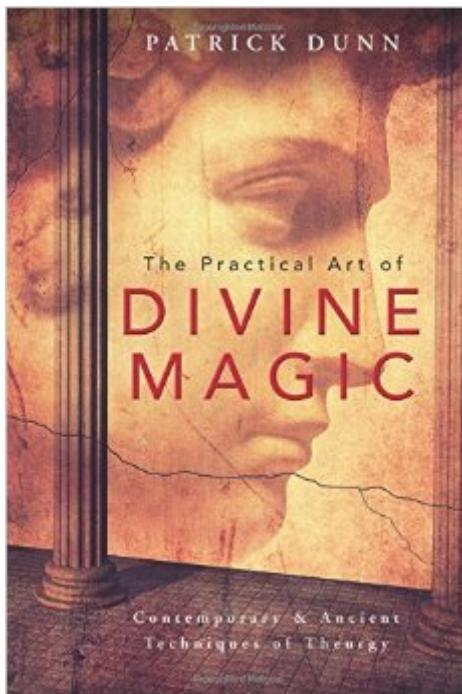


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The Practical Art Of Divine Magic: Contemporary & Ancient Techniques Of Theurgy



Synopsis

The ancient world of Egypt, Greece, and Rome was home to a set of magical and spiritual technologies, called theurgy, that unite the practice of magic with the aims of religion. Theurgy, or "godwork," is the art of creating a stronger bond between the theurgist and his or her deities. The results of this stronger bond were imminently practical: stronger magic, more meaningful existence, and a better life. With the fall of Rome, these techniques faded into obscurity, and many of them were lost forever. This book revives, restores, and reinvents these practices for a contemporary pagan or magical practitioner. A mixture of scholarly research and examination of source texts and daring experimentation and extrapolation leads to a complete and workable system that can inform a variety of practices, all presented in a relaxed, lighthearted, and readable way. Whether you practice witchcraft, ceremonial magic, or chaos magic, you can benefit from the practice of theurgy. You will learn techniques to create stronger bonds with divine forces, call up and communicate with spiritual beings, summon a magical assistant, create statues imbued with divine spirit, and master your own mind. The ultimate goal is union with the divine, but theurgy is a practical path, and every step on that path is designed to improve your life.

Book Information

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Customer Reviews

In this book Dunn turns his sharp mind to one of the most well-documented systems of ancient magic â "divine theurgy. â "Theurgyâ " roughly means â "divine workâ "™, and it grew from the late-Pagan need to take the worship of the gods out of the temples and into private chapels, living-rooms and gardens. This makes it well-suited for those same spaces in our Pagan revival.

Dunn breaks a complex, multi-century tradition into usable bites and explains each sufficiently for a beginner audience. He begins with Neoplatonism, giving a good simple summary of both Plato himself (and his cave of shadows) and the Neoplatonist mages such as Iamblicus. His explanation of how this philosophy informs the classic ritual forms of things done, things said and things thought is both simple and elegant. Dunn is able to explain several classic "occult" ideas in their directly theistic Pagan origins. The discussion of the nature of the gods, and of their manifestations and extensions into manifestation, and of sub-deific spirits, runs as a thread through several chapters. The explanations of "correspondence" take a fresh and inspiring direction that reminds me of things I have heard from non-European polytheisms. The book is complete with a set of exercises that lead from basic trance to full simple rites of offering and blessing. Tools, framing ritual forms, purification are explained and lightly-scripted. The work of the invocation of deity is dealt with in detail, from an intellectual familiarity with a god through formal ritual invitation and reception of power, to the consecration of talismanic idols for longer-term personal cult. Methods of divination are discussed; the method he most thoroughly teaches is the seeking of omens in the natural (and/or urban) world.

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