarily, if the reader seeks information. The text itself states that images, by which occult teaching is imparted, are not designed to provide information, but as a means of ‘training the mind’; treating *The Cosmic Doctrine* as pedagogy in the sense of this statement of textual intention is foundational for my proposed approach to the text as a way of ‘making sense’ of it in terms of its structure, content and function (Fortune, 2000a, p. 19). To understand the nature of such ‘training’ will require a consideration of the book as presenting a speculative theology of magic; this consideration will include speculation regarding textual intention based not only on internal evidence, but also on external and contextual evidence. Something of the influences at work upon Fortune at the time *The Cosmic Doctrine* was written, together with what she says in her other writing, will help to form a reasonable assumption regarding her own view of the purpose and meaning of the text.

The statement that the text of *The Cosmic Doctrine* is ‘accurate’, though consonant with a work intended to be a contribution to ‘esoteric science’, raises intriguing questions not only with regard to it having been reportedly received from the Inner Planes, but also in terms

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<sup>10</sup> The second chapter of this thesis, in addition to its focus on themes pertinent to the construction of my hermeneutic, serves to familiarise the reader with the general terms of the extended metaphor; in doing so, it also demonstrates a sufficient degree of internal consistency in the text to allay concerns that the abstruseness of the text is due primarily to inconsistency.

of the whole work being presented in terms of imagery and metaphor (Fortune, 2000a, p. 17). Given Fortune's statement (2000c, p. 90) in *The Esoteric Philosophy of Love and Marriage* that 'on the plane of mind a thought is a thing and a mood is a place', it may be asked whether *The Cosmic Doctrine* is 'accurate' as a way of doing magic (suggesting that it is, primarily, epistemology) or whether it is 'accurate' as a description of reality (suggesting that it is, primarily, ontology); it may also be asked, however, whether Fortune would have made this distinction, given that the reality of 'mind' is all that can be known in a universe which is a projection of a thought-form in the Mind of the Logos. Such questions indicate a problem Fortune addresses in *The Cosmic Doctrine* concerning the nature of the relationship between subject and object. One of the most important themes I will explore in this thesis, with regard both to the abstruseness of the text and to demonstrable textual intention, relates to the way Fortune engages in re-thinking the object/subject distinction in order to present a cosmology which serves a practical purpose. That the text's cosmology is expressed in metaphorical terms in order to 'train the mind' suggests, in itself, a purpose beyond that of producing speculative theology or of a quasi-scientific venture (2000a, p. 19). Though Fortune is interested in using scientific method to discuss spiritual matters and though she does attempt to interpret psychology in spiritual terms, her purpose is not purely academic.

As an initial hypothesis, I propose that Fortune's cosmology functions as a magical symbol-system for initiates in a similar way to the complex symbolic correspondences of the Tree of Life as described by Mathers and used by the Hermetic Order of the Golden Dawn. The cosmology of *The Cosmic Doctrine* can be understood to provide a structure within which magicians may practice the art, science and religion of esotericism, as well as providing an apologetic argument for its efficacy (Fortune, 2000a, p. 10). The first section of *The Cosmic Doctrine* is a metaphorical cosmology; the second section presents an extension

of the metaphor with reference to psychology; the third section presents a further extension of the metaphor in terms of natural laws. The progression from abstract metaphor, through particular referent, to practical application, which may be discerned in *The Cosmic Doctrine*, is expressed by means of a fractal complexification of the original metaphor; the central problem is what this metaphor means. The hermeneutic I construct and its application will interpret the process of fractal complexification in terms of what I refer to as psycho-cosmology, requiring participative assimilation resulting in a performative 'reading' of the text, constituting 'practical spirituality' which conforms to magic as defined by Fortune. As a text that provides training in this context, the purpose of *The Cosmic Doctrine* must be viewed more as that of providing a magical talisman than a metaphysical treatise.

In 'The Return of the Ritual', when Robson, who is fleeing England after recovering an ancient ritual, climbs aboard his escape vessel which is captained by an initiate, it is noted that the Captain's library contains, among certain volumes on magic, Bergson's *Creative Evolution* (Fortune, 1989b, p. 44). Bergsonian thought, exemplifying relevant aspects of the world of ideas Fortune inhabited, functions as validatory within my construction of a useable hermeneutic for approaching *The Cosmic Doctrine*. Fortune's response to waning Church authority and the weakening of conviction in an impassible God may be construed as providing magical practice as an evolutionary tool: a means of developmental transformation. *The Cosmic Doctrine* may be seen to provide a systematic grid, providing an itinerary for an experiential journey - facilitated by mind-training - necessarily undertaken by any reader who strives to assimilate the meaning of the text. I will show how *The Cosmic Doctrine*, identified as an itinerary of practical spirituality, functions as a sort of 'handbook' for initiation, participation in the 'experiencing' of which can be understood as transformative and regenerative according to the terms which it describes. By combining esoteric/formative

psychology and metaphorical cosmology, according to her understanding of Hermetic teaching, in what I will show to be a synthesis of psychological development and spiritual emanation, Fortune (1998, p. 8) presents her 'illumination' as a 'system of psycho-spiritual development'. In order for *The Cosmic Doctrine* to be read as a transformative (initiatory) experience, Fortune formulates an esoteric psychology which she presents according to a magical methodology, whereby her phrase 'on the plane of mind a thought is a thing and a mood is a place' makes sense not just figuratively, but - as its context suggests - literally (Fortune, 2000c, p. 90).<sup>11</sup>

The necessity of using rational discourse to describe or explain intuitive experience makes any academic approach to an initiatory text such as *The Cosmic Doctrine* problematic. The reader of *The Cosmic Doctrine* is invited to conceive of the unthinkable in terms of the extended metaphor presented in the text; the process of such conception is, according to the intention expressed in the text itself, that of training the mind (Fortune, 2000a, p.19 and p.20; 1987a, p.20).<sup>12</sup> That there could be a variety of kinds of reader, all approaching the text in different ways, compounds the problem of expressing the nature of symbolic realisation in a way which coheres with the primary aim of this thesis: to make sense of *The Cosmic Doctrine*. The hermeneutical approach I develop applies to the form and content of the text in a way which makes sense of the text in accordance with stated textual intention. A reader who is willing, or desires, to engage with the text according to the theological and magical terms employed in this thesis will have the hermeneutical tools to interpret Fortune's *The Cosmic Doctrine* according to concepts of sacred reading and magical practice. My thesis will demonstrate that *The Cosmic Doctrine* can be considered to be carefully structured,

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<sup>11</sup> The context of the phrase I have quoted warns of real danger for the esotericist who attempts to control inner plane forces prematurely and the consequent necessity for occult secrecy.

<sup>12</sup> See ch. 6, § 1 of this thesis.



contiguous with the major themes in Fortune's literary *corpus* and internally coherent. I will show that emanation is worked through rigorously and systematically, in the text, in a way that coheres with a concept of 'training the mind' of the reader as an implicit invitation to participate in a transformative experience (Fortune, 2000a, p. 19).

The reader's employment of active imagination techniques, although it is not my main area of focus, is important in relation to an understanding of *The Cosmic Doctrine* as a performative text. There is, for example, much common ground between Jung's concepts of the active imagination as a therapeutic tool for the integration of the self and a view of participation in the psycho-cosmology of *The Cosmic Doctrine* as a means of training the mind in the techniques of superconsciousness (Jung, 1980, pp.196, 274-280). Aspects of Corbin's exploration of imaginal cognition as theophanic also provide insights into the methodology of magic according to which *The Cosmic Doctrine* may be approached as a performative text in the context of the reciprocal processes of divine revelation and psychological realisation (Goodrick-Clarke, 2008, p.6; cf. Voss, 2009, p.1). I do not attempt, however, to develop an exact comparison between such techniques of the active imagination and the presentation and application of my hermeneutical approach to *The Cosmic Doctrine*; neither do I attempt to verify the degree to which a reader will experience initiatory transformation, for this will depend on his or her belief in the process of such transformation as it is described in the text. I will demonstrate, however, how engagement with the process described within *The Cosmic Doctrine* may be understood to constitute, for the reader, the transformative quality expressed therein.

My central hypothesis is that a hermeneutic may be developed which is consistent with Fortune's thinking and the metaphorical form and magical content of *The Cosmic Doctrine*. As the core of my thesis, I provide not three separate approaches, but three aspects

of a single approach. I demonstrate that Qabalah (employed as a conceptual matrix of the text), process thinking (employed as a metaphysical foundation) and manuduction (as a literary theory of engagement with the text) are not just useful, but essential given the nature of the text and its context in Fortune's *corpus*. Each aspect of my hermeneutic will be seen to be informed by, and - in its context within the hermeneutic - as dependent upon, the other aspects. Qabalistic emanationism, as Fortune understood it, requires a concept of reality as process; Qabalistic practice, as presented by Fortune in her 'method' of using the Tree of Life, requires experiential participation in its symbolism. Process theology must reject an impassible God; perception of reality as process may be coherently considered as participation in that process. The literary theory of manuduction, of reading as participation, requires a performative process which may be considered as an itinerary in the same way that Fortune (1998, p. 15) expresses her method of using the Tree of Life.

My hermeneutic will provide a coherent description of how Fortune understands magic to work and show that her methodology of magic may be considered to be her authorial methodology (that she may be considered to be writing magically). The application of my hermeneutic will function as a way of making sense of *The Cosmic Doctrine* in a way which coheres with demonstrable textual intention. That my hermeneutical approach may be stated in terms of magical methodology justifies as appropriate and useful the scoping employed in my research. My thematic exposition of *The Cosmic Doctrine* seeks to expose themes pertinent to a way of making sense of the text. My summary evaluation of Fortune's fiction seeks to provide a foundation for justifying my hermeneutical approach. The construction of my tri-partite hermeneutic seeks to present *The Cosmic Doctrine* as a coherent text. My application of the hermeneutic seeks to explore insights into the text in terms of magical methodology as talismanic. I ask what the text means and aim to explore coherently its

meaning in the process of presenting a hermeneutical approach by which means a reader may engage with the text in accordance with a magical methodology as defined by its author consistently in her other writing, presented metaphorically in the text itself, and employed as authorial methodology.

## 2. A THEMATIC EXPOSITION OF *THE COSMIC DOCTRINE*

In the Introduction to this thesis, I have considered some of the external and contextual material which helps to locate *The Cosmic Doctrine* ideologically, and which provides foundational material for a coherent approach to the text. The thematic exposition of *The Cosmic Doctrine*, which follows, is purposely neither exegesis, nor eisegesis, for it is my thesis that neither approach yields sufficient access to the meaning of the text in accordance with demonstrable textual intention; neither is it synoptic, for the text itself is compact, rendering effective summarisation difficult and of questionable worth for the purpose of this thesis. It is my thesis that the meaning of *The Cosmic Doctrine* lies primarily in its function rather than its content; the purpose of this thematic exposition is confined, therefore, to drawing attention to themes which are pertinent to the problems I have identified and the solution I am proposing by the construction of a specific hermeneutic for approaching the text. According to the Hermetic doctrine of correspondence, any idea will affect the cosmos; activity within a magic circle, for instance, may be considered effective in the world represented by the circle (Fortune, 1997, p.212; Fortune and Knight, 1998, pp.196-9). Fortune, in her writing of *The Cosmic Doctrine*, can be thought of as casting a magic circle. If the reader accepts the Hermetic doctrine of correspondence, the cognitive assimilation of the textual content of *The Cosmic Doctrine* may be considered as effective enactment; if the reader does not accept such a doctrine, it won't. Establishment of the internal coherence of *The Cosmic Doctrine* serves to provide vindication of Fortune's systematic and pragmatic approach.

### 2.1 Structure and Style

In Section I, Fortune presents a metaphorical cosmogony which she uses, in Section II, as an analogical aetiology for human psychology; Section III of *The Cosmic Doctrine* applies the content of the first two Sections to methods of working magic. At various points in the text, Fortune (2000a, pp.20, 33, 34, 43, 71, 80, 150 and 177) reminds readers that what they are reading is a metaphor. The central metaphor of space moving is used to construct a type of cosmology, to describe the development of consciousness, and to provide a pattern for various types of esoteric calculation (Fortune, 2000a, p.20). An identification of both spirit and matter is implicit in Fortune's single metaphor of movement; the double significance is fundamental to the way she understands analogical thinking to function. The phrase from the *Emerald Tablet*, 'What is below is like that which is above, and what is above is similar to that which is below to accomplish the wonders of one thing', which expresses the Hermetic understanding of reality and of the human individual as microcosm and microtheos, was axiomatic for Fortune (Fortune, 2000a, p.155; 1998, pp.71, 110, 220; Gibbons, 2001, p.7).<sup>13</sup> A consequence of this understanding of the relationship between visible and invisible reality is that analogy becomes a very potent way of discussing spiritual or divine reality. In accordance with this Hermetic principle, knowledge of self is also knowledge of the Cosmos; to know one is to know the other. For Fortune (2000a, p.172), the analogical correspondence between spirit and matter signifies an uninterrupted succession between the two; this continuity, expressed as emanation and stated metaphorically in *The Cosmic Doctrine*, is at the heart of her concept of evolution and underpins an emphasis placed on evolution and 'regeneration' rather than on redemption. Because the metaphorical construct of *The Cosmic Doctrine* is itself the way the mind is working when constructing it, the reader may be considered to participate in this regenerative, emanationist evolution.

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<sup>13</sup> Translation from Blavatsky (1877, vol. i, p.507).

In some ways, the text of *The Cosmic Doctrine* is straightforward. Section I employs a three-dimensional, geometrical metaphor of space moving in order to construct a cosmology which shows manifestation emerging from the 'Unmanifest' by means of emanation (Fortune, 2000a, p.19). In Section II, Fortune focuses on the development of solar systems which evolve according to the pattern of the Cosmos established in Section I; the development results in what may be considered a fractal series of universes, or miniature Cosmoi, within the Cosmos. The major difference between the ways the metaphor is employed in the first two sections is that it is presented abstractly in Section I, whereas, in Section II, the development described by the metaphor is said to be located within the consciousness of a Cosmic Great Entity. A universe is said to be a 'mental picture of itself projected by a Great Entity'; it is 'internal and therefore subjective' (Fortune, 2000a, pp.62-3).<sup>14</sup> The cosmological metaphor of space moving, when applied to the development of consciousness, serves to express Fortune's understanding of psychology. The primary purpose of the metaphor in these first two sections can be understood, therefore, as that of tracing the emanationist 'unbroken line of development from movement to thought': a colligation of 'force' and 'form', of 'thought' and 'matter', of 'spirit' and 'flesh' (Fortune, 2000a, pp.56, 91, 177). Fortune (2000a, p.48) states explicitly her system of emanation when she says, 'Therefore it is that you, small as you are, have your affinities with these Cosmic Beings and are influenced by their phases from the Absolute down to the atom of your own Earth, which is the Secret Wisdom.' It is this unbroken line of development which undergirds Fortune's understanding of the potency of the various techniques of practical magic described in Section III, for it demonstrates the Hermetic maxim (Fortune, 2000a, p.155). The final section begins with a consideration of

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<sup>14</sup> A Great Entity is a complex system of atoms (or units of activity) - a composite atom - which has 'travelled' around the Cosmos exhausting all the possibilities of relational development therein. When this has occurred, the only development possible is internal, in consciousness; the Great Entity, functioning in this way, is referred to as the 'Logos'.

psychological and cosmological influences upon human and Logoidal evolution; it then explores the influences of the manifold universe which are said to affect such evolution; it ends with a statement of seven 'Laws' which are among the major stereotyped reactions constituting factors of the manifested universe and individual psychology said to influence human evolution.

In other ways, however, the text of *The Cosmic Doctrine* is difficult. In an article on *The Cosmic Doctrine*, Knight (2005a, pp.1-2) describes the information given in the text as 'highly abstruse'; he remarks that the terminology and the very nature of the metaphysical subject-matter itself results in 'difficulties'. In his biography of Fortune, Knight (2000, p.92) quotes Carstairs (said to be one of the discarnate mediators of the 'inner plane' communication) who, after one of the sessions when part of *The Cosmic Doctrine* was 'received', is recorded as commenting, with reference to the entity who is said to have delivered the teaching, 'You have had a pretty stiff time tonight. He is trying to make you understand different dimensions. It takes a fearful lot of force to get that stuff through.' Another cause of difficulty is the very condensed nature of the text; terms are not always defined adequately and their meaning is often vague. There are also minor inconsistencies in the content of the book; such may be expected in a text which is said to have been written down verbatim and left unchanged, but they are no less disconcerting for that. Fortune (2000a, p.17) acknowledges the possibility of inaccuracy in the method of communication by which she says *The Cosmic Doctrine* was received, but says that 'In the present case variation is more likely to be in completeness rather than in accuracy.' A communication is said to have been received from a discarnate entity called the 'Greek Master', on 25<sup>th</sup> February 1925, when *The Cosmic Doctrine* was complete; he is recorded as saying, 'The dictation of an entire system in such a manner as you received is a unique achievement. Such teaching is usually

conveyed piecemeal to consciousness ... In this case the communication was rendered verbatim, and though not in all aspects complete, is accurate so far as it goes' (Knight, 2000, pp.97-8). The term 'accurate' raises intriguing questions when applied to a work consisting almost entirely of an extended metaphor. The internal consistency of *The Cosmic Doctrine*, however, gives credence to its epistemological accuracy (it 'makes sense'); for Fortune, the magician, this was all that was necessary for it to be ontologically accurate as a description of reality.

Fortune believed *The Cosmic Doctrine* to have been received from discarnate entities. Whilst acknowledging that the form the text took reflected her own ideas, she believed she was producing, or recording, something new; Fortune (2000a, p.18) makes this clear when she says, 'Transmitters cannot transcend the mental content of a medium; only those ideas already in the mind can be used but they can and do combine them into new patterns.' The images used to express these new patterns, says Fortune (2000a, p.19), 'are designed to train the mind, not inform it.' When she speaks of 'the revelation of unknown factors', Fortune may be understood to be expressing her belief that reading, reflecting upon and interpreting the text of *The Cosmic Doctrine* acts as a transformative experience serving to change the consciousness of the reader (Fortune, 2000a, p.141). The development of consciousness being an aspect of evolution, such developmental changes of consciousness as result from 'training' the mind are thought of in terms of 'condensed evolution' which is Fortune's definition of 'initiation' (Fortune, 2000a, p.126). *The Cosmic Doctrine*, therefore, may be read as a magical manual: a handbook for initiation. In this sense, as I will demonstrate in this thesis, *The Cosmic Doctrine* can be considered as performative discourse, presenting words which enact the reality they describe.



## 2.2 Section I

*The Cosmic Doctrine* is presented in three sections which, together, describe the evolution of manifestation. Section I traces the emergence of the Cosmos out of the 'Unmanifest' (Fortune, 2000a, p.19). Employing the concept of 'space moving', Fortune presents a metaphorical, three-dimensional model of the Cosmos (Fortune, 2000a, p.20). According to this three-dimensional, geometrical analogy, the Cosmos is described as three spinning rings (the Ring-Cosmos, the Ring-Chaos and the Ring Pass-Not); these 'Rings', as a result of the interaction of their movement, become spheres, with radii (called 'Rays') and concentric 'Circles' (which are described as the 'Planes') (Fortune, 2000a, p.29). Tangential movement within this model of the Cosmos gives rise to units of activity referred to as 'atoms' (Fortune, 2000a, p.30). Such atoms interact, forming - according to affinity - increasingly complex relationships; collectively, they constitute the matter of the Cosmos. Fortune (Fortune and Knight, 1999a, p.26) holds that 'substance arises from a single outpouring current of undifferentiated energy whose differentiation develops out of its evolutionary experience'; she does not, however, embrace a simple monistic approach to her cosmology (either in a materialist or in an idealist sense) for her cosmogony consists of a consideration of the nature of 'unmanifest' negative existence and its relation to manifest positive existence. Fortune (2000a, p.19) says of this 'negative existence':

The Unmanifest is pure existence. We cannot say of It that it is Not. Although it is not manifest it Is. It is the source from which all arises ... All else is an appearance and a becoming. Of this Unmanifest we can only say IT IS. IT is the verb 'to be' turned back upon itself. IT is a state of pure 'being' without qualities and without history.

The initial duality occurs as a result of the differentiation necessary to distinguish what is manifest from what is not manifest and continues to influence the diverse elements which make up the universe(s) as emanation proceeds; Fortune (Fortune and Knight, 1999a, p.26) says that 'life appears as a separate and later outpouring of innumerable separate vortices,

each arising out of the interaction of two currents of energy.’ Out of the infinite potential of this ‘Unmanifest’ emanates the infinite series of universes, each with infinite possibilities for development. The initial duality is considered to be a continuing condition of manifestation; the concept prevents the cosmology from being pantheist (which a purely monist approach would make necessary).

According to Fortune (2000a, p.20), the prime duality is ‘Space’ and ‘Movement’; she is careful to preserve the dualistic aspect of her trinity of spinning Rings by saying ‘The Ring-Pass-Not ... is derived from the Ring-Cosmos and therefore partakes of its nature rather than that of the Ring-Chaos’ (Fortune, 2000a, p.27). In other words, the Ring-Pass-Not is the secondary spin of the Ring-Cosmos, delineating a boundary which defines the initial duality (Fortune, 2000a, p.21).<sup>15</sup> By using the same terminology to describe the new condition of manifestation (space moving) as to describe the prior condition of the ‘Unmanifest’ (‘interstellar space’), Fortune (2000a, p.19) manages to describe non-manifest conditions without ascribing qualities thereto; the conditions are those of abstract, undefined ‘force’ which is the common cause of both momentum and inertia. Such ‘force’ sounds very similar to the concept of God Fortune refers to in *The Mystical Qabalah* when she says that ‘God is pressure’ (Fortune, 1998, p.31). Given that the concept of the origin of manifestation (or God as ‘pressure’) is expressed as space moving under ‘frictionless conditions’, it is logical that Fortune (2000a, pp.27, 34) constructs a cosmology with no conceivable end. Fortune’s Cosmos emerges from the infinite potential of the Unmanifest, and consists of a series of ‘universes’ which emerge within a paradoxically defined arena of infinite possibilities (Fortune, 2000a, p.19). The distinction between unmanifest, inconceivable potential and the

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<sup>15</sup> Blavatsky (1974, vol. i, pp.131-2) defines her ‘Ring PASS NOT’ in a similar way, as: ‘the boundary that separates the finite - however infinite in man’s sight - from the truly INFINITE.’

actualised manifestation of that potential, in Fortune's emanationist system, accords with a pattern of differentiation by which the noumenal and the phenomenal are distinguished: emanation bridges the differential gap.

Although Fortune develops her cosmogony according to a strict geometrical metaphor, a purely mechanistic approach to her text would make the development of her metaphor in the second and third Sections of the text unassimilable with the first Section. In *The Mystical Qabalah*, Fortune (1998, pp.251-2) says that 'The esotericist ... points out that matter and mind are two sides of the same coin, but that there comes a point in one's investigation when it is profitable to change over one's terminology, and talk of forces and forms in terms of psychology, as if they were conscious and purposive.' Neither the Qabalistic emanation in *The Mystical Qabalah*, nor the metaphorical cosmology in *The Cosmic Doctrine*, is wholly mechanical or exclusively mechanistic (Fortune, 1998, p.60). The cosmology presented in *The Cosmic Doctrine* and the schematic representation of Qabalistic principles, as Fortune understood them, expressed in her extended consideration of the Tree of Life in *The Mystical Qabalah*, clearly create a symbolic reality rather than correspond with reality in an empirical sense. The metaphor Fortune develops in *The Cosmic Doctrine* constitutes the creation of a coherent reality embracing, primarily, a pragmatic theory of truth rather than an empirical one (Fortune, 1998, p.62). Even though Fortune's concept of Natural Laws, as stated in *The Mystical Qabalah*, where she says of the 'Elements of the Wise', '... each of these types of organised force and reaction capacity has its own very definite nature, from which it will depart no hair's-breadth for any force in the manifested universe', may sound mechanistic, a similar definition in *The Cosmic Doctrine* demonstrates that Fortune's understanding of what she calls 'Natural Laws' extends beyond the merely mechanistic and that such are to be considered as conditioned, rather than purely mechanical (Fortune, 1998, p.251). She says of

the nature of a great organism, for instance, that ‘the whole will of the nuclear atom of that organism is to maintain constant the habitual conditions which have become the law of its nature. The habituated conditions it may be said, in parenthesis, are those sequences which man discovers and christens “Natural Laws”’ (Fortune, 2000a, pp.59-60).

Fortune’s ascription of ‘will’ to units of manifestation such as a great organism shows a concept of them as ‘beings’. With this in mind, it is interesting that Fortune (2000a, p.20) introduces an anthropomorphic element into her description of manifest space very early in the cosmology of *The Cosmic Doctrine* when she talks about ‘the desire of space for momentum’ and ‘the desire of space for inertia’. The word ‘desire’ suggests unrealised potential, but Fortune gives it a more dynamic sense as a description of ‘force’ and, in so doing, introduces into her cosmogony the concept of a purposively causative principle; force causes manifestation according to desire. That she considers the desire for momentum to be stronger than the desire for inertia is consistent with her concept of God as ‘pressure’, for under conditions of space moving, or manifestation, the desire for momentum can only be understood as prevailing over the desire for inertia; if it were not so, manifestation would not exist (Fortune, 2000a, p.20). In Fortune’s cosmogony, the potential of non-delineated space is defined and becomes actual in the occurrence of infinity; this is a new condition (Fortune, 2000a, p.19). The causative principle, however, is not the ‘Unmanifest’, but the ‘force’ which is ‘the desire of space’ (Fortune, 2000a, p.20). Having included a concept of ‘desire’ in her geometrical metaphor, with its implication of purposive and cognitive processes, Fortune is able later to speak of ‘experience’. That such terms find their way into the text as a result of elision (if not vagueness) is a debatable criticism, but given the conflation of cosmological and psychological referents in the text as a whole, such usage sits with integrity in the overall schema.

The Theosophist Leadbeater (1895, p.15) describes that which governs the world as ‘a benevolent and wonderfully patient law of evolution’. That Fortune’s concept of evolution is not purely mechanical, even though its basic metaphorical framework is geometrical, enables her to plot stages of evolution according to a concept of divinity as relative to human psychological development. In her consideration of the relationship between Cosmic and Universal conditions, Fortune (2000a, pp.63-4) explicitly states her understanding of relative omnipotence and relative infinity, presenting evolutionary processes in terms of the assimilation of experience in the relatively infinite cycles of cosmological development: the development within a universe is as the development of a Cosmos (as in the Hermetic doctrine of correspondence). Fortune’s geometrical schema does not, however, merely present a pantheist concept of reality whereby the totality of the world constitutes the being of God, for in her cosmology the Unmanifest (the only ‘Reality’) exists as that which is ‘other’ than that which is manifest, just as - in turn - a geometrically presented noumenal reality exists in relationship with the phenomenal reality which emerges according to the same noumenal pattern (Fortune, 2000a, p.19). There remains, in Fortune’s cosmology, a duality, for as she says, ‘the influences of the Cosmos find a potent rival in the influences of the universe’; within this duality, however, the usual understanding of causality is overturned: development is both cyclical and progressive in an arena which is both delimited and infinite (Fortune, 2000a, p.97).

The two spinning Rings described by Fortune form planes of space which intersect one another at two points. Though the Ring-Chaos is the second ring to be described, Fortune (2000a, p.21) refers to it as ‘the thrust-block of the force of the Cosmos’, asserting that it is this ring which enables the momentum of the first ring, the Ring-Cosmos. Such a reversal of the usual understanding of causality is a theme that runs through *The Cosmic Doctrine*,

enabling Fortune to speak later in the text about primary acts of creation being performed by images projected in the Logoidal Mind; this implies reciprocity between Creator and Creation which is central to her concept of magic. As it gathers momentum and begins to spin at the same speed as the first ring, the second ring draws the first towards itself, thereby forming the third ring, the 'Ring-Pass-Not', as a secondary spin of the first. Fortune (2000a, p.21) states that it is the difference in size between the first two Rings which is the conditioning factor behind evolution. The implication, here, is that evolution is a consequence of duality and interaction (or relationship); this implication is important in terms of Fortune's methodology of magic, practiced by initiates, as participation in 'condensed evolution' (Fortune, 2000a, p.126).

The Ring-Cosmos is said to be the centripetal force behind evolution, whereas the Ring-Chaos is the centrifugal force behind dissolution. Within this geometrical metaphor of centripetal and centrifugal forces, which represents both evolution and dissolution, Fortune (2000a, p.23) expands upon her concept of the prime duality of space moving and attaches to it various cosmological, psychological, existential and moral relativistic conditions: 'Good and Evil; Life and Death; Light and Darkness; Spirit and Matter; Being and Not-Being; God and Devil'. Though relative, however, her consideration of the moral aspects of the Cosmos is not without an implicit value judgement, for Fortune is concerned with usefulness, with making an impression on the world, with doing constructive work and making something new (Fortune, 2000a, pp.24-5). It is implicit, even in the first chapter of *The Cosmic Doctrine*, that the purpose of Fortune's cosmology is to enable humanity, or at least a group of initiates, to live *useful* lives within the context of evolution; *The Cosmic Doctrine* can be approached as a tool designed to facilitate this, by training the mind of the reader as the means of purposive activity. As the cosmology develops, it can be seen that the text provides a magical schema in

accordance with its author's understanding of magic: 'a matter of geometry', perhaps, but - as I will argue - a matter of operational geometry (Fortune, 2000a, p.25).

The cosmic blueprint established by Fortune, then, consists of a primal duality emerging from an undiminished unity. All is either 'Unmanifest' or movement; the qualities assigned to manifestation are in terms of movement and relationship as these are the sole constituents of Fortune's cosmological blueprint or metaphor. As Fortune identifies the purposive activity of God in her cosmology, she also strives to provide a means of contributing to that activity. An example of Fortune's interest in providing teaching of practical use to the initiated individual or group occurs at the beginning of the third chapter of *The Cosmic Doctrine*. The initial duality, which developed into the polarised dynamic of the spinning Rings, is described in terms of a magnetic field. The magnetic field is said to give rise to the cycles of Days and Nights of manifestation; these are, later in the text, called the 'Days and Nights of Brahma' and are linked with the magnetic centrifugal and centripetal movements (Fortune, 2000a, pp.59, 181).<sup>16</sup> This rhythm of Cosmic Tides is said to form a Secret Calendar availing the illuminated individual of the relevant Cosmic forces when its secrets, or the knowledge of its 'Numbers', are known. It is the nature of the enduring movement, which forms the atoms, that provides such 'Numbers'; it is said to form the principles underlying astrology and 'all practical applications of Cosmic principles' (Fortune, 2000a, pp.32, 37). Furthermore, Fortune (2000a, p.33) expresses the varying complexity of units of activity within the Cosmos by means of polyhedral types which she suggests are the basis for the different crystal formations in the material plane. The text's stated intention in providing training to heighten perception of invisible realities is self-evidently purposive; a further purpose, implicit in Fortune's cosmic doctrine, is to enable humankind to further their

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<sup>16</sup> See also Blavatsky, 1974, vol. i, p.17.

evolution as a continuation of the ‘involution’ of their Creator (Fortune, 2000a, pp.19, 127; 1998, p.52).

### **2.3 Section II**

Opening with a consideration of cosmology in terms of experience and consciousness, Section II of *The Cosmic Doctrine* builds upon the metaphor, used to describe objective states of existence in Section I, by considering it in subjective terms; it also consolidates Fortune’s emphasis on the sentient qualities within the cosmology that she describes. This middle section of her text reflects Fortune’s interest and training in psychology; in the context of the cosmology as a whole, it provides a foundation for understanding magic as formative psychology and for using psychology as a means of doing magic. The metaphor of space and movement used in the cosmogony of Section I is coherently extended into the psychological subject-matter of Section II in accordance with ‘the unbroken line of development from movement to thought’ which has already been referred to and which is one of the central *a priori* statements of Fortune’s Hermetic emanationism (Fortune, 2000a, p.56). Fortune (2000a, p.56) says that ‘Tangential movement is a simple form of reaction. Thought is an infinitely complex form of reaction. It is a question of difference of degree, not difference of kind. Fundamentally, there is no difference of kind in anything.’ The two forces of ‘momentum’ and ‘inertia’ at work in Fortune’s cosmogony establish a principle that continues to be applied to later cosmological developments (Fortune, 2000a, p.20). A ‘primal atom’ is said to be created, at a later stage of emanation in the Cosmos, by the interaction of ‘a pair of forces’ (Fortune, 2000a, p.36). Still talking about Cosmic conditions, Fortune (2000a, p.36) says that, ‘this fundamental duality extends into all combinations of which the atom is the base.’ The metaphorical use of geometry and movement does become less abstract as Fortune



extends her description of emanation into universal conditions; nevertheless, it continues to underpin the various psychological, moral, metaphysical and theological statements. The notion of duality and relationship, together with the possibility of reciprocity, within such statements as ‘You start where God leaves off’ would be difficult to define in terms of Fortune’s understanding of the magical relationship between visible and invisible realities without such geometrical underpinning (Fortune, 2000a, p.52).

In *The Cosmic Doctrine*, Fortune (2000a, pp.46, 63) clearly describes the relationship between noumenal (Cosmic) and phenomenal (universal) conditions in terms of mutual conditioning when talking about a universe as a mental picture of itself projected by a Great Entity (the complex Cosmic atom referred to as a Great Organism in Section I); she writes, ‘it is not affected by Cosmic conditions, being of another order of creation to the Great Entities which are the fellows of its Creator, and all of which, in course of time, project their concepts of themselves. It is, however, affected by the Cosmic phases because the Great Entity, which is the basis of its existence is affected by them.’ Although a universe is said to be a miniature Cosmos, the Cosmos is extended in time and space, whereas that reflection of it which is a universe, is not extended in time and space (Fortune, 2000a, pp.58, 75). A Great Entity is defined as condensed Cosmic movement having undergone further development as a unity within manifestation by passing through the totality of Cosmic conditions and registering that development in terms of experience and memory, thereafter combining and recombining Cosmic factors into ‘the infinite diversity of a manifested universe’ (Fortune, 2000a, pp.55-6).

Our universe is said to be a Cosmos developing within a Cosmos, the bringing into function of the habituated factors of Cosmic movement, or Cosmic will, by the Great Entity independently of the Cosmic impetus. This is a restatement of the discussion concerning free-will in Section I wherein the independent nature of the emanated Great Entity reflects the

context of a new development occurring after a period of recapitulation (and stillness) and signals the development of individuality (the unit acting independently) (Fortune, 2000a, pp.50-52). Such a concept of 'creative' emanation as the expression of 'free-will' is the basis for an emanationist expression of hypostatic unity and for a Hermetic expression of psychology which would not be possible in a purely mechanistic cosmology. Fortune's 'free-will', however, is paradoxical, for whilst the aim of will is said to be to 'function unconditioned', the tendency of form is to condition the Unmanifest (Fortune, 2000a, p.176). The 'will to live' of the Logoidal Great Entity (the life of the universe) is, therefore, said to be 'irked by the form' (Fortune, 2000a, p.176). The resulting 'warfare between spirit and flesh' coexists with the unitive desire of the One Thing for manifestation; they combine to form the arena of evolution which, as Fortune's extended geometrical metaphor shows, is both distinct from involution and a continuation of the involutory pattern (Fortune, 2000a, p.177). It is in this sense that a human individual may be considered to 'start where God leaves off' (Fortune, 2000a, p.52).

Having reacted to all possible variations of influence, a Great Entity forms a totalising environment within which 'each part is affected by, and responds to, changes in any other part' (Fortune, 2000a, p.62). Fortune (2000a, p.62) refers to this condition as 'awareness' (defined as 'reaction to a stimulus') which she equates with 'consciousness'. When the reactions of the Great Entity have become habitual, the stimuli cease and Cosmic consciousness becomes self-consciousness, because 'the sensations of its own nature' are the only stimuli to which it can react or of which it can be aware (Fortune, 2000a, pp.63, 67). This self-awareness is the Logoidal concept of itself, a 'thought-form', the projection of which - within its own objective consciousness - forms a universe (Fortune, 2000a, p.68). Fortune (2000a, p.63) clearly states that 'A universe is a concept in the mind of a Great

Entity. It is created by the self-contemplation of a Great Entity.’ That this concept in the mind is referred to as an ‘image’, implies that the work of creation, by God, is a work of imagination (and, therefore, of magic, given the centrality of the imagination to Fortune’s methodology of magic) (Fortune, 2000a, p.63). The ‘unbroken line of development’ between movement (or ultimate reality metaphorically speaking) and thought is, for Fortune, the basis of magic. The universe, which is the original concept of itself in the mind of the Great Entity (who is ‘as God’ to the universe), is - within this continuum - created in ‘objective substance’ (Fortune, 2000a, p.65).

The God of the universe, its Creator and Sustainer, is said to be omnipotent in this totalising environment; but this is a relative omnipotence, for the Great Entity is, itself, subject to Cosmic conditions (Fortune, 2000a, pp.63, 176). The Cosmic substance of each plane consists of prime atoms in steady orbit around the Central Stillness. It is atoms of this substance which gather round the travelling atom which forms, thereby, the nucleus of the great organism, or Great Entity, as it passes through the planes; they are of the same substance as the travelling atom, but are ‘of lesser development’ (Fortune, 2000a, p.65). Fortune (2000a, p.65) says that ‘Being of lesser development the full recapitulatory growth is achieved earlier’, which means that the prime atoms project images of themselves sooner than the Great Entity of which they are a part; this is said to be the ‘primal act of creation’ in the universe (Fortune, 2000a, p.66). When the Great Entity projects an image of itself, the image is conditioned by the images of its constituent parts which are already established. It is in the context of, and by means of, the self-projections of the prime atoms - which Fortune (2000a, p.65) calls ‘objective substance’ - that the Great Entity projects an image of itself. This ‘objective substance’ consists of atomic projections which are ‘units of knowledge of ways in which reaction is possible’ (Fortune, 2000a, p.65).

Although the projections of the prime atoms form objective substance, the prime atoms do not achieve objective consciousness until their projections are organised by the concept of itself, facilitated by such projections or ‘units of knowledge’, which is projected by the Great Entity. The projections of the prime atoms are ‘a mass of unorganized units’ of reaction until the concept of itself, as an aggregated unit of habituated Cosmic experience projected by the Great Entity, organises them into the pattern of the Cosmos (Fortune, 2000a, p.66). This process of organisation involves the prime atoms entering into relationships and attaining consciousness of each other. Such consciousness of the relationships between the prime atoms may be considered to be a development within the process of the emergence of the Great Entity’s consciousness. The development of consciousness in the Logoidal Great Entity results in awareness of both subjective and objective reality and of the relationships between the two. Such a development, and the adaptations resulting from it, modify the universe (or the ‘thought-form’ of the Logos) which is a reflection of the Logos and ‘which becomes capable of an object-subject reaction’ (Fortune, 2000a, p.68). In this way, the Logos and the universe enter into a relationship of bi-directional causality with each other: their development is reciprocal.

It is this pattern of reciprocity which reflects the effective co-creativity of magical practice whereby it is understood to be participation in the Great Work of God; a human potential for self-divinisation may be identified according to these terms. Such a description of the Cosmic emanation of a fractal series of Cosmoi in terms of the development of consciousness, given that Fortune’s text is explicitly intended to train the mind not inform it, links Cosmic ontology with magical epistemology. As the reader, or initiate, contemplates the unbroken line of emanating development between Cosmos and universe, or between mind and matter, the mind may be trained and consciousness developed. In this way, concepts in the

reader's mind, informed by self-awareness, may be projected in imagination so that the process of emanation is continued. It is in this sense that *The Cosmic Doctrine* may be understood to be a handbook for self-divinisation.<sup>17</sup> The universe, which is a thought-form projected in the mind of the Logos, is described as the object of Logoidal consciousness. The Logos, as subject, is aware of the universe which is 'a reflected projection, or replica, of the subject' (Fortune, 2000a, p.70). The object will, therefore, contain this capability of awareness. Since subject and object are 'of a different order of manifestation', however, the universe cannot be aware of the Logoidal subject beyond a consciousness of the influence the Logos exerts upon it. It is with reference to these terms that Fortune (2000a, p.71) says, 'God cannot be seen by any unit of the manifested universe during a manifestation. He can only be deduced.'

Travelling atoms in the universe, which Fortune (2000a, p.76) says are 'analogous to the Travelling atoms of the Cosmos', when they have experienced the universe, settle in the relative stillness of the Logos and develop, thereby, a sympathetic vibration with the Logos, which 'pure movement' forms a Divine Spark (the cosmic aspect of a travelling atom in the universe). Fortune (2000a, p.147) says that 'Each Divine Spark by the time it has reached the nadir of involution and is ready to embark upon the path of evolution whereon it is seen to be characteristically human, possesses potentialities which you little realise.' Such 'potentialities' are those resulting from the reciprocity of consciousness which develops

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<sup>17</sup> This thinking is not new; Eliphas Levi (Levi and Waite, 1984, p.64), for example, in his *Transcendental Magic* (first published in 1896) says, 'It is said ... that the Universal Light is comparable to Divine Imagination, and that this world which suffers incessant mutation, though it remains invariable as regards the laws of its configuration, is an immense dream of God'; he goes on to say that, 'The man of genius differs from the dreamer and the fool in this only, that his creations are analogous to truth, while those of the fool and the dreamer are lost reflections and betrayed images. Hence, for the wise man, to imagine is to see, as, for the magician, to speak is to create ... in virtue of positive science, the seer knows that what he imagines is true, and the event invariably confirms his vision.'

between Cosmic entities and entities within a universe: a potential development which is beyond 'normal' consciousness and constitutes what Fortune refers to as 'superconsciousness'. Divine Sparks, being tracks of pure movement in space, are cosmic in nature; their influence within the universe is due to a resonance (or congruous vibratory rate) which they share with the movement of atoms in the universe (Fortune, 2000a, pp.79, 81 and 98). The travelling atom with its Cosmic aspect (the Divine Spark), together with atoms of the universe drawn into its vortex, is, then, a 'three-part unit of evolution'; it eventually achieves perfect reciprocity with the Logoidal vibration whereby the monotony of the composite reactions cease to stimulate the Logos and, therefore, are said to sink into the Logoidal subconscious (Fortune, 2000a, p.82).

There being 'an unbroken line of development from movement to thought', any reflected atom in a universe is capable of developing a Divine Spark (Fortune, 2000a, p.56). The human unit in a universe is able, in this way, to become Divine - 'to unite with its Cosmic Creator' - because the Cosmic atom, which is the Cosmic Creator of an atom in the universe, is able to evolve into a Great Entity by means of the experience and reciprocal consciousness of a travelling atom in the universe (Fortune, 2000a, p.95). After subconscious assimilation of these new factors, however, Logoidal contemplation of what are, in effect, new Logoidal satellites causes a fresh stimulus to impact upon the units of consciousness within the satellites. Swarms of Divine Sparks, therefore, 'proceed to evolve', and emanate into the universe, accompanied by atoms of the universe which correlate into form as Planetary Spirits (Fortune, 2000a, p.86). The process continues in ever-growing complexity as new swarms emanate into the universe and add to the conditioning influences upon the universal planes (Fortune, 2000a, pp.82-96). As she approaches the end of the second Section of *The Cosmic Doctrine*, Fortune begins to emphasise the practical applications of the text; this signals a

stage in the development of her cosmology where she describes in more detail evolution developing out of involution (Fortune, 2000a, p.88). The third section will see the development of 'Laws' which provide a framework for the initiate's magical work within the context of visible and invisible reality, of universal conditions and cosmic reality. Our solar system, as we perceive it, is presented as an image in the mind of a Cosmic 'Great Entity' functioning as God of the universe. That Creation is a work of imagination implies a definition of magic, as the effectively creative use of the imagination, which underpins Section III of the text.

#### **2.4 Section III**

Fortune's cosmology is more or less in place by the end of Section II; Section III adds little to it, but continues to express a consideration of it in terms of esoteric psychology, and expands upon it with reference to various occult concepts. Of paramount significance - in terms of both psychological development and magical practice - is considered, by Fortune, to be initiation; it is a condition which enables the individual to escape from Cosmic influences and use them for his or her 'own ends' (Fortune, 2000a, p.48). In this way, magic may be thought of as navigation within the Hermetic microcosmic-macrocosmic continuum and the employment, for purposes of personal, universal and cosmic development, of the available forces therein. The capacity to develop is referred to by Fortune (2000a, p.52) as 'free will'. That free will is described as 'independent will' suggests that it is consequent upon individuation (in a general sense of the development of the individual from the group as well as in the Jungian sense of the integration and unification of the self); such is necessary for Fortune to develop her concept of reciprocity between cause and effect (Fortune, 2000a, p.56). Perfect reciprocity is achieved when all evolution within a sphere of manifestation is

complete and a Planetary Spirit (which is built up out of the consciousness of the inhabitants within the planet's sphere and which, in the case of earth, is the 'Group Soul' of humanity corresponding to the Personality or 'lower self') manifests as its Planetary Entity (which is, according to Fortune, 'the Logoidal realisation of the existence of a planetary sphere, and the Logoidal concept of its mission and evolution' and which corresponds to the Individuality or 'higher self') (Fortune, 2000a, pp.74, 141-2; 1998, p.176).

Describing Cosmic influences on evolution within a universe, Fortune notes that Cosmic conditioning factors are themselves conditioned by the evolutionary development within the universe they influence. Developing human consciousness, for example, forms a Group Mind which constitutes a direct influence on that aspect of the nature of the Planetary Spirit which is its Higher Self or Individuality: the Cosmic 'Planetary Entity' (Fortune, 2000a, p.142). Although Fortune does not expound upon the reciprocal relationship between Planetary Spirit and Planetary Entity to any great length, it is central among her magical purposes, because she considers the individuation and perfected evolution of each individual human being to be a requisite for the 'healing' of the Planetary Spirit which ultimately results in the full manifestation of the Logoidal concept of itself which is the Planetary Entity (Fortune, 1998, p.270; 2006, p.13). Near the beginning of Section III, Fortune outlines her metaphor in terms of the Hermetic correspondence between microcosm and macrocosm. The microcosmic Divine Spark is said to correspond to the Logos; the Individuality to the universe; and the incarnationary Personality to the evolutionary swarm (Fortune, 2000a, p.121). The Hermetic reciprocity between human individuals and the Logos is a process of equilibration which, when perfected, results in full self-consciousness and, consequently, universal objective consciousness whereby the universe 'becomes aware of the Cosmos' (Fortune, 2000a, p.122).



When Logoidal consciousness and universal consciousness are identical, the Logos (with its background of Cosmic conditions) absorbs universal consciousness (with its background of mundane conditions) and the 'system of organised reactions' is withdrawn into a Cosmic state. Universal consciousness passes, thus, from a phenomenal existence to a 'real, actual or noumenal existence' (Fortune, 2000a, pp.122, 123). Though *The Cosmic Doctrine* describes a universe made in the image of the Logos (God of the universe), this image changes as development occurs; because the image is an aspect of Logoidal consciousness, both change reciprocally. Fortune's theology, in this sense, is that of 'process' rather than 'substance'. That, according to Fortune, such variegating influences can be *calculated*, even though they are characterised by creativity and free-will, exemplifies a defining aspect of her scientific-illuminist methodology. Fortune is not stating a paradox, but attempting to present, coherently, a mystery (or 'the Mysteries') wherein perfect reciprocity between cause and effect is possible. In this third Section, Fortune is at her most explicit in terms of describing the way cosmological and psychological factors may impact on personal experience, and how personal experience constitutes a psycho-cosmological evolutionary journey; she does this most specifically in the chapters dealing with the Seven Deaths and seven Natural Laws.

Fortune's description of the Seven Deaths, together with reference to the Laws they reflect, is a useful way of identifying major themes in the text, together with something of their significance, in a coherent way. The Seven Deaths plot evolutionary development from 'being' (first death), to 'birth' (second death), 'meditation' (third death), 'sleep' (relating specifically to the reciprocal relationship between personality and Individuality, as the fourth death), moral development (fifth death), 'trance' (sixth death) and 'Initiation' (seventh death). Whilst the number of deaths described by Fortune is the same as the number of planes in the Cosmos and in the universe, and also as that of the planetary planes and the sub-planes of

each plane, there is little explicit reference to those planes as providing a schema underpinning the ‘Seven Deaths’; neither is there an explicit link to Lodge initiation grades, planets or patterns on the Tree of Life in this chapter of *The Cosmic Doctrine*.<sup>18</sup> A more immediately apparent referential system lies within *The Cosmic Doctrine* itself, however, for each of the Seven Deaths can be seen to allude to respective laws within the seven Laws of Section III of the text. Thus, the first death can be read in terms of ‘The Law of Action and Reaction’; the second death in terms of ‘The Law of Limitation’; the third death in terms of ‘The Law of the Seven Deaths’ itself; the fourth death in terms of ‘The Law of Impactation, or the Transmission of Action from One Plane to Another’; the fifth death in terms of ‘The Law of the Aspects of Force or Polarity’; the sixth death in terms of ‘The Law of the Attraction of Outer Space’; and, finally, the seventh death in terms of ‘The Law of the Attraction of the Centre’. Such comparisons elucidate both the Law of the Seven Deaths and the chapters to which they predominantly refer.

### **The First Death:**

The first death is described in terms of the simple metaphor of movement and refers to the equilibrium of ‘two opposing and equally balanced forces’ (Fortune, 2000a, p.146). In ‘The Law of Action and Reaction’, Fortune speaks of the ‘nadir’ of the involution of a Divine Spark, after which it is characteristically human. The first death, then, may be considered as the commencement of the evolutionary journey towards initiation: a journey travelled according to principles of polarity and the ‘potentialities’ contained therein (Fortune, 2000a, p.147).

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<sup>18</sup> These schemas do provide an insight into the Law of the Seven Deaths, but a detailed comparison is beyond the scope of this thesis, which is not an exposition of magical procedures, as such, but a hermeneutic for approaching *The Cosmic Doctrine* according to demonstrable textual intention.

### **The Second Death:**

‘The Law of Limitation’ is said to be the basis of incarnation (Fortune, 2000a, p.157). The second death, concerning as it does vehicles for the manifestation of force, describes the process of manifesting force from both a personal and transpersonal view. From a personal perspective, for example, the departure of force from its incarnationary vehicle (the Personality) is viewed as death; but from the transpersonal view, from the plane to which the force is transmuted, the change is viewed as birth. Fortune (2000a, 158) says that ‘it is the Law of Limitation that brings to birth, but it is the Law of Death that brings to life. For birth is death, and death is birth.’ The second death, as described in ‘The Law of Limitation’, is a simple restatement of this esoteric perspective which seeks to know, transcend and use the natural law of manifestation (limitation); for the magician, it provides a means of contacting and controlling the abstract Cosmic force behind any mundane manifestation of such force (Fortune, 2000a, p.152). In this sense, ‘The Law of Limitation’ serves as an essential tool for the raising of consciousness and is the means by which, for example, the terrestrial personality may gain contact with the Cosmic influences of the Individuality (a process integral to Fortune’s description of the ‘Seven Deaths’ generally). Fortune (2000a, p.158) defines the Law of Death as that ‘which brings to life’, that which brings freedom and is a prerequisite of resurrection; she is able to say, therefore, that ‘Death and Initiation produce the same results.’ In one sense, death is the ultimate limitation, but in another - by its nature - it is a release from limitation and, therefore, a transcending of the Law of Limitation.

### **The Third Death:**

I have referred to the third death as ‘meditation’, because, in her description of it, Fortune expresses a view of death as process rather than loss. The Law of the Third Death commends the development of awareness of death as process in order to bridge the ‘chasm’ between life and death (Fortune, 2000a, p.161). This rejection of any absolute duality between life and death, portrayed as the building of a bridge between the two, is the function of the Law of the Seven Deaths itself, described as ‘The prime law of the evolutionary arc’ (Fortune, 2000a, p.156). In her chapter on ‘The Law of Impactation’ - which, consistent with much of *The Cosmic Doctrine*, contains more implication than explication - Fortune outlines the construction of a vehicle for the circulation of force which employs polarising techniques by means of co-operative relationships. In a dialectic of movement, within a sphere of development, the ‘attraction of the centre’ and ‘the attraction of the circumference’ result in a duality within entities existing in that sphere. The duality, if understood as a dynamically polarising tension, may be used in the context of co-operative relationships as a tool for development. Such co-operative relationships consist of contact between entities of different types, and may be understood to include both incarnate and discarnate entities. The exact nature of the ‘key’ to this way of working is withheld in the text, but is said to be accessible via ‘meditation’ (Fortune, 2000a, pp.168-9).

### **The Fourth Death:**

Fortune (2000a, p.162) calls the fourth death ‘the linking death - the teaching death’. The Law of Impactation describes the ‘transmission of action from one plane to another’; this implies more than a mere transmission of force, for it is a transmission within a process of cause and effect (Fortune, 2000a, p.167). The key to such transmission concerns polarity and the way it is utilised magically. In this description, Fortune does not talk primarily of sleep as

death, but of death as sleep. When she speaks of death as ‘the major sleep’, she does so in order to illustrate how the Individuality functions in terms of terrestrial and Cosmic influences (Fortune, 2000a, p.162). The nature of sleep serves to elucidate the nature of death, and the nature of death that of sleep. If the third death is complete (if the magical practitioner has learned to embrace death as a way of life), then sleep serves as death within the context of evolutionary development, particularly with regard to the relationship between Individuality and Personality (Fortune, 2000a, p.161). At the end of ‘The Law of Impactation’, Fortune talks about impactation from one plane to another as vertical fission dependent on horizontal union. These statements give hints about magical working, and are expanded upon in ‘The Law of the Aspects of Force or Polarity’, but what is implied is not made explicit in the text; a variety of polarising relationships are, however, portrayed in her fictional writing. What is implied concerns the production of a ‘circulation of force’ resulting from a willed state of alignment (Fortune, 2000a, p.171). Such alignment may be thought of as the equivalent of personal individuation specifically in the context of union between polarised forces where these forces are brought into equilibrium and ‘give birth’ to a higher force.

### **The Fifth Death:**

The fifth death is a development of the fourth death by means of the techniques suggested in Fortune’s description of the third death. The fifth death is said to be ‘the death of the personality’ and birth into the ‘consciousness of the Individuality’ (Fortune, 2000a, p.163). The technique which provides for development of the state of consciousness pertaining to the fifth death is described in moral terms as the discriminating control and appropriate application of ‘desires’ (Fortune, 2000a, p.163). The polarity between positive and negative aspects of force produces a ‘circulation of force’ which is the arena of magical

activity (Fortune, 2000a, p.171). Operating within this circulation of force - with its Cosmic and universal, macrocosmic and microcosmic, referents - the magician may be understood to participate in the Great Work of psycho-cosmological 'regeneration' (Fortune, 2000a, p.172). 'The Law of the Aspects of Force or Polarity' provides an account of magical working in terms of 'vertical' polarity (Fortune, 2000a, p.171).<sup>19</sup> Having provided, in her description of the fourth death, an outline of how duality on one plane manifests as unity on another, Fortune describes - in terms that elucidate the nature of the fifth death - how positive and negative forces relate between planes. The Fifth Death serves to provide a means of implementing this theory, which is according to the Cosmic pattern whereby the Logos projects a thought-form; in this sense the magical procedure is a *creative* one. A foundational statement in Fortune's establishment of her metaphor of movement is that 'Manifestation begins when duality occurs' (Fortune, 2000a, p.20). 'The Law of Polarity', then, describes the magician's creative participation in manifestation. Either by engaging with another entity, or by polarising aspects of the make-up of an individual, it is said that 'a new object' may be produced (Fortune, 2000a, p.173). Generally, in the involutory process, creation is by means of 'physical generation' which may be thought of as the continuing projection of the Logoidal thought-form (Fortune, 2000a, p.173). Made in the image of God, human individuals may also, however, project thought-forms and create, thereby, 'artificial elementals' (Fortune, 2000a, p.173). Such projections, of course, are dependent upon their originator in the same way that the universe depends upon the Logos (and this analogy, as will be made clear in the course of this thesis, is exact).

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<sup>19</sup> Fortune (2000a, pp.152-3) has already talked about 'desire' in relation to limitation; she includes it as one of the two things (the other being 'fear') which may fetter a human being to the conditions of the mundane sphere.

### **The Sixth Death:**

In her description of the sixth death, trance, Fortune (2000a, p.164) warns of the dangers of magic empowered by 'passionate desires' wherein the personality is related to matter and not to spirit. This implication of the existence of something of a duality between 'spirit and flesh' initially appears to be contrary to the main thrust of involutory and evolutionary development described in *The Cosmic Doctrine* as existing within a continuum (Fortune, 2000a, p.177). Fortune's point, however, concerns the dangers of 'separation' not the inevitability of 'distinction'. It is precisely the dangers of either an absolute idealism or an absolute materialism that Fortune is seeking to avoid; she is in retreat from both. Such retreat enables Fortune to speak of how the unconditioned Divine will functions in relation to the conditioning tendency of form. Within the context of her overarching metaphor of movement, the resolution is achieved by a philosophy of process rather than a philosophy of substance. In accordance with Hermetic principles: as the Logos is to the universe, so the spirit is to the soul of the individual. In trance, the soul may function in 'etheric matter' - freed from any ossifying tendency of physical matter - just as the life and will of the Logos presses into the ether in its endeavour to function in an unconditioned way (Fortune, 2000a, pp.164, 177). In this context, sin is not considered to be error, but to be a rejection of free-will.

### **The Seventh Death:**

It is in terms of 'the freedom of the spirit brought through to the planes of matter' that Fortune (2000a, p.165) describes the seventh death (initiation). Initiation is a state of unity between the consciousness of the personality and that of the Individuality: a state of 'superconsciousness' (Fortune, 2000a, p.148). In 'The Law of the Attraction of the Centre', unification ultimately implies 'the spiritualisation of all the planes' whereby the pure spirit

flows out over all the planes of matter (Fortune, 2000a, pp.181, 182). Likewise, an individual experiencing the seventh death transcends the Law of Limitation, thus freeing ‘the potentialities of the spirit’ (Fortune, 2000a, p.165). It is in this sense that an initiate occupies a dead body, as the ‘bonds of the flesh’ release their confining grip on the spirit (Fortune, 2000a, p.165). ‘The Law of the Attraction of the Centre’ is considered in the first instance in relation to evolution, for it is not a movement in space, but a development of evolving consciousness according to the pattern of the involutory process: an internalising of all that has been externalised in the image of itself projected by the Logos (Fortune, 2000a, pp.180-183).<sup>20</sup> When the possibilities of a developing multiplicity are exhausted, the only state which remains possible is the perfect balance of stasis. These phases of development not only reflect the pattern of the Cosmic Days and Nights of Brahma, however, but are caused by them, for the Logos is directly subject to Cosmic influence (Fortune, 2000a, p.40). In a Cosmic Night of Brahma, the universe becomes increasingly conditioned by the Cosmic influences of the Logos for, ‘when all things are as is the centre’, the centre will have effectively extended to the circumference, resulting in ‘a spiritualisation of all the planes’ (Fortune, 2000a, p.181). Initiation, in the context of the Seventh Death, is an ‘illumination of the discarnate consciousness’ performed by entities moving ‘in advance of evolution’ and acting as ‘intermediaries between the Logos and His universe’ prior to the spiritualisation of all planes (Fortune, 2000a, pp.112, 166, 183).

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<sup>20</sup> It is evident in this last chapter of *The Cosmic Doctrine* that Fortune wishes to create integrity between her esoteric metaphor and general theories of evolution put forward by natural scientists of her time; she does not address specific theories in any detail - and it is beyond the scope of this thesis to make specific comparisons between evolutionary theories and Fortune’s psycho-cosmological doctrine - but her use of the generic word ‘evolution’ for both involutory and evolutionary development as described in her text strongly suggests that her metaphor is intended to embrace something of the methodology of the science of her day (Fortune, 2000a, pp.180-185). That Fortune (2000a, p.180) speaks of evolution in terms of ‘the mystery of love’ may itself, in this context, be taken as qualifying the methodology of a ‘scientific’ illuminism.’



Finally, Fortune (2000a, p.185) states that ‘the essence of evolution is unification’, by which may be understood the process of union with the Divine. As stated in terms of the fifth death, in relation to the experience of the Individuality, the nature of this union is ‘love’; Fortune (2000a, p.185) says, ‘Love in all its aspects is the symbol of the Logos as One’ (Fortune, 2000a, p.163). When the aspect of the evolutionary process described in terms of the Third death - where Fortune (2000a, p.161) comments that ‘individualised consciousness lives to die and dies to live’ - is understood as unificatory, the mind of a human being can be understood as coming to know the mind of God and expressing that mind. As ‘God is Love’, to express love is to express God, bringing spirit into manifestation (Fortune, 2000a, p.185). It is a participatory process which is *simultaneously* the evolution of Love (God) and life (Creation). This completes Fortune’s definition of magic and its purpose, as outlined in *The Cosmic Doctrine*.

## **Conclusion**

Fortune traces the emergence and development of consciousness in the Cosmos, the universes and in the human individual (as the microcosm) by means of the metaphor of space and movement which she uses to describe objective manifestation generally. For Fortune (2000a, pp.56, 73), ‘Consciousness is an integration of reactions’ and ‘will’ is the ‘momentum’ of the movement which makes action and reaction possible. Different levels and types of consciousness are said to develop at different stages of evolution. The extent to which will is conditioned or unconditioned (the degree to which it may be called ‘free-will’ or not) is also considered in the context of evolutionary development. In this way, Fortune treats consciousness and will as relative terms; in fact, in *The Cosmic Doctrine*, everything in

manifestation - even good and evil - is presented in relative terms as being a product of movement and existing in constant relational flux. The dictum said to be written above the entrance to the Delphic Oracle was 'Gnothi Seauton' ('Know Thyself'); Fortune's metaphorical cosmology may be considered as an attempt to facilitate this 'knowing', or, in other words, to present a way of understanding human psychology in terms of the development of consciousness (including collective/group consciousness, planetary consciousness, the subconscious mind and superconsciousness) (Fortune, 1998, p.138; 2000a, pp.11, 62, 68, 84, 142). Because consciousness is said to be related to evolution, and because evolution is said to be a process of the emanation of God, Fortune's understanding of human psychology cannot be separated from her ideas about the mind of God. In this sense, *The Cosmic Doctrine*, as formative psychology, is also speculative theology.

In *The Mystical Qabalah*, Fortune (1998, p.220) says that, 'Tradition declares from of old that the key to the Mysteries was written upon the Emerald Tablet of Hermes, whereon were inscribed the words, "as above, so below." Apply the principles of physics to psychology, and the riddle will be read. He that hath ears to hear, let him hear.' In accordance with this Hermetic 'key', Fortune equates knowledge of the microcosm with knowledge of the macrocosm. For her, 'man is a miniature macrocosm. All the factors that go to the make-up of the manifested universe are present in his nature'; she considers the image of a universe projected in the mind of the Logos to be reflected in the reciprocal consciousness of the Divine Sparks (among whom are human beings) (Fortune, 1998, p.71). The development of consciousness within a Divine Spark is both that of self-consciousness and objective consciousness; knowledge of God and knowledge of self are, thus, presented as effectively coterminous. In *The Cosmic Doctrine*, then, psychology - as self-knowledge - provides a framework for the use of the imagination and is a tool for evolution. For Fortune, because

initiation condenses evolution, psychological knowledge, when accessed by initiates in this Hermetic sense, may be understood as a magical practice.

The extended metaphor in *The Cosmic Doctrine* not only embraces but conflates Cosmic and psychological development. The nature of reality, for instance, is a cosmological theme which is also presented as a discussion of psychology; together, they form a speculative theology which embraces both *theos* and *microtheos*. According to a similar pattern, emanationist principles are applied to the psychology of regeneration within a framework where human evolution is considered as an extension of divine involution. Concepts of good and evil are defined cosmologically, each as a relative term; this relativity impacts upon Fortune's consideration of the nature of personal free will and upon her understanding of the practice of magic and magical ethics which emerge therefrom. Belief in reincarnation (as Individualities emanate Personalities) is inherent in the cosmology, and the understanding of personal development is conditioned by this; a consequence is that initiation is described in both cosmological and psychological terms. Even the nature of God, presented as a process of divinisation, is so according to a pattern which includes the potential of human individuals to achieve self-divinisation; the overarching principle or technique behind such processes would appear to be love, which is almost the last word in *The Cosmic Doctrine* and which, of course, conflates an archetypal, abstract principle with a very human experience. The human experience of magical practice is the subject of most of Fortune's fiction, and is the subject of the next chapter of this thesis.

It is clear that, in *The Cosmic Doctrine*, Fortune is not attempting to present the reader with a systematic cosmology. Though the work may be described as a theory of the cosmos, it does not function as a coherent attempt to describe the cosmos. Rather than as a bald descriptive cosmology, the text is more coherently approached as an attempt to systematise

the way the cosmos may be thought of; in this sense, *The Cosmic Doctrine* is more epistemology than ontology. Given Fortune's emphasis on the 'unbroken line of development' between mind and matter, however, it does not seem that she would have considered such a philosophical distinction to be relevant (her definition of, and belief in the efficacy of, magic supports such a view, as will be made clear in the course of this thesis) (Fortune, 2000a, p.56). In the context of such a continuum, it is essential to an understanding of what Fortune may be said to have achieved in *The Cosmic Doctrine* that her concept of the relationship between epistemology and ontology is explored adequately. By addressing *The Cosmic Doctrine* as formative psychology, wherein Fortune develops a sort of moral psychology, the link between the physical reality represented by the symbolism in the text and the imaginative use of those images may be explored; an assessment may be made, thereby, of the degree to which she was successful in presenting a systematic magical practice according to her definition of such and even of the degree to which *The Cosmic Doctrine* may be thought of as a speculative theology of magic (or, in other words, a magical theology). Having stated something of the demonstrable textual intention, however, the need to identify an approach to the text which accesses its intended 'meaning' remains.

### 3. MAGICAL METHODOLOGY AS LITERARY THEORY IN DION FORTUNE'S FICTION

The majority of Dion Fortune's fiction is about occult practice, showing some of the ways various occult 'powers' may be abused, and also how occult knowledge may be employed to engage with the way that - in the words of the Priest of the Moon in *The Sea Priestess* - 'God is made manifest in Nature, and Nature is the self-expression of God' (Fortune, 1989a, p.285). Fortune's themes, within this subject-matter, include the necessity for secrecy in occult practice; questions relating to morality; the use of talismans; occult initiation; reincarnation; exploration of the esoteric concept of the Masters; and the way psychological theory relates to esoteric therapeutics. Fortune's approach to her subject-matter develops from a presentation of some of the dangers of occultism and the nature and impact of invisible realities on often unsuspecting protagonists in the adventure stories of *The Secrets of Doctor Taverner* and *The Demon Lover*; through explorations of the nature, influence and power of ancient or generally discarded religious concepts and deities in *The Winged Bull* and *The Goat-Foot God*; to the presentation of ritual technique and explorations of the type and significance of psychological and initiatory experiences arising therefrom in *The Sea Priestess* and *Moon Magic*.<sup>21</sup> I am looking at the novels in reasonable detail, because they provide a useful insight into how Fortune understands magic and into her literary technique. Although

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<sup>21</sup> *Moon Magic* was not completed by Fortune, but posthumously, from notes she left. It is not possible, from the book in its currently published form, to be certain which material is written by Fortune and which is not; because it was finished under the auspices of the Magical Order she founded, however, it is reasonable to assume that what constitutes the finished novel as published today does not contradict what was taught in her Order. For the purposes of this thesis, I have selected material from the text which is coherent with Fortune's understanding of her esoteric subject and - in the absence of research suggesting the contrary - have treated her as the author of all such selected material. I have taken the same approach to Fortune's *Principles of Esoteric Healing* for similar reasons.

this chapter on the novels attempts to do little more than locate Fortune's fiction in literary theory according to her own statements about her novels and her demonstrable approach to fiction, it will - by compassing within its consideration of Fortune's own literary theory themes relevant to Qabalah, process philosophy and magical theory - provide a foundation for the hermeneutic I develop in the following three chapters and my comments on the applied hermeneutic in the penultimate chapter of this thesis.

In the first section of this chapter, I will consider various key aspects of Fortune's understanding of magic and its methodology as presented in the novels; this will include an exploration of what Fortune means by the term 'illuminism' and her fictional representation of this in the lives of her magical protagonists. In the second section, I will continue to explore Fortune's methodology of magic by considering various themes which relate to her understanding of psychology; this will point to Fortune's development of an esoteric psychology and her understanding of the therapeutic nature of occult practice. The penultimate section will begin an exploration of the way Fortune's 'magical methodology', as a psycho-spiritual system, may be applied to a 'spiritual practice' which accords with Fortune's authorial - and therefore magical - intention. The final section will focus on themes which serve to show how Fortune's methodology of magic is not only used as an authorial tool, but can be developed into a participative approach to reading *The Cosmic Doctrine* which may be considered, according to Fortune's terms, as a 'magical methodology'.

### **3.1 Illuminism**

Knight (2007a, p.7) says of Fortune that 'in her later novels, she tried to indicate practical applications to the theoretical side of occultism, and to provide an initiatory experience to imaginative readers.' It is my thesis that such imaginative engagement with

Fortune's occult novels points to a participative technique which, in the context of what I will identify as the psycho-cosmological 'process' presented through the extended metaphor of *The Cosmic Doctrine*, may be considered as transformative (or, according to Fortune's concept of such, as initiatory). The character Brangwyn, in *The Winged Bull*, says, 'You meditate on the set of symbols which make up a formula and soon they begin to express themselves in your life' (Fortune, 1989c, p.205). As a magical methodology, this may be considered to be part of Fortune's intention as an author of occult fiction; it may certainly be considered - in the terms Fortune uses to define magic as causing changes 'in consciousness' - to be a consequence of the cognitive process necessary in order to access the meaning of *The Cosmic Doctrine*. This is not to say that *The Cosmic Doctrine* can simply be considered as fiction, but that its abstract metaphor requires a participative approach which is not only imaginatively creative, but which results in a redefinition of the reader's self-identity in terms of the cognitive process required to make sense of the text (a process rendered by the textual content); nor does it signify an idealisation of magic, for throughout the fiction, especially in *The Secrets of Doctor Taverner*, Fortune describes concrete environmental changes consequent upon the magical activity of her protagonists.

It is this relationship between, and continuity of, visible and invisible realities which characterises Fortune's understanding of 'illuminism' (a word which, in itself, suggests both cause and effect as a process whereby illuminator and illuminated are reciprocally revealed). In *The Goat-Foot God*, Fortune (1989d, pp.276-7) - narrating the flow of Hugh Paston's thoughts - asks, 'What was it that made the subjective cross the line and for all practical purposes, objectify?' Fortune's comments on, and implicit amplification of, this question are interesting; she (1989d, p.277) goes on to say, 'He did not know, any more than he knew how the pendulum and the escapement correlated with the fourth dimension - and he didn't care,

so long as his watch kept time and he caught his train.’ Fortune’s pragmatism is evident, but it does not occlude her enquiry into invisible realms; whilst confident in the precision and logic of the watchmaker’s skill, she does not relegate the ‘fourth dimension’ to the realms of the unknowable (Fortune, 1998, pp.30–31). A little earlier in the novel, Fortune (1989d, p.272) - as an example of *a posteriori* logic - describes a scientific method of ‘thinking backwards’, of ‘tracing a thing to its source, step by step, instead of starting at the imagined cause and trying to see how the effects came about.’ This gives a useful insight into Fortune’s understanding of ‘illuminism’ according to her *via media* between faith and science, combining creative endeavour with empirical verification; *a priori* with *a posteriori* logic; art with science; and revelation with rationality (Fortune, 1987a, p.36). I have already noted that, Vivekananda (1959, p.61), who was specifically recommended for study by Fortune, says in his *Raja Yoga*: ‘Raja-yoga is the science of religion’; I have also noted that the motto printed on the cover of Crowley’s occult periodical *The Equinox* was ‘The method of science, the aim of religion’ (Fortune and Knight, 2002, p.172; Crowley *et al.*, 1909-1913). These are important statements by which scientific illuminism may be defined, and by which the implication of Fortune’s use of the term ‘illuminism’ may be inferred. When understood in terms of the emanationist Qabalah which Fortune considered to be the ‘Yoga of the West’, her own concept of a scientific illuminism serves to inform the methodological process by which human realisation and Divine revelation are considered synonymous (Fortune, 1998, pp.3, 24; 2000b, pp.75-81).

Commenting on *The Goat-Foot God*, in a talk on Dion Fortune called ‘The Magical Life’, Gareth Knight (2006a) says, ‘Hugh Paston, a wealthy socialite dumped by his wife and disenchanted with his former friends turns to investigate the inner worlds and his own psyche. We are never sure which is which - and this is what makes it in some ways her most accurate and complex occult novel.’ This concurs with Fortune’s own remarks, in the Introduction to



*The Cosmic Doctrine*, concerning the relationship between the ‘Inner Plane’ communicators of the text and the contents of her own ‘subconscious mind’; the ‘accuracy’ to which Knight refers concerns the lack of distinction Fortune (2000a, p.1) holds between the two. For Fortune, the subconscious is a repository of evolutionary development similar to Jung’s ‘collective unconscious’; access to it is access to shared evolutionary content (Fortune and Knight, 1998, p.141). Whether such content is technically subjective or objective is of little concern to Fortune for, in terms of her methodology of magic, there is no ultimate separation between the two. When, in *The Sea Priestess*, Maxwell says, ‘there is to every man’s mind a part like the dark side of the moon that he never sees, but I was privileged to see it. It was like interstellar space in the Night of the Gods, and in it were the roots of my being’, he is expressing the basic tenet of Hermeticism that ‘that which is above is as that which is below’ (Fortune, 1989a, p.15). Fortune’s understanding of the relationship between human nature and the cosmos is Hermetic, as in Murchison’s ruminations, in *The Winged Bull*, when he reflects that, ‘God was as many-sided as the soul of man’, or Maxwell’s, in *The Sea Priestess*, when he comments that ‘the beginning of all things is reflected through all their nature’ (Fortune, 1989c, p.141; 1989a, p.169). For Fortune, the microcosm is as a pattern repeated within a fractal macrocosmic process. The exact correlation between the workings of Hugh Paston’s watch and the fourth dimension would not overly concern her, for as far as she is concerned the one is Hermetically reflected in the other.

*The Cosmic Doctrine* may be thought of as a metaphorical cosmology used as an analogy for psychological principles, or it may be considered as psychological reflections framed within a cosmological context; but neither of these views capture the magical perspective from which the text is written. For Fortune, just as objects and events impact on consciousness, so changes in consciousness are effective changes in reality (Fortune and

Knight, 1998, pp.196-9). Stating the conditions of such a relationship whereby ‘the objective arises through magnetic induction from the subjective’, and commenting on what she refers to as ‘the James-Lange theory of emotion’ whereby, for instance, ‘we do not weep because we feel sad, but feel sad because we weep’, Fortune identifies the reversal of the usual concept of the subject-object relationship as ‘the basis of sympathetic and ceremonial magic’ (Fortune and Knight, 1998, pp.197-8). She considers the James-Lange theory to be a ‘half-truth’, however, for - as I will demonstrate - her concept of the relationship between subject and object is one of bi-directional causality (Fortune and Knight, 1998, p.198). It is this concept that underpins Fortune’s understanding not only of how ceremonial and sympathetic magic works, but how evolution proceeds and may be participated in magically. *The Cosmic Doctrine*, when read as an Hermetic ‘psycho-cosmology’, may be considered as a ‘magical’ (and, therefore, transformative) text; what this signifies, for the reader, in terms of the relationship between epistemology and ontology, between the conscious mind and ‘subconscious’ content, and between the emanation of God and human evolution, is central to the application of the hermeneutic I will develop in the course of this thesis (Fortune, 1989a, p.158; 2000a, pp.19-20). Fortune’s achievement in *The Cosmic Doctrine* is not, primarily, that of iterating an existing cosmogony, nor of expressing a syncretistic version of various religious cosmological doctrines, but of presenting a ‘psycho-cosmology’ as a method of magical practice.

Implicit in the term ‘illuminism’ is that cosmological *revelation* (as presented in the text of *The Cosmic Doctrine*) must be considered as a simultaneous psychological *realisation*. That such a process is not wholly subjective is implicit in Fortune’s presentation of magical effectiveness in the novels and in the Hermetic pretext according to which *The Cosmic Doctrine* is structured. Within the priory constructed for participators in the cult of Pan, in

*The Goat-Foot God*, the Tree of Life is painted on the Eastern wall of the Chapel and there is evidence of a double-cubed altar said to have been used by the Knights Templars as a symbol of the universe; on the floor of the Chapel is a mosaic representing the twelve signs of the zodiac, the seven planets and the four elements (Fortune, 1989d, pp.169-70, 233). The Chapel served, evidently, as a magical lodge - designed to represent the microcosmic reflection of the macrocosm - wherein individual ritual activity is magically considered to have universal consequences. Fortune considered individual activity, including the mental activity of a trained mind, to impact upon the universe and, ultimately, the Cosmos. In *The Demon Lover*, Veronica's experience as she 'walks' the circle is described not merely in terms of her immediate physical environment, but in terms of the 'invisible currents' represented therein; within the magic circle, she is shown as functioning on more than one 'plane' (Fortune, 1996, pp.193-4).

Just as Fortune's esoteric ethics do not merely relate to the social consequences of moral or immoral activity, but - as stated in her short story 'The Subletting of the Mansion' - impact upon 'the group soul of the society to which one belongs', so her concept of magical activity is of that which transcends its immediately apparent environment (Fortune, 1989b, p.148). One example from *The Cosmic Doctrine* where Fortune (2000a, p.138) clearly states the Hermetic view of manifestation which underpins this concept, and something of her method of working magically within it, occurs when she writes:

Should a human being ... seek contact with the Lords of the Elementals he purifies those aspects of his nature which correspond to their kingdom until they become the refined essence of their qualities ... Then, being Lord of these things within himself, he is a Lord of the Elements in the microcosm, and may thereby claim kinship with the Lords of the Elements of the macrocosm, and the Messengers of the Elements are his servants.

In this sense, magic creates and utilises 'circuits of force' which interconnect planes of being (such as the physical or elemental, the emotional, the mental and the spiritual). The novels

show situations and provide examples of how such circuits of force may be established by a man and a woman in a ‘magnetically’ polarised relationship. *The Cosmic Doctrine* applies similar principles to its presentation of the reader’s psychology in terms of cosmological principles in order to create (by providing the reader an opportunity to co-create) a circuit of force between subjective and objective reality.

Because a human being is a microcosm, the products of individual mental activity conform to the same principles as the Logoidal projection of a thought-form which constitutes the universe in *The Cosmic Doctrine* and which is conditioned by the reciprocal relationship that emerges between the ‘subjective’ projector and the projected ‘object’ (Fortune, 2000a, pp.68, 87; 1998, p.103). Magical images formed in this way in the individual mind as ‘creations of the created’ exist, as far as Fortune (1989c, 140; 2006, p.131) is concerned, in the continuum between Spirit and dense matter: they are ‘real’ and form an effectively co-creative aspect of evolutionary emanationism. In her description of how *The Cosmic Doctrine* was ‘received’, Fortune (2000a, p.14) states a foundational principle of her magical methodology; she says ‘a thought-form is built by methods we will not enter upon now, and this thought-form is ensouled by a substance from a plane above that upon which it is constructed.’ The thought-form produced by means of the cognitive assimilation of the cosmological metaphor presented in *The Cosmic Doctrine* may be considered, then, as a conduit for such ‘ensouling life’ which Fortune (1998, p.118) also calls ‘the illuminating spirit’. All who read the text may be considered as contributing to the potency of the thought-form in the ‘astral ethers’ and as participating, thereby, in the magical effectiveness of the thought-form created in this way: an effectiveness which, according to Fortune (1998, p.118), is constituted by the evolutionary process of ‘Force embodied in form, and form ensouled by force ... signified by the Illuminating Intelligence’ (Fortune, 1989a, p.139). Fortune’s

determination of the degree of ‘accuracy’ of *The Cosmic Doctrine* (notwithstanding her acknowledgement of the ‘possibility’ or even ‘probability’ of ‘self-deception’) reflects her commitment to the methods of science; her acknowledgement of its possible ‘incompleteness’ reflects her countenancing of an ‘illuminism’ by which the unknown may become known (or, in other words, may become ‘realised’) and her understanding of magic as participation in the Great Work, which is the process of manifestation. *The Cosmic Doctrine*, therefore, is not a text *about* ‘illuminism’ so much as a work *of* ‘illuminism’ according to my exploration of the term in light of Fortune’s definition and understanding of magic (Fortune, 2000a, pp.9, 17; 1998, p.32).

### **3.2 Magic as Psycho-cosmology**

Fortune’s occult teaching in the novels and elsewhere in her writing - teaching which underpins what she presents as her ‘cosmic doctrine’ - consistently points to a correlation between ontological and epistemological reality and, therefore, to the cosmological significance of psychological processes. For Fortune, psychology and occultism each provide a vocabulary for common experience. In *The Goat-Foot God*, for example, Hugh Paston’s experiments with memories of reincarnation are described, in Freudian terms, as the ‘abreaction of complexes’; in the same novel, Mona Wilton thinks of the ‘old gods’ as ‘the same thing as the Freudian subconscious’ (Fortune, 1989d, pp.85, 270). When, in *The Goat-Foot God*, the proprietor of a second-hand bookshop, Jelkes, suggests combining the thought of Coué and Jung with Iamblichos and St Ignatius, he signals Fortune’s method of subconscious mentation and expresses her association of geometrising cosmology with the human mind (Fortune, 1989d, p.290). The principles behind the geometrising emanationism of ‘Iamblichos’ and the imaginative engagement with sacred text for devotional purposes

outlined in the Ignatian exercises are augmented, for Fortune, by such psychological explorations of the relationship between the conscious mind and the subconscious/unconscious, as conducted by Coué and Jung. In *The Cosmic Doctrine*, Fortune's lack of an absolute distinction between ontological reality and epistemological experience is evident in the application of her extended metaphor to both cosmology and psychology; it is her understanding of the 'unbroken line of development from movement to thought' which informs her psycho-cosmology and facilitates her definition of magic (Fortune, 2000a, p.56). She does not, however, treat mind and matter as synonymous. In *The Mystical Qabalah*, Fortune (1998, p.153) is careful to state a differentiation between epistemological and ontological reality, between imaginary forms and the cosmic forces they represent, necessary in order to prevent the magical practitioner from becoming 'hallucinated'; she says:

The gods are emanations of the group-minds of races; they are not emanations of Eheieh, the One and Eternal. Nevertheless, they are immensely powerful, because by means of their influence over the imaginations of their worshippers they link the microcosm with the macrocosm (Fortune, 1998, p.203).

Magic, therefore, is considered effective, not because reality is imaginary, but because the imagination is 'real.'

Notable in all her novels after *The Demon Lover*, especially in *The Winged Bull* and *The Goat-Foot God*, is Fortune's commitment to the significance of the 'Old Gods' of ancient religions (Fortune, 1989d, p.85). Murchison muses, in *The Winged Bull*, that 'The god's of men's worship were not things in themselves, but the creations of the created - the forms under which man represented to himself his ineffable Creator and Sustainer, the form changing as man's power of understanding increased' (Fortune, 1989c, p.140). In *The Mystical Qabalah*, Fortune (1998, p.204) says, 'We may ask ourselves, then, whether the gods are wholly subjective; whether they live solely in the imaginations of their worshippers,

or whether they have an independent life of their own?' It is a question which, to some degree, she pre-empts and which she answers in terms of her knowledge of occult experience, for earlier she comments, in accordance with her understanding of Hermetic philosophy, on the way that the contents of human imagination link the microcosm with the macrocosm (Fortune, 1998, p.17; 1995a, p.212). It is due to the nature of 'mind-stuff' - some of which is, according to Fortune (1998, p.204), 'organised into the brains and nervous systems of sentient creatures', but most of which is free-moving on the Astral Plane where it may act as a conduit for the forces of Divine emanation - that human imagination and the forms produced by it function in a bi-directional causality (Clayton, 2003, p.210). Fortune does not deny the ontological reality of the forces behind the gods, when she characterises the gods as 'creations of the created', any more than she rejects the reality of the Cosmos by presenting it in terms of metaphorical geometry. For Fortune, force and form exist within a continuum; consequently, the human imagination may be understood as capable of accessing forces of Divine emanation which constitute reality and, therefore, as being a potent instrument for change in such reality.

An understanding of imaginary forms as images which symbolically represent archetypal ideas is essential in order to grasp Fortune's definition of magic. What qualifies images as magical, in Fortune's terms, however, is not merely their subjective significance, but their objective functionality. In her short story 'The return of the Ritual', Fortune (1989b, p.32) states that, 'Taverner, in common with his fellow psychologists, held that every thought and every act have their images stored in the person's subconscious mind, but he also held that records of them are stored in the mind of Nature.' The individual mind, according to Fortune (1998, p.16), may engage with what may be thought of as a 'Universal Mind' in which the records of universal evolution are stored. A primary tool for such engagement is, for Fortune (1998, pp.16-17), the composite symbol of the Qabalistic Tree of Life; another is

magical ritual constructed, as it is, by means of symbolic activity. When Miss Le Fay Morgan says, of the Goddess Isis in *Moon Magic*, 'I was She, and shared Her consciousness', her statement may be read, according to Fortune's understanding of changes in consciousness, as an actual self-transformation; Miss Le Fay Morgan not only perceives herself to be the Goddess Isis, but is also perceived by her ritual partner Malcolm to be such (albeit temporarily) (Fortune, 1995a, p.200). A symbol, then, becomes a means of participation in the reality it represents. It is as a consequence of the 'subconscious connection between each individual soul and the World-soul deep hidden in the most primitive depths of subconsciousness' that, according to Fortune (1998, p.17), 'we share in the rise and fall of the cosmic tides.' In accordance with Fortune's Hermetic thinking, the Tree of Life, as a symbol of both the psyche and the cosmos, and because it represents 'the history of the evolution of the soul', provides a schema for the transformative 'Way of Initiation' (Fortune, 1998, p.17). Wilfred Maxwell says, early in *The Sea Priestess*, 'The making of Adam from the red clay had never appealed to me; I preferred that God should geometrize' (Fortune 1989a, p.15). According to this concept, then, humankind is an extension of the geometrizing activity of the Creator in the creation of the cosmos and can be considered, hermetically, in those terms.

The extended metaphor representing both macrocosm and microcosm which is presented in the geometrized, symbolic 'psycho-cosmology' of *The Cosmic Doctrine* conforms to the same principles as the symbol system of the Tree of Life and may be considered, in this sense, as a Qabalistic work and a 'Way of Initiation'. In *The Mystical Qabalah*, Fortune (1998, p.80) describes the method by which an initiate uses the Tree of Life; she says:

Upon the Tree of Life with its Ten Holy Sephiroth the modern occultist bases both a metaphysic and a magic. He uses a philosophical conception of the Tree to interpret what it represents to his conscious mind, and he uses a magical and ceremonial application of its symbolism to link it up with his subconscious mind. The initiate,



consequently, makes the best of both worlds, ancient and modern; for the modern world is all surface consciousness, and has forgotten and repressed the subconsciousness, to its own great hurt; and the ancient world was mainly subconsciousness, consciousness having been but recently evolved. When the two are linked up and brought into polarised function they yield super-consciousness, which is the goal of the initiate.

Fortune (1989b, pp.9-10) describes the stories in *The Secrets of Doctor Taverner* as ‘studies in little-known aspects of psychology’, namely: ‘the psychology of ultra-consciousness’. Jelkes, in *The Goat-Foot God*, is said to have learned the technique of higher consciousness through familiarity with the method of Saint Ignatius and Iamblichos’ Egyptian imagery; Hugh Paston in conversation with Jelkes, comments on ‘what Iamblichos said about the way they built up the god-forms in their imagination so as to get the invisible powers to manifest through them’ (Fortune, 1989d, pp.49-50, 55). The imagination can be understood, therefore, to be a means of developing ‘superconsciousness’ which, in turn, is a technique by which changes in consciousness facilitate changes in objective reality (in accordance with Fortune’s definition of magic). Superconsciousness, or the technique of the higher consciousness, is developed by means of ‘the symbol-using power of the subconscious mind’ (a concept present in the analytical psychology which Fortune studied and clearly applied to her reflections on ancient religious practices and her knowledge of the occult); it is central to her definition of magical practice (Fortune, 1998, p.46).

Describing the occult practice of the initiate Doctor Taverner in ‘The Return of the Ritual’, Fortune (1989b, p.32) says that ‘sleep gave way to trance’. This practice coheres with Fortune’s description of the 6<sup>th</sup> Death in *The Cosmic Doctrine*, where ‘the body sleeps and the soul is awake’ (Fortune, 2000a, p.164). Trance is also referred to, in this story, as self-hypnosis and is described by Doctor Taverner as ‘going subconscious’ (Fortune, 1989b, pp.28, 32). In *The Demon Lover*, Veronica is hypnotised by Lucas who puts her in a trance state under his control; later in the novel, however, Veronica escapes Lucas’ control by going

beyond a trance state, to a level that is accessible only to initiates (Fortune, 1996, pp.34, 154). As the novel unfolds, Fortune plots not only Lucas' moral development, but also Veronica's recognition and control of her powers as an initiate. In the terms outlined in *The Cosmic Doctrine*, Veronica's emancipation from the control of the 'Black Magician' Lucas, may be understood as her having passed from the 6<sup>th</sup> Death (Trance) to the 7<sup>th</sup> Death (Initiation); Fortune (1996, p.154) writes, 'her soul had passed from the subjective condition of hypnotic trance and become objective upon a higher plane of consciousness; subconsciousness had given place to superconsciousness' (Fortune, 2000a, pp.165-6). Superconsciousness, then, is characterised as objectivity upon a higher plane. Fortune's description of Veronica's trance state bears comparison with her description of the way *The Cosmic Doctrine* was 'received' (Fortune, 1996, pp.60-1; 2000a, p.8). As Veronica's developing magical ability in *The Demon Lover* is described in terms of 'superconsciousness', so receiving the text of *The Cosmic Doctrine* was, for its author, a 'superconscious experience' made possible, says Fortune (2000a, p.8), because she had trained her mind to facilitate such 'experiences' (Fortune, 2000a, p.11).

It is my thesis that the 'training of the mind', referred to in *The Cosmic Doctrine*, is designed to constitute a potentially initiatory reading experience by means of 'engagement' with the symbolic images it presents which reflects the methodology of magic employed by the author in writing the 'received' text (Fortune, 2000a, p.19). In *The Sea Priestess*, Fortune (1989a, p.9) describes engagement with her novel, by means of readers identifying themselves with a character in the story, as 'the therapeutic use of phantasy'. Given that, in her papers on 'Esoteric Therapeutics', she defines a 'patient' as 'a soul expressing itself through different vehicles of consciousness', and 'healing' in terms of personal 'wholeness' and as 'the bringing of the warring and disharmonious factors into equilibrium so that the forces of the

Spirit in man can flow down unimpeded’, the textual engagement Fortune refers to as ‘phantasy’ (and which is explored in this thesis as ‘participative reading’) may be considered as a means of training the mind and a key principle of her magical methodology (Fortune, 2006, pp.13-14). In *The Winged Bull*, Murchison’s ‘imaginings’ are made real because of his state of mind; Fortune writes, ‘the old gods had verily come again for him ... for his mind had turned bottom-side up with the shock and reaction that had caught him off his guard, and for the moment, subconsciousness had superseded reason and taken charge of his affairs’ (Fortune, 1989c, pp.16-17).

Magic, according to Fortune, then, is not a wholly rational affair, for as Miss Le Fay says, in *Moon Magic*, ‘All magic works in the imagination’ (Fortune, 1995a, p.145). Neither is Fortune’s magic wholly subjective, however, for - again - Le Fay Morgan, when defining ‘the greater magic’ in *Moon Magic*, describes a technique of making contact with one’s ‘higher self’ whereby ‘fundamental principles’ are worked out on the physical plane and clearly states that ‘a plane is a state of consciousness, and a state of consciousness is a plane’ (Fortune, 1995a, p.211). The use of imagination necessary to engage with the images presented in *The Cosmic Doctrine*, therefore, assumes both a psychological and a cosmological significance; it is primarily because of Fortune’s understanding of the nature of the subconscious as a repository of all aspects of evolutionary development, of the potency of the use of ‘images’ as a way of accessing the subconscious, and of the possibility of conscious control of the powers of the subconscious (by means of the development of ‘superconsciousness’), that the cognitive process required to make sense of *The Cosmic Doctrine* may be understood as magical praxis in accordance with Fortune’s understanding of such in terms of the continuum in which mind and matter exist (Fortune, 1998, pp.71-2).

### 3.3 Magic as Re-generation

According to Fortune's thinking, in the unity of the Unmanifest may be found the 'fullness' of life, whilst duality is a condition of manifestation (Fortune 1989a, p.158; 2000a, p.20). She says, in *The Demon Lover*, in what amounts to a castigation of her protagonist's practice of the Black Arts, that 'Separateness might mean power, but it was in union that happiness lay, and union could only come through love' (Fortune, 1996, p.89). The last two sentences of *The Cosmic Doctrine* are more explicit in their condemnation of separateness as death ('To be separate is to be dead') and more absolute in their quasi-deuteronomical commendation of Love as the way to life ('Therefore choose Love and live') (Fortune, 2000a, p.185).<sup>22</sup> Much of Fortune's fiction is concerned with the 'reciprocal relationship' possible between male and female characters and the 'circuit of force' existing between them (Fortune and Knight, 1998, p.197). The important thing to note about the principles of polarity and reciprocity played out in the occult novels is that they serve not only to define the relationship between opposite genders, but also hold for the relationship between manifest beings and higher planes of causality. In her *The Circuit of Force*, Fortune says, 'In consequence of his manifold nature, man is in magnetic relationship with the cosmos as a whole, not merely with a limited or selected presentation of it. There is a flow and return between every aspect of our beings and characters and the corresponding aspect in the cosmos' (Fortune and Knight, 1998, p.209). The 'correspondence' between multi-faceted human psychology and a geometrised cosmos, in Fortune's thinking, is not merely analogous, but forms the pattern of evolutionary development and a schema for effective magical practice.

An interesting description of such magical practice, which shows Fortune's psycho-cosmological understanding of the human mind, is given in Miss Morgan's comments in

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<sup>22</sup> It is noteworthy that Fortune's capitalisation suggests not merely a means, but an object, of devotion. See also, Deuteronomy 30:16.

*Moon Magic*. In response to Dr Malcolm's concern about impropriety as a result of failure to resist his physical desire for her during their magical work together, Miss Morgan says:

If you and I got fooling about here on a sofa, yes. But in ritual it doesn't work like that. It is impersonal. It is just pure force, and it is not on the physical plane at all. The physical is simply the end result, and we never let it get there ... The force passes from the sun to you, and from you to me, and from me into the group soul of the race and back to the sun again. Or on the reverse flow, for it is an alternating current - from the moon to me, from me to you, and so to the group soul and back to the moon (Fortune, 1995a, p.227).

This dynamic process is said to be both a 'telepathing' of the group mind and a transmission of natural forces (Fortune, 1995a, p.228). Fortune (1989a, pp.116, 164) describes the interaction of such invisible forces as 'magnetism', for the flow of which physical bodies are mere vehicles. To restrict sexuality to the physical act and love to an emotional feeling is, for Fortune (1989d, p.154), to disregard the essential nature of the relationship between a man and a woman.

According to Fortune (1996, p.79), 'A man who has loved greatly can transfer his love from the unit to the mass, and it is just such men ... who have best served the cause of humanity.' In this sense, the exploration of polarity in the relationships played out between male and female protagonists in the novels is a demonstration of the dictum in *The Cosmic Doctrine*: 'choose Love and live' (Fortune, 2000a, p.185). In the novels, the reader may imaginatively participate in the transformative effects of love, expressed in supra-emotional and supra-sexual contexts, upon the protagonists and the characters with whom they interact. In *The Cosmic Doctrine*, a similar imaginative engagement will induce the reader to participate in a psycho-cosmological drama, not merely in terms of vicarious protagonism, but as co-author of the experiential journey described therein. As the geometrical schema of both the Cosmos and the reader's psychological make-up unfolds, it is inextricably bound to the cognitive process necessary for the reader to make sense of the metaphor. The 'training of the

mind', effected by such a cognitive process, requires a construction of the reader's psychology in terms of the metaphorical Cosmic schema set out in *The Cosmic Doctrine* and a simultaneous creative perception of the Cosmos in terms of the reader's psychological makeup.

*The Cosmic Doctrine* may be identified as part cosmology or quasi-scientific literature and part moral psychology. Individually, however, each of these genres fails to describe the text in any useful way and fails to provide a suitable approach to the meaning of the text. The most suitable hermeneutic for reading the text remains within the sphere of the occult, for *The Cosmic Doctrine* is, above all, a magical book. Functionally, in accordance with its author's demonstrable magical intention of providing a means of training the mind for magical purposes, the book may most usefully be considered as sacred writing. In *Sane Occultism*, Fortune (1987a, pp.14-15) says, 'It must ... always be kept in mind that occultism is more than a philosophy of science: it is a vast range of experience, and it is this body of experience that its speculations seek to systematize and explain.'<sup>23</sup> From an understanding of magic which may be extruded from this statement, when read in the light of Fortune's definition of magic as causing changes to occur in consciousness, *The Cosmic Doctrine* may be read as an epistemological undergirding for Fortune's distinctive view of magic and how it works in terms of what she calls the Great Work of regeneration (Fortune, 1998, p.195; Regardie, 1979, p.iii). Fortune's primary aim, in this, is not merely to provide a philosophy of magic, but to provide a sort of transformative meditation that involves the reader immediately in the practice of magic and provides the framework for further practice (Fortune, 2000a, p.159). In this sense, the central metaphor of the text - as training for the mind - serves to describe both

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<sup>23</sup> See also Fortune, 2000c, p.86.

objective (cosmological) and subjective (psychological) reality, providing a narrative framework which functions as an itinerary for a 'spiritual practice' which combines the two.

I use the phrase 'moral psychology' to describe Fortune's approach to subjective reality, because its purpose can be understood as providing an understanding of self which enables the personal will to be aligned with the will of God. The 'Cosmic Will' of a Great Entity, pressing into the universe, develops into the will of human individuals and groups (being units of activity functioning according to the pattern of that causative 'pressure') along an unbroken line of emanationist development (Fortune, 2000a, p.56). Such a panentheistic view of Divine immanence is integral to Fortune's magical purpose. Towards the end of *The Cosmic Doctrine*, Fortune (2000a, p.178) describes the divinisation of the human individual (a familiar occult theme) in accordance with the metaphor she has employed throughout the text; she says, 'When a unit of consciousness escapes from a manifested universe by transcending law, because law is consummated in a perfect obedience, it becomes the nucleating centre of a new Logoidal Sun, this is the mystery of Godhead' (Regardie, 1990, pp.105-6; Blavatsky, 1874, vol. ii, p.420; Copenhaver, 1992, p.189). The term 'perfect obedience', here, may be understood to refer to harmony with that 'Cosmic Will' of which the individual becomes aware through the raising of consciousness (Fortune, 2000a, pp.56, 61 and 113). Fortune (1998, pp.261-2) says, in *The Mystical Qabalah*, 'The best magical weapon is the magus himself, and all other contrivances are but a means to an end, the end being that exaltation and concentration of consciousness which makes a magus out of an ordinary man.' Rather like the complex symbolic correspondences of the Tree of Life, as described by Mathers (1991) and used by The Hermetic Order of the Golden Dawn (Regardie, 1990), the cosmology in *The Cosmic Doctrine* serves to provide a structure within which magicians may practice the arts and sciences of sidereal and planetary astrology, numerology, invocation,

evocation, visualisation, meditation etc.; it also provides an apologetic for their efficacy. *The Cosmic Doctrine*, however, is more than an elaborate Grimoire; for Fortune (1998, p.262), it is initiation into the conscious process which leads ultimately to the divinisation of the self which 'makes a magus'. The contention that *The Cosmic Doctrine* can be understood to provide the reader with a framework for a spiritually transformative experience provides, itself, a hermeneutic for reading the text as a coherent magical enterprise.

As part of her psycho-spiritual system of regeneration, involving a concrescence of subject and object, Fortune (2000a, p.91) defines 'a form' as 'a force which is not free to move'; in her cosmogony, she describes the delimiting aspect of the Ring Chaos, as part of the inherent duality of manifestation, binding into form the emanating force of God. The continuum between force and form is represented on the Tree of Life by the two side pillars between which emanation is said to zigzag like a lightning flash, achieving equilibrium in the Middle Pillar which represents the initiate (Fortune, 1998, pp.41-4). To a certain extent, the mechanism by which polarities correspond may be thought of as being the key to 'regeneration', which is the Great Work of God and humanity together in union, for it is 'the horizontal and vertical polarity which is the Cross of regeneration' (Fortune, 1998, p.111; 2000a, p.172). In her novels, Fortune emphasises the need for sacrifice within relationship in order to create a circuit of force as a channel for creativity. She states, in *The Cosmic Doctrine*, a similar concept of self-sacrifice within the complex of the individual as a requirement for creating a channel for force. In *The Cosmic Doctrine*, the concept may be considered to be actualised through participation in the performative text by which means the reader renders self-identity to the pattern set out in the psycho-cosmology in order to assimilate the Hermetically based meaning of the text; the way 'communication was effected' becomes, thereby, the way reading may be effected (Fortune, 2000a, p.14). The text may be



thought of as having been received, by Fortune, according to the principles set out in her description of the 6<sup>th</sup> Death; the reading process may be understood as necessarily pertaining to the 5<sup>th</sup> Death (Fortune, 2000a, pp.163-4). If the ‘Deaths’ Fortune describes in the third Section of *The Cosmic Doctrine* are interpreted as sequential, constituting a graded system of progression, the reader can be understood as ascending the rungs of a metaphysical ladder towards the 7<sup>th</sup> Death of initiation (Fortune, 2000b, p.109).

The meaning of initiation and the nature of death inform each other in Fortune’s thinking, particularly with regard to her belief that human ‘personalities’ are reincarnations of a higher ‘individuality’. In *The Demon Lover*, a novel in which the wraith form of the dead Lucas (an occult practitioner of the Left Hand Path) remains on earth and sustains its form by means of energy drawn from the living, Dr Latimer, defining what is referred to as the 2<sup>nd</sup> Death, says, ‘It means the disintegration of the personality, the unit of incarnation - and its absorption by the individuality - the unit of evolution’ (Fortune, 2000a, pp.160-1; 1996, p.173; Fortune and Knight, 1999b, p.23). Individual identity, then, is not restricted to human incarnationary life, but transcends it. The characters, in Fortune’s fiction, who undergo initiation, experience transcendent changes in consciousness.<sup>24</sup> In *The Sea Priestess*, the Priest of the Moon says, ‘There are two deaths by which men die, the greater and the lesser. The death of the body, and the death of initiation. And of these two, the death of the body is the lesser’ (Fortune 1989a, p.201). Such experiences, then, are considered to be just as ‘real’ as, or even ‘greater’ than, physical disintegration. Lucas’ maintenance of his wraith body by means of a type of vampirism is portrayed by Fortune as no less natural than the maintenance of a living body by the usual means of acquiring nutrition. The changes in consciousness of

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<sup>24</sup> For example, Dr Rhodes in ‘A Son of the Night’; Veronica in *The Demon Lover*; Ted Murchison in *The Winged Bull*; Hugh Paston in *The Goat-Foot God*; Wilfred Maxwell in *The Sea Priestess*; and Dr Robert Malcolm in *Moon Magic* (Fortune, 1989b, p.223; 1996, pp.112-13; 1989c, pp.143-4; 1989d, p.343; 1989a, pp.282-3; 1995a, pp.260-1).

Fortune's initiated protagonists are portrayed as no less significant than physical birth and death.

### **3.4 Constructive Reading**

In 'The Doctrine of the Ghost,' in her *Principles of Esoteric Healing*, Fortune (2006, p.22) clearly describes the 'ghost' as a 'thought-form' or 'Ego-complex' which 'determines the form into which the bodies of the Personality are cast' and which is, therefore, an important principle of esoteric therapeutics. I have remarked how Fortune's 'therapeutics' concerns the establishment of balance within the microcosmic individual which serves, in turn, to facilitate a circuit of force between Spirit and matter on a macrocosmic scale. Further exploration of the way Fortune employs the concept of the 'ghost' or 'thought-form' in relation to the Personality will demonstrate something of both the method and purpose of her magic. The terms of her own literary theory, in relation to her occult novels, point to Fortune's magical methodology; this methodology may be employed as an approach to reading *The Cosmic Doctrine* which coheres with its demonstrable therapeutic purpose.

In the Introduction to *Moon Magic*, Fortune (1995a, p.3) says that by imagining the character of Vivien Le Fay Morgan she brought a 'personality' into being; this personality she refers to as a 'ghost' which 'takes charge of the situation'. Fortune's description of the way *Moon Magic* was written bears comparison with what she says about the way she wrote *The Cosmic Doctrine*. She says of *Moon Magic* that the characters created themselves, that she takes authorial responsibility for neither plot nor characters, and that the novel contains much that she did not know until she read it in the pages of the text; in the Introduction to *The Cosmic Doctrine*, Fortune (2000a, pp.1-2, 8) says that the text was received from the communicating 'entity' as images rising in the subconscious which were 'presented to

consciousness as spoken words', the ideas in its pages being, she says, 'quite unfamiliar to me when I come to read them' (Fortune, 1995a, pp.3-4). *Moon Magic*, then - given the similar circumstances of its production to that of *The Cosmic Doctrine* - may be considered to be understood by Fortune (1995a, p.4) as being the product of a magical methodology. Just as the reader is urged by the author of *Moon Magic* to read it, not purely for entertainment, but as a means of opening 'the door that hath no key' in order that answers may be found, so the reader of *The Cosmic Doctrine* is urged to reach intuitively for contact with the communicating entities so that their teaching may be received (Fortune, 1995a, p.5; 2000a, p.13). That such 'contact' may be achieved by the construction of, and engagement with, 'thought-forms', in the same way that the Logos projects and describes a thought-form in the creative emanation of a universe, forms the context in which the textual content of *The Cosmic Doctrine* is presented to the reader in order to train his or her mind rather than inform it.

Of her own *Moon Magic*, Fortune (1995a, pp.3-4) says, in the Introduction to the novel, 'I have not a very high opinion of it as literature, but it is certainly a psychological curio. It contains, moreover, an amount of very odd lore.' It is interesting that Fortune (1989d, p.51) writes, of Blavatsky, through the character of the bookseller Jelkes in *The Goat-Foot God*, 'She told one where to look, and pointed out the significance in a good many odd things.' Fortune's authorial endeavour, in her novels, can be compared to her own description of Blavatsky's, as that of 'pointing out' or signposting the 'odd' or the esoteric. In this sense, the novels provide itineraries for imaginative journeys of discovery. Such methodology, however, is little different to the majority of fictional writing (which generally requires or results in some degree of imaginative participation) and can hardly justify Fortune's description of *Moon Magic* as a 'psychological curio'; but her remark that, 'I accept no

responsibility for either the plot or the characters - they created themselves', points to an aspect of her methodology that may be considered 'extraordinary' and to an understanding of imaginative participation as 'magical' (Fortune, 1995a, p.3). Whilst not claiming the text as an example of 'automatic writing', as such, Fortune (1995a, pp.3-4) clearly believed it to have emerged, to some extent, from beyond her own consciousness; in her own words, she says, 'One might even say that the writing of it was a magical act.' Given identification of her authorial methodology as magical, and consideration of her own indications of how she wished her novels to be read, Fortune's methodology and stated authorial intentions can be applied to reading the novels in a way that may be described - according to Fortune's own descriptions and definitions of such terms - as 'magical reading'. Fortune's occult novels, therefore, may be considered not merely as providing pointers to various occult practices, but also as presenting such information in a way that is accessible by means of an approach which coheres with her understanding of the way magic works.

Referring, in *The Sea Priestess*, to her technique of writing narrative in the first person, Fortune (1989a, p.8) says, 'unless the reader has imagination and can read constructively, the effects are lost.' Fortune considers her method of literary presentation in *The Sea Priestess* to be that of drama rather than narrative. What Fortune refers to as constructive reading, therefore, can be considered as participation in the unfolding drama in the same way that she considers watching a play to be a contributory experience (Fortune 1989a, p.8). What I have called the psycho-cosmology presented in *The Cosmic Doctrine* is such because of the way cosmology and human psychology are presented according to the same metaphor. The imaginative formulation of the unfolding cosmological drama in which the reader is invited to participate is also the construction of a personal psychology which, in turn, conditions the formulation of the cosmology. When, in *The Goat-Foot God*, Jelkes is

said to have learned that ‘he had to look for a viewpoint rather than a doctrine’, Fortune (1989d, p.50) is providing a useful indication of a literary technique in the novels, which is reflected - to a greater degree - in *The Cosmic Doctrine* which is less ‘doctrine’ than it is ‘itinerary’: signposting, according to viewpoint, the experiential journey upon which the reader (*qua* trainee initiate) must travel. An itinerary suggests itineration: the presentation of a succession of viewpoints rather than of a stable doctrine; as such, Fortune’s literary technique, in its presentation of both a cosmology and a psychology (as a psycho-cosmology), is able to preserve its integrality within an understanding of reality as ‘process’. *The Cosmic Doctrine*, being less ‘cosmic doctrine’ than ‘psycho-cosmological drama’, is a performative text in which the reader participates constructively. This understanding of Fortune’s magical methodology as participative provides a theoretical basis for identifying textual intention; it also provides a functional approach to reading the text.

In order to justify the construction of a hermeneutic for approaching *The Cosmic Doctrine* which is essentially magical in accordance with Fortune’s definition of magic, it is necessary not only to show that her text employs a magical methodology, but that it requires an approach which is participative. With regard to a performative text, which requires participative reading, the identification of textual intention is important if the reader is considered as ostensive co-author; if the writing, or ‘reception’, of *The Cosmic Doctrine* is claimed as a ‘magical act’, reading it participatively must necessarily employ a magical methodology. Within the framework of ‘an unbroken chain between spirit and matter’ and the ‘unbroken line of development from movement to thought’ of Fortune’s concept of emanationist, bi-directional, creative causality which constitutes her fractal psycho-cosmology in *The Cosmic Doctrine*, individual units of, or entities in, manifestation are necessarily co-creative (Fortune, 2006, p.131; 2000a, p.56). In *The Cosmic Doctrine*, thought-

forms are described as ‘objects of consciousness’; creation, in Fortune’s cosmology, is a continuous process expedited by the projection of thought-forms in consciousness (Fortune, 2000a, p.74). In the same way that, according to Fortune (2000a, p.64), God’s creation of a universe is by means of the projection of a thought-form, authorial creativity is said to be by means of the building and ensouling of thought-forms (Fortune, 2000a, p.14). Magic itself is defined by Fortune (Fortune and Knight, 1997, p.56), in an article published in ‘The Inner Light Magazine’, as the technique of the ‘making and employment’ of thought-forms. Fortune’s authorial methodology, then, is a reflection of the processes described in the text of *The Cosmic Doctrine* itself; my hermeneutic for reading the text is based on the same principles which underpin the author’s methodology and will be considered a necessary approach if the meaning of the text is to be accessed in accordance with Fortune’s own literary and magical technique.

In her *Principles of Esoteric Healing*, Fortune (2006, p79) refers to the Lower Self, or Personality, as a ‘magical body’; in *Applied Magic*, the Lower Self or Personality is also referred to as the ‘Projection’, which suggests the same principle as the projection of the Logoidal ‘thought-form’ in *The Cosmic Doctrine* (Fortune, 1987b, p.79). That Fortune’s magical methodology in the writing of *The Cosmic Doctrine* can be thought of as the building of a thought-form, means that the text demonstrates its own subject-matter, for both author and reader create in imagination the same thought-form said to be projected in the Logoidal Mind as the universe. Whilst the psycho-cosmological metaphor is not descriptive, as such, it is held to be that of both macrocosm and microcosm, so that the reader may inform the cosmological images required from his or her own experience; such experience is, of course, simultaneously conditioned by assimilation of the psycho-cosmological process which forms the itinerary of *The Cosmic Doctrine*. In this sense, there is reciprocity between subjective

reader and objective text which reflects the reciprocity Fortune presents as occurring between, for instance, the Creator Logos and the created universe.

In *Moon Magic*, Le Fay Morgan says, 'A magical personality is a strange thing. It is more like a familiar than anything else, and one transfers one's consciousness to it as one does to an astral projection, until finally one identifies oneself with it and becomes that which one has built' (Fortune, 1995a, p.50). The magical process Le Fay Morgan is describing is the authorial process Fortune describes in her Introduction to the novel. When Le Fay Morgan says, a little later in *Moon Magic*, 'It was my task to bring certain new concepts to the mind of the race; not to its conscious mind, but to its subconscious mind, and this is done by living them. One who had knowledge once said that an adept must not merely tread the Path, he must be the Path, and this is true', she is describing a fictional 'task' which, according to Fortune's Introduction to the novel, is achieved in the very writing of the text by virtue of the character of Le Fay Morgan 'taking charge' as she reportedly does (Fortune, 1995a, p.55). The reader of *The Cosmic Doctrine*, in a similar manner, may be considered as part of the performative nature of the text through his or her participation in the magical images presented therein. If the thought-form presented in the text constitutes both the magical personality of the reader (by means of providing a schema upon which may be constructed the reader's psychological make-up) and the cosmological processes of involution and evolution (in terms of the reciprocal development of Creator and created), then the reader's personal development (or, in Fortune's term, 'training') is performed by 'being' the Path which is signposted within the itinerary of the text. In this way, reading *The Cosmic Doctrine* is an inherently transformative process if it is approached according to a hermeneutic that coheres with its author's magical intention. Furthermore, the process of transformation not only

reflects Fortune's definition of magic as the causing of changes in consciousness, but is a reflection of the author's whole presentation of reality as process.

In *The Sea Priestess*, the estate agent Wilfred Maxwell describes the continuity between his 'day-dreaming' and his nocturnal dreams as, 'a very superior sort of novel reading' (Fortune 1989a, p.27). That the content of such dreams is substantiated by his experiences of self-transformation as the plot of the novel unfolds, suggests the functionality of a type of consciousness beyond rationality. By identifying something of Fortune's authorial intention (which implies that the novels, especially the later novels, are magical and need to be read magically) a methodology is revealed that can be developed into a hermeneutic according to which *The Cosmic Doctrine* may be coherently approached. For the purpose of my thesis, it has not been necessary to exhaustively analyse the magical practices Fortune describes in the novels and which are described or augmented in her non-fictional writing, but rather to show the magical principles and the technique behind such practices. An exploration of Fortune's indications of how her fiction developed and how she considers it should be read, demonstrates that her authorial technique incorporates the magical methodology described in the texts; this demonstration forms a methodological underpinning to the hermeneutic I intend to develop and present in the next three chapters of this thesis as a necessary means of making sense of the psychological and cosmological processes expressed in the symbolism of *The Cosmic Doctrine* which may be understood to be abstracted from, and as reflecting, the itinerary dramatised in the novels.

## **Conclusion**

In his book *The Occult Fiction of Dion Fortune*, Gareth Knight (2007a, p.115) describes the novels as 'manuals containing descriptions of certain forms of magical practice,



the reasons for working in this particular way, with descriptions of what it may feel like to be a protagonist in a magical working.’ Knight’s choice of the word ‘manual’ is defensible, for Fortune’s novels do contain a certain amount of magical instruction and can certainly be considered as providing a level of guidance for the magical practitioner. With regard to Fortune’s presentation of her own literary theory of her magical novels, the word ‘manual’ is also apt if understood more in terms of ‘manuduction’ rather than as a presentation of information.<sup>25</sup> Stimulating the supra-rational subconscious by means of its images and actually requiring, rather than merely inviting, a participative cognitive approach by the reader to its extended psycho-cosmological metaphor, *The Cosmic Doctrine* is less a ‘manual’ in the conventional understanding of the word and more a manuductive text. In this sense, given the subject matter of the psycho-cosmology in *The Cosmic Doctrine*, the reader does not merely receive a ‘description of what magic may feel like’, but is drawn, or enters, into an actual magical experience according to Fortune’s definition of such; in this sense, also, the text is performative, because its meaning depends upon the cognitive development in its reader which it metaphorically presents in its subject matter. The novels fall short of the level of manuduction provided by means of *The Cosmic Doctrine* precisely because they contain more descriptive material and are more rationally explicative. *The Cosmic Doctrine* can be understood as an abstraction of the essential experience behind the magical practices described in the novels; as I will show, it is abstracted in order to provide a refined magical tool.

It can be seen that Fortune’s technique in the last four novels, once she had written *The Cosmic Doctrine*, shows an increasingly emphasised focus on magical methodology. The consistent theme of the novels (including the collection of short stories taken as a whole) is

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<sup>25</sup> I explore this idea more fully in the final part of my tri-partite hermeneutic later in this thesis.

initiation. Fortune's methodology of superconsciousness is reflected in the systematic way, according to the itinerary of *The Cosmic Doctrine*, of achieving superconsciousness via the initiatory process laid out in the text. The text 'trains the mind' according to its own expression of the methodology by means of which it was written; as a performative text, it may, therefore, be considered as a magical artefact (in fact, as I will show by the application of my hermeneutic, it may be considered - in terms of Fortune's talismanic methodology - as a magical talisman). Reading, as a 'magical act' (to use Fortune's phrase), enables the reader not only to 'make sense' of *The Cosmic Doctrine*, but - according to Fortune's understanding of magic - to engage in psycho-cosmological transformation. Fortune's is not a new salvific religion, but an invitation to participate in an initiatory process of self-regeneration.

Cognitive development is a change in consciousness and, therefore, conforms to the central and characterising aspect of Fortune's definition of magic. What this actually signifies in terms of Fortune's descriptions of the methodology of magic, and in terms of what I am identifying as the magical psycho-cosmology she employs in her presentation of *The Cosmic Doctrine*, serves to demonstrate the transpersonal aspect of Fortune's esoteric psychology without which her magic would be difficult to define in other than epistemological terms. In a statement which serves to summarise both Fortune's methodology and purpose of magic, Miss Le Fay Morgan says to Dr Malcolm, in *Moon Magic*:

We hold, we initiates, that you can bring a thing through from the Inner Planes into manifestation by acting it out symbolically ... Now if you and I were to work out together the particular problem I want to solve, it would be solved for the race because we are part of the race, and whatever is realised in our minds becomes part of the group mind and spreads like a ferment (Fortune, 1995a, p.132).

That Fortune (1998, p.52) holds manifestation to include contents of the concrete mind and 'sensory brain consciousness', as well as physical objects is of little concern with regard to establishing the objective effectiveness of magic. In her emanationist concept of evolution as

a process in which the magician can participate at will, consciousness descends from the First Manifest ('the most transcendent form of God that we can conceive') to 'dense matter'; this is the natural course of involution and constitutes a continuum of mind and matter (Fortune, 1998, pp.11, 28, 52).

Central to Fortune's methodology of magic is the use of images which serve as symbols in her Hermetic understanding of manifestation. Symbolic correspondences, according to Fortune (1998, pp.13, 15, 46, 131) may serve as expressions of the relationship between the known and the unknown, and the use of images which form such a symbol-system (of which, for Fortune, the Tree of Life is primary) constitute, thereby, 'the method of the subconscious mind'. The contents of the subconscious may rise into consciousness as in, for instance, dream analysis; such constitutes an extension of consciousness as that effected by Hugh Paston, in *The Goat-Foot God*, by the imaginative and *a priori* method of 'going ahead "as if"' (Fortune, 1998, p.46; 1989d, p.331). Paston comments that though the products of his imagination may not be real in the sense that tables and chairs are real, he is able, by means of them, to 'pull the strings that make things happen' in a real way (Fortune, 1989d, p.331). The potential of subjective phenomena to be experienced as transpersonal is an essential aspect of Fortune's definition of magic; in *Moon Magic*, Le Fay Morgan clearly defines 'magic' as the wielding of spiritual powers *objectively* as well as subjectively (Fortune, 1995a, p.49). After reading her novels, in the context of her literary corpus, it is difficult to approach *The Cosmic Doctrine* - with any serious intention of assimilating its meaning - without considering it as the provision, for the magical aspirant, of a practical book on the subject.

#### 4. QABALAH AS THE CONCEPTUAL MATRIX OF *THE COSMIC DOCTRINE*

This chapter is the first of three chapters which combine to form a hermeneutic approach to *The Cosmic Doctrine*. In this chapter I will consider the way in which Fortune's understanding of Qabalah underpins *The Cosmic Doctrine*. In order to establish Qabalah as a primary conceptual matrix of the text, I will explore the thematic coherence between *The Cosmic Doctrine* and *The Mystical Qabalah*, considering Fortune's Qabalistic schema in terms of what has already been said earlier in this thesis about the nature and function of *The Cosmic Doctrine*. In the first section of this chapter, I will consider something of the ideological background to the two texts with reference to the common ground between them. In the second section, I will discuss themes relevant to *The Cosmic Doctrine* which relate to Qabalistic emanationism, the relationship between the concept of God which emerges therefrom, and human evolution; this exploration will enable a simple statement of Fortune's process thinking as a preparation for more detailed consideration of process theology later in this thesis. In the third section, I will discuss Fortune's 'method' of using the Tree of Life, as described in *The Mystical Qabalah*, particularly in terms of how her employment of analogical cognition relates to the metaphor presented in *The Cosmic Doctrine*; establishing the nature of Fortune's Qabalistic methodology, in this way, will enable me to posit, later in this thesis, a coherent concept of participative reading as an approach to *The Cosmic Doctrine* which accords with demonstrable textual intention. Finally, in the fourth section, I will explore how Fortune's recapitulatory, psycho-spiritual cosmology relates to psycho-therapeutic development, including a consideration of the way what I have called Fortune's psycho-cosmology provides a pattern for development which - according to her understanding of how magic works - functions in the context of divine-human reciprocity.

That, in the Introduction to *The Cosmic Doctrine*, Fortune (2000a, p.17) comments on the possible incompleteness of the text, validates - in itself - a search for a system which underpins her work.<sup>26</sup> That Fortune (1998, p.66) concerned herself with a systematic expression of esoteric matters is suggested by her statement that ‘The Tree of Life, astrology, and the Tarot are not three mystical systems, but three aspects of one and the same system and each is unintelligible without the others.’ An ostensive attempt to write a systematic work is Fortune’s *The Mystical Qabalah*. My identification and exploration of thematic coherence between *The Cosmic Doctrine* and *The Mystical Qabalah*, whilst it will not address to any great extent general Qabalistic influences on Fortune, will provide an assessment of Fortune’s particular interpretation of Qabalah and demonstrate that, underpinning the two books, there is a single approach of analogical cosmology. In order to construct my hermeneutic, it will not be necessary to provide a thoroughgoing critique of Fortune’s magical use of Qabalah, as presented in her other writing, but only enough to provide a foundational theory with which to demonstrate the internal coherence of *The Cosmic Doctrine* as a Qabalistic work; such references will, nevertheless, continue to provide criteria for assessing textual intention. For the purposes of this thesis, it is less useful to explore the Tree of Life as a schema in the sense of providing a ‘grid’ upon which to plot the structure and content of *The Cosmic Doctrine*, than to consider Qabalah as foundational ideology according to which *The Cosmic Doctrine* may be approached. An exploration of the way Fortune’s Qabalistic ideology, presented in *The Mystical Qabalah*, forms such a conceptual matrix will serve to provide foci on concepts of emanationism, of process thinking implicit therein, and of methodological participation, which are foundational to the tri-partite hermeneutic set forth in this thesis.

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<sup>26</sup> The way the text may have been used, and therefore augmented, by practices behind the closed doors of Fortune’s magical Lodge, however, must remain largely a matter of speculation.

#### 4:1 Qabalah as foundational ideology

Fortune's *The Esoteric Philosophy of Love and Marriage*, written around the same time as *The Cosmic Doctrine*, bears much comparison with it and is presented as based on teaching given in one of the Western esoteric schools (Fortune, 2000c, p.6). It has been suggested, by biographers of Fortune, that the contents of the book prompted Moina Mathers to call for her ejection from the Golden Dawn, believing Fortune to be guilty of betraying the code of secrecy of the Lodge (Fielding and Collins, 1998, p.44).<sup>27</sup> In *The Esoteric Philosophy of Love and Marriage*, like Blavatsky (1974, vol. i, p.viii) in *The Secret Doctrine*, Fortune (2000c, p.1) speaks of the 'secret wisdom' of many races, with a common historical source. This secret wisdom is, elsewhere, associated by Fortune with Atlantis; she reports having had visions of an ancient civilization at the age of four, an account of which was published in the monthly magazine of the Fraternity of the Inner Light some years later under the heading 'Atlantean Memories' (Richardson, 1991, pp.31-34). Fortune's belief that ancient wisdom, such as that embodied in the Qabalistic tradition which she presents, is accessible to any who meditate upon it is clear from her characterisation of her Atlantean visions as 'memories'. This conviction implies the existence of a pool of knowledge and may be understood in terms of Fortune's concept of the 'group mind' which she describes in some detail in *The Cosmic Doctrine* (Fortune, 2000a, pp.131, 142, 148 ff., 174, 207). Similar visions to those which Fortune had at the age of four recur in later years after her reading of Annie Besant's *The Secret Wisdom*; they are associated with her vision of the Masters, a concept gleaned initially from Theosophy (Richardson, 1991, pp.65-71; Knight, 2000, pp.39-40).

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<sup>27</sup> Richardson (1991, p.117), however, quotes Fortune herself saying she never knew the real reason for her expulsion from The Golden Dawn.

Neither an examination of the concept of the Masters, nor an account of esoteric writing on Atlantean lore or any ancient civilisation, is necessary for the construction of my hermeneutic, for - as Fortune makes clear in *The Cosmic Doctrine* - her text is offered on its own merits and not as revealed dogma to be consumed unquestioningly (such was not her approach to her 'tradition'). It is important, however, to identify what basic form Fortune understood such 'secret wisdom' to take. A clue lies in her statement that 'every race has a traditional secret wisdom which is never made public, but handed on by word of mouth and manuscript to those who are considered worthy to receive it' (Fortune, 2000c, p.1). This statement is iterated and expanded upon in *The Mystical Qabalah* when Fortune (1998, p.19) says that 'Few people, even among those interested in occultism, realise that there is an active Esoteric Tradition in our midst, handed down in private manuscripts and by "mouth to ear."' Still fewer know that it is the Holy Qabalah, the mystic system of Israel, which forms its basis.' It may be assumed, then, that Fortune considered her own access to the secret wisdom of which she speaks as being predominantly by way of the Qabalah as she had 'received' it.

Despite evident and far-reaching similarities between Fortune's esoteric cosmology and that of the Theosophists, circumspection is required in order to avoid overemphasising the direct influence of the Theosophists on Fortune, for Blavatsky is inclined towards an Eastern spirituality whereas Fortune (1998, pp.7, 10-11) can be seen to be in definite retreat from Eastern methods when employed by the 'average' Westerner. Fortune's commitment to a specifically Western approach is easily and clearly demonstrable; her interpretation of Qabalah is as the foundation of the Western esoteric tradition within which she considered herself to be working (Fortune, 2000c, pp.2-3; 1998, p.4). In his book *Modern Ritual Magic*, Francis King (1989, p.156) notes that Fortune's Qabalah, as described in *The Mystical Qabalah*, reflects that described and used by the Golden Dawn; this is not surprising, as

Fortune's primary Qabalistic sources are clearly Wynn Westcott's translation of the *Sepher Yetzirah* (a pre-Zoharistic text) and Mathers' *Kabbalah Unveiled*, both of which were foundational for the Golden Dawn's understanding of Qabalistic principles and use (Fortune, 1998, pp. 20-21, 25, 97). King (1987, p.157) also notes that *The Cosmic Doctrine* contains, 'a good deal that is of great interest to students of the Christian Qabalah.' Even though the Christian content of *The Cosmic Doctrine* and *The Mystical Qabalah* may not be immediately obvious upon a cursory reading of the texts, Fortune's Christian esotericism is a theme common in much of her writing (Fielding and Collins, 1998, p.234; Fortune, 1998, pp.7, 195). Fortune (1998, pp.6-7) links Christian esotericism with the 'Gnosis' which she says, 'owed much to both Greek and Egyptian thought'; she explicitly recommends such a system of spiritual development as providing an alternative to the predominantly devotional approach of the exoteric Church. The matrix of Christianity was, of course, Judaism, wherein Qabalah has its origins and, in *The Mystical Qabalah*, Fortune is much more explicit about her interpretation of Jewish mysticism than she is about either her concept of Christian esotericism or her Theosophy.

Fortune (1998, p.3) describes Qabalah as, 'the Wisdom of Israel' and considers her presentation of it in *The Mystical Qabalah* to be an adaptation evolved by adepts or initiates of the 'Western Tradition' of occult teaching for the purposes of their 'evolutionary destiny' (an aspect of which being 'to conquer the physical plane'). Evolution, which Fortune (1998, p.36) states was 'explicitly taught in the Mystic Tradition of Israel', and the relationship of Westerners to physical reality are important themes in both *The Mystical Qabalah* and *The Cosmic Doctrine* for both books show Fortune's concern with the practical implications of their subject matter. From the outset, in *The Mystical Qabalah*, Fortune (1998, p.4) considers her book to be a 'practical' guide, stating that the mysticism of Israel 'forms the theoretical



basis upon which all ceremonial is developed' and presenting her guide as part of the reinterpretation and reformulation of Qabalah necessary for what she refers to as 'the present dispensation'. In both *The Cosmic Doctrine* and *The Mystical Qabalah*, Fortune (2000a, pp.125-6; 1998, p. 250) talks about causing changes in material reality by influencing elemental forces; in the former text, for example, she says, 'it is the knowledge of the method of manipulating ... the elemental essences of each kingdom - which is the basis of practical magic.' That Fortune (2000a, pp.136-8) considers the elemental forces to be 'beings' (albeit relatively unintelligent beings) is coherent with an understanding of magic whereby the interaction between the magician and the elemental forces is presented not just in terms of magical manipulation, but also as magical relationship; in other words, Fortune (1998, pp.80-81, 164) presents a magical methodology which is not merely a mechanical, esoteric science, but the art of entering into relationship with an animate universe by means of the creative imagination.

Fortune's comments, in the concluding chapter of *The Mystical Qabalah*, clearly express the importance she places upon occultism as an active art, as distinct from a merely theoretical philosophy; she says:

In these pages I have given the philosophical basis on which this art rests. Its practical application depends not only upon technical knowledge; but upon the development of certain powers in the mind by careful and prolonged training, of which the first is the power of concentration, and the second the power of visual imagination. It is concerning the power of the visual imagination that we are so lamentably ignorant in the West. Coué just missed the turning when he sought in prolonged attention a substitute for spontaneous emotion (Fortune, 1998, p.285).

Fortune (2000a, p.155) considers the emanation of manifestation out of the 'Unmanifest' to have been an act of will, the potential to exercise which is present in all aspects of manifestation, and the actual exercising of which depends upon evolutionary development (of consciousness). Such is a participatory approach which carries the implication of an ethical

dimension, for - as Fortune (1998, p.256) says - 'From the imaginative scientist who perceives to the philosophic scientist who interprets is but a step; and from the philosophical scientist who interprets in terms of causation to the esoteric scientist who interprets in terms of purpose, and so links science to ethics, is but another step.' According to Fortune, then, by means of a trained and concentrated visual imagination, forces may be personified; thereafter, the relationship between cause and effect may be understood as purposive.

In *The Cosmic Doctrine*, the statement of its revelatory nature may be thought to be problematic given that it claims to train the mind rather than inform it (Fortune, 2000a, pp.19, 141). Whether the contents of such revelation came from 'discarnate entities' or originated in 'dissociated complexes' of her own subconscious mind, however, was - as has already been noted - of little concern to Fortune (2000a, p.1); she says, 'The manner of their obtaining is a psychological question and has no bearing on the problem of their truth' (Fortune, 2000a, p.2). It is interesting that Fortune (2000a, p.18), describing the nature of *The Cosmic Doctrine* as a received text, says that, 'Transmitters cannot transcend the mental content of a medium; only those ideas already in the mind can be used but they can and do combine them into new patterns.' The phrase 'new patterns' suggests that, in *The Cosmic Doctrine*, new analogical insights are being received; the implication here is that the analogical technique in which the mind is being trained by reading the text is the technique by means of which, according to Fortune, it was written in the first place. Fortune's retreat from a distinction between 'utilising' the dissociated contents of the subconscious mind and the method of contacting discarnate entities is a practical one; she says that if organised systems of forces are responded to as sentient beings, rather than as 'a fortuitous concourse of uncorrelated incidents', powers of dealing with them will be extended (Fortune, 1995b, p.64; 1998, p.252). Fortune (1998, pp.204, 256; 2000a, p.8) is clear that there is a possibility that the 'response' may not, in fact,

be mutual, but holds that if belief in a hypothesis yields results, then it makes sense to believe. It is in this pragmatic sense that Fortune's statement about the 'truth' of her metaphorical cosmology may be evaluated; the nature of the entities is a moot point, because her reason for considering such entities as sentient beings is justified primarily by the benefits of analogical cognition gained thereby (Fortune, 1998, pp.204, 252).

Differentiation is integral to analogical cognition and, for Fortune, as I shall show, to her theory of Qabalistic emanation and to the technique of the Tree of Life as practical magic. In *The Mystical Qabalah*, referring to investigations into the 'secrets' of any sephirah, or 'the aspect of Nature to which it refers', Fortune (1998, pp.62-3, 80), in an implicit reference to 'super-consciousness', says that, 'In these investigations, half meditation, half reverie, we want to work on the borders of consciousness and subconsciousness so as to induce that which is subconscious to cross the threshold and come within our reach.' The contents of the subconscious, then, serve to reveal to the meditator in a state of semi-reverie the 'secrets' of unseen or unknown aspects of 'Nature'; it is in this ideological context that Fortune (1998, p.34) recommends the Tree of Life to be used 'to scan and calculate the intricacies of existence, visible and invisible, in external nature or the hidden depth of the soul.'<sup>28</sup> Whilst it is not my intention to speculate specifically upon whether *The Cosmic Doctrine* contains the 'keys of the Practical Qabalah' which Fortune (1998, p.68) refers to in her *The Mystical Qabalah*, it is my thesis that the former text may be read - in accordance with demonstrable textual intention - as presenting an initiatory process, based on Qabalistic emanationist principles, in order to provide access to such 'keys' by way of a performative 'system of

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<sup>28</sup> For references to the 'Unseen' in terms of the sephiroth of the Tree of Life, see Fortune, 1998, pp.65, 69; for the link between the mind and 'the secrets of unknown potencies', see Fortune, 1998, pp.14-15; for reference to the relationship between psychology, faith and revelation, see Fortune, 2000a, p.12.

psycho-spiritual development' (Fortune, 1998, p.8). In order to do this, it is necessary to state the nature of Fortune's emanationism.

#### **4:2 Emanationism**

Fortune's Qabalah focusses primarily on the symbolic Tree of Life consisting of ten spheres (or sephiroth) which plot an emanationist cosmology.<sup>29</sup> The divine emanation is shown geometrically as a 'descent' from nothingness, according to the pattern of a lightning flash, which displays various vertical and horizontal polarities as it descends from spirit to matter. In addition to the cosmos, the Tree of Life is also taken to represent the human individual, or any unit of manifestation. The spheres are connected by twenty-two paths which delineate the relationship between them. These paths are said to represent the 'subjective' import of the Tree, connecting as they do the 'objective' sephiroth; the symbolic Serpent of Wisdom may be shown 'rising' on the Tree, connecting the paths in an order which may be understood to represent the raising of consciousness from the terrestrial to the celestial (Fortune, 1998, pp.34, 254). Aspects of cosmological and psychological information can be associated with different sephiroth on the Tree and considered in terms of the schematic relationships which emerge thereby. The Tree can be considered according to threefold and sevenfold structures; it may also be divided into Four Worlds, broadly representing stages in the divine emanation as well as the spiritual, mental, emotional and physical aspects of a human individual. Each World contains within itself a Tree, as does each sephirah on the Tree. The whole, therefore, functions as an infinitely complex psycho-cosmological schema

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<sup>29</sup> The word 'sephiroth' (from the Hebrew *s'firót*) is the plural of 'sephirah' (from the Hebrew *s'firá*, which can be translated as 'enumeration.')

I will, throughout this thesis, use Fortune's spelling of the singular 'sephirah' and the plural 'sephiroth'.

wherein emanation is not considered in terms of distance from source, but according to increasing complexity.

In Fortune's Qabalistic cosmogony, emanation from the 'Unmanifest' gives rise to the initial manifestation of unity (Kether) which emanates into a duality (Chokmah and Binah); this is represented on the Tree of Life in the three named sephiroth forming the 'First Trinity', or the 'Supernal Triangle', and forms a pattern which is shown to be replicated 'down' the Tree as involution proceeds (Fortune, 1998, pp.38, 50-53). Fortune's series of emanations, therefore, even at its simplest level, may be identified as a fractal replication of a 'root concept' (Fortune, 1998, p.41).<sup>30</sup> As emanationism grows in complexity, each sephirah on the Tree of Life must be understood to exist according to the basic principles of the whole, containing within itself - as it does - the pattern of the whole Tree. There is no hyperbole, therefore, in Fortune's use of the word 'all-embracing' to describe her concept of the Tree of Life, for the potentially infinite complexity of sephiroth within sephiroth reflects the infinite number of possibilities within the governing necessities of the principles of involution and evolution (Fortune, 1998, p.16). Such a view of the sephiroth described in *The Mystical Qabalah*, where each develops through all the defining, relational possibilities available at its particular stage of involution, before the force welling up from the 'Unmanifest' presses into new development, is coherent with the metaphorical cosmology of *The Cosmic Doctrine*.

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<sup>30</sup> The cosmological and the psychological content of *The Cosmic Doctrine* and *The Mystical Qabalah* describes a replicating pattern of 'development' which must be thought of as non-identical repetition in the same way that certain types of fractal images (such as the Koch Curve) develop recursively, containing within themselves endless replications of the whole as they 'emerge' mathematically in a repeating pattern which produces infinite variations (See Fortune, 1998, p.135). Fractals are irregular in that they exhibit stochastic self-similarity, not replication; they may, therefore, be said to display non-identical repetition as do Fortune's non-deterministic (creative) Cosmic processes. The term 'fractal' has a precedent in academic occult study, for S. A. Farmer (1998, pp.ix, n.2 and 29) uses it as a synonym of Pico's 'correlative ontology'.

In *The Cosmic Doctrine*, Fortune (2000a, pp.33-4) refers to the development of movement (which is considered to be eternal) in the formation of universes as 'the formation of an infinite number of minute centres of stability of various types, and the continued organisation of the reactions among those centres.' These 'universes' are said to be built upon the same principles as the three Rings of moving space which constitute the Cosmos within which they develop; the concept of the three Rings, then, is repeated throughout the emerging miniature 'Cosmoi,' or 'universes' in a fractal process of infinite possibilities similar to that expressed by the Tree of Life where each aspect reflects the whole (Fortune, 2000a, p.35). For Fortune, the creating or emanating force of a universe contains that universe whilst extending beyond it. Describing the evolution of Kether, Fortune (1998, p.37) says that eternal pressure from the 'Unmanifest' flows into manifestation, the force of which forms combinations or 'units' of manifestation; when all possible combinations have been exhausted, new, 'more complex structures' are formed, representing 'a change of mode of existence'. This pattern is replicated for each sephirah from pure Spirit to the material world. In *The Cosmic Doctrine*, the development of atoms and Cosmic atoms is described in a similar way: the eternal motion of space forms 'vortices' within the Cosmos, which - combining into new patterns - form complex atoms; as Great Entities, these complex atoms create 'universes' by the mental projection of images of themselves (Fortune, 2000a, pp.35, 55). As manifestation is defined as the 'aura of God', it is so as a development of such new conditions and modes of existence (Fortune, 2000a, p.68).

In *The Mystical Qabalah*, Fortune (1998, p.264) says that 'The Qabalistic system is explicit concerning the doctrine of Emanations, whereby the One unfolds into the Many, and the Many are reabsorbed into the One.' She also says, regarding the relationship between psychological microcosm and cosmological macrocosm, and implying a recapitulation of

ontological evolutionary patterns in conscious development, that ‘Certain aspects of consciousness were developed in response to certain phases of evolution, and therefore embody the same principles; consequently they react to the same influences’ (Fortune, 1998, p.17). It is in this relationship between the ‘One’ and the ‘Many’ (noting Fortune’s use of capitalisation), that God is understood to be an evolving God. In *The Cosmic Doctrine*, also, God (the Logos) is not an impassible, unchanging *Deus ex machina*, but an involved and developing entity. Because, in *The Cosmic Doctrine*, one of the key aspects of what may be considered as a single process of involution and evolution is expressed as the reciprocity between the consciousness of the Creator and that of the emanated Creation, the text can be read as a metaphor which shows something of both a transcendent, Deist view of ‘the grip of Divine Law upon the whole of manifestation’, whilst retaining the concept of an immanent, loving God in an intimate, reciprocal relationship with Creation (implicit in the last sentence of *The Cosmic Doctrine*, ‘Therefore choose Love and live’) (Fortune, 1998, 12; 2000a, p.185).

Fortune (2000a, p.124) says of the Logos, the Creative or emanating force behind the universe, ‘The Logoidal influences are not constant, though true to type. This is an important point in which esoteric theology differs from exoteric theology which conceives of God as changeless, whereas esoteric theology conceives of God as Himself evolving, and as subject to mutation, according to law.’ Emanation of that which is ‘other’ than its origin, which is not merely extension or radiation, may be considered as emergentist in a creative sense: as a creative process both in terms of cosmological development and its continuation in the development of consciousness. It may be thought problematic that one of the outcomes of Fortune’s evolving emanation (understood as emergent creationism) is, as she says in *The Esoteric Philosophy of Love and Marriage*, the ‘complete expression’ of the Monad (Fortune, 2000c, p.12). The Monad, however, according to Fortune, ‘derives its substance from the

Unmanifest as from an infinite reservoir of constant pressure' (Fortune, 2000c, p.10). That Fortune (2000a, p.64), in *The Cosmic Doctrine*, defines the word 'infinite' contextually, in relative terms, as 'the sum total of the influences towards which an organism is capable of reacting', implies a persistent possibility that any unit of manifestation is a reflection of a 'greater' infinity; this further implies that her emanationism, suggesting - as it does - the potential for infinite elaboration, signifies a perpetual development which necessarily embraces creative possibilities (Fortune, 1998, p.50).

The concept of God presented in such an arena of infinite possibilities is panentheist rather than pantheist; God - as a developing 'being', or state of being, in relationship with that which God has emanated or created - cannot be merely the totality of the created world (Fortune, 2000a, p.124).<sup>31</sup> When considering how Fortune understands the relationship between God and the Creation, however, the language she uses to describe one is the same

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<sup>31</sup> Philip Clayton (2003, p.206) provides a useful definition of panentheism in his essay 'God and World;' he says, 'Panentheism has been defined as the view that the world is within God, though God is also more than the world. Every event is located within God and expresses something of the divine nature; no event is a purely 'natural' event. Thus no separation of God and these events needs to be granted.' Clayton goes on to say that 'different events express the divine nature in different ways. Purely physical occurrences do not reveal God's moral nature, consciousness or creativity; but they do evidence the regularity, simplicity, and predictability that are part of the divine. In their regularity they are reminiscent of the autonomic functions in our own bodies, which self-regulate rather than being steered by our conscious intentions - except that God, unlike us, is presumably aware of *everything* that occurs within Godself and, in principle, is able to change it. At a higher (emergent) level, the fecundity of evolution reveals purposiveness (though, as the standard view, not actual purpose) and incredible creativity; still, the suffering of creatures and the eventual extinction of most species does not (one hopes) reveal much of the moral nature of God. At a further emergent level, the level of consciousness, more of God appears: intentional; actions express God's focal agency; altruistic acts manifest the divine character; the world of ideas gives glimpses of the realm of the eternal and necessary; and intuition and affect can reflect, albeit in a glass darkly, the unity with the divine that is the world's true nature.' Fortune's fractal emanationism, as expressed in the cosmology of *The Cosmic Doctrine*, requires a panentheist theology. Levels of activity are both human and divine; yet the distinctions may be made, between human and divine activity, which are necessary for a concept of development within a reciprocal relationship which embraces the potential for human amelioration and the process of God's 'becoming'. For Fortune, God is not wholly 'other', neither is God a pantheist collectivity.



language she uses to describe the other. This use of language, in a panentheist context, not only establishes the basis for analogical thinking, but expresses a psychological and cosmological understanding of a complementary development between God and Creation. Given that the Tree of Life is described in *The Mystical Qabalah* as both a dramatisation of the Divine Mind and as a schema of human consciousness and that the emanating units of manifestation in *The Cosmic Doctrine* are described as projections of the Logoidal Mind according to a pattern which serves to plot the development of human consciousness, analogy (wherein analogical cognition may be understood in terms of recapitulation) takes on a specific theological significance in Fortune's psycho-cosmology (Fortune, 1998, pp.16, 52).

In the schema of the Tree of Life which Fortune uses, there are three 'Veils' behind the first aspect of manifestation (which is the sephirah *Kether*). Fortune (1998, p.30) describes the Veils as, 'algebraic symbols that enable us to think of that which transcends thought, and which at the same time hide that which they represent.' These 'Veils', though they represent unthinkable, imageless, negative existence, are qualified by Fortune (1998, p.28) - in characteristically pragmatic fashion - when she says that 'for all practical purposes we can understand the nature of the cosmos if we are content to accept the Veils as philosophical conventions, and realise that they correspond to human limitations, not to cosmic conditions.' In this way, the origin of the cosmos is posited epistemologically and conceived of in terms of human psychology; Fortune (1998, p.28) goes on to say that, 'for some the Veil is drawn in one place, and for others in another.' The 'unbroken chain of associations' which the mind ranges over when it contemplates the Tree of Life is the framework of evolutionary experience whereby the grades of initiation, as 'condensed evolution', are established (Fortune, 1998, pp.16, 89; 2000a, p.126). In terms of the Western magical tradition, Fortune (1998, pp.73, 142, 269) understands the development of 'supernormal consciousness' (which

may be assumed to refer to ‘superconsciousness’ as a characteristic of initiation) as a ‘Rising on the Planes’, which elevation of consciousness can only occur after the densest plane of physical manifestation, the nadir, has been passed. In *The Cosmic Doctrine*, Fortune (2000a, p.48) plots emanation from archetypal patterns, to the earth as an atom, and on to the initiate who becomes the matrix of a new emanation (or ‘system’); commenting on this emanatory process, she says, ‘The 1st plane is the only plane upon which the Initiation of the Logos is given, but it is this Initiation of the Logos which marks the transmission from the involutory to the evolutionary arc, for it wakens the Divine Spark which has well and truly been called the “God within” and which evolves into union with the “God without”’ (Fortune, 2000a, p.133). Such an understanding of the relationship between God and Creation allows Fortune to link metaphysics, psychology and spiritual action, and is central to her description of the process of self-development as self-regeneration which culminates in self-divinisation.

Fortune’s emphasis in *The Mystical Qabalah* is on how the Tree of Life, as a ‘diagram’ of the macrocosmic universe and the microcosmic human soul, is used in order to attain knowledge (Fortune, 1998, p.29). It is important, in this context, not to confuse the attainment of knowledge with the gathering of information; the process of assimilating the metaphor of *The Cosmic Doctrine* or the Tree of Life is that of analogical cognition. The Tree of Life and the cosmology of *The Cosmic Doctrine*, even if the metaphorical images which Fortune uses to depict her emanationist cosmology cannot be verified as corresponding with cosmic reality in a wholly empirical sense, circumscribe fields of vision within which reality may be ‘created’ in a performative sense. In the next section of this chapter, which focuses on Fortune’s Qabalistic methodology as it relates to my hermeneutic for approaching *The Cosmic Doctrine*, I will explore more fully how epistemology, by recapitulating ontological reality, is an extension of it, just as mind and matter are considered by Fortune (1998, pp. 214-15, 251)

to be ‘two sides of the same coin’ and there is considered to be no substantial difference between spirit and matter.

#### **4:3 The ‘method’ of the Tree of Life**

Fortune’s method of using the Tree of Life is as a schema for interpreting reality whereby known aspects of reality serve as analogues for unknown aspects (Fortune, 1998, p.252). She refers to the Tree of Life as ‘a composite symbol’ and to the ten sephiroth, or spheres, which form the basic structure of the Tree, as ‘ten pigeon holes’ (Fortune, 1998, pp.15, 81). Fortune (1998, p.48) implicitly acknowledges Crowley’s influence in this way of describing the Tree of Life when she notes that:

Crowley has aptly likened the Tree to a card-index file, in which each symbol is an envelope ... In the course of our studies we shall begin to fill these filing cases, and to find the cross-indexing among them indicated by the appearance of the same symbol in other associations.

By means of the relationship between its constituent symbols (which can be any aspect of reality, visible or invisible, allocated to an appropriate sephirothic pigeon hole), Fortune (1998, p.55) outlines a method of using the Tree similar to algebra, whereby unknown elements of reality are understood through their ‘affiliations’ with known ones. Fortune (2000a, p.19) states this analogical method explicitly in *The Cosmic Doctrine*, also, when she says, ‘Perception ceases at the barrier of manifestation. Of that which lies beyond we can only know by analogy.’ That, in *The Cosmic Doctrine*, the initial cosmological metaphor of space and movement is extended to describe aspects of consciousness requires the elucidation of one by analogy with the other, reflecting Fortune’s way of using the Tree of Life (Fortune, 1998, pp.40, 78, 189, 198, 220). The central metaphor of ‘space moving’ is, says Fortune (2000a, p.20), essentially ‘unthinkable’, it is not something the conscious mind can grasp. In *The Mystical Qabalah*, Fortune (1998, p.30) says of such metaphors, ‘although these words

do not tell us all that we would like to know, they convey certain images to the imagination; these sink into the subconscious mind and thence are evoked when ideas enter the conscious mind which are related to them. Thus knowledge grows from more to more.’ This comment serves as an insight into how Fortune thought the mind could be ‘trained’ by symbols.

In *Machinery of the Mind*, Fortune (1995b, p.24) refers to ideas entering the mind as units, a fundamental characteristic of which is that ‘they form alliances among themselves’ referred to as ‘complexes’. This description is similar to her description of atoms and complex atoms in *The Cosmic Doctrine*, which suggests how her understanding of psychology informed her cosmology. In *Machinery of the Mind*, however, Fortune (1995b, pp. 24-6) does not describe the relationship between such mental complexes in geometrical terms (as she does when describing the relationships between atoms and composite atoms in *The Cosmic Doctrine*), but by means of analogy with ‘pond weed’ and ‘a chain’; she says that the roots of each complex idea are ‘in one of the great primal instincts, deep down in the subconscious’. The accumulation of knowledge by association of ideas, according to Fortune’s ‘method’ of using the Tree of Life, is primarily one whereby symbols are allowed to incubate in the subconscious and hatch into consciousness (Fortune, 1998, pp.); in describing this ‘method’, she says, ‘A vision evoked by the use of the Tree is, in fact, an artificially produced waking dream, deliberately motived and consciously related to some chosen subject whereby not only the subconscious content, but also the superconscious perceptions are evoked and rendered intelligible to consciousness’ (Fortune, 1998, p.86).<sup>32</sup> Magic, for Fortune, if compared with the ‘stuff of dreams’ in the Shakespearean sense, is not ‘rounded with a sleep’, but is a more enduring ‘realisation’ of the contents of the subconscious (Shakespeare, 2006, IV, 1, 156-7; Fortune, 1998, pp.16, 59, 86, 131).

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<sup>32</sup> See also: Fortune, 1998, pp. 16, 29-30, 46, 60, 80, 131, 135, 229.

Any discussion of Fortune's cosmology must include psychological terminology, because each can only be understood in light of the other; the very creation of a universe, for instance, as has already been noted, is described as a concept projected in the mind of the Logos (Fortune, 2000a, chs.9-10). In *The Mystical Qabalah*, such a description is set alongside that of Qabalistic cosmogony represented by the Tree of Life as a dramatisation of the Divine Mind; she says:

The universe is really a thought-form projected from the mind of God. The Qabalistic Tree might be likened to a dream arising from the subconsciousness of God and dramatising the subconscious content of Deity. In other words, if the universe is the conscious end-product of the mental activity of the Logos, the tree is the symbolic representation of the raw material of the Divine consciousness and of the processes whereby the universe came into being (Fortune, 1998, p.16).

Fortune (2000a, pp.22, 64) not only uses the same vocabulary to describe the 'thought-form projected by the mind of God', which is a universe, as she does to describe the original structure of the Cosmos, she also clearly describes the divine *fiat* in the same terms she uses in her description of her Qabalistic methodology. When its system of correspondences is used in meditation, or to facilitate ritual, the Qabalistic Tree may be understood to be a dramatisation of the human mind as a recapitulation of the creative mind of God. In her references to the polarised circuit of involutory and evolutionary development - as I will show - Fortune presents an analogy for human psychological processes. That the analogy can be understood in terms of evolutionary 'recapitulation' is suggested by Fortune's description, in the Introduction to *The Cosmic Doctrine*, of the method by which the text was communicated as a 'thought-form' ensouled by a substance from a higher plane; she says of this process that it 'makes it a living thing of its type. It is then cast off from the aura of its creator, and in the ordinary way will hang about in his atmosphere' (Fortune, 2000a, p.14).

In order to show how the content of *The Cosmic Doctrine* is not just analogical, but performative, consideration needs to be given not only to how Fortune's psychology informs

her cosmology, but also to how her concept of the nature of the universe underpins her reformation of psychology according to spiritual principles for the purposes of her magical practice. In her esoteric psychology, Fortune (2000c, pp.30-1) expresses her understanding of the human psyche as a vehicle for spiritual force; an exploration of this concept of 'psycho-spiritual development' will show that to describe her metaphysic as analogical may not, in itself, provide sufficient insight into the scope of *The Cosmic Doctrine* (Fortune, 1998, p.8). Fortune writes analogically, not merely because she deals with subject matter that is incomprehensible, but also because analogy is foundational to the nature and purpose of practical magic within the Great Work of evolutionary regeneration (Fortune, 1998, p.195). In *The Machinery of the Mind*, Fortune (1995b, p.68) talks of the unknown being known by means of a correlation of superconsciousness and the subconscious in the conscious mind; this concept of superconsciousness is a primary principle of her development of esoteric psychology particularly as it is described in terms of an evolutionary cosmological development (Fortune, 2000a, p.56). In *The Mystical Qabalah*, Fortune (1998, p.78) says, 'We may personalise natural forces in terms of human consciousness; or we may abstract human consciousness in terms of natural forces; both are legitimate proceedings in occult metaphysics, and the process yields some very interesting clues and some very important practical applications.' Such 'clues' and 'practical applications', when considered in terms of 'superconsciousness', point to a methodology of magic which develops a practice of evolutionary recapitulation from a foundation of analogical cognition (Fortune, 2000a, p. 146).

An example of, and a key factor in, Fortune's concept of 'superconsciousness' is her understanding of the way symbols 'work' according to the collective, transpersonal nature of the subconscious and the implication that the 'experience' of others is accessible through

'symbol'. Pertaining to the use of symbols in her psycho-spiritual system, Fortune (1998, p.80) says in *The Mystical Qabalah*, that it is the 'polarised function' into which consciousness and the subconscious are brought by the initiate which effectively yields 'super-consciousness'; this 'polarised function' reflects the reciprocity between the Logos and the universe, described in *The Cosmic Doctrine* as initially occurring due to the integrated reactions of the whole universe, and what Fortune describes as the 'reciprocal reactions of the group consciousness and the Logoidal consciousness' (Fortune, 2000a, pp. 87, 122). It is this reciprocal consciousness which constitutes, in Fortune's terms, a relationship between the universe and the Cosmos, between phenomenal and noumenal existence (Fortune, 2000a, p.122). According to Fortune (1995b, p.26), much subconscious thought is irrational and can only be expressed in terms of symbolism; part of Fortune's emphasis on training the mind appropriately is in order that the meaning and significance of such symbolism may be accessed by rational consciousness and applied purposively. Fortune (1995b, p.68) understands psychotherapy to involve an integration of different aspects of the mind; in *Machinery of the Mind*, for example, she states that psychological problems can only be addressed if reason is applied to our subconscious instincts, and that by means of 'thought control', libidinal force may be sublimated. Such 'sublimation' is only possible, says Fortune (1998, p.121), if 'the subconscious mind is free from dissociations and repressions, and all the parts of the many-sided nature of man are co-ordinated and synchronised.' Implicit in the phrase 'the many-sided nature of man' is that, at a practical level, Fortune (2000a, p.126) makes no distinction between 'applied psychology' and 'magic' as the practical application of 'condensed evolution'. It is because, for Fortune, conscious discrimination is considered an ontological correlative of manifest differentiation, that her qualification of Crowley's definition of magic may be read as being without diminution or restriction, her concept of

consciousness being one that embraces both epistemological and ontological reality (Regardie, 1970, p.iii; Seymour and Ashcroft-Nowicki, 1999, p.24).

In *The Mystical Qabalah*, gauging the value of psychology according to a broader purview of the human mind than is suggested by the practice of psychotherapy merely as a means of personal well-being, Fortune (1998, p.9) is explicit about the scope of her esoteric psychology in terms of the spiritual dimension of mental training; she says, with reference to the spiritual practices of various religions, ‘They are the callisthenics of consciousness, and aim at gradually developing the powers of the mind. The value does not lie in the prescribed exercises as ends in themselves, but in the powers that will be developed if they are persevered with.’ Given the statement of design with regard to the training of the mind, in *The Cosmic Doctrine*, it is reasonable to assume that it is just such powers of the mind (including superconsciousness) which may be developed by contemplating, and thereby imagining, the symbols in the text; in this way, the spiritual dimension of the scope of textual intention begins to emerge. For Fortune (1998, p.90), ‘the causes and springs of being’ behind the forces and factors of the manifested universe are more deeply penetrated by the use of the creative imagination than by science. The necessary co-ordination and synchronisation of all aspects of the individual nature, given the nature of the subconscious and the ‘potentialities’ which the Divine Spark comes to possess, may be considered to constitute the primary purpose of Fortune’s esoteric psycho-cosmology which is, effectively, a technique of developing superconsciousness in service to the Great Work of emanationist regeneration and divine union (Fortune, 2000a, pp. 2, 147; 1998, p.195).

In *The Cosmic Doctrine*, Fortune (2000a, p.152) says that, ‘the first process in the invocation of power is the rejection of that which is irrelevant. This is another name for concentration. The Law of Limitation means the concentration of power by the rejection of



the irrelevant. This is not sufficiently understood. In all undertakings the prime requisite for success is to know what you cannot do. This is discrimination.’ Certainly, this emphasis on concentration and discrimination coheres closely with the way Fortune (1998. Pp.81, 86, 252) describes the method, or technique, of using the Tree of Life. Involutionary manifestation, says Fortune (1998, pp.41, 61, 208), is impossible without differentiation (the One emanates the Many); the conscious discrimination to which Fortune refers (as integral to analogical cognition) may be considered to be an evolutionary correlative of differentiation and, described as it is according to the same involutionary pattern of development, as a recapitulation of it. Discrimination requires concentration, which Fortune (1998, p.285) identifies as the first stage in a two-stage process of practising magic; concentration is followed by the use of visual imagination, both of which are clearly requisite in any serious attempt to assimilate the meaning of *The Cosmic Doctrine*. Concentrating the mind is formative in accordance with what Fortune describes as the ‘Law of Limitation’, which is, in turn, consistent with the pattern of Cosmic development outlined in the first Section of *The Cosmic Doctrine* (Fortune, 2000a, ch.26).<sup>33</sup> That power is ‘invoked’, may initially suggest that the mind is trained as a conduit for some ‘other’, external power, but in the context of Fortune’s Hermetic understanding of microcosm and macrocosm, as I have shown, the distinction is ultimately irrelevant. In Fortune’s esoteric psychology, the functions of the human mind, such as ‘the concentration of attention’ and the use of the creative imagination, produce enduring ‘thought-forms’ which, as effective recapitulations of Cosmic processes,

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<sup>33</sup> I use the word ‘formative’ here in its sense of signifying the production of ‘form’ as well as the occasion for ‘development’.

may be considered ontologically; such ‘powers of the mind’ in the utilisation of esoteric psycho-therapeutics constitute her magical, Qabalistic method (Fortune, 2000a, p.57).<sup>34</sup>

#### **4:4 Qabalistic psycho-cosmology**

Fortune’s remark, in *The Cosmic Doctrine*, that, ‘God cannot be seen by any unit of the manifested universe during a manifestation. He can only be deduced’, carries an implication that such ‘units’ may transcend manifestation (Fortune, 2000a, p.71). This point of view is important to Fortune’s understanding of the development of the individual self in relation to its unknown, though ‘knowable’, origin, and to the nature and extent of any cognitive relationship between visible and invisible realities (Fortune, 1998, p.32; 2000a, p.181). With reference to involution as the outgoing arc of the metaphorical circle of ‘space moving’ with which Fortune describes manifestation, and to evolution as the returning arc, she says that thought (which may be assumed to be either in the mind of God or in the mind of a unit of manifestation) must move within this delimiting circle. When Fortune (2000a, p.155) says that: ‘thought must move in a circle, returning whence it originated. Starting with a concept it must proceed logically from that concept, reasoning from the general to the particular upon the outgoing arc, and from the particular to the general on the arc of returning, thus envisaging both sides of the question and correlating them’, she expresses the way her metaphorical mapping of the Cosmos is, as I have already remarked upon, a way of understanding human psychology. Fortune’s esoteric psychology, in turn, is used to construct

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<sup>34</sup> Gareth Knight comments, in his book on practical occult techniques, that even the effort involved in following the abstruse arguments set out in *The Cosmic Doctrine* will be of value to the student; he says ‘The mere fact of trying to understand it is of esoteric value’ (Knight, 1997, p.63). Knight also says, elsewhere, that Fortune’s use of the word ‘trained’ is better understood as signifying ‘trained in dedication rather than in technicality’ (Fortune and Knight, 1998, p.180); though this is an interesting distinction, and is consistent with what Fortune (1998, p.9) says in *The Mystical Qabalah*, there is much more to be said about what Fortune means by ‘trained’.

a cosmology within which the individual may be contextualised; in this sense, involution is deductive and evolution inductive and esoteric philosophy must employ both types of logic (Fortune, 2000c, p.34; 1998, 178). Fortune (1998, pp.46, 72) considers that what the ‘ancients’ could know only by way of deductive reasoning, was coming within reach of the inductive natural sciences (psychology being among them). The deductive process of cognitively assimilating a metaphorical cosmology can, thus, function alongside an experientially inductive knowledge of ‘self’ located within that cosmology.

Whilst for Berkeley (1998, para. 142), ‘to expect that by any multiplication or enlargement of our faculties we may be enabled to know a spirit as we do a triangle, seems as absurd as if we should hope to see a sound’, for Fortune (1998, 108), the attainment of such knowledge is merely a matter of evolutionary development. Just as Fortune outlines the development of human consciousness beginning with the simplest of geometrical metaphors, so she describes the continuing evolution of such consciousness as according with the patterns established in that development; such is the meliorative quality of evolution, reflecting the process of involution and providing a pattern for individual self-development in Fortune’s psycho-spiritual system (Fortune, 1998, p.8). This process is understood by Fortune (1998, pp.71-2, 195) to be the key to both involutory generation and evolutionary regeneration (which is the ‘Great Work’, the essential purpose of magic); it combines inductive and deductive thought, according to their correlation with the processes of involution and evolution, as a means of training the mind in esoteric philosophy rooted in an understanding of the Hermetic principles of human psychology and foundational to her belief in the effectiveness of magic. Consideration of the Hermetic understanding of the relationship between the macrocosm and the microcosm as a concrescence of involution and evolution serves, in itself, to consolidate Fortune’s methodology of magic; consideration of her

conflation of epistemological and ontological reality, of mind and matter, of subject and object, and of force and form, will justify further a foundational identification of her text as magical psycho-cosmology.

In *The Cosmic Doctrine*, Fortune (2000a, p.92) says that, ‘although in the Cosmos, the planes are extended in space, being based upon movement, in a universe the atoms of the planes are not extended in space, being the products of an image held in consciousness.’ Though not a Berkeleyan idealist, Fortune does posit an exclusively epistemological reality in the universe (as distinct from the Cosmos) because, for her, all things are held in the mind of God. The reciprocal consciousness, which Fortune (2000a, p.77) describes, between the Logos and the universe, expresses how such epistemological reality, or universal matter, may be influenced by human conceptualisation.<sup>35</sup> In a passage stated to be revelatory, Fortune (2000a, p.95) writes about Cosmic influence in a universe as occurring through the Logos, but as being, in itself, an influence which is beyond the ‘conditioning Logos’. For Fortune (2000a, p.123), then, the Logos is a mediator of Cosmic influence and what may be understood to be the goal of human evolution is ‘the development of a consciousness which can unite with the Logoidal consciousness, and pass from the phase of a reflected, or projected existence - a phenomenal existence - to that of a real, actual or noumenal existence in the Cosmic state.’ Knowledge of the link between Cosmos and universe is clearly considered to be part of this process of unificatory self-divinisation, for by means of such knowledge humans are said to ‘complete the evolution from the human to the Divine in a reflected universe’ in order to develop a new universe; thereby, says Fortune (2000a, p.95), ‘they should be as Gods’.

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<sup>35</sup> I am using the term ‘conceptualisation’, here, in its broad sense, without the distinction between analytical conceptualisation and intuitive conceptualisation which is discussed in Chapter 5 of this thesis with reference to Henri Bergson.

Using language which suggests generation and regeneration, Fortune (2000a, p.180) talks in *The Cosmic Doctrine* about 'inceptive' ideas passing through the planes of manifestation and becoming 'conceptive' ideas. Fortune's description of Logoidal evolution in the chapter in *The Cosmic Doctrine* entitled 'The Relation Between the Projected Image and the Logoidal Consciousness', begins with the inceptive, Genesitic phrases 'And the Spirit of God moved upon the face of the waters. And God said: Let there be light, and there was light' (Fortune, 2000a, p.67). The cosmological description of the relationship between God and Creation goes on to employ what may be considered to be conceptive, psychological terms with reference to divine action and reaction (Fortune, 2000a, p.61). Fortune (2000a, p.68) speaks of the emergence of a universe in terms of Logoidal evolution which is, in turn, described in terms of its developing consciousness; she says:

This consciousness of an object produces a reaction in the Logoidal consciousness. There is a subject-object adaptation, and this adaptation produces a corresponding modification in the reflected universe which becomes capable of an object-subject reaction. Thus a relationship, or reciprocity, is established between the Logos, or Great Entity, and that projected image of the Logoidal consciousness which is the incipient universe.

For Fortune (2000a, p.181), evolution is a process described as 'unification', as distinct from 'simplification': the latter being described as 'a regression to the commencement', the former as 'the advancement to completion' and 'full synthesis'. 'Completion' may be taken to mean, in this context, the completion of the emanation of God as an evolving being, but it is said to be by means of 'the conceptive idea of perfect adaptation' in the 'multiplicity' that emerges from the originating 'unity' that this 'goal of evolution' (unification) is achieved (Fortune, 2000a, pp.180-1).

The focal point of magical work, for Fortune (2000a, p.126), is initiation which - as I have said - she understands to be 'condensed evolution'; this suggests, in the context of systematic initiations according to the pattern of the emanating sephiroth on the Tree of Life,

that the relationship between creative involution and the developing consciousness of evolution can be understood as an exact analogy (Fortune, 1998, pp.68-9). The similitude between the 'grades' of initiation and the pattern of Divine emanation shows how magical work, for Fortune (1998, P.89), is understood as a reflection and a recapitulation of Divine creativity expressing reciprocity between Creator and Creation. Fortune (2000a, p.70) says that, 'evolution resembles a series of duplicating mirrors wherein the consciousness of the Logos projects its own image; becomes aware of, and reacts to, the image thus projected; and the reaction affects the projection, and so the circle is everlastingly revolving.' It is logical, therefore, to assume that Fortune deemed there to be no essential distinction between human and divine conceptualisation within this revolving circle of creative evolution; for her, when we conceptualise, we create like God does. The concept of 'rising on the planes', as a method of developing superconsciousness, is implicit in a statement from *Machinery of the Mind*, already referred to, when Fortune (1995b, p.68) says, 'the primitive man lies at the base of our being, but the divine man stands at its apex, and we, in our ascent, are in a transition stage, with subconscious and superconscious not yet correlated in the conscious mind.' This 'correlation' may be considered to be the co-ordination and synchronisation which I have already remarked upon as being held, by Fortune, to be necessary for the sublimation of libidinal force. Given, in Fortune's descriptions of them, the psychological nature of the Cosmos, the cosmological nature of consciousness, and the emanational relationship between the two, the 'potentialities' of human nature may be understood to be divine (Fortune, 2000a, p.147). The reciprocal possibilities between the fractal emanation of Cosmoi in Fortune's cosmology establish the co-Creative potential of individual human beings (or Divine Sparks.) Human 'ascent', in our evolutionary progress, then, is nothing less than a process of self-

divinisation wherein conceptualisation may be understood to be a creative, psycho-spiritual practice.

In *The Cosmic Doctrine*, Fortune (2000a, p.181) - referring to her geometrical metaphor - says:

The concept of the return to the centre might be considered as an extension of the centre, for when return to the centre takes place the centre is thereby extended, and we are taught that the return to the centre is the goal of evolution ... the centre is extended to the circumference and all things are as is the centre. This implies the spiritualisation of all the planes.

The 'return to the centre' occurs during evolution, after the passing of the 'nadir', said to mark the turning point between involution and evolution; this is the point at which the emanation of spirit has manifested as densest matter, corresponding to the seventh Cosmic plane (abutting the Ring-Pass-Not); this is possible because the emanation of the Spirit of God into Creation and the materialist evolution of the emanated Creation exist along an unbroken line of development and evolve towards perfect reciprocity. The human soul is emanated, but not indwelt, by the nucleus of consciousness (the Divine Spark or 'God within') round which, says Fortune (1998, p.181), 'the individualised being builds up' (Fortune, 1998, p.110; 2000a, p.133). The 'building up' or evolution of the individual is, ultimately, the unfolding of 'its realisation of the cosmos' (Fortune, 1998, p.34).<sup>36</sup> In this way, the universe and the Cosmos achieve union, which is the stated 'goal of evolution' and which can be understood, therefore, as the overarching purpose of Fortune's magical endeavour (with 'condensed evolution', or initiation, as its focus) as a psycho-spiritual practice (Fortune, 2000a, pp.123, 126, 133). In *The Esoteric Philosophy of Love and Marriage*, Fortune (2000c, p.17) says that 'a synthesis of all states of consciousness is the highest form of existence.' This statement suggests that,

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<sup>36</sup> The theological process implicit in this sentence undergirds the paradoxical nature of the statement in the preceding sentence. Process thought will be explored more fully in the next chapter of this thesis.

for Fortune (1998, p. 121), the co-ordination and synchronisation of ‘all the parts of the many-sided nature of man’ on a microcosmic scale is reflected in the development of a ‘synthesis of action and reaction’ on a macrocosmic scale.

Changes in consciousness effect changes in reality, in accordance with Fortune’s definition of magic, by way of the transmutation of form, energy and consciousness between planes (Seymour and Ashcroft-Nowicki, 1999, p.24; Fortune, 1998, p.215; 2000a, pp.75, 157). Such ‘transmutation’ is, according to Fortune (1998, pp.128, 195, 214-15, 274), a ‘secret doctrine’ synonymous with the Great Work and possible because, as she says, ‘matter is crystallised spirit, and spirit is volatilised matter, and ... there is no difference of substance between them, any more than there is between water and ice, but both are different states of the One Thing, as the alchemists call it.’ When Fortune (1998, p.266) says, in *The Mystical Qabalah*, that ‘we need to be in circuit with the Earth-soul just as much as with the God of Heaven; there is an inspiration that rises up from the unconscious quite as much as there is an inspiration that flows down from the superconscious’, it may be assumed that she has chosen the word ‘inspiration’ carefully, for she is describing transmutation, as a human endeavour, in terms of ‘the return to the centre’ as ‘the spiritualisation of all the planes’.<sup>37</sup> Fortune’s Qabalistic cosmology describes an evolutionary process in terms of the reciprocal relationship, between the human and the divine, within which human psychology contains both ‘the primitive’ and ‘the divine’ (Fortune, 1995b, p.70). Both the psychological and spiritual aspects of an individual’s make-up facilitate, and may enter into, that synthesis between planes which is expressed metaphorically in the psycho-cosmology of *The Cosmic Doctrine* and Fortune’s Tree of Life. The human-divine process of revelation and realisation

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<sup>37</sup> In her *Machinery of the Mind* (p. 64), Fortune calls the power to utilise the subconscious mind ‘genius’. Etymologically speaking, the words ‘inspiration’ (from L. *inspirare*) and ‘genius’ (from L. *genius*) may both signify divine qualities in addition to their psychological meanings.



results, ultimately, in a unitive state of 'perfect adaptation' within the Great Work of generation, transmutation and regeneration (Fortune, 2000a, p.180).<sup>38</sup>

## Conclusion

In both *The Cosmic Doctrine* and *The Mystical Qabalah*, involution is described as a decimal process occurring on seven planes (in the former text) or what are called the Seven Palaces (in the latter) (Fortune, 2000a, pp.88-9, 147; 1998, p.53). In both texts, the evolutionary development of consciousness is said to be conditioned by this pattern of the involutory emanation of God; the correspondence between involution and evolution is explicit. In *The Cosmic Doctrine*, Fortune (2000a, p.147) says, 'Each atom of matter contains the fruits of an evolution ... Therefore you will see that if you could disintegrate the atoms of matter in an ounce of clay you could shatter the globe on which you stand.' Fortune (2000a, pp.126, 146), then, posits an idealist, Qabalistic evolution of consciousness as a response to, and (importantly) a continuation of, materialist, emanationist involution. Initiatory experiences recapitulate aspects of this involutory emanation and, therefore, by magical means, the initiate is capable of 'condensed evolution'. Evolution is not merely emanation in reverse, however, due to the development of reciprocal consciousness between the universe and God; though, in *The Mystical Qabalah*, Fortune (1998, p.17) describes the Microcosm as a 'replica in miniature' of the Macrocosm, she qualifies the nature of the replication carefully and significantly when she adds that, 'The correspondences between the soul of man and the universe are not arbitrary, but arise out of developmental identities' (Fortune, 2000a, p.122).

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<sup>38</sup> I use the word 'ultimately', here, to mean 'conclusively' only in a relative sense of the word, due to the nature of Fortune's on-going, emanationist, fractal development of worlds within worlds.

The universe, being - according to Fortune (2000a, p.63) - an image, or concept, projected in the mind of a Great Entity (the Logos), the Logoidal consciousness is affected by the consciousness that develops in the units (or beings) which populate its thought projection. On a planet within a universe or solar system, development occurs in both the Planetary Entity and the Planetary Spirit as reciprocal consciousness develops between them; in this way, Divine involution is 'Logoidal realisation' and is inextricably linked to human evolution as 'the realisations of the conscious life of its sphere' (Fortune, 2000a, p.142). When Fortune (1998, pp.29, 154-5) describes the involution of the Spirit, she uses language that can be applied also to the evolution of matter; when she describes evolutionary processes, they may simultaneously signify the divine emanation by which the world is created. It is in this sense that, for Fortune, the distinction between realisation as mental comprehension and realisation as actually 'making real' in a physical sense, is largely irrelevant. God and humankind develop together, in which process the metaphorical psycho-spiritual system described by Fortune serves as a methodology of magic. It is according to textual intention, as a means of training the mind, that the magical process presented in *The Cosmic Doctrine* may be understood to function as a performative 'magical methodology'. Simply comprehending *The Cosmic Doctrine*, or contemplating the Tree of Life, may be understood - according to its author's understanding of such - to be potentially transformative processes on both a human and a cosmic scale.

The sublimation of libidinal force, referred to in this chapter, falls within Fortune's concept of transmutation; it is said to generate force in the 'upper planes' in accordance with Fortune's 'Law of Action and Reaction' (Fortune, 2000a, p.150). In terms of her description of this 'Law', Fortune (2000a, p.149) says, 'Action and reaction are equal and opposite on the plane on which they occur, but when an action, occurring on a plane, has its reaction on

another plane the result is a transmutation of values.’ Although action and reaction between planes requires a transmutation of values, the pattern of equilibrating compensation remains. In terms of practical magic, the magician functions within an equilibrating ‘circulation of force’ which ultimately forms his or her psycho-spiritual self (Fortune, 2000a, p.171). Magical cause and effect, or action and reaction, understood - as they are - in terms of both the universal and Cosmic aspects or ‘potentialities’ of the individual form, thereby, an expression of divine being (Fortune, 2000a, p.147). Fortune (2000a, pp.150-1) says, of her description of the macrocosmic circuit of force manifesting in the microcosm of the individual:

This is ... [a] way of expressing the use of sublimation for the purpose of generating force in the upper planes. The pupil who receives force from his Master on a higher plane for purposes of transmission to the physical plane must be prepared to effect the transmutation of the corresponding amount of force in his own nature from a lower plane to a higher in order to preserve the necessary balance.<sup>39</sup>

This reciprocal generation and reception of force is a synchronisation of cause and effect which reflects the development of atoms within a universe performing ‘the primal act of creation’ by means of their logically anachronistic projection of images of themselves which condition the Logoidal projection (Fortune, 2000a, p.66). According to Fortune (2000a, p.60), ‘at the end of an evolution, a perfect and rhythmical balance of the whole Cosmos has been achieved - a synthesis of action and reaction which maintains stability.’ This stability reflects the archetypal origins of manifestation (the ‘prime stillness ... the thrust-block’) in which the Cosmos is rooted (Fortune, 2000a, p.21). In perpetual cycles of becoming, it is the prelude to the new fractal development which occurs when stability is upset by the perpetual emanation of the infinite potential of the Unmanifest (Fortune, 2000a, pp.19, 41, 86, 125; 1998, pp. 31-2).

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<sup>39</sup> It is clear, at this point, that Fortune’s ‘transmutation of values’ retains both quantitative and ethical significance.

The reciprocity between the Divine will, manifesting ontologically, and human consciousness, developing in accordance with the pattern of that reality, is a key to the meaning and purpose of *The Cosmic Doctrine* as it is to the concept of the Tree of Life described in *The Mystical Qabalah*. The sephirothic presentation of a sequential process by means of the Tree serves as a pattern to locate the transmutation of values central to Fortune's psycho-spiritual emanationism in both texts. Because both spiritual and psychological aspects of an individual's make-up enter into this reciprocity, the ensuing transmutation is regenerative: the individual functions co-creatively within the Great Work ('which is regeneration') (Fortune, 1998, p.195). Both the Tree of Life (as outlined in *The Mystical Qabalah*) and *The Cosmic Doctrine* can be said to provide structures for self-initiation as 'trained' participation in the Great Work (Fortune, 1998, p.70). An understanding of conceptualisation as a 'psycho-spiritual' practice gives an insight into the way the images in *The Cosmic Doctrine* can be thought to 'train the mind'. By mentally assimilating the 'new patterns' in the text, images are introduced into the mind of the reader and, being in symbolic form, will incubate before hatching forth (Fortune, 2000a, p.18; 1998, p.29). The process of acquiring the 'method of using the mind', which reflects the Logoidal development of consciousness, begins, therefore, by merely reading the text of *The Cosmic Doctrine*. Because the emanation described in both *The Mystical Qabalah* and *The Cosmic Doctrine* is a pattern of both spiritual involution and psychological evolution, human, cognitive 'realisation' expresses the divine, emanationist 'revelation', and is presented according to the same process; it is in this sense that Fortune (1998, pp.256-7; 2000a, pp.19) says all magical operations must be 'earthed', for they reflect the divine 'becoming' of God and Creation as process. It is primarily in this sense that Fortune's text can be considered performative and the approach of the reader to it as necessarily participative. Requiring the acknowledgment of a

link between form and function, such an approach identifies the meaning of the text in terms of the relationship between the text and its context. Fortune's Qabalah, as a conceptual matrix, provides an approach to *The Cosmic Doctrine* in terms of participative epistemology which, in turn, may be said to accord with her definition of magic; her performative symbol-system is, therefore, a 'psycho-spiritual', magical methodology.

## 5. PROCESS THINKING IN DION FORTUNE'S PSYCHO-COSMOLOGICAL METAPHYSIC

Fortune (1987a, p.37) embraces emergent psychology in order to systematise an approach to the occult which avails itself of 'mystical' revelation whilst subjecting itself to scientific investigation; she says, 'Occult science makes great use of intuition and deduction, but having built up a system of concepts by such means, these concepts, if valid, should be capable of confirmation by the use of the experimental, inductive method of orthodox science.' It is according to this esoteric understanding of science that Fortune (1987a, pp.24, 113) recommends an approach to occultism based on both 'study' and 'dedication' (the former being a detached intellectual approach and the latter one of participative formation); in the context of the burgeoning scientific challenges to religious beliefs at the time, this may be thought of as a syncretic approach: 'a spiritual approach to science, and a scientific approach to the spiritual life.' In *The Cosmic Doctrine*, it is not merely a state of being which Fortune presents, but a 'process'; it is presented not by way of naturalistic discourse, but as 'illumination', characterising it as esoteric discourse (Fortune, 2000b, p.62).

In the first section of this chapter, I discuss the way certain theories concerning the relationship between epistemological and ontological reality provide insights into Fortune's esoteric psycho-cosmology. In her rejection of Cartesian dualism and her effective refusal to remove the observer from the scene, Fortune develops a metatheory of perception by which the interpreter is located within that which is interpreted. In the second section, by establishing a distinction between analytical science and intuitive metaphysics, I will explore more fully the way Fortune thinks past subject-object dualism. Fortune's definition of 'superconsciousness' as an intuitive means of knowing reality reflects a methodology of

participation whereby the reader self-creates in terms of the cosmology presented in the text. Having established the nature of the problem Fortune can be considered to be addressing (subject-object dualism) and the nature of the solution to the problem which she employs (intuition as a way of knowing reality), I will consider - in the third section - the metaphysical context in which the solution may be applied in terms of reality as process. It will remain necessary, in the final section, to provide a statement of Fortune's radical empiricism in terms of process panexperientialism; this will point to further consideration - in the next chapter of this thesis - of a participative approach to *The Cosmic Doctrine* as a performative text. The current chapter, then, will show how concepts of process and panexperientialism may serve to underpin an approach to *The Cosmic Doctrine* which embraces Fortune's rationalism whilst providing a coherent evaluation of her attempt to dissolve subject-object dualism and to resolve the materialist-idealist dichotomy by way of a radical empiricism.

Given the key characteristics of what I have said about Fortune's use of Qabalah in the previous chapter of this thesis, and what I will go on to say about the manuductive quality of *The Cosmic Doctrine* in the next, the philosopher Henri Bergson supplies a complementary approach to the metaphysic presented in Fortune's text. Bergson was a popular, even fashionable, writer at the time *The Cosmic Doctrine* was written; this, together with the fact that he was the brother of Moina Mathers, an early mentor of Fortune, makes it reasonable to assume that Fortune was familiar with his writing (Fortune, 1989b, p.44). Although there is no evidence that Fortune conducted a thorough-going study of Bergson's writing, a comparison of key ideas in the writing of these two authors shows that, as well as their historical contemporaneity, they inhabited a similar discursive world. It is useful, then, to present something of an implied conversation between Fortune and Bergson, with particular emphasis on what falls within philosophies of process. In *The Cosmic Doctrine*, Fortune's

primary debt to Bergson is as an informant for her methodology rather than a source of the content presented in the text. Bergson's thought, in his own writing and as it was developed by later process thinkers, will form a foundation for identifying authorial methodology with regard to *The Cosmic Doctrine* and support my thesis that participation is a necessary approach to the text.

The coherence between Bergson's thinking and that of his American contemporary William James is well documented; their link with Charles Saunders Peirce is also demonstrable. From Peirce's doctrines of pragmatism (originally a concept relating to empirical meaning) and synechism (an understanding of developing continuity), James developed a philosophy of pluralism and the nature of change which can be seen to pre-empt process thought. Bergson developed similar ideas, which were developed, in turn, by Whitehead, Hartshorne and, later, Merleau-Ponty (Collinson, 2006, pp.115-16; Cobb, 1993, p.166).<sup>40</sup> I will use these authors, therefore, as supplementary sources for my reading of Fortune through a Bergsonian lens, showing how concepts of process - including key ideas from those philosophers contemporary with Fortune, the process philosophers themselves and later writers who developed their ideas - provide a foundation for exploring Fortune's metaphysic, as presented in *The Cosmic Doctrine*, which supports both the emanationism of her metaphysical thinking and my thesis that a participative approach to the text is coherent with its meaning and function. It does not, however, fall within the purpose of my thesis, to present a critique of ways in which the philosophical writings of Peirce, Bergson and James inform each other, nor of the way process theology or the writing of Merleau-Ponty was

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<sup>40</sup> Whitehead was a contemporary of Fortune's. It is noteworthy that Colonel C.R.F. Seymour, a member of Fortune's Fraternity of the Inner Light, who worked closely with her for a number of years, accepts - in an article for the Fraternity's *The Inner Light* magazine of December 1934 / March 1935 - a definition of religion by Whitehead as foundational (Seymour and Ashcroft-Nowicki, 1999, pp.53-6).



influenced by the earlier philosophers. The exigencies of what I intend to demonstrate in this thesis require only the presentation of certain ideas which provide a useful philosophical framework serving, as an element within the tripartite hermeneutic I am developing, to support an approach to the meaning and function of the text of *The Cosmic Doctrine* as a magical artefact. By approaching Fortune from a philosophy of process rather than substance, it is possible to assess her psycho-cosmology according to a theology of movement which achieves an integrity with regard to her overall metaphor, rather than a theology of system which - though it may provide insights into both her cosmology and her understanding of psychology - would not address what I contend is evident as the purpose of the text and the way it works.

### **5.1 Dualism and non-dualism**

Descartes wrestles with the relationship between eternal mind and temporal matter; Bergson takes this dualism away, so that the universe is reconceived as process, and time assumes primary significance in terms of defining reality. Bergson's contemporary, Peirce, also presents an understanding of the relationship between subject and object which attempts to dissolve the duality between them. Ochs (1993, p.62) says that 'Peirce's critique of Cartesianism meant that he ... rejected the notion that we know reality by arriving at propositions that mirror it; his postmodern thinking implied, instead, that we know reality by imitating it in our own activity.' Peirce's definition of the relationship between subject and object can be understood in terms of Bergson's view of reality in which its epistemological and ontological aspects coincide (Bergson, 1911, p.292). In Fortune's psycho-cosmology, she does not speak of 'coincidence', but - as I have already noted - of an 'unbroken line of development from movement to thought' wherein subject and object are differentiated, but

not separated, their difference being of degree, not of kind (Fortune, 2000a, p.56).<sup>41</sup> Though Fortune (1998, p.72), in her reference to the importance of ‘the endocrine system of ductless glands’, seems to pay some credence to Descartes’ speculations on the function of the pineal gland in what David Ray Griffin (1993, p.4) has described as his ‘feeble’ attempt to overcome the problem of how mind and body interact, she does not develop the idea at any length.

Fortune’s approach to the problem - in the Cartesian acknowledgement of two types of actuality (extended matter and non-extended mind) - of identifying how mind and body are linked is explored primarily within the context of her description of the reciprocal relationship between the Logos and its universe. The relationship between Fortune’s concepts of the Planetary Entity and the Planetary Spirit, and between the Individuality and the Personality, are examples of this interaction between the projection of a thought-form as an extension of, and in, the Logoidal mind and the evolution of that thought-form (independent of, though conditioned by, the ‘pressure’ emanating from the Logos which propels its evolution) whereby the thought-form has a reciprocally conditioning effect upon its origin. Subject and object are defined relatively in a process which is described as infinite, but is paradoxically expressed as delimited (Fortune, 2000a, p.64).<sup>42</sup> In his *Time and Free Will*, Bergson explores the problem of the relationship between ‘inner’ duration and ‘outer’ movement with a view to explaining the possibility of ‘self-determining behaviour’; in *Matter and Memory*, however, he states plainly his belief that, ‘nowhere, in the nervous system, are there conscious centres’ (Gunter, 1993, p.136; Bergson, 1911, p.68). Fortune (2000a, p.91), as I establish in this thesis, has no need to make such a statement, because - for her - physical forms are the ‘locked up forces’ of Logoidal consciousness.

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<sup>41</sup> See ch. 4, § 4 of this thesis.

<sup>42</sup> See ch. 2, § 2 of this thesis.

For Bergson (1911 p.9; 1922, pp.323-4), perception of the world is possible because the durational vibrations of matter are shared by the mind; mind and matter, therefore, share what Gunter (1993, p.137) has referred to as ‘a common pulsational nature’. As a consequence of this way of thinking, Bergson (1911, pp.xvii-xviii) distinguishes between the ‘mental’ and the merely ‘cerebral’; for him, as for Fortune, ‘mind’ is much bigger than ‘brain-function’. Viewing reality as pulsational duration, Bergson urges, as Gunter (1993, p.9) has remarked, that ‘these pulses ought to exhibit measurable indeterminism’; without indeterminism, there can be, for Bergson (1922, p.324), no ‘becoming’ in any meaningful sense of the word. By resolving the Cartesian mind-body problem in her psycho-cosmology, Fortune presents the developing beings populating her evolving Cosmoi as having the free will necessary to actively perpetuate the fractal creative process, albeit in accordance with the pattern of its origination. Without free will, her geometrical representation of reality would descend into a mechanistic process and the magical operator would not have the ability or even the choice to create the changes which define, for Fortune, the nature of magic. Fortune’s solution is similar to Bergson’s; her understanding of objective reality as dynamic, and her concept of the continuity between such dynamic ‘movement’ and thought, enable her to discuss the relationship between mind and body simply in terms of varying degrees of action and reaction within a process of reality (Fortune, 2000a, p.56).

The repeated emphasis on the importance of action and reaction in the processes of personal development and general evolution presented in Fortune’s psycho-cosmology can be understood, to a certain degree, to reflect key ideas in Pragmatism, founded by Charles Saunders Peirce and developed in the radical empiricism of William James.<sup>43</sup> In his essay

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<sup>43</sup> The term ‘radical empiricism’ originated with James in his *The Meaning of Truth* (published in 1909); he developed the idea later, in his *Essays in Radical Empiricism* (published in 1912).

‘How to make our Ideas Clear’, Peirce’s statement that ‘Our idea of anything *is* our idea of its sensible effects’, serves as a description of the central idea in Pragmatism (Peirce, 1878, pp.286-302). Such ‘sensible effects’ are considered to be subject to change, because, of course, they are context-specific; in addition to such contextual, sensible effects, however, Peirce also posits - as constituent aspects of experience - commonsense beliefs: beliefs common to the human species or to cultures within it. These ‘beliefs’, in Peirce’s Commonsensism, provide commonly acknowledged rules which serve to validate context-specific ideas, or - in Peter Ochs’ words - ‘rules that inform our reflection’ on such context specific ideas (Ochs, 1993, p.59). The dilemma faced by Neo-Darwinian theory, involving the degree to which theories of evolutionary processes result in mechanistic views of change which occlude the possibility of creativity, led Bergson to his solution provided by a concept of the *élan vitale* (Gunter, 1993, p.142). Fortune (2000a, pp.60, 64), too, wrestles with the way what she describes as ‘Natural Laws’ coexist with the ‘infinite’ variations based upon them; her definition of ‘Natural laws’ as ‘habituated conditions’, and her identification of infinity in a *relative* context (which concept is only coherent due to the fractal nature of each ‘context’ within her correlative ontology), are elucidated by Pragmatist thinking and hinge upon her attempts to address, in a pragmatic way, the problem of subject-object dualism. In the light of such process thought, Fortune’s fractal, correlative ontology, and her emphasis on the transmutation of consciousness as the essence of magical operations, may be understood to be neither materialist nor idealist; her understanding of the homogeneity of mind and matter is described in terms of an involutory and evolutionary process of transmutation.<sup>44</sup>

What Fortune (1998, p.195) calls ‘brain consciousness’, is a sensory organ for physical experience, but ‘limited to sensation and habituated to form’; it is out of this

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<sup>44</sup> Fortune (1998, pp.215, 274) uses the term ‘transmutation’ as synonymous with the phrase ‘the Great Work’.

sensationist mode of perception, not in spite of it, that consciousness evolves into ‘the wider consciousness of the higher psychism’ (as a simple form of reaction develops into ‘an infinitely complex form of reaction’) (Fortune, 2000a, p.56). For Fortune (2000a, p.61), the overarching reality in a universe is that of the consciousness of the Logos; all projections from the Logoidal mind participate, therefore, in a non-spatially restricted, though delimited, activity.<sup>45</sup> It is not merely that, for Fortune, ‘all is mind’, but that the development of consciousness is the key to continuing creation and to the process of evolution which is, in the context of animistic manifestation, the realisation of God. Bergson (1911, p.266) defines matter as, ‘pervading concrete extensity, *modifications, perturbations*, changes of *tension* or of *energy*, and nothing else.’ Fortune’s metaphorical presentation of the origin of matter as ‘space moving’ is clearly and purely Bergsonian in this sense of movement as not merely quantitative, but *qualitative*; thus, she is able to posit the conscious projection of a non-spatial entity as constitutive of the manifestation of a universe (Bergson, 1911, p.268). In this context, Bergson’s understanding of memory as providing the coherent perception of duration by which a plurality of moments is formed into a single intuition, serves to provide for coherence in the transience of change which constitutes reality (Bergson, 1911, p.292). Because, for Bergson, the rhythms of internal perception and the rhythms of external reality are interdependent, memory cannot be understood merely in terms of brain-function, but as the intellect working by means of intuition.

Bergson (1922, pp.52, 177, 192, 195) emphasises the necessity of employing intuition in order to allow instinctive content within the unconscious mind to provide knowledge of the vital impulse (a knowledge of life as purposive, meaningful, motivating and, essentially and ultimately, inspiring). Fortune’s comments on intuition as subconscious mentation (broadly

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<sup>45</sup> The nature of the Great Logoidal Entity is delimited by the pattern of its origin which is implicit in its nature.

speaking: that which is beyond reason) suggest an understanding of the way consciousness works and the way the essence of life-forms may be perceived which is similar to that of Bergson (Fortune, pp. 31-2, 209). Intuition, according to Bergson, often results in the recognition of contrary concepts about that which is perceived, acknowledging that concepts generally occur in contrary couples; he does not, however, seek a Hegelian synthesis of thesis and antithesis, but adopts a supra-intellectualist approach. Likewise, in *The Cosmic Doctrine*, intuition forms an integral part of the (magical) way of achieving what Fortune (2000a, pp.11, 63; 1998, p.182) calls 'superconsciousness' (which may be understood as an intellectual expansion into 'hyper-developed intuition'); such subconscious mentation assumes a central role in the process of training the mind by images which Fortune states as the design of *The Cosmic Doctrine* and which, within the continuum of mind and matter, results in the manifestation of what is perceived as objective reality (Bergson, 1949, p.45).

Merleau-Ponty's development of phenomenology, with something of its response to Descartes' '*cogito ergo sum*' and some of its more obvious departures from, and explicit rejections of, Bergson's thinking, provides a coherent way of identifying and assessing the significant ways in which Fortune departed from Bergson. In his *Phenomenology of Perception*, Merleau-Ponty (2002, p.72) retreats from Bergson's concept of intuition for its 'seeking to know by coinciding', and posits an understanding of 'embodied' perception through habituation. In his critique of the Cartesian *cogito*, and consequent interpretation of 'pre-reflective self-consciousness', Merleau-Ponty (2002, p.475) asserts that 'We are in the world, which means that things take shape, an immense individual asserts itself, each existence is self-comprehensive and comprehensive of the rest' (Reynolds, 2001). Merleau-Ponty (2002, pp.66, 432-3) rejects the notion that consciousness is 'without extension' and validates the transcendent by recognising 'existence as consciousness, a spiritual act which

grasps at a distance and compresses into itself everything at which it aims, an “I think” which is, by itself and without any adjunct, an “I am.”” In Fortune’s psycho-cosmology, the habituated movements of an evolving unit of existence are said to be, ‘implicit in the “Being” of that which is based upon them’ (Fortune, 2000a, p.55). Even though habitude, in *The Cosmic Doctrine*, renders automatic reactions subconscious, the process of evolution (as differentiated from involution) is to withdraw from, or transmute between, planes of existence whilst retaining the capacities acquired therein (Fortune, 2000a, p.108). In this way, phenomena are not elusive as they are for Bergson, but integral to perception, for subjectivity is capable of extension as it is for Merleau-Ponty; ‘capacities’ are enduring, even when consciousness is withdrawn.

For Fortune, reciprocity between the noumenal and the phenomenal constitutes a relationship of mutual transformation wherein the human individual is divine and the Logoidal concept of itself phenomenal; changes ‘in consciousness’ *are* changes in reality. The period during history when Fortune wrote *The Cosmic Doctrine* falls within that of a tension, in modern metaphysics, between Cartesian psycho-physical dualism and the materialist viewpoint which became known as physicalism (reflecting empiricism); phenomenology, at the time, expressed something of this tension. Even so, Fortune was not a phenomenologist, but - for the purposes of this thesis - aspects of Merleau-Ponty’s thinking serve as a useful reminder that neither was she a pure advocate of Bergsonian thought nor of Pragmatism which coheres so closely with Bergson’s thinking. Nevertheless, in her application of a Bergsonian solution to the Cartesian problem of how mind and body relate, Fortune addresses specifically the dilemma of reconciling sensationist perception with invisible realities. The key Bergsonian images and thoughts that Fortune does employ in *The Cosmic Doctrine*, as well as her obvious methodological conviction that analogy speaks to that aspect of ourselves

which is ‘something more than intelligence’, provide useful clues for an evaluation of the purpose of the book, stated explicitly by the author, as that of training the mind (Solomon, 1911, p.105). Unlike Bergson, however, Fortune does not argue from ‘dualism’ to ‘coincidence’, but from inherent conflation to differentiation, for self and world are presented from the outset according to the same metaphor. In this way, Bergson may be considered as Fortune’s starting point; his solution to the problem of subject-object dualism serves as a foundation for her magically pragmatic metaphor.

## 5.2 Intuition

For Bergson (1911, p.295), the psychology of self and the ‘metaphysics of matter’ are bound up with each other.<sup>46</sup> In his Introduction to *Matter and Memory*, Bergson states his intention to lessen the philosophical differences which, he says, beset the dualism of mind and matter; according to his philosophy, perception of material reality is by means of the coincidence of the nature of that reality with a sense of self. Rejecting both realism and idealism, Bergson (1911, p.xi) considers ‘matter’ to be ‘an aggregate of “images”’, defining the word ‘image’ as ‘a certain existence which is more than that which the idealist calls a *representation*, but less than that which the realist calls a *thing*.’ Such a view of images, then, provides a common factor in the world of science and the world of consciousness, which enables Bergson (1911, pp.13-14) to posit a relationship between the two systems of images as a way of resolving the dichotomous relationship between realist and idealist approaches to the nature of existence. The use of images is also central to Fortune’s methodology, by means of which she presents the relationship between phenomenal and noumenal existence in terms

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<sup>46</sup> Peirce, in a letter to William James (March 9, 1909) accuses Bergson of muddling all distinctions; more constructively, perhaps, Bertrand Russell (Russell and Carr, 1914, p.1) remarks that Bergson’s philosophy ‘cuts across’ all divisions (Perry, 1935, vol. ii, p.438).



of common images according to a single extended metaphor. In the context of Fortune's correlative ontology, any distinction between images as 'representations' and images as 'things' is ultimately irrelevant, because mind and matter are presented as existing in a continuum.<sup>47</sup> Heraclitus, characterising reality as a series of transformations, speaks of 'the way up and the way down' (Harris, 1994, DK22b60). In Heraclitean vein, Bergson (1992, p.187) - defining 'intuition' as consisting of the ability to recover lost data within instinctive tendencies which consist of memories of prior evolutionary development - says, 'the intuition of duration puts me in contact with a whole continuity of durations, which I could, with effort, try to follow upwardly or downwardly, upward to spirit or downward to inert matter' (Gunter, 1993, p.144). For Bergson (1922, pp.153, 186; 1911, p.75), then, it is intuition - developed from active, unconscious instinct - which solves 'the problem at issue between realism and idealism.'

Fortune (1998, pp.32-3) considers symbol and image to be the 'language' of the subconscious; they 'gestate' beyond the threshold of consciousness, being 'born' as ideas. In this way, that which is beyond conscious experience may develop into 'concrete realisation' through a process of 'illumination' similar to Bergson's understanding of the nature and capacity of 'instinct' (Bergson, 1922, pp.174-86; James 1905, pp.182n, 209). The degree to which Bergson utilises imagery and metaphor in his philosophical methodology demonstrates his rejection of analytical conceptualisation which he considers to be an inadequate means of comprehending duration and, therefore, an unsatisfactory method for describing the nature of reality. Of the relationship between metaphysics and science, Bergson (1949, p.31) says, 'it is a confusion between the function of analysis and that of intuition which gives birth to the

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<sup>47</sup> This lack of distinction not only conditions Fortune's methodology, but informs what I am establishing as the evident purpose of *The Cosmic Doctrine* which is to condense evolutionary development; though the words 'image' and 'magic' are not etymologically linked, demonstrable textual intention demands that one is defined in terms of the other.

discussions between the schools and the conflicts between systems.’ Though, according to Bergson, intuition of self comes naturally, he points out that psychology tends to be expressed conceptually, by means of analysis. Mistaking ‘partial notations’ for real constituent parts, however, is - according to Bergson (1949, p.34) - the error of empiricism and rationalism wherein a synthesis of points of view of scientific analysis is confused with a purely intuitive metaphysics. Bergson’s identification of the conflict between metaphysical and scientific function is pertinent to Fortune’s ‘illumism’ and to the ‘design’ of *The Cosmic Doctrine*; her methodological solution, like Bergson’s, is to present the text primarily in terms of imagery and metaphor. In this sense, *The Cosmic Doctrine* may be thought of as an attempt to provide an intuitive metaphysics which accords with Bergson’s statements concerning intuitive use of the mind when he says, ‘This is extremely difficult. The mind has to do violence to itself, has to reverse the direction of the operation by which it habitually thinks ... But in this way it will attain to fluid concepts, capable of following reality in all its sinuosities and of adopting the very movement of the inward life of things’ (Bergson, 1949, p.51).

Intuitively, the ‘inner life’ (to use Bergson’s phrase) of the reader of *The Cosmic Doctrine* may coherently be considered as being experientially located in the text whilst serving simultaneously as the imaginative measure of the reader’s ‘outer world’ (the universe); methodologically, then, in both authorial terms and in terms of the necessary approach to the text, the psycho-cosmology of *The Cosmic Doctrine* necessitates a synthesising of subject and object (Bergson, 1949, p.27; Fortune, 2000a, p.181). As the reader assimilates the extended metaphor of Fortune’s text, the pattern of his or her mental operations conforming to the psycho-cosmological pattern described therein (each aspect of which has both microcosmic and macrocosmic referents), the author’s meta-theory of perception is demonstrated in the performative nature of the reading experience. Synthesis is

described, in terms of Fortune's geometric presentation of her metaphor, as a 'return to the centre' whereby the centre is extended to encompass all things (all things, therefore, existing 'as is the centre'): a multiplicity existing as unity (Fortune, 2000a, p.181). It is important to note that synthesis is said to be a 'unification', but 'not a movement in space'; it is, for Fortune (2000a, pp.31, 181), a state of reality beyond analysis. The nature of synthesis as 'the goal of evolution', which is the 'advancement to completion' implying a process of 'the spiritualisation of all the planes', is said to be discernible only by intuition; Fortune's intuition is, therefore, 'spiritual intuition' (Fortune, 2000a, pp.13, 181; 1998, p. 209). Yet *The Cosmic Doctrine*, because it requires imaginative construction of a metaphorical Cosmos which serves also as a pattern for personal and group psychology, provides an analytical way of understanding psychology (of the intuited reality of self) and an itinerary for intuitive perception of the Cosmos (the reality of the world presented in Fortune's geometrical metaphor). Fortune's psycho-cosmology, then, bridges science and metaphysics; it also follows Bergson's suggestion that each of the two sciences of psychology and metaphysics, 'should set problems to the other and can, in a measure, help it to solve them' (Bergson, 1911, pp.xix-xx).

The material aspect of reality, says Bergson (1911, p.270), is only perceived through a coincidence with a non-extended sense of self (the former being definable only in terms of the latter); perception and the 'multiplicity of movements' which constitute matter (as it is perceived) not only display mutual dependence upon one another, but resist any distinction from one another in the context of what may be said to be meaningful about perception and reality. Ultimately, for Bergson (1949, pp.36-37), a true empiricism seeks the 'original itself ... the throbbings of its soul' and is, therefore, the 'true metaphysics'. *The Cosmic Doctrine*, in this sense, can coherently be considered as Fortune's definitive expression of esoteric

metaphysics: a 'true metaphysics' according to Bergson's understanding of the term. Bergson (1949, p.21) talks about two ways of knowing things, 'The first implies that we move round the object; the second that we enter into it.' The former, he says, depends upon our point of view and the use of symbols; it is *relative*. The latter relies on neither point of view, nor symbol, and provides the possibility of *absolute* perception. The movement of an object in space, for example, may either be perceived relative to other movements within the context of a particular point of view, or absolutely by an effort of the imagination by which the viewer enters into the interiority of the moving object. Using the example of a character in a book, Bergson says that it is a sense of identity with the character which would enable the reader to enter into the character and perceive the character's essence.

The symbols by means of which objects may be perceived, from however many points of view, will - according to Bergson (1949, p.23) - remain merely relative representations of the object and not the absolute object itself with all the infinite possibilities of its representations indivisibly apprehended. It is by means of a supposition of duration achieved intuitively that Bergson (1911, p.76) resolves the problem of perception in the context of the multiplicity of 'an endless number of moments' and that of 'an endlessly divisible time'. Bergson (1949, p.44) states that, 'the positions of the moving body are not parts of the movement; they are points of the space which is supposed to underlie the movement.' In *The Cosmic Doctrine*, Cosmoi are recursively imagined in the mind of God; the evolutionary process is reciprocal as both Creator and created develop. The pattern of development described in the text is imagined in the mind of the reader who interprets the metaphor by which the cosmology is conveyed and whose memory retains the 'stationary traces' of the geometrical convolutions of unfolding (and 'infoling') psycho-cosmology (Bergson, 1949, p.30; Fortune, 1998, p.52). The images described in *The Cosmic Doctrine*, and preserved by

memory, are symbolic; they are not designed for information purposes, but in order that the mind can be trained for the purposes of the ‘condensed evolution’ whereby the ‘God within’ (the ‘Spark’) enters into union with the ‘God without’ (Fortune, 2000a, pp.126, 133).

Whereas Hume understands memory as the association of present sense data with past sense data, Bergson (1949, p.40; 1011, p.76) understands memory as a prolongation, or a survival, of the past into the present. Marcus P. Ford (Ford, 1993, p.95) notes that Whitehead criticises Hume as presupposing memory, not explaining it; Ford adds that, ‘In contrast to Hume, James, who does not limit experience to sensory experience, maintains that in memory one experiences past facts directly ... [as] the direct experience of causation.’ Bergson, like James, considers memory as re-presenting past data, not merely for association with current perceptions, but as a means of perception itself (albeit non-sensory perception). There is, for Bergson, nothing that is not an instantaneity, yet the instantaneous is inaccessible to experience without memory imagining ‘stationary traces’ of motion. Defining the distinction between intuition and analysis, Bergson (1949, pp.23-4) says, ‘By intuition is meant the kind of *intellectual sympathy* by which one places oneself within an object in order to coincide with what is unique in it and consequently inexpressible. Analysis, on the contrary, is the operation which reduces the object to elements already known, that is, to elements common to both it and other objects.’ Complete analysis, for Bergson, would involve an infinite multiplication of points of view, which means that nothing can be truly known by analysis. Intuition, by contrast, is said to be ‘a simple act’ (Bergson, 1949, p.24). For Fortune (1998, p.182), intuition is a type of ‘superconsciousness’: a word with connotations of the reciprocity between that which is transcendent (‘super-’) and that which is relatively immanent (‘-consciousness’); this implies a paradoxical co-existence of multiplicity (at least that of

immanence and transcendence) and unity (at least within consciousness) similar to that identified by Bergson as constituent of duration.

Bergson (1949, p.25) talks of movement as indivisible, in contrast to the divisible 'track in space' left by movement. He uses the metaphor of pure mobility as an image of the development of self in duration, but acknowledges limits to the effectiveness of such an image as a way of representing intuition of that duration; he remarks on the impossibility of expressing both that aspect of duration which is 'the unity of an advancing movement' and that which displays 'the multiplicity of an expanding state' (Bergson, 1949, p.27).

Nevertheless, such a metaphorical approach to duration remains useful for Bergson (1949, pp.27-8), because, as he says, 'many diverse images, borrowed from very different orders of things, may, by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized.' Fortune (2000a, p.71) develops her metaphor in a similar way, distinguishing between absolute movement (which is cosmic and noumenal) and the transition of objects in space (which, relative to cosmic movement, is phenomenal). For Fortune (2000a, p.71), the transition of objects leaves 'tracks in space' along which pure movement flows; this flowing of pure movement she defines as 'memory'. Bergson (1949, p.28) suggests, and implements in his methodology, a use of images in order to provoke an effort from consciousness - in the absence of actual information ('For it [consciousness] will have been shown nothing') - to adopt an intuitive disposition; the similarity of Fortune's use of metaphor to that of Bergson's supports her text's claim for itself as providing training rather than information. The somewhat abstruse nature of *The Cosmic Doctrine* may be understood to be due, in part, to the difficulty of representing both unity and multiplicity, both 'developing movement' and 'expanding states'; as a result of this difficulty, Fortune presents the reader with the image of 'space moving' which resists analysis and which, when read as

that which becomes the pattern of the reader's own psychological process, may be taken to indicate a direct experience of self, created in the effort of imagining a 'physics [which] is simply psychics inverted' (Bergson, 1922, pp.7, 213).

### 5.3 Process

Bergson's 'true empiricism' is defined according to his view of ontological reality as consisting of movement rather than 'immobilities'; he says that the latter are 'points of view of the mind', and that the former is not subject to analysis (Bergson, 1949, p.42). Bergson (1949, p.41) justifies his own analysis of duration as that of states of 'perpetual becoming', from which 'becoming' he has extracted what he describes as 'a certain average of quality'; he supposes this quality to be invariable, establishing thereby 'a stable and consequently schematic state.' For Fortune (1998, p.33), the Tree of Life constitutes such a schema, serving, primarily for the purposes of Fortune the magical practitioner, to facilitate the invocation of images which sink into the subconscious and bring that which is beyond the threshold of consciousness into concrete realisation; she says of Practical Qabalah, 'I have used its methods both subjectively and objectively till they have become a part of myself; and I know from experience what they yield in psychic and spiritual results, and their incalculable value as a method of using the mind' (Fortune, 1998, p.19). When Bergson's denotation of ontological reality as pure movement and of epistemological reality as being that which moves is used to elucidate Fortune's Tree of Life and her extended metaphor in *The Cosmic Doctrine*, the Tree (as a set of invariable qualities which, in the sephiroth and their 'correspondences', provides symbols for, or images of, states of 'perpetual becoming') and the combination of images formed in the mind of the reader of *The Cosmic Doctrine* (by the metaphor of space moving and according to Fortune's method of using the Tree) can be

understood to serve as tools for experiencing the pure mobility behind the immobilities of the images (Bergson, 1949, p. 41).

For Bergson (1949, p.30), perception requires imagination, which juxtaposes elements from 'the frozen memory of duration' whereby the unity of duration is maintained through perception of the elements within that duration. For Fortune, however, the perceiver and the perceived do not merely 'coincide', as they do for Bergson (1949, pp.23-4); through the images presented in *The Cosmic Doctrine*, the reader's inner world of experience, for example, exists in transitivity with the outer perceived world in a correlative ontology founded on the Hermetic doctrine of correspondence. In the context of the conflating effect of her psycho-cosmological metaphor, although Fortune's metaphysics describes 'the infinite diversity of a manifested universe', it does so by portraying human free will as reflecting the divine creative will and, thereby, as founded on the transcendental unity of all things (Fortune, 2000a, pp.52, 56, 63). In Bergson (1911, pp.295-6), 'the psychology of memory' and the 'metaphysic of matter' are, as he says, 'bound up with each other' in a relationship which grows less deterministic as it grows more complex. In Fortune, a similar concept of evolution, or the development of consciousness, constitutes a complexifying context wherein there is increasing potential for individuals to participate creatively in their environment and, by doing so, to reflect recursively the causal principle behind the environmental effects. For Fortune, such changes are effectively transmutational within the unitive context of her understanding of subject and object.

Despite her rejection of both absolutism (determinism) and analysis as sufficient for her Hermetic concept of psycho-cosmology, Fortune's magical methodology - when considered in cosmological and psychological terms - can be understood as synthesis emerging from the dialectic of motion as constituting an expression of 'becoming'. *The*



*Cosmic Doctrine* is not, however, a Hegelian work, but it was written in a Hegelian environment; the dialectic of motion provides, in many ways, a foundation for understanding Fortune's view of polarity whereby an exogenous, determinist view of human life enters into synthesis with an endogenous view of self-development. It is less useful to interpret *The Cosmic Doctrine* in terms of dianoia (dialectical thinking), however, than it is to follow Bergson's lead and adopt an approach which is allowed to function in terms of noesis (intuition); such an approach coheres most closely with the demonstrable textual intention I suggest in this thesis. The noetic approach, in a Neoplatonic sense, allows instinctive, intuitive apprehension to transcend dialectical or discursive reasoning; in an Aristotelian sense, it includes the 'thought' of the Unmoved Mover.<sup>48</sup> Fortune's psycho-cosmological magic is coherent as the practical application of hermetic principles in terms of participation between the personal and the transpersonal and the theological corollary of God, as well as humankind, as a creative process which indicates both 'spirituality' and 'individuation' (Gunther, 2009, p.164, n.7).

Bergson (1911, pp.31-2) contests the conventional analogy of perception as a concrete photograph of reality. Because of his understanding of reality as perpetual movement or change, there can be no more, for Bergson, a fixed point of conscious observation of the whole than there can be an unmoved point within that which is observed. Commenting, for example, on the tendency of intellect to consider immobility as anterior to movement, Bergson (1949, p.44) says, 'it is movement which is anterior to immobility, and the relation between positions and a displacement is not that of parts to a whole, but that of the diversity of possible points of view to the real indivisibility of the object.' The work of perception, for Bergson (1911, pp.4-5, 31), is that of selection, or 'discernment', of aspects of a reality the

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<sup>48</sup> See Aristotle, *Metaphysics*, Book 12.

whole of which is reflected in each of its parts; such perception, in the process of this discernment, impacts upon the reality of what is observed just as all other aspects of reality impact upon each other to one degree or another. Fortune's cosmology is built according to similar principles, whereby all differentiated aspects of, say, a universe are separated perceptions or centres of a unitive force: each atom is both a part of, and reflects (or re-presents within recursive development), the universe; the universe is part of, and reflects (or re-presents), the Cosmos. Furthermore, in Fortune's psycho-cosmology, the involution of form (object) and the evolution of consciousness (subject) are defined according to their movement relative to the central stillness which is, in turn, contextualised according to the phases of movement which are described and presented, in *The Cosmic Doctrine*, as - to use a term from Bergson (1911, p.vii) - an 'aggregate of images' relative to it. It is by means of the nature of this continuum, in which noumenal and phenomenal reality (metaphorically presented in *The Cosmic Doctrine* as 'movement') are understood to exist, that Fortune attempts to resolve the dilemma between materialist and idealist approaches to matter which arise from Cartesian dualism. It is by thinking beyond Cartesian dualism that the reader is implicated in the meaning of the text as a participator in the process being described; it is according to this concept of participation - which I will discuss in more detail in the next chapter of this thesis - that Fortune's understanding of magic may be considered to be effective.

The process of manifestation, however, despite Fortune's emanationist understanding of it as a continuum, is still conceived of as inherently dualistic; Fortune's description of emanation, therefore, is of a process of differentiation within the 'One Thing'. Charles Allen (2006, p.37), in his essay 'An Ontology for Practical Wisdom', says that, 'process thinkers are to be commended for recognizing that things can be distinguishable without being separable';

in order to demonstrate the potential for synthesis between complementary aspects of reality as the emanation of God, Fortune is careful to maintain the distinction within such complementariness. Allen (2006, p.37) remarks that some process thinkers hold that, 'there must be a unit of becoming that cannot be further subdivided' (a concept which, he says, relates to Whitehead's and Hartshorne's 'epochal' or 'atomistic' becoming) (Whitehead *et al*, 1976, pp.61-70; Hartshorne, 1970, pp.99-130, 173-204). Despite her use of the word 'atom' to describe units within her cosmology, Fortune's units always have the potential for continuing internal development as they repeat, subjectively, the pattern of their origination (subject and object being treated as relative, not absolute, terms). In Fortune's psycho-cosmology, however, atoms develop according to the pattern of the Cosmos; whilst remaining distinct from each other and from the Cosmos itself, they are separable from neither.

Allen (2006, pp.41-2) says that, for radical orthodoxy, the world is, 'a kind of repetition of a "plenitudinous supra-temporal infinite"'; Catherine Pickstock (2011, p.73), for example, exploring the unity and relationality of the Trinity in her essay 'Is Orthodoxy Radical', says, 'God in Himself cannot be without His own image and without a desire even in excess of that image ... God is the mystery of a gift exchanged, and non-identically repeated.' A characteristic of Fortune's fractally developing Cosmos is the repetition of aspects within it; in her emanationist context, this repetition may be considered necessarily 'non-identical' due to the novelty implicit in the process of God's becoming (Fortune, 1998, pp.37, 136-7). The projection of the complex Logoidal thought-form, for instance, is conditioned by the images of themselves projected by the simpler units within that projection; Fortune (2000a, p.76) states explicitly, in this context, that 'Something exists which did not exist before. Creation has taken place.' For Fortune, then, emanation, though recursive, is a creative process participated in both by creature and divine Creator in a reciprocal relationship

of non-identical repetition; at all stages in the process, however, there is - to use Whitehead's terms - a 'concrecence' of 'prehensions' which reflects the radical unity of all things (Whitehead *et al*, 1978, pp.24-6).

In the nineteenth and early twentieth centuries both the assumed fixity of nature and the impassibility of God were very much under question. Bergson was born in 1859, the year that Darwin published his *On the Origin of the Species*, and his interest in evolutionary theories is evident throughout his work. In Fortune, I have suggested that evolutionary development is presented as fractal; in Bergson, as Pete A. Y. Gunter (1993, p.144) remarks, it may be understood as holographic. Both analogies serve to suggest a sort of continuum which contains recursive development or non-identical repetition, as in observations of parallel ontogenic and phylogenic development which were common at the time Fortune was writing *The Cosmic Doctrine*.<sup>49</sup> Bergson's, 'creative evolution' and Fortune's 'divine emanation' are conceptually similar responses to the problem of understanding change as creative process; both writers use geometrical analogies for such change: Bergson (1911, p.3) conceiving of 'manufacture' as a centripetal process and 'organisation' as a centrifugal process, and Fortune (2000a, p.53) describing evolution in terms of movement between the central stillness and the Ring-Pass-Not (Solomon, 1911, p.77). For Bergson, 'each sort of organism bears implicitly within it aspects - tendencies - of others far removed from it on the evolutionary tree'; for Fortune (1998, pp.33-4; 2000a, p.126), such correlative ontology suggests not only the possibility of gestation in human consciousness of that which is 'outside

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<sup>49</sup> Haeckel developed what became known as 'recapitulation theory' during the second half of the nineteenth century (Solomon, 1911, p.75; Bergson, 1922, p.79). Haeckel's theory was developed by Freud, who looked to phylogenesis for a pattern of neuroses (Costello, 2010, ch.3), and by Jung, whose concept of the 'collective unconscious' can be understood in a Haeckelian way (Noll, 1997, pp.52, 128, 169). Haeckel's theory of the ontogenic recapitulation of phylogenic development employs an understanding of evolution *in* the universe, whereas Fortune's presentation of such recapitulation is based on the phylogenesis *of* universes.

our plane of existence,' but that such a process of 'illumination of the soul' is in fact 'condensed evolution' (the subjective paths of the Tree of Life functioning as necessary links between the objective spheres of the Tree) (Gunter, 1993, p.144; Bergson, 1922, p.79). In his consideration of the evolution of the species, Bergson links evolution with personal development. Fortune, like Bergson, describes an evolutionary process, driven by a creative impulse, which she presents as a psychological process designed as a system of personal development. For Bergson (1922, p.133), the on-going creative impulse is the *élan vitale* (or 'vital impulse'), for Fortune (1998, p.31; 1989d, p.227) it is the 'pressure' of God emanating into an infinitude of possibilities including the psychological aspects of individual development. Both authors retreat from mechanistic teleology; purposiveness is understood not in terms of a final cause which *attracts*, but an original impulse which propels (Solomon, 1911, pp.68-9; Bergson, 1922, pp.41-2). *The Cosmic Doctrine* does not present an 'end' to be achieved, but a mystical process of metaphysical achievement which Fortune believed to be attainable by means of occult techniques.

#### **5.4 Panexperientialism**

A philosophy of process, embracing the concept of development, requires the acknowledgement of continuity - some sort of 'survival of the past into the present' - because any instance of reality, in the absence of what preceded it, would consist *only* of instantaneity which could not be assigned meaning (Bergson, 1949, pp.30, 40). Fortune (1998, pp. 34, 215, 274) refers to her system of 'spiritual development and magical work' as 'Alchemical Qabalah', the 'great secret' of which, she says, is that all are aspects of the One Thing in different states, and the 'Great Work' of which is 'transmutation'. There is, therefore, in Fortune's correlative psycho-cosmology, a tension between monism and

pluralism. For Bergson, all reality is movement which can only be understood as ‘duration’; he characterises duration as both multiplicity and unity, the true nature of which can be intuited, but not conceptualised (Bergson, 1949, pp.31, 67). The unity of duration, according to Bergson (1949, p.40), is not destroyed by multiplicity, but may be conceived of as the continuity between all elements which participate in it. It is his exploration of the nature of memory which, for Bergson (1911, p.24), explains the human ‘sense’ of continuity and characterises the human capacity to experience a ‘multiplicity of being’.<sup>50</sup> The multiplicity of duration is experienced by an effort of imagination which juxtaposes elements from ‘the frozen memory of duration’; Bergson (1949, p.30; 1911, p.276) says that ‘frozen memories’ are accessible not by means of duration itself, but by ‘the stationary trace which the mobility of duration leaves behind it’.

Such an acknowledgement of continuity, and of imagination as a key instrument of how human beings may be said to experience reality (and, therefore, of what can be said to be meaningful about reality), is also central to Fortune’s psycho-cosmological ‘imaging’ in terms of both the presentation of her extended metaphor and in terms of the reader’s assimilation of the meaning of that metaphor. Deleuze’s reference to what he calls Bergson’s ‘constitution of a logic of multiplicities’ provides an apt description of the fractal psycho-cosmological development described in *The Cosmic Doctrine*: the metaphorical ‘organisms’ evolving in a creative multiplicity of forces according to a unitive pattern which serves as an organisational schema for both cosmological and psychological ‘entities’ (Deleuze, 1988, p.117). The cognitive experience necessary in order to assimilate the meaning of Fortune’s text accords, to a degree, with Bergson’s description of how intuition works; the degree to which it differs is the degree to which Fortune’s correlative ontology requires the possibility of a concrescence

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<sup>50</sup> Just as in the Heraclitean river all is change, so for Bergson (1949, p.26), two identical experiences are impossible.

of the phenomenal and noumenal which is *more* than Bergson's coincidence. In *The Cosmic Doctrine*, subject-object relativity is more far-reaching than that of mere non-exclusion; its reciprocity develops to the point of a transformational concrescence constituting an integrated unity. Unity for Fortune (2000a, pp.20, 31, 56-7), however, is the 'unmanifest', absolute, central stillness, existing at the centre and circumference of all movement; it is the origin and goal of evolution, which - in an infinite process - can only complete a 'phase' of the fractal process which takes this essential unitive effect as an originating thrust-block for new development (Avens, 1980, n.21). Whilst mind and matter are presented by means of a common schematic metaphor, they are differentiated according to their movement which is a condition of their manifestation as a process of becoming (Fortune, 2000a, p.19).

The essence of metaphysics, for Bergson (1949, p.49), lies in the way the movement of intuition brings us into contact with 'a whole continuity of durations'. He says that such intuition functions in two ways: in one way, it is an extension 'downwards' through attenuated duration towards the homogeneity of pure repetition enabling us to define materiality; in the other way, it is an extension 'upwards' through contracted duration towards the intensification of eternity by which we define a non-conceptual eternity of life (*ibid.*). This arena of metaphysics, locating within a continuum the processes by which the self is both extended and transcended, presents a pattern within which the temporal may be understood to participate in the supra-temporal, and in which the two extremes of concentrated duration and dispersed duration combine in one 'integral experience' (Bergson, 1949, p.62). Such is the psycho-cosmological experience presented in the esoteric metaphysics of *The Cosmic Doctrine* according to the participatory methodology of her reflexive presentation of psychology and cosmology. The cognitively processed experience expressed and assimilated by means of image and symbol (which Fortune considers to be the language of the

subconscious) constitutes her understanding of superconsciousness. James (1909, p.292), in his *A Pluralistic Universe*, speaks of a superhuman intelligence accessible to individual consciousness through the 'more' of the unconscious; he says, 'The absolute is not the impossible being I once thought it. Mental facts do function both singly and together, at once, and we finite minds may simultaneously be co-conscious with one another in a superhuman intelligence' (Ford, 1993, p.96). The developmental effort of imagination required of the reader of *The Cosmic Doctrine* is understood by Fortune (1998, p.241) to be just such accessing of subconscious content as that referred to by James' as the 'more' of the unconscious whereby collective experience may be harnessed. For Fortune (1998, 16; 2000a, pp.131, 142, 148 ff., 174, 207), the subconscious is human, but is not confined to a concept of self in the sense of restricting a definition of 'self' to individual consciousness or physicality (Fortune and Knight, 1998, p.141). Fortune meets the challenge of evolutionary theories which posit supra-personal purposiveness that is not divorced from personal experience by portraying the microcosmic self, not merely in an analogical sense, but in an ontological sense.

The challenges of evolutionary change and of questions relating to the impact of the unseen upon the seen (including magical operations which she considers to involve working with invisible power and obtaining tangible, or at least verifiable, results) are met, by Fortune, with a radical empiricism which transcends any potentially insoluble psycho-physical dualism. Fortune's concept of God as 'pressure', within her schema of emanation, validates her own rejection of a dichotomy between that which is considered natural and that which is considered supernatural, enabling her to say, 'I believe the Unseen to be as real and objective as the material Universe' (Fortune, 1998, pp.237-8, 263; 2000a, pp.10-11). The foundation for Fortune's approach is the Hermetic doctrine of correspondence, but - like Bergson - she



utilises a concept of intuitive cognition (her concept of superconsciousness), together with involvement in process (by means of memory) in order to achieve an essentially non-dualist approach to reality. James' term 'radical empiricism', positing the validity of non-sensationist, direct experience, embraces his thinking on panpsychism (later called 'panexperientialism') presented in his *Principles of Psychology* (published in 1890) and developed, later, by Hartshorne in his process panexperientialism.<sup>51</sup> David Ray Griffin (1993, p.219) comments that, 'By affirming non-sensory perception as fundamental Hartshorne's postmodern philosophy rejects supernaturalism without falling into relativism.' Though Fortune defines constituent aspects of her psycho-cosmology as relative, however, she does not do so in order to abandon all notions of an absolute, but rather - by presenting all units of reality within her evolving Cosmos as subject to experiential development - to construct what conforms to an understanding of reality which may be thought of in terms of process panexperientialism as a doctrine teaching that all 'units of nature', living and non-living, have 'experience' (Griffin, 1993, p.3; Ford, 1993, p.90). In the first section of *The Cosmic Doctrine*, process is expressed discursively as emanation. In the second section of her text, process is expressed performatively in terms of psychology. By means of her metaphor of movement, then, Fortune employs the Hermetic doctrine of correspondence in a way whereby the analogy between ontology and epistemology is exact. Bergson's specific consideration of the nature of the relationship between ontogeny and phylogeny may be applied to Fortune's psycho-cosmology, therefore, in a way which elucidates her understanding of magical 'gestation' of image and symbol beyond consciousness and their ensuing 'birth' or realisation; the process is both epistemological and ontological.

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<sup>51</sup> That Fortune, when she wrote *The Cosmic Doctrine*, was familiar with panexperientialist thought is suggested by her recommendation, in *Machinery of the Mind*, of James' *Principles of Psychology* which was published in 1890 (1995b, p.72).

Though she dissolves any absolute subject-object divide, Fortune's extended metaphor expresses an emergent process which she systematises as a magical, cognitive journey wherein knowledge is understood as participation in a panexperientialist arena. Emphasising experience as shared by both animate and inanimate 'units of reality' and positing a mode of non-sensory perception - a capacity for which is retained by individual human beings and which is capable of being shared panexperientially - Fortune brings into focus an understanding of the nature of the subconscious as a repository for evolutionary development and her concept of the transpersonal way in which magic works. Fortune's 'scientific illuminism' may, therefore, usefully be considered as a type of James' 'radical empiricism' or Bergson's 'true empiricism' which serve to inform an understanding of 'illuminism' as embracing the 'direct experience' of non-physical senses in a panexperientialist context; this is reflected in Fortune's exploration of the relationship between personal development (of consciousness) and evolution (of being), of the relationship between individual and group 'karma', and between individual consciousness and the 'group mind' (Fortune, 1998, pp.178; Ford, 1993, p.95). Like Bergson (in his definition of 'intuition') and James (in his speculation on 'superhuman intelligence'), Fortune (1998, p.47), in her description of 'superconsciousness', including 'psychism', emphasises the importance of subconscious function and content with regard to such non-sensory perception. Fortune's analogical cosmology, then, is not merely relativistic, but panexperientialist, in accordance with her understanding of an extended Hermetic principle of analogy as correlative ontology and with the Qabalistic emanationist schema she employs. It is in this sense that Fortune's insistence that her 'illuminism' is natural, not supernatural, may be accepted. Furthermore, a necessary implication of panexperientialism is participation in reality which, according to a process view of reality wherein change is integral, as opposed to a substance view of reality

where change is non-essential, consists of what Whitehead calls ‘occasions of experience’ or what James calls ‘drops of experience’ (Ford, 1993, p.90). The centrality of change in Hartshorne’s development of panexperientialist principles supports his definition of reality as consisting of ‘sympathetic-creative value experiences’ (Griffin, 1993, p.212). It is my thesis that *The Cosmic Doctrine* already demonstrates this Hartshornian understanding of reality in its psycho-cosmology which constitutes not only Fortune’s attempt to dissolve the materialist-idealist problem, but also to address the dichotomy between determinism and indeterminism by way of a reciprocal subject-object transitivity.

Commenting on Whitehead’s development of panexperientialist thinking, upon its foundation in Bergson and James, Griffin (1993, p.22) says that:

[Whitehead] suggests ... that, by prehending our bodies, we thereby indirectly apprehend the actualities beyond our bodies *insofar as those actualities beyond our bodies are present within actualities comprising our bodies*. This point brings us to Whitehead’s antifoundationalist belief that epistemology cannot be discussed in isolation from metaphysics. The metaphysical point relevant here is his panexperientialist belief that each actual entity is an experience that prehends, thereby including into itself aspects of, prior actual entities.

The interpenetration of mind and matter suggested by Whitehead’s thinking helps to show how Fortune’s use of analogy may be understood as more than mere ‘inference’, that it may be considered to function as ‘apprehension’ of the realities described thereby. With Whitehead’s development of it, the theory of panexperientialism may be employed in a definition of magic which accords with Fortune’s view of it as natural (as opposed to supernatural) whilst evading any critique of her psycho-cosmology as merely the psychologisation of magic. Griffin (1993, pp.211-12) remarks that, ‘Unlike relativistic postmodernism ... panexperientialist postmodernism puts the natural sciences on the same cognitive level with ethics, aesthetics, and theology *not* by denying that science discovers truth, but by affirming that these other cultural pursuits are also pursuits of *truth*.’ It is

because Fortune employs a Jamesian/Bergsonian radical empiricism that lends itself to an understanding of reality as process panexperientialism that she can, like Hartshorne, view social relations, values, and ‘spirituality’ as fundamental processes of nature (Griffin, 1993, p.211). As a theist, all processes of nature are, for Fortune, ultimately dependent on God; as an emanationist, such processes are ultimately expressions of God. That Fortune’s psycho-cosmology conforms to such an approach to reality is a key to understanding her ideas about the effectiveness of magic. The magical experience, for Fortune, is a psycho-cosmological event; it is part of the Great Work, which is the realisation of God.

## **Conclusion**

With reference to Bergson’s thinking, it could be said that to read *The Cosmic Doctrine* as a systematic totality is to treat it as a stationary object, whereas to approach it as a ‘received’ text requires that it be viewed as having been written intuitively, having been apprehended as a ‘moving’ experiential event, and as expressing a meaning that can only be assimilated intuitively according to an experiential participation in its performative content. Bergson thinks past the idea that we observe *from a distance*; for him, human perception is not possible without participation. Bergson’s concept of memory, as facilitating continuity within change, is only coherent when considered as participation in such change. Showing something of the extent to which Fortune is part of this philosophical movement serves to demonstrate the extent to which *The Cosmic Doctrine* may be read participatively. The claimed status of *The Cosmic Doctrine* as a ‘received’ text, despite her disclaimers with regard to the ‘complexes’ of her own subconscious mind, may serve, in itself, to counter Fortune’s description of her esoteric methodology as ‘scientific’ (Fortune, 2000a, pp.1,8). Fortune does enough to resolve the subject-object dichotomy, however, for exegetical

methodology to assume her as the author of the text. In addition, and more importantly, it has been shown how a 'radical empiricism', informed by an approach to experience as panexperientialist, serves to validate Fortune's methodology. Etymologically, 'science' is 'knowledge'; Fortune (1998, p.25) is keen to represent a gnosis, which she considered lost to exoteric religion, by which to reconstruct the incomplete religious system of the West: a 'Qabalistic cosmology' which she refers to as 'Christian Gnosis'.<sup>52</sup> Such gnosis is characterised by an experience that can be called both Divine 'revelation' and conscious 'realisation': an experience that is, therefore, both an ontological and an epistemological process and a magically transformative 'event' according to Fortune's definition of magic.

When Peirce, promoting the idea of an inclusive church with room for the orthodox and the challenging scientist, says, 'Let us endeavour, then, with all our might to draw together the whole body of believers in the law of love into sympathetic unity of consciousness', it is for the purposes of realising a paradoxical 'multiple unity' rather than a neutral monism (Peirce and Wiener, 1958, p.356). As a scientific illuminist, concerned with what Whitehead acknowledges as the interaction between scientific and religious concerns, Fortune presents a radical empiricism which escapes from the limitations of physicalism and sensationist epistemology without faltering into an idealism which would be a counterintuitive approach to her magical purpose (Cobb, 1993, p.189). Like Bergson, Fortune approaches the problem of how mind and matter relate by way of giving primacy to human intuition - a faculty in which Bergson (1949, pp.53-4) says 'science' and 'metaphysics' come together - which, as I have shown, is effectively synonymous with her concept of superconsciousness. Combining inductive and deductive thinking, based on an intuitive grasp of the Hermetic doctrine of correspondence, the reader of *The Cosmic Doctrine*, qua

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<sup>52</sup> The word 'science' is from the Latin *sciens*, present participle of *scire*, 'to know'.

magician, may be led through the cosmological and psychological principles of the first two sections of the text, to the practical concepts of the final section. The 'Laws' of Section III of *The Cosmic Doctrine* emerge out of the psycho-cosmological metaphor extended through the first two sections; their full meaning, in the context of what Milbank (1990, p.306) has called the 'content of the infinite', is only accessible by way of a necessary intuitive participation by the reader - as evolving co-creator - in that extended metaphor. Griffin (1993, p.214), giving what he considers to be one of the reasons modern philosophy became atheistic, says, 'The mechanistic view of nature allows for no divine influence in the world, because entities that interact only by mechanical impact make influence by a cosmic mind or soul unintelligible. According to the modern cosmology, it is impact, not love, that makes the world go round.' Fortune's final emphasis on love demonstrates her rejection of a purely mechanistic cosmology; her psycho-cosmology is a reinterpretation of the causality of action and reaction, in terms of individual choice, which embraces a teleological, theistic cosmology within which the participating individual may 'choose Love and live' (Fortune, 2000a, p.185).

*The Cosmic Doctrine* conforms to Bergson's definition of the object of metaphysics as being to perform, 'qualitative *differentiations and integrations*' (Bergson, 1949, p.53). It diverges from Bergson's understanding of the function of metaphysics, however, in that it is not 'Liberated from the obligation of working for practically useful results' (Bergson, 1949, p.52). Fortune's Ring Cosmos, for example, emerging from itself and into itself, differentiated from, yet integrated into, the other Rings, sets the pattern for the form and rhythm not only of the Cosmoi and universes, but also conscious individuals within the universes. Each element within Fortune's metaphysical cosmology is characterised by projectivity *and* receptivity, a simple reciprocity which renders the extended metaphor of the text useful in both ontological and epistemological ways. In Merleau-Ponty's phenomenological understanding of

perception, the dilemma of understanding the relationship between subject and object is resolved by ‘transitivity from one body to another’ in the ‘circle of the touched and the touching’: the revelation of, ‘the perceiving subject as the perceived world’ (Merleau-Ponty *et al.*, 1968, p.143; Merleau-Ponty, 2002, p.83). If the nature of the text of *The Cosmic Doctrine* is understood as both expressing its meaning and depending for that meaning on the interpretive experience of the reader in the act of participative reading, there can be seen to be a similar relocation of the viewer into the viewed as that which is posited by Merleau-Ponty. The reader of *The Cosmic Doctrine*, trained in self-interpretation by assimilating the psychological metaphor of his or her own self ‘projected’ by the text, also projects an image of him- or herself onto the metaphor, creating, thereby, the cosmological world of the text. Little more is required of the reader in order to conform to Fortune’s definition of the magician.

## 6. MANUDUCTION: LITERARY THEORY AS MAGICAL PRACTICE

The challenges, at the time Fortune was writing *The Cosmic Doctrine*, of emergent evolutionary theories to traditional theological concepts of an impassible Creator led to, among other things, the development of process theologies, the tenor of which is apparent in Fortune's own response to the ubiquitous challenges. An approach to *The Cosmic Doctrine* as the presentation of a static cosmic totality would miss the point, for it would fail to provide for an engagement with the participatory process into which the reader is invited. In this chapter, I will show that the processes which are being described, or pointed to, by the text of *The Cosmic Doctrine*, are inextricably bound with the form of the text itself, and that the textual form and content combine to provide what may be understood as an 'itinerary', access to the full meaning of which requires a cognitive performance of the textual content: an experiential journey, on the part of the reader, through the unfolding (and infolding) developments presented in the text.

Commenting on scholastic study as 'reading' (where one is said to be reading a certain subject of study) Candler (2006, p.7), in *Theology, Rhetoric, Manuduction*, says, 'The reading done by listening in medical schools and universities ... elides the arts of grammar and rhetoric, by rendering the *reader* of lectures and the reader of manuscripts an *author* of interpretative commentary and public oration.' As a 'received' text transcribed from oration, in a trance state, by a select group of initiates, the authorship of *The Cosmic Doctrine* may be considered according to the qualities ascribed to 'reading' by Candler; subsequent readers of the text may also be considered to participate as authors in this sense. *The Cosmic Doctrine*, understood as an invitation to interpret compositionally, requires readers to re-interpret their own psychological make-up (specifically in relation to religious and magical thought and



practice) in terms of the 'received' metaphorical cosmology. In the context of the Hermetic doctrine of correspondence, such a reader of *The Cosmic Doctrine*, by participating in the process of recreating the cosmology expressed in the text, becomes the author not only of its implications for his or her understanding of personal psychology, but also - as I will show - of its evolutionary impact. According to Candler (2006, p.46), manuduction, as participative reading, may be thought of as a process of 'participation in God'; I will employ a theory of participative reading in order to explore how it may be understood to work in terms of spiritual development and how the extent to which such a theory, together with a concept of performative texts, provide an approach to reading *The Cosmic Doctrine* which is coherent with its meaning and function. Taking as my starting point Candler's description of the 'reader' as 'author', I will consider the reader of *The Cosmic Doctrine* not only as author of the interpretative world presented by the metaphorical cosmology of the text, but as the creator of a Cosmos and, according to Hermetic, magical principles wherein the microcosm and the macrocosm are correlative, as co-creator of *the* cosmos.

I will propose, in the first two sections of this chapter, that *The Cosmic Doctrine* requires a return to earlier, pre-modern concepts of reading as both participative and performative. Continuing my consideration of how, in *The Cosmic Doctrine*, analogical presentations of invisible realities function primarily by leading the reader to *experience* what they represent rather than as techniques of informing the mind, I will explore participation in the itinerary of the text according to the author's magical purpose and in terms of her understanding of the nature and purpose of evolution as 'a graded way to the Divine Union' (Fortune, 2000b, p.67). Such consideration will require a discussion of Fortune's concept of God; in the remaining two sections, therefore, I will show how theological concepts of divine process in relation to human development provide a necessary conceptual approach for the

reader of *The Cosmic Doctrine* who, by necessarily engaging in the experiential process of developing consciousness (or having his or her mind ‘trained’ by the convoluted text) in order to assimilate its content, is considered by Fortune to enter simultaneously into the developing Logoidal consciousness. It is this development of consciousness, Cosmic and psychological, in which the reader of *The Cosmic Doctrine* participates; it exists within a continuum set out in Fortune’s metaphorical presentation of principles of primary manifestation and is implicit in her concepts of God, her description of the processes of personal psychology, her understanding of ethics and her application of a specific magical methodology. I will demonstrate that such an understanding of *The Cosmic Doctrine* not only provides, for individual readers, a valid approach to the text in accordance with the textual intention, but also reveals the author’s systematic approach to her work, thereby establishing the foundation for a new insight into her contribution of a coherent magical methodology to Western Esotericism. By defining, in this chapter, participative reading - in the context of Fortune’s psycho-cosmology - as performative, and by exploring the implications of Fortune’s recursive system of involution and evolution with regard to the nature of God and the nature of human beings, I will bring together literary theory and magical practice, concluding the terms of my hermeneutic and pointing to the penultimate chapter of this thesis wherein I discuss the application of the hermeneutic according to an identification of *The Cosmic Doctrine* as talismanic.

### **6.1 Participative reading of *The Cosmic Doctrine* as a performative text**

Michel de Certeau, in his *The Practice of Everyday Life*, perceives a change in the nature of reading over the last three centuries, whereby texts are no longer spoken as they are being read, but are read silently. The modern way of reading, for de Certeau (1988, pp.175-6),

signifies a distancing of the text from the reader, because it no longer manifests itself in the same way through the reader's voice. Modern readers, silently accessing the meaning of the texts they read, no longer 'enact' what is written down and, so, do not 'interiorise' the meaning of the text in the same way as medieval readers may be considered to have done (Candler, 2006, pp.6, 78). An understanding of pre-modern reading as, essentially, a communal act, is referred to by Candler (2006, p.100) as 'manuduction', a word used by Aquinas in the *Summa Theologiae*; it means, literally, 'leading by the hand' and describes the process of being led to knowledge through the process of reading as participation. The concept and practice of *lectio divina* is understood to be a primary example of such participative reading; Candler (2006, p.7) says, '*Lectio divina* is, however "private" reading might be, always a matter of reading and interpreting not just communally but liturgically. *Lectio divina* is always a liturgical act, *coram*, in the face of, someone - God, angels, or anyone within earshot.'

Given - as even the most cursory reading of any of the biographies of her will show - Fortune's commitment to the founding of her extant magical community, the context in which *The Cosmic Doctrine* was 'received' and, as I will show, its intended function as a textbook for magical practice, support a definition of it as a foundational ideology for effective community; it can be approached, therefore, as an artefact requiring a return to just such an older way of reading as remarked upon by de Certeau and Candler. Fortune consistently expresses, throughout her writing, a conviction that magic is most effective (especially for the average Westerner) if physically enacted. Although magic is not purely mental, Fortune (2000b, p108; 1998, p.226) considers the 'key' to the performance of magical activity to be in the mind, which she understands to function as a conduit for spiritual forces. Magic, then, for Fortune, if it is to be anything more than a form of superstitious sympathetic magical practice,

requires 'mind training'. *The Cosmic Doctrine* provides such mind training as it serves to rehearse, within the reader, a way of thinking magically and to draw the reader into a participative reading experience which requires communal and ceremonial expression in order for the meaning of the text to become manifest.<sup>53</sup> Given the continuum of mind and matter presented in Fortune's Qabalistic cosmology, however, the necessary imaginative engagement with the extended metaphor presented in *The Cosmic Doctrine* may be understood, in itself, to be a performative, as well as a participatory, experience wherein, to borrow a phrase from Candler (2006, p.165), 'knowledge is disclosed in the performance of it' (Fortune, 1998, pp.29-30, 52; 1995a, p.145).

Fiction being inherently analogical and often symbolic, reading novels always requires an interpretive approach by the reader. *The Cosmic Doctrine*, due to the nature of the text as an extended metaphor of the inconceivable movement of space and in the context of such a lack of meaningful information, requires interpretation as the reader's primary task. Interpretation of the metaphorical content of *The Cosmic Doctrine* can be considered, in itself, participative; because of its extended use of metaphor, *The Cosmic Doctrine* - despite its author's conviction of the veracity of modern science (evolution and psychology) and her evident commitment to inductive logic - cannot be said to employ, predominantly, a grammar of representation. Fortune may be considered, therefore, to reach back to a prior way of reading whereby the reader is invited, in Candler's words, to 'make intelligible, by practice, the interpretation of analogical relations' (Candler, 2006, p.31). Although, in what may be thought of as the psychological aspects of her unfolding psycho-cosmology, Fortune's textual

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<sup>53</sup> I am using the word 'manifest' here in its sense of 'being evident', 'clearly revealed', even 'palpable' (from its possible etymological roots in L. *manus* ('hand') and L. *festus* ('struck')). The nature of the communal and ceremonial expression of this manifestation, though implicit in the current discussion, will be explored more fully in the next chapter of this thesis to the extent that they remain relevant to the development and application of my hermeneutic within the restraints of this thesis.

methodology displays an empirical approach, her initial cosmogony is necessarily speculative due to the inaccessibility of her subject matter; the text is, therefore, a combination of mathesis and manuduction (Candler, 2006, p.5). In *Sane Occultism*, Fortune (1987a, p.20) cautions her readers against literalism in their esoteric studies; she says:

We must remember that the Sacred Science only exists on this plane in the consciousness of its students; cosmic law and occult doctrine, as we know them, are only human conceptions of that which transcends any powers of direct perception possessed by the incarnated ego, and can be no more than an approximation, an attempt to conceive with the aid of a symbol that which in itself is unthinkable.

Yet, embedded even in this cautionary remark are hints of the Hermetic foundation behind her thinking. *The Cosmic Doctrine*, as a description of creative evolution, requires performative creativity on the part of the reader in his or her 'attempts to conceive' the invisible realities which, though beyond perception, lie behind consciousness.

Farmer (1998, p.80), in his translation of Pico's Theses, says, 'Symbols do not explain the mysteries so much as they move the soul to ascend upwards, where the deepest truths are grasped in an instantaneous mystical rapture.' Fortune's adherence to the Hermetic doctrine of correspondence means that she considers spiritual concepts in the human mind to be no less than an embodiment of the transcendent truths they represent. In terms of her methodology of magic, Fortune's presentation of her material may be understood to be not only analogical but equivocal - cosmological patterns being also psychological, and psychology being at the heart of her cosmology. It is in this sense that participation in Fortune's presentation of practical magic may be considered as magically performative. Schubert M. Ogden doubts that the 'classical practice' of analogy has anything to offer a transcendent theism. He argues that, for analogy to be of any value, it must posit experiential grounds for comparison that are not contradicted by the referent and that, in the case of a non-relative, non-temporal God, any analogy is necessarily invalid. Ogden (1971, p.123) suggests that process theology's

understanding of God enables us to speak coherently about God in terms of our own experience; he says, of such neoclassical theism, 'God is no longer thought of as utterly unchangeable and empty of all temporal distinctions. Rather, he, too, is understood to be continually in process of self-creation, synthesizing in each new moment of his experience the whole of achieved actuality with the plenitude of possibility as yet unrealized.' Ogden's adherence to the integrity of analogy results in a concept of God duly based on human concepts. Such could be said of Fortune's cosmology which develops in analogical and metaphorical terms out of her understanding of human psychology; that which is beyond thought remains behind the 'Veils of Negative Existence' (Fortune, 1998, ch.5).

Fortune's drawing together of cosmological and psychological principles is stronger than analogy. When she refers to either cosmology or psychology it is in an equivalent (albeit non-identical) sense, which enables human experience to be read in terms of Cosmic principles which govern all things (Fortune, 2000b, pp.45-6, 53). Candler (2006, p.44) says, in his *Theology, Rhetoric and Manuduction*, 'I hope to show that the itinerary of the soul is the function of a pedagogy of manuduction, by which the reader is not merely given information but led into God.' *The Cosmic Doctrine*, said to be designed 'to train the mind, not inform it', may be understood as such a 'pedagogy of manuduction' whereby the reader is led into a transformative experience of the process of God and, potentially, into a reciprocal relationship with God (Fortune, 2000a, p.19). For Candler (2006, p.17), theology written according to a 'grammar of participation' denotes a way of partaking in the 'divine life of God'; he says, 'it becomes impossible to separate the writing, reading, and commenting on such theological 'texts' as the *Confessions* or the *Summa Theologiae* from the ontological participation of beings in the divine creativity of the Trinity ... nothing is made by human hands or minds but which shares in the divine activity of creation *ex nihilo*.' The process

expressed by the images in *The Cosmic Doctrine* is, according to the psycho-cosmology itself, that of the reader's inner and outer world; as well as having the process described in the text located within himself or herself, the interpreter (in accordance with basic Hermetic principles) is located within that which is interpreted.

Identification of Fortune's methodology of writing *The Cosmic Doctrine* - which may validly be considered as presenting a 'pedagogy of manuduction' whereby the distinction between epistemology and ontology disappears in the participatory reading experience - signals the need for participation in a theology of process whereby the reader's approach to the text coherently reflects its authorial methodology and evident purpose. That purpose is magical, in which context a participatory approach to the text may be considered to be cosmogenetic. That reading, in this sense, is essentially an ontological participation in the divine life is supported both by Fortune's comments on Qabalah, which underpins her whole approach to the textual material, and by the content of *The Cosmic Doctrine* which outlines the unbroken gradation between subjective and objective states in terms of the fractal development of the universe within the Cosmos. In *The Cosmic Doctrine*, then, knowledge of God can be said to be participation in God's being; furthermore, such participation is taken as an *a priori* condition of human psychology which, according to the way Fortune understands emanationism, 'shares in the divine activity'. Candler's comment provides not only an approach to reading *The Cosmic Doctrine*, but also to understanding it as an artefact produced by participative writing; in this way, the approach to the text, which I am discussing, also provides a way of defining the nature of a 'received text'.

Hadot (1995, p.64), with reference to ancient texts, says in his *Philosophy as a Way of Life*, 'Above all, the work, even if it is apparently theoretical and systematic, is written not so much to inform the reader of a doctrinal content but to form him, to make him traverse a

certain itinerary in the course of which he will make spiritual progress.’ Candler (2006, p.37), commenting on Hadot, says, ‘Memory, then, in Hadot’s account, is not merely the technical skill of recollection by rote of learned formulae, but also the artful activity of the mind that orders thought to God.’ This reference to memory, when considered in terms of theology as itinerary, raises interesting questions about what Fortune considers memory to be and how she understands it to function in the experience of reading and assimilating the text of *The Cosmic Doctrine*. For Fortune (1987a, p.137), memory consists of ‘tracks in space’, which are what remain, as ‘shadows in the Reflecting Ether’, when the ‘form aspect of the *persona* disintegrates’. What is true of states of being, for Fortune (1998, p.204), is also true of states of consciousness; the ‘tracks in space’ formed by memory as a result of participative reading of the text of *The Cosmic Doctrine* can, therefore, be considered to function in the Ether as performative, cosmological descriptions of the activity of God. Reading *The Cosmic Doctrine* is potentially, therefore, a divine activity, reflecting the ultimate purpose of evolution and of magical activity as Fortune (2000a, p.185) understood it, which is union with God, or self-divinisation. Candler’s comment in support of Hadot’s thesis, not only provides an apt approach to participation in authorial methodology, but also raises interesting questions about the implications of concepts of participative reading upon the relationship between text and context, and of performative reading on the relationship between form and content in the text.

## **6.2 Textual form and content as psycho-cosmological itinerary**

Essential to concepts of a ‘grammar of participation’ and performative reading, is a reciprocity between textual form and content (Candler, 2006, p.53). In *The Cosmic Doctrine*, Fortune (2000a, p.115 and pp.167-8) speaks of involution and evolution in terms of the ‘impactation’ and ‘sublimation’ of force from one plane to another; as an example of the way



this process works, she explores the realisation of an 'abstract concept' in 'concrete form'.<sup>54</sup> Given Fortune's understanding of the concrete mind, such a process may be considered to be inherent within a reading of *The Cosmic Doctrine* employed as a performative 'grammar of participation' whereby the 'training of the mind' takes the form of the development of consciousness described in the text (Candler, 2006, p.53). The textual synthesis of form and content reflects the participation required of the reader in order to assimilate and enact the meaning of the text. Fortune's adherence to the Hermetic doctrine of correspondence, however, points to a deeper significance of the text's performative nature. In *The Cosmic Doctrine*, Cosmic principles impact on physical reality (by which, in the context of reading, I mean what Fortune refers to as 'brain-consciousness') transforming it into a talismanic expression of spiritual force; experientially, as a result of reading the text, consciousness (again, I mean 'brain-consciousness') is sublimated as an expression of such Cosmic forces with which it becomes identified (Fortune, 1998, p.73).

Commenting on the *Confessions*, Candler (2006, p.53) says that, '[Augustine] has in mind not just the transferral of autobiographical information to the reader, but her transformation. Augustine, it seems, hopes for his readers to repeat, non-identically, his own itinerary, and it is by the performative reading of the *Confessions* that the reader is conducted to the vision of God.' It is interesting that Candler describes the performative repetition of the itinerary presented in the *Confessions* as 'non-identical', for - as form reflects content in *The Cosmic Doctrine* - the metaphorical description of the Cosmic origination and development of all things must be read as a description of the origination and development of consciousness as the cosmological metaphor is extended. Fortune's metaphorical presentation of her material becomes, therefore, equivocal, each aspect having a double signification (cosmological and

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<sup>54</sup> In *The Cosmic Doctrine*, 'impaction' and 'impactation' have the same meaning.

psychological). As participator in the text of *The Cosmic Doctrine*, the reader ‘creates’ his or her psychology in the light of his or her participatory interpretation of the metaphorical Cosmic principles with which psychological principles are inextricably bound. The reader of *The Cosmic Doctrine*, in this sense, becomes a cosmological creator and psychological self-creator, as the metaphor in the text is interpreted and unfolds in terms of personal consciousness. In Fortune’s terms, it could be said that the symbolic content of the text gestates in the subconscious and is born into consciousness (Fortune, 1998, pp.32-3).

Fortune’s statement that ‘it is the psychology of the objective imagination which is the true study of the practical occultist,’ is reflected in the structural composition of *The Cosmic Doctrine*; the text begins with metaphorical cosmology (Section I), moves into esoteric psychology (Section II) and ends with a section pertaining to the astral theory and esoteric ethics foundational for practical magic (Section III) (Fortune, 1987a, p.20). In one sense, because the interpretation of metaphors requires that a reader imaginatively creates the relationship between metaphor and referent, the cosmology communicated by *The Cosmic Doctrine* could be thought of as purely imaginary. When human psychology is described according to the pattern of the imaginary Cosmos built up in the reader’s mind in this way, it is possible to approach the text as a synthesis of Cosmos and psyche. Such a synthesis, however, does not indicate a neutral monism (any more than it expresses an absolute idealism), for in accord with Fortune’s understanding of Hermetic principles, her emphasis is not on absolute fusion, but on correspondence; she says, in *Sane Occultism*, for instance, ‘It will ... be seen that a plane of existence, a type of consciousness, a planet, and a particular type of atom, will be *associated* together’ (Fortune, 1987a, p.52).<sup>55</sup> The distinction between (*a priori*) Cosmic principles and (*a posteriori*) mundane manifestation being determinative for

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<sup>55</sup> My emphasis.

her methodology of magic, it is as important to note Fortune's *analysis* of Cosmos and psyche as it is to remark upon their *synthesis*.

In such an analysis of occultism, Fortune (2000b, p.69) says that it falls into three primary divisions:

1. Harmonisation with Cosmic Law by means of right understanding.
2. Adjustment of disharmonies by means of the right use of the power that knowledge gives.
3. Purification of the soul by good works on all planes.

Under the first of these divisions, a footnote is inserted referring the reader to *The Cosmic Doctrine* for details of the study of the Cosmos and the universe which such understanding requires. The cosmology of the text, then, serves to provide an *a priori* assumption of cause and a set of general principles from which psychological and ethical principles can be deduced; as Fortune (2000b, p.70) goes on to say, 'From all theoretical studies practical applications inevitably spring, and from the study of occult cosmogony arise two very important aspects of the occult arts - the System of Correspondences and Ritual Magic.' The occult divisions Fortune provides, then, can be allocated to studies of cosmology, psychology and magic, serving, thereby, as descriptions of each of the three sections of *The Cosmic Doctrine* respectively. In his edition of Pico's 900 Theses, Farmer (1998, pp.133-4) makes an interesting comment when he says that, 'If correlative systems had not yet evolved into the purely heuristic models of modern science, from the early seventeenth century on those systems retreated steadily from the mainstream of thought, degenerating into the purely romantic occultism of the nineteenth century.' Fortune can be thought of as striving to redress such 'degeneration' by addressing the continuity between correlative and heuristic models (i.e. by combining inductive and deductive logic). Fortune's adherence to the Tree of Life as a Qabalistic and Hermetic system of correspondences enables her to yoke concepts of correlative ontology to a heuristic approach to the acquisition of knowledge.

When, in *The Training and Work of an Initiate*, Fortune (2000b, pp.70-1) says, ‘The System of Correspondences ... is based on the doctrine that the visible is but the shadow thrown by the invisible, and it endeavours to ascertain what it is that is throwing a specific shadow’, her purpose behind such methodology is the manifestation of such invisible reality as the goal of evolution.<sup>56</sup> In this sense, de Certeau’s comment on Aquinas’ *Summa*, may be applied with equal relevance to Fortune’s *The Cosmic Doctrine*; he says, ‘the rhetorical goal of the *Summa* is identical with the ontological goal of creation, and as the textual order “replicates” the cosmological, it does so in a theological taxonomy of participation and not of mere representation’ (de Certeau, 1988, p.107, n.47; Fortune, 2000a, p.67). The textual synthesis of form and content in *The Cosmic Doctrine* functions as a psycho-cosmological arena of reciprocity; the task of synthesis belongs to the reader and is one of magically causing change to occur by means of his or her participation in the text (Seymour and Ashcroft-Nowicki, 1999, p.24). Comparing modern, printed texts (which present a finished piece of work that can only be amended by another printed edition) with medieval manuscripts (which continually grew as various glosses were added) Candler says that the medieval idea of a book was not that of a totality; he quotes Gerard Loughlin (1996, p.101), who views the medieval manuscript as ‘a text that promises and defers self-present meaning, that involves its readers in an endless process of interpretation’. Whilst it does describe for the reader, in metaphorical terms, the outline of the Cosmos and its development into fractal universes, *The Cosmic Doctrine* does not present a totality (Candler, 2006, p.32). As an ‘instrument of spiritual development and magical work’, the meaning of *The Cosmic Doctrine* does not rest primarily in its presentation of cosmology, of psychology, nor even of any

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<sup>56</sup> Although Fortune’s terms may be borrowed from Plato’s Allegory of the Cave, she does not use Platonic concepts in order to develop an idealistic viewpoint, but to establish a magical practice.

magical praxis that emerges from her cosmological psychology, but in the transformative experience of reading (Fortune, 1998, p.34). The meaning of the text is inextricably bound to the formative experience of reading as the mind of the reader is 'trained' through the necessity of interpreting his or her own psychology in terms of the infinite possibilities of Cosmic fractalisation and his or her magical development therein.

In *The Cosmic Doctrine*, a universe is considered to be a Logoidal thought-form which develops according to the structure of the Cosmos within which it develops; it is a miniature Cosmos within which individuals develop whose psychology also reflects the Cosmic, universal pattern. The definition of reality the metaphor points to is one wherein epistemology and ontology are relative, developmental terms. Such development occurs within a circumscribed arena of infinite possibilities where the circumscription is the 'Ring Pass Not' which, like the Qabalistic Veils of Negative Existence, is not absolute, but relative to that which it circumscribes whether it be the Cosmos, a universe, or the psychological development of individuals within a universe. When Candler (2006, p.3) says, 'The Christian life, one might argue, is a lifelong training in how to read well, beginning, of course, with the Holy Scriptures, but also extending to how to read the signs around us which together constitute our world', he may be understood as identifying rhetorical goals with the ontological goal of creation, as does de Certeau (1988, p.107, n.47). Candler (2006, pp.44-5) develops his thesis when he says, of Aquinas' *Summa Theologiae*:

Thomas ... draws the reader toward the 'memory of heaven,' where the soul learns the proper object of its desire, and indeed gets a glimpse of it. Thus the process of 'reading' the soul's return to God is also, analogously, the process of that return itself. In other words, 'reading' is not something other than the activity of rightly ordering our desire towards its proper object.

Candler's argument, partly borrowed from Mary Carruthers, is that such reading is a moral as well as an intellectual or rational activity (Carruthers, 1998, p.68). *The Cosmic Doctrine*, as a

presentation of evolutionary process, may be approached with Candler's comments in mind, for it requires that the reader 'orders' his or her 'reading' of both the Cosmos and his or her own self to the process and goal of evolution which is, according to Fortune (2000a, p.185; 1998, pp.73, 111), divine union.

The reader of *The Cosmic Doctrine* is inevitably drawn, not only into intellectual participation with the text, but also into a moral, evolutionary participation in what, for Fortune, is a magical process of conscious, accelerated evolution; it is in this sense that my hermeneutical approach to *The Cosmic Doctrine* coherently constitutes a performative engagement with the itinerary presented in the text, a goal within which process is entry into a reciprocal relationship with the Logoidal Creator of our universe. Candler (2006, p.4) talks about:

... the ways in which texts guide their readers not towards the merely instrumental goal of a greater accumulation of intellectual data but, in hope, toward the perfect and simple apprehension of God in the beatific vision, that is, the eternal and immediate reading of God himself. Insofar as God's knowledge is one with his being, to participate in God's self-knowledge is at the same time to participate in his being. Thus to grow in knowledge is to grow in being, to come *to be* more truly.

As Cosmic and psychological patterns are conflated in the mind of the reader of *The Cosmic Doctrine*, evolution (of consciousness) develops according to a pattern of involution (of the Spirit) and the text is 'lived' in a participatory, performative sense. For Fortune (2000a, p.185), the bringing of Spirit into manifestation is the unificatory goal of evolution: a 'making one' (or divine union) which may be thought of as a participation in God and which is the beatific experience of love. The final precept of *The Cosmic Doctrine*, therefore, is: 'choose Love and live', which, in the context of the participatory, performative reading of the text, is not merely a moral directive, but an invitation to enter into a magical process of evolutionary self-divinisation.

### 6.3 Divine involution and correlative human evolution

In *The Training and Work of an Initiate*, Fortune (2000b, p.67) says, 'OCCULTISM differs from Mysticism in that it makes no attempt at any direct or immediate approach to its goal, but rather seeks to establish a graded way to the divine union which it recognises, equally with Mysticism, as the ultimate goal of evolution.' According to a Qabalistic pattern of emanation, as Fortune understood it, the involution of manifestation 'descends' through the states of being represented by the sephiroth on the Tree of Life; thereafter, evolution retraces the emanationist pattern according to its goal of divine union. *The Cosmic Doctrine* provides an itinerary for such a magical, evolutionary journey, plotting the 'graded way' by which the reader may approach the goal of evolution. The creative aspect of the emanationist cosmogony presented in the stages of divine involution serves to provide signposts on this 'graded way'. Fortune's itinerary, therefore, reflects the infinitely creative possibilities of God's emanation; it is one of infinite, albeit fractal, possibilities, allowing for that which is novel to develop out of evolutionary recapitulation. Fortune's concept of evolutionary recapitulation requires continuity and her concept of correspondence requires definiteness, therefore - though emanationism itself implies a concept of God as process - the conception of developmental change in the context of infinite possibilities is problematic. Hartshorne (1971, p.58) states the problem when he says, 'In a room, the number of persons can be definite and finite; but in process philosophies which admit continuity, the number of happenings, even of a given kind, must be infinite in a single second. But then all definiteness is lost, and there are no objective units of reality.'

It is a problem Fortune (2000a, p.19) addresses in her thinking, however; for her, novelty, or new creation, emanates from 'Not Being', or - in other words - from the Unmanifest which is behind the Veils of Negative Existence and which is infinite. Fortune

(*ibid.*) refers to manifestation as that which is finite and argues that what is infinite can only be known by analogy with what is finite. What emerges from this concept is a definition of infinity as relative; Fortune (2000a, p.64) says, 'Infinite means the sum total of the influences towards which an organism is capable of reacting.' The concept of infinity as relative is endorsed by the exactness of analogy in terms of Hermetic correspondence: finite manifestation exhibits the characteristics of its infinite, unmanifest origination. When all manifesting reactions are exhausted, equilibrium is reached, as a state of relative stillness reflecting, or corresponding with, the Prime stillness which, in turn, reflects the 'stability' of the Unmanifest (Fortune, 2000a, p.19). It is from such states of relative stillness (which are 'unmanifest' in relation to the manifest processes of reaction which caused them) that new evolutionary phases of development emerge; Fortune (2000a, p.75) comments, 'Hence the saying that "Out of Chaos issues Creation."'

That Fortune's concept of God is panentheist, rather than pantheist, is evident in her distinction between God and the Cosmos; for her, Creator and Creation are not synonymous, but neither are they separate (Fortune, 2000a, pp.61,63). Fortune (1998, p.31) uses the analogy of God as 'pressure', whilst her analogy for Cosmic 'being' is 'movement'. Her line of demarcation is drawn by the Veil before the Ain, which is her starting point in *The Cosmic Doctrine*; it separates manifestation from the Unmanifest and the known from the unknown (though, as I have said, she is careful not to define the unknown as the unknowable) (Fortune, 1987a, p.57; 1998, pp.30-1). In *The Cosmic Doctrine*, Fortune does not develop, to any great degree, a concept of the ultimate Ground of being; her concept of God is developed mainly in terms of the Logos, who is the God of a universe. Fortune's description of fractal development implies the possibility of conceiving analogically the nature of the Ground of Being from the Logos, which - in the process of such conceptualisation itself - establishes the



divine nature of human beings. The latter involves an evolution of consciousness which extends the human capacity to conceive of God and, therefore, pushes back the Veils of Negative Existence towards the ultimate goal of divine union (a reciprocal revealing of the nature of God and its realisation in human consciousness). For Fortune (2000a, p.64), there is little if any distinction between mental conceptualisation and conceiving in the sense of procreating; the process is one of creative human imagination as a response to, and (according to Fortune's view of what constitutes material reality) an embodiment of, the Creative Logoidal projection of a 'thought form'. Candler's statement that participation in God's 'self-knowledge' is participation in his 'being' suggests a process wholly consistent with Fortune's panentheism (Candler, 2006, p.4). Within a fractal scheme, Creator and created move through recursive processes of action and reaction wherein reciprocity develops and serves as a thrust-block for new development (Fortune, 2000a, pp.21, 24). Clearly, Fortune's endeavour was to present a rational system of Cosmic and psychological development (in accordance with what she determined to be natural laws) the potentially infinite complexity of which avoids a wholly determinist understanding of evolution that would obviate principles of divine creativity (Fortune, 2000a, pp.39, 125).

In *The Cosmic Doctrine*, Creation proceeds as human beings evolve (specifically as they develop in terms of consciousness). If knowing is dependent on what is known, any new development must be of that which only becomes knowable after it has developed; therefore, the 'knowing' of God and consequently God himself must be developmental (Hartshorne, 1971, p.48). If the totality of what can be known changes, the nature of knowing such a totality must change (Hartshorne, 1971, p.49). For Fortune (2000a, p.85), God's assimilation of the experience of new developments in a universe occurs in the subjective Night of Brahma, when the Great Entity which is the Logos no longer holds the thought-form which is

the universe in its consciousness; this state reflects the still point of potentiality before manifestation, a point when all things are possible but not yet manifest. At this point, a universe is said to be held together only by its own self-consciousness and does not 'progress or change but constantly repeats the rhythm at which it has arrived, so that the equilibrium of forces at which it had arrived at the time of the indrawing of the Great Entity's attention, becomes set into form' (Fortune, 2000a, p.86). The assimilation and absorption, by the Logos, of the Logoidal experience of its own developing thought-forms is not an identification of God as the totality of existence, then, but as that which is, panentheistically, both implicit in and beyond such existence. Speaking of Socinus, Hartshorne (1971, p.51) says, 'This brave and honest man had the courage to affirm that we really do make our decisions, and that in so far as we do God does not make them. We have here the idea of self-creation.' Hartshorne (1971, p.52) analogously extends such a concept of self-creation to God's being in the exercise of God's will, remarking that, 'God in making His supreme decisions must in some supreme sense make Himself.' The concept of self-creation, when used as part of an approach to Fortune's description of the relationship between humankind and God, provides not only grounds for coherently developing an analogous concept of God as a developing being, but serves also as a foundation for understanding her emphasis on the reciprocity of such a relationship. The reciprocal relationship between God and humankind, in Fortune, is a creative one; a human being, then, is both creature and co-Creator.

After a Night of Brahma the Logos is said, by Fortune (2000a, p.86), to contemplate the 'new idea' which is the assimilation of the universe as it developed in the preceding phase of evolution. This contemplation stimulates further development in a succeeding phase of evolution. Hartshorne (1971, p.108) suggests a similar concept of divine creative activity in terms of process theology; he says, 'when God creates, he creates additional contents of his

own awareness, enriches the panorama of his existence as his to enjoy.’ That Creation is essentially an enrichment of the panorama of God’s existence is coherent with God surveying his Creation and seeing that it is good; but this, of course, is not the whole story, because humankind are not consistently good, nor, patently, are they perfect. Hartshorne’s solution to the problem of imperfect and limited human capacities is their perfectibility in the memory and perception of God (Hartshorne, 1971, p.59). Fortune employs a strikingly similar reciprocal concept as a way of describing the relationship between deity and humankind. In her descriptions of the fractal development of Great Entities out of the Cosmos, universes out of the Logoidal Great Entities, and individuals out of universes, Fortune (2000a, pp.63,71,75) explains replication in terms of ‘memory’; she says, ‘That flowing of pure movement in space is Memory - the reproduction of an image of an action in another plane of manifestation; and consciousness is built out of memory, as distinguished from awareness, which is a form of reaction between two planes.’ According to *The Cosmic Doctrine*, the individual reaction capacities of creatures form tracks in space which are held in the mind of God; in other words, God’s creation of us occurs as he ‘remembers’ us in the context of a reciprocal relationship. When the Logos does not hold the universe in its memory, the latter is preserved in the ‘self-consciousness’ of the universe itself (Fortune, p.86). In this sense, God’s manifestation of form is both kenotically self-emptying and part of the process of God’s ‘becoming’. God and Creation are bound in a relationship of cause and effect, of unity and alterity; it is non-determinist, because it is ultimately a relationship of perfect reciprocity in an arena of infinite possibilities which reflects the infinite ‘pressure’ of God the Creator.

Consciousness is said, by Fortune (2000a, p.75), to be the result of ‘reaction plus memory’ which is a combination of objective and subjective states, hence her lack of an absolute distinction between ontology and epistemology which, ultimately, enter a state of

synthesis by means of a reciprocal relationship. The differentiation necessary for synthesis in this way prevents Fortune's cosmology from being interpreted as monist. Rahner's comments on panentheism are interesting at this point; he says:

This form of pantheism does not intend simply to identify the world and God monistically (God = the 'all'), but intends, instead, to conceive the 'all' of the world 'in' God as his inner modification and appearance, even if God is not exhausted by the 'all.' The doctrine of such a 'being-in' of the world in God is false and heretical when (and *only* when) it denies the creation and the distinction of the world from God (not only of God from the world) ... Otherwise it is a challenge to ontology to think the relation between absolute and finite being both more exactly and more deeply, (i.e., by grasping the reciprocal relation between unity and difference which increases in the same degree) (Ogden, 1971, p.127, n.8).

It is such a 'reciprocal relation between unity and difference' which characterises Fortune's concept of God in relation to Creation and in relationship with his creatures (*ibid.*). It enables her to describe a process of involution and evolution wherein God's coming into being, on the one hand, and human self-divinisation, on the other, proceed according to the same pattern.

According to Hartshorne (1971, p.61), as experiences and the memory of them increase and are incorporated into new experience, it may be seen that, 'Process is creative synthesis, the many into a new one producing a new many - and so on forever.' Hartshorne (*ibid.*) goes on to say that, 'The synthesis is creative, for how could a plurality dictate its own increase?' and adds, 'The products of creation are never destroyed by new creation, but always utilized and preserved forever, at least on the divine level.' Fortune (2006, pp.70, 98, 126; 2000b, p.72), does not distinguish between soul and body, neither does she consider there to be any essential distinction between divine activity and human activity; rather, she understands all manifestation to be an emanation of God in an unbroken gradation between God and humankind. Fortune's retains, however, a concept of what in the Judeo-Christian understanding of Creation is referred to as 'the Fall'; for her, emanation is a process of evolution which incorporates the working out of redemption or atonement (magic, as that

which is practiced by initiates, being condensed evolution). God's participation in temporality and humankind's participation in eternity, for Fortune (2006, p.13), constitute the same experiential process: a process which informs her soteriological esoteric therapeutics as well as her theology.<sup>57</sup>

#### **6.4 Magical divine-human reciprocity**

The divine union which, for Fortune (1987c, p.50), is the goal of evolution, is a manifestation of the Spirit in the souls of human individuals: a realisation of God. The evil which impedes this is not identified by Fortune (1987a, p.146) as a particular aspect of reality, but as 'misalignment' in the relationships between any such aspects. The goal of Fortune's ethics was the attainment of equilibrium in order that the force of the Spirit could 'flow down unimpeded' in human individuals (Fortune, 2006, p.13). Such harmonisation was thought of, by Fortune (2006, p.13; 2000b, pp.72-3), as 'Spiritual healing' and represented 'evolutionary progress in the soul of man' manifesting through the 'Higher Self'. It is interesting that, on Fortune's Tree of Life, the sephirah where the human 'Personality' is brought into contact with the consciousness of the Higher Self is Tiphareth, the spiritual experience of which is said to be the 'Vision of the Harmony of Things' (Fortune, 1998, p.188). Tiphareth is said to be 'the functional apex of the Second Triad on the Tree' which, Fortune (1998, p.181) says, 'forms the Oversoul, the Higher Self, the Holy Guardian Angel, the First Initiator'; it is also said to be the sphere of 'the Messiahs and Saviours of the world' which suggests that Fortune associates Jesus Christ with the 'sun-gods', sources of life (though not the Ground of Being which is first made manifest in Kether, above Tiphareth, and which emanates from the potential of 'Negative Existence') and healers ('when life goes Wrong') (Fortune, 1998,

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<sup>57</sup> I have borrowed Daniel Day Williams' phraseology here, from his discussion of the *imago dei* (Williams, 1971, p.179).

pp.177, 186). The 'Individuality', or 'Higher Self', is that aspect of an individual which endures for a phase of evolution and is said to project a series of 'Personalities' into manifestation (just as the Logos projects images of itself, or universes, into manifestation.)

The potentially 'healing' relationship between Individuality and Personality can be seen as a fractal development of that which exists between Logos and universe which, in turn, develops according to the pattern of the relationship between Cosmos and Logos. Fortune (2000b, p.53) says that 'The growth of the soul takes place through many incarnations'; it is conditioned by the circumstances of those incarnations (the actions and reactions which become the 'experience' of life). Individuals, then, reincarnate; Fortune (1987a, p.15) says, 'the Mystery Schools teach the great fundamental doctrine of reincarnation, that is to say, the oscillation of the soul between the seen and the Unseen. This is a concept which changes our entire attitude towards life, and on this point occultism has not only a philosophy, but a system of ethics.' Occult philosophy, then, for Fortune (2006, p.13), may be applied as a system of ethics in order that the 'warring and disharmonious factors' in the soul of the individual may be brought into equilibrium. It is this equilibrium which forms the foundation for further creative development and which, in accordance with the Hermetic doctrine of correspondence whereby individual development reflects Cosmic processes, is said to reflect the Cosmic thrust-block of the 'Prime Stillness' from which all evolving manifestation emerges (Fortune, 2000a, pp.21-2, 47).

The evolution, or development, of an individual is said to proceed according to personal karma. Fortune (1987a, p.146) says that, 'Our good karma is given us through our temperament, which is aligned to its own type of cosmic force; our evil karma comes to us through a tangle of forces setting up conflict when we are out of alignment with cosmic force ... We have got to feel our way towards righteousness by means of wisdom. There is no

quality which is a virtue in itself.’ Though, like the Mosaic Law, esoteric ethics was understood by Fortune to be an extension of the will of God into human consciousness and behaviour (the realisation or manifestation of Cosmic force), the nature of moral imperatives in her system is relative to individual circumstances (Fortune, 2000a, p.23). The Mysteries, for Fortune, were not morally prescriptive after the manner of the Mosaic Law, because her concept of God is not that of an eternally unchanging entity, but of an emanating Spirit developing reciprocally with that which it emanates. Whilst, in *The Training and Work of an Initiate*, Fortune (2000b, p.81) states that ‘occult science is very much more than a system of ethics based on a belief in super-physical planes of existence, the Masters, and reincarnation,’ her concept of esoteric ethics is integral to her occult philosophy; it expresses a means, not merely of structuring behaviour, but of informing consciousness within the ‘Great Work’ of regeneration (Fortune, 1998. P.195).

Fortune (1987a, p.21) says:

Occult science, rightly understood, teaches us to regard all things as states of consciousness, and then shows us how to gain control of consciousness subjectively; which control, once acquired, is soon reflected objectively. By means of this conscious control we are able to manipulate the plane of the human mind. It is a power that is neither good nor evil in itself but only as it is used;

accordingly, her presentation of seven ‘Laws’ in the final section of *The Cosmic Doctrine* presents a psycho-cosmological ethical framework rather than a behaviourally prescriptive one. Individual morality is for the greater good, for the healing of the Planetary Spirit (which is the ‘Personality’ of the planet) and the consequent development of the Planetary Entity (which is the Logoidal concept of the planet’s ‘mission and evolution’); such is achieved by means of the development of consciousness (being the extension of involutory emanation and the ground of evolutionary development) (Fortune, 2000a, pp.141-2). Briefly stated, Fortune’s system of ethics reflects her emanationist concept of God. Essential being, or ‘pure

existence', is 'unmanifest' potential; referring to this 'Great Negation', Fortune (2000a, p.19) says, 'It alone is substance. It alone is stable. All else is an appearance and a becoming.'

There can be no concept of this ultimate source, the only Unity, the inconceivable mystery of God (Fortune, 2000a, p.20). Inherent in conceptualisation is duality (the conception and that which is conceived) which implies manifestation (that which is other than the 'Unmanifest'); Fortune's *concept* of God, then, is of manifest potential with 'qualities' and 'history': a concept incorporating human dynamism, which Fortune saw as a distinguishing characteristic of esoteric theology as opposed to exoteric theology and which may be understood in terms of process (Fortune, 2000a, pp.19-20, 124).

Pittenger (1971, p.27), with reference to Whitehead, says in a brief description of the nature of God:

The polar aspects of God as primordial and eternal and as consequent and everlasting; and the notion that divine activity consists in making concrete those possibilities contained, so to say, in His primordial aspect, which are in accord with His 'subjective aim', while God in his consequent aspect receives into Himself that which occurs in the world, so that it becomes the occasion for newer and richer, as well as better, concretions in the ongoing movement of divine activity: these have a considerable appeal to us.

Such an understanding of God as dynamic, even ameliorative, as 'consequent' though 'primordial', is also at the heart of Fortune's concept of God. In her description of the three spinning rings of the Cosmos, for example, the Ring Chaos is a consequence of primary Cosmic movement even though it represents, for the Ring Cosmos, 'the prime stillness, - the immobility in which it is rooted' and is said to be the thrust block for the movement of the primary ring (Fortune, 2000a, p.21). In a similar way, Fortune (2000a, p.122) describes the Logos as primordial, yet consequent, in relation to its projection of a concept of itself which is a universe; she says, 'The Logos ... projects its concept of itself and becomes conscious of that. The concept, in its turn, develops self-consciousness through successive phases of



evolution. The Logos is aware of these changes as they take place, and is modified by the knowledge.’ This process of reciprocal consciousness is also said to be the pattern of individual evolution. Fortune (2000a, p.121) says, ‘The forthsending and returning of an evolutionary Life Swarm conveys the same harvest of experience to the Logoidal consciousness as the individuality of a man receives from the incarnating personality.’ Cosmological patterns, then, are replicated in human psychology; the developing consciousness of an individual, though consequent upon its source in the Higher Self, modifies that source. In *The Cosmic Doctrine*, Fortune does not merely outline human psychology according to a cosmological pattern, but attempts to describe each in terms of the other according to a paradigm drawn from her understanding of the Tree of Life. Although the text of *the Cosmic Doctrine* begins with geometry, it ends with love which, on a cosmological and psychological level, is understood in terms of divine-human reciprocity (Fortune, 2000a, pp.25, 185).

That the reader of *The Cosmic Doctrine* is presented with an itinerary of self and Cosmos, the one described in terms of the other, means that the text is resistant to simple exposition. This is not to say that the schema is not internally consistent enough, rationally, to be interpreted expositively, nor that such exposition is without value, but that its fullest meaning is available primarily in an experiential way. The cognitive process of the reader (as viewer) is conditioned by the textual content (as that which is viewed); the interpretive aspect of the reading process becomes transformative when the reader is implicated in the text in this way. Like Merleau-Ponty’s description of perception as ‘reflection’, occurring in the act of his pressing his two hands together, when subject and object are no longer enduringly distinguishable, so in *The Cosmic Doctrine*: subject and object cease to be estranged, nor merely interdependent, but interpenetrative (2002, pp.106-7). The reader of Fortune’s text is

located within the content of the text and, in accordance with that content, must locate the cosmology within him- or herself. An example which demonstrates that the text performs its own content is that of the projection of the image of the Logos wherein Logos and image reflect each other in a context of continual development. Bergson (1949, p.62) defines 'metaphysics' as 'integral experience' rather than a generalisation of facts; the reader of Fortune's esoteric metaphysics, as presented in *The Cosmic Doctrine*, cannot transcend the text with any integrity regarding its meaning any more than the God of a universe, according to Fortune, can transcend the image of itself by which it is conditioned and according to which it is re-created.

In Fortune's cosmology, creation is co-creative and concepts of transcendence and immanence are secondary to a panentheistic understanding of God. Likewise, in her psychology, reader and text are reciprocally determining. Cosmological evolution and psychological development are described in a unitive metaphor within which Cosmos and cognition become one without a diminishment of their alterity (by means of which change, or development, occurs). Changes in consciousness (as in Fortune's definition of magic) and Cosmic development (as in her understanding of the Great Work) are simultaneous, panexperientialist events, or occasions of experience; the reader perceives the text as the Logos perceives the universe: as that which is a projected yet conditioning image of itself. In terms of correlative ontology, then, the reading experience is performative within the process of self-divinisation; as a performative text, wherein formative epistemology and correlative ontology enter a synthesis, *The Cosmic Doctrine* may be validly approached as a magical artefact serving a talismanic purpose.

## **Conclusion**

Fortune's concept of Creation is not *ex nihilo*; it is defined by an evolutionary series of transformations within a process of emanation which reaches indeterminately back into the inconceivable and forward into the unknown. As emanation is the pattern of creation, so each individual within the process, being 'made' in the image of God, is emanatory. The emanating individual, therefore, participates creatively in an evolutionary process of transformative occasions or events, among which is the initiatory experience of actually reading *The Cosmic Doctrine*. By the participation required in order to read and assimilate the text, *The Cosmic Doctrine* can be understood as providing performative instances, or 'occasions of experience', of the process it describes: a process of spiritual regeneration which implies personal transformation in terms of self-divinisation (Ford, 1993, p.90; Fortune, 1987a, p.23). The itinerary of *The Cosmic Doctrine* presents a journey through differentiation, correspondence and reciprocity to unification, which is 'the essence of evolution', the manifestation of which is said to be 'Love' (Fortune, 2000a, p.185). The explicit and concluding invitation in *The Cosmic Doctrine* is to 'choose Love' (as synonymous with 'God') and to express love (thereby, because 'Love makes One', to participate in divine action) (Fortune, 2000a, p.185). The invitation implicit throughout the textual itinerary is to enter cognitively into the journey of the infolding and unfolding of that love, to participate in the process of that love and, thereby, to perform the content of the text by expressing that love consciously, according to the terms in which it is described.

Candler's note on Aquinas' *Summa*, where he says, 'Thomas makes no pretensions to finality or comprehensiveness,' is also true of Fortune's *The Cosmic Doctrine*; just as the *Summa* may not be considered an encyclopaedic theological textbook neither can *The Cosmic Doctrine* be read as a textbook of cosmology or psychology, nor even as a magical grimoire (Candler, 2006, p.126, n.65). As a psycho-cosmological, magical itinerary, however,

reflecting a Qabalistic pattern of involution and evolution, *The Cosmic Doctrine* can be read as an invitation to the reader to enter a totalising environment of his or her own making rather than as the presentation of a systematic totality. As Fortune (1998, pp.vii, 19, 34) considers the Tree of Life to be ‘the ground-plan of the Western Esoteric Tradition’ and ‘an instrument of spiritual development and magical work’, an approach to *The Cosmic Doctrine* as a tool for experiential Qabalistic endeavour by which readers may live and move and have their being in terms of the itinerary set out therein is coherent with both the text and its context. In *The Cosmic Doctrine*, new worlds emanate from new worlds in the Cosmos and in the human mind. When Farmer (1998, p.86), quoting Pico della Mirandola, says, ‘all things exist in all things in their own mode’, the central principle referred to is the Hermetic doctrine of correspondence adhered to by Fortune. Because Fortune (1987a, p.14) considers the universe to be a thought-form in the mind of the Logos, and because she understands evolution to consist of development in consciousness and magic to be the art and science of causing changes to occur in consciousness, she is able to say, ‘We can define occultism as an extension of psychology, for it studies certain little-known aspects of the human mind and the mind side of Nature.’

The concrescence of Cosmos and psyche in *The Cosmic Doctrine*, however, is not attained by elision, but by means of a process of differentiation and correspondence (the former being, according to Fortune, an essential characteristic of manifestation, and the latter a prerequisite to understanding the methodology of magic as set forth in the text) (Fortune, 2000a, p.20). Keeping in mind Candler’s identification of non-identical repetition by means of the performative reading of Augustine’s *Confessions*, the way in which Fortune, in *The Cosmic Doctrine*, outlines psycho-cosmological development as a recursive process suggests an appropriate approach to both the form and content of the text as presenting a pattern of

fractalisation in which the reader participates (Candler, 2006, pp.53, 78). By thinking of Fortune's emanationism as fractal, something of the way she understands evolutionary development to be creatively, rather than mechanistically, emanationary becomes clear; such an understanding serves to elucidate Fortune's methodology of magic as a process of evolutionary, creative self-divinisation. By virtue of the performative participation required of, and engendered in, the reader, *The Cosmic Doctrine* may be understood not only in terms of a methodology of magic, however, but as a magical methodology functioning talismanically (according to Fortune's understanding of talismans) within such an evolutionary process; in this sense, the text may coherently be thought of as an evolutionary tool.

An explication of the recursive nature of Fortune's cosmology and the way it develops according to fractal logic do not, in themselves, establish the need for a participatory approach, neither do they serve in their own right to justify an identification of the text as performative, for - to use Bergson's words - they merely identify a selection of 'stoppages' within the infinite 'mobility of the real' (Bergson, 1949, p.51). It is as a consequence of the transitivity of psychological and cosmological elements in *The Cosmic Doctrine*, subverting as it does an absolute subject-object distinction, that reader and text can be understood as reciprocally determining, just as Logos and universe are in Fortune's description of creation as co-creation. It is in this way that *The Cosmic Doctrine* can be understood as performative; it performs the transition it describes by means of reader participation in the process of 'sympathetic-creative value experiences' (Griffin, 1993, p.212). In the way that Fortune's panentheism, set within this process, resolves absolute distinctions between the immanence and transcendence of God, so her metaphysics (which may be described as 'integral experience' and which requires performative participation) dissolves the subject-object

distinction and locates the reader within the text (Bergson, 1949, p.62). The transformative process, for the reader of *The Cosmic Doctrine*, is - according to the content presented in the text - a process of self-divinisation reflecting the pattern of Logoidal 'becoming' described according to the text's itinerary. The hermeneutic I propose for coherently approaching *The Cosmic Doctrine*, may be stated simply as that of reader participation in the process of manifestation presented in the text. The performative nature of writing *The Cosmic Doctrine* as a 'received text' is participated in by the reader as author of his or her engagement with the Cosmic revelation and psychological realisation (both of which may be understood as changes in consciousness) set out in the itinerary of the text. In accordance with Fortune's definition of magic, then, the reader of *The Cosmic Doctrine* becomes the magical author of his or her evolutionary development which is an extension of the involutory projection of the image of God.

## 7. MAGIC: THE APPLIED HERMENEUTIC AS TALISMANIC METHODOLOGY

I have shown that an approach to *The Cosmic Doctrine*, by way of a pre-modern theory of reading, as participation, which embraces an understanding of the text as performative is coherent with, and elucidated by, Qabalistic principles as Fortune understood them and requires the adoption of a theology of process if its meaning as a potentially transformative text is to be appreciated; I have also shown that such an approach is consistent with the form and content of the text itself.

This chapter forms a concluding reflection on *The Cosmic Doctrine* as a text designed to constitute a psycho-spiritual system of regeneration whereby the reader's response to the itinerary presented in the text may be understood as participation in the author's systematic, magical methodology (Fortune, 1998, p.8). Whilst each of the three approaches developed in the preceding three chapters is distinct, they form a single hermeneutic; the common thread within each is the concept of participation. Such participation provides an understanding of the way Fortune combines esoteric, formative psychology and metaphorical cosmology, as 'psycho-cosmology', and clarifies the nature of the 'training' presented in *The Cosmic Doctrine* (Fortune, 2000a, p.19). It is my thesis that the stated intention of *The Cosmic Doctrine*, of providing a text which trains the mind, is decipherable from the text itself and is consistent with the presentation of a methodology of magic in Fortune's other writing, including the fiction; it may be accurately identified as being to provide a functional system of psychological and evolutionary development. Each of the three approaches with which I have built my hermeneutic is essential in order to access the meaning of *The Cosmic Doctrine* in the terms which underpin Fortune's authorial methodology; they acquire an integrality from

their fulfilment of the criteria of *evolution 'performed' magically* according to Fortune's definition of such. Fortune (1987a, p.52) defines a talisman as a symbolic object which enables the mind of the magician 'to go up along a particular line of consciousness' and says that it is through the magician's own nature that the power 'comes down'. Accordingly, *The Cosmic Doctrine* may be defined as talismanic and, therefore, may be identified as a magical artefact; by the nature of this identification, it will be seen to resonate with its author's claim for the means of the text's reception from the 'Inner Planes', in what is self-evidently, according to Fortune's own understanding of such, a talismanic activity (Fortune, 1998, p.84; 2000a, p.7).

In accordance with my thesis that the purpose of Fortune's book is the performance of its magical methodology as participation in the Great Work of regeneration, in the first section of this chapter I will explore how the training of the mind may be considered in the context of magical activity (Fortune, 1998, p.195). I have established that, for Fortune, magic has an ethical and social dimension as well as a ritual and psychological one; in the second section of this chapter, by discussing the magician's engagement with duality as the primary characteristic of manifestation, I will set participation in the Great Work in the psycho-cosmological context of the relationship between the Planetary Spirit and the Planetary Entity, showing something of the way Fortune understands this participation to relate to human activity in the context of evolution whereby causative spiritual forces manifest within a reciprocal relationship between cause and effect. The section, in this chapter, on regenerative initiation as psycho-spiritual emanationism, reflects the structure of the tripartite division of *The Cosmic Doctrine*. By establishing the nature of emergentist emanationism according to the ontology of the Higher Self (as presented in the foundational cosmic metaphor of the first part of *The Cosmic Doctrine*), I will explore Fortune's concept of initiation as moral and



psychological regeneration (as presented in the extended metaphor of the second part of Fortune's text); this will enable me to demonstrate the significance of psycho-spiritual practice (such as is presented in the final part of *The Cosmic Doctrine* and implicit in the application of my hermeneutic) in terms of psychological and evolutionary transformation. In the final section of this chapter, I will revisit some of the pertinent themes in the sections preceding it with a view to emphasising magic as practical spirituality; in doing so, I will demonstrate the way in which *The Cosmic Doctrine* may be identified as talismanic.

## **7.1 Mind training**

Fortune (2000b, p.72) says that, 'White Magic aims at re-inforcing and concentrating the process of evolution and redemption.' That she talks of 'evolution' and 'redemption' combining in a single process reflects her resolution of the subject-object dichotomy. Fortune's 'universe' is a projection of consciousness in the mind of the Logos; that evolving aspect of it which its inhabitants perceive as scientifically objective exists in a continuum with the originating, and ultimately redeeming, Logoidal consciousness of religious speculation and devotion. Whilst she understands occultism's primary concern to be with that of the 'mind side of things', Fortune (1987a, p.71; 1998, p.195) does not argue that advancement through what she considers to be the evolutionary, redemptive process is wholly dependent on the trained human mind; she holds, rather, that what constitutes the secret teaching and activity of the esoteric Lodges aids the human mind in its participation in the Great Work of regeneration. Fortune (2000b, pp.89-90) states this process unambiguously when she talks, in *The Training and Work of an Initiate*, of the 'task' of occultism as being to use the mind to concentrate, or 'bring through', spiritual forces.

In accordance with her primary metaphor of movement in *The Cosmic Doctrine*, Fortune's concept of ontological reality is most coherently understood as what Hartshorne (1971, p.115) identifies as the 'Buddhist-Whiteheadian' type, according to which, he says, 'the most concrete mode of reality is not existing substance, thing, or person, but actually occurring event, state, or experience.' Cosmic reality, as action, is reflected in, and ultimately of the same type as, the reactive experience consequent upon it; Fortune (2000a, p.71), describes this process in terms of mental activity, when she says in *The Cosmic Doctrine*, 'the subject conceives ideas concerning itself, and these react among themselves, and the reaction - to use a metaphor - leaves a track in space round which the movement of its reaction continues to flow as pure movement apart from actual transition in space of the objects which perform the movement.' It is this participation of the human mind in the Cosmic 'mind' that Fortune (2000b, p.103) understands as providing the effectiveness of magic; furthermore, she qualifies the nature of such participation when she says that, 'it is only when the knowledge of the cosmogony of the subtler planes is employed that the work of the will becomes occult; it is only when it is used to direct cosmic forces that it becomes the magician's rod.' *The Cosmic Doctrine*, providing such 'knowledge of the cosmogony of the subtler planes', is considered by its author to train the mind through necessary engagement with the metaphor it provides; the nature and purpose of such training is, as I will establish, magical.

Fortune's psycho-cosmology embraces both mind and matter as distinct, yet homogenous; according to her esoteric concept, they are linked in the etheric sub-planes of the physical plane, the distinction between them being 'one of degree not of kind' (Fortune, 2000b, p.108). Of these sub-planes, the 'Akasha' or 'Astral Light' is said to be 'the point of contact of mind with matter and the raw material of magic'; the astral forces, says Fortune, 'are the immediate causes behind the world of appearances' (Fortune, 2000b, p.108; 1998,

p.239). The nature of this causal relationship is described with an implicit reference to the system of correspondences which constituted her understanding of the Tree of Life; Fortune (2000b, p.108) says that the Akasha is ‘moulded by the emotional forces of the astral plane’. In this way, the initiate is said to be able to use the ‘Jacob’s Ladder’ of the Tree of Life to understand how to direct trained powers of the mind to bring abstract forces through into physical form; this may be understood as ‘realisation’ in an esoteric sense (Fortune, 2000b, p.109). Development from abstract to concrete is said to occur naturally and to manifest as instinctive behaviour (Fortune, 2000b, p.100). For initiates into Qabalistic principles, however, Fortune (*ibid.*) says there is another aspect of this synthesis of feeling (emotional forces) and reason (trained powers of the mind); whilst the vehicle of this synthesis on a lower plane is said to be that of instinct, on a higher plane it is said to be facilitated by means of the imagination.<sup>58</sup> Fortune (*ibid.*) remarks that, ‘from this synthesis upon a higher plane, and from this alone ... occult power issues forth.’ In Fortune’s esoteric psychology, feeling and reason form a polarity which functions as ‘kinetic will’ (Fortune, 2000b, p.100). Given that ‘kinetic will’ is, by definition, purposive, and given that it may be employed according to the ‘Jacob’s Ladder’ of the Tree of Life (the pattern of the involution of spiritual force), Fortune’s understanding of natural evolutionary development must necessarily be considered purposive: not ‘a blind mechanical, material process’, but ‘a mental process, a coming into manifestation, the embodying in a concrete form of an idea in the Divine Mind’ (Fortune, 2000b, p.28). Instinct, then, may be understood as an extension of the will of God, and imagination as a tool of the magician’s will in his or her participation in the causative divine will.<sup>59</sup>

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<sup>58</sup> See ch. 5, §§ 1 and 2 of this thesis.

<sup>59</sup> It is of interest that Fortune, in *The Training and Work of an Initiate*, distinguishes between the ‘magician’ and the ‘Magus’. According to her, the former practices magic, the latter is an adept working ‘directly upon the plane of his choice’ rather than invoking intermediaries as the magician does, or merely functioning ‘negatively’ with regard to the interaction between

According to Fortune (2000b, p.20), symbolism serves the magician in that it speaks to both the conscious and the subconscious mind; it is an essential aspect within her understanding of how magic works, because, as she says, 'It is only when each vehicle of consciousness in man is in perfect correlation that the current of inspiration can flow through him and be translated into manifestation in the physical world in which we are living today.' Magical operations, according to Fortune (1998, p.264), only achieve completion when the inspired force of occult power is 'locked home into form', reflecting, in this way, the natural involutory process of the divine emanation from Kether to Malkuth on the Tree of Life. Accordingly, says Fortune (2000b, p.72), 'All ritual and all symbolism is designed to produce an artificial set of Correspondences with the astral spiritual factor which it is designed to work upon, and by applying the power of the re-inforced will to these symbols, to enable it to act upon their subtler aspects, and thereby modify their causative action.' That Fortune's use of symbolism includes what she refers to as the composite symbolism used in the 'method of the Tree', and that which is described as providing an 'artificial set of Correspondences' as employed in ritual, suggests that magic works, in the first instance, by means of analogy (Fortune, 1998, pp.56, 181; 2000b, p.72). Fortune's use of capitalisation, however, is interesting, for it exposes her conviction that the 'Tree' and such 'Correspondences' share a correlative ontology with the unseen forces of the objects which they symbolise. That the magician's manipulation of such unseen forces is not supernatural, but a natural extension of the process of evolution, is evident in Fortune's comment that, 'It is only at the growing-point of evolution that we find free-moving forces, not as yet stereo-typed into form, which can thus

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'levels of consciousness and the corresponding planes of manifestation' with no influence upon them, as the psychic does (Fortune, 2000b, pp.94-5). Though of interest, because Fortune does not employ such a distinction consistently in her writing, I have used the term 'magician' as generic throughout this thesis.

be directed by the human will' (Fortune, 2000b, p.103). The 'growing-point' referred to is that of potentially new development, where the initiated magician stands as co-Creator.

In a statement which is interesting because it expresses a fusion of subjective and objective reality as 'energy', Fortune (2000b, p.101) says, 'The will is simply the power to concentrate the available energies.' An understanding of ontological reality as process, as a series of 'energy events', has developed in twentieth century philosophy, theology and physics. Cobb (1971, p.161), for instance, by establishing the presence and importance of non-sensory experience, with reference to quantum physics, is able to talk about extra-sensory perception; he says, 'Nonsensory elements in human experience are usually on or beyond the boundary line of consciousness ... Most of them are submerged far below the level of consciousness, and it is in this unconscious nonsensory experience that we have our only clue to the subjectivity of such energy-events as electrons.' Although Fortune (2000b, p.109) does not specifically use concepts of the atomic model developed substantially by various physicists during her life-time, her concept of the way mind and matter function and cohere in non-sensory experience is strikingly similar to that of Cobb; she says:

About every form, whether it is a diatom or a planet, there is an electric field of magnetic stresses. It is this electro-magnetic field, plus the modicum of astral light, which is the vehicle of the life-forces and transmitter of the messages of mind. Consequently, when the occultist performs operations on the physical plane, it is this etheric body he is working with, and not dense matter. If he uses material objects or substances at all, it is solely on account of the etheric element in their composition.

Clearly, Fortune's occult magical technique of mind training is considered an effective instrument of ontological change (Hartshorne, 1971, p.115).

In her understanding of spirit and matter as differentiated only by degree (of the density of forces) and not kind, stating that 'the natural is but the dense aspect of the spiritual', Fortune (1998, pp.194, 215) understands matter to be crystallised spirit and spirit to be volatilised matter, and affirms that 'there is no difference of substance between them.' The

differentiation, however, is an important one, for without it new expressions of spirit cannot be made, objectified in the Mind of the Logos, and assimilated back into the Logoidal consciousness. Although she conceived of differentiation between all aspects of reality to be in terms of degree rather than kind, Fortune does refer to differences of kind within manifestation. Such differences, however, can be seen to rest upon limitations of consciousness rather than essential ontological separateness (Fortune, 2000a, pp.56-7). Fortune (1998, pp.204, 251, 232; 2000b, p.108) is able, therefore, to talk about ‘molecules of matter’ held in ‘etheric stresses’ and forming bodies of manifestation on the physical plane, but by arguing that ‘matter and mind are two sides of the same coin’, and that there is no ultimate separation between spirit and matter, she is able to talk about forms and forces in psychological terms as ‘conscious and purposive’ and to identify the key to magic, in terms of the manipulation of such forces (and, therefore, forms), as being in the mind.

Through her metaphor of movement, Fortune (2000a, p.125) is able to describe a ‘multiple unity’ in terms of ‘stereotyped reactions’ which form natural laws (Bergson, 1949, p.67). The laws of the physical Plane are perceptible by human senses; they are, however, in accordance with the Hermetic doctrine of correspondence, reflected on all the Planes and form the physical, emotional, mental and spiritual context of evolution. The third section of *The Cosmic Doctrine* employs such laws in an itinerary by means of which the initiate, in his or her journey of ‘condensed evolution’, may navigate within the ‘circuit of force’, or ‘current’, formed by the relationship between the Planes (Fortune, 2000a, pp.126-7; Fortune and Knight, 1998, 197). The journey is part of a vast pulsatile reciprocity between involution and evolution. Human consciousness, accessing the subconscious and thereby achieving superconsciousness, may be thought of as participating in energy-events which are, essentially, the emanation of God (the involution of spirit into matter) through which

reciprocal relationship evolution takes place in human consciousness (Fortune, 1987a, p.115). Archetypal ideas within the Logoidal Mind, intuitively apprehended by a hierarchy of purposive, but discarnate, beings (Greater and Lesser Masters) are said to be psychically communicated to initiates who are dedicated to the Masters and trained by them (Fortune, 1987a, pp.115-16). Matter is, for Fortune (1987a, p.116), an extension of mind; she describes the pupil of the Masters (the initiated participant in the Great Work) as, 'the earthward end of a living chain of consciousness which is employed in translating the archetypal ideas of the Logos down the planes and finally bringing them to realization in matter.' Such realisation may be in terms of dense matter (talismans or talismanic activity) or merely of recollections within brain-consciousness; but whatever form the realisation takes, it is not, for Fortune, divorced from the archetypal energies which constitute its essential reality: for her, mind - in which human consciousness participates - is the root of form and physical matter merely the densest expression of the 'thought-form projected from the mind of God' (Fortune, 2000b, p.108; 1998, pp.16, 60).

## **7.2 Psycho-cosmological polarity**

According to Fortune's emanationist thinking, Creation is the manifestation of God; given that the evolution of human consciousness exists in a continuum with the involution (or emanation) of God, participation by the magician in the Great Work of regeneration is participation in spiritual generative power (Fortune, 2000a, p.152). In *The Cosmic Doctrine*, the Logoidal projection of the Universe is a manifestation of archetypal Cosmic force. Fortune (2000a, p.159) describes the method of magical participation in this process by means of the 'Law of Limitation'; she says, 'Having circumscribed the task you have set yourself, see it in relation to the Cosmos. By seeing the Cosmic Archetype you will draw in the force of

that ideal and by seeing the circumscribed form which it is desired to manifest, you will focus that force.’ The ‘task’ is mundane and the force invoked transcendental; the process of ‘drawing in’ or ‘invoking’ the force, in this context, begins with meditation (Fortune, 1998, p.27; 2000a, p.159). Concentration, as an aspect of training the mind, falls within Fortune’s concept of the Law of Limitation; it was the first stage in the technique she used in order to ‘receive’ the content of *The Cosmic Doctrine* (Fortune, 2000a, pp.8, 152). Fortune’s method of ‘using’ the Tree of life in *The Mystical Qabalah* follows similar principles: she says that each Sephirah on the Tree of Life should be considered in terms of ‘philosophy, psychism and magic’, and that such thinking should begin with reference to the cosmic aspects of the Sephiroth (Fortune, 1998, p.87). The practice of magic, implied here by Fortune, needs to be rooted in the archetypal Cosmic machinery of involution which, as shown by the cosmological and psychological metaphor of *The Cosmic Doctrine*, is also the pattern of psychological evolution in esoteric terms (Fortune, 1998, pp.163, 180-81, 224, 232, 262). In this way, cosmic realisation unfolds in human consciousness causing changes which constitute the practice of magic according to Fortune’s own definition of the word (Fortune, 1998, p.109).

The Great Work of generation and regeneration, according to Fortune (1998, p.43), is a process of ‘the manifestation of all things through the differentiation into pairs of Opposites and their union in a Third.’ Differentiation into pairs of Opposites, therefore, results in both horizontal and vertical polarity; the former is balanced according to the law of equal and opposite action and reaction, whereas the latter, being polarity between planes, requires a transmutation of values (Fortune, 2000a, pp.149, 172). I have noted that Fortune (1998, p.3, 2000a, p.20) considers the evolutionary destiny of the Western occult tradition to be the conquering of the physical plane, and that duality is inherent in manifestation; consequently,



her description of magic as the application on the physical plane of higher plane power by the magical practitioner, which is the unfolding of cosmic realisation in the context of magical practice, focuses on an engagement with duality (Fortune, 1998, pp.109, 256-7). In *The Cosmic Doctrine*, Fortune (2000a, p.173) says, ‘remember that when dealing with any form, one can always be resolved into two, and for production of a new object two are always essential, and it is upon this subtle action and reaction and balance of force that ultimate issues depend.’ Given that, in Fortune’s cosmology, involution and evolution form a polarised circuit, with pure spirit at the zenith and dense matter at the nadir, it may be taken as implicit that ‘ultimate issues’ point to both physical manifestation at the nadir of the outgoing arc, and spiritual principles at the originating point of that arc. The transition across the nadir, in terms of initiation, is referred to by Fortune (2000a, pp.132-3) as ‘transmission from the involutory to the evolutionary arc’ and is said to waken the ‘God within’ (the Divine Spark) that it may evolve to union with the ‘God without’. Magical practice, then, reflects the reciprocity between cause and effect in the context of cyclical development (which I have characterised as ‘fractal’). Key elements in the science and art of magic, for Fortune (1998, pp.138, 218, 229), are knowledge of, and ability to work in a controlled way with, the polarities of force within the current circuit of evolution. The purpose of such magical work is the balancing of unbalanced force so that transmutation is possible (in accordance with purposive evolution).

With reference to the Sephirah Malkuth as the Earth sphere, Fortune (1998, p.270) says, ‘It is in very fact the sphere in which karma is normally worked out. Where there is sufficient knowledge, however, karma can be worked out deliberately on the subtler planes, and this method is one of the forms of spiritual healing.’ Such spiritual healing is, essentially, an invocation of ‘equilibrated’ spiritual force, as a causative principle, resulting in God made

manifest 'when the conditions permit of manifestation' (Fortune, 1998, 177). The conditions necessary for such manifestation are those of the equilibration of spiritual force and the equilibration of form built by such force; there is a reciprocal relationship between the force and the form (built therefrom) into which the force is invoked. In 'The Guild of the Master Jesus', the initiate's concern is said to be with 'the karma of the earth' rather than personal karma (Fielding and Collins, 1998, p.248). That this is a consequence of a heightened consciousness of evolutionary development on the part of the initiate is suggested in *The Cosmic Doctrine*, where Fortune (2000a, p.143) says, 'The past or biological consciousness ... lives in the Earth karma and also lives in each individual identity, and the reaction between the individual and collective atavistic strata are very important.' This 'biological consciousness' may be understood as 'the racial subconsciousness, the oversoul of the peoples, the Earth-spirit' (Fortune, 1998, p.59). There is said to be a reaction between each individual and this Earth-spirit because individuals are both products of evolution and contributory participators in such development. In *Machinery of the Mind*, Fortune (1995b, pp.28, 53) comments on 'the practical application of psychology to human life' and posits a function of psychology as purposive, not merely in terms of the well-being of the individual, but in terms of universal evolutionary progress.

Commenting on the self-preservation instinct and how its essentially 'selfish' nature is modified by the 'social instinct', Fortune (1995b, pp.30-31) says that 'The law of self preservation has given place to the law of group preservation, and the centre of psychic gravity is shifted. The importance of this point cannot be over-estimated in practical psychology.' Such an approach to her subject persists through her development of an esoteric psychology in *The Cosmic Doctrine*, wherein she emphasises the importance of group work, the building of a Group Mind and the development of a Group Soul (Fortune, 2000a, pp.148,

174). The relationship between the Group Mind, the Group Soul and the Planetary Spirit, and - in turn - their relationship with what Fortune calls the Planetary Entity, are important to her understanding of the function of magic (Fortune, 1987c, p.40). Briefly, a Group Mind is formed when individuals formulate a common idea. A Group Soul is formed of various collective states of units within manifestation, be they racial, planetary or universal (Fortune, 2000a, p.192). A Planetary Spirit can be thought of as the Group Soul of a planet (Fortune, 2000a, p.99). A Planetary Entity is, in Fortune's own words, 'the Logoidal realisation of the existence of a planetary sphere, and the Logoidal concept of its mission and evolution' (Fortune, 2000a, p.142). The Planetary Spirit and the Planetary Entity develop together before meeting at the end of a phase of evolution. It is the therapeutic relationship of individuals and groups with the Planetary Spirit which constitutes the ethical dimension of magic as Fortune (1998, p.270; 2000a, p.142) understood it; the Planetary Spirit is said to be relatively evil and the 'healing' of the Planetary Spirit is the 'working out' of the mass karma of the Earth as it evolves in a reciprocating relationship with its Logoidal Creator.

In *The Cosmic Doctrine*, Fortune (2000a, p.128) says:

the Planetary Spirit is as a group soul of that plane on which it functions through the planes below it to the dense physical with which it has been supplied, but the elements of the plane above it, which serve it as an individuality, are supplied by the lives evolving in its sphere, and partakes of the nature of a Group Mind of the life of that planet. This is a subtle but important distinction, for it means that the Higher Self of the Planetary Spirit depends upon the lives dwelling on it for its development.

The Planetary Entity functions as the 'Higher Self' of the atavistic Planetary Spirit; the 'Group Mind of the life of that planet', then, depends upon the Planetary Entity for its development just as the evolution of an individual depends upon the development of higher consciousness (Fortune, 2000a, pp.128, 142). The Logoidal Individuality, however, also depends upon humanity - with whom it exists in a conditioning, but non-mechanistic relationship - for its development; it is in this sense of a context of continual development that

the relationship between Creator and created is reciprocal. The relationship between the Logos and the Logoidal thought-form (which constitutes the Universe) is one of 'subject- object adaptation' and 'object-subject reaction'; the completion of this reciprocal development, and the goal of evolution, is said to be 'the at-one-ment of the Group Soul with the Logoidal consciousness, whereby the Logos received the fruits of the evolution' (Fortune, 2000a, pp.68, 111).

That the Planetary Spirit is described as 'necessarily purely atavistic and therefore, relatively speaking evil' demonstrates the principle of polarity behind the duality inherent in manifestation (Fortune, 2000a, p.142). At the end of a cycle of evolution, however, the Planetary Spirit and the Planetary Entity 'meet', just as, at the end of an incarnation, an individual's experience (or, more specifically, the 'reactionary capacities' gained thereby) is absorbed by their Higher Self (or Individuality), the two being synthesised before a new Personality (or vehicle for incarnation) is projected as a reincarnation (Fortune, 2000a, pp. 110, 111, 121, 142, 180, 186). The initiate gains such 'reactionary capacities' by means of 'sympathetic induction', said to be a quicker process than is possible by experience alone (Fortune, 2000a, p.110). When the Planetary Entity and the evolved Planetary Spirit 'vibrate synchronously and are at-one', the 'oversoul of the peoples' is at one with the Logoidal consciousness, or is, effectively, the Logos itself (Fortune, 2000a, p.111). The initiate, then, in his or her development of 'condensed evolution', works magically in order to 'bring the Godhead down into manhood and make Divine Law prevail even in the Kingdom of the Shades' (Fortune, 2000a, p.126; 1998, p.11). It is a process of the 'realisation' of spiritual force, incorporating on both an individual and a group level (psychology being the study of the complex which is an individual human being, and group work being an extension of the Law of Polarity governing manifestation) processes of self-divinisation and involving

contribution (on a group level) to the 'at-one-ment' of the 'evil' Planetary Spirit. The role of the occultist, or initiated magician, in advancing this 'at-one-ment' of the Group Soul with the Logoidal consciousness within this reciprocally causal relationship, is one of 'concreting the abstract' whereby cosmic spiritual realities are 'realised' and the Higher Self brought into manifestation on the planes of form (Fortune, 1998, pp.32, 34; 2000b, p.39).

By means of the metaphor of movement which Fortune uses to set out her correlative ontology, and which she extends to embrace an equivalent formative epistemology, she is able to present a model of reality that is both fractal and holistic. Emanation and return are reflected within each of the infinite series of fractally replicating patterns of the whole, including the esoteric psychology of the microcosm which is the individual human being, that form Fortune's cosmology. Within the context of initiation which, as has been stated, is understood to be 'condensed evolution', the magician, by an act of will, participates in his or her own evolution along an unbroken (and ultimately cyclical) line of systematic development from the involution, or emanation, of God (Fortune, 2000a, pp.56, 126). The system is a magical one: Fortune (2000a, pp.155, 156,) describes the theurgical directing of power 'to any given end' by means of the application of thought, inductively and deductively, to any given concept, and the transference of this pattern of thought to the 'realm of feeling'; thereafter, the concept developed in this way should be 'subjected to the driving force of the nature'. Magic, then, in Fortune's description of it as participation in divine acts of generation and regeneration, embraces ethical and devotional considerations, with practical consequences, within an inductive frame of reference (Fortune, 2000a, p.156; 1998, p.195).

### **7.3 Regenerative initiation as psycho-spiritual emanationism**

The ontological (cosmological) development Fortune (2000a, p.25) describes in the first section of *The Cosmic Doctrine* is that of creation according to the pattern of spiritual reality emerging from the Unmanifest. The metaphysical pattern presented in the first section of *The Cosmic Doctrine* is replicated in the second section of the book in terms of psychology and epistemological themes such as morality and self-development. The third section of *The Cosmic Doctrine* is based upon the same ontological and epistemological pattern of development as the first two sections; among other things, it defines a series of ‘Laws’ governing reality and thereby establishes a conceptual framework for magical activity as, essentially, spiritual action. The Law of the Seven Deaths shows a progression from the simple law of manifested being (the equilibration and consequent neutralisation of opposing forces) through birth, meditation, sleep, training (or moral development) and trance, to initiation. In ‘The Guild of the Master Jesus’ Fortune says, ‘The aim of initiation is the perfecting of man; but man cannot be perfected unless all seven levels of his nature are developed, purified and synthesised’ (Fielding and Collins, 1998, p.234; Fortune, 1998, p.121). The emanationist process, as described in *The Mystical Qabalah* and presented metaphorically in *The Cosmic Doctrine*, serves to plot such a progression, providing a structure for meditation as a means of ‘self-initiation’ and pointing to the ‘keys’ for magical practice which includes ‘ritual initiation’ (Fortune, 1998, pp.69, 70). De Certeau (1988, p.176) lists three types of reading, distinguished by Barthes, as, ‘the one that stops at the pleasure afforded by words, the one that rushes on to the end and “faints with expectation,” and the one that cultivates the desire to write: erotic, hunting, and initiatory modes of reading’; the last of these serves to endorse an approach to *The Cosmic Doctrine* as a response to an invitation to participate in an initiatory and creative process. In this way, by providing a

means of establishing self-created self-identity which includes the harnessing of cosmic principles, textual form and content combine to present the means of spiritual action.

Ogden's argument for the necessity of experiential validation with regard to the integrity of analogous ways of thinking about God is, as has been said, pertinent to Fortune's equivocal correspondence between the cosmological and psychological elements of *The Cosmic Doctrine* which facilitates her understanding of the effectiveness of magic.<sup>60</sup> Clayton (2003, p.209), in his essay 'God and World', defines a 'Panentheist Analogy' wherein 'the relation of God to the world parallels the relation of our minds to our bodies.' Clayton's use of the word 'parallels' is not strong enough for the purpose of my hermeneutic; indeed, he himself proceeds to move both analogues 'up one level' in order to adequately describe a structure of emergence and in order to embrace a panentheist embodiment metaphor which avoids positing a dichotomy between organic and mechanistic world views (Clayton, 2003, p.210, n.12). Clayton (*ibid.*) states that 'human mind is to human body as divine spirit is to consciousness in particular *and* to the world as a whole.' Describing his concept of 'contiguous levels of hierarchy of natural emergence', Clayton (2003, pp.210-11) holds spirit, mind and matter distinct; he says, 'In the emergentist picture, if there is an active divine spirit - or even just an emergent spiritual level within the one natural world - its influences will be mediated through the level of mind and from thence to physical bodies in the world.' This description of emergentist embodiment elucidates Fortune's developmental hierarchy which is based on her interpretation of the Tree of Life; she describes an emergentist emanationism that, in the distinction between and contiguity of its constituents, is panentheistic. Emanation, for Fortune, also resolves the mechanistic-organic dichotomy, allowing for the creative 'pressure' of God at all levels of emergentist emanation.

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<sup>60</sup> See ch. 6, § 1 of this thesis.

Clayton's conclusion that 'Just as the neurophysiological structure of the higher primates is "upwardly open" to the emergence and causal power of the mental, so the mental or cultural world is upwardly open to the influence of the Creator Spirit', dissolves any Spirit-matter dichotomy (Clayton, 2003, p.211). Furthermore, when 'contiguous' development is considered in the context of emergentist embodiment wherein mind and body must be understood in an extended sense, according to a panentheist view of the world where, as Clayton (*ibid.*) says, 'Individual minds integrate into group minds; individual actions influence other actions', an effectively bi-directional causality is irresistibly implied. Acceptance of the concept of a 'bi-directional' relationship between Creator and created serves as a foundation for the magical concept of self-divinisation according to which Fortune expresses her concept of regeneration as harnessing the potentially opposing concepts of evolution and redemption in an ameliorative process (Clayton, 2003, p.210). Though Clayton (2003, p.211) is somewhat resistant to what he refers to as 'magical interventions into the physical world', he says that we may 'yet still find that world "reenchanted" as the embodiment of the divine'. For Fortune, as for Clayton, panentheism is participatory; Clayton's resistance to 'magical interventions' may simply be understood in terms of Fortune's resistance to notions of 'supernaturalism', for Fortune does not understand magic as an intervention *into* the physical world, but as a part of natural causation.<sup>61</sup> Part of the purpose of evolution is stated as being the, 'concreting of the abstract idea of good'; as individuals become 'self-conscious' of the divine, they are initiated and begin to co-operate with the divine Mind which is, in turn - as has already been noted - modified accordingly (Fortune, 2000b, pp.29-30, 72; 2000a, p.122).

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<sup>61</sup> See my remarks on this in ch. 5 of this thesis.



It is important to note that, within her presentation of recursive patterns of individuation, Fortune (2000b, p.28) describes initiation into co-operation with the divine mind as requiring 'self-consciousness' which is consciousness of the 'Divine within us' as a precursor to contacting the 'Divine without us'. Of the initiates' way of co-operating with the divine Mind, Fortune (1987a, p.40) says:

The Macrocosm of the universe is ordered by God, but of the microcosm of his own nature man should aim to make himself the deity. 'Ye shall be as gods,' said the Serpent, and he spoke the truth; initiation develops the God within so that he may rule the microcosm of our nature instead of leaving it the prey of 'chaos and old night' – the subconscious past of the race.

The 'subconscious past of the race' is the 'collective atavistic strata' which contributes to the 'mass karma' of the Earth (2000a, p.143). Fortune (2000a, p.142) considers the acceptance of karma as the first initiation; as an individual activity, this initiation impacts upon the whole group of which the individual is a part, for, 'all life on the Earth must be lived in relation to that karma ... it makes the mental atmosphere in which we live and move and have our being.' It is in this sense of individually effective participation in the Group Mind, 'where through the deliberate use of his reason and his will a man can do for himself rapidly what evolution is doing slowly for all existence,' that Fortune (2000c, p.20) defines initiation as 'a method of quickening evolution' (Fielding and Collins, 1998, p.246; Fortune, 2000a, p.126).

The necessity of individuation for initiation has consequences for the way that individual karma is worked out in relation to that of the atavistic, relatively evil, Planetary Spirit (Fortune, 2000a, p.142). An approach to the collective state of the Group Soul which is the Planetary Spirit, via the subconscious (the repository of previous development), *before* self-consciousness develops, results in the 'mass' having dominion over the individual; the individual becomes subjugated by evil, thereby, and gets caught up in movement which is, to employ Fortune's metaphor, moving in the opposite direction to evolution rather than co-

operating with the evolving divine Mind in the concreting of good (Fortune, 2000a, p.23).

Given that evolution is a process consequent upon the emanation of God which is, in turn, the process of Creation (a synonymy clearly adopted in *The Cosmic Doctrine*), it follows that the initiate (as the word itself suggests) deliberately participates in the creation of his or her own self (Fortune, p.63). It is not that, for Fortune, initiation is anything more than self-development which constitutes the esoteric nature of magic, but that her concept of the individual self is of that which is larger than normal consciousness at the current stage of human evolution is capable of admitting, and that she conceives of such development as having consequences beyond exoteric concepts of the individual. De Certeau (1988, p.137), whilst lamenting the loss in the modern era of an approach to reading as experiential participation, identifies the potential for texts to function as a teaching voice of God. Candler's comments on Aquinas' *On Truth*, regarding textual practices of the Middle Ages, resonate with de Certeau's, and are pertinent to the way Fortune presents her concept of co-operation with the divine Mind; he describes the 'causing of knowledge in another' as the imitation of God 'whose prerogative alone it is to cause knowledge', and comments that, 'If texts can be said to teach, then, the reading of them must share in this same mimetic participation in divine knowledge' (Candler, 2006, p.4).

Candler (2006, p.45) describes the pre-modern process of reading as a 'memorial performance' of an itinerary, by which, he says, 'the reader becomes in a sense identical with the text, though in a rhetorical sense and not (obviously) a physical one'; such a view serves as a basis for further consideration of the inferable extent of Fortune's magical methodology as 'psycho-spiritual practice'. Considering *The Cosmic Doctrine* as an itinerary, the recapitulation in consciousness of the content of the text by the reader, whereby his, or her, self-consciousness is advanced, may be understood as locating his or her identity in the

process described. By assimilating the content of *The Cosmic Doctrine*, the reader can be said not merely to access a means of transformed self-identity, but necessarily to engage in such a process; furthermore, because the cosmological process is presented simultaneously as a psychological one, the self-consciousness of the reader may also be understood to be the emerging consciousness of God. When Fortune (2000a, pp.56, 63, 68) talks about ‘the sensations of its own nature’ experienced by the Logos and forming a concept of itself (or a ‘thought-form’) which, when projected within its own objective consciousness, forms a universe, she is linking the development of consciousness in the universe, through self-awareness, with divine creativity (‘in an unbroken line of development’). This concept takes its place in her description of a fractal series of Cosmoi, the emanation of which is described in terms of the development of consciousness. Given that the purpose of the text of *The Cosmic Doctrine* is explicitly stated as being to train the mind, not inform it, such a description may be understood as having less to do with systematic cosmology than as an expression of magical epistemology.

As the reader, or initiate, contemplates the ‘unbroken line of development’ between Cosmos and universe, or between mind and matter, or between movement and thought, the mind may be trained and consciousness developed (Fortune, 2000a, p.56). In this way, concepts in the reader’s mind, informed by such self-awareness, may be projected in imagination so that the process of emanation continues. By contemplating his or her essential reality as a cosmic being, the reader’s projections (thoughts or realisations) of him- or herself as a prime atom are, according to the text itself, primal acts of creation; magical epistemology is, thus, presented, and participated in, as cosmic ontology (Fortune, 2000a, p.66). It is in this sense that *The Cosmic Doctrine*, providing a tool for transformative meditation which is the process of reading and understanding the text, may be understood as a manuductive handbook

for self-divinisation (Fortune, 2000a, pp.159, 178). For Fortune, the individual is a conduit of the emanation of God, manifesting the will of God and realising the purposes of God on Earth; magic is a means of self-divinisation wherein consciousness is raised and the soul is reunited with its origin. In this way, 'higher' principles are made manifest and matter is organised (conquered) in accordance with the divine will (Fortune, 1998, p.4).

#### **7.4 Magic as practical spirituality**

The goal of the Great Work, as Fortune understands it, is an epistemological monism, where object and datum (a 'projected' universe and the Logoidal concept of the universe, for instance) are identical. Whilst displaying a monist commitment to a fundamentally unitary concept of reality, however, Fortune (1998, p.34) can be seen to strive towards a thoroughgoing acknowledgment of plurality by developing a detailed description of the way differentiation takes place in an emergent, emanationist, psycho-cosmological process rooted in her understanding of what she refers to as 'modern Qabalah'. The 'Name of God' corresponding with the first emanating manifestation of God at Kether, in the Qabalistic system to which Fortune (1998, p.136) adheres, is *Eheieh*, which she translates as 'I will be' and which, she says, demonstrates a constant becoming. Some departure from a state of unity is implicit if that unity is defined as a state of 'becoming'; constant change and, therefore, differentiation, in the context of infinite possibilities within the alchemical 'One Thing', however, also implies, according to Fortune (1998, pp.136, 215), that such constant activity must correlate with itself. 'Completion of the Great Work', is understood by Fortune (1998, pp.38, 112) as a 'virtue' of Kether (the sephirah described as 'the First Swirlings, the commencement of Whirling Motions'); the process of change, therefore, is recursive, its completion being its commencement. Inevitably, a concept of emanation as recursive - the

‘lines of force’ within the universe moving in curves - requires an interlocking of the correlative aspects of the emanating force (Fortune, 1998, p.133).

In accordance with Pico’s first principle that, ‘whatever exists in all worlds is contained in each one’, Fortune (1987a, p.34) says, ‘we shall find that a thing which is true on any plane of the cosmos is true through the whole of its system of correspondences’ (Farmer, 1998, p.ix). Fortune’s concept of correspondence points, then, to an ontological correlation which signifies more than a mere interlocking of disparate elements (Fortune, 1998, p.86). Spirit crystallises as matter in the process of involution and matter returns to spirit in the process of evolution; the latter is an unfolding of the former (that which was ‘infolded’) (Fortune, 1998, pp.52, 214). That the completion of the Great Work is a state of ‘the *commencement* of Whirling Motions’ illustrates that Fortune’s concept of regeneration implies a process of genesis, as a ‘coming into being’, whether epigenetic, palingenetic or agamogenetic (Fortune, 2000a, pp.42-8, 101-6, 112-13, 124, 172). Even though, as Fortune (1987a, p.35) says, ‘That which has been comes round again on a higher arc, and nothing opens up in evolution whose germs are not implicit in involution’; that which is the Great Work of ‘regeneration’ is its completion in Kether as ‘generation’.

There is, in the successive Four Worlds of the Qabalah, a movement from the abstract to the particular within which each sephirah on the Tree of Life has its place; yet each sephirah in the succession is said to have a fourfold nature relating to each of the Four Worlds (Fortune, 1998, p.22). The itinerary presented in *The Cosmic Doctrine* ‘moves’ in a similar way; the outward arc (reflected in that aspect of the text designed to train the mind) is also the returning arc (because the purpose of training the mind is to enable the very participation in textual content which is the training methodology). The divine movement towards manifestation and revelation described in the text is reflected in the magical journey through

initiation and realisation participated in by the reader. Presented as an *a priori* revelation, *The Cosmic Doctrine* functions as an *a posteriori* realisation; the logic presented in the text, therefore, achieves its primary meaning by the evidential reading experience it induces manuductively. Because Fortune's understanding of reciprocity ultimately dispenses with the usual logical sequence of causality, resolving the dichotomy of Creator and Creation, and because her concept of evolution is that of a process which conflates subject and object, she is able - as I have noted throughout this thesis - to talk about 'revelation' in terms of 'realisation' as both a development in consciousness and as a 'making real' in a physical sense (the two exist within a continuum and are ultimately, as the bringing of the Higher Self into function, aspects of the One Thing) (Fortune, 2000a, pp.21-2, 65-6; 1987a, p.68). This coalescing of revelation and realisation demonstrates what Fortune (1998, p.51) understands to be 'illuminated consciousness', a term which may be considered synonymous with 'superconsciousness'.

The term 'illuminated consciousness', suggests in itself that Fortune considered such an initiated state of superconsciousness to be a natural state of co-operation with the divine Mind, as opposed to a supernatural intervention. Part of my thesis is that Fortune's presentation of the psycho-cosmology of *The Cosmic Doctrine* can be understood as a product of the process of the illuminism which it describes, and that participation in the text may be justifiably considered in terms of a performative engagement with that process (which is a coalescing of human and divine activity). For Fortune, 'making real' does not consist simply of acts of giving form to force (as part of the infolding of involution), but of the reciprocal 'ensouling' of form (as part of the process of an unfolding evolution). Just as Creation does not simply consist of a created object, but develops within the process of an emanating Logoidal consciousness, so revelation is not simply 'given', as a *fait accompli*, to passive

humanity, but is achieved ('developed' and 'applied') by and through a hierarchy of beings (the Masters among them) (Fortune, 2000b, pp.77, 82). Magic is both a 'bringing through' of cosmic force (that which is 'real') and a 'regeneration' of phenomenal actualities.

Accordingly, mythology is defined by Fortune (2000b, p.92) as a purposively effective imaginative anthropomorphisation of natural forces and a realisation of spiritual principles; such purposiveness and intended effectiveness characterises her use of metaphorical images in *The Cosmic Doctrine*. Fortune's belief in the guidance of 'discarnate consciousness', which she calls the Masters, reflects her conviction that magic could, in theory, be worked by the power of the mind alone; this may initially appear to contradict her view that all magical operations function within a 'circuit of force' which needs to be 'earthed' in Malkuth (the sphere of action on the physical plane) (Fortune, 1998, pp.154, 187, 214, 219, 257). Such 'earthing', however, does not indicate that all magical operations require a form of material manifestation as commonly understood, for the earth sphere - according to Fortune (1998, p.23; 2000a, p.140; 2000b, p.108) - encompasses the Lower Astral plane and the etheric sub-planes wherein all reality is reflected.

The constituents of ritual, specifically as a means of 'earthing' spiritual force, are given in *Sane Occultism*, where Fortune (1987a, p.58) states two basic necessities: 'the proper contacting of the Unseen Powers, and the formation of a group-mind on the physical planes.' Fortune (2000b, p.93) says that contact between the 'Unseen' and the 'Seen', on the physical plane, occurs in the mundane chakras; of this chakric function, she says, 'Thus is the universe represented to the initiate, and he is able to trace the correlation between its parts and see what invisible realities are throwing their shadows upon the world of Maya, illusion.' The mundane chakras, as the 'background of matter' on the physical plane, are the 'First Swirlings', the twelve signs of the Zodiac, the seven planets, and the four Elements, which, in their various

groups constitute the sephiroth of the Tree of Life (Fortune, 1998, p.23). *The Cosmic Doctrine* clearly serves as a representation of the universe, incorporating the psychological relevance and significance of the chakras; by facilitating a common focus, when its contents are sufficiently assimilated and held within the minds of initiates, it may also be considered to establish a group-mind. The Astral Plane provides for Fortune the link between mind (non- physical) and matter (physical); it is described as the Plane of images (Fortune, 1998, pp.182, 183, 189, 225). Because the primary arena of activity for the magician (who works predominantly with images) can be said to be the Astral World, Fortune considers the terms ‘Astral World’ and ‘Magical World’ to be coterminous (Fortune, 1998, pp.53, 85, 88). According to Fortune’s description of magical efficacy, then, participative reading of *The Cosmic Doctrine* may be considered, coherently, as a performative engagement with the cosmogonic process described therein; the images in the text may be understood, thereby, to function as a magical itinerary.

The formulation of images in the mind, whether those constituting the mythological cycles characteristic of all races or those presented metaphorically in *The Cosmic Doctrine*, is said to create forms on the Astral Plane; such mental images may be charged with force so that they become artificial elementals (Fortune, 1998, pp.61-2). These elementals, or ‘thought-forms’, serve in this way as channels for cosmic force (Fortune, 1998, pp.204-5). The images within the extended metaphor employed throughout *The Cosmic Doctrine* can be understood, therefore, to exist not just epistemologically, but ontologically as a ‘form’ on what Fortune would designate the Astral Plane. Such correlative ontology, including that which exists between mind and matter, can only be understood if the analogy between microcosm and macrocosm is read as exact (Fortune, 1998, p.16; 1995a, p.212).<sup>62</sup>

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<sup>62</sup> See ch. 3 of this thesis.



Mythologically speaking, the gods may be the ‘creations of the created’ but they are ‘immensely powerful’ nevertheless; according to Fortune (1998, pp.203, 204, 209, 226), like the ‘creatures of the Creator’, they are built up of the ‘mind-stuff’ of the universe, are amenable to the consciousness that created them and, under the right circumstances (of adoration and sacrifice), they can become magical objects capable of independent action. Though the gods are merely images representing natural forces, the force that ‘ensouls’ such imaginative forms is considered to be ‘a very real thing indeed’ (Fortune, 1998, pp.209-10).

Defining ‘reality’, as distinct from phenomena, Fortune (2000b, p.62) says, ‘OCCULTISM ... accepts the phenomenal as actual enough if not real, if we use the term “real” in its technical mystical sense as eternal and self-existing. The aim of the occultist is to organise and master phenomena and bring them into harmony with the eternal law of the Real.’ An essential part of this ‘mastery’ over phenomena is the mind training that enables an occultist to hold and build upon images held in the mind. The ‘real life’ of the initiate is said to be his or her evolutionary self, the physical incarnation of which is but a phase; just as human beings may imaginatively create a god, so the evolutionary self (the ‘Higher Self’ or ‘Individuality’ of the incarnated human being) projects manifestations of itself into the planes of form which may become ‘clothed upon with matter’ (each incarnated manifestation being called a ‘Lower Self’ or ‘Personality’) (Fortune, 2000b, p.55; 1987a, pp.136-7). Fortune (2000a, p.74) says that, ‘Individuality and Personality ... refer to the stages of development and have a historical significance ... They refer to Time, not to Form. That which is the Personality today will be part of the Individuality tomorrow.’ This pattern of emanating manifestation coheres with an understanding of Fortune’s psycho-cosmology as a fractal system of development: the ‘Individuality’ of a human being, for example, may be considered to exist in an ontologically correlative relationship with that of a Great Entity.

An understanding of *The Cosmic Doctrine* as an artefact for magical use, which serves to bring into effect what it describes, qualifies it as talismanic. Fortune's understanding of what constitutes a talisman, however, is an application of her definition of magic as causing changes *in consciousness*. She does not consider symbolic material objects to serve as vehicles for invoked force, *per se*, but rather to enable a raising of consciousness within the magician; she says, 'It must be clearly realized that the value does not lie in the material object, but in the train of thought it evokes. The power, however, may subsequently be associated with the object, thus forming a talisman' (Fortune, 1987a, p.52). In this sense, talismans are tools of the magician; it is through the magician that unseen forces are made manifest. In accordance with her definition of magic as 'therapeutic', Fortune describes talismanic function as that of enabling the administration of raised consciousness; for her, talismans are not merely objects within a mechanical system of 'sympathetic magic', where talismanic spells automatically function causatively and effect changes thereby, and which depends on such lists of ontological correspondences as are tabulated in the various 'grimoires' of magic. Fortune's system of 'correspondences' is a psycho-cosmological one, her correlations being within a subject-object synthesis; for her, 'The effect of a talisman is not upon external fate, but upon the internal reactions of consciousness. We do not affect fate by our magical operations, we affect ourselves; we reinforce those aspects of our nature which are in sympathy with the powers we invoke' (Fortune, 1987a, p.41). The mind training effected by *The Cosmic Doctrine*, then, must be understood as part of this talismanic, magical 'realisation' whereby, as the Higher Self and Lower Self are brought into alignment, spiritual healing takes place and the process of 'at-one-ment' (of the Group Soul with the Logoidal consciousness) is advanced (Fortune, 2006, p.13).

## Conclusion

Having established Fortune's use of correlative ontology and her understanding of the beginning and end of all manifestation in terms of an epistemological monism, I have considered how she conceives of the relationship between sensory and non-sensory experience or, in other words, between 'phenomena' and 'reality'. Consequent upon this consideration, I have continued to show how Fortune's definition of magic, both implicit and explicit in *The Cosmic Doctrine*, is not merely presented theoretically, but employed methodologically, within an evolutionary process which is, in Fortune's terms, a combination of 'subject-object adaptation' and 'object-subject reaction' (Fortune, 2000a, p.68). Fortune describes how magic functions within a pattern of reciprocal development that does not wholly conform to traditional concepts of causality, for whilst 'Individualities' emanate 'Personalities' in their own image, the emanatory cause is conditioned by the projected images. One of the primary purposes of such magical activity is the regeneration of the Planetary Spirit of Earth which, as differentiated from the Planetary Entity, is a repository of evolutionary experience. Macroprosopos and Microprosopos are mutually reflective; the revelation of the former in the latter is part of a process of realisation, both in terms of a causal, emanated manifestation and of a reciprocal unfolding of consciousness in that which is emanated (Fortune, 1998, p.150). It is in this sense that magic, as Fortune understood it, can be said to employ 'higher powers' for its effectiveness. Such magical theory forms the foundation of practical magic in ritual; as ritual may be considered a talismanic expression of 'Unseen Powers' designed to bring about changes in consciousness, *The Cosmic Doctrine* itself may be understood as a practical magical artefact, revelatory in terms of the realisation it induces (or 'evokes') (Fortune, 1987a, pp.52, 58).

Fortune's presentation of cosmological emanationism and psychological regeneration in terms of an involutory-evolutionary continuum, providing an itinerary of self-divinisation, may be considered to lead the reader of *The Cosmic Doctrine*, manuductively, through a process of personal transformation; according to Fortune's understanding of correlative ontology, this ameliorative transformation constitutes the fractal creation of new conditions within the psychology of the individual, which cause changes in the universe, and which - in turn - impact reciprocally upon causal cosmic forces. With reference to Tom Driver's book *The Magic of Ritual*, Styers (2004, p.226) says that, 'magic aims at the transformation of a multifaceted situation including human subjectivity together with a range of external subjects and objects; it constitutes the "reordering of a totality."' In exploring the application of my hermeneutic for approaching *The Cosmic Doctrine*, I have established how Fortune's text, though it does not present a totality in an informational sense, can be understood to offer a totalising psycho-cosmological environment wherein the reader's identity comes to be defined according to the environmental pattern provided by the textual itinerary, just as the cosmological environment may be considered to be conditioned by the reader's cognitive process as he or she accesses the meaning of the text in a context where subject and object are conflated. *The Cosmic Doctrine* may be approached, therefore, as a means of participation in a performative, initiatory process of individuation and co-operation with God. Henri Bergson (1935, p.317) describes the Universe as 'a machine for the making of gods'; Darwin posited a view of each organic being as, 'a little universe, formed of a host of different self-propagating organisms, almost as numerous as the stars in heaven'; Fortune's *The Cosmic Doctrine* presents similar views of the macrocosm and the microcosm in the form of an evolutionary itinerary designed to function as a talismanic tool for initiatory processes

of self-divinisation by means of the 'realisation' of God (the developing cosmic reality behind manifestation) (Olby and Darwin, 1963).

If *The Cosmic Doctrine* is identified as belonging to a genre of practical spirituality, any inconsistencies as theoretical cosmology are beside the point, for it becomes epistemology rather than ontology (an attempt to systematise the way we think about the cosmos rather than a systematic cosmology or a bald description of the cosmos). Fortune would say, however, that the two come down to the same thing, because magic (as causing changes in consciousness) is effective on all planes, and her psycho-cosmology overcomes mind/body distinctions. It is as a consequence of this belief, that magic may be viewed as an effective tool for change and that the reader of *The Cosmic Doctrine* may consider the participative reading of the text as engagement with a magical methodology. Fortune's magical method of using the Tree of Life, outlined in *The Mystical Qabalah*, may be considered to be that of the participatory method required in order to assimilate the meaning (and purpose) of the extended metaphor presented in *The Cosmic Doctrine*; the demonstrable textual intention in the latter text, therefore, carries an implicit invitation to magical practice in accordance with Fortune's presentation of a systematic psycho-cosmology and with the authorial methodology by which the text is said to have been received. Fortune's psycho-cosmology demonstrates her magical methodology; as such methodology concerns the reciprocity between matter and mind, between the development of being and the development of consciousness, the reader's engagement with the text may not only be understood as participation in the itinerary presented, but - consequently - as participation in a magical process of expanding consciousness (training the mind) which, in accordance with Fortune's own understanding of magic as presented in the text, is ontologically effective (Fortune, 2000a, p.19). The text demonstrates that which it describes. By way of a coherentist

argument, then, *The Cosmic Doctrine* may be considered to function in accordance with the magical praxis set forth by its author; the truest expression of its meaning, therefore, is through its 'performance'. It is in this sense that my tripartite hermeneutic, incorporating as it does systematic Qabalah, process thought and manuductive theory, may be validated.

## 8. CONCLUSION

In the course of this thesis, I have outlined an approach to *The Cosmic Doctrine*, which makes sense of the text in its own terms, by constructing a hermeneutic; in doing so, I have defined what Fortune (1995a, p.4) means by a ‘magical act’ and have demonstrated that there is what could be called a ‘magical way’ of reading the text which coheres with Fortune’s definition of magic and her authorial methodology. I have, thereby, demonstrated that *The Cosmic Doctrine* can be viewed as a magical artefact which functions talismanically according to Fortune’s definition of such. In the process of constructing my hermeneutic, I have integrated three areas of research: Qabalah, process thought, and a literary theory of participative reading. Implicit in each part of my hermeneutic is the precept of participation; I have drawn the implications out, in the context of concepts of non-normative causality and subject-object conflation, as an argument for a reading of *The Cosmic Doctrine* as performative, in accordance with demonstrable textual intention and authorial statements concerning the nature and extent of magical efficacy.

In the first section of this concluding chapter, I will provide a summary of this thesis by extracting themes which have emerged as primarily instrumental in the formation of the solution I offer to my research question. In the second section, I will show - by setting the solutions I’m offering in a framework which will show their intellectual significance - that I have met my stated goal by solving the problems I stated in the Introduction to this thesis. In the third section, I will comment upon Fortune’s contribution to the field of occult literature by writing *The Cosmic Doctrine* and my own contribution to the assessment of the text’s meaning and significance. In the final section, I will consider the implications of my work for future research, positing a primary area of interest which emerges as a result of this thesis and

pointing, thereby, to certain aspects of my thesis argument which could support further investigation.

## 8.1 Summary

In *The Cosmic Doctrine*, it is by means of her central metaphor of space moving that Fortune constructs a simple image of three swirling Rings. All without the three Rings is unmanifest; within, are various characteristics of movement caused by the interaction of the Rings. Characteristic of manifestation are the twelve Rays, the seven concentric Circles and the tangential movements between the two which form fundamentally dualistic ‘atoms’ acting as ‘units’ of manifestation which ‘travel’ around the Cosmos (Fortune, 2000a, p.30). In this way, Fortune establishes a structure by means of which she can acknowledge multiplicity in terms of differentiation, whilst embracing a concept of fundamental unity in terms of the continuum within which involutory and evolutionary development occur. One of the problems which Fortune attempts to solve in her psycho-cosmology is similar to that of the ‘third man argument’, in Aristotle’s critique of Platonic dualism (where he explores the need for a connecting principle between the ideal Form and the particular reflection or shadow of that Form in the phenomenal world) and to the problem of interactionism in Cartesian dualism (where the relation between matter and mind is explored).<sup>63</sup> Essential to any coherent understanding of *The Cosmic Doctrine*, therefore, is some comprehension of the way Fortune differentiates between subjective and objective reality whilst holding them in a continuum.

That Fortune’s definition of magic, as concerning changes in consciousness, is not confined to subjective reality may be elucidated by means of an understanding of her cosmology. In *The Cosmic Doctrine*, the mind of God and the human mind are presented as

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<sup>63</sup> Plato, *Parmenides*, 132a; Aristotle, *Metaphysics*, Book 1, 990b.



existing in a continuum of consciousness; they are understood to be capable of entering into a reciprocal relationship with each other by virtue of Fortune's panentheistic concept of God wherein the Universe is a projection in the Mind of God. Because reality is described according to a metaphor of movement, both body and mind (form and consciousness) being expressed in terms of that metaphor, Fortune is able to dissolve any subject-object dichotomy without sacrificing the differentiation necessary for her presentation of involutory and evolutionary processes within the over-all process of God's 'becoming'. It is not merely that the referent, at any point in the text, may be considered as psycho-cosmological, but that Cosmos and psyche are held to exist in a reciprocally causative relationship, that subjective participation by the reader in the changes in consciousness which *The Cosmic Doctrine* requires for assimilation of its meaning can be understood to impact upon the objective reality presented metaphorically in the text.<sup>64</sup>

That *The Cosmic Doctrine* can be said to function magically, according to Fortune's definition of the term, may be argued from a summary evaluation of Fortune's fictional writing. Positing such functionality as reflecting a broader authorial intention exposes a methodology which serves to justify the elements within the hermeneutical approach to *The Cosmic Doctrine* which forms the core my thesis. Whilst Fortune's fiction and *The Cosmic Doctrine* may cursorily be considered as belonging to different literary genres, the distinction between them is not easily argued; little more than a cursory glance reveals that the latter, like the former, is an imaginative work with 'characters (such as the Lords of Flame) and plot (the process it describes). Fortune's magical fiction may be characterised as the dramatisation of

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<sup>64</sup> In this sense, Fortune's concept of magic conforms with Freud's identification of a conception of the 'omnipotence of thoughts' based on the connection between thoughts and reality consequent upon the human desire to control the environment; she would, presumably, disagree with Freud's identification of the conception as mistaken (Freud and Strachey, 1989, pp.99, 104-7).

magical experience as opposed to esoteric doctrine, but this does not serve, convincingly, to distinguish it from the psycho-cosmology of *The Cosmic Doctrine* which may also be said to present the conscious psychological development, inherent in the experience of assimilating the meaning of the text, as the unfolding of a cosmic drama. The problem resides in the difficulty of categorising *The Cosmic Doctrine* which, as a psycho-cosmological drama, may be considered as a performative text requiring participative reading in order for its magical methodology to function in accordance with demonstrable textual intention.

The question of whether the difference between Fortune's magical fiction and *The Cosmic Doctrine* is that of degree or of kind does not impact upon the validity of my applied hermeneutic; it has, therefore, remained beyond the scope of this thesis to examine, by means of detailed literary criticism, the ways *The Cosmic Doctrine* is distinct from Fortune's fictional writing. I have shown, however, that by a general comparison of the former with the latter useful insights may be gained into both the functionality of Fortune's psycho-cosmology and the magical theory implicit thereby and explicit therein; as a result, I have indicated how *The Cosmic Doctrine* may be identified as a magical artefact, a coherent way of approaching which is as a magical talisman. Any good training manual will invite some sort of reader participation, just as any novel will require some level of imaginative engagement on the part of the reader; *The Cosmic Doctrine*, in addition to these functions, according to the magical theory it presents, may also be considered to enact that which it describes. As the process of psycho-cosmological transformation described in the text is assimilated by the reader, the psyche of the reader necessarily conforms to the process being described. Form and content, subject and object, conflate according to the Hermetic doctrine of correspondence and Fortune's magical application of it in her initiatory system of 'illumination'.

That the process being described in *The Cosmic Doctrine* is a symbolic presentation of emanation prompts my exploration of Fortune's method of using the Tree of Life; with this consideration of Qabalistic methodology, clearly formulated and expressed in *The Mystical Qabalah*, I begin to construct my hermeneutic. Fortune's understanding of Qabalistic emanationism forms a conceptual matrix which may serve not only to orientate a reader struggling with the abstruseness of *The Cosmic Doctrine* as the central metaphor is extended in a fractally recursive pattern of non-identical replication, but also provides for a participative epistemology which underpins Fortune's definition of magic. That complementary forces and forms on the Tree of Life are considered by Fortune (1998, pp.31, 228) to resolve into a functional unit which again emanates a pair of opposites (due to the divine 'pressure' which continually pushes into manifestation) demonstrates a correspondence of opposites which produces a functionality from which emerge new states of being (represented by the sephiroth). The new complementary states of being, however, reflect those that caused the polarity from which they emerge in a continuing process of emanation which, though it produces correlative states, does not simply replicate effects (Fortune, 1998, ch.23). The process theologian Daniel Day Williams (1971, p.184) says, 'It is the essence of God to move the world towards new possibilities, and his being is "complete" only as an infinite series of creative acts, each of which enriches, modifies, and shapes the whole society of being.' Such an 'infinite series', constituting the 'completion' of God and shaping the society of being (thereby working within the free creative choices of humankind), is difficult to distinguish from the unfolding cosmic drama presented in *The Cosmic Doctrine*, according to Fortune's understanding of emanationism, wherein human activity emanates from the divine activity of the Creator in a series of new possibilities 'extending' fractally. The Tree of Life, as Fortune's means of plotting the cosmos, also serves as a schema for her method of

psychological development; likewise, the fractal recursion of the whole in its parts, described in *The Cosmic Doctrine*, represents both the development of the Cosmos and the growth of consciousness. Combining her knowledge of psychology with her understanding of the Tree of Life, Fortune posits ways in which changes may be brought about in consciousness.

With reference to some of the ways she describes psychological function in terms of occult cosmology, I have shown how Fortune's presentation of an esoteric psychology is, in fact, a methodology of practical magic. Furthermore, I have demonstrated how Fortune's concept of magic is the same as her understanding of evolution (albeit, as practiced by initiates, '*condensed evolution*') (Fortune, 2000a, p.126).<sup>65</sup> Fortune (1998, p.154; 2000a, p.123; 2000b, pp.29-30) defines evolution as the unfolding of Logoidal consciousness and points, more specifically, to the goal of evolution as unification of developed human consciousness with Logoidal consciousness; magic is defined, accordingly, as co-operation with the divine Mind. Because such co-operation is reciprocal due to the recursive nature of the context of its development (evolution resembling 'a series of duplicating mirrors'), it can be understood as *participation* in the divine Mind whereby evolution is co-Creative and the goal of evolution, as extended involution, is self-divinisation (Fortune, 2000a, p.70). *The Cosmic Doctrine*, like the Tree of Life, presents a psycho-cosmological process; Fortune's method of using the Tree of Life provides a means of participating in this process as a psycho-spiritual system of regenerative development. Fortune's use of process thought, inherent in her Qabalistic emanationism, suggests the terms of a theology which facilitate an approach to *The Cosmic Doctrine* by way of a participative metaphysics; concepts relating to process philosophy and theology, therefore, form an integral part of my hermeneutic.

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<sup>65</sup> My emphasis.

If Fortune's 'occult science', by which she seeks to reconstruct the 'lost art of practical magic', is compared with the positivistic science of the early 20th century, it will be seen how she rejects the model of the universe as made up of static entities acted upon by discrete forces in the eyes of a detached observer, and reconceives it as movement and pressure in which the observer is a key participant (Fortune, 1998, pp.59, 80). Perception, in Fortune's esoteric science, is achieved by a combination of observation and imagination whereby reality is influenced as well as apprehended. A panexperientialist understanding of reality retreats from dualistic terms of an unchanging insentient object and a sentient interpretive subject, restating perception in terms of 'occasions of experience' wherein materialist-idealist dichotomies are resolved (Ford, 1993, p.90). Any attempt to resolve the dichotomy brings its own problems of course; Merleau-Ponty's comment on the causal relationship between the viewer and the viewed states the dilemma succinctly when he says, 'finally one cannot say if it is the look or if it is the things that command' (Merleau-Ponty *et al.*, 1968, p.133). Bergson's coincidence of subject and object prompts a reassessment of what are the usually accepted laws of causality in terms of perception and results in a similar view of perception as creative. In *Matter and Memory*, Bergson (1911, p.332) concludes that, 'Spirit borrows from matter the perceptions on which it feeds, and restores them to matter in the form of movements which it has stamped with its own freedom.' In Fortune's cosmology, also, normative concepts of causality are abandoned; the resulting causal flux in *The Cosmic Doctrine* (wherein, for example, the created can be said to perform the primary act of creation) points to the participative aspect of the reading experience wherein the reader is implicated in the text, undergoing a transformative experience by having his or her mind trained according to a schematic psychology of the 'world within' which, simultaneously, serves as an interpretive cosmology of the 'world without' (Fortune, 2000a, p.66).

For Hartshorne, as for Bergson, individuals have direct experience of themselves, from the inside, which provides an intuitive perception of the nature of things; as Griffin (1993, p.203) comments in his essay on Hartshorne, ‘What we call matter is then the outer appearance of something that is, from within, analogous to our own experience.’ In *The Cosmic Doctrine*, the imagery of the primary metaphor of ‘space moving’ presents the reader with the inconceivable nature of instantaneous movement (the pre-cosmic Absolute: ‘inherently beyond analysis’) (Fortune, 2000a, pp.20, 31, 46). As the metaphor in *The Cosmic Doctrine* is extended, the reader is required to rehearse the symbolic pattern of fractally expanding Cosmoi, as self-reflection, in his or her mind, providing a reading experience which coheres most convincingly with the inconceivable nature of the central metaphor when it consists of participative assimilation of textual content rather than attempting analytical interpretation. The infinite complexification described in *The Cosmic Doctrine* does not present, purely, an analytical psychology, nor does it present a systematic cosmology; it invites participation in a necessarily intuitive symbolisation of psyche and Cosmos (Fortune, 2000a, p.38). In the final part of my tri-partite hermeneutic, I explore the concept of manuductive reading as a coherent response to such an invitation and, thereby, as a valid approach to *The Cosmic Doctrine*.

The concept of participation characterises Fortune’s Qabalistic methodology and is implicit in definitions of reality as process. When the reading experience is understood as manuduction a literary theory may be provided whereby the text may be identified as an itinerary for spiritual action by way of participative reading. The meaning of Fortune’s text becomes, thereby, integrally associated with the experience of reading it; this accords with the designation of the text as providing training rather than information. The proclamation of the Gospel in Christian liturgy can be understood to define its context as much as it is defined by

its context; the same may be said to be true of *The Cosmic Doctrine*. Fortune's received text is said to be obtained by a method which accords with the process of psycho-cosmological realisation it describes; as a magical artefact, then, it is a product of the magical praxis which it may be said to define, talismanically, by means of the iteration of the process in the cognitive assimilation of its reader (Catholic Church, 2005, 29). The performative and, potentially, participative process is essentially that which I remarked upon in my overview of Fortune's magical fiction: it is magical writing, which supports an argument for the appropriateness of some sort of magical reading (Fortune, 1995a, p.4).<sup>66</sup>

Given that the emanation of God is essentially, according to Fortune, the development of cosmic consciousness constituting a process of divine involution which encompasses the evolution of humanity within the process of God's 'becoming', human evolution must be viewed as part of the divine activity. Magical initiation - as condensed evolution - is, therefore, the psycho-spiritual practice of this participation in God (Fortune, 2000a, p.126).<sup>67</sup> The relationship between human consciousness and divine consciousness is, therefore, more than analogical, it is equivocal; participation, in this sense, being ontological (Candler, 2006, p.17).<sup>68</sup> In the context of the infinite possibilities of God's creative becoming, Fortune provides an itinerary as a way of orientating the reader, as magician, within evolution which expresses the nature of a panentheistic God as good; the alternative is deviation from the proper goal of evolution, due to misalignment with cosmic forces, which constitutes evil (Fortune, 2000b, p.29; 2000a, p.185; 1987a, p.146).<sup>69</sup> In its presentation of an itinerary, in the context of reality as constituted by infinite 'occasions of experience' (to use Whitehead's phrase), the psycho-cosmology of *The Cosmic Doctrine* may be read as a non-deterministic

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<sup>66</sup> See ch. 3 of this thesis.

<sup>67</sup> See ch. 4 of this thesis.

<sup>68</sup> See ch. 6 of this thesis.

<sup>69</sup> See ch. 7 of this thesis.

invitation to enter into an ontologically effective, reciprocal relationship with God, whereby the reader may be considered as both co-author of the text and co-Creator of the Cosmos (Ford, 1993, p.90).<sup>70</sup> It is as co-author and co-Creator that the experience of reading *The Cosmic Doctrine* may be considered transformative, for in the context of performative participation, the reader must also self-create; such is an appropriate interpretation of how the mind may be trained by the text, and is an apt consideration of the itinerary of *The Cosmic Doctrine* as regenerative. That my hermeneutic coheres with textual intention, as well as the form and content of *The Cosmic Doctrine*, is finally demonstrated by a consideration of its application with reference to theories of magical purposiveness and methods of magical effectuation as defined by Fortune.

Although academic consideration of magic may have moved on from Frazer's consideration of it as 'the bastard sister of science' and Alexander Le Roy's view that it is 'the perversion of science as well as of religion', magic - as Fortune understood it - has yet to be considered academically to any great degree (Frazer, 1922, p.50; Le Roy, 1969, p.35).<sup>71</sup> An in-depth survey of scholarly assessments of magic has not been necessary for the development of my hermeneutic, however, nor is it necessary for its application. Fortune gives her definition of magic, which is all that is necessary for the purposes of this thesis; what scholarly analysis I have referred to is only that chosen to help endorse a definition of my applied hermeneutic as 'magical'. In his *Making Magic: Religion, Magic, and Science in the Modern World*, Styers (2004, p.220), commenting on and quoting psychologists Zusne and Warren H. Jones, notes, 'Magic, they explain, disregards the distinction between physical and psychological causes, the difference between energy and information ... In their view this

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<sup>70</sup> See ch. 5 of this thesis.

<sup>71</sup> Certainly, explorations of the mimetic, psychological and symbolic nature of magic current during Fortune's lifetime, such as those of Frazer (1922), Freud (1959, vol. ix; 1989) and Cassirer (1955), tend to be reductionist in their consideration of magical instrumentality.



confusion is symptomatic of the broader error of magic, its blindness to the strict and proper boundaries “between one being and another, between beings and things, and between the subjective and the objective.” Fortune is patently neither confused nor blind, she systematises the coalescence of beings and things, of subject and object; for her, mind is extended, experience is panexperientialist, and the subject-object dichotomy is not absolute.

Assimilation of the meaning of the process described by the combination of metaphysical philosophy and magical methodology employed in *The Cosmic Doctrine* requires, of the reader, imaginative participation in the ostensibly revealed, albeit metaphorical, psycho-cosmology which at once describes subjective and objective reality (Fortune, 1998, p.80; 2000a, p.141). The reading experience, in these terms, may be understood as something more than abstract mentation; as recapitulation of the technique of super-consciousness, wherein consciousness and the subconscious (as a repository of involutory and evolutionary content, including all forgotten personal experiences) function reciprocally, it may be understood as constituting a coalescing of evolutionary and incarnationary units, reflecting the relationship between the Planetary Entity and the Planetary Spirit (the former being, as has been noted, the ‘Logoidal realisation of the existence of a planetary sphere’ and the latter being the product of ‘the realisations of the conscious life of its sphere’) (Fortune, 1998, pp.80, 181; 1987a, pp.32-3; 2000b, p.35; 2000a, p.142). In this sense, cognitive identity becomes a locatable (and creative) process, within a psycho-cosmological correlative ontology, functioning as a means of conscious evolutionary co-operation. The reader of *The Cosmic Doctrine*, then, may be understood to be engaged with the goal of the initiate; the reading experience, conforming to the terms of psycho-spiritual practice as conscious participation in the Mind of God and the evolution of the Planetary

Spirit and according to the psycho-cosmological doctrine of the text itself, becomes evolution 'performed' magically (Fortune, 1998, p.80).

## 8.2 Solution

I have shown that the methodology of magic presented metaphorically in *The Cosmic Doctrine* coheres with a technique according to 'the psychology of the higher consciousness' which Fortune (2000a, p.1) states, in the second paragraph of her Introduction, as her method of producing the text. Initially, establishing whether the 'communicators' of what constitutes *The Cosmic Doctrine* may be considered psychological or cosmological realities is, for Fortune (2000a, pp.1, 8), of secondary importance to the results obtained by accepting their reality as 'a working hypothesis'. Ultimately, that the psycho-cosmology of *The Cosmic Doctrine* erodes any absolute distinction between psychological and cosmological reality, renders redundant any initially perceived choice, for the reader, to accept or reject the reality of 'discarnate entities' (Fortune, 2000a, p.1). Fortune (*ibid.*) retreats from a dogmatic presentation of esoteric cosmology, populated with discarnate entities, in favour of 'doctrine' presented as an extended metaphor precisely because the question of the reality of Inner Plane entities, according to the doctrine, is not a simple one. Given that the purpose of the text is to 'train the mind, not inform it', I have shown that *The Cosmic Doctrine* functions by way of an enactment of its content; that, in the process of reading and assimilating the text, it may be defined as performative (Fortune, 2000a, p.19). *The Cosmic Doctrine*, therefore, may be considered as a magical artefact which functions talismanically according to Fortune's understanding of the talismanic process (Fortune, 1987a, p.52).<sup>72</sup>

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<sup>72</sup> See ch. 7 of this thesis.

Magic, as 'practical spirituality', is the key element of textual intention as implied in the stated designation of the text as being to provide training for the mind; it is reflected in the way the metaphor is extended in the text from the abstract cosmology of the first Section, through particularisation in psychological terms in the second Section, to its practical application in the final Section. My hermeneutical approach to *The Cosmic Doctrine* addresses cosmological, psychological and practical aspects of the text. Including consideration of *The Cosmic Doctrine* as speculative theology according to process thought, theories of evolution and concepts of relativity, my hermeneutic explores an understanding of the text as esoteric metaphysics. I have shown, however, that this is not a wholly adequate approach, as *The Cosmic Doctrine* is more than a metaphysic; it is both a discourse on magic and a magical discourse. By extruding the magical methodology behind Fortune's own explanation of her literary technique in relation to her fiction, what she says about 'constructive reading' and experiential engagement provides a pointer to reading as 'participation' which functions coherently in terms of the psycho-cosmology of *The Cosmic Doctrine* as itinerary (Fortune, 1989a, pp.8-9). As a performative discourse, which demonstrates that which it describes, its function is implicit in its form and content; it is not merely a work on 'illuminism', but a work of 'illuminism'. In my construction of a hermeneutic for reading *The Cosmic Doctrine*, I have provided readers of the text with a hermeneutical choice: either the text is irresolvably abstruse or it provides a systematic approach to occultism.

As a magical paradigm, in the sense that it may be considered to present an exemplary model, *The Cosmic Doctrine* takes on a new and - according to demonstrable textual intention - effective significance when its psycho-cosmology is assimilated by the reader according to his or her own cognitive faculty. The reader of *The Cosmic Doctrine*, as one of

the Inner Plane communicators, Carstairs, is said to have implied, is likely to have ‘a pretty stiff time’ (Knight, 2000, p.92).<sup>73</sup> I may not have made cognitive assimilation of the text any easier, but I have provided a hermeneutic which shows how the purpose of the effort involved can be validated. As a method of training, the abstruseness of *The Cosmic Doctrine* may be understood to function as part of textual intention; the text can be considered to make sense not despite its abstruseness, but, to a large measure, because of it. Like the coilings of the serpent Nechushtan, the reader’s mind holds fractal images of non-identical repetition, simultaneously representing both the Cosmos and the psychology of the reader; both are held in a psycho-cosmology which conflates subject and object in a Hermetic correlative ontology (Fortune, 1998, p.24).<sup>74</sup> It is not necessarily as a description of reality, but as a way of doing magic, that the extended metaphor of *The Cosmic Doctrine* is most coherently assessed in terms of the question of its ‘accuracy’ (Fortune, 2000a, p.17). That it displays reasonable internal coherence, and that it conforms to principles of Qabalistic emanationism, supports an argument for the systematic nature of the text. That it may be understood to serve a practical purpose may be argued in terms of the way its stated method of reception, elucidated by Fortune’s other writing on magical theory and practice, is reflected in the psycho-cosmological theory presented in the text.

The central theme supporting the development of my hermeneutic is the concept of ‘participation’. One of the most important emphases which emerge from this thesis is Fortune’s re-thinking of the subject-object distinction which makes ‘participation’ not only a viable approach to reading the text, but a condition inherent in the reading experience, necessary for assimilation of its content and integral to its intended functionality. Having

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<sup>73</sup> See ch. 2 of this thesis.

<sup>74</sup> The coils of this serpent of wisdom and initiation may be arranged on the microcosmic paths connecting the macrocosmic sephiroth of the Tree of Life.

asked how Fortune's panentheist and emanationist concept of the nature of God as 'pressure' informs her 'procreationist' concept of the nature of humankind and the practice of magic in a panexperientialist environment, I have shown how, as a speculative theology of magic, *The Cosmic Doctrine* may be understood to provide an itinerary for participation in God (Gibbons, 2001, pp.20, 26; Fortune, 1998, p.31; Fortune, 2000c, pp.27-8; Candler, 2006, p.46). The process of manifestation presented in *The Cosmic Doctrine*, to borrow Bergson's term, is one of 'creative evolution', the essence of which is change and the perception of which can only be, as Bergson (1922, pp.187-93; 1911, ch.1) argues, intuitive. The concept of evolution as creative is central to Fortune's psycho-cosmological understanding of the reciprocal relationship between Creator and Creation. That evolution is creative, and that creativity is evolutionary, coheres with Fortune's concept of regeneration as the essence of the psycho-spiritual Great Work.

When demonstrable textual intention, authorial methodology, the *sitz im leben* of the text, and the textual form and content itself are considered together, *The Cosmic Doctrine* makes sense as a book designed to train the mind in order to bring about changes in consciousness according to a specific magical paradigm. The magical paradigm can be interpreted according to a combination of conceptual, metaphysical and methodological approaches to Fortune's text. Whilst it is not satisfactory to identify *The Cosmic Doctrine* wholly as a work of reference, nor as entirely fictional, it may justifiably be considered as a coherent part of Fortune's *corpus*. Fortune's 'method' of Qabalah and the approach she suggests for the reader of her novels both suggest a way of reading *The Cosmic Doctrine* which, according to Fortune's understanding of magic, 'yields results' (Fortune, 1998, p.62). Doctor Taverner, writes Fortune (1989b, p.48), 'used his trained intuition to explore the minds of his patients as another man might use a microscope to examine the tissues of their

bodies.’ That intuition may be trained and used with the exactitude of scientific apparatus by a Doctor, who is an initiated magical practitioner, in order to explore the invisible reality impacting on his patients’ minds reflects Fortune’s concept of illuminism, informed as it is by her interest in psychology and her commitment to establishing in her literary *corpus* a coherent account of magical praxis as a spiritual ‘flow’ controlled by the ‘trained mind’ (Fortune, 2006, p.13; Fortune and Knight, 1998, p.118).

The ‘hyper-developed intuition’, such as Doctor Taverner is portrayed as exercising, may be equated with that ‘higher mode of mentation’ which Fortune refers to as ‘superconsciousness’ (Bergson, 1949, p.45; Fortune, 1998, p.182). Fortune’s understanding of ‘illuminism’ as harnessing faith and science, therefore, is similar to Bergson’s ‘true empiricism’; her superconsciousness, effectively, serves the same purpose as Bergson’s intuition of duration (Fortune, 1987a, p.36; Bergson, 1949, p.36). The ‘period of latency’ to which Fortune refers (1998, p.33), which occurs whilst images gestate beyond the threshold of consciousness prior to spiritual illumination, may be thought of as the process of training the mind which *The Cosmic Doctrine* is designed to perform upon the participative reader; according to Fortune’s own definition, the process is one of initiation wherein the text can be considered to serve as a performative, magical artefact in terms of both personal and evolutionary development.<sup>75</sup> Something of the way Bergson (1949, p.62) considers intuition to provide an ‘integral experience’ of the temporal and the supra-temporal serves to shed light on Fortune’s Hermetic approach to questions of the transcendence and immanence of God and the way she understands evolution in terms of the perfectibility of the human individual (in other words, as a process of individual self-divinisation). As a magical artefact designed to function talismanically in a context where the microcosm and the macrocosm are considered

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<sup>75</sup> See ch. 5 of this thesis.

to exist in a reciprocally causative relationship, *The Cosmic Doctrine* may not merely be identified as a product of the process it describes, but may be interpreted as functioning, manuctively, according to that process in the experience of the reader as co-author.

Among the hypotheses in my Introduction to this thesis was that, though *The Cosmic Doctrine* is an abstruse text, it is carefully structured, contiguous with major themes in the rest of Fortune's literary corpus and is internally coherent (Fortune, 2000a, p.26). I have shown that the concept of emanation is worked through consistently in *The Cosmic Doctrine* and that its application to Fortune's understanding of magic, though it may not be explicitly described in the text, is demonstrated by the text. I have also argued that with reference to Qabalah as Fortune understood it; to the type of process thought, in embryonic form in the work of Peirce, Bergson and James, with which she was undoubtedly familiar and the implications of such thought; and with the adoption of a pre-modern approach to reading what may be considered as a performative text, a participative approach to *The Cosmic Doctrine* is not only appropriate, but necessary. Contributing to my hermeneutic for understanding *The Cosmic Doctrine* is an awareness of the challenges of the time such as those impacting upon the authority of established religion posed by changing views of the world and the self, and by rationalism (*a posteriori* logic's ascendancy over *a priori* logic). By showing how *The Cosmic Doctrine* reflects both Fortune's concept of evolution and her methodology of magic - particularly in her combination of the nature and significance of revelation and realisation, of redemption and regeneration, of morality and soteriology, and of creative free will and mechanistic development - my hermeneutic embraces what she considers to be her presentation of new combinations by which the textual metaphor is developed in terms of evolving relationships described in terms of both abstract geometry and of relationships between beings (Fortune, 2000a, p.18). These 'combinations', as she presents them, express a

conflation of subject and object, demonstrating Fortune's application of the non-normative causality which emerges from such a subject-object conflation.

As a response to the ostensive abstruseness of *The Cosmic Doctrine*, my hermeneutic enables an exploration of how Fortune discusses cosmological emanationism and psychological regeneration in terms of involution and evolution; how she explores the nature of cosmic reality and individual psychology in terms of a theology which embraces theos and microtheos; how she relates cosmological speculation about the nature of good and evil to the concept of individual free will and to questions of morality; how she discusses reincarnation and personal development in terms of initiation; how God as a process of divinisation and the perfectibility of the individual as a process of self-divinisation are expressed in terms of the reciprocity implicit in love; and how the identity of the 'Masters' and the nature of 'higher consciousness' combine in a Hermetic approach to religious devotion and magical work. I have demonstrated that a hermeneutic can be developed which presents *The Cosmic Doctrine* as a coherent text; that when the hermeneutic is applied, new insights into the text are gained; that such new insights may be explored by considering them in terms of Fortune's own stated purpose, which conforms to her concept of magical initiation; that the text may be considered as conforming to a method of initiation as defined by the author and, as such, may be understood to provide an occasion for a transformative experience.

### **8.3 Contribution**

In the previous section, I have shown how I have answered the questions I set myself at the beginning of my research and how I have addressed certain problems which may arise for the reader of *The Cosmic Doctrine*. In this section I will provide an evaluation of the contribution this thesis makes to the area of research I have undertaken; I will do so by



combining a selective consideration of Fortune's achievement, as author of *The Cosmic Doctrine*, in the field of Western esotericism with a summary indication of what I have achieved in this thesis in the process of answering the questions I set myself.

Fortune, like many of the occultists at the Victorian *fin-de-siècle*, employs the language of science whilst resisting the secularisation which was a characteristic of much of the scientific endeavour at the time. *The Cosmic Doctrine*, in its application of the principles of Qabalistic methodology as presented in *The Mystical Qabalah*, may be thought of as a work of 'scientific illuminism' combining, as that term suggests, both rational and inspirational characteristics. *The Cosmic Doctrine*, as I have argued in this thesis, is neither a purely mechanical, nor exclusively mechanistic, description of a type of evolutionary process; Fortune combines concepts of emergentist emanation and free will to construct a type of 'creative evolution'. Psychological concepts are developed from the central metaphor used to describe cosmic dynamics; a large proportion of the text forms a metaphorical description of sentient beings, visible and invisible, who populate the Cosmos (such as the Great Entities and the Lords of Flame, Form and Mind). In the second section of her cosmology, for instance, the evolutionary process of action and reaction which builds in complexity as it proceeds and which is the basis of divine emanation is compared implicitly with the Creationist view of God in Genesis when Fortune (2000a, p.70) says, 'the Logoidal consciousness perceives what has taken place, and sees that it is good.' Such a comparison points to the moral dimension of the text and serves to counter any understanding of the cosmology as purely mechanical or mechanistic; it also shows that, whilst Fortune embraced 'science', she did not reject religion.

Distinguishing between magical and religious views of the world, James George Frazer (1922, p.51) asks, 'Are the forces which govern the world conscious and personal, or

unconscious and impersonal?’ For Fortune (2000a, p.10), they are both, and she does not support a distinction between religion and magic in the way that Frazer did in his *The Golden Bough*. In this thesis, I have explored something of the degree to which magic may be considered as religious practice, rather than held in contrast to religion. That Fortune (2000a, p.42) herself accepted no definitive contrast between religion and occultism is clear when she identifies the three Rings of her Cosmic doctrine as the primal Trinity of the Absolute and points the reader to the Athanasian Creed for an understanding of the Trinitarian hypostatic union. Fortune (2000a, p.10) explicitly states her acceptance of occultism as religious early in her Introduction to *The Cosmic Doctrine*; that her concept of occultism embraced magical practice is evident throughout her writing and hardly needs demonstrating.<sup>76</sup> It is reasonable, then, to designate magical practice as ‘religious’ according to Fortune’s understanding of the term. Fortune’s extended metaphor in *The Cosmic Doctrine* may be thought of as a type of religious myth, embodying beliefs that provide a theological framework in which to articulate the purpose and validity of magic. Fortune’s vision for this framework was that it should provide training for the individual aspirant and a pattern for group work (Fortune, 2000a, p.159).

Whether or not *The Cosmic Doctrine*, as a handbook of practical spirituality and as a revelation of ‘new patterns’ of thought pertaining to religious rites and practices, devotional adjurations and moral frameworks, may be designated a ‘sacred text’ in specific terms of the degree to which Fortune has achieved a repositioning of magic as religious practice rather than as a counterpoint to religion must remain a question for future research (Fortune, 2000a, pp.18, 185). That Fortune understands the development of latent capacities in the human mind by means of magical initiation to be part of the process of divine emanation has been

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<sup>76</sup> For one among many explicit statements which support Fortune’s designation of practical occultism as magic, see Fortune, 1998, p.11.

demonstrated in the course of this thesis. That the capacities required for condensing evolution include the extending of consciousness by means of a correlation of the subconscious and superconsciousness in the conscious mind has also been established (Fortune, 2000a, p.126; 1995b, p.68; 1998, p.86). Though Fortune (1998, pp.69-70) allows that self-initiation is possible, she considers it a slower process than ritual initiation in the group setting of a Lodge of the Mysteries. She does not consider magic to be a solitary pursuit, however, for as the cosmology in *The Cosmic Doctrine* clearly shows, all development is relational and that of the individual within the Cosmos is integral to the whole. For the reader of *The Cosmic Doctrine* or *The Mystical Qabalah* who does not have access to a Lodge or the ‘secrets’ of its rituals, however, Fortune seeks to provide appropriate material for initiatory development; this is consistent with her view of the symbolic method of the Tree of Life, of which she says, ‘it enables the mind to make a start; and unless we can make a start we have no hope of a finish’ (Fortune, 1998, p.28). It is my thesis that *The Cosmic Doctrine* is designed to function in the same way as the Tree of Life. That Fortune (1998, p.6) thinks of the Tree of Life as a ‘sacred glyph’, supports an argument, in this context, for an identification of my suggested approach to *The Cosmic Doctrine* as sacred reading.

In the Introduction to her novel *Moon Magic* Fortune (1995a, p.4) says, ‘Those who read this story for the sake of entertainment will, I am afraid, not find it very entertaining. It was not written for its entertainment value’; perhaps she would, if asked, have extended this sentiment to *The Cosmic Doctrine*. A coherent evaluation of *The Cosmic Doctrine* requires that its functionality be assessed; this has been addressed throughout this thesis, according to the statement in the text itself, that it is designed ‘to train the mind’ (Fortune, 2000a, p.19). In *The Mystical Qabalah*, Fortune (1998, p.47) says that ‘subconsciousness and

superconsciousness correlate in psychism.’ Psychism, functioning by means of concentration on the appropriate ‘plane of consciousness’ which allows images to rise from the subconscious, is the stated method of using her mind whereby Fortune ‘received’ the text of *The Cosmic Doctrine* (Fortune, 2000a, pp.8, 10). In her ‘Speaking in Parables’, McFague (1975, p.87) says that in the forms of poetry, novels and autobiographies, ‘we are invited to participate imaginatively in a new way of speaking, believing and living, invited to contemplate some metaphors.’ That the whole of *The Cosmic Doctrine* depends for its coherence on an extended metaphor, demands that the reader engage imaginatively in a process of analogical cognition; a clue to how this may serve to ‘train the mind’ is given in Fortune’s Introduction to *Machinery of the Mind* where Fortune (1995b, p.10) describes her use of a ‘pictorial, almost diagrammatic method of presentation’ as a means of conveying ‘novel concepts to minds untrained in metaphysical subtleties’.

In the chapter of *Machinery of the Mind* entitled ‘Symbolisation’, Fortune clearly describes a use of symbols by the subconscious whereby dissociated complexes use associated symbols to gain an outlet into consciousness; elsewhere she says that:

It is because my novels are packed with such things as these (symbolism directed to the subconscious) that I want my students to take them seriously ... Those who read the novels without having studied the ‘Qabalah’ will get hints and a stimulus to their subconscious. Those who study the Qabalah without reading the novels will get an interesting intellectual jig-saw puzzle to play with; but those who study *The Mystical Qabalah* with the help of the novels get the keys of the Temple put into their hands (Fortune, 1995b, p.76).

*The Cosmic Doctrine* may be approached as combining the symbolic content necessary to stimulate the subconscious and the intellectual (albeit abstruse) framework necessary to concentrate the mind; it is not only a book about the methodology of magic, but is in itself a magical methodology according to Fortune’s understanding of what constitutes magic.

Textual functionality can be thought of as the engagement of the reader, by means of the

cognitive process necessary to understand the material, in a recapitulation of involutory emanation as the pattern for expanded consciousness (the development of superconsciousness and its correlation with the subconscious). Consequent realisations in consciousness become, in the context of phenomenal reality conceptualised as a thought-projection in the mind of God, a 'making real' of evolutionary development in the Universe.

It has not been my endeavour merely to construct a lens, through which to read *The Cosmic Doctrine*, but to show that the text is not only elucidated by, but informs, Fortune's other writing by providing an underpinning structure for magical practice. By considering Fortune's description and expression of emergentist emanationism, in *The Cosmic Doctrine*, I have shown how she avoids the creator-created dichotomy and overcomes mind/body distinctions; in my exploration of the degree to which she is doing something useful and coherent, I have demonstrated her invigoration of magical practice precisely according to her conflation of subjective and objective reality. The 'accuracy' and 'completeness' of the text is most coherently evaluated according to a re-evaluation of the truth in the context of the reader's experience: his or her participation in the magical psycho-cosmological process presented in the text (Fortune, 2000a, p.17). The hermeneutic I have developed does not provide an analysis of *The Cosmic Doctrine*; it does, however, define an arena of effective reading consonant with a methodology of magic implicit in the text which may coherently be understood as a way the text functions and was intended to function. In this way, my hermeneutic provides a foundation for a more detailed examination of the text than has been provided in this thesis. In *The Cosmic Doctrine*, Fortune's psychological terms - such as 'degradation', 'sublimation', 'repression', 'dissociation', 'impaction' and 'disintegration' - each have a cosmological significance; the application of my hermeneutic enables an examination of such terms to be conducted in the context of an understanding of both their

functionality within the developmental experience of the interpretive process and their evolutionary significance. Fortune's comment on the final page of her original text, where she says, 'Evolution by the right-hand path is accomplished through the withdrawal of the perfected life from the forms which separate - the synthesis of the principles which the forms were designed to express - the sublimation of the principles into ideals, and the realisation of the ideals by Cosmic consciousness', may be read as referring to both involution and evolution, encapsulating the performative expression of a psycho-cosmological process (Fortune, 2000a, p.185). Further, more detailed, examination of *The Cosmic Doctrine* must, of course, be left for future research; it is my contention that any such research would benefit from the contribution made by my construction of a hermeneutical approach to the text.

Whether *The Cosmic Doctrine* is identified as Fortune's contribution to occult literature of a performative text remains a hermeneutical choice. An approach to *The Cosmic Doctrine* which employs a magical methodology, by the application of my hermeneutic, will be consistent with textual functionality according to Fortune's authorial method; an approach which does not employ such methodology, be it analysis, exegesis or synopsis of the text, may still be informed by the detailing of a magical paradigm according to which the text may be assessed which has been integral to the construction of my hermeneutic. Given this implication of my thesis for future research, in the final section I briefly indicate areas of further interest and study, in relation to *The Cosmic Doctrine*, which constraints of time and space, and adherence to the primary requirements of my research endeavour, have precluded from the scope of the present thesis.

#### **8.4 A way forward**

There remains nothing more to do in this thesis except indicate briefly what I consider to be its primary implication for future research, giving a broader consideration of the application of my hermeneutic than was appropriate for the scope of the thesis, but for which the thesis provides a foundation. There are many areas of potential research which attracted my attention during the writing of this thesis; there may be as many, or more, which strike the reader of the thesis. One area of future research, in particular, constitutes an immediate way forward by means of a return to what initially caught my attention and was the basis upon which I began this line of research: a comparison of so-called 'received texts' in the early twentieth-century. Such research would benefit from an application of the hermeneutic I have developed for approaching *The Cosmic Doctrine* and would develop naturally from themes which clearly emerged in the previous section of this concluding chapter to my thesis, where I remarked upon Fortune's contribution to the re-creation of magic as religious practice and the question of what constitutes a 'sacred text'.

The fragmentation of a corporate religious identity during the nineteenth-century coincided with an increasing anthropocentric emphasis on the individual which was endorsed by Protestantism. Commenting on the 1878 encyclical of Pope Leo XIII, called *Quod Apostolici Muneris*, Chadwick (1975, pp.111-12) says, 'Many western Europeans had the sensation, not just that the Pope was wrong, but that he was morally wrong.' It was the Pope's attack on liberalism, the perceived threat to the rights of the individual, which seemed to offend the moral ears of many of his readers so much. Freud disliked religion because of what he understood to be its endorsement, and possible creation, of society's strictures against the manifestations of the libido. Jung, also, with his emphasis on individuation and the fullness of being derived from the *pleroma* was less interested in moral absolutes than in the laws of the psyche; he would, perhaps, have tended to agree with Blake's famous statement in 'The

Marriage of Heaven and Hell’, ‘Sooner murder an infant in its cradle than nurse unacted desires’ (Hoeller, 1982, p.47; Blake, 1906, p.20). Western religion’s apparent emphasis on ‘behaviour’ at the expense of ‘being’ stands at variance with many aspects of Hermetic, Gnostic and psychological ways of viewing the individual. The unconscious, which is still defined today as not being available for direct examination, is a primary focus of the four received texts to which I referred in the Introduction to this thesis; it is commonly acknowledged as a behavioural motivator in the field of psychology and, according to Fortune (1998, pp.16, 33), as a repository of identificatory experience (as the ‘Universal Mind’) and a gestatory environment (as the subconscious).

When Fortune (1987a, pp.8-9, 23) says, ‘This is the Age of the Aquarian Grail, the highest spiritual teaching of which this Age is capable. It is the age of the Coming of the Cosmic Christ, not to any special Group or Church, but to the individual Spirit of man when he shall have attained to worthiness of it’, she is speaking with reference to the ‘system of spiritual regeneration’ which she understands to be at the heart of the Mysteries, and to consist of a manifestation of Cosmic reality within the human psyche in a process of self-divinisation. Ethically, Fortune (1987a, p.23) holds the approach of the Mysteries to include ‘devotion’ and ‘sacrifice’ as means to the ultimate goal of ‘Divine Union’. Fortune’s understanding of evil and sin, even though she employs the concept of the Fall, is described not in terms of morally prescriptive absolutism, but in relative terms of a deviation or counteraction, necessarily implicit in the freely creative divine activity and reflected in the free will of created beings, wherein evil is ‘misplaced energy’ or ‘misalignment’, defined as such in terms of its ultimate accordance with the Ring Chaos rather than the Ring Cosmos (Fortune, 2000a, p.22; 1987a, p.146). Fortune considers realisation of spiritual truth and spiritual regeneration to be synonymous with individuation in the Jungian sense - as a



‘process’, or as an alchemical *opus* - whereby the personal and collective unconscious are integrated (Hoeller, 1982, pp.44-8). Because she understands each individual to be a reflection of the Universe (or miniature Cosmos), the ‘God without’ being coterminous with the ‘God within’, such evolutionary processes and the involution of manifestation consequent upon the divine emanation are presented as ontologically correlative activities. It is in this sense that Fortune’s devotional approach to the practice of magic constitutes an esoteric ethic of self-divinisation, including sacrifice and attainment, within a process of the manifestation of Cosmic principles in an evolving Universe.

The similarities of the psycho-cosmological concerns constituting Fortune’s endeavour to present her readers with a system of psycho-spiritual practice with Bergsonian thought have been explored in this thesis by means of an implicit dialogue between them. Much more work could be done to compare the two authors, but the exigencies of my hermeneutic prohibited me pausing to excavate the fruits of the comparison further, as I needed to draw into my argument later thinkers who developed Bergson's thought in order to comprehensively establish the perceptual paradigm central to magic and to continue to provide constituents of the paradigm that elevated it to a useable hermeneutic. The hermeneutic I have constructed acknowledges Fortune’s identification of evolution as creative rather than purely mechanistic; it also provides a way of engaging with the invitation, implicit in a reading of *The Cosmic Doctrine*, to participate in the process of creative evolution. The divorce, which Candler (2006, pp.9-10) remarks upon, between Christian Scripture and ‘the way in which it is *used* in the community of people whose story it is supposed to tell’, points to a function of sacred text which can be posited of *The Cosmic Doctrine*. Candler (2006, pp.124-5) talks about the formation of a grammar of Christian theology through its use in

liturgy until at least the sixteenth century, and speaks of manuduction by means of Sacred Doctrine as participation in the process of, ‘motion, from God back to Himself’.

It has not been necessary for me to research the way *The Cosmic Doctrine* may have been used by members of her magical order; given her concept of the potential of ‘individualised consciousnesses’ to form a ‘collective consciousness’, the question remains irrelevant in terms of this thesis (Fortune, 2000a, pp.84, 88). It is reasonable to assume, however, given the way cosmological processes in *The Cosmic Doctrine* are described in terms of psychology and, in turn, of ethics, that the text expresses its systematic esotericism in a way conducive to its author’s intention to set up an elect spiritual community of initiates. Whether *The Cosmic Doctrine* was used ‘liturgically’ or not, if Fortune is credited as achieving - to whatever degree - a repristination of magic as religious, it may be identified as a religious text. That *The Cosmic Doctrine* can be coherently identified as a tool which the author claims can be used in practical spirituality is further justification for considering it to be a sacred text; in other words, the establishment of talismanic efficacy, as Fortune understands the term, may be used as a way of identifying her text as ‘sacred’. Given that my hermeneutic has embraced approaches to *The Cosmic Doctrine* which may be used to examine its form, assess its content and evaluate its purpose, the hermeneutic has the potential to be used to examine, assess and evaluate other putatively sacred texts in terms of their purpose and function, the relationship between form and content, their use individually and communally, their performative nature, transformative potential and identificatory efficacy. Implicit in such a developed application of my hermeneutic is that, as well as a way of identifying and evaluating sacred texts, it may serve as a liturgical tool for employing textual material in terms of its psychological functionality. Whether such a development of my hermeneutic is possible must remain a question for future research, a first stage of which

could usefully be a consideration of other so-called 'received texts' which emerged at the beginning of the twentieth-century, including those by Aleister Crowley, Carl Jung and W. B. Yeats, which first attracted my attention.

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