

THE OCCULT DIGEST  
CHICAGO, ILLINOIS  
MAY 1926  
(pages 13-14, 34, 36)

Frater Achad's Magical Interpretation of

P A R Z I V A L

In THE CHALICE OF ECSTASY

POINT II.

*The Tempting of Parzival*

The last Scene of the First Act of this Drama will have enabled us to see something of the nature of the "Heart" or Temple of the Knights of the Grail. We are next transported to the "Keep" of Klingsor's Castle, there to obtain a glimpse of the Heart of a Black Magician. *Klingsor* represents one who has "shut himself up", who desires to *keep* his personality and while retaining possession of the SPEAR or Divine Will to make use of it, if possible for his own personal ends.

Man is given a certain freedom of will in order that he may thereby develop the sense of Freedom and so willingly ally himself with the Divine Will or True Purpose of his Being. Should he make the mistake of attempting to reverse the process, turning the Divine Will to merely personal ends, he must inevitably fall. He thereby cuts himself off from the Universal Current and is slowly but surely disintegrated until he is finally lost in the Abyss.

For a time, however, as in the case of *Klingsor*, he may seem to exercise an illusionary power by taking advantage of the delusions of others. For he plays upon their emotional natures, which tend if uncontrolled to befog the mind thus preventing the True Sun of Being from illuminating their Path.

Self-damned, the one desire of such a being is to cause the utter ruin and downfall of others in order that the terrible loneliness which he—if dimly—realizes to be his fate, may be assuaged by the presence of his victims.

*Klingsor*, however, still hopes to capture the Holy CUP itself—which has remained in the possession of the Knights of

the Grail—for this is the Cup of UNDERSTANDING whereby he may discover a way to reverse this fate and to make use of its contents, the Divine Substance which is capable of infinite transformation when united with the Spear or WILL.

Even without this perfect means of transmutation, he has still obtained a certain power over Astral Matter, which being of a very plastic nature is capable of transformation into images alluring or terrible according to the effect to be produced upon his victims.

The Aspirant has been warned of the illusory nature of the Astral Plane in "The Voice of Silence" which contains instructions for those ignorant of the dangers of the lower Iddhi (magical powers). We shall refer to these instructions again in the proper place.

Meanwhile, as the Act opens, we discover *Klingsor* seated before his magic mirror in the Keep of his Castle. He is surrounded with the instruments of his art, which are as complex as the true weapons are simple.

He is evidently aware of the coming of *Parzival*—the Guileless Fool—and he realizes that here is a menace to his power, since that power depends upon beguilement. The question before him is whether this Fool is really too Pure to be tempted by the subtle blandishments of his magic art.

*Kundry*—Woman—capable alike of raising man to the heights or dragging him to the very depths, is the best instrument to his hand. She—the Animal Soul of the World - while directed by the lower will or intellect—has within her not alone the possibilities of redemption, but of taking her rightful place upon the Throne of the Mother if brought to Understanding the Higher Will and Wisdom of the Father of All.

On the other hand if under the influence of the lower will she is allowed to seduce man from his aspiration, do that he fails to discover his True Will (which is one with Destiny and the Will of God and which alone can direct him in his proper course) she ruins him and at the same time loses her own chance of redemption. He is then doomed to wander in paths of illusion having no comprehension of the true Purpose of his Being or hers.

*Klingsor* exercises a mighty power over *Kundry* whenever she allows herself to fall asleep, though much of her time during waking hours is devoted to the service of the Knights of the Grail. Many of these she has injured while under the spell of *Klingsor*. She often desires to make amends but her heart is torn between this form of activity and desire for ease.

Whenever she sinks back into the sloth of Ignorance, or what the Hindus term the *Tamas Guna*, she is subject to the art of Klingsor for he is the maker of Illusion through Learning or the Powers of the mind, the principle known as *Rajas*. By means of this mental power many false uses may be devised for the Love nature, which when wrongly used becomes destructive instead of Creative and constructive.

*Parzival*—The Pure Fool—is in that condition mentioned by Lao Tze “His desires having as yet given no indication of their presence.” The crucial test is whether when they are aroused for the first time he will use them rightly or wrongly. Therein both *Amfortas* and *Klingsor* had failed, though in different ways. Now comes a third candidate in the form of *Parzival* and *Klingsor* fears greatly for the continuance of his own power.

He knows that even *Kundry* will be redeemed should *Parzival*, by rejecting her advances, and refusing to accept aught but the highest, cause her at last to Understand and so become released from *Klingsor's* illusory powers.

*Klingsor* first lights incense, which in true Magick is a symbol of the aspiration of the lower towards the higher. But there is no Lamp above the altar, and the Lamp symbolizes the Higher Aspiration to draw up and unite the lower with itself. The incense alone produces nothing but the smoky clouds which represent the Astral Plane, and this plane being particularly attributed to the Desires and Emotions is the one most suited to the work *Klingsor* wishes *Kundry* to perform. It is her Astral body over which he has the most influence.

His call to her is worthy of notice:

Arise! Draw near me!

The Master calls thee, nameless woman:

She-Lucifer! Rose of Hades!

Herodias wert thou. And what else?

Gundryggia there, Kundry here!

Approach! Approach then, Kundry!

Unto thy Master appear!

And in the incense smoke now appears the figure of *Kundry*—her Astral form—half-obedient, half rebellious to the will of *Klingsor*.

The term “Rose of Hades” should be noticed here, for in a certain sense *Kundry* is that same *Rose* which is to be found in connection with the *Cross* in the Rosy Cross Ceremonies. The Cross of Suffering may be looked upon as represented by *Amfortas*—as can be shown Qabalistically—and the wound at his breast is caused by the Rose, *Kundry*. The Spear and Cup con-

vey the same Symbolism but on a Higher Plane.

Meanwhile *Kundry* gradually comes under the spell of *Klingsor*, who orders her to use all her wiles to ensnare the approaching and victorious *Parzival*; "Whom sheerest Folly shields."

*Klingsor*, while admitting that he cannot hold *Kundry*, claims that he can force her to his will:

"Because against me

Thine own power cannot move"

*Kundry*, laughing harshly, makes this strange reply:

Ha Ha! Art thou chaste!

This remark causes *Klingsor* to sink into gloomy brooding. He recalls how he, too, had once sought the holier life and the service of the Grail. But, unlike *Amfortas* who had succumbed to seduction, he, thinking to avoid a like fate had used his will to attempt something against Nature and God; the total suppression of his Love nature. This had resulted in an enforced chastity, giving him power to avoid seduction—'tis true—but likewise cutting him off from the possibility of redemption. For hear his words:

Awfulest strait!

Irrepressible yearning woe!

Terrible lust in me once rife,

*Which I had quenched with devilish strife;*

Mocks and laughs it at me,

Thou devil's bride, through thee?

Have a care!

In spite of further threats, we find *Kundry* still affirming that she *will not* conform to *Klingsor's* demands, yet, such is woman-kind, she quietly disappears to make ready for the reception and tempting of *Parzival*; who is at least a live and vigorous human being.

*Klingsor* has been watching *Parzival's* approach to his magic castle, armed—'tis said—with the Sword of *Innocence* and protected by the Shield of *Folly*. Rather I should interpret this Sword as that of *Reason*, for *Parzival* has learned in his Folly to disarm and defeat the defenders of *Klingsor's Castle* with *their own weapons*.

There is no deeper wound than that inflicted by our own weapons turned against us; as *Amfortas* had found to his lasting pain and anguish.

The opportunities we have missed but had the power to take and might have taken, rankle more deeply than all the vain regrets for those things which were impossible of attain-

ment.

But the mere possession of the most sacred weapon—as in the case of Klingsor and the Holy Spear—without further possibility of its right use, is bitterest of all.

And so we find, when Kundry has 'gone to work', *Klingsor's Tower* slowly sinks and disappears from sight. At the same time his "Garden of Desire" rises and his beautiful but illusory creations "The Flower Maidens" appear before our astonished eyes.

Parzival, whose desires have as yet given no indication of their presence, has by this time arrived at the wall of the garden. What he beholds is but subsidiary to his main Purpose to retrieve the Holy Spear, yet he, too, stands amazed.

This may be deemed as *Parzival's* introduction to "The Hall of Learning" as it is called by Madame Blavatsky in "The Voice of the Silence." Let us turn aside for a moment in order to obtain a clearer idea of just what that term implies. We read in Chapter I, Verses 22-29 as follows:

22. Three Halls, O weary Pilgrim, lead to the end of toils. Three halls, O conqueror of Mara, will bring thee through three states into the fourth, and thence into the Seven Worlds, the Worlds of Rest Eternal.

23. If thou would'st learn their names, then hearken, and remember. The name of the first hall is IGNORANCE—Avidya. It is the Hall in which thou saw'st the light, in which thou livest and shalt die.

Ignorance corresponds to Malkuth and Nepesh (the animal soul), Learning to Tiphareth and Ruach (the Mind), and Wisdom to Binah and Neshamah (the aspiration or Divine Mind).—Fra. O.M.

24. The name of Hall the second is the Hall of LEARNING. In it thy soul will find the *blossoms of life*, but under every *flower* is a serpent coiled.

25. The name of the third Hall is WISDOM, beyond which stretch the shoreless waters of AKSHARA, the indestructible Fount of Omniscience.

(Akshara is the same as the Great Sea of the Qabalah. It is also the CUP of the GRAIL, as WISDOM is the SPEAR.)

26. If thou wouldst cross the first Hall safely, let not thy mind mistake the fires of lust that burn therein for the sunlight of life.

27. If thou would'st cross the second safely, *stop not the fragrance of its stupefying blossoms inhale.* \* \* \*

28. The WISE ONES tarry not in the pleasure grounds of the senses.

29. The WISE ONES heed not the sweet-tongued voices of illusion.

Enough has been quoted to show the extraordinary correspondences between the "Garden Scene" of the Drama of Parzival with both the Eastern Teachings and those of the Holy Qabalah. But this Drama is not subject to Time or Circumstance.

We left *Parzival* in a state of wonder upon the wall of Kling-sor's Garden. We next find the "Flower Maidens" bemoaning the loss of their lovers—their pleasures—slain by Parzival upon his approach to the Castle and entry to the Garden.

The Flower Maidens are easily solaced, however, by the hope that here is a fresh pleasure, stronger and more potent than those lost to them. One that will more than take the place of all the others.

In this hope they are deceived for—as in real life—pleasures in time lose their hold (especially if abused) and though we may seek a stronger and more intense form of amusement, our power to enjoy may become dulled and lost to us.

The case in point is somewhat different, however, for the Flower Maidens find that the power to enjoy does not lie with them, for *Parzival*—with his One Purpose—is not to be turned aside for the sake of lesser pleasures.

Why should he, when by waiting he may gain All instead of a mere partial rapture? Has he not already experienced the Higher form of Ecstasy? The question now arises whether he had realised that this Higher Ecstasy with its Purity and STILLNESS is more to be esteemed than the APPARENT ACTIVITY of the lesser order.

In the Higher forms of Ecstasy characterized by this quality of STILLNESS, the ACTIVITY is in reality SO INTENSE that it appears to CEASE. But the resultant Rapture is in that case more refined and consequently more Powerful than in the Peace which passeth all understanding. *Kundry* may be said to have so far sought Rest *below* the Vibration of the RED RAY, while *Parzival* has found it beyond that of the ULTRA-VIOLET.

And so, when later, *Kundry* uses all her charms to tempt *Parzival*, she fails. Her embrace awakens the vibration of the RED RAY in the heart of *Parzival* and in this he recognizes, sympathetically, the cause of the wound of *Amfortas* and wherein the latter had failed. For *Amfortas* had been content to accept LESS than was his DUE, a vibration lower than the one to which his being was capable of responding.

Once the string of the Instrument or of the Bow has been slackened, its power is reduced; once the WILL has become the

`will' it needs re-tuning to the Divine or Higher Vibration, but it cannot thus re-tune itself once self-will has usurped the place of SELF-WILL.

In that case the Holy Spear of Will and Wisdom has been replaced by the Sword of Reason. This Sword is both useful and necessary until man has obtained possession of the Holy Spear or become conscious of his true Purpose, (Just as Reason is necessary until we attain to Wisdom and Understanding whereby the Truth is directly perceived without the necessity of inference and deduction) but once the higher faculties have been acquired and the Higher Will recognized as the true guiding Power of our lives, our Purpose must be kept pure and unsullied.

This Mystery is made clear in Liber Al vel Legis:

"Let it be that state of manyhood bound and loathing. So with thy all; though hast no right but to do thy will.

Do that, and no other shall say nay.

For pure will, unassuaged of purpose, delivered from the lust of result, is every way perfect.

The Perfect and the Perfect are one Perfect and not two; nay, are none!"

So we come to understand how the Perfect Cup and the Perfect Spear—Pure Understanding and Wisdom—are one; nay, are none since all `knowledge' is cancelled out in Perfect Ecstasy.

*Parzival* yields not to the glamour of time and circumstance for he seeks the Eternal Reality, the everpresent Here and Now. The chance of a brief reflection of ecstasy on the physical plane does not deter him from his Quest for that which is CONTINUOUS as the Body of Our Lady Nuit or the Stars of Heaven. But, meanwhile, since he has left behind him - in the Temple of the Grail - the true Chalice of Ecstasy, his first duty is to seek the Holy Spear, the means whereby alone it may be vivified and enlightened.

Under the influence of *Kundry* he obtains a glimpse of his true purpose, the mission of Redeemer. Having realized the cause of the wound of *Amfortas* he determines to seek and obtain the means whereby it may be cured. Nor is he to be turned aside from this deed of compassion for in vain does Kundry question:

And was it my *kiss*

This great knowledge conveyed thee?

If in my *arms* I might take thee,

'Twould then a god surely make thee.

Redeem the world then, if 'tis thy aim:  
Stand as a god revealed;  
For this hour let me perish in flame,  
Leave aye the wound unhealed.

But *Parzival* is determined that he will first heal the wound of Amfortas—King of the Grail—and he offers *Kundry* redemption at the price of her showing him the way back to the Castle of the Grail.

This would perhaps have seemed the *reasonable* course for *Kundry* to pursue. But the Task of *Parzival*, by the proper performance of which he may become MASTER OF THE TEMPLE, is not thus easy of accomplishment.

He must, in fact, on his return to the Temple bring with him the NEOPHYTE in his hand. He must have proved his power to raise the Fallen Daughter—or Animal Soul—to the Throne of the Mother -Understanding. It is his task to lead *Kundry* to the Mountain of Salvation, not hers to show him the way.

Besides, he has not yet obtained the *means* of curing the wound of Amfortas. Mere compassion for his anguish, mere realization of the cause of the trouble is not enough. Had he returned at this juncture his mission would have been a failure.

But *Kundry*—womanlike—does not pursue the *reasonable* course, and in the end her intuition produces the finer flowering. Yet she is not conscious of this for the intuition is clouded in her mind by her emotional nature. She is aware that she has been flouted, that her charms have failed to seduce *Parzival* from the sacred mysteries, as she has seduced *Amfortas*. For *Parzival* has told her:

Eternally  
Should I be damned with thee,  
If for one hour  
I forget my holy mission,  
Within thine arm's embracing!

And this is no pleasant pill for any pretty woman to swallow.

Nor could her appeal to his pity (though in truth washed "By Pity 'lightened") turn him aside from his larger purpose; even when this appeal was coupled with the promise that he should straightway see the Path to the Grail if he lingered but an hour.

Desperate, *Kundry* cries:

"Begone, detestable wretch"

and calling upon *Klingsor* (the only Master Will she knows) to avenge her wrong, she at the same time curses *Parzival* and all the Paths wherein he might travel, should they lead away from her.



And here the intuition that she is really necessary to his Attainment actually brings about the next step towards that end, by strange means. *Parzival* needs above all to realize the Nature of his True Will. And *Klingsor* has at this moment appeared upon the Castle wall; the *Damsels* rushing out of the Castle hasten towards *Kundry*, while *Klingsor*—poising a lance—cries:

Halt there! I'll ban thee with befitting gear:

The Fool shall perish by his Master's spear!

All else having failed, *Klingsor* make use of the Sacred Spear Itself. He hurls his WILL at *Parzival*, who, being perfectly receptive to the Higher Power (no matter what the agency used to bring it to him) receives the Spear, not in his heart, but in his hand. For—as in the case of the Higher WILL at the time of the opening of the 1001 petalled Lotus, the Real Flower of the Garden—it is seen gently floating above his head, within his reach and power to grasp.

And so *Parzival* grasps his True Purpose and brandishing the Holy Spear with a gesture of exalted rapture, he makes the Sign of the Cross therewith. Now the Sign of the Cross is symbolic of that "Cross of the Elements" from which the Creative Word issued at the birth of the dawning Universe.

A New Word is, as it were, uttered by *Parzival* and once again the Holy Spirit may be said to brood upon the Waters of Chaos. For at this moment, as with an earthquake, the Castle falls to ruins; the false Garden withers, and the damsels lie like shrivelled flowers strewn around on the ground. *Kundry* sinks down with a cry, and to her turns once more - from the summit of the ruined wall - the departing *Parzival*:

Thou knowst—

Where only we shall meet again.

And, having uttered these prophetic words, he disappears among the shadows.