

# Frater Achad's Magical Interpretation of PARZIVAL

## 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 fail. 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 illusory power by taking advantage of the delusions of others. For he plays upon their emotional natures, which tend if uncontrolled to befall 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 his 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 the 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 there 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 Understand 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, so 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 come 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 Magic 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?