



Camille Flammarion, 'A medieval missionary tells that he has found the point where Heaven and Earth meet', in *L'atmosphère: météorologie populaire*, 1888

Sympathy and the
daimon:

Sympathetic cosmologies
and the *mundus*
imaginalis

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Some Greek roots and associations for the word ‘sympathies’

συμπάθεια (*sympatheia*): affinity of parts to the organic whole, mutual interdependence (Stoic)

συν = with

παθος, παθειν = anything that befalls one, an incident, an accident; what one has suffered, one’s experience; to happen, to occur, to experience a passion or emotion, to suffer; a condition or state; the incidents or changes to which things are liable [see Henry George Liddell and Robert Scott, *An Intermediate Greek-English Lexicon*]

συμβολον (*symbolon*) = a symbol

συνθεμα (*synthema*) = a password or token

αποσπασμα (*apostasma*) = that which is torn off, a piece, rag or shred

The theory of the Stoic-Platonic philosopher Poseidonius of Apamea (135-51 BCE): Individual souls are the ‘pieces’ or ‘seeds’ (αποσπασμα (pieces) or σπερματα, *spermata*, seeds) of the πνευμα νοερον και πυρωδες (*pneuma noeron kai purodes*), the intellectual fiery breath or soul of the cosmos, and there are sympathies between all parts of this material divinity or divine matter.

Sympathies and ‘correspondences’

- Antoine Faivre defines *correspondences* as ‘symbolic and/or real correspondences between all parts of the visible or invisible universe...The entire universe is a great theater of mirrors, a set of hieroglyphs to decipher’. This term is used by Faivre as one of six categories by which an ‘esoteric’ text or doctrine can be identified. If the idea of correspondences is not present, then the text or doctrine cannot be considered ‘esoteric’.
- Faivre seems to use the term ‘correspondences’ as a synonym for ‘sympathies’.

For these categories, see Antoine Faivre, ‘Introduction 1’, in Faivre and Jacob Needleman (eds.), *Modern Esoteric Spirituality*, xi-xxii; Antoine Faivre and Karen-Clare Voss, ‘Western Esotericism and the Science of Religion’, *Numen* 42:1 (1995), 48-77.

The *mundus imaginalis*

A seminal paper on the imaginal world as the arena in which sympathies operate is: Henry Corbin, 'Mundus Imaginalis, or The Imaginary and the Imaginal', trans. Ruth Horine, *Spring* (1972), 1-13 [originally published in *Cahiers internationaux de symbolisme* 6, Brussels, 1964, 3-26]. This paper is available free online.

Corbin calls the *mundus imaginalis* 'a very precise order of reality, which corresponds to a precise mode of perception'.

It is 'another clime represented by a world possessing extension and dimension, figures and colours; but these features cannot be perceived by the senses in the same manner as if they were the properties of physical bodies. No, these dimensions, figures, and colours are the object of imaginative perception, or of the "psycho-spiritual senses"...a clime outside all climes, a place outside all places, outside of where.'

This world is the world of 'images in suspense', the 'Platonic archetypes of light...This approach to imagination, which had always been of prime importance for our mystical theosophers, provided them with a basis for demonstrating the validity of dreams and of the visionary reports describing and relating "events in Heaven" as well as the validity of symbolic rites. It offered proof of the reality of the places that occur during intense meditation, the validity of inspired imaginative visions, of cosmogonies and theogonies and above all of the veracity of the spiritual meaning perceived in the imaginative information supplied by prophetic revelations.'

'This is the world of "subtle bodies", of which it is indispensable to have some notion in order to understand that there is a link between pure spirit and material body...Spiritual bodies or entities are not in any world, nor in their world, in the same manner as a material body is in its place or may be contained in another body. On the contrary, their world is in them...Of course, all these entities subsist independently of each other. Nonetheless, all exist simultaneously and each is contained in the other.'

The 'Big Four': early cosmologies which incorporate *sympatheia* as a reflection of consubstantiality between the human soul and the divine world-soul, accessible through the perceptual organ of the imagination, and concerned with a process of interior transformation

- Orphic

Adopted by early Jewish, Hermetic, and Neoplatonic texts and their subsequent adaptations in Jewish, Christian, and Islamic currents, and later directly (through Thomas Taylor's translations) by esotericists in the late 18th and 19th centuries, who in turn transmitted these ideas to contemporary spiritualities as well as contemporary astrologies

- Platonic/Neoplatonic

Plato and his followers promulgated ideas of *sympatheia* that were adopted by virtually everyone in late antiquity, including Gnostics, Jewish mystics, Hermeticists, and certain Christian currents (especially Eastern Christianity), and later by major thinkers in the Renaissance (e.g. Ficino and Pico, Agrippa and Reuchlin) and the early modern period (e.g. Böhme and Swedenborg); they have continued to influence various currents of astrology (especially astral magic and astro-magical Kabbalah) and psychology (especially Jung and Hillman) into the present day

- Early Jewish esoteric

Jewish esoteric themes of unity between above and below first appeared in the first centuries CE after the destruction of the Temple, and emerged in the medieval period in the Kabbalah, which in turn influenced alchemical and esoteric currents as well as various forms of ritual magic through the early modern period into contemporary spiritualities and some contemporary dynamic psychologies and astrologies

- Hermetic

These ideas, philosophical, cosmological, astrological, and magical, arose in Hellenistic Egypt around the first century CE and merged with alchemical currents from the early medieval period onward and continued through early modern 'spiritual' alchemies, conjoining with these interiorised forms of alchemy in the German theosophical literature of the 18th century and the occult revival of the late 19th century and finding their way into contemporary spiritualities, psychologies, and astrologies

Sympatheia in Greece in the 5th century BCE: the breath of Zeus



τουτ' ουν το πνευμα Ορφευς ωνομασεμ Μοιραν. οι δ' αλλοι ανθρωποι κατα φατιμ Μοιραν επικλωται φασιν σφισιγ και εσεσθαι ταυθ ασσα Μοιρα επεκλωσεν, λεγοντες μεν ορθωσ ουκ ειδοτες δε ουτε τημ Μοιραν ο τι εκτιν ουτε το επικλωσαι. Ορφευς γαρ τημ φρονσιμ Μοιραν εκαλεσεν. Εφαινετο γαρ αυτωι τουτο προσφερεστατον ειναι εξ ων απαντες ανθρωποι ωνομασαμ. Πριμ μεγ γαρ κληθμναι Ζηνα, ημ Μοιρα φρονησις του θεου αιε τε και δια παντος.

'Now Orpheus named this breath Moira. But all other men according to the common usage say that Moira spun for them and that those things which the Moira spun will be on the one hand speaking correctly, but on the other hand not knowing either what Moira is or what spinning is. For Orpheus called wisdom Moira. This seemed to him to be the most suitable out of the names that all men have given. *For before Zeus received his name, Moira was the wisdom of the god always and through everything.*'

– *The Derveni Papyrus*, trans. Gábor Betegh (Cambridge U. Press, 2004), Col. 18

Sympathies and the World Soul according to Plato

‘When he [God] was framing the universe, he put intelligence in soul and soul in body, that he might be the creator of a work which was by nature fairest and best. On this wise...we may say that the world came into being – a living creature truly endowed with soul and intelligence by the providence of God.’

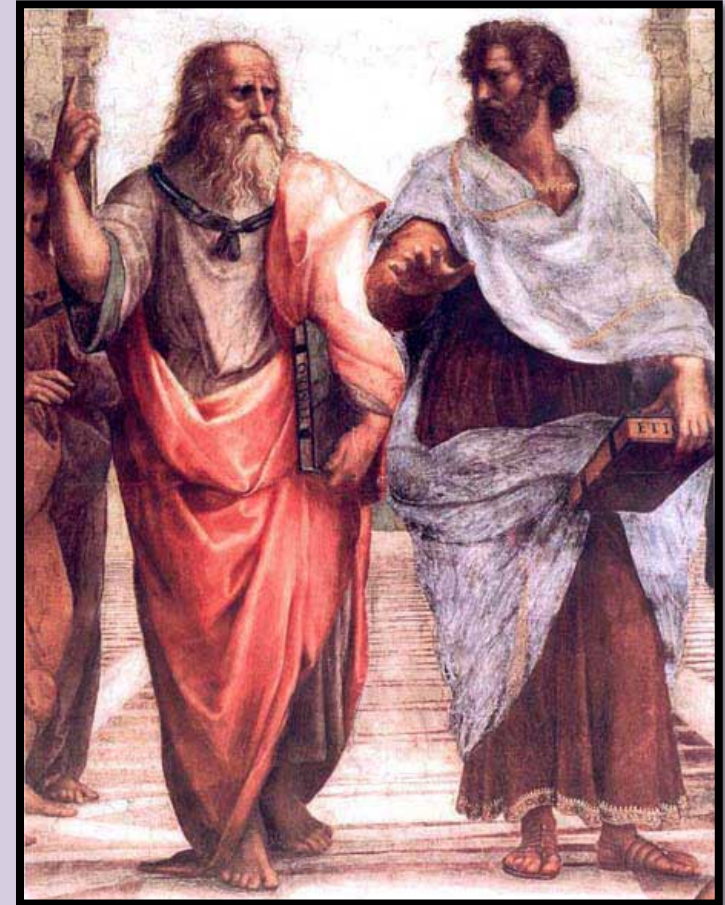
– *Timaeus* 30b-c

‘Such was the whole plan of the eternal God about the god [the universe] that was to be; he made it smooth and even, having a surface in every direction equidistant from the centre, a body entire and perfect, and formed out of perfect bodies. And in the centre he put the soul, which he diffused throughout the body, making it also to be the exterior environment of it, and he made the universe a circle moving in a circle, one and solitary...Having these purposes in view he created the world a blessed god.’

– *Timaeus* 34b

‘Soul, then, by her own motions stirs all things in sky, earth, or sea – and the names of these motions are wish, reflection, foresight, counsel, judgement, true or false, pleasure, pain, hope, fear, hate, love – stirs them, I say, by these and whatever other kindred, or primary, motions there may be...It is the soul which conducts the revolutions of all things, and...the soul by which the circle of the heavens is turned about with all foresight and order.’

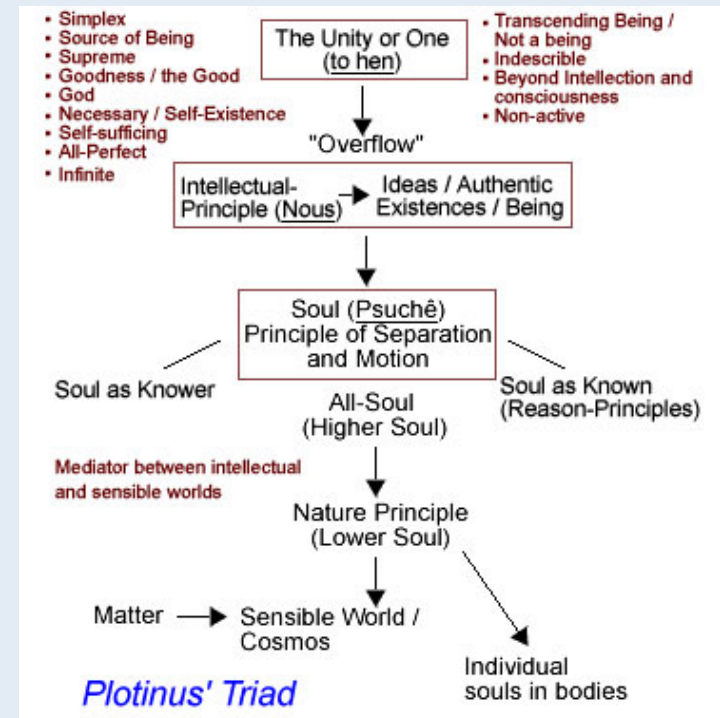
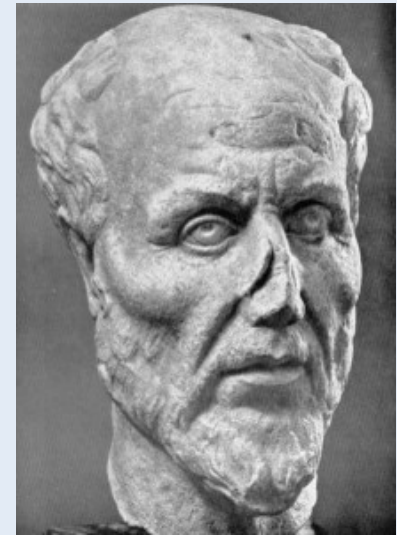
– *Laws* X.897-99



Plato (left) and Aristotle (right), detail from Raphael, 'The School of Athens' (1510-11). Plato is shown holding a copy of the *Timaeus*, while Aristotle holds his own work, the *Ethics*.

Neoplatonism and *sympatheia*: Plotinus (204-270 CE)

- Plotinus utilised the concept of *sympatheia* in his writings, explaining it in both the individual and the cosmos in terms of unity of soul. However, his view is different from that of Poseidonius in the sense that he did not accept the Stoic account of an all-pervasive physical *pneuma* and its tensional motion. Plotinus, as a Platonist, understood the soul as incorporeal.
- Plotinus' *Enneads* mention *sympatheia* in many different contexts (see, for example, *Enneads* iv.4. 32, iv.5). He uses it to explain the power of magic and prayer and the influence of the celestial bodies, as well as the phenomenon of visual transmission.
- It is the Plotinian, rather than the Poseidonian, understanding of *sympatheia* which was developed by later Neoplatonists and found its way into those astrological currents dependent on the use of the imagination to achieve individual and collective transformation.



Neoplatonism and *sympatheia*: Iamblichus (245-325 CE)

The World Soul, according to Iamblichus, following Plato's *Timaeus*, is created out of geometric, harmonic, and arithmetic proportions. These proportions are reproduced in Nature as well as in the individual soul and function as *sumbola* (symbols), that is, 'traces' of the divine in the material world, which exercise their potency through *sunthemata* (passwords or tokens) which can serve in theurgic rituals to achieve a connection between the individual and the World Soul. *Sumbola and sunthemata are the vehicles through which sympathies operate.*

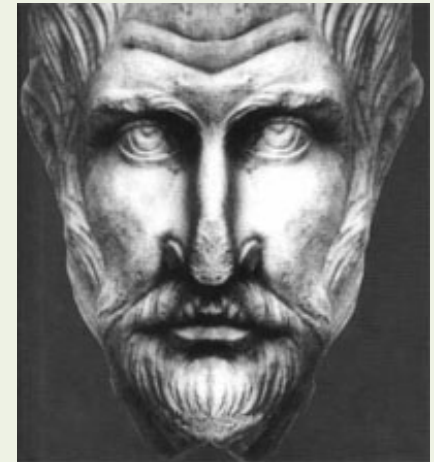


'It is the power of ineffable symbols comprehended by the gods alone that establishes theurgical union. Thus, we don't perform these acts intellectually...In fact, these very symbols, by themselves, perform their own work, and the ineffable power of the Gods with which these symbols are charged, itself, recognizes, by itself, its own images. It is not awakened to this by our thinking'.

[Iamblichus, *De mysteriis*, 96, 13-97, 9, in Gregory Shaw, *Theurgy and the Soul: The Neoplatonism of Iamblichus* (University Park, PA, 1995), p. 84]

Neoplatonism and *sympatheia*: Proclus (412-485 CE)

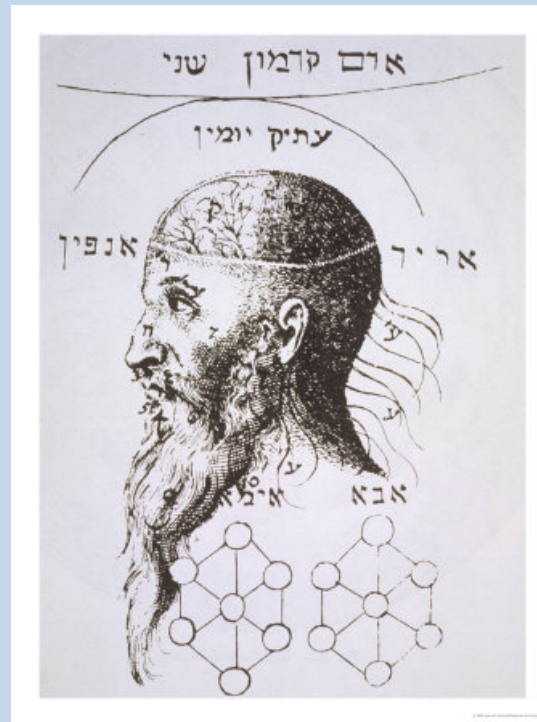
- συμβολον (*symbolon*) and συνθεμα (*sunthema*) are terms used interchangeably in Proclus to describe the 'receptacles' in material reality through which the gods may be contacted. These 'receptacles' or 'traces' operate on the basis of sympathies between deity and the manifest world, and can be manipulated by the theurgist.
- συμβολον, *symbolon*, is derived from συμβαλλειν, *symbolleîn*, 'to join'. A symbol is thus half of a whole object, the visible half: a single entity which hints at a pre-existing whole or larger entity of which it is a part. Proclus used the term *symbolon* to describe a particular kind of representational relationship between a visible object (talisman, planet, organ of the body, colour, herb, stone) and unseen reality. He also believed that the effects of certain kinds of myth were similar to those of religious or magical ritual. Symbol and sympathy are complementary notions; only where a bond of sympathy links together the unseen and the visible are symbols possible.
- 'There is sympathy between all things, the derivative existing in the primal, the primal reflected in the derivative... There are... myths which are addressed to a more inspired state of soul and join together the lowest to the highest by means of analogy alone and place the highest possible value on that universal sympathy which joins effects with the causes that give birth to them.' – Proclus, *The Elements of Theology*, 83:26-84.12
- 'To those few whose intellects have been awakened, they [Plato's myths] reveal sympathy and afford proof, by means of the workings of the sacred art [theurgy], that the power they possess shares its nature with the gods. For the gods, when they hear such symbols as these, rejoice and readily heed those who call upon them; they also reveal their special character through these tokens [*sunthemata*] because they are their own, appropriate to them, and most familiar.' – Proclus, *The Elements of Theology*, 83:12-22



Late antique and medieval Jewish sympathies: Adam Kadmon

- The idea of the 'primal Adam' (*Adam kadmon* = primal substance) as an anthropomorphic prototype for the whole of creation and for the individual human body and soul begins in Jewish texts in late antiquity, and continues into the Kabbalah, especially the Kabbalah of R. Isaac Luria (late 16th century). This idea entered Christian thought through Christian Knorr von Rosenroth's *Kabbala denudata* (late 17th century), a Latin translation of Hebrew Kabbalistic texts, and from there found its way into late-19th century French and British occultism.
- All individual souls emerge from the limbs and organs of Adam Kadmon: humans are thus generated in the 'image of God'. The soul is a 'spark' of Adam Kadmon, but so too are all things, including stones and animals, as there is nothing outside God.

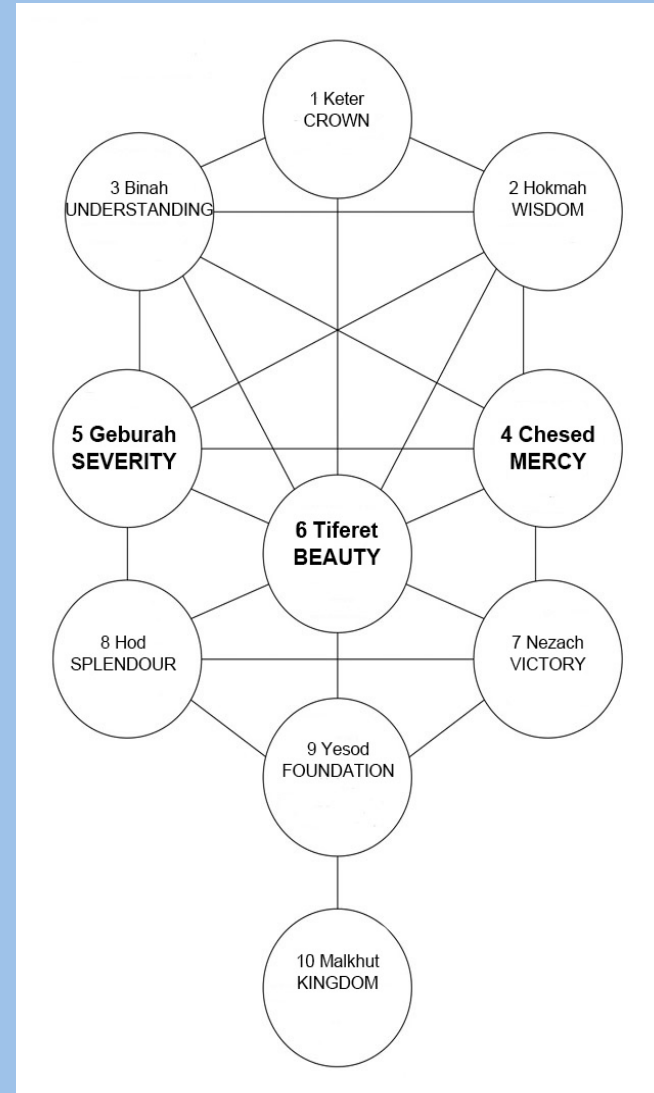
[See, for references, Moshe Idel, *Kabbalah: New Perspectives* (Yale U Press, 1988); Gershom Scholem, *Major Trends in Jewish Mysticism* (Schocken, 1941); Elliot R. Wolfson, *Through a Speculum That Shines* (Princeton U Press, 1997); Lawrence Fine, *Physician of the Soul, Healer of the Cosmos: Isaac Luria and His Kabbalistic Fellowship* (Stanford U Press, 2003).



The head of Adam Kadmon, out of which all the *sefirot* and all manifest reality emerge. From Christian Knorr von Rosenroth, *Kabbala denudata* (Frankfurt, 1677)

Sefirot, planets, and Hebrew letters as the prototypes or 'archetypes' of creation

- One of the earliest Jewish texts to present chains of correspondences between above and below, including astrological models and signifiers, is the *Sefer Yetzirah* or 'Book of Formation' (c. 3rd century CE).
- The ten *middot* or divine attributes, described in the *Sefer Yetzirah*, furnishes the raw material for creation. These *middot* developed into the Kabbalistic idea of the ten *sefirot*, divine emanations which form the internal or spiritual structure of all creation as well as of the godhead.
- The 22 Hebrew letters were understood to be the primal stuff out of which creation was formed; the ten *sefirot* are associated with the first ten letters.
- The idea that the letters, as well as the Divine Names formed of them, are living emanations of the godhead permeating all things, supported the idea of astral talismans in both Jewish and Greco-Egyptian magical texts in antiquity, and later in Jewish and Christian Kabbalistic currents into modern times.



Hermetic 'sympathies'

The *Tabula smaragdina* or 'Emerald Tablet' of Hermes Trismegistus

[Translation by Isaac Newton, found among his alchemical papers; see 'Newton's Commentary on the Emerald Tablet of Hermes Trismegistus', in I. Merkel and A. G. Debus, *Hermeticism and the Renaissance*, 1988. The earliest source for the text is from an Arabic text of the 7th century called *Kitab Ustuqus al-Uss al-Thani* by Jabir ibn Hayyan] The engraving on the right is from Heinrich Khunrath, *Amphitheatrum sapientiae aeternae* (1606)



1. Tis true without lying, certain most true.
2. That which is below is like that which is above, that which is above is like that which is below, to do the miracles of one only thing.
3. And as all things have been arose from one by the mediation of one: so all things have their birth from this one thing by adaptation.
4. The Sun is its father, the moon its mother,
5. the wind hath carried it in its belly, the earth its nurse.
6. The father of all perfection in the whole world is here.
7. Its force or power is entire if it be converted into earth. Separate thou the earth from the fire, the subtle from the gross sweetly with great industry.
8. It ascends from the earth to the heaven again it descends to the earth and receives the force of things superior and inferior.
9. By this means ye shall have the glory of the whole world thereby all obscurity shall fly from you.
10. Its force is above all force, for it vanquishes every subtle thing and penetrates every solid thing. So was the world created.
11. From this are and do come admirable adaptations whereof the means (or process) is here in this.
12. Hence I am called Hermes Trismegist, having the three parts of the philosophy of the whole world.
13. That which I have said of the operation of the Sun is accomplished and ended.

Hermetic alchemy and *sympatheia*

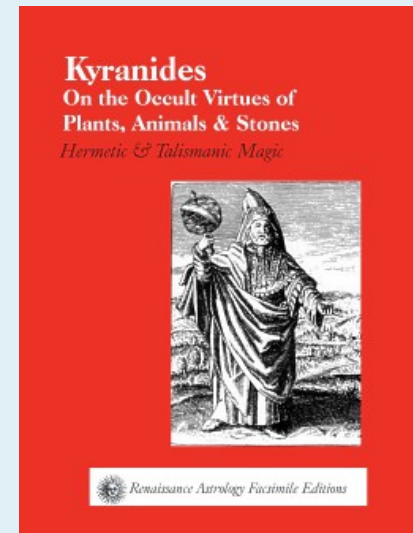
The Hermetic texts reflect the doctrine of 'universal sympathy', which held that all elements of the cosmos are connected by occult links of sympathy and antipathy that explain all the combinations and separations of bodies.

The earliest Greco-Egyptian alchemical texts date from c. 300 CE but clearly have older roots. Some of these texts are concerned with recipes for the imitation of gold, silver, precious stones, and purple dye, but there is also a body of texts known as the 'alchemical corpus', dating from c. the 2nd to 3rd centuries, which is religious and initiatory in nature.

Hermetic texts seem to have been influenced by early Jewish, Orphic, Gnostic, and Platonic currents as well as by much older Egyptian magic and metallurgy.

Sympathies between different aspects and levels of the cosmos are described through chains of correspondences in works such as the *Kuranides* (c. 3rd century CE) with its detailed lists of healing remedies involving associations between planets, gemstones, animals, plants, and fishes.

[For *Kuranides*, as well as many other Hermetic texts, see Brian P. Copenhaver, *Hermetica* (Cambridge: Cambridge University Press, 1992), xxxiv-xxxv; Lynn Thorndike, *History of Magic and Experimental Science* (New York, NY: Columbia University Press, 1923), 3:229-35. For an early modern English translation of *Kuranides*, see *The Magic of Kirani, King of Persia, and of Harpocraton* (London: 1655, repr. Renaissance Astrology, 2005).



Sympathies in early modern alchemy: the *prima materia* and the transmutation of Nature

The *prima materia* in alchemy is understood to be the primal 'stuff' out of which creation emerged. It is akin to the Jewish *our kadmon* (primal light) and the Neoplatonic *πρωτη υλη* = *prote hyle*, primal substance, out of which the universe emerged.

Hyle in early Greek works such as Homer means a forest or woodland which, although wild, is intended to provide the building materials for human use. The Neoplatonists took the term and gave it a philosophical slant, using it to describe the raw chaotic stuff, formless and ductile, out of which the universe emanated, resulting in all things being interconnected through sympathies.

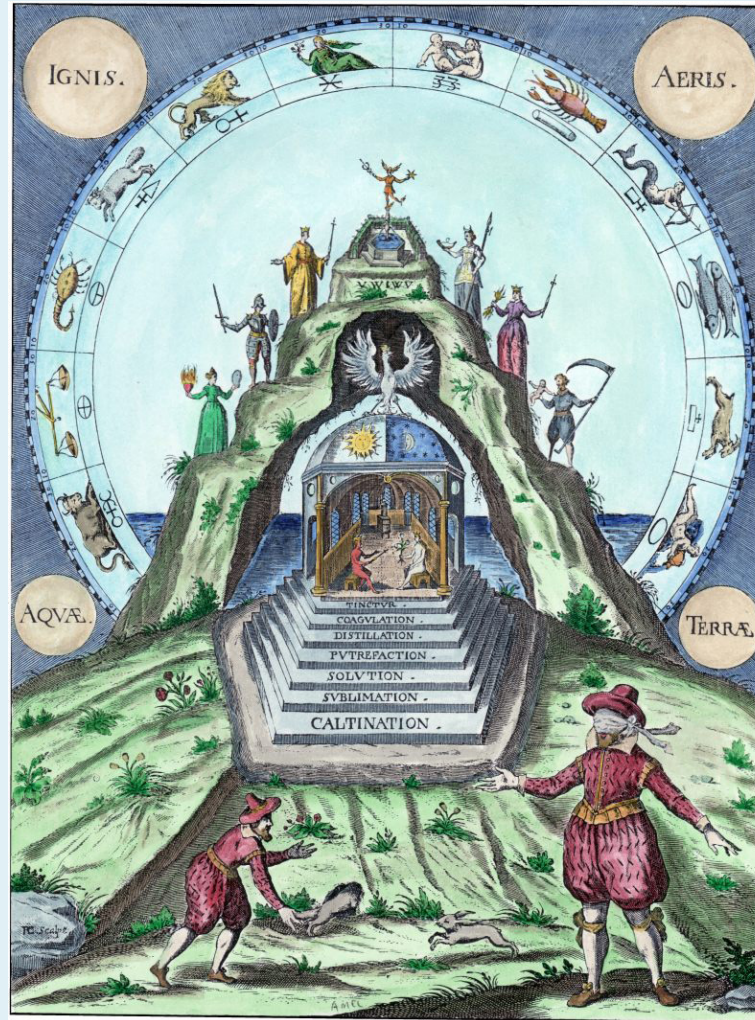
Prima materia in alchemy is both the substance of the world-soul and the substance of the human soul; it is simultaneously the metals in the earth and the planets; it is both Nature and the alchemist who seeks to transmute both Nature and himself/herself.



The *prima materia*, from Marolles, *Tableau du temple des muses*, 'Chaos' (1655)



The alchemical opus, and the planets and zodiacal signs, in macrocosm and microcosm, in Johann Daniel Mylius, *Opus medico-chymicum* (1618)



The alchemical opus as a process of spiritual transformation through the *sympatheia* of metals with the elements, planets, and signs of the zodiac, in Steffan Michelspacher, *Cabala, Spiegel der Kunst und Natur* (1616)

Sympathies, the alchemical *unus mundus*, and Jung's 'collective unconscious'

Jung uses the term 'psychoid' to describe the 'archetypes of the collective unconscious': they are both spiritual and material, and can manifest on either or both levels.

'Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendental factors, it is not only possible but fairly probable, even, that **psyche and matter are two different aspects of one and the same thing**...The position of the archetype would be located beyond the psychic sphere, analogous to the position of physiological instinct, which is immediately rooted in the stuff of the organism and, with its psychoid nature, forms the bridge to matter in general.' (Jung, *The Structure and Dynamics of the Psyche*, CW8, ¶419-20)

'The psychoid archetype has a tendency to behave as though it were not localized in one person but were active in the whole environment...**The psychoid nature of the archetype contains very much more than can be included in a psychological explanation. It points to the sphere of the *unus mundus*, the unitary world, towards which the psychologist and the atomic physicist are converging along separate paths.**' (Jung, *Civilization in Transition*, CW10, ¶851-52)



Jung in 1910, when he had already begun to explore astrology

The importance of Hermetic alchemy for the history of astrology

Alchemy, from its origins in Hellenistic Egypt, has always been associated with an astrological cosmology and the idea of sympathies between planets, metals, the World Soul as 'Nature', and the soul of the alchemist.

Alchemy presented an imaginal and transformative form of astrology during the medieval and early modern periods, while many 'mainstream' astrologies were more influenced by neo-Aristotelian concepts.

A resurgence of alchemy combined with a more transformational form of astrology occurred from the 17th century onward in circles associated with Rosicrucian, theosophical/Theosophical, Masonic, and occult currents.

During the occult revivals of the late 18th and late 19th centuries, many astrologers, such as Frederick Hockley and Elias Ashmole, were also alchemists.

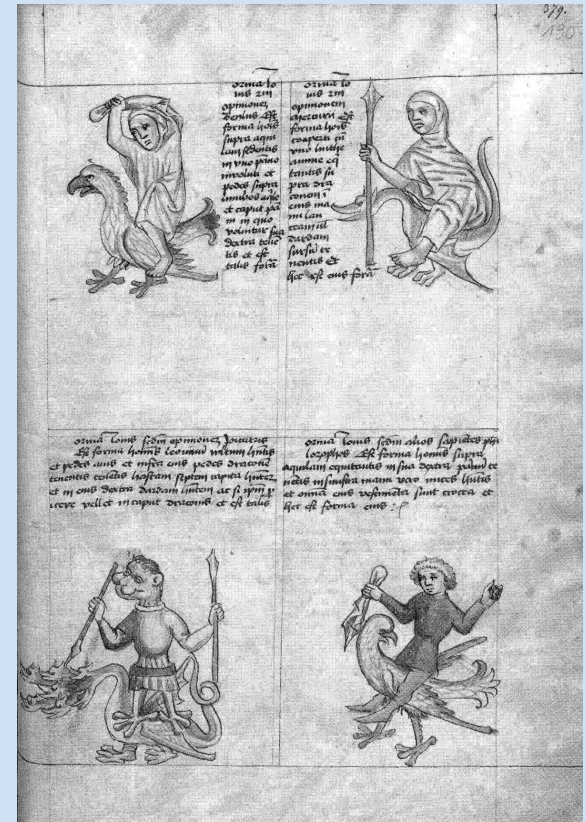
The fusing of ideas of alchemy as a form of spiritual/psychological transformation with astrology and magic through late-19th and early-20th-century figures such as Aleister Crowley and Dion Fortune has influenced many contemporary spiritualities and astrologies.

Jung's understanding of alchemy, allied with astrology, as a transformational process reflecting 'individuation,' strongly influenced his conceptual frameworks and his practical work with his patients.

Hermetic alchemy should not be viewed as a separate, autonomous historico-religious or 'proto-scientific' current independent of astrology, but is an integral part of astrology's development from late antiquity into the present day.

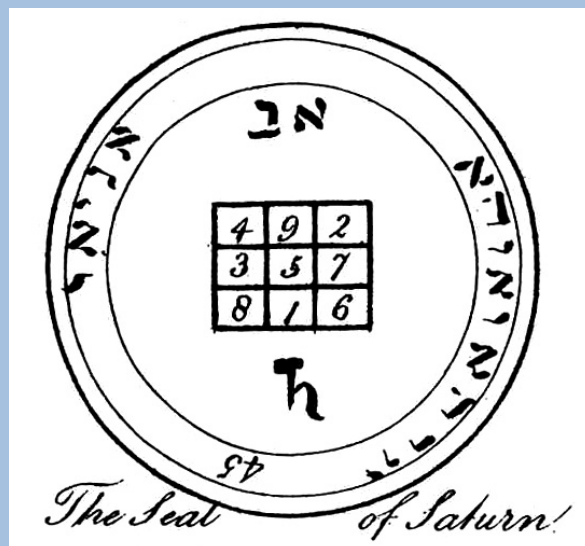
Sympathies and astral magic

- The idea of sympathies or correspondences provides the philosophical as well as practical basis for most forms of astral magic, in pagan, Jewish, Christian, and Islamic cultural contexts
- One of the most important texts of astral magic to reach the West is the 11th-century Arabic *Ghayât al-Hakim* or *Picatrix*, translated into Latin and Hebrew in the 12th century
- During the medieval period, astral magic was developed extensively in the Arab world and also in the Greek environment of Byzantium. These texts, along with numerous texts of Jewish magic, formed the basis for the medieval Western grimoires, virtually all of which are concerned with the astrological timing of specific rituals intended to invoke specific angels or demons related to planets, decans, and zodiacal signs



Planetary images from *Picatrix*, Kraków, BJ 793, fol. 190r, Biblioteka Jagiellonska, reproduced in Benedek Láng, *Unlocked Books: Manuscripts of Learned Magic in the Medieval Libraries of Central Europe* (University Park, PA: Penn State University Press, 2008), 99. For the sources of the *Picatrix*, see David Pingree, 'Some of the Sources of the *Ghayat al-Hakim*', *Journal of the Warburg and Courtauld Institutes*, 43 (1980), 1-15.

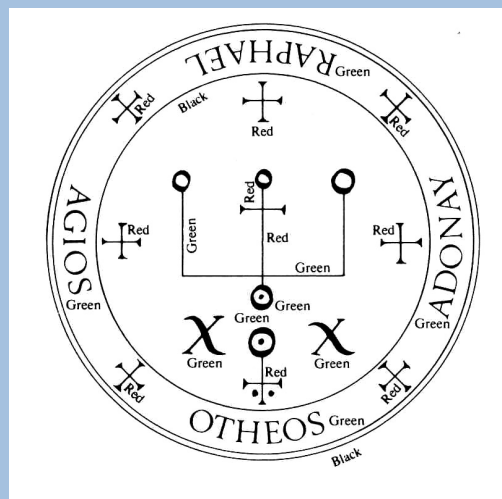
Sympathies, astral talismans, and magic squares



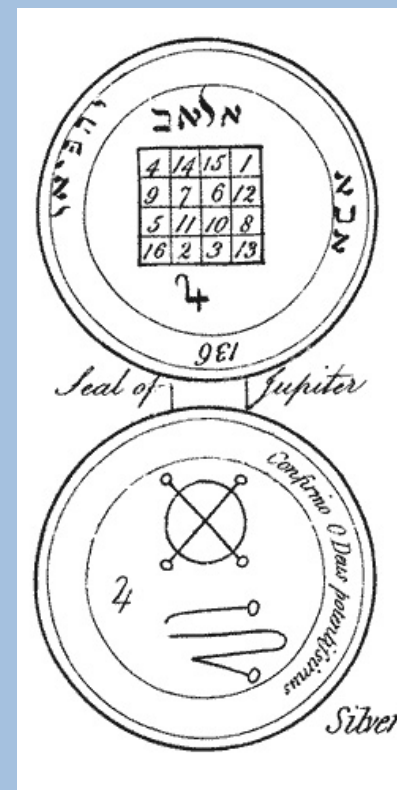
ד	ט	ב
ג	ה	ז
א	ו	י

4	9	2
3	5	7
8	1	6

Seal of Saturn, with Saturn's magic square with Hebrew letters and Arabic numerals. The numbers of any column – horizontal, vertical, or diagonal - always total fifteen



Talismanic seal for the solar archangel Raphael with the astrological glyph for the Sun, from S. L. Macgregor Mathers (ed. and trans.), *The Grimoire of Armadel* (London: Routledge, 1980), p. 30



Talisman of Jupiter with planetary glyph and magic square, used in the Golden Dawn ritual 'Consecration Ceremony for Jupiter Talisman', from Israel Regardie, *The Golden Dawn*, p. 413

Talismans, talismanic buildings, and talismanic cities

The idea of *sympatheia*, developed in talismanic magic, included not only symbolic objects utilised in magical rituals, but also buildings meant to mirror or draw down the harmony of the heavenly realms in earthly structures. Tombs (e.g. the mausoleums of Augustus and Hadrian), royal palaces (e.g. Nero's Domus Aurea), and entire sacred precincts seem also to have been designed for such purposes, e.g. the astrologically aligned group of Roman monuments built by the emperor Augustus in the late first century BCE, including his mausoleum, the Ara Pacis (Altar of Peace), the Circus Maximus with its *spina* bearing solar and planetary symbols, and the gnomon bearing the signs of the zodiac.

‘Both Solomon’s good, and his unseemly, actions indicate that his lifelong goal was to cause the descent of spiritual forces to earth...and he made a great dwelling for the Lord his God, in order to bring the *Shekhina* to earth.’ [Yohanan Alemanno, *Sefer Heshek Shlomo*, late 15th century, Oxford MS 1535, fol. 15r, cited in Moshe Idel, ‘Magical and Neoplatonic Interpretations’, p. 206]



Artist's impression of Solomon's Temple, built in the mid-10th century BCE and later believed to have been designed through its symbolic architecture and sacred objects to provide a 'home' for the presence of the divinity on earth

Some final observations

- As a cosmological model, *sympatheia* not only provides a coherent philosophy within which astrology is comprehensible, but also offers a justification for particular ritual practices aimed at interior transformation, and the creation of particular talismanic objects and structures designed to invoke the harmony and beauty of the heavens within the earthly realm. This current within astrologies might be understood as 'imaginal' or 'transformative'.
- Any astrology that does not rest on the idea of *sympatheia* must rely entirely on causal models, which are difficult to justify through the methodologies of the natural sciences.
- *Sympatheia* can cohabit comfortably with causal models: they are not mutually exclusive. This can be seen in magical procedures where the causal factor is the action of the magician or theurgist whose deliberate invocation results in a transformation or 'result' of some kind, or the manifestation of an intermediary entity. The invocation itself, however, usually relies on *sympatheia*, utilising ritual actions, meditative or altered states, and talismanic objects, images, and letters or words that are understood to correspond to the entity being invoked, and bridging the gap between visible and invisible worlds
- Those astrologies which adopt *sympatheia* in conjunction with the imagination as a vehicle of perception of invisible realms usually rely on the idea of the human soul as a divine 'spark' (e.g. the interiorisation of planets, *sefirot*, angels as psychic factors), reflecting the idea of consubstantiality – a secret identity between human and divine substance which allows the human to acquire godlike powers, control or manipulate the hidden powers of nature, and alter or transform astral fate.