

THE LAMEN



EXAMPLE OF DESIGN FOR A LAMEN

CHAPTER XV

THE LAMEN

THE breastplate or Lamen of the Magician is a very elaborate and important symbol. In the Jewish system we read that the High Priest was to wear a plate with twelve stones, for the twelve tribes of Israel (with all their correspondences), and in this plate were kept the Urim and Thummim.¹

The modern Lamen is, however, a simple plate which (being worn over the heart) symbolizes Tiphereth, and **it should therefore be a harmony of all the other symbols in one.** It connects naturally by its shape with the Circle and the Pentacle; but it is not sufficient to repeat the design of either.

The Lamen of the spirit whom one wishes to evoke is both placed in the triangle and worn on the breast; but in this case, since that

¹ Scholars are uncertain as to what these really were, though apparently they were methods of divination.

which we wish to evoke is nothing partial, but whole, we shall have but a single symbol to combine the two. **The Great Work** will then form the subject of the design.¹

In this Lamen the Magician must place the secret keys of his power.

The Pentacle is merely the material to be worked upon, gathered together and harmonized but not yet in operation, the parts of the engine arranged for use, or even put together, but not yet set in motion. In the Lamen these forces are already at work; even accomplishment is prefigured.

In the system of Abramelin the Lamen is a plate of silver upon which the Holy Guardian Angel writes in dew. This is another way of expressing the same thing, for it is He who confers the secrets of that power which should be herein expressed. St. Paul expresses the same thing when he says that the breastplate is faith, and can withstand the fiery darts of the wicked. This "faith" is not blind self-confidence

¹ Some writers have actually confused the Lamen with the Pantacle, usually through a misunderstanding of the nature of the latter. Dr. Dee's "Sigillum Dei Amath" makes a fine pantacle, but it would be useless as a lamen. Eliphas Levi made several attempts to draw one or the other, he never seemed sure which. Fortunately he knows better now. The lamens given in the Lesser and Greater Keys of "Solomon" are rather better, but we know of no perfect example. The design on the cover of "The Star in the West" represents an early effort of Fra. P.

and credulity; it is that self-confidence which only comes when self is forgotten.

It is the “**Knowledge and Conversation of the Holy Guardian Angel**” which confers this faith. The task of attaining to this **Knowledge and Conversation** is the sole task of him who would be called **Adept**. An absolute method for achieving this is given in the Eighth Aethyr (Liber CDXVIII, Equinox V).

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