

Mental Forms And Psychogons

(about studies and practices with psychogons)



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Introduction

Psychogons are of central importance for parapsychology, religions, magic and mysticism. Most people are unaware of the connections between the different versions of assumptions among themselves, due to the inconsistency in language use in the religious and esoteric scene – which is especially noticeable in the area of research of psychogons. The word “psychogon” as a term for the underlying phenomenon is only known to few. Instead, terms for very specific observations and practices are used frequently. The fact that all these different cases represent one and the same phenomenon in different variations and views is no longer recognized. This leads to a fragmentation of researches, impedes the establishment of fundamental theories and results in unnecessary quarrels.

The following e-book outlines the different terms and approaches, in an attempt to show the similarities and the basic mechanisms.

Another e-book titled “Lilith” deals with the practical implementation of the principle of psychogons, examined from the perspectives of depth psychology, tradition, magic and mysticism. It is a practically orientated completion of the following e-book.

Definitions

Depending on the interests, the attitude and the manner of how one is dealing with the phenomenon of psychogons, these are defined and described in different ways. One gets the impression of quite various phenomena. But this is wrong, for often we are dealing with one and the same phenomenon – only in different variations.

A short overview of the different points of view can highly facilitate the understanding of the principal phenomenon. The definitions given below are arranged in a logical and not in an alphabetical order.

Thought forms (Mental forms)

Manifold structures can occur in the auric periphery of a human being. Partly this phenomenon has a dynamical, fluctuating character. The common and established term for this is “thought forms”. The term was coined by Charles W. Leadbeater and Annie Besant, published in their book “Thought Forms”. The thought forms after Leadbeater represent preliminary stages of psychogons. They are short-lived, unconsciously built structures.

Recommended literature:

Annie Besant and C. W. Leadbeater: Thought Forms. Theosophical Publishing House, 8th edition, 1967

Ghost pictures in spiritism

Manifestations which form in a dense emanation of subtle matter, called ectoplasm, are known to spiritism. These manifestations often show faces of ghosts that are present. As these phenomena are very dense, it is sometimes possible to take infrared photos of them – in the internet you can find quite many photos of ectoplasm.

Psychogon

A term used in parapsychology. It defines a mental form existing for a longer period of time, which is created and controlled by a single person or a group. As the control of the psychogon happens unconsciously (resp. subconsciously), it seems to possess an own individuality. But in fact it is a marionette.

The creation of a psychogon and the observation of its behaviour was conducted experimentally by a group in Toronto (Canada), led by a parapsychologist. The results were sensational and seances with astonishing telekinetic phenomena were repeatedly demonstrated even in TV in front of an audience.

The experimenters constructed a fictitious character, Philip, and developed him right down to the most minute detail. "Philip" became manifest as an entity possessing all the characteristics which were given to him, owning "memories" of a "former life" constructed by the group.

Recommended literature:

Iris M. Owen and M. Sparrow: Conjuring up Philip – an adventure in psychokinesis. Harper & Row, 1st U. S. Edition, 1976

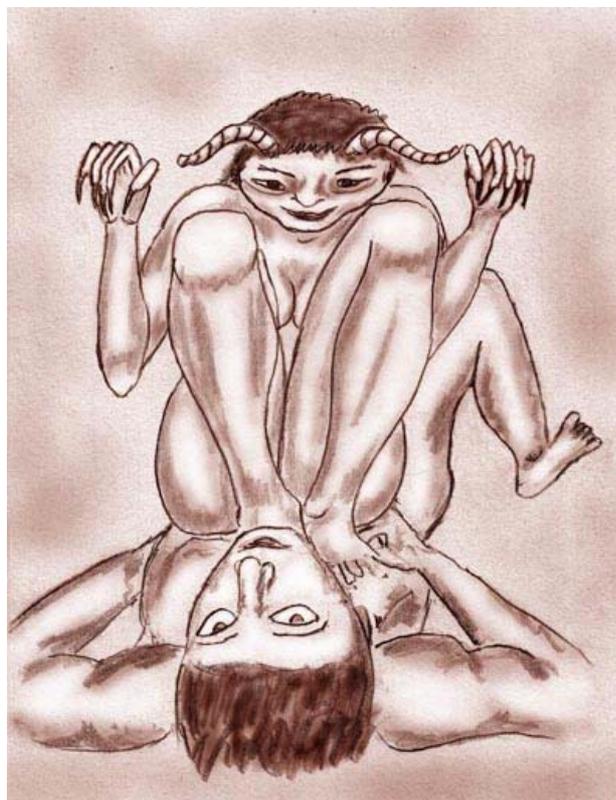
Egregore

Egregore (male), Egregora (female), Italian. This term describes a thought form which is created and enlivened consciously through emotions and thoughts; normally by a group, less often by a single person. It behaves like a living being and is kept alive by rituals, attention and emotions connected with it. An egregor can outlive the group or person by centuries. Some magical practices try to bind a transcendent being into such a mental form.

Succubus, Incubus, Elf/ Nightmare

A succubus can be an earth-bound spirit as well as a psychogon created out of subconscious wishes.

Succubus: The term "Succubus" is derived from the Old Testament. It means a demon/ demoness appearing in the night and haunting sleeping people to make sexual contact. It is claimed that the demons are sucking vital energy. According to this belief, this phenomenon is considered to be fluidal energy vampirism.



Succubus

Elf/ Nightmare: originally it was believed in Europe that the sleeping are haunted by elves who intent to father children in such a manner. Those children were considered as half-human (also called changelings). The word "nightmare" contains the Old English word "mare", which is quite the same as the German "Nachtmahr", also called "Alb" – a demon that haunts the sleeping and causes dyspnea and states of fear (this corresponds to the medicinal view on succubi, see below). The german word "Alb" correlates with "elf"/ "nightmare", and in German language the word for nightmare, "Albtraum", contains the word "Alb".

The Swiss painter Johann Heinrich Füssli was the first one to depict succubi in his artwork iconographically. His most famous work, "Der Nachtmahr" (German: the nightmare) exists in different versions.

Medicinal view on succubi

Medically, the occurrence is seen as an awareness of the sleep paralysis, where panic reactions can be caused by dyspnea (in dorsal position breath might become shallow). In the intermediate state between sleep and waking, the subconscious often interprets the paralysis as a result of influences from the outside. Thus the subconscious sometimes illustrates these perceptions by dream-like (or rather nightmare-like) pictures.

Succubus-psychogon

A psychogon can be built as a result of sexual wishes and imaginations, which can frequently lead to dreams with sexual contents. This interaction is not bound to the state of sleep paralysis, but it requires a mediumistic faculty which facilitates the discharge of fluidal matter to build a psychogon.

Comment by the author: The male endings of the words "succubus", "incubus" and "humonculus" are very annoying for me, e.g. when I have to denominate a woman as "succubus" in a novel like "Lilith". "Incubus" would be just as wrong, because an "incubus" is understood as the one who lies beneath during the sexual act. A "succubus" is someone who lies or sits above. But what alb/ nightmare would lie under a human?

Chimera

The term chimera originates from the Greek mythology. Later it was used for composite beings like centaurs or pegasus.



Pegasus

The term was adopted from the Greek mythology to modern biology and genetics, where "chimera" generally refers to organisms that are composed of body parts or genetic information of different origin.

Elemental

This term is used sometimes for thought forms, but for nature spirits of earth, water, fire and air as well. This ambiguity causes confusion and the term becomes inappropriate.

Principally elementals refer to mental-emotional parameters which are less complex than psychogons. It is a broad term for all patterns of thoughts and emotions, for energies and powers which were given life through emotions and which are working in our consciousness virtually independently, in accordance with their quality. It does not matter if we are aware of the elementals or not, they are existing inside of us, living and taking effect.

Tulpa

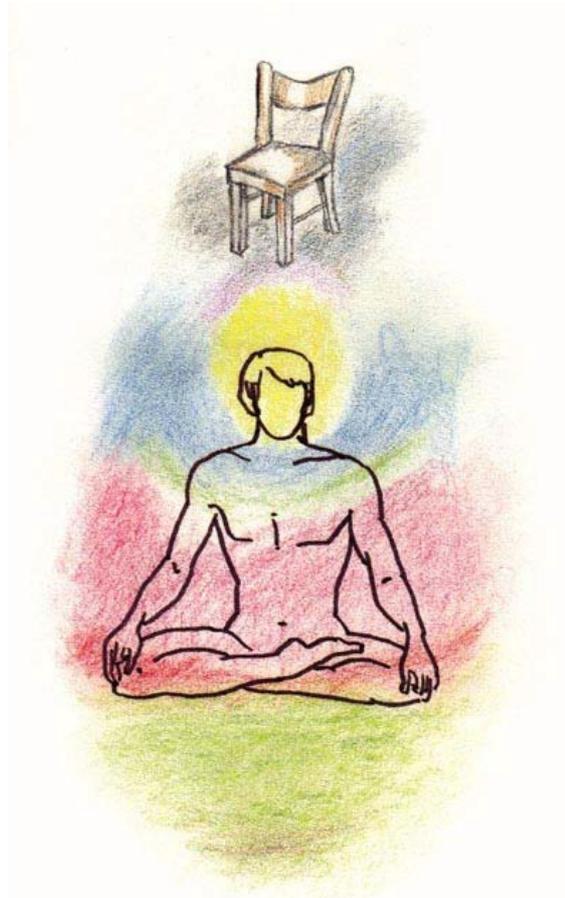
Tulpa is a Tibetan term referring to a being created through visualization practices, which can be densified up to an amount at which it is not only visible to its creator but to other persons as well. The nature and characteristics of a tulpa was made known to the Western world particularly by the researcher and writer Alexandra David-Néel.

Thought forms (Mental Forms) after C.W. Leadbeater and A. Besant (preliminary stage of psychogons)

After C.W. Leadbeater and A. Besant thought forms are understood as structures which take form in the human aura. They are formed when the person builds plastic (formable) and emotional images – i.e. object images; or when the person is emotionally aroused – i.e. auric turbulences, which can leave the closer range of the aura. Furthermore, Leadbeater's descriptions include collective forms which can take form, for example, at a concert.

Auric Images

Auric images occur spontaneously when thoughts are focused on a certain object.



Auric image of an object of which the person is thinking intensively

Observations of a friend:

Often I had interesting perceptions which I want to demonstrate by an example; in all cases there were similar conditions, namely the time of exercise at the beginning of the yoga lessons – or at the end – at the silence exercises, when there was only little light in the room. This also applies to the following example: I was sitting in a corner of the room and all the chelas were within my field of vision. During the exercise I opened my eyes more or less unintentionally. Then I was astonished that in front of one of the girls there

was standing a little basket full of fruits. I could see it as far as the light allowed it (that was my interpretation). But suddenly the basket began to vanish before my eyes. I didn't pay particular attention to it and went on practicing. But how amazed was I, when at the end of the lesson the same girl gave to the Gurus exactly the same basket, which was unmistakable in appearance and contents.

Another time, a pile of pages written with typewriter were hanging in the air in front of a disciple, and the writing shimmered on it. In those days the disciple was writing quite many scripts.

There were cases, too, in which abstract figures or vague, cloudy shapes appeared, sometimes with clearly visible dynamics.

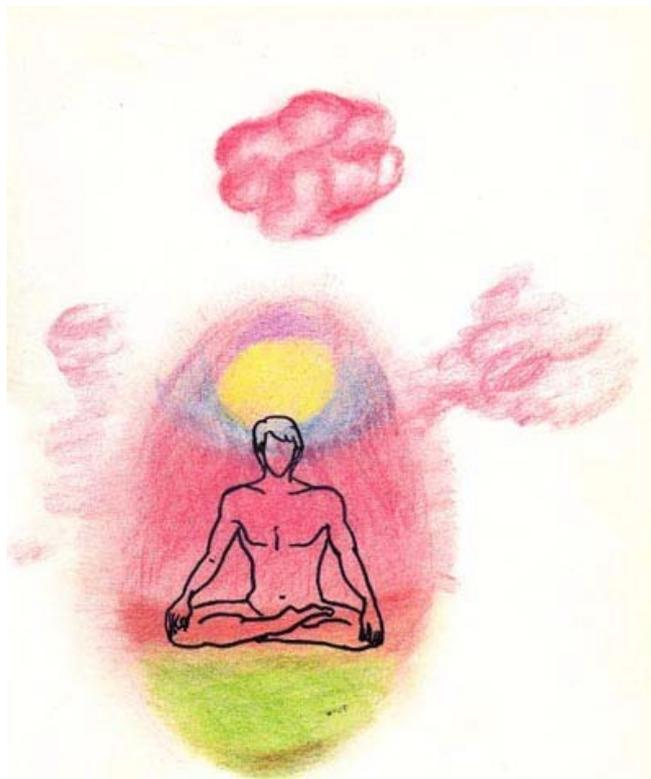
Through good concentration and vivid imagination, auric images can even be raised deliberately. "Thought photography" was a fad in parapsychology in the second half of the 20th century. Literature sometimes mentions gifted people with the rare ability to densify complicated auric images up to a point where they can be made visible on photos.

The skills of Ted Serios (1918 – 2006) are well-known. By concentrating on the objective lens of a camera, he could make visible scenes or objects on the photographic film. The scenes or objects were either clairvoyantly seen by him or shown to him on pictures before. Curiously, Serios always had to be drunk to present a successful outcome – it might be supposed that the alcohol was required as a blockade runner to overcome the logical censors – however, Serios proved his abilities again and again under very strict conditions.

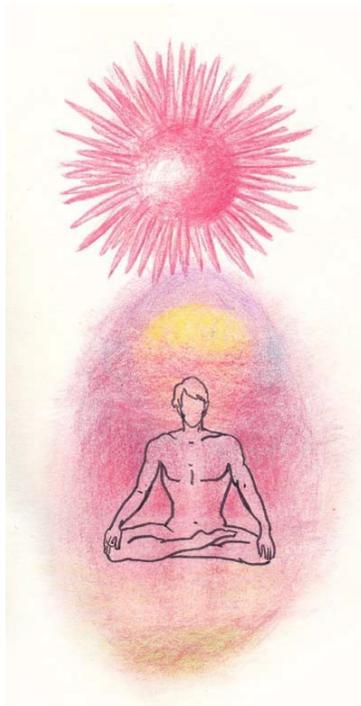
Turbulences, motion phenomena and other structures in the human aura



Aura of a praying person (seen by Ananda Ballabene). Auric vortices gain form and can leave the closer range of the aura.



Aura and auric thought forms of a loving person



Strong, religious love

Implied above in the tables 18 and 19 (thought forms after Leadbeater), structures can be seen that take shape when a person wants to grasp an object and the aura is expanding towards this object.

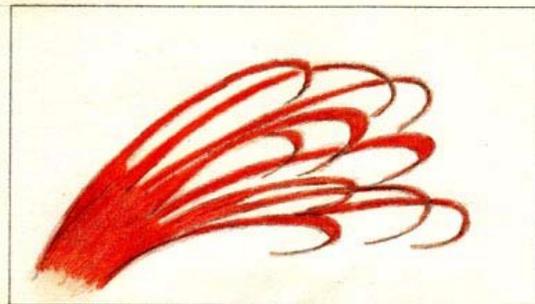


Figure of an auric element, indicating the person is grasping at something



Total view

In cases of very strong greed, the intention is not only depicted in the astral aura but also in the etheric. The "grapplers" can be longer then. Such shapes are called "tentacles". Some pictures can be seen below:



Auras with tentacles; seen by Ananda Ballabene, drawn by Candrapada

Thought energy attaching to objects

As soon as a thought – and the auric vibe that is connected with it – attaches to an object, this part of the aura is isolated from the person and remains with the object, unchanged and for quite a long time. In this way, objects are impregnated by an auric quality. Based on this knowledge, magical impregnations, protections for rooms etc. are performed deliberately and mostly ritually.

Just as we leave odour trails, which can be smelled for a long time by animals with keen sense of smell, like dogs – despite different overlapping odors and influence of wind – we leave auric trails in a likewise manner. We cannot perceive them, but transcendent beings are able to do that, for their astral senses are keener than ours. Through the power of thought, these auric trails can be intensified and stabilized.

Theosophical Views on Thought Forms

Mental creations are highly important in the theosophist's view of the afterworld, for after their teachings there exists an own plane (mental plane) which is made of such images.

In his book "Astral Plane – It's Scenery, Inhabitants and Phenomena", C. W. Leadbeater writes about the nature of unconsciously formed thought forms. According to his descriptions, a formulated, definite wish or thought instantly shapes subtle matter, moulding it into an independent being. This mental form lasts as long as the power given to the original thought or wish allows it to. The thoughts of many people are indecisive and evanescent, so that thought forms created by them do not last longer than some minutes or maybe hours. However, a powerful wish or an often-repeated wish or thought can give rise to a mental form lasting for days.

These thought-forms seem to have an instinct or tendency to preserve themselves as all living beings do have. People's thoughts mostly refer to themselves, so that the thought form will stay with them and, in this way, it will provoke a tendency to repeat the thought or wish from which it was created so as to gain power and prolong its own life. Such a thought-form nourished by often-repeated thoughts is able to haunt a person for many years, gaining strength and influence, sometimes with very negative effects (C. W. Leadbeater: *The Astral Plane – It's Scenery, Inhabitants and Phenomena*. Theosophical Publishing Company, London, 1900, p. 88 et seqq.)

More can be read in Leadbeater's books, but however, it is obvious that one should learn to handle his thoughts and wishes with responsibility and caution. Here applies the well-known and unrelenting law of "similar attracts similar".

Psychogons

Psychogons are denser and longer lasting than thought forms as they have been described in the previous chapter.

Psychogons are creations of thought which can become virtual reality to their creator through strong emotions and vivid imagination. They can be created consciously and willfully, but it seems that the subconscious creation of psychogons is far more frequent. In states of trance and, very rarely, in daily consciousness, one can see such a thought image appearing in front of him as an object or a person. If it has the appearance of a real existing person (or being), interactions can be caused – which is in fact sympathetic magic.

Out of all of the various appearances of thought structures, those are most interesting which represent replicas of persons or transcendent beings. In the following, I want to consider these forms of psychogons only.

There are many reports about apparitions, as which such psychogons are perceived in many cases. But reports are rare that include descriptions of the fluidal consistency of psychogons; the fluidal matter of which these are made of.

From "Lilith" (Alfred Ballabene) – in this short novel I integrated a personal experience which I have described precisely in the novel, except for the fact that it was not a succubus in my experience but the appearance of an acquaintance.

In "Lilith" the following happened: one day Michael, the main character, had a crucial experience which was a big step forward for his knowledge about the principle of psychogons. He met the succubus that had been haunting him, but the succubus now was in a passive and not in an emotionally charged state. From Michael's log:

I had a Kundalini arousal, which gave me a pleasant, wave-like shake and continued for quite a long time. Actually I had experienced this many times before.

The Kundalini waves faded away and obviously I was awake again. I stayed sitting in the armchair so as to continue meditating. From the street outside I heard four men as they began singing a Slavic song like a practiced choir. But everytime after a few words the joint chanting trailed off uncoordinatedly into single voices. It sounded weird and I concluded that these people must have been drunk.

The loud voices of the men were disturbing my concentration and now, that there was no point in meditating anyway, I opened my eyes. But to my astonishment I was not sitting in the armchair but in my bed. My amazement was even greater when I saw someone sitting next to me. The figure was like a grey, nebulous shape without sharp outlines. When the astonishment had passed I slowly realized that I was not awake in a physical, but in an astral reality. I was in a specific state which is called "False Awakening".

"That's the succubus" the thought shot into my head. I looked more closely at the nebulous figure that was sitting beside me like an impassive puppet. The thought that I was dealing with the succubus made me wide awake and so I was able to think logically. I decided to inspect the seemingly lifeless figure more precisely and to do some experimenting.

Firstly, I tried to sense its personality and auric quality. But to my amazement I found that there was none. The situation was totally different to that of my nightmares. Obviously my panic in those nightmares had unleashed strong emotions which I projected onto the psychogon, thus charging it and bringing it to life. Now I was in a state which was emotionally neutral. I had not been thinking of the succubus, so that none of my energy had been flowing into it. For me the succubus now felt like a lifeless puppet.

In the next step I touched the succubus-psychogon. I knew that, in the astral planes, the character and nature of a personality could be sensed much more precisely and intensively through touching. But even now, again the figure was an object without life, without any personality traits.

Then I had the idea to examine the consistency of the succubus-psychogon, and if it would maybe react to any actions. I began to knead it. It was like kneading pastry or plasticine, only that it needed no real effort and there was no noticeable resistance from the mass. The nebulous figure was easily deformable.



Michael could easily deform and knead the figure

The above personal experience, embedded into the novel, cast a new light on a number of things. Of course I already knew from Leadbeater that thoughts and emotions could become manifest in subtle structures, but to experience these things on one's own still is different, especially as it was a pseudo-life and the appearance of a person. As I understand it now, the willful creation of a psychogon is not black magic but rather neutral, regarding the occurrence itself. Only in the use and the underlying intention the ethical and thus the karmically effective qualities come up. Obviously, psychogons are relatively often generated unconsciously, at least by mediumistic persons.

As soon as I had studied and better understood the characteristics of psychogons, I found them more often in unconscious and conscious OBEs. That meant that I gained more experience and therefore could enhance my knowledge. Subsequently I met psychogons in the astral layers for several times. They were passive pseudo-lives, which were standing around somewhere.

The following experience during an OBE was memorable and humorous to me:

I was in daily consciousness and aware of being in an out-of-body state. I was strolling along the street and watching my surroundings. Then I came to a house with a great, wooden door. Just next to the door, a woman was standing and scolding at a nebulous silhouette which was at her side.

I tried to sense the thoughts and emotions of the woman and I realised that she thought that it was her standing husband next to her. I watched for a while and then I told the woman, that her husband was not present and she had to be mistaken. Moreover, I said to her: "for a quarrel it needs two". She looked at me, astonished. At the same moment the nebulous silhouette vanished. The woman gazed at the place where the figure – her assumed husband – had stood before and now instead she saw nothing there. Slightly confused she hurried away. I went after her, it was not a long distance, and I saw that she was going to a phone box and calling her husband. She seemed to talk to her husband on the phone and to hear an imaginary voice now. However, the telephone call was more conciliable.

(Alfred Ballabene)



The woman was scolding at a nebulous figure

The Toronto Experiment

The Philip Experiment is one of the most impressive and most successful paranormal experiments of the 20th century. It was carried out in the years 1972 to 1974 in Toronto, Canada. The research group of Prof. Dr. G. Owen aimed at inventing a "ghost". For this purpose the personality of the ghost was constructed by the group with a lot of imagination and dedication. In the first step, a personality from past centuries was created during discussions within the research group. The life story of this fictional personality should be dramatic and moving, so as to stir the emotions of the participants. They invented a love story with an unhappy ending. In addition, they created names and places for the history.

They looked up in historical texts, if there was a chance that this person could have existed in reality. It was of greatest importance to the group that this was not the case, in order to prevent "real ghosts" from answering. The results were very satisfactory. Neither the place nor the persons had existed before.

In the course of Philip's creation, a portrait of him was drawn so as to stir the imagination also visually and to hold a common ground within the group as much as possible. In the following they visited museums to bring into mind the clothing of the 16th century, and literature about customs of that time were read aloud within the group.

As soon as the above mentioned preparations were done, the group came together and tried to call the "ghost" Philip with the help of an ouija board (also known as spirit board, talking board).

Firstly the contact was not successful. They found out that this was the case because the participants were concentrating on Philip too hard, they tensed up while doing this and thus were overly intellectual. Only when they turned to conduct the séances in a more relaxed atmosphere, joking and laughing, first successes were reached. From that point on, the contact continued to be successful.

The German homepage "Obskuristan" (not longer available) describes how the psychogon was causing temperatures to fall or light to flicker. Sometimes the desk lifted and moved around in the room, very similar to séances with "real" ghosts. However, all the answers that Philip gave to the questions asked to him kept exactly to the story that the group had created. Thus, the experiment was successful – they proved the possibility to create a pseudo-life through collective thought work and connection (<http://obskuristan.com/2009/05/17/psychogone/>, last access in 2009).

Recommended link for further information:

<http://alterreddimensions.net/2014/the-philip-experiment-1972-toronto-scientific-experiment-conjure-spirit-ghost-poltergeist>

Recommended literature:

M. Owen and M. Sparrow: Conjuring Up Philip – An Adventure In Psychokinesis. Harper & Row, 1st U.S. edition, 1976

About the Succubus



Succubus

Definition: A succubus is a pseudo-life built of astral matter. In rare cases it occurs that an earth-bound spirit makes use of discharged fluidal matter to manifest itself.

Emergence and development of a succubus: In the sleep paralysis state panic can arise, which is why in this state of half-sleep the appearance of a demonic being can be surmised or seen. As a person in the state of sleep paralysis physically is in a state similar to trance, auric matter (etheric-astral) can be discharged more easily, which promotes the creation of a psychogon. The strong feelings of panic charge the psychogon additionally. The state recurs very easily, whether out of anticipation of fear or out of a desire for sexual intercourse. The repetition of the state can strengthen a psychogon in such a way that the impulse for repetition can come from the psychogon itself. An erotic "ghost"-human couple with arranged sexual intercourse develops.

Former, false views of a succubus' behaviour: After Hartmann, a theosophist about 1910, incubi and succubi are demonic beings that owe their existence to the mental imagination of their victims. Such as the vampire – as it is known from movies and tales – weakens its victims through sucking blood from them and in that way gains vital energy itself, the incubus or succubus drains vital energy from its human "partner" although the interaction with these "ghosts" ostensibly gives pleasure. Madness and even death could be feared, but cure could be possible through strengthening of the moral powers (Dr. Franz Hartmann: *Seelenbräute und Vampirismus*. Edition Geheimes Wissen, 2014, p. 5 ff). Remark by the author: this dramatical view is primarily due to the prudery of the society at that time and does not match the reality at all.

Historical aspects: After Jewish lore, God chased away Adam's first woman Lilith from paradise. Banished to hell, from that time on she haunts mankind as a succubus. The lore refers to the Babylonian deity Lilu, also known as Lilutu, Ardat Lili and Irdu Lili.

In Christianity, flagitious dreams or ejaculations in the night often were linked to the visitation of a sexual demon. In this way, the person suffering from these dreams could not be accused of the sin, for he/ she was only considered to be the victim of a supernatural power. But later, in times of witch hunting, sexual intercourse with the devil (also termed 'paramour with the devil') was seen as a willfully intended act and thus a clear sign of commitment to the devil. The devil was believed to take the form of a succubus when interacting with sorcerers, while with witches he appeared as incubus. Especially with women, such dreams supposedly were caused by so-called magic salve (witch ointment, flying ointment) which had ingredients similar to those of drugs (cf. wikipedia.org: Incubus. [https://de.wikipedia.org/wiki/Incubus_\(D%C3%A4mon\)](https://de.wikipedia.org/wiki/Incubus_(D%C3%A4mon)))).



Incubus

Egregores

Definition: an egregor (eggregor) is a collective mental form which becomes an "independent" living being. It is brought into existence through creative thought and is sustained through thoughts as well. Mostly this happens unconsciously during religious practices. In magical practices this process is implemented deliberately, usually with less ethical ambitions than in religions.

In the magical process of creation or vitalisation, emotions are more important than mental images.

An egregor is weakened if the sustainment through rituals or other forms of vitalisation are no longer happening. A strong egregor can last centuries until it fades away. It is also possible that an egregor of a deity crosses over into another, newly emerging deity, like manifestations of germanic forest or well deities in Marian apparitions.

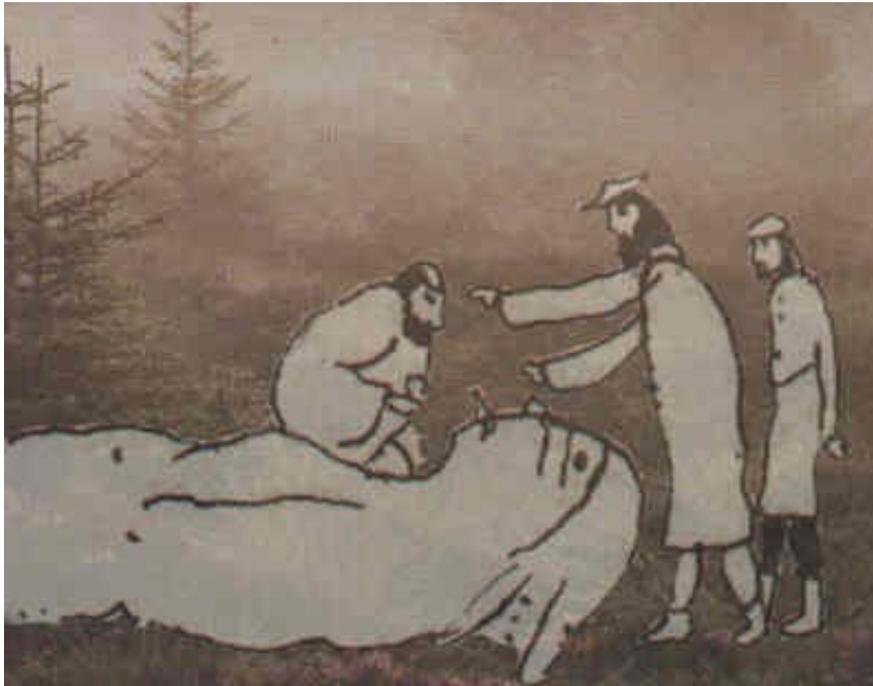


Summoning of Yama (picture by Candrapada)

Under the term "egregore" we find deterrent articles that show what abuse already has been done with such methods. A typical characteristic of such a form of magical use is the activity of lower Chakras and an egoistic motivation (mostly striving for power).

Furthermore, the apparitions of enlightened spiritual masters were not made of ectoplasm but of Amrita. Amrita is only generated when the balance point of energies lies in the Anahata Chakra.

About the Creation of a Golem



The creation of a Golem

Golems, as we know them from myths and legends, are creations of our occidental culture. In general it is thought that the creation of a golem is limited to mystic Judaism. This is not the case.

Different in the way of creation, but nevertheless somehow related to the golems is the Homunculus from the antiquity.

Similar occurrences are found as magical practices in nearly every culture, though under a different name. It is found as the principle of enlivening images in sympathetic magic. What is happening in sympathetic magic? A little part of a person (hair, nails, clothes) is put into a human-like formed figurine – similar to the Shem of the golem. The piece of the person used in sympathetic magic is considered a material part in which a part of the soul resides, or it is seen as a part that is connected to the soul of the person. This corresponds to the magical act of vivification.

From "Lilith", appendix, by Alfred Ballabene:

When creating a golem, a figurine is formed of "untouched" clay (clay originating from a place which is, as far as possible, free from human attachments and vibes). This body of clay serves as magical object, into which an egregor (psychogon) is bound. Generally, it is not the case that this body of clay comes to life, as it happens in the myth of the Golem of Prague. Mostly, the clay body is a kind of magical vessel for the fluidally condensed egregor, who leaves this vessel by order of the magician to become manifest at the desired place.

As a pseudo-life, the golem has the tendency to become independent and to get increasingly uncontrollable. If such a pseudo-life does not belong to a group of several persons but only to a single person, it tends to accumulate more and more energy from this person. That was the problem with nearly all successfully created golems. In the

narratives of the Golem of Prague and other golems, these had grown in size and power and were threatened to get out of control of their creators (e. g. Rabbi Löw in Prague). Thus, they had to be dissolved again, whereupon it was not that easy anymore to wrest from them the "Shem", the life-giving "word".

The most famous record of the creation of a golem is that of Prague, the golem of Rabbi Löw. This legend has been brought into a novel-like form through Gustav Meyrink in his narrative "The Golem". The narrative is very well-known and easy to find. In the story, which takes place in the 16th century, Rabbi Löw created a golem out of clay so as to help the Jews of Prague against the accusations of ritual murder. With cabbalistic incantations, the golem was given life. After the emperor had promised to drop the accusations, Rabbi Löw ended the life of his golem by turning it into a mound of clay again.

To approach the origin of the creation of golems, we have to take a look into the Old Testament. In the creation story of the Old Testament, God created Adam by forming clay (not dust) into a human figure and breathing life into it. When creating a golem, this process is reproduced: with the help of a magic word – the Shem, the name of God – a soul is bound into the clay figure ("... he took from the bookcase the book Jezirah and searched for the page where the creation of the first human Adam is reported.")

Mostly, the Shem is written on a piece of parchment and laid into the mouth of the golem (hidden, yet seizable), sometimes it is also attached to the forehead. For it was through the mouth that God has given the soul to Adam, and likewise the soul is exhaled through the mouth when a man dies (old folk belief). From the magical viewpoint, the unusual or remarkable thing of the golem legends is the incarnation (turning into flesh) of the clay figure. The special meaning of clay reaches back to ancient times. In the beginnings of pottery (before the baking of clay), the art of pottery probably was something special and the material used for it was something magical. Maybe this can be guessed from the many ancient Egyptian drawings of the god Khnum creating the human body out of clay on a potter's wheel, and also from the known Sumerian drawing of the god Enki creating Adamu, the first human, out of clay.

There are some religions in Africa, in which until most recently clay was considered as the "flesh" of the earth deity, more precisely it was red clay which was given this special meaning. Above, the meaning of clay in the Old Testament has already been stated. The designation "dust" is degradating and does not match the original belief. In the sacrament (sacred communion) we find the transformation of the host into the body of Christ (in former times people believed in a real material transformation).

Recommended literature:

Eduard Petiska: Der Golem – Jüdische Märchen und Legenden aus dem alten Prag. Lilien Verlag, Wiesbaden, 1972 (German)

Ostjüdische Legenden. Translated from the Jewish by v. A. Eliasberg. Leipzig, Gustav Kiepenheuer Verlag, 1983 (German)

Gustav Meyrink: The Golem. Dedalus Limited, new edition, UK, 1995 (English)

The creation of a golem after a Polish legend

Translated from the book "Israel der Gotteskämpfer" by Chajim Bloch, Harz-Verlag, Berlin 1920 (available online copyright-free on <http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/842424>).

The son of Chacham Zwi, R. Jakob Emden (1696 – 1776), conveys the following in his autobiography 'Megillat Sefer': "My father told me about Rabbi Elijah Baalschem, who was our forefather from Chelm, that he constructed a golem, who could not speak and served him as a menial. Once the Rabbi noticed that his creation had increased significantly in power and size, due to the Shem, which was written onto a piece of paper attached to his forehead. So the Rabbi was scared of the golem to cause doom. Thus, he took him and immediately tore the paper from the golem's forehead, so that the human shape changed back to a mound of clay."

He ordered his disciple to bring a water bucket and a spade. He also brought men's clothing. He himself carried under his arm the book Jezirah and a circumcision knife.

And now he asked Simche to follow him. Equipped with the mentioned tools, they proceeded toward the hill outside the city. The night was pitch-black. It was nearly possible to grasp the darkness with one's hands. Rabbi Elijah would not kindle a light so as not to reveal his deed.

But as they arrived at their destination, the thick clouds dissipated, and the moon illumined the hill.

Around them was dead silence, no sound was to hear. Even the trees seemed to stop in their movements.

Rabbi Elijah said to his disciple: "I hope that our intention will meet heaven's grace."

Under a big oak there was a well. Here, master and disciple plunged three times in the well, recited a few psalms and then they went to work ...

With their faces turned toward Mizrach, the east, Rabbi Elijah dugged in the ground. With every cut of the spade he recited certain prayers.

After a considerable amount of earth had been digged out, Rabbi Elijah drew breath, wiped the sweat off his face and he and his disciple spoke some psalm sections again.

He gathered a bulk of clay in the amount of two cubits and the height of five fists, let his disciple bring water, and then he kneaded out of clay and water a mass, until it seemed possible to him to sculpture a model. Still he did not start to give it a shape, when Simche, with unhappy face, approached him and said, hesitatingly: "Master! The wise men taught me: where the name of God is about to be desecrated, one should not shy at the master's dignity! Thus, again I urge you to refrain from this precarious venture. I am trembling at the mere thought to speak out the 'holy name'."

Rabbi Elijah answered: "I will speak out the name of God, it is a dangerous act indeed. But I am doing this with good intention; I want to save my brothers and the wise men taught: when someone saves a Jew, then it is just as he has saved a whole world! And isn't it allowed to speak the name of God to save a man?"

That way, Rabbi Elijah talked in ecstasy. He looked up and spoke out the thirteen qualities of the creator of the world, his name be praised. And now he began to sculpture the figure with great rapidity.

It was only after a while that it lay before him, finished. He washed his hands and looked at them in awe. He felt that a higher force had once made them skillfully.

Again with his eyes to the sky, he spoke out of the depths of his heart: "Lord of the worlds, creator of all beings and souls! It is apparent to you, that not ambition led me to do

this work. It was not for selfish motives that I sculptured a creature in your image. Thus I beg you: have mercy and give me the power to speak out the holy name without hesitation and dread, so that I will not falter and not lose my place in the coming world."

And now he was about to do the most dangerous thing of his operation; to speak out the Shem hamforash, the explicit name of God. A holy shiver took him; almost he was about to retreat from the whole operation. But the power of will came over him and an inner voice said to him: "Finish, what you have done in holiness."

Thereupon he spoke out the 'explicit name of God'. But he spoke it as the high priest used to do it at the Day of Atonement in the Sanctuary: he devoured it.

As he spoke it out, his eyes were turned to the figure, mostly to its head, the place where the brain was. He stepped to the colossus of clay, fingered every of its limbs, just as the limbs of a sleeping human. Only its genital he did not touch, for he didn't want to give it potency.

Now he mentioned the names of those angels who were responsible for blood, nerves, heart and brains, and master and disciple noticed that the body of clay was filled with a glow. With the help of his disciple, Rabbi Elijahu performed the circumcision. They didn't speak the blessing, but quietly they began singing the common litanies. The golem didn't move and not a cry of pain was to hear. But the blood ran like that of a real human. Now the golem would be given the Shem, the life. Rabbi Elijahu was actually against the custom of the Cabbalists to write holy names onto paper, but this time he had to act against his principles, "because it was the necessity of hour".

He wrote onto a piece of parchment the word "I III I". He wrote this word, which included mainly "J" and "H", the half of the explicit name of God. But the word means also: "he shall live".

And now the moment came where the creator felt elevated by the work that he had done. Now he made a cut on the forehead of the golem and put inside the piece of parchment.

When Rabbi Elijahu was done with this, the golem got an expression on its face like a human who is touched with a fiery rod. So life was given to him. Now Rabbi Elijahu approached the creature and with a powerful, shouting voice he said: "Rise, Israel!"

He gave it that name, because it also contains a name of God: Isra-El, who fought with God.

A clumsy, inert human figure rose, as if it was waking up from sleep, and looked at the two men before it, half laughing, half inquiring. In the dark east it was already dawning. The wind chased the clouds, and the morning star was appearing in the firmament.

Rabbi Elijahu pointed with his finger to the east and said to his disciple: "Look! Thus the night yields to the day. All evil may be wiped out in this land with this golem we created, and our dawn may break through the dark clouds hovering above our people! Amen."

Now a great joy overcame Rabbi Elijahu as he saw the ginormous golem before him. For since the moment of his vivification, the golem had become a few fists taller and broader, and even hair was on his head and face.

Rabbi Elijahu turned to the golem and said: "Put on the clothes and follow me!" And the golem did not hesitate to put on the garment and he obeyed the Rabbi so compliantly as if he knew him as his master from former times.

The dreamy hill shone in its springtime beauty. The white, slender birches lowered their slightly shivering branches down to the dark firs, so that they waved above like fragrant veils. The sun sent its rays over the brownish, young birch trunks. Catkins hang heavily from the white buds, and thousand colorful flowers rose from the grass and moss toward the sun; they were like the lightsome hopes of Rabbi Elijahu. In deep quietness, the three men trod the narrow forest path which led from the hill into the city. When they came to the

house of the Rabbi, he led the golem into his chamber of isolation. Here he taught him for what purpose he had created him.

He said to the golem: "I discharge you from all orders and prohibitions in all those cases where there is danger for a Jew. Your only command is to obey the orders of your creator, to serve me faithfully."

The advantage of the golem Israel over all other golems created until then was that he also was able to hear and to speak, naturally only when these abilities were needed. Thus he gave the answer: "I will fulfill all your commands faithfully."

Rabbi Elijah let his wife come in and said to her: "Look, a stranger from our tribe has arrived in our city and sought for accommodation in our house. Give him something to eat, for he has not ingested food for a longer period of time." When this was done, Rabbi Elijah saw that the golem didn't achieve to use spoon, fork and knife and to bring the food to his mouth. Lethargically and wordlessly he sat there. The Rabbi's wife thought that he was tired after his long way and quietly said to her husband, he may let the visitor rest for some time.

When she had moved away, Rabbi Elijah said to the golem: "You will bed down in this chamber of isolation, so that I will have you near me when I have to give orders to you at night. But for the other people you will be my personal servant." Now Rabbi Elijah ordered him to rest and to sleep until he would wake him. When the golem had dozed off, Rabbi Elijah approached him and whispered some sacred names into his ear, so as to bring to perfection his golem nature. One of the formulae would make him invisible, but only in those cases where his invisibility would be needed.

(pages 31 to 40 of the above mentioned book)

Comments on Chajim Bloch – from a letter from David (USA)

The books of Chajim Bloch don't seem to be available. I for my part have made copies of two of his books. The copies are made of originals of the national library in Vienna or the library of the university (there are no stamps in, therefore I do not know it exactly). Further information are inserted into your text:

David wrote:

I was wondering if you knew any biographical details about Chaim Bloch. I assume that he is also the author of "The Golem". Do you know if he is the same Chaim Bloch (full name Rabbi Moshe Chaim Ephraim Bloch) from Delatyn, Vienna, and finally New York? This Chaim Bloch was the son of R' Avraham Abba Bloch of Delatyn, and is buried in Staten Island, New York. He is also mentioned in Rabbi Meir Wunder's book Meorei Galicia (in Hebrew). It is an encyclopedia of Galician rabbis and scholars.

The story about the golem Chaim Bloch wrote in this book deals from:

Rabbi Elijah Baalschem of Chelm (70 km at the east of Lublin), born 1514.

In the introduction was a remark:

"The appreciation my book 'Der Prager Golem' has found, encourages me now to publish as well the available collection of new Golem legends, the stories of the 'Chelmer Golem'."

1) Small remark: "Der Prager Golem von seiner Geburt bis zu seinem Tod" after an old handwriting, edited by Chajim Bloch (Vienna 1919, "Dr. Blochs Wochenschrift", Wien II)

The second book I know from Chajim Bloch is called "Lebenserinnerungen des Kabbalisten Vital" 1927, Vernay-Verlag, Vienna

Recommended literature:

Chaim Bloch: Israel der Gotteskämpfer. Harz-Verlag, Berlin 1920 (available online copyright-free on <http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/842424>)

About the golem after the book "Marion"

(*Günther Kretzschmer: Marion – Die Lebensbeichte einer Toten. Turm Verlag, Bietigheim, 1970; no English version available*)

The book tells about the struggle to dissolve a golem. The spiritual energy used for vivifying the golem came from two magicians and thus they were bound to it throughout all lives to come.

During the reports in the book "Marion", more and more the reader learns about the backgrounds which led to the creation of a golem, up to details about the magical aspects of its creation. But what makes this book different from other golem stories is that it tells about the karmical and magical feedbacks on the magician as the originator of the golem. While in the golem legends of Prag and of others the Rabbis were glorified and were able to prevent the approaching disaster through dissolving the golem at the right time (e. g. the golem became ever bigger or got increasingly unmanageable), the story of the book "Marion" didn't went so well.

The story in "Marion" is a mediumisticly received message which describes the situation of the magicians centuries after the incident. It tells about the consequences and the struggle to dissolve the golem. Because the spiritual energies which were needed to vivify the golem came from the two magicians, and those energies were bound to the golem for all following lives – as a tool of destructive powers. Not only that the magicians lacked this spiritual energy for their advancement, but they also were karmically responsible for all actions of the golem, because those were caused through the incorporated soul parts of the magicians.

This book is not only fascinating to read, it is a source of knowledge for everyone who is interested in this special knowledge.

The Homunculus in Alchemy

Homunculus (Latin "little human") means an artificially created human, a term which was used mainly in alchemy. The conception of the alchemical creation of a Homunculus developed in the Late Middle Ages.

The first person to describe a homunculus by this term was Paracelsus (1493-1541). In his work *De natura rerum*, he explains how to create a homunculus out of human sperm putrefied in a horse's womb. According to him, the creature will firstly look transparent, but if nourished and kept in a special way, a very small human child will grow from it.

Similar ideas like those of Paracelsus occur in the writings of alchemists of earlier times, although never under the term "homunculus" (cf. wikipedia.org: Homunculus.

<https://en.wikipedia.org/wiki/Homunculus>).

Charging of Images and Statues

Any object can be charged. In miraculous images and statues this is especially obvious. They are the most common target objects for the processes described in the following – thus the heading above.

In many cases of sacred images and statues, religious people build psychogons while looking at the sacred object, which are exact pictures of the respective image or statue. In this way, the image has gained an astral overlay. But what is special is the fact that the astral overlay is easier to move than the matter of the object. This movement sometimes can be perceived by devotional people, as shimmering eyes or as a smile. It is the astral overlay which seems to be smiling to the person, not the image itself. In their unbiasedness, these people often believe that the material image itself has changed. They get resentful when other people standing by didn't have seen it too and cast the blame on lacking attention of these people.

Unconsciously, many religious people build thought forms of their deity. If those people are visually and mystically inclined, it can happen at least that they sense a presence of their deity, connected with a vivid inner image. This process can be enhanced through altar images and altar statues – the overlaid astral image is an intermediate step to the building of a very dense psychogon which is able to build an appearance.

In religious or mystical practice, sacred objects are charged consciously (Sanskrit: *Murti*). According to how much emotionality and imagination flows in, the charging process will more or less cause a reaction. With the image or statue of the deity or saint, it is easier to give those mental creations a form. The statue or image is like a mould for a psychogon which will take on a life of its own later. If this process of vivification is successful, then, in a first step of transition to independence, those psychogons go out of the statue and build an own reality within the room.

On this, here a poem written by me:

Tara awakens



Lovingly, I look at the statue
Image of Tara, Maria and Gaia all in one.
Formerly it was made of dark metal,
I gave to it the bright shine of gold
and silver to the Lotus beneath her feet.
Her hand raised for blessing,
her face showing a benevolent smile.
But still, Tara is far,
metal it is what I see before me!

At her feet, I put candles,
kindling flame after flame.
In the light of the flames, her body is illuminated.
My thoughts are silent,
my heart begins to speak.
Her smile, at first only seen with the eyes,
I begin to feel now.
A breeze of life swirls around her image,
born of longing and hope now.
My sensations are changing,
what was metal, is love now.
Still, it is deceit,
for my encounter still is outside.

Slowly my heart is warming.
The warm turns into embers,
embers into fire.
Dawning lightens the inner darkness,
the clouds give way to the morning light.
There, I sense red-golden rays,
the morning sun rises in my heart,
the outer world drifts far away.

In a new light now Tara shines.
It is not candles now,
it is the red gleaming sun of my heart!
From its light now, Tara's body is forming
stands out from the metal,
floating towards me,
enters my heart,
to rest here,
to look at the world from here.
Her love becomes my love,
my eyes become her eyes.

*Translated from: Alfred Ballabene: Guru und Schülersohn. Verlag SSE, Vienna 2009
(no English version available)*

Collective Charging of sacred Images and Statues

Through devotion and belief of the many religious people, very strong psychogons can be built at statues and images of saints and deities, especially at pilgrimage sites. The charging of the psychogons can be so strong that wonders can happen around those sacred objects.

The Philips Experiment already has shown impressive paranormal phenomena. Just think of how strong an image or statue, to where thousands of people go on a pilgrimage, could be charged!

Here a legend which tells of a teleportation.

Loretto in Prague (by R. R. Ballabene)

To understand what real religiosity can make happen, one must have been at Loretto once, and must have seen the monstrances and cups in the narrow sacristy which can only be seen here.

When I close my eyes, out of the ether the glorious arcade court comes before my inner eye. The frescoes, of which the most lovely is Madonna with her golden shoes. There is a legend, that once a poor wanderer knelt before her image and devoutly begged her to help him, for he didn't have any money and was on the verge of dying of hunger. At this, the lovely maiden stripped one of her golden shoes from her foot and threw it toward him. He picked it up and she nodded at him with a smile, that he may keep it. But when he was about to sell it at the inn, he was captured and suspected of robbery. He affirmed that he was innocent, but nobody believed him. When they were about to cut off his right hand – as it was common in those times for a thief – he begged pleadingly that they may bring him once more to the statue of the Mother of God, so as to could ask her to prove his innocence. So the High Council decided to bring him in public to the Madonna, so that she may prove him a liar. At the same time it was made known that, if he had lied, his tongue would be ripped out for this sacrilege, too.

With much hype and a lot of company, judge, council, bishop and the people went to the image, where the wanderer was brought as well by the guards.

He knelt before the image and prayed.

And there, suddently a second golden shoe was flung through the air. But when all the people looked up, the lovely Mother of God sat there, barefoot on her chair, and so she sits there smiling until today, helping those who pray to her in sincere hardship.

Tear wonders like the one of Maria Pötsch in Vienna, in the Stephansdom, have occurred many times. They are a special occasion for sceptics who want to deny such happenings with a lot of arguments. Once a Christian-Arabic Turk told me that in his family, tear wonders were also often happening at an image. Those "wonders" bring to mind the Vibhuti-wonders in recent times, where Vibhuti (= sacred ashes) emerges from Indian images or statues. Here it is tears, in other countries Vibhuti – other people, other expectations – but everywhere the same principle of materialisations applies.

A friend of mine was at spiritistic sessions over a longer period of time and materialisations and messages occurred frequently there. The last excuse of sceptics is always that everything be a lie, but I would bet my life that he has said the truth.

Maria von Pötsch, Vienna, St. Stephen's Cathedral

She is known as the "weeping Madonna", because according to witness reports and church office investigations, flowing of tears from her eyes has occurred. (The special thing about catholic wonders is that there exist exact records and witness reports, in opposition to traditions of other religions and cultures. At beatifications and canonisations, a special process is implemented in which the "advocatus diaboli" has the task of bringing forth sceptical arguments or disprove evidences.)

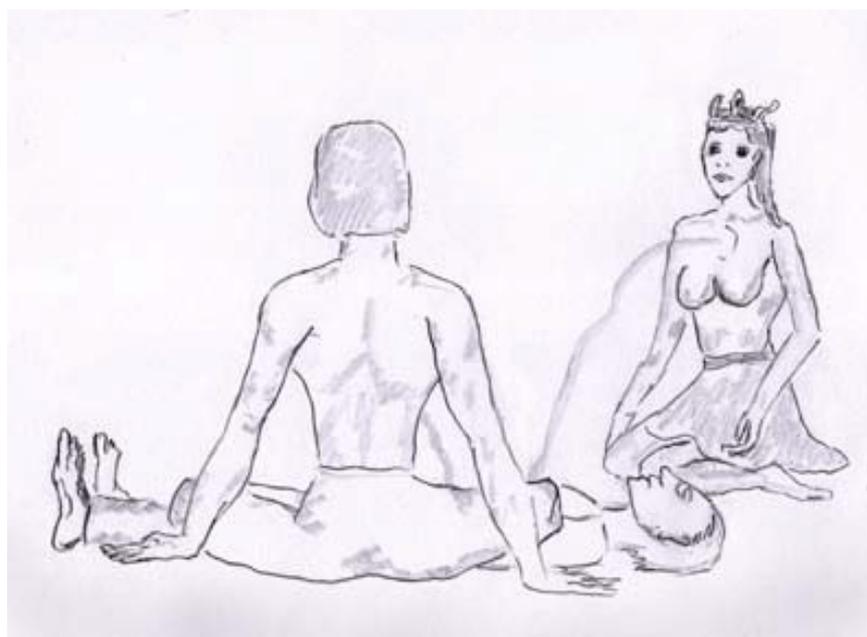
In the St. Stephen's Cathedral in Vienna resides the miraculous image of the "Weeping Madonna of Pötsch". It hang in the church in the Hungarian Pötsch (today Máriapócs) for 20 years and was scarcely paid attention to. However, on the 4th november 1696 it was observed that tears flooded from the eyes of the Marian image repeatedly. Many witnesses confirmed this miracle of lacrimation, and by the wish of the emperor Leopold I it was brought to Vienna in 1697. The miraculous image is highly esteemed until today (cf. wikipedia.de: Madonna von Pötsch (Wien). [https://de.wikipedia.org/wiki/Madonna_von_P%C3%B6tsch_\(Wien\)](https://de.wikipedia.org/wiki/Madonna_von_P%C3%B6tsch_(Wien))).

Even copies of an image can work wonders through the belief of many pilgrims. In a wooden cemetery chapel in Vienna built in 1660, the miraculous image "Mariahülf" (Mary's help) became a destination for many pilgrims of Vienna and neighborhood. This image is a copy of the miraculous image at Mariahilfer Berg near Passau – which in turn is a copy of the miraculous image of Innsbruck in the urban parish church. In all three images, miracles have been observed and reported. Accounts of miraculous healings are partly preserved until today in the library of Mariahilf.

Psychogons and Apparitions

In the brochure "Lilith", from which I will give an excerpt below, the main character Michael tries to change his succubus-psychogon to make it a mediator between him and his deity. The psychogon as a mediator should be directed and vivified by the conscious mind of the deity, although the substantial basis would still be originating from Michael. Michael meets the succubus-psychogon in his normally conscious OBE state and notices that it is inactive. That's the situation where the story continues:

Instead, in front of Michael was a psychogon without own will and without initiative. It was like a car standing in a garage and waiting for being used. A passive figure, into which emotional power and imagination had to be transferred in order to make it become active. The comparison to a playing doll, which has to be wound up to be able to move around, suggests itself. And depending on how much the mainspring is tightened, the doll will move faster or slower. It is very similar: the more emotions flowing into the succubus-psychogon, the more alive and active it would be. Additionally, according to the quality of those emotions – fear, rejection or love – equally the psychogon would behave. Lilith was right. It all laid in his hands. It was up to him how the being would behave.



*Michael in his subtle body and the psychogon
(linked to the physical via silver chord)*

Below an excerpt from the unpublished text "Anima and Shakti":

To use a psychogon as mediator between us and a highly evolved being brings up many questions:

- 1) How do own characteristics interact with the psychogon's quality?*
- 2) Can a psychogon be misused by other, unwanted beings?*
- 3) What mixed qualities could develop in a psychogon-chimera?*

After due consideration I came to the following conclusion:

1) How do own characteristics interact with the psychogon's quality?

All characteristics and qualities a psychogon has are imprinted onto it. A psychogon is like a roboter that has to be programmed. It cannot evolve characteristics on its own. However, a (strong) psychogon possesses a certain survival instinct.

Powerful religious psychogons of deities seem to evolve an own consciousness.

2) Can a psychogon be misused by other, unwanted beings?

A (non-collective) psychogon can be compared to a pullover which is knitted for personal use. The psychogon possesses as much intelligence as a pullover, which means it has no intelligence at all. It contains an automatism which has been given to it by onseself.

Like with a pullover, with a psychogon there is an ownership situation. It comes from me and thus it is controlled by me – or unconsciously by my subconscious. It is also possible for me to lend my "pullover", maybe to my sister or to another closely related person. In my case it could be the deity as well. If it is possible to lend a "pullover" (= psychogon) to deities so that their invisible form becomes visible, that will be the key point of the next question.

3) What mixed qualities could develop in a psychogon-chimera?

If we wish the psychogon to be directed by a higher intelligence, we must not project any wishes onto the psychogon which would steer its behaviour. Only safety precautions are allowed in order to forbid low behaviours and vibes. Apart from that, we have to clear the psychogon for being steered by this certain intelligence.

Below an excerpt from a biography of Ramakrishna, who was a priest in the temple of Dakshineswar at the Ganges River. It is described how the energy (fluid) flows through the silver chord to a subtle body which is formed at that moment (psychogon):

Ramakrishna used to see a long white thread proceeding out of himself. At the end would be a mass of light. This mass would open, and within it he would see the Mother with a vina. Then She would begin to play; and as She played, he would see the music turning into birds and animals and worlds and arrange themselves. Then She would stop playing and they would all disappear. The light would grow less and less distinct till it was just a luminous mass, the siring would grow shorter and shorter, and the whole would be absorbed into himself again.

(From: Sister Nivedita: Reminiscences of Swami Vivekananda. In: Reminiscences of Swami Vivekananda. Advaita Ashrama 1983, p. 189. Available online copyright-free:

<http://www.estudentedavedanta.net/Reminiscences%20of%20Swami%20Vivekananda%20-%20by%20Advaita%20Ashrama.pdf>)

Chimera – externally controlled Psychogons

When mentioning chimera, I am referring to auric split-offs (psychogons) which are built from the substance of a person and which are controlled by a transcendent being.

From "Ballabene's Astralseiten" (German page), Occult World-View, Psychogons:

Psychogons that have been developed into chimera are mental creations, which become a virtual reality to the creator through strong emotions and vivid imagination. The person can see this mental image before him as an object or person. If this created psychogon has the appearance of a person (or being), it is possible to connect to this being through interacting (reciprocal) energies. It is the same principle as with magic connection and influence through images and statues. Corresponding to how much spiritual energy is soaking into the created mental picture, the more or less dense and alive such an image will be.

In the above excerpt about Ramakrishna it could clearly be seen how the energy flows from Ramakrishna into the phenomenon and how religious contents are being reflected like an echo.

In Maha Yoga there exists the practice to build a psychogon which is controlled by the conscious mind of a deity, as soon as the heart chakra has been evolved.

Below an excerpt, containing an instruction how to transform a psychogon with the appearance of a succubus in a way, that a deity (Lilith) is able to appear in its place.

From "Lilith" by Alfred Ballabene:

Michael knew that Lilith could read his thoughts, maybe she even had brought back this analogy into his mind. Thus, he bluntly asked Lilith: "Can you teach me the love of the completed?"

Lilith looked at Michael, gravely. "I can show this love to you by transmitting it to you, again and again, only for some moments. To make it a quality of yourself, you have to stabilize it and this will take many years. A close contact would intensify this transmission. This advantage has its difficulties, as most things in the world. I would have to descend from the sphere of pure consciousness into a body, although I normally don't have a body. This, however, is only possible when your aura is so pure that a body built from this aura will not hurt me.

The succubus that annoys you is a phenomenon built from your auric substances. It is a pseudo-life that has been built out of your astral matter. Suppressed aspects and inner conflicts lead to a demonization of the female aspects inside of you, which is why this phenomenon looks like a demon. What you have created here is called a 'psychogon' in your recent language use.

This psychogon is controlled by your subconscious. If you succeed to raise the associations which your subconscious links to it, and to lighten the auric quality of the substance through the vibes of love, then I will be able to control this body. If this will succeed, then my appearance will be in place of the demonized succubus. Just as the succubus before, you will be able to see and touch me then. The psychogon can become your nightmare or a step to spiritual completion."

"And how can I use this psychogon as spiritual tool?", Michael asked.

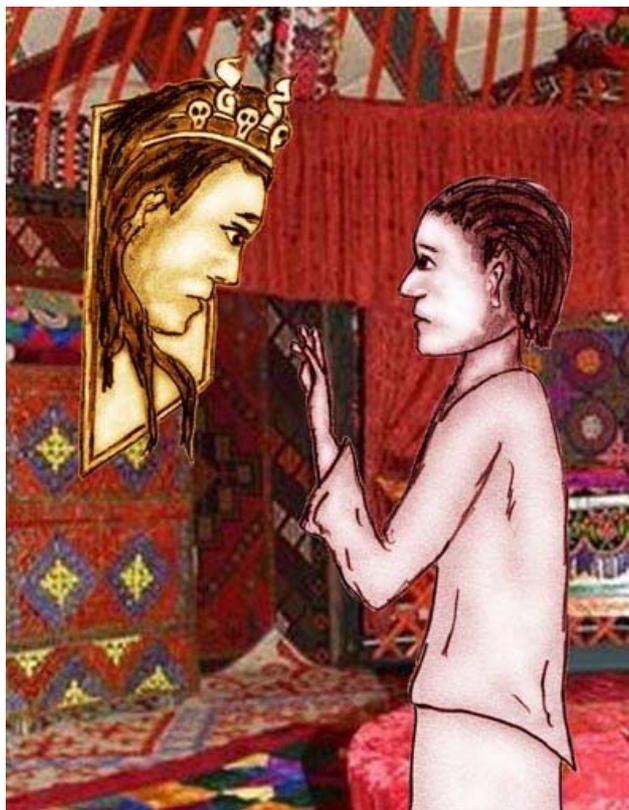
"When we first met, I promised you to always be with you, to protect and love you. If you

are pure inside, if you have developed love, then the subtle matter from which the psychogon has been built will be pure as well. Then it will be possible for me to vivify this pseudo-life and to control it with my conscious mind. I can be with you visibly in your immersion then, so that you can touch and see me. I will be with you as your companioness.

The higher you are evolved, the more your ego diminishes and you become one with the divine, the less your subconscious will control the psychogon and the more of my energy and consciousness will flow into it. When you live in total love, then the psychogon will be animated by my conscious mind totally and bring love to you as well. You and I, we could be together bodily through this chimera. We could be a couple like it normally wouldn't be possible between a deity and a human. Your recent difficulties are your sacrifice for this possibility and mine as well, for I am suffering from it as well. But it is necessary to go through this process, so that we can be united once in happiness and love."

Below, a description of a Mongolian/ Tibetan Chod practice – the vivification of a Yidam (tutelary deity).

(Text, poem and pictures by Alfred Ballabene from the ebook "Eine Kette aus roten Perlen"; no English version available)



Mongke was told to meditate in front of the image of Yama, until the god would come alive before his inner eye. This kind of meditation sometimes was common in Tibetan monasteries.

Thus, Mongke meditated in front of the image, day and night, whenever time permitted. At times, he was tired out and fell asleep for short moments – moments, in which he sometimes saw Yama before him as an afterimage, sometimes the glowing of a butter lamp or some less important image.

Meditation and ritual tied a bond to Yama, becoming ever stronger, and the image gradually began to come alive. In the flickering light of the candles, Yama's eyes on the image began to shine now and then; at the beginning only for a moment and hardly perceptible. Then the eyes seemed to move and to look at him. Later, out of the corner of his eye Mongke saw that Yama's head inclined and turned around, as if the scroll painting was a window frame through which Yama was looking. When Mongke looked more closely, the image was motionless again. Mongke, who had had his Lama initiation now, noticed Yama's growing interest on him. Over time they became acquainted with each other. Sometimes it seemed to Mongke as if Yama would speak to him in his thoughts, and after some time he saw with his inner eye – like a plastical imagination – Yama in the room, as if he would dwell here, too.

The monk's relation to the death deity changed. While at the beginning, Yama had been a grand, terrible appearance, he now became more familiar to him, and later even became a fatherly friend.

But the aim of the meditation was to become one with the tutelary deity; so Mongke went on meditating.

One day, Mongke had his essential vision:

He was Yama! As Yama, he was in the centre of a big ritual hall. The light was dim, the room only lightened by few butter lamps.

He stood there, great and mighty, and with his horned buffalo head he nearly reached the hall's ceiling. Cowering at the ground in a big circle following the walls of the room, there were monks, staring at him. They had stopped their ritual and had nearly forgotten it at the un hoped-for sight of him, and were entranced by what was happening.

Mongke, as an appearance of Yama, began to spin around and drew a circle of flames around him by pouring blood out of his skull bowl; as the blood hit the ground it immediately turned into red flames. And he spun around faster. Like a whirlwind he was dancing around in circles – it was the visible expression of his energy.

*Stamping, Yama spins around
In his hand the skull bowl
Filled by fire –
The fire of life.*

*And he spins around,
Pouring out of his skull bowl
The cleaning power of fire,
Forming a circle of flames around him.*

*And he turns around,
The flames around him.
Life it is, which fills the world
Like the fire - dancing, shining, glowing,
Getting extinguished, and rising again.*

*And Yama goes on dancing,
In the second hand the Vajra,
Eternal, neverending consciousness,*

Origin of all being.

*And he dances,
In his heart he merges both,
Fire and Vajra,
And out of it he forms everlasting love.
Love that resides in everything,
In the grass, in the branches
And in the hearts of mankind.*

*Yama dances as glowing love,
Forgetting himself, becoming human.
With every of his fiery steps
He connects the hearts of many
And makes them beat in unison.*

*Like bells chiming timelessly,
Past, present and future,
All is one.*

*Listen to the all-pervasive sound of the bell,
Ommmmm.
It echoes through the hearts,
Uniting them in love,
Making them vibrate and glow.*

*Listen to the hearts beating -
That's the fiery steps of Yama!*

From now on, Yama lived in Mongke as his most inner nature. Only his body remained human, but he sensed and thought like Yama. Deep silence filled him, peace, and love to all beings. He felt connected and one with all.

Glossary

Definition of words and background information

Alb

The word "Alb" in German is another version of "Alp", "Alf", "Elf", "Elb" (English: Elf), which are old words for elves. Elves are considered higher beings of nature – should not be confused with flower fairies.

Amrita

Amrita (Sanskrit) is seen as "nectar of immortality" in Yoga. In India it is symbolized iconographically by a jar. In introspection, Amrita is seen as golden liquid and tastes like flower nectar. In my opinion, it is generated through the transformation of ectoplasm (see: ectoplasm) in the heart centre (Anahata chakra) with the aid of head chakras. In the opinion of the theosophists and the Indian yoga, it originates in the palatine, where the Soma Chakra is opening out. According to yoga, it can be stimulated by the Khechari Mudra (the tongue is bent back to the posterior palate).

ASP

Awareness of sleep paralysis (abbreviation). See: sleep paralysis.

Astral body/ Astral

Our transcendent body, consisting of subtle matter. It is a spiritual body and generally appears as a reproduction of the physical body.

Aura

Subtle field around the human being, which can give information about health or spiritual evolution of the person to the clairvoyant. Such a subtle evaporation (radiation) can emanate from different subtle bodies. Corresponding to the type of subtle body, the aura is called "etheric aura", "astral aura", "aura of the causal body" etc.

Ba

Soul bird in the ancient Egypt – the soul has the appearance of a bird. It is supposed that it correlates with the astral body.



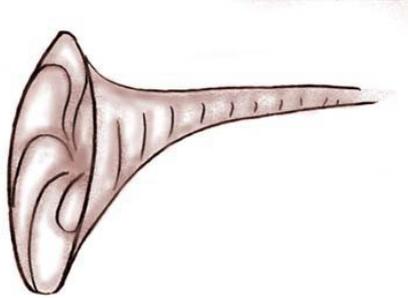
Ba bird

Bioplasm

Especially east-European parapsychologists preferred this term for the etheric body (it is supposed there that this body can be made visible by Kirlian photography). The term was established in 1966 by the Russian scientist V. S. Grishenko as a description for the 5th state of aggregation (the first four are: solid, liquid, gaseous, plasmatic). After Grishenko, bioplasm is synonymous with the vital energy.

Chakra

Are energetic vortices and, at present, widely accepted in yoga and in esotericism. In Indian yoga, chakras are understood as centres which are of essential importance for the spiritual transformation and the development of magic/ spiritual powers.



Chakra as vortex

Consciousness

In different religions, "consciousness" is referred to as perceptive being. In the view of Tantra (see: Tantra), consciousness can exist independently of a vehicle (= body) and is seen as the primal source of all existence. This principle is depicted by Shiva (male). Body and creation are depicted by Shakti (female, here Lilith).

Deity

Deity (God/ Goddess) is a very imprecise term which can refer to very different things, corresponding to what religion, culture or practice defines this term. In Europe and the Mideast, deities are understood as kings of heaven. In India, deities (Sanskrit: Devas) are immortal beings that belong to a higher sphere of existence – among them kings of heaven, demons, fairies, witches, shamans, Yogis and others. In buddhism, deities are understood as beings living in a temporary existence, a life in heaven.

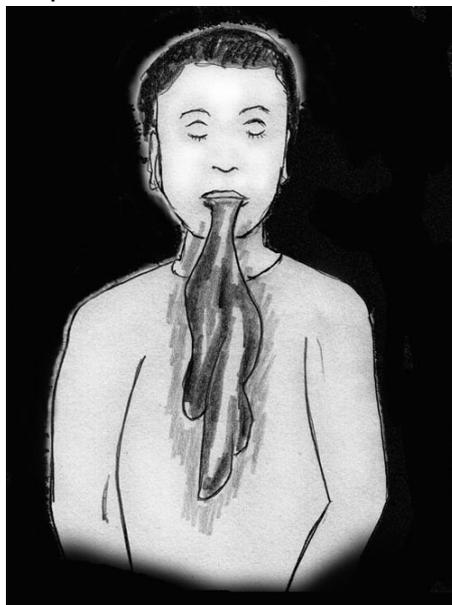
In Maha Yoga the term refers to intelligences that have passed beyond the space-time continuum. It can happen that a Yogi/ Yogini is chosen by such beings as their protégé and this deity will guide the Yogi/ Yogini and contact him/ her individually in different manners. Here, processes can occur like those which have been described under the term "Yidam" (see: Yidam). The origin of this personal deity may be different in Maha Yoga and mostly remains hidden.

Ectoplasm (also called Bioplasm)

Ectoplasm is a very dense etheric effusion which is considered responsible for various poltergeist-phenomena.

Ectoplasm is generated through an inner alchemic process in the abdomen. It can be released by the body in different manners. Like mist, it can evaporate from the whole body surface. In its densest manifestation, ectoplasm can slowly flow out of body orifices (especially mouth) like honey, whereat it vaporizes at the edges.

Its colour is light to dark gray. It does not need to be homogenous and can contain granulate material. In a few experiments, ectoplasm has been successfully photographed. There have been attempts to make measurements on ectoplasm, but those tests showed very varying results without any significance (electrical conductivity, Albert Freiherr v. Schrenk Notzing, 1862-1929, Munich, physician and parapsychologist). For searching photos of ectoplasm in the internet, the term "teleplasm" is useful as well.



Etheric body or fluidal body

These terms, historically put forth and both an unfortunate choice, refer to a denser subtle, energetic appearance of a human being. The term etheric body was characterized by the theosophists, especially by Helena Petrova Blavatsky (1831 – 1891) and by Charles Webster Leadbeater (1847 – 1934).

Paracelsus (Theophrastus Bombast von Hohenheim, 1493 – 1541) wrote about the "sideric body", which referred to a similar or even the same thing as the etheric body.

In theosophy, the etheric body is seen as a link between the astral body (transcendent) and the physical body (material). It is actually not a "body", but it is rather the astral body with (denser) fluidal energy still adhering to it after this astral body has moved out of the physical. When changing into the astral body itself, the etheric/ fluidal energy is drawn back to the physical body and the astral can move freely.

Other terms for "ether" in the above sense: chi, ki, prana. See also: bioplasm.

Fluidal body

Is another word for the etheric body. The term was preferred by the French. In this context, the experiments of Hector Durville are known:

Hector Durville: The Theory and Practice of Human Magnetism. Primary Source Edition, Nabu Press 2014 (Scan of the original translation of 1923)

Golem



Creation of a Golem. In the Golem's mouth lies the parchment with the Shem (word of creation) written onto it. In Yiddish common speech, "Lamater" is a mentally retarded person. "Lamater" means: one who has been made of clay (= Golem).

Higher Self

(see also: inner structure of the human being)

This term was coined by the theosophists. It refers to the highest aspect in the human being, immortal and permeated by the divine. The higher self stands above the individual part which is subject to reincarnation.

Hypnagogic state

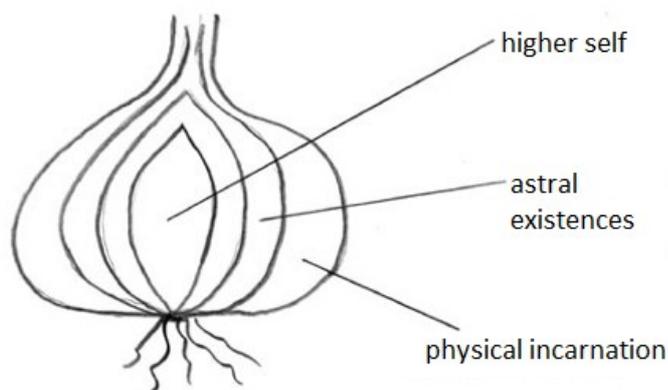
This is a state before falling asleep; on one hand, the person is still awake and on the other the person is already seeing pictures which are fading in, hearing noises etc. It is the preliminary state of dreaming.

IBE

Abbreviation for "in-body-experience". This refers to the perception of astral occurrences which are perceived in spiritual immersion – without having left the physical body with one's astral body.

Inner structure of the human being

In many religious teachings of the Orient and the East, the human being is believed to have a scale of ever subtler soul bodies. Best known is the theosophic teaching of the different hulls (subtle bodies, vehicles). For better understanding, the model of an onion is used – although these subtle bodies are imagined to interpenetrate each other.



Inner structure of the human being

We are structured like an onion. The inner heart is the higher self; the eternal, divine part inside of us. The further away the skins are from the higher self, the more they are characterized by an individual consciousness and separated from the divine core. The material body is the furthest away.

Ka

"Breath soul", term in the ancient Egypt. Presently, Ka is understood as the etheric body/fluidal body. In the ancient Egyptian illustrations, this "double" is often shown with one finger pointing at its mouth – this is a hint to "breath".

Nightmare

Strictly speaking, a nightmare is not a bad dream but the state of awareness of sleep paralysis (see: sleep paralysis). The inability to move causes fear. Additionally, in this state (mostly dorsal position) the breath can become shallow and the blood can become poor in oxygen. There is a certain center in the brain which triggers alarm, in form of panic, under these conditions.

In the intermediate state between sleep and waking, dreamlike perceptions can occur, in which the subconscious – out of panic – creates illusions of outside entities attacking.

Sleep paralysis

While we are asleep, there is a safety mechanism which prevents us from physically performing the movements which we make in our dreams. This is what causes the inability to move one's limbs in this state.

Normally, while dreaming we do not feel our physical body. But there are exceptions, in which some persons can enter a state between sleep and awake. When this happens, on one hand the sleep paralysis is still active, but on the other hand the normal thinking begins to work. In this case the person realizes that he or she cannot wilfully control the body, which often causes panic.

Silver cord

The term was actually firstly mentioned in the Old Testament, Ecclesiastes (Preacher) 12:6. Thus, the term "silver cord" has established.

Eccl. 12:6, 12:7 (The Bible, New Revised Standard Version):

12:6 - *"before the silver cord is snapped, and the golden bowl is broken, and the pitcher is broken at the fountain, and the wheel broken at the cistern ... "*

12:7 - *"and the dust returns to the earth as it was, and the breath returns to God who gave it."*

Eccl. 12:6, 12:7 (The Bible, New International Version)

12:6 - *"Remember him – before the silver cord is severed, and the golden bowl is broken; before the pitcher is shattered at the spring, and the wheel broken at the well ..."*

12:7 - *"and the dust returns to the ground it came from, and the spirit returns to God who gave it."*

"Silver cord" refers to a cord-like connection between the material body and the fluidal-astral emanation. The etheric or fluidal body contains the astral body; strictly speaking it is the astral body – but with a part of the person's denser fluidal energy still adhering to it. While being in this etheric state, the silver cord simply acts as a link between this adhering energy and the fluidal energy which remained with the person's physical body. When changing into the astral state, the fluidal energy is drawn back to the physical body through

the silver cord and the astral body can move freely. This is why the silver cord can never be seen in pure astral states.

Subtle matter

A term used for any form of "matter" which does not belong to the physical (material) sphere. It is a very imprecise term and is especially used when a person does not determine a certain kind of matter (which would be e.g. etheric, astral etc).

Sympathetic magic

Sympathetic magic means a connection between magician, target person and a power (that may be an egregore, psychogon etc.) which is directed towards the target person. This connection is achieved with the help of objects that are connected to the target person (hair, photos etc). The term "sympathetic" does not necessarily indicate a positive intention, but refers only to the fact of interaction and connection between the targeted person and the "copy" of the person stated by the object (usually a doll or puppet). While the voodoo practice of attaching a person's photo to a doll has the purpose to harm this person, the practice of "puppet magic" has the purpose to help the target person.

Recommended link:

http://www.themystica.com/mystica/articles/p/puppet_healing.html

Yidam

The word "Yidam" (in Sanskrit: "Ishta-Deva") consists of the words "Yi" and "Dam". "Yi" means "spirit" and refers to the disciple's wish to achieve enlightenment. "Dam" is a kind of promise of the Buddha aspect to ensure enlightenment. In Indian Tantra it is not called "Buddha aspect" but "deity".

There are male and female Yidams, but beyond a world which is split into two poles, it actually makes no sense to speak of "female" and "male". This means that, referring to their qualities, all Yidams are equal. Still, male or female illustrations and appearances are used, because the subconscious shows a stronger emotional reaction to them as to abstract symbols.

In Buddhism, the teacher or the disciple choose a suitable Yidam. In Maha Yoga it is the other way round: the disciple is chosen by the deity.

The realization of the Yidam practice has three states:

- 1) Meditating on the Yidam.
- 2) Encountering the Yidam's appearance.
- 3) Merging and becoming one with the Yidam – this is a state, and the visual and bodily aspects are dissolving in favour of this state of consciousness.