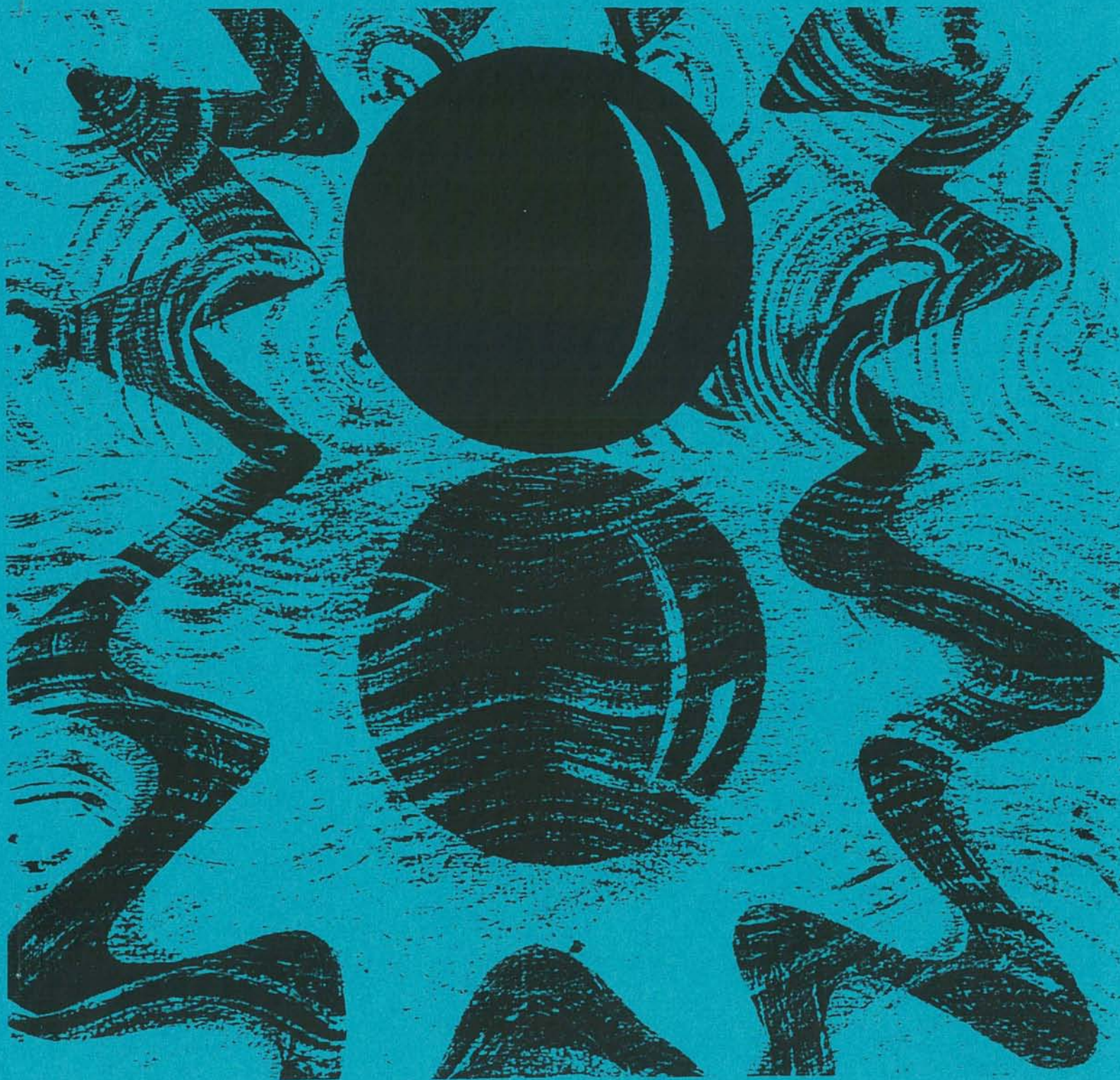




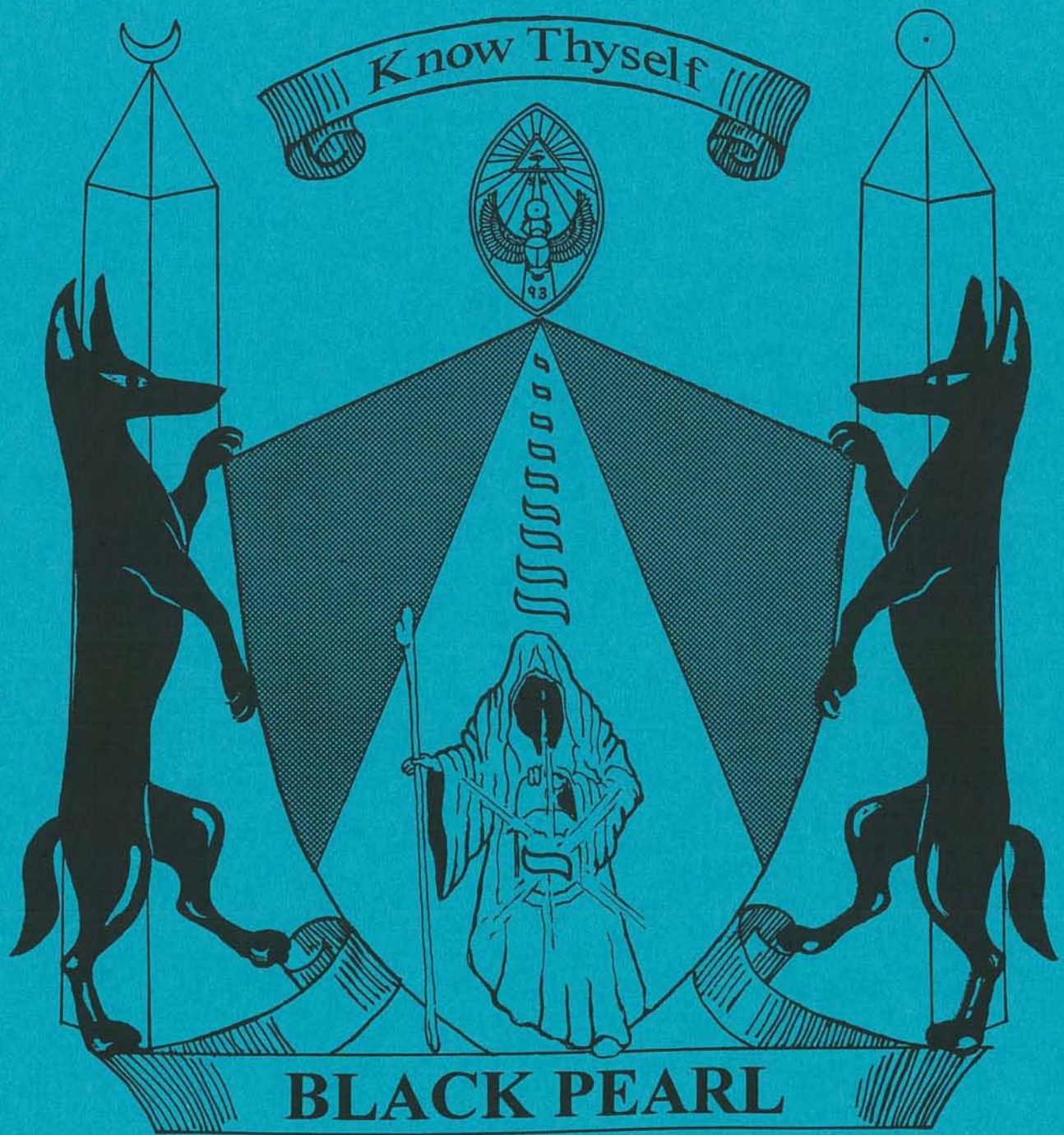
BLACK PEARL

THE JOURNAL OF THE COLLEGE OF THELEMA



Spring, 1998 E.V.

Vol. 1, No. 3



COLLEGE OF
THELEMA



Founded in Service
to the A. A. A.

BLACK PEARL

THE JOURNAL OF THE COLLEGE OF THELEMA

"I have descended, O my darling, into the black shining waters,
and I have plucked Thee forth as a black pearl of infinite preciousness."
— *Liber LXV, Cap. III, v. 60*

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ANIMA BABALONIS

(Soul of Babalon)

Soul of Night, sanctify my soul;
mend this body of Light,
make me whole.

Blood of Night, inebriate me;
waters from the Grail of Light,
purify me.

Passion of Night, strengthen me;
among your Children of Light
I will be.

And at the hour of my ordeal,
sweetly caress with a Kiss of
Night
and I will heal.

Soul of Night, sanctify my soul;
mend this body of Light,
make me whole.

HOWARD BAPTISTE



THE LADY'S PRAYER

Thou! One! All! Naught!
Infinite Mother whose Name is inscrutable!
Be Thou adored!

My Will, which is Thine, be realized,
O Thou who art both Earth and Heaven.
Fulfill the needs of our Flesh
That we may devote our Souls unto Thee.
Lead us each to embrace, by love under will,
Nature's equilibrating Justice.
Lead us to experience all Thy boundless
possibilities
And thus deliver us from restriction.

Oh Thou!
Who art the Kingdom!
In Whom is given all Power!
Who hast the Secret Glory!
Everlasting!

AUM.

JAMES A. ESHELMAN





Editor's Letter: EBON SEA OF THE UNKNOWN

Do what thou wilt shall be the whole of the Law.

There is nothing from which we can learn, save from the Unknown.

Yet, in the face of the unilluminated and uncharted Unknown, wherein no discernible nor identifiable object reflects back the sunlight of thought, our Reason is stunned by the black vacuum of our own not-knowing. We fear the dark, and we hide. We withdraw from the enormity that would devour us, that dark immensity which reminds us so much of the unknown and uncharted darkness of death. We balk before the ebon sea whose depths are unimaginable, whose opposing shores are nonexistent, and in which we should surely drown. It is an ancient and primal human instinct.

Human as well, however, is the spirit of the pioneer, impelled to penetrate the Unknown with ravenous, rapacious potency — defiant of death, and devouring the devourer of its own ignorance.

In the pathways of our spiritual awakening, it is the Unknown and Unknowable that we constantly desire. Spiritual pioneers are today, in this new æon, entering strange territory that few have explored, and far, far fewer have settled. Yet antique maps exist; they are accurate, and portray the terrain with extraordinary fidelity. Four centuries ago, St. John of the Cross wrote with understanding of “this dark night of loving fire, [that] as it purges in the darkness, so also in the darkness enkindles the soul.” All who dare to know the Divine will be engulfed by its silence. All who desire spiritual Light encounter periods of darkness, some of such profound black despair that they undo the fabric of all self-definition. But is not the **profound**, that is, the deep, what we seek? Oh, how long it takes to KNOW that the engulfing dark void is not absence of the Divine Light, but is that Light, of such intensity that we cannot withstand it, nor bear it until we grow a little stronger! It is the embrace of deific love, the fabric of that selfsame spiritual Unknown that we seek and have sought. As an experienced and discerning palate is to fine wine, so mature our inner faculties to the appreciation of **this** wine, aged from our own spiritual lifeblood.

One traditional title of that ONE who leads us in our spiritual quest is “Lord of the light **and** the darkness.” The Hebrew אֵלֶּף, *Aleph*, is an anagram both of פֶּלֶא, *pelah*, meaning “miraculous, wonderful,” and of אֶפֶל, *ophel*, meaning “darkness, obscurity.” Our quest leads us rhythmically into light and darkness, into wonder and obscurity, as from day into night before returning us to a new dawn. Our greatest light is followed by darkness and despair, in which it feels either that God has abandoned us, or that we have abandoned Her. How do we know this supernal blackness is not merely the pathological depression it sometimes resembles? St. John identified three ways. First, during such times we lose not only all pleasure in or consolation from spiritual things, but from **every** thing soever — the secular as much as the sacred. Second, we find ourselves focused **more** on the Divine, not less, despite the sometimes vacuous sense of abandonment. Third, our former means of worship and communion fail us; our old formulæ seem as empty devices (often invoking

our rage at our pain), for the means by which our Belovéd seeks to commune with us is now other — more subtle and more interior — and, in time, we hear this, too.

We seek to run, whether forward or back, and are struck immobile, brought to stillness. We desire to cry out, whether of anguish or of love, and are without voice, driven into silence. We can do nothing — except love, in that stillness and that silence. Our dryness, first painful and parching, ignites with a heat that “burns the bones,” with yearning intense that cremates what we were. “But it is death, and the flame of the pyre. Ascend in the flame of the pyre, O my soul! Thy God is like the cold emptiness of the utmost heaven, into which thou radiatest thy little light” (*Liber VII*, I:39).

It is with such thoughts that I welcome you to Issue No. 3 of BLACK PEARL.



At the end of 1989, I was called out of retirement with a fraternal Order to which I then still belonged, to travel to Australia and New Zealand as an initiator and ambassador. In New Zealand, I had the very great pleasure to meet Frank Salt, who had been a member of the Whare Ra Temple of the Smaragdum Thalasses (New Zealand Stella Matutina) for many decades, beginning in the 1930s. He had served his temple as Demonstrator (the S. : T. : term for Præmonstrator) for much of that time. The two afternoons I spent with him in Auckland were the high point of the entire trip. Though of advanced years, he was physically strong and spry, and had a spiritual vitality I have rarely seen in anyone, of any age. The hours spent were quite remarkable.

In the course of the first of these visits, he brought out his hand-painted S. : T. : Tarot deck, to show me some of the errors in the commercial Golden Dawn deck Robert Wang had published. As we looked at Key 13 (which closely resembled the B.O.T.A. version), he became reflective about the movement of the river which flows along and then turns sharply west to pour into the peace and brilliance of the setting Sun. I do not remember what I said at that moment, or what he responded, except that we were suddenly discussing themes of the Sephirah Binah and certain of his personal experiences. He hopped up and retrieved a piece of paper for me. It contained a prose-poem he had written 29 years earlier, titled “I Must.” I read it and was stunned. To this day, I cannot tell how much of my reaction was the context of our conversation, and how much was his poem itself, but I was brought completely to inner silence.

He gifted me with a copy of it, and with permission to share it as I thought fit. Though we had not been in touch for years, I intended to include the poem in this issue of BLACK PEARL and to send him a copy. Then, last summer, I learned that he had died on Good Friday, April 1, 1994, at the age of 77. He was born October 28, 1916, 2:30 a.m. MST, at Ft. Qu’Appelle, Saskatchewan.

He was an Adeptus Exemptus. His aspiration name, *Fiat Lux* — “Let there be Light!” — has a proud heritage in the Golden Dawn tradition. It was the motto of Lewis Stanley de Jastreybowski of Horus Temple, who was admitted into the 5=6 Grade on the same day as Crowley’s mentor, George Cecil Jones. In Amen-Ra Temple in Scotland, it was the name taken by Joshua Davidson, who reached the 4=7 Grade. Within the Stella Matutina, there was a V. : H. : *Soror Fiat Lux*, Amy Montague, initiated in 1907. And, of course, the Hebrew form of the same phrase, *Iehi Aur*, was the motto of Crowley’s other primary mentor, Allan Bennett. The proud tradition has been carried into the present time as well. But among the many bearers of the name, none has, as yet, served so long and with such devotion as did our Greatly Honored Brother, Frank Salt. I am grateful to have known him (however briefly), and to have learned from him — and am pleased to publish his thoughtful and poetic creation in this issue. Enjoy!

Love is the law, love under will.

— FRA. A.H.

Qabalist's Qorner: 11

by Ike Becker

“My number is 11,” Nuit tells us in Cap. I, v. 60 of *The Book of the Law*, “as all their numbers who are of us.” Is it any wonder that 11 is a popular and important number among Thelemites?

Eleven is a prime number, written in Hebrew as \aleph , Yod and Aleph — The Hermit and The Fool in the Tarot. The number is doubly related to The Fool, because the Eleventh Path of the Tree of Life is that of Aleph, attributed to The Fool. Because The Fool is Key 0 in the Tarot, the numbers 11 and 0 have an intimate Qabalistic relationship — and 0, like 11, is claimed by Nuit as her own number; for example: “None, breathed the light, faint & færy of the stars, and two. For I am divided for love’s sake, for the chance of union” (I:28-29). Furthermore, she indicates in I:24-25 that her “word,” or name, is six and fifty. Divide, add, multiply, and understand.” When the digits of this 56 are added ($5 + 6$), we once more obtain the number 11.

Long before *The Book of the Law* was dictated and the archetype of Nuit awakened in modern human consciousness, 11 was a number to which the designation of every grade of the Qabalistic initiatory system was keyed. These grades are successively labeled $1^{\circ}=10^{\square}$, $2^{\circ}=9^{\square}$, $3^{\circ}=8^{\square}$, $4^{\circ}=7^{\square}$, etc. — in each case, the first number representing the number of the grade itself, and the second, the number of the Sephirah to which it corresponds on the Tree of Life. What is important to our present topic is that, in every case, the two numbers of the grade designation add to 11.

Most important of these, for the present stage of humanity, is the equation of the numbers 5 and 6. The $5^{\circ}=6^{\square}$ Grade of the A.∴A.∴ is characterized by the Knowledge and Conversation of the Holy Guardian Angel, the attainment of which marks the Next Step in spiritual progress for humanity on this planet at this time. Numerous symbols of the Great Work, therefore, refer to the number 11 in the specific form of combining 5 and 6. For example, 5 and 6 are, respectively, the numbers which define the Pentagram and Hexagram, the two great magical lineal figures, the former representing humanity or the Microcosm, and the latter signifying the Macrocosm, especially the solar consciousness of Tiphereth (Sephirah 6) which is characteristic thereof. Another, similar symbol is a 5-petalled ruby rose on a 6-squared cross.

The two important Thelemic words, *agape* and *thelema* (discussed in this column in BLACK PEARL No. 1) have 5 ($\alpha\gamma\alpha\pi\eta$) and 6 ($\theta\epsilon\lambda\eta\mu\alpha$) letters, respectively; while the sum of 5 and 6, or 11, is the number of letters in *Abrahadabra* (discussed in this column in issue No. 2). *Abrahadabra* furthers this symbolism because it is composed of 5 A’s and 6 consonants.

Substantially due to all of these considerations, Crowley characterized 11 as “The general number of magick, or energy tending to change.”

Ancient mathematicians estimated the value of Pi (π) — the ratio of the circumference of a circle to its diameter — by the fraction $22/7$. That is, they conceived a generic circle as having 22 units, and its diameters having 7 units. These numbers have much value in various implementa-

tions of occult geometry — the most obvious example of which is the correspondence of the 22-unit circle to the 22 Tarot trumps which are conceived as being a circle or wheel (Latin *rota*). But for our present purpose, it is more interesting that a circle of 22 units produces a *semi-circle* of exactly 11 units. A semi-circle is the shape of the body of Nuit arched across the heavens, from horizon to horizon, on the Stélé of Revealing.

Nuit does not have sole claim to the number 11. In Cap. II, v. 16 of *Liber Legis*, Hadit obscurely states, “I am the Empress and the Hierophant. Thus eleven as my bride is eleven.”

Important Hebrew words enumerating to 11 include:

- אהה (Ahah) - Aha; alas
- אור (Ood) - The Magical Light. “The magic force itself,” according to Crowley:
the special ‘fire’ or ‘light’ of High Magick, which he also said was “almost =
the Kundalini force.” אור may be the origin of the similar term “Odic force.”
- אי (Ay) - Where?; island
- בבגד (ba-Beged) - In the garment (Lev. 13:49)
- בבוא (B’vo) - When
- בבוא (be-Voh) - When he came/goes (Gen. 33:18). *Also. . .*
- ובבוא (Oov’vo) - And when he would come (Ex. 34:34)
- גדד - To tear, cut, attack
- דבה (Dibbah) - Evil; report (Num. 14:36)
- דהב (D’hav) - Gold (Chaldaic)
- הבד (Habbahn) - Linen (Ex. 39:28)
- הא - Alternative spelling of HAD, since He is the Empress & Hierophant (II:16).
(This also explains his identification, in II:22, with “the Snake that giveth
Knowledge [ו] & Delight [ה].”) This spelling, הא, enumerates to 11 by
Hebrew letters (6 + 1 + 4), but 8 by Tarot trumps (V + 0 + III), thus elegantly
solving many interrelated Qabalistic mysteries of *Liber Legis*, Cap. II.
- האד (ve-Ayd) - And a mist or cloud (Gen. 2:6)
- זד (Zed) - Arrogant, proud, haughty
- חבא - To conceal
- חג (Khag) - Feast (Ex. 10:9, Num. 28:17); a circularity of form or motion
- אה: - Motto of one of the founding Rosicrucians (I.A.; see *Fama Fraternitatis*)
- אה (Yah) - A name of GOD of importance in a certain initiation ritual

Greek words enumerating to 11 are not very numerous nor too significant. They include:

- αἰ - If
- γη - Earth (contraction of γεα; a qabalistic spelling)
- ῥβα - Manhood; youth (Doric)
- ιᾶ - One, the same; voice; arrows; violets

The Latin Simplex Qabalah produces one significant listing for 11: AL, the esoteric title of *The Book of the Law*. What makes this particularly interesting is that, in Hebrew, AL (אל) enumerates to 31; but in Latin, the name *Nu* enumerates to 31. There is thus an exchange of values between the two, when Hebrew is compared to Latin.

MY MOTHER'S CEDAR CHEST

The old cedar chest with its unsorted contents,
Its beautiful carvings in one perfect line,
'Twas Mother's most treasured gift from her mother
As soon as its empty, it's mine.
Inspecting her treasures now that she's gone
Is a task I've delayed, and now find I'm scared,
The feelings and memories buried in here
Could catch me quite unprepared.

A fragile old quilt resting right there on top,
It lay on the bed at the head of the stairs,
The leftover fabric shed from her life
Had been cut into little squares.
With a catch in my breath I saw little snips
Of a dress that I'd worn and torn on the swings,
A cascade of cotton from aprons and blouses
Bright color shaped into rings.

The coverlet sprinkled with blue and peach lilies,
Which always adorned her mahogany bed,
The black satin scarf that covered her dresser
Tiny birds worked in glossy thread.
Here's a pillow case trimmed in pink tatted lace,
The class of new grads in a walnut framed photo
Each wearing the coveted cap of new nurses,
Mom's third from right, bottom row.

Now all the linens are laid out in piles,
I feel an incredible sense of relief,
A scrap of old newsprint lay on the bottom
As I read, I am stung with grief,
The written account of Grandmother's death
Gives the date and the place and those left to mourn,
The unbidden tears come from feelings of loss, for
She died before I was born.

ANNA-KRIA KING

Let the Scarlet Woman Beware!

[Here follow some of the fruits of one Thelemite's meditative reflections on several verses in The Book of the Law defining and discussing the often controversial nature of She who therein is called 'the Scarlet Woman.' While it is not the policy of BLACK PEARL to dictate any Thelemite's interpretation of Liber Legis, we do consider — as did our predecessor journal, IN THE CONTINUUM — the discussion and sharing of ideas on this Book to be valid and necessary aspects of evolving Thelemic scholarship. — A.H.]

[I:15] Now ye shall know that the chosen priest & apostle of infinite space is the prince-priest the Beast; and in his woman called the Scarlet Woman is all power given. They shall gather my children into their fold: they shall bring the glory of the stars into the hearts of men.

This verse defines the two governing officers of the Temple — that is, of the GREAT ORDER — at this time. The Beast and the Scarlet Woman are the Chokmah and Binah archetypes. They are archetypes, not individuals. Karl Germer understood this better than almost anyone. Even Crowley was not, himself, the Beast; but he was its avatar. Beast and Scarlet Woman are **tremendous** archetypal powers that people scarcely begin to appreciate. I suppose the easiest way to represent them is that the Beast is a solar-phallic representation of Chokmah, and the Scarlet Woman is a lunar-yonic representation of Binah, both phrases taken at a very high level, surely Briatic. Their names in Greek are Το Μεγα Θηριον = 666 and ἡ Κοκκίνη Γυνή = 667.

I believe that this *Book of the Law* is **primarily** to be taken on an archetypal level of interpretation. Only occasionally are its words prognostic in the physical sense. Its “prophesies” are merely the precipitation of archetype into the World of Action, on one or many occasions. The practical implication of this is that the **inner** “Beast” and “Scarlet Woman” — the Chiah and Neshamah of each of us — are the real agencies meant in most such passages throughout the Book.

“Infinite space,” we are told in v. 22, is Nuit. This is “the chosen priest & apostle of Nuit.” 666 is called a “prince-priest,” a traditional designation of royalty in Egypt and elsewhere. 667 is purely Shakti, even as 666 is cognate with Shiva. (Note 667 is the value of the Hebrew phrase for “Secret of All Spiritual Activities,” a phrase applied to Teth in *The 32 Paths of Wisdom*.) The last sentence of the verse is a beautiful promise which refers, ultimately I believe, to the direct working of these archetypes operative in humanity at this stage.

[III:43] Let the Scarlet Woman beware! If pity and compassion and tenderness visit her heart; if she leave my work to toy with old sweetnesses; then shall my vengeance be known. I will slay me her child: I will alienate her heart: I will cast her out from

LET THE SCARLET WOMAN BEWARE!

men: as a shrinking and despised harlot shall she crawl through dusk wet streets, and die cold and an-hungered.

We now begin three consecutive verses which discuss the Scarlet Woman. I will treat them mostly as a set. The Scarlet Woman is one of the two great governing Officers of the Æon — not a human woman. She is a deep and abiding archetype, purely of Binah though often functionally reflected into Geburah after a fashion. Within the Microcosm, she is the Neshamah of each of us.

Crowley was all too happy — overly so, in a tragic fashion — to interpret these dire-seeming prophecies as referring to the life of his wife, Rose. Admittedly, there is a resemblance. How much his projections (or hers; for her subconsciousness was very tied into the Book) fostered this outcome I cannot say and will not debate. It is, in any case, a consequence irrelevant to **the rest of us** in the course of discovering **our own** relationship to this Book.

But look! See what happens when we interpret “Scarlet Woman” as our own Neshamah, as the state of consciousness corresponding naturally to Binah and the Master of the Temple Grade! All becomes **at once** clear. All the problems dissolve like morning mist before the rising Sun.

“Let the Scarlet Woman beware!” The words instantly capture and hold the attention of the Binah within us. Neshamah is summoned to be wary or watchful in the verses now proceeding.

“pity and compassion and tenderness” have no place in Binah. None of them (none of these **three**, I might point out) allows a thing to be viewed and accepted **as it is** without an impulse to alter it. All three make “a difference. . . between any one thing & any other” (I:22). They are intellectual views native to the Ruach, mixed with clinging emotional attachments of Nephesh. For Neshamah to permit any of these to “visit her heart” — Tiphereth, her Son, the extended center of ego-consciousness of the discrete being that Neshamah employs to Her service — is for Neshamah to abdicate Her rightful throne to usurpation by divisive logic and labile reaction.

“leave my work” — “my” apparently refers to Ra-Hoor-Khuit, which is a metaphor for the Holy Guardian Angel. It seems we are seeing here, especially, a discussion concerning the subtle, and at times inextant, line between Nephesh and Neshamah, between the so-called “lower” and “higher” aspects of unconsciousness, between the instinctual and the sacramental. (The instincts may, of course, be **employed** in a sacrament — and that translates the energies from Nephesh to Neshamah, which is the whole idea.) The Daughter, once placed upon the Mother’s throne must then be the Queen, and can no longer be what she was before. Her “old sweetnesses” are the things which **previously** seduced the soul’s (the Daughter’s) attention before it found its “one true love” in the Prince that is the Holy Guardian Angel. Ra-Hoor-Khuit represents this Angel with respect to the Daughter, and simultaneously corresponds to Kether so far as the Mother can see. His “vengeance” — that is, his Justice — is a rightful, if seemingly severe, adjustment or compensation for the displacement of Neshamah’s rightful focus.

In short, you can’t go back! Each aspect of consciousness must function according to its own truth, its own nature, and Neshamah must act in a way consistent with the “laws” of its own plane.

“I will slay me her child. I will alienate her heart.” **Child** and **heart** are both of Tiphereth. The ego center may entirely cave in, resulting in insanity; or may simply be alienated from the higher intuition, if this error occurs.

“I will cast her out from men.” This is more obscure. I think we are being shown the rupture between Neshamah and Ruach from different perspectives, here from the plane of Ruach. The final sentence shows the weak aspiration, the befouled intuition, the withering and worn remnants of a

truly spiritual life rotting, discarded, in a gutter; and so it is for those who, having attained, turn from their attainment to return to their own “old sweetnesses,” the things of their former life.

(But see *Liber Cheth*, especially vv. 13-15, for those who pass through entirely. Also, the severity of the words here used does not apply as such to those who have not truly turned away, but whose progress reflects the flux and reflux, the ebb and flow, of an undulating path.)

[III:44] But let her raise herself in pride! Let her follow me in my way! Let her work the work of wickedness! Let her kill her heart! Let her be loud and adulterous! Let her be covered with jewels, and rich garments, and let her be shameless before all men!

The alternative is that the aspiration shall not falter, but shall fulfill itself on its own terms — even as we each must do, as all life must do. This verse also reflects the redemption of women in this Æon, for it shows a truly setting aright of our individual and collective view toward the feminine within us, and thus, as well, of those in female form who embody that principle on earth.

“my way” is not at odds with “her way,” any more than Binah is at odds with the higher, more transcendent Kether.

“work the work of wickedness.” W.W.W. = 111 = 666; and “wicked” comes from a root meaning “wisdom.” Let her be the Sun unto herself, not merely its reflection. Let the Binah-consciousness take up the work of Chokmah, becoming veritably the Beast itself. It is the natural evolutionary flow of any one Sephirah’s consciousness to ascend unto that which is next above it.

“Let her kill her heart!” Again, see *Liber Cheth*, especially verse 11: “For if thou dost not this with thy will, then shall We do this despite thy will.” Having fulfilled the work of the Sun (W.W.W. = 666), let her slay this as well. This is the normal transition of the Adept into the Master by crossing the Abyss; or it is the slaying even of the Chokmah unto which She has attained.

“Let her be loud and adulterous!” Note that all of these “lets” are permissive, not exactly mandatory. Probably this verse is referring to the casting off of the chains by which the feminine has been restrained and bound for millennia. She is not a possession, but is herself!

“Let her be covered with jewels, and rich garments.” Cf. the complement in I:61. This is also the proper raiment of a Queen = 71 = Binah.

“let her be shameless before all men!” Only Puritanism has distorted this meaning to imply immorality. It simply means that she is to be without shame! What a wonderful freeing of the soul! What an emancipation from the imprisoning and implanted lie of “original sin.” Binah is above and beyond — free from — all such taints. Supernal Saturn **accepts, understands, and embraces**. It is not the devouring monster that slays his own children.

[III:45] Then will I lift her to pinnacles of power: then will I breed from her a child mightier than all the kings of the earth. I will fill her with joy: with my force shall she see & strike at the worship of Nu: she shall achieve Hadit.

As is true of every level of our psyches, when Neshamah fulfills itself of its own nature, it “passes on.” The reward is intrinsic. She is “lifted up,” as Malkuth was unto Binah. Since Binah is already beyond Geburah, “pinnacle of power” probably refers to Chokmah. By the union of Binah and Chokmah, a new child shall come forth — not the ego of old, but a new Tiphereth (what in the

outer appears as a spiritually renewed individual). She shall be filled with joy as is Her nature — Isis Rejoicing, not Isis in Mourning. She need wander no longer seeking the missing phallus outside of herself, for it is inherently within her, always as her own. She — even She — shall be lifted even higher, the Binah within us attaining to Kether — to Hadit.

FRA. L.F.



AN END TO DESPAIR

My gaze is fixed, yet I do not see
I hide in the shadows of my own loneliness
ever longing for an oblivion that never comes

Silent, I hide my anguish
while secretly I rage
I wage . . . a war within

Inner struggle, self against Self
losing touch with the Inner Flame

This profound hatred, feeds the pain
awakening hidden sorrows once forgotten
and I am swept away in the tempest

Anger resurges
rising up in me uncontrolled
rekindling ancient desires
chaotic unbridled fires
that engulf and consume my thoughts
tearing away the illusion of sanity
and I give in . . . if only for a while
seeking solace in the dark quietude of Emptiness

I await the comfort of the soft caress of sleep
to nightly travel on the fabric of my dreams
then without form, I search in dread blackness
. hoping to find an end to despair

BA'A SEB ANKH

LIBER ȡ (GIMEL) VEL LUNÆ
(being a three-fold Græco-Thelemic Lunar adoration
adapted from LIBER ȡ VEL HELIOS)

(For 9 days after the New Moon:)

Hail unto thee who art Selene in thy waxing,
Even unto thee who art Selene in thy Brightness,
Who travellest across the heavens in the absence of the Sun.
Helios caresses the splendor of her brow,
and Hermes ever guideth through her realm. . .
Hail unto thee through the abodes of N.O.X.

(For 5 days either side of the Full Moon:)

Hail unto thee who art Artemis in thy brilliance,
Even unto thee who art Artemis in thy Fullness,
Who travellest across the heavens in the absence of the Sun.
Helios blazes on the splendor of her brow,
and Hermes ever guideth through her realm. . .
Hail unto thee through the abodes of N.O.X.

(For 9 days before the Dark Moon:)

Hail unto thee who art Hecate in thy waning,
Even unto thee who art Hecate in thy Darkness,
Who travellest across the heavens in the absence of the Sun.
Helios concealeth the splendor of her brow,
and Hermes ever guideth through her realm. . .
Hail unto thee through the abodes of N.O.X.

(The Orison:)

Ceaseless change that is stability!
I adore the Light on thy Breast,
Supreme and excellent Goddess,
who makest the Gods and the blessed
to tremble before thee:—
I, I adore thee!

Appear within the navel of Nu!
Lighten the ways of the Ka!
Open the ways of the Khu!
The ways of the Khabs run through
To stir me and still me!

AOM!¹ Let it thrill me!
Thy light is mine;
thy beams embrace me:
I have wrought the secret gates
into the groves of Selene,
of Artemis and Hecate.
I am thine Athenian, O Chaos,
thy prophet ΜΙΤΑΛ ΘΕΟ ΥΙΟΣ²

By Babalon my breast I beat;
By Therion I weave my spell.
Show thy star splendor, O Nuit!
Bid me within thine house to dwell,
O wingéd snake of light, Hadit!
Abide with me, Ra Hoor Khuit!

[The signs utilized for the opening part of this ritual are as follows: For the waxing Moon, Puella (girl); for the full Moon, Mater Triumphans (mother); for the waning and dark Moon, Isis in Mourning (crone). For the Orison, use the Sign of Mulier, or Isis in Welcome (as a general sign of Luna). The Sign of Silence should be given at the conclusion of both sections. This adoration may also be performed in conjunction with the Gayatri Mantra: See *Liber ABA/Book 4*.]



Carete Fratres & Sorores,

Do what thou wilt shall be the whole of the law.

The preceding is an adapted work by myself, in an attempt to develop some form of appropriate nightly adoration for the Moon. Within the context of *Book Four*, Crowley gave the Vedic Gayatri mantra, which he suggested performing upon viewing the Moon nightly. Yet, after constant and regular performance of this, I felt the inclination to flesh out something more along the lines of the solar adorations of *Liber Resh*. The foregoing ritual practice is the result of that work.

I offer this work as a gift to my brothers and sisters, known and unknown to me, that they may derive as much enjoyment and fulfillment from it as I have. Please feel free to utilize and experiment with this ritual as you will. If you do decide to utilize it in regular practice, please be kind enough to email me with your results or any additional input (at doveserpent@loop.com). Also, feel free to pass it on to friends and other practitioners. I would be thankful if you would be kind enough to keep the authorship (of this adaptation) intact when doing so.

And with that, may you attain to the Great Work, the Summum Bonum, the Stone of the Wise, True Wisdom, and Perfect Happiness. Blessings to you all.

Love is the law, love under will.

FRA. ALEPH BEN ALI

1. The Vedic Gayatri Mantra may be inserted in its entirety at this point. It is given phonetically as follows: AOM/ (Burbu Vas Vaha)/ Tat Savitur varenyam/ Bhargo Devasya Dimahi/ Dhiyo yo na Pratyodyat. A reasonably good translation of this can be found in Crowley's *Book Four*, Part 1, Cap. II, though he neglects to reference three of the key words integral to the mantra itself.
2. Here may be inserted the practitioner's own magical name or motto.

It's In The Basics:

The Pentagram Ritual

by Frater Yod

Surely the most common, and most often recommended, personal ritual in the entire body of Western magical literature is the Lesser Ritual of the Pentagram. It is widely praised as one of the first rituals a new student to ceremonial magick should learn and practice; yet it is, as well, one of the most important tools employed by even long-term magick students and practitioners.

Crowley's published instructions on the performance of the Pentagram Ritual are included in *Liber O*, first published in EQUINOX No. 2, and reprinted in *Magick in Theory & Practice, Gems From the Equinox*, and other places. Though *Liber O* is surely (among Thelemites) the most-consulted source for Pentagram Ritual instructions, many details are missing. Crowley expanded on some, but not all, of these missing points with supplemental notes circulated to his students in the 1930s and '40s (reproduced in IN THE CONTINUUM, Vol. I, No. 1); but even these have gaps. *Liber O* was, after all no more than an outline for aspirants to the A.:A.:, intended to be supplemented by personal instruction from a Probationer's Neophyte.

In the present article, I will give step-by-step instructions for the performance of this ritual, to get you off on the right foot! The ritual itself begins on page 16. Before getting into the details, though, three general points deserve mentioning.

First: As with all ritual, there are both inner (psychological) and outer (physical action) aspects of the ritual. I will describe both. But if you are new to this ritual, I recommend you skip the visualizations and other 'inner' working until you have the gestures, words, and movements solidly learned. **Form** precedes **force**, as one ascends the Tree of Life; or, to state this point another way, the Temple must be rightly built before the God will indwell it. The 'temple,' in this case, is the pattern of physical motions (including spoken words) which are the outward framework of the Pentagram ritual. Once you are completely familiar with these, and comfortable with their performance, the 'force' aspect — the inner magick — will come easily.

Second: All of the Hebrew words in this ritual should be chanted in a strong, resonant voice. To practice this, warm up your voice a little, then, having taken a deep breath, sound a strong 'ahhh' sound on **whatever note your voice naturally selects**. Then go at least a couple notes **lower** than this for your new starting place. Practice moving up and down **a little** from this slightly lower tone, until you find a note that feels very natural and comfortable, and that causes a slight vibrating, or "humming" that you can actually feel in your body.

The exact note you use each time you do the ritual will be a little different, depending on your physical condition, how warmed up you are, your stress level, the humidity — many factors. But

the simple practice suggested here will make it increasingly easy for you to move automatically to the right pitch each time.

Third: In the ritual following, I have given the Hebrew words in **pointed** Hebrew (that is, with Hebrew diacritical marks reflecting their correct sound), and with phonetic pronunciations. These pronunciations are usually given incorrectly, or not at all, in published versions of the Pentagram Ritual. In each case, the accented syllables are printed in capital letters, to make the pronunciation information complete; but in chanting these words, we recommend you give every syllable equal, balanced weight, not stressing one more than the other. This will further distinguish the sort of ritual chanting you are doing from ordinary speaking.

Now go ahead and read the ritual, beginning on page 16.

In §11, you will note that the phrase given you to chant is *Attah gibbor le-olahm Adonai*, which means: "Thou art mighty, forever and ever, O Lord." This phrase will be a surprise to many readers, because nearly all **published** versions of the Pentagram Ritual contain a "blind" (an intentional or ignorant veil) at this point by saying you should pronounce the word *AGLA* (אגלא). However, *AGLA* is not an actual Divine Name — it is a *notarikon*, or abbreviation, for the longer phrase given here. When *AGLA* is encountered in magical references, the entire sentence should be pronounced, and not merely the four-lettered abbreviation; and it should be pronounced with understanding of its full meaning. This phrase is also the Divine Name, or "word of power," attributed to the passive, or receptive, aspect of Spirit in more advanced forms of the Pentagram ritual. *Adonai*, translated "Lord," is, among ceremonial magicians, a common way of addressing the Holy Guardian Angel (as can be seen in several of the Thelemic Class A documents, such as *Liber LXV*). This phrase, *Attah gibbor le-olahm Adonai*, is thus a recognition of the illimitable strength of the Holy Guardian Angel in all the aspects of one's life.

The recommended images for the archangels given in §13 are quite simple, based on the essential Elemental qualities of each. These can be elaborated quite a bit by each magician. In fact, they often will seem to take on a unique visual quality in each location where you perform this ceremony. For example, how they look to you in your living room may be quite different from how they appear in a centuries-old Spanish mission, or a Catholic church which has seen many a high mass, or a magical Temple where many work together! This is one of the fun aspects of magick, and a very basic practice at developing "astral vision." Nonetheless, regardless of location, there will be an unmistakable common quality in the images and natures of these archangels, with which you will become quite personally familiar if you persist in this ritual even for a few months.

As an example of how these images might be elaborated, we are fortunate to be able to reproduce, on page 19, beautiful drawings of the four Elemental Archangels designed by Doug Blake and executed by Jon Sewell.

It is recommended that the Lesser Ritual of the Pentagram be performed once or twice per day. Learn the banishing ritual before undertaking the invoking ritual. (The only difference, besides intention, is the direction the pentagrams are drawn — see §8.) Perform the Banishing Ritual as a general "toner," or exercise of spiritual fortification, as well as to strengthen your aura against intrusion and distraction. Perform the Invoking Ritual as an immediate preliminary to meditation or other spiritual work. You may find it useful to think of the "invoking" ritual as fortification or preparation to move **inward**, away from mundane considerations, and the "banishing" ritual as preparation for moving **out** into the mundane world.

THE LESSER RITUAL OF THE PENTAGRAM

THE QABALISTIC CROSS

Face East. Become relaxed. Regularize and deepen your breathing. Let your aura become filled with that light and love which flow continuously to us. Hold your dagger or sword with the point upward in your left hand, leaving the right hand free for the following actions:

1. Touching your forehead with your right forefinger, intone:
(As you vibrate this word, see a blazing sphere of white brilliance a few inches above your head. This is the Kether center.)

ATTAH
(אָתָּה, ätÄ)

2. Touching your breast, intone:
(As you lower your hand, see a shaft of white light descend from the Kether center to your heart center. If you know your own Holy Guardian Angel's Name, it may be used here instead of Aiwass, though this would usually be done only in private settings, away from others' hearing.)

AIWASS
(אֵיִוָּס, a'eeWÄZ)

3. Touching your genitals, intone:
(See the shaft of light descend from the heart center to your feet.)

MALKUTH
(מַלְכוּת, mal-KHOOTH)

4. Touching your right shoulder, intone:

VE-GEVURAH
(וְגִבּוּרָה, və-g'vooRÄ)

5. Touching your left shoulder, intone:
(As your hand moves from your right shoulder to the left, visualize a shaft of white light following the motion of the hand, forming the horizontal shaft of a Cross of Light.)

VE-GEDULAH
(וְגִדּוּלָה, və-g'dooLÄ)

6. Clasp your hands upon your breast, keeping the fingers open so that the fingers and thumb make five crosses; and hold your magical implement by the hilt between the palms, point upward; then intone:
(Direct your attention to the center point of the Cross of Light, near your heart. From this point, feel yourself expanding to vast proportions.)

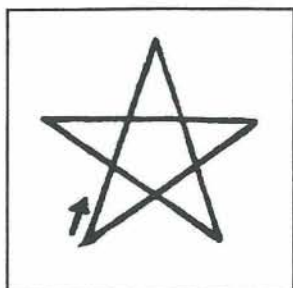
LE-OLAHM
(לְעוֹלָם, lə-ōLÄM)

7. INTONE:

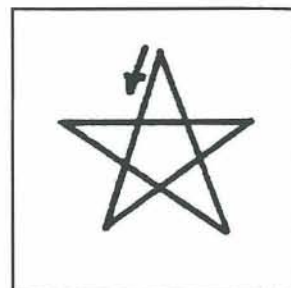
AMEN
(אָמֵן, äMÄN)

THE PENTAGRAMS & DIVINE NAMES

The way to draw the Pentagram is shown in the illustrations below. The **BANISHING PENTAGRAM** begins at the lower left point with an upward stroke, toward the top point. The **INVOKING PENTAGRAM** begins with a downward stroke commencing at the top point and moving toward the lower left point, for the first stroke. **Great care must be taken to close the Pentagram at its starting point.**



BANISHING



INVOKING

8. Facing East, trace a Pentagram in the air before you, with the point of your magical implement, in electric blue flame. Point your implement toward the center of the Pentagram. Intone:

YOD HEH VAV HEH
(יָהּוָה, YŌD HĀ VAV HĀ)

9. Turn South, holding your arm extended so as to trace a line from the center of the first Pentagram to the point which will be the center of a Pentagram in the South. Mentally see a line of electric blue fire traced by your implement. Facing South, trace another Pentagram, point your implement toward its center, and intone: ...

ADONAI
(אֲדֹנָי, ädōNAI)

10. Turn to the West, holding the implement extended as before, repeating the visualization of the line of blue flame. At the West, trace the Pentagram, etc. Intone:

EHEIEH
(אֶהְיֶה, ehəYE)

11. Move to the North and repeat with a fourth Pentagram. Intone the sentence:

ATTAH (אַתָּה, ätTÄ)
GIBBOR (גִּבּוֹר, gĭbBOR)
LE-OLAHM
(לְעוֹלָם, lə-ōLÄM)
ADONAI (אֲדֹנָי, adōNAI)

12. Return to the East, tracing the line as before until it reaches the central point of the first Pentagram and thus completes the circle.

INVOKING THE ARCHANGELS

13. Face East. Extend your arms at full length on either side, so that your body and arms form a cross, holding your implement point upward in your right hand. Intone the following:

Before me, RAPHAEL (רַפָּאֵל, rāfa-ĀL).

Behind me, GABRIEL (גַּבְרִיֵּאל, gabree-ĀL).

On my right hand, MIKHĀEL (מִיכָאֵל, meekhā-ĀL).

On my left hand, URIEL (אֱוִירִיֵּאל, ooree-ĀL).

**For about me flames the Pentagram,
And in the Column stands the six-rayed star.**

Visualize these four Archangels as huge, robed, winged figures, adorned with the colors and emblems of their functions. Thus, *Raphael*, the Archangel of Air, will be robed in bright yellow and armed with a Sword, hair blowing in the cool breeze which flows forth from the East; *Gabriel* in blue, bearing a Cup, with the nocturnal ocean lapping about and the scent of salt water; *Mikhael* in red, bearing a Wand or Lance, surrounded in crackling flames; and *Uriel* in black, or in the green of the woods, surrounded by an earthen or woodsy landscape, or amidst flowing and ripened grain, and holding a golden Disk.

THE QABALISTIC CROSS

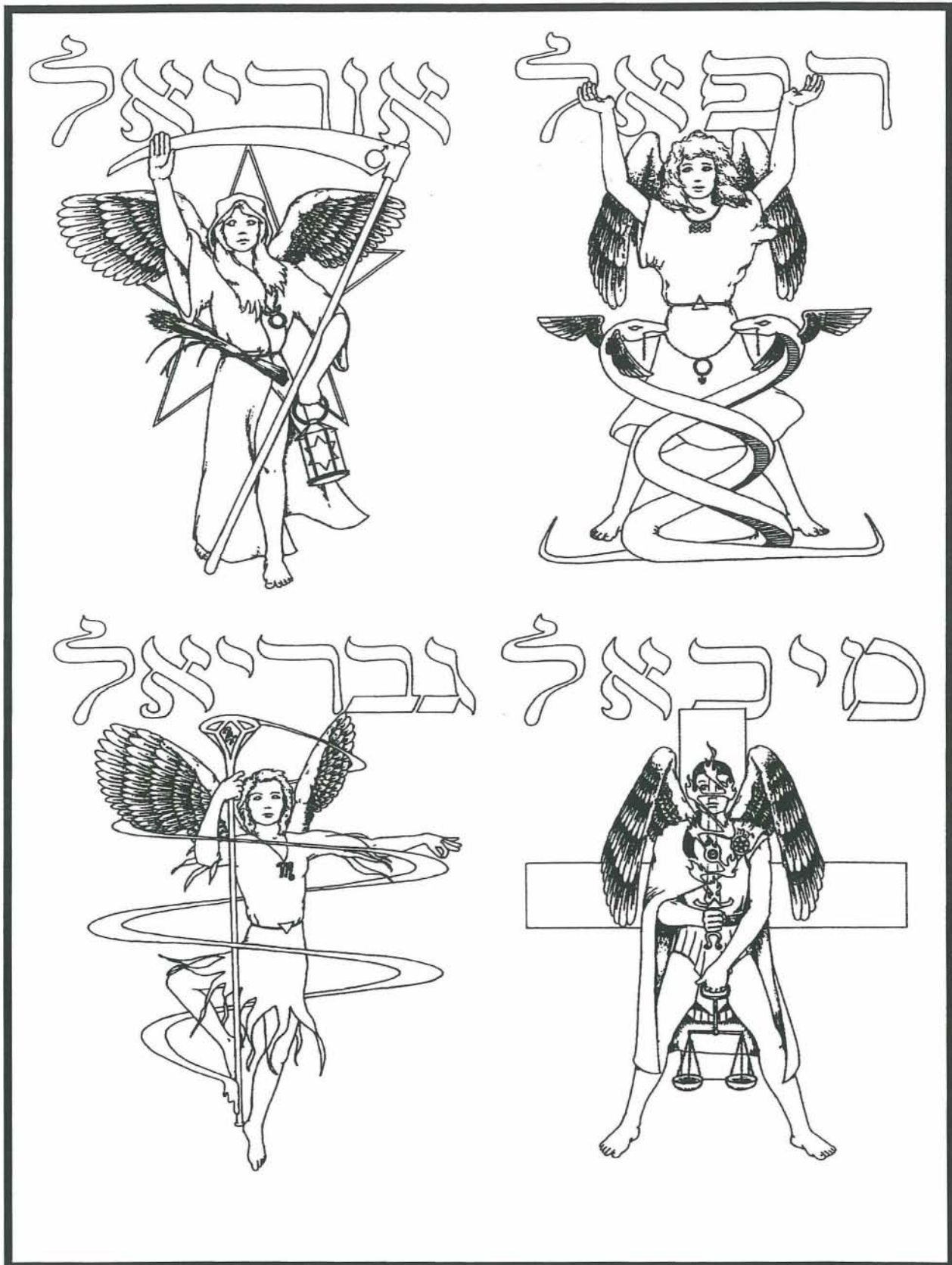
14. Repeat the formula of the Qabalistic Cross. (This completes the Pentagram Ritual.)

❧ ❧ ❧ ❧ ❧

THE PENTAGRAM

In the Years of the Primal Course, in the dawn of terrestrial birth,
Man mastered the mammoth and horse, and Man was the Lord of the Earth.
He made him an hollow skin from the heart of an holy tree,
He compassed the earth therein, and Man was the Lord of the Sea.
He controlled the vigour of steam, he harnessed the lightning for hire;
He drove the celestial team; and Man was the Lord of the Fire.
Deep-mouthed from their thrones deep-seated, the choirs of the æons declare
The last of the demons defeated, for Man is the Lord of the Air.
Arise, O Man, in thy strength! the kingdom is thine to inherit,
Till the high gods witness at length that Man is the Lord of his spirit.

ALEISTER CROWLEY
The Winged Beetle, 1910



Archangelic Images by Jon Sewell & Doug Blake (© 1997 Doug Blake, All Rights Reserved.)

I MUST

There is a dark inland sea which must be navigated when the light of the stars has failed. A sea whose turbulent depths teem with weird, half-luminous things, seen but fleetingly, yet registered intensely; whose currents flow swiftly or slowly, ever unpredictably, so that the northward pointing compass shows only where is north, but never how far — East, West, South or North the swirling tides have swept.

And in the midst of that dark sea an island stands, small, steep, soaring, up whose dizzy heights the lone navigator must toil to the very top, for only there will he find the mark, the sign-post which he seeks.

A fleeting rest, an easing of the breath, a bewildering view of countless ways, then down again to the softly brooding sea. A puzzle now, for the secret Sign said simply, "Wait."

What wit within has safely brought me here? When all across the heaving sea there was no star, what was it guided me, how did I know where to find the Sign? What if ——?

Enough. I am here. I wait. Be still, my soul, thy quest is near fulfilled. Let the raging winds admit defeat. Let the Sea her secrets keep. From the sea I came. Air I breathe. Fire is in my heart. Be still

It is midnight still, yet clearly now I see the Sun. The Sun who IS. The Sun whose steady rays brought motion to the air, life from the Sea. Life abundant.

On a rampant rock let me carve:—

"The depths were not dark —— I was.

"The heights were not dizzy —— I was.

"The storms did not rage —— I did.

"The Sun is not still ——

"I AM!"

FRA. FIAT LUX (1960)

Gems from THE EQUINOX . . .

[It has been rightly observed by others before us that much more appeared in Aleister Crowley's book reviews than an opinion about the book in question! Besides sometimes stunning wit and humor, he managed to include a lot of teaching between the lines — or, as in the example below, smack in the middle of the lines! This little gem is his review of Counterparts: Vol. XVI of The Brotherhood of the New Life, subtitled "An Epitome of the Work and Teaching of Thomas Lake Harris." It appeared in THE EQUINOX, No. 4. (For the record, Crowley, when writing this, was a recently-admitted VII° member of O.T.O.) — A.H.]

If we are in any way to shadow forth the Ineffable, it must be by a degradation. Every symbol is a blasphemy against the Truth that it indicates. A painter to remind us of sunlight has no better material than dull ochre.

So we need not be surprised if the Unity of Subject and Object in Consciousness which is Samadhi, the uniting of the Bride and the Lamb which is Heaven, the uniting of the Magus and the God which is Evocation, the uniting of the Man and his Holy Guardian Angel which is the seal upon the work of the Adeptus Minor, is symbolized by the geometrical unity of the circle and the square, the arithmetical unity of the 5 and the 6, and (for more universality of comprehension) the uniting of the Lingam and the Yoni, the Cross and the Rose. For as in earth-life the sexual ecstasy is the loss of self in the Beloved, the creation of a third consciousness transcending its parents, which is again reflected into matter as a child; so, immeasurably higher, upon the Plane of Spirit, Subject and Object join to disappear, leaving a transcendent unity. This third is ecstasy and death; as below, so above.

It is then with no uncleanness of mind that all races of men have adored an ithyphallic god; to those who can never lift their eyes above the basest plane the sacrament seems filth.

Much, if not all, of the attacks upon Thomas Lake Harris and his worthy successor "Respiro" is due to this persistent misconception by prurient and degraded minds.

When a sculptor sees a block of marble he thinks "How beautiful a statue is hidden in this! I have only to knock off the chips, and it will appear!"

This being achieved, the builder comes along, and says: "I will burn this and get lime for my mortar." There are more builders than sculptors in England.

This is the Magic Mirror of the Soul; if you see God in everything, it is because you are God and have made the universe in your image; if you see Sex in everything, and think of Sex as something unclean, it is because you are a sexual maniac.

True, it is, of course, that the soul must not unite herself to every symbol, but only to the God which every symbol veils.

And Lake Harris is perfectly clear on the point. The "counterpart" is often impersonated, with the deadliest results. But if the Aspirant be wise and favoured, he will reject all but the true.

And I really fail to see much difference between this doctrine and our own of attaining the Knowledge and Conversation of the Holy Guardian Angel, or the Hindu doctrine of becoming one with God. We may easily agree that Lake Harris made the error of thinking men pure-minded, and so used language which the gross might misinterpret; but sincere study of this book will make the truth apparent to all decent men.

ALEISTER CROWLEY

BOOK REVIEWS:

THE SEVEN SPIRITUAL LAWS OF SUCCESS

by **Deepak Chopra.** (Amber-Allen Publishing & New World Library, 1994. Hardcover, 115 pp. ISBN 0-878424-11-4. \$14.00)

I am not a fan of "New Age" literature. New Age is **not** New Aeon. I usually side with those who insist that "newage" is one word, rhyming with "sewage." In my more tolerant moments, I do recognize, though, that the popular genre of metaphysical and (usually) pseudo-occult literature has a place, and there are people who benefit from it. I bless it in the fashion of Tevya's rabbi's benediction for the Tzar.

Thus, while I have appreciated that Deepak Chopra's works on health and healing have introduced some valuable nonmainstream ideas into peripherally mainstream thinking, I have usually found them intolerably boring. On the other hand, Soror Meral has been a strong proponent of Chopra's works for many years now, and ready to recommend them to any student who would listen. When she gave me, as a gift, a copy of *The Seven Spiritual Laws of Success*, I felt somewhat impelled to give the (excessively commercially titled) book a chance. It is small, after all, I thought, and wouldn't take a great deal of time.

To my great delight, the book proved to be one of the most excellent things I have read in many a year!

The topic is clear enough from the title: Chopra discusses seven spiritual principles (ya gotta love his choice of number!) and their application to continuing success in the very act of living. Each chapter examines its principle both in philosophical terms (written clearly, in a way that can be appreciated by the occultist and nonoccultist alike), followed by lucid, practical recommendations on making these principles active in one's workaday life.

Buy and read this book if only for Chapter 7, called "The Law of 'Dharma' or Purpose in Life." It is the single best practical exposition of Thelema I have ever encountered — as a life-philosophy of learning, knowing, and doing your True Will.

Six earlier chapters discuss other principles that may be familiar to many of you, though perhaps not in so practical a way: "The Law of Pure Potentiality" is basically the recognition that all that is in the universe is pure consciousness, and that our illimitable power comes from consciously aligning ourselves with its current. "The Law of Giving" is also a Law of Receiving. The chapter on "The Law of 'Karma' or Cause and Effect" is possibly the best exposition of the subject that can be found, and shows real understanding of the topic. "The Law of Least Effort" is a practical exposition of the Tao, and its intimate relationship to what Thelemites call True Will. "The Law of Intention and Desire" discusses some of the most overlooked yet vital principles of practical magick, expressed as point-by-point steps. And "The Law of Detachment" is a practical exposition on freedom from "lust of result" — Chopra's statement that, "In detachment lies the wisdom of uncertainty. . . in the wisdom of uncertainty lies the freedom from our past, from the known, which is the prison of past conditioning," is a more melodious expression of Fra. A.H.'s frequently-uttered, "The only thing from which you can learn is the unknown."

Okay, I've praised it enough. The hardcover is nicely made to last (including acid-free paper). This book gets a Five Roses rating, the highest rating given by this column. (★★★★★) — QUILL

ANCIENT CHRISTIAN MAGIC: Coptic Texts of Ritual Power

Edited by **Marvin Meyer & Richard Smith.** (HarperSanFrancisco, 1994. Paper, 407 pp. ISBN 0-06-065578-X (alk. paper), 0-06-065584-4 (pbk.). \$15.00)

We wanted to review this book primarily because most BLACK PEARL readers would likely skip over it due to the religious implications of the title — but for those interested in ancient spells of a late Egyptian fla-

vor, this book is a real find! Yes, the rituals are of Egyptian (Coptic) origin, collated from the early Christian period but having more in common with, say, the Leyden Papyrus than with the New Testament. It would make a superb addition to the ancient grimoire section of your personal library.

Invocations, chants, and diverse spells — over a hundred in all — are collated for such purposes as healing, protection, exorcism, and many motley topics. Chapter 3 has translations of Coptic Gnostic texts including a Gnostic fire baptism, a spell for ascending through the heavens, and prayers and invocations for transcendent initiations. A popular section will be the 16 sexual spells, covering everything from sexual attraction, to love between two people and the bringing about of pregnancy, to ‘spells for sex and business.’ Another chapter includes over two dozen diverse curses; and Chapter 8 is a catch-all of miscellaneous invocations for various ‘heavenly powers.’ Those of you whose neighborhood pets routinely interfere with your meditation practices may be interested in the ‘spell to bind or silence a dog,’ while the ‘spell for invoking the divine to accomplish whatever is requested’ would seem to cover every remaining need.

Whether these fit a given magician’s style, or even represent particular ends to which you would direct your own will, is, as always, a very personal decision. But as resource material, and a scholarly collation of exactly what ancient magick **did** look like, this book can be a valuable tool. The style is a cross between the Egyptian Book of the Dead and the Medieval *Clavicula Solomonis*.

The editors are well established scholars, and competent in their fields, though their credits on the back cover seem confused: my copy of *The Nag Hammadi Library* says it was Meyer who was its managing editor, though the present jacket gives that credit to Smith. An acid-free edition is available. (●●●) — QUILL

THE ORIGIN OF SATAN

by Elaine Pagels. (Random House, 1995. Hardcover, 214 pp. ISBN 0-679-40140-7. \$23.00)

Elaine Pagels is well known to, and respected by, popular and scholarly audiences alike. Her highly acclaimed 1981 book, *The Gnostic Gospels*, was a best-seller, and introduced the general public to the amazing and exciting content of the otherwise very dry *Nag Hammadi Library*. Her qualifications for writing *The Gnostic Gospels* included having been one of the members of the committee responsible for the translation and editing of the enormous corpus of Gnostic documents found at Nag Hammadi; Pagels was directly involved in the translation of four of them. Her doctorate is from Harvard, and she is presently the Harrington Spear Paine Professor of Religion at Princeton.

Her personal writing style is popular yet intelligent. Following *The Gnostic Gospels*, she gained comparable acclaim for her *Adam, Eve and the Serpent*, which I have not read. She brings the same traits of erudition and accessibility to her present book.

But *The Origin of Satan* is not predominantly a scholarly work. It is a very **human** book, arising from the soul searching that is successor to personal loss. “In 1988,” Pagels wrote in her Introduction, “when my husband of twenty years died in a hiking accident, I became aware that, like many people who grieve, I was living in the presence of an invisible being — living, that is, with a vivid sense of someone who had died. During the following years I began to reflect on the ways that various religious traditions give shape to the invisible world, and how our imaginative perceptions of what is invisible relate to the ways we respond to the people around us, to events, and to the natural world.” This, in turn, led her to explore the origins of the Judeo-Christian view of Satan, which she has turned into a fascinating study in cultural evolution. More importantly, it led her into exploration of how we humans fearfully and hatefully make devils of each other: “In this book, then,” she explained, “I invite you to consider Satan as a reflection of how we perceive ourselves and those we call ‘others.’ Satan has, after all, made a kind of profession out of being the ‘other’; and so Satan [culturally and psychologically] defines negatively what we think of as human.”

Her tales of history often read like a novel. Her exposition of evolving Judaic culture over the centuries leading toward the arising of Christianity is revelatory and fascinating, and could not possibly be capsulized in this review. It must be read to be appreciated. Fortunately, she gives us a darn good read for our money. Four Roses for this one. (●●●●) — QUILL

CLASSICS...

Students often miss, I think, the really excellent editions of great philosophical and esoteric classics that can be found in very inexpensive editions. Most longtime book shoppers are familiar with Dover's low cost, superbly constructed volumes in nearly every field of human thought; but there are other leading publishers with specialty arms which provide some real "finds" that are worthy of attention. I'm taking a page to mention four particular books, that are also examples of three such specialty publishers.

SHAMBHALA POCKET CLASSICS publishes those little 4½"-high books (literally pocket-size) that you find next to the cash register at nearly every occult and New Age bookstore you visit. Inexpensive, and surprisingly durable for glued-signature paperbacks, these are often also works of significant scholarship. Their edition of *Dhammapada: The Sayings of Buddha* (Shambhala, 1993, 113 pp. ISBN 0-87773-966-8. \$6.00) is Thomas Byrom's translation (with a forward by Ram Dass), the best translation I have ever found. At the beginning of each of my Wednesday night C.O.T. classes, we read an excerpt either from the Thelemic Holy Books or from another religious or philosophical classic; and this edition of the *Dhammapada* provided six months of wonderful readings. A clue, though, for those not familiar with the work: *Dhamma* (South Indian version of *dharma*) is essentially the same as what Thelemites call "True Will." It is usually translated "law, justice, righteousness, discipline, truth," etc. Thus, when encountering the word "law" in this translation, think "Thelema" or "True Will" and you will be amazed at what the book **really** says, as in: "Only love dispels hate./ This is the law,/ Ancient and inexhaustible;" or, "The wind cannot overturn a mountain./ Temptation cannot touch the man/ Who is awake, strong and humble,/ Who masters himself and minds the law."

For about half a century, **PENGUIN CLASSICS** has produced quality, inexpensive editions of recognized classics. Last year I picked up a used copy of the 1950 printing of *The Golden Ass* by Lucius Apuleius, translated by no one less than Robert Graves. It's still in print, though I do not have current price and ISBN information. For those not familiar with Apuleius' literary wonder, it is not only a wonderful example of Roman literature, but a funny, engaging, raucous jaunt through worlds of magick and mystery. I had no idea that literature had evolved to such a high state two millennia back — and was most pleasantly surprised. Apuleius (like his character) is a marvelous story teller. The brief sex scenes alone would hold the modern attention — in fact, the Romans had evolved this written art beyond most 20th Century examples. Each of the 19 chapters is a story-within-a-story. Of particular interest is the long tale of Cupid (or Eros) and Psyche: Apuleius' version of this ancient myth is considered one of the finest and most complete renditions of the tale to be found. Those of you who have been doing the Star Ruby for years without really knowing what this Eros-Psyche thing is all about would do well to read the whole account here.

Another example from **PENGUIN CLASSICS** is Juan Mascaró's 1962 translation of *The Bhagavad Gita* (Penguin Books, 122 pp. ISBN 0-14-044121-2. \$8.95). This has become my favorite translation, and recently provided the Los Angeles C.O.T. class with several months of Wednesday night readings. If you want to drop back into some of the Sanskrit terms, keep a copy of Arnold's *The Song Celestial* around for comparison. Penguin Classics also has such choice items currently in print as Plato's *Republic*, Ovid's *Metamorphoses*, and *The Upanishads* and *The Dhammapada* (both translated by Mascaró).

Besides Dover's ordinarily fine catalogue, the **DOVER THRIFT EDITIONS** give an even lower price for a little less manufacturing quality. Their edition of *The Mabinogion* (Dover Publications, Inc., 1997, 209 pp. No ISBN given. \$2.00) is an unabridged reproduction of Lady Charlotte E. Guest's translation from about 1848, still highly regarded. Lady Guest was one of the first to gain access to *The Red Book of Hergest* hidden away in one of Oxford's libraries, on which this translation is based. It probably will be no surprise to the alert aspirant that the dozen tales in this book contain far more than they disclose on a surface reading. From an ad in the back, I note that the Dover Thrift Editions include such other works as *Lyric Poems* by Keats, Machiavelli's *The Prince*, Marlowe's *Dr. Faustus*, various works by Plato and Shakespeare, Sophocles' *Ædipus Rex*, Yeats' *Early Poems*, and numerous other literary treasures. — J.A.E.

... MUSICK REVIEWS & NOTES

[We are going to try our hand at some music reviews and notes in addition to book reviews. There is a great movement of modern music inspired by occult, magical, and spiritual themes, including a strong representation of distinctly Thelemic, or Thelemically-inspired, music. Perhaps we should restore the Medieval spelling 'musick' for this, eh?]

CHILDHOOD ZEN

Childhood Zen CD, 1996

(Childhood Zen / P.O. Box 47056 / Seattle WA 98146 / <http://www.serv.net/~frahte>)

Childhood Zen is a band out of Seattle featuring Jon Sewell and Doug Blake. All eleven tracks are done in a classic rock style, most of which are mid-tempo. That is, it is neither loud and overpowering, nor slow and lamenting. Each song has its own style. "Chameleon" has a whimsical and carefree feel to it, with a jazz flair in the guitar, while "Don't Panic" had a funk style bass line that was driving.

The bass lines are very powerful and become the main focal point in many of the songs. The guitar sections are clean, but seem to be standard and common — that left me feeling indifferent to the melody. The weak spot of the release was the vocals: Both singers have their own style, and they do not fuse well together. On the production level, the CD seemed overly "clean" and over-produced: the instruments come across so clearly that they seem to be almost detached from one another. There is little in the way of dynamics, giving a hollow sense to the music, as if something were missing. — RAVEN McKENNA

[EDITOR'S NOTE: I asked Raven McKenna, a professional reviewer whose work appears in numerous music magazines, to review this album because (a) she is way more qualified and experienced in music review than anyone else on our staff, and (b) I could not be at all objective about this album from my friends Jon Sewell and Doug Blake, whose magical artwork appears with another article in this issue. Hopefully Ms. McKenna will do some more reviews for us in the future as well. Personally, I liked the album quite a lot — but there is no accounting for taste. Finding the distinctly occult themes requires careful attention to the lyrics (and, unfortunately, no lyric sheet was provided), though the album artwork gives more than a little clue! — A.H.]

TRIBE AFTER TRIBE

Rocker Robbi Robb and his group Tribe After Tribe are imports from South Africa. He has long been suspected of strongly Thelemic leanings — especially after his dynamic 1993 album "Love Under Will," which included the three-song set called "The Lovers," climaxing with an anthem titled "Babalon." His interest in esoteric philosophy was seemingly reiterated when he joined forces with Pearl Jam's Jeff Ament and with Richard Stuverud in the critically acclaimed 1996 "Three Fish" album, based upon the writings of the Persian poet Rumi. And rumor has it that he has another project nearing completion that will leave no doubt in anyone's mind of his open embracing of Thelema and *The Book of the Law*.

Robb is back in the international music news in a big way as we write this. For 1997, the multinational European *Rock Hard Magazine* just named Tribe After Tribe "Best Live Band," named their "Pearls Before Swine" as "Album of the Year," and named Robb himself "Personality of the Year." — J.A.E.

VASOLINE TUNER

Beyond Repair CD, 1997 (TON Records / 6201 Sunset Blvd. / Ste. 77 / Hollywood, CA 90028)

Do **not** listen to this album unless you have a sense of humor! And don't expect overtly Thelemic or magical themes. But Billy Tsounis is an unrepentant Thelemite who just happens to have a genius for hard-driven and eccentric pop rock of the most disrespectful and politically incorrect kind. There is surely nothing socially redeeming either in his "Homo in a Wheelchair," or "Your Pussy" — except that they make us laugh deeply at ourselves. He has a knack for taking off-the-wall one-liners and turning them into a story. He is, in fact, one of the most highly trained and skilled musicians on the current L.A. scene. — DIONYSUS

CEREMONIAL MAGICK, Part 3: Health & Prosperity of the Order

[This series of articles demonstrates various styles of developing personal, practical magical ceremony, based on a developmental model given in Issue No. 1. The sample rituals being explored are based on a somewhat modified version of a list originally suggested by Aleister Crowley, recommending magical experiments for the serious beginner to undertake as a foundation. — A.H.]

Operation No. 3 is “Prosperity and increase of the magical Order within which one works, or from which one has obtained training, and of its leaders.” This is not primarily financial or material prosperity, which would be more suitably an operation of Chesed; instead, this third operation on our list is related to Sephirah 3, Binah. The main reasons for this attribution are two: First, Binah (Saturn) refers to structure, form, establishment — the inherent architecture that gives the word “order” its meaning. Secondly, and more importantly, Binah is our contact point to Supernal consciousness. It is not, *per se*, the material well-being of the Order which we here address, so much as its inner linkage, its establishment as a **vehicle of archetypal powers** — a vehicle of the Will of They that are commonly called the Third Order.

Why is this the next logical operation in our sequence of operations? Is it not merely in the self-serving interest of the Order itself, and not necessarily of the individual member thereof, that this operation might be done? Hardly! There are at least three distinct reasons why this is an important operation for each formally affiliated magician to undertake: (1) Perhaps most obviously, the magician may not yet be finished with his or her training, so that the health and strength of the Order, and the integrity of its inner linkage, is most certainly of personal interest. (2) When one has received, one must give back — willingly, with love — to equilibrate the karma of the matter. (3) The training of the Mysteries has long been symbolized by a chain, each initiate being a new link thereof. Inherent is a duty to ensure that the system from which one has gained so much shall prosper, for those who come later. What one receives, one must arrange to pass on to others.

As always, numerous magical approaches are possible. In fact, as 5° initiates of Temple of Thelema are in a position to discover, the main annual ceremony performed by the Second Order is, by design, an exact ritualistic expression of this magical purpose. But each individual school of training has its own distinctive elements of working; and for this present operation, the forms used should be absolutely consistent with the working methods of the Order or tradition of which one is part. This is because of the nature of the Magical Link: It is by the initiate’s own participation in the heart and soul of the Order (first established by virtue of the obligation taken at initiation, and nurtured thereafter) that he or she is able to invoke the Supernal powers and strengthen their operation therein; and this carries inherent blessings for the one who undertakes it, as his or her own Supernal linkage, however embryonic it may be, is strengthened by this act. No one not thus admitted

has the same access to the Inner Sanctuaries of the group — to help *or* to hurt. Even if, by chance, someone has informational access to the symbolic gateways used by the Order's members, the Guardians of those gateways, in a true Vehicle of the Mysteries, are very real and very effective.

Because of the primary definition of the operation — to strengthen the Order's Supernal linkage, and its functioning as a suitable vehicle of the archetypal powers — the opus would be more **mystical** in form than would many other operations. For this reason, and because of a wish for different styles and approaches in each of these ten sample rituals, I elected to employ the Briatic Hierarchies. These little-used specialty hierarchies are given in 776½, Cols. 113-118, and (with some errors) in *Liber 777*, Cols. 84-88. The present article provides too little space to discuss these at length; but we may say that these hierarchies are not, themselves, “in” Briah, but are, rather, those that may be employed by a magician who is, himself or herself, operating in the World of Briah (or, in some cases, aspiring thereto). They reflect a higher level of operating, and seem to have some tendency to a more mystical (Briatic) rather than magical (Yetziratic) efficacy.

As a preliminary, we consult tables of correspondences — such as *Liber 777*, or 776½ — and extract relevant Binah correspondences from Line 3. Do this yourself as an exercise. Among those which I found relevant in this instance are the following:

Binah (בִּינָה), Sephirah 3, “Understanding,” Saturn. Supernal Triad: Root of the Pillar of Form. Its most important colors are crimson (in the Atziluthic or King Scale, which is especially important to our present Supernal-themed purposes), and dark indigo (in the Briatic or Queen Scale). Its Magical Image is an elder matriarch, enthroned; or nearly any exalted female image. (An image distinctive to the Order in question should be used, if such is available.)

The 32 Paths of Wisdom attribute to Binah the Sanctifying Consciousness: “It is the foundation of Primordial Wisdom and is called Enduring Faith, and its roots are Amen. It is the parent of Faith, from which the power of Faith emanates.”

Distinctive goddess images appropriate to Binah exist in every major pantheon; these can be found in the tables of correspondences. For our purposes, the Thelemic archetype of the Scarlet Woman was chosen. “The Scarlet Woman” in Greek is ἡ Κόκκινη Γυνή (*hé Kokkiné Guné*), which became our invocative mantra. Magical “weapons” of Binah include the Yoni, the Cup, and the Grail. Characteristic forms corresponding to Binah include Yoni symbols of all types, such as the plane, diamond, oval, circle, Vessica Piscis, and triangle. Her incense is myrrh or civet.

The Briatic Hierarchy for Binah is as follows: Divine Name *El* (אֵל); Archangel *Kerubiel* (כְּרוּבִיאֵל); Angels, *Kerubim* (כְּרוּבִים); and the Palace (or Temple) in Briah, *Hekel Qadosh Qadeshim* (הֵיכַל קֹדֶשׁ קִדְשִׁים). *Qadesh Qadeshim* means, “Holy of Holies.”

Temple of Thelema was the Order which this ritual (as originally devised by the Los Angeles C.O.T. class) was created to support. Therefore, some images and methods distinctive to T.O.T. were pointedly used. Not all of these can be given openly in a publication aimed at general circulation. Besides, individuals working with another system will want to draw on the symbols and usages of their own system instead, recrafting this sample ceremony for their own use.

For example, the ritual calls for a particular image for the Binah goddess-aspect invoked. In Thelemic terms we identified this as the Scarlet Woman. The specific form used as the gateway to this archetype was the theurgic image called *Imma*, known to 4° initiates. The lamen of College of Thelema and Temple of Thelema (see page 1 of this magazine) became an obvious focus of magical attention which also incorporated the Vessica Piscis symbolism of Binah. The exact three-fold symbol dominating the Altar at each member's initiation also was used as a focal image.

Regarding the ideal timing of such an operation: The solar currents (that is, the season of the year) may be various, though with differing considerations. Winter is ideal for this operation, as it is mystical or inturning, aimed at nurturing and strengthening the subtle foundations on which rest the Order's working. Spring is also good in a different fashion, due to its great, renewing outrush of energy. Summer is likely too extroverted to be ideal; but no part of the solar cycle is actually prohibitive. Lunar currents should be in the waxing phase, especially near New Moon and thereafter (but not before). Beyond that, to prespecify other timing particularizations would be too restrictive for this operation, which might continue as a daily practice for quite some time; though it should, perhaps, be best commenced on a Saturday, and/or under auspicious Saturn aspects, because it is a Binah, or Supernal Saturn, operation.

It was interesting to me to observe that, as the ritualized meditation developed, it took on something of a Tibetan Buddhist stylization.

FRA. A.H.

THE CEREMONY PROPER

PRELIMINARIES

REQUIRED: Rosary or mala (to assist the mantra). Censer, with Binah incense. Bell. Cup for purification. *Optionally:* a consecrated Grail; a copy of the Order's lamen.

BANISHING/PURIFICATION

The place may be prepared by any suitable formula. Most important is a general preparation for meditation, by any of the usual methods. As this is a *mystical* (albeit, ritualistic) work, the usual sort of banishings are not nearly so necessary, though they may certainly be employed. The Lesser Banishing Ritual of the Pentagram and Hexagram, for example, would certainly suffice.

The method actually used by the Los Angeles C.O.T. class was to "banish by Fiat" with the formula *Hekas, hekas, este bebeloi* (Greek: "Hence, hence, ye profane"), followed by cleansing the space by Water and with Fire; then a brief readying of oneself for meditation.

GENERAL INVOCATION

Pause to establish conscious renewal of one's link to the Holy Guardian Angel.

Recite the "Thelemic Refuge" (adapted from *Liber Legis*), with whatever visualizations or inner formulations or understandings may naturally arise:

"Nu is my refuge as Hadit my light; and Heru-Ra-Ha is the strength, force, vigour, of my arms." "Burn upon their brows, o splendrous serpent! O azure-lidded woman, bend upon them! The key of the rituals is in the secret word which I have given unto him." (Pause.)

As a Supernal linking, recite the "Prologue of the Unborn" from *Liber VII*:

Into my loneliness comes —
The sound of a flute in dim groves that haunt the uttermost hills.
Even from the brave river they reach to the edge of the wilderness.
And I behold Pan.
The snows are eternal above, above —
And their perfume smokes upward into the nostrils of the stars.
But what have I to do with these?
To me only the distant flute, the abiding vision of Pan.
On all sides Pan to the eye, to the ear;
The perfume of Pan pervading, the taste of him utterly filling my mouth, so
that the tongue breaks forth into a weird and monstrous speech.
The embrace of him intense on every centre of pain and pleasure.
The sixth interior sense aflame with the inmost self of Him,
Myself flung down the precipice of being
Even to the abyss, annihilation.
An end to loneliness, as to all.
Pan! Pan! Io Pan! Io Pan!

Next, a group "Middle Pillar Ritual," but using only white light for each of the centers; followed by quiet time of silently witnessing the breath as a further act of purification and stilling.

OATH or PROCLAMATION

"Do what thou wilt shall be the whole of the Law. It is my will to strengthen, increase, vitalize, and fulfill the Supernal pattern and linkage of the Temple of Thelema, and thus to fortify and strengthen the Order itself. Love is the law, love under will. So may it be!"

SPECIFIC INVOCATION

Vibrate the Binah Briatic hierarchy: **EL, KERUBIEL, KERUBIM, QADESH QADESHIM** (three times each, with appropriate spontaneous invocations as is felt right; but keep it short).

Assume a seated posture. Formulate the image of the benevolent Binah archetype employed. For Temple of Thelema's purposes, this was the image (known to 4° initiates) called *Imma*.

Next, evolve this into a more specific Scarlet Woman image: She is aflame with the Sacred Fire of Ψ (as *Shekinah* or *Shakti*), a Phoenix-like symbol of life and renewal. She is seen above, within, and about us. Recite her attributions (*e.g.*, Sanctifying Consciousness; Foundation of Primordial Wisdom; Enduring Faith whose roots are in Amen; Root of Water; Root of Love; three-fold Mother of Understanding; or as one is inspired). Concentrate the scarlet flame of Her being at your crown center, and draw this down through each of the chakras in turn, filling them. Chant the mantra **Hé Kokkiné Guné** at each center, 11 times each (77 total). At the end of each set of 11, say: "I am above you and in you. My ecstasy is in yours. My joy is to see your joy." (*Liber L.*, I:13.)

BLACK PEARL

Formulate **oneself** as the lamen of the Order. (When the C.O.T./T.:O.:T.: lamen is used, the surrounding Vessica is Her; one's heart center is the Sun; the scarab is in the place of the lower or Midnight forces. The Triangle and its rays above focus the Supernal essence of the Goddess.) Lift up all to Her; then, in reciprocation, receive Her sanctification onto the formulated lamen. Imprint, secure, and visualize strongly. Absorb this into a prolonged moment of silence.

Then say: **“ . . . let her raise herself in pride! Let her follow me in my way. . . Then will I lift her to pinnacles of power: then will I breed from her a child mightier than all the kings of the earth. I will fill her with joy. . . ”** (from *Liber L.*, III:44-45). Silence follows. . . .

CLOSING

When ready, perform, once again, the “Middle Pillar Ritual” with white light only (to cleanse the system of any residue from the working). Repeat the “Thelemic Refuge.” Then say:

“Let the palms of brilliance flower upon our island; we shall eat of their fruit, and be glad.” (*Liber LXV*, IV:50)

Toll 3-5-3 on the bell; then say: **ABRAHADABRA.**

WHAT JOY

What joy without thee?
The heart burns and trembles
At a quivering last look
And the wind blows up the sand.

What joy without the best
And fullness of life, a face
Faded into distance and all
Heartbeats wrung with pain.

What joy without the life
Of my soul, the full tremor
Of delight, the magic touch
Which soothed the frightened heart.

What joy on a joyful day
Surrounded by other voices
Happy and carefree. The full winds
Will never blow the same.

SOR. MERAL

December 18, 1955

THE CRY OF THE 24TH ÆTHYR,
WHICH IS CALLED
NIA ✠ ☽ 7 ✂

1. An angel comes forward into the stone like a warrior clad in chain-armour. Upon his head are plumes of gray, spread out like the fan of a peacock. About his feet a great army of scorpions and dogs, lions, elephants, and many other wild beasts. He stretches forth his arms to heaven and cries; In the crackling of the lightning, in the rolling of the thunder, in the clashing of the swords and the hurling of the arrows: be thy name exalted!

2. Streams of fire come out of the heavens, a pale brilliant blue, like plumes. And they gather themselves and settle upon his lips. His lips are redder than roses, and the blue plumes gather themselves into a blue rose, and from beneath the petals of the rose come brightly coloured humming-birds, and dew falls from the rose — honey-coloured dew. I stand in the shower of it.

3. And a voice proceeds from the rose: Come away! Our chariot is drawn by doves. Of mother-of-pearl and ivory is our chariot, and the reins thereof are the heart-strings of men. Every moment that we fly shall cover an æon. And every place on which we rest shall be a young universe rejoicing in its strength; the meadows thereof shall be covered with flowers. There shall we rest but a night, and in the morning we shall flee away, comforted.

4. Now, to myself, I have imagined the chariot of which the voice spake, and I looked to see who was with me in the chariot. It was an Angel of golden hair and golden skin, whose eyes were bluer than the sea, whose mouth was redder than the fire, whose breath was ambrosial air. Finer than a spider's web were her robes. And they were of the seven colours.

5. All this I saw; and then the hidden voice went on low and sweet: Come away! The price of the journey is little, though its name be death. Thou shalt die to all that thou fearest and hopest and hatest and lovest and thinkest and art. Yea! thou shalt die, even as thou must die. For all that thou hast, thou hast not; all that thou art, thou art not!

6. NENNI OFEKUFA ANANÆL LAIADA I MÆLPEREJI NONUKA AFAFA ADARE-PEHETA PEREGI ALADI NIISA NIISA LAPE OL ZODIR IDOIAN.

7. And I said: ODO KIKALE QAA. Why art thou hidden from me, whom I hear?

8. And the voice answered and said unto me: Hearing is of the spirit alone. Thou art a partaker of the five-fold mystery. Thou must roll up the ten divine ones like a scroll, and fashion therefrom a star. Yet must thou blot out the star in the heart of Hadit.

9. For the blood of my heart is like a warm bath of myrrh and ambergris; bathe thyself therein. The blood of my heart is all gathered upon my lips if I kiss thee, burns in my fingertips if I caress thee, burns in my womb when thou art caught up into my bed. Mighty are the stars; mighty is the sun; mighty is the moon; mighty is the voice of the ever-living one, and the echoes of his whisper

are the thunders of the dissolution of the worlds. But my silence is mightier than they. Close up the worlds like unto a weary house; close up the book of the recorder, and let the veil swallow up the shrine, for I am arisen, O my fair one, and there is no more need of all these things.

10. If once I put thee apart from me, it was the joy of play. Is not the ebb and flowing of the tide a music of the sea? Come, let us mount unto Nuit our mother and be lost! Let being be emptied into the infinite abyss! For by me only shalt thou mount; thou hast none other wings than mine.

11. All this while the Rose has been shooting out blue flames, coruscating like snakes through the whole Aire. And the snakes have taken shapes of sentences. One of them is: *Sub umbra alarum tuarum Adonai quies et felicitas*. And another: *Summum bonum, vera sapientia, magnanima vita, sub noctis nocte sunt*. And another is: *Vera medicina est vinum mortis*. And another is: *Libertas evangelii per jugum legis ob gloriam dei intactam ad vacuum nequaquam tendit*. And another is: *Sub aquâ lex terrarum*. And another is: *Mens edax rerum, cor umbra rerum; intelligentia via summa*. And another is: *Summa via lucis: per Hephæstum undas regas*. And another is: *Vir introit tumultum regis, invenit oleum lucis*.

12. And all round the whole of these things are the letters TARO; but the light is so dreadful that I cannot read the words. I am going to try again. All these serpents are collected together very thickly at the edges of the wheel, because there are an innumerable number of sentences. One is: *tres annos regimen oraculi*. And another is: *terribilis ardet rex עֲלִיָּר*. And another is: *Ter amb (amp?) (can't see it) rosam oleo (?)*. And another is: *Tribus annulis regna olisbon*. And the marvel is that with those four letters you can get a complete set of rules for doing everything, both for white magic and black.

13. And now I see the heart of the rose again. I see the face of him that is the heart of the rose, and in the glory of that face I am ended. My eyes are fixed upon his eyes; my being is sucked up through my eyes into those eyes. And I see through those eyes, and lo! the universe, like whirling sparks of gold, blown like a tempest. I seem to swell out again into him. My consciousness fills the whole Æthyr. I hear the cry of NIA, ringing again and again from within me. It sounds like infinite music, and behind the sound is the meaning of the Æthyr. Again there are no words.

14. All this time the whirling sparks of gold go on, and they are like blue sky, with a lot of rather thin white clouds in it, outside. And now I see mountains round, far blue mountains, purple mountains. And in the midst is a little green dell of moss, which is all sparkling with dew that drips from the rose. And I am lying on that moss with my face upwards, drinking, drinking, drinking, drinking, drinking of the dew.

15. I cannot describe to you the joy and the exhaustion of everything that was, and the energy of everything that is, for it is only a corpse that is lying on the moss. I am the soul of the Æthyr.

16. Now it reverberates like the swords of archangels, clashing upon the armour of the damned; and there seem to be the blacksmiths of heaven beating the steel of the worlds upon the anvils of hell, to make a roof to the Æthyr.

17. For if the great work were accomplished and all the Æthyrs were caught up into one, then would the vision fail; then would the voice be still.

18. Now all is gone from the stone.

AIN EL HAJEL.

November 26, 1909. 2-3.25 p.m.

NOTES ON NIA by Fra. A.H.:

The three visions examined in this issue of BLACK PEARL were obtained in the days immediately leading up to and following the Full Moon. In the experience of the present writer, this is the time of each month during which magical energies are at their highest peak. Even as the Moon reflects the greatest amount of solar light at Full Moon, so does the inner sensorium, which is the Moon (or Yesod) aspect within each of us, reflect the greatest amount of L.V.X. from Tiphereth. Not only are sexual energies also at their peak at this time, but their inner counterparts, employed in the syzygy of the Adept and his or her Holy Guardian Angel, are at their strongest tides as well. This energy does not peak at the Full Moon itself, but extends a few days beyond, even as high tides of the oceans peak a few days after New Moon and Full Moon. Exactly how many days after depends on the geographic latitude. Experiments undertaken, and magical diaries examined, at the same approximate latitude as the North African region where these ætheric visions were obtained, suggests that this surge of L.V.X. exhausts itself on approximately the third day following the actual Full Moon.

Throughout the preceding visions, we have been able to witness this building of internal energy. The overall tide and trend continue in the three we now examine.

At the time the Vision of the 24th Æthyr began, Mars had just risen, and remained less than 4° from the horizon in actual altitude. Saturn was approximately the same distance below the Ascendant. Jupiter was precisely on the Descendant. Either the recently risen Mars was of greater importance than the Saturn themes, or the Moon's placement in Sidereal Aries was a defining indicator of the ambient psychic tone; because the vision both began and ended with pronouncedly martial themes. Jupiter symbols are common throughout the vision as well; but it is difficult to sort out whether this is due to the planet's prominence on the western horizon, or to the fact that this Æthyr corresponds to Chesed in the World of Yetzirah.

NIA or NIA = **Scorpio, Sagittarius, Taurus** = Nun, Samekh, Vav = 50 + 60 + 6 = 116. This is the value of the Hebrew דונ , "doves," which appear in §3; but of greater interest are the correspondences in the Latin Simplex Qabalah, made all the more extraordinary because Crowley was entirely unfamiliar with the Latin numerations: 116 is the value of the phrases *lux occulta*, "the Hidden Light," a cognomen of Kether; *lux crucis*, "the Light of the Cross;" *numen lumen*, "Divinity is Light;" and *omnio in lux*, "all are in Light." These phrases much resemble the themes of the present vision.

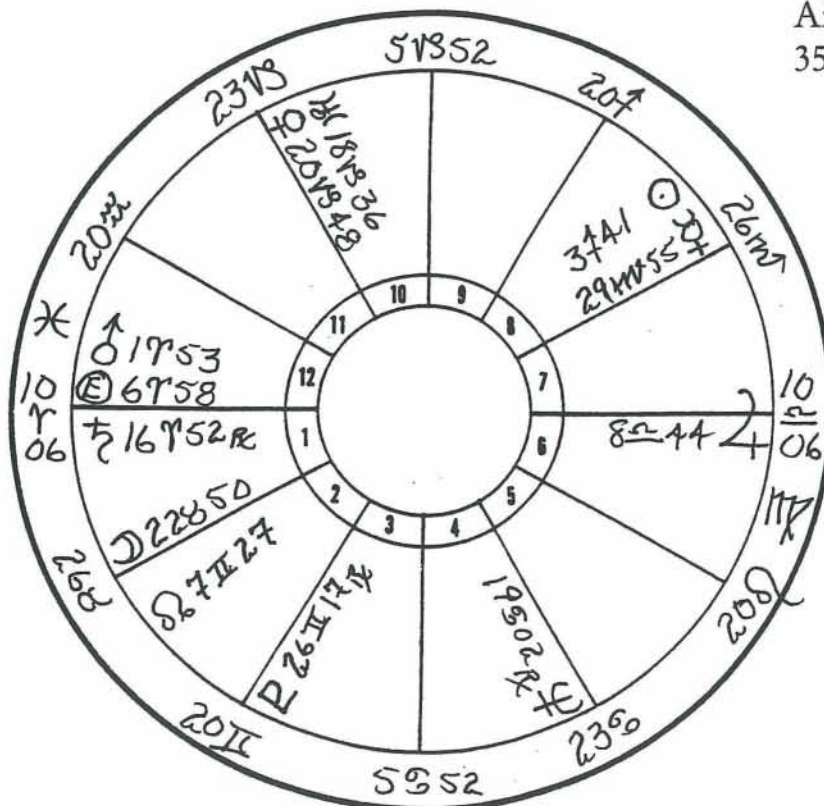
Of the symbols of the individual Enochian letters in NIA, that of Sagittarius is most obvious in the vision. The angel that appears is a Samekh figure; there are multiple Jupiter themes (Jupiter rules Sagittarius); and the vision rapidly progressed into a fine example (so far as such can be expressed in images and sounds) of the Knowledge and Conversation of the Holy Guardian Angel. The Scorpio and Taurus symbols are present more thematically than literally: one might refer to parts of this vision as "serpentine expressions of inner teaching," or some such thing. There are also Scorpio-related images in the early paragraphs; and the various large beasts may be an expression of the Taurus idea, though not very good examples of it.

As mentioned previously, this Æthyr corresponds to **Chesed in Yetzirah**. It is one of the finer examples of such Sephirothic symbolism. The whole vision has a Chesed tone to it. There are also numerous precise Chesed symbols, especially in terms of colors and in representations of the *Chashmalim*, or Angels of Jupiter, who embody Chesed in Yetzirah. All of these will be indicated as we discuss the successive paragraphs of the vision.

§1: The warrior symbolism corresponds to the just-risen Mars. In the Sidereal Zodiac it is also indicated, with remarkable fidelity, by the Scorpio Sun and Aries Moon. This angel corresponds to Sagittarius, and thus to the I in NIA. The peacock is the bird of Juno, feminine aspect of Jupiter. The gray plume symbolizes Chokmah, or Wisdom; and in Crowley's mind, Chokmah corresponded to the Ajna chakra. The scorpions etc. represent the N in NIA. The military tone of the beginning, like the martial experiences at the vision's end (§16), are likely due to the ambient astral conditions reflected in the horoscope discussed above; but as the angel stretches forth his arms in the Sign of Typhon-Apophis, the images drawn down are as much the lightning and heavenly fire of Jupiter, and the arrows of Sagittarius, as they are emblems of Mars.

MC	27 ^h 15
Asc	17 ^h 58
EP	6 ^h 19

35N40, 3E53



MC	25♂44
Asc	11♂27
EP	29♂48

§2: These streams of heavenly fire are akin to the lightning of Jupiter. Their color is that of Chesed and Samekh (Jupiter and Sagittarius). The blue rose upon the angel's lips confirms this as a vision pertaining to Samekh. The hummingbirds may represent sweetness and high rates of vibration. The shower of honey-colored dew is a known and recognizable phenomenon consistent with all of the foregoing.

§3: The letter ם, Samekh, was already implied in §2. The chariot implies the letter ן, Cheth, corresponding to Atu VII, The Chariot; and doves are the birds of Venus, corresponding to ך, Daleth. These three letters spell םןך, Chesed. The call to "Come away!" actually sounds from the rose, symbol of the union of the Adept with the H.G.A. This paragraph may be compared to various passages in *Liber LXV*, especially the beautiful Cap. II, vv. 17-26. "Doves" = םןך = 116 = NIA.

§4: The angel is of Tiphereth (golden hair and skin). In him are Fire and Water equilibrated (see Atu XIV, ם, Sagittarius). The seven colors imply the phenomena of the rainbow (which is a further symbol of Samekh), and correspond to the refraction of the One Light into its wide range of possibilities; which is one reason that the Adeptus Minor is titled *Hodos Chamelionis*, "the Way of the Chameleon."

§5: "hidden voice" implies "the Voice in the Silence," the Voice of the H.G.A. But there is something more subtle here. The Angels of Chesed — which are the personifications of Chesed in the World of Yetzi-rah — are called the *Chashmalim*, usually translated "Brilliant Ones." But *chashmal*, the singular, is also a Rabbinical pun meaning "the speaking silence." The death references, despite their obvious mystical significance, probably refer, again, to Scorpio and Atu XIII. The final sentence is typical of all of those instructions, repeated throughout most of these visions, intended to prepare Fra. O.M. for his approach toward, and eventual passage through, the Abyss.

§6: This passage is in Enochian. My best translation of it is: "You have become lifted up! The Secret Wisdom is [as] fiery darts — {and} you are empty, cast into the fire of gathering. Come away! Come away! For I, myself, am IDOIAN." IDOIAN is a Name of God which enumerates to 237 in Enochian, or 145 in Hebrew; both numbers have strong Kether associations. (Regardie's edition gives a somewhat different translation in a footnote. Since the footnote does not appear in Germer's edition, it appears to be Regardie's own contribution, not one of Crowley's notes.)

§7: ODO KIKALE QAA is the pronunciation, in the Golden Dawn's distinctive dialect, for the Enochian phrase, *odo cicle qaa*, from the First Key. It means, "Open the mysteries of your creation."

§8: When the five Elements are attributed to the five senses, hearing is attributed to Spirit, which completes the Pentagram by crowning the other four. The rest is practical meditation instruction.

§9: Myrrh and ambergris are the perfumes of Binah and Kether. They perhaps represent the *bitter* and the *pure*. Since ambergris has little scent of its own, but primarily draws out the best pure characteristics of that with which it is combined, this perfume would signify quintessentialized Binah in the highest. The verse describes, in poetic terms, the K. and C. of the H.G.A. — as do most of these paragraphs. What is of particular note is that this paragraph ends in Easter symbolism; and the 7=4 ceremony (the Chesed grade) of the old Order, to which G.:H.: Fra. D.D.S. was admitted, and to which he, in turn, admitted Crowley, corresponds to Easter morning, and the bringing of the Tipheric initiation (or 5=6) to its perfection.

§10: It is almost impossible to comment adequately upon this passage. It describes the fashion in which the Adept and the Angel join so fully that their "otherness" from each other is canceled in their complementation; the Supernal silence ensues. The last sentence may be compared to *Liber LXV*, Cap. I, v. 9.

§11: "Blue flame:" again the color of the Fire sign Sagittarius. Yet it is serpentine like Scorpio, and instructive like Taurus, Atu V, The Hierophant; thus spelling NIA. The Latin phrases may be translated as follows: *Sub umbra alarum tuarum Adonai quies et felicitas*: "Under the shadow of thy wings, Adonai, are peace and happiness" (*quies* can mean quiet, peace, rest, calm, &c.; *felicitas* is not only happiness and good fortune, but also fertility). *Summum bonum, vera sapientia, magnanima vita, sub noctis nocte sunt*: "The highest good, true wisdom, magnanimous life, are within the night of night." *Vera medicina est vinum mortis*: "The True Medicine is the Wine of Death." *Libertas evangelii per jugum legis ob gloriam dei intactam ad vacuum nequaquam tendit*: "The liberty of the gospel, through the yoke of the law, before the inviolate glory of God, reaches out toward the Not-at-all-Empty." (This is a composite of four phrases discovered in

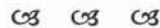
the legendary Rosicrucian Vault of C.R.C., which is the basis of the 5=6 initiation rite of the R.R. et A.C.) *Sub aquâ lex terrarum.*, S.A.L.T.: "Beneath the water is the law of earth." (It is the first of three consecutive sentences whose notariqons spell the names of the three alchemical principles.) *Mens edax rerum, cor umbra rerum; intelligentia via summa*, M.E.R.C.V.R.I.V.S.: "The mind, devouring things; the heart, the shadow of things; intelligence, the highest way." *Summa via lucis: per Hephæstum undas regas.* S.V.L.P.H.V.R.: "This is the highest way of the light: govern the waters through Hephæstus." *Vir introit tumulum regis, invenit oleum lucis.* V.I.T.R.I.O.L.: "The man enters the (burial) mound of the king, [and] discovers the oil of light;" this differs from the more common expositions of this notariqon. (Thanks go to Fra. P.T. of Santa Cruz, CA for assistance in translating some of the more obscure phrasings.)

§12: A wheel is formed from the serpent-letters, comprised of innumerable phrases whose initials are T.A.R.O. The most important one is the first, "Three years is the rule of prophesy." This three years equals 156 weeks — 156 being the value of the name *Babalon* — and had been the exact time Crowley had required to assimilate the nature of the Abyss since his first (incomplete?) crossing of it in about December, 1906.

§§13-15: Back to business! This is purely a description of his experience of the Holy Guardian Angel, the extremity of which is summarized in the words, "I am ended." At the same time, the "whirling sparks of gold" that "are like blue sky," are the *Chashmalim*, the Angels of Chesed; so that the central meaning of this Æthyr is love, expressed through the music of the "speaking silence." The blue and purple are also colors of Chesed in the various scales. In the midst of this majestic uplifting is a green center, an oasis of the nature of Venus or love. The final sentence of §14 describes the maturity of his Knowledge and Conversation.

From an astrological point of view, this is an extraordinary passage as well, because, at about this time in the vision, first Uranus (freedom, expansion) and then, a few minutes later, Venus (love), crossed the Midheaven of the place where Crowley was located.

§16: He begins his return. The martial themes with which the vision began now return, in a different form, as "swords. . . clashing upon the armour of the damned," etc. This marks the beginning of his return to his normal consciousness. Mars is no longer near the horizon, but the Moon remains in Sidereal Aries.



WAITING

My eyes open in surprise and joy:
There it is that has been hidden;
There the rapture, there the gold
Of life. There are those golden feet
Whispering through the sands of time.

See how the forbidding wall has fallen,
The stark restriction unrealized now.
The wall has broken apart and the key
Has been relinquished to the unknown.
The citadel lies in ruins.

Only the suggestion of a whisper,
Only the strange and muted song
Of love: only a restrained echo
Beathing back and forth down corridors
Misty with lives unlived.

Only then the tenderness in hearts;
The silent rustle within a glance
And shimmering reflections in other eyes:
Only then and the door unlocks;
The walls are down and I wait.

SOR. MERAL
October 22, 1954

THE CRY OF THE 23RD ÆTHYR, WHICH IS CALLED **TOR** ✚ / L &

1. In the brightness of the stone are three lights, brighter than all, which revolve ceaselessly. And now there is a spider's web of silver covering the whole of the stone. Behind the spider's web is a star of twelve rays; and behind that again, a black bull, furiously pawing up the ground. The flames from his mouth increase and whirl, and he cries: Behold the mystery of toil, O thou who art taken in the toils of mystery. For I who trample the earth thereby make whirlpools in the air; be comforted, therefore, for though I be black, in the roof of my mouth is the sign of the Beetle. Bent are the backs of my brethren, yet shall they gore the lion with their horns. Have I not the wings of the eagle, and the face of the man?

2. And now he is turned into one of those winged Assyrian bull-men.

3. And he sayeth: The spade of the husbandman is the sceptre of the king. All the heavens beneath me, they serve me. They are my fields and my gardens and my orchards and my pastures.

4. Glory be unto thee, who didst set thy feet in the North; whose forehead is pierced with the sharp points of the diamonds in thy crown; whose heart is pierced with the spear of thine own fecundity.

5. Thou art an egg of blackness, and a worm of poison. But thou hast formulated thy father, and made fertile thy mother.

6. Thou art the basilisk whose gaze turns men to stone, and the cockatrice at the breast of an harlot that giveth death for milk. Thou art the asp that has stolen into the cradle of the babe. Glory unto thee, who art twined about the world as the vine that clingeth to the bare body of a bacchanal.

7. Also, though I be planted so firmly upon the earth, yet is my blood wine and my breath fire of madness. With these wings, though they be but little, I lift myself above the crown of the yod, and being without fins I yet swim in the inviolate fountain.

8. I disport myself in the ruins of Eden, even as Leviathan in the false sea, being whole as the rose at the crown of the cross. Come ye unto me, my children, and be glad. At the end of labour is the power of labour. And in my stability is concentrated eternal change.

9. For the whirlings of the universe are but the course of the blood in my heart. And the unspeakable variety thereof is but my divers hairs, and plumes, and gems in my tall crown. The change which ye lament is the life of my rejoicing, and the sorrow that blackeneth your hearts is the myriad deaths by which I am renewed. And the instability which maketh ye to fear, is the little waverings of balance by which I am assured.

10. And now the veil of silver tissue-stuff closes over him, and above that, a purple veil, and above that, a golden veil, so that now the whole stone is like a thick mat of woven gold wires; and

there come forth, one from each side of the stone, two women, and grasp each other by both hands, and kiss, and melt into one another; and melt away.¹ And now the veils open again, the gold parts, and the purple parts, and the silver parts, and there is a crowned eagle, also like the Assyrian eagles.

11. And he cries: All my strength and stability are turned to the use of flight. For though my wings are of fine gold, yet my heart is the heart of a scorpion.

12. Glory unto thee, who being born in a stable didst make thee mirth of the filth thereof, who didst suck in iniquity from the breast of thy mother the harlot; who didst flood with iniquity the bodies of thy concubines.

13. Thou didst lie in the filth of the streets with the dogs; thou wast tumbled and shameless and wanton in a place where four roads meet. There wast thou defiled, and there wast thou slain, and there wast thou left to rot. The charred stake was thrust through thy bowels, and thy parts were cut off and thrust into thy mouth for derision.

14. All my unity is dissolved; I live in the tips of my feathers. That which I think to be myself is but infinite number. Glory unto the Rose and the Cross, for the Cross is extended unto the uttermost end beyond space and time and being and knowledge and delight! Glory unto the Rose that is the minute point of its centre! Even as we say; glory unto the Rose that is Nuit the circumference of all, and glory unto the Cross that is the heart of the Rose!

15. Therefore do I cry aloud, and my scream is the treble as the bellowing of the bull is the bass. Peace in the highest and peace in the lowest and peace in the midst thereof! Peace in the eight quarters, peace in the ten points of the Pentagram! Peace in the twelve rays of the seal of Solomon, and peace in the four and thirty whirlings of the hammer of Thor! Behold! I blaze upon thee. (The eagle is gone; it is only a flaming Rosy Cross of white brilliance.) I catch thee up into rapture. FALUTLI, FALUTLI!

16. . . . O it dies, it dies.

BOU SÂADA

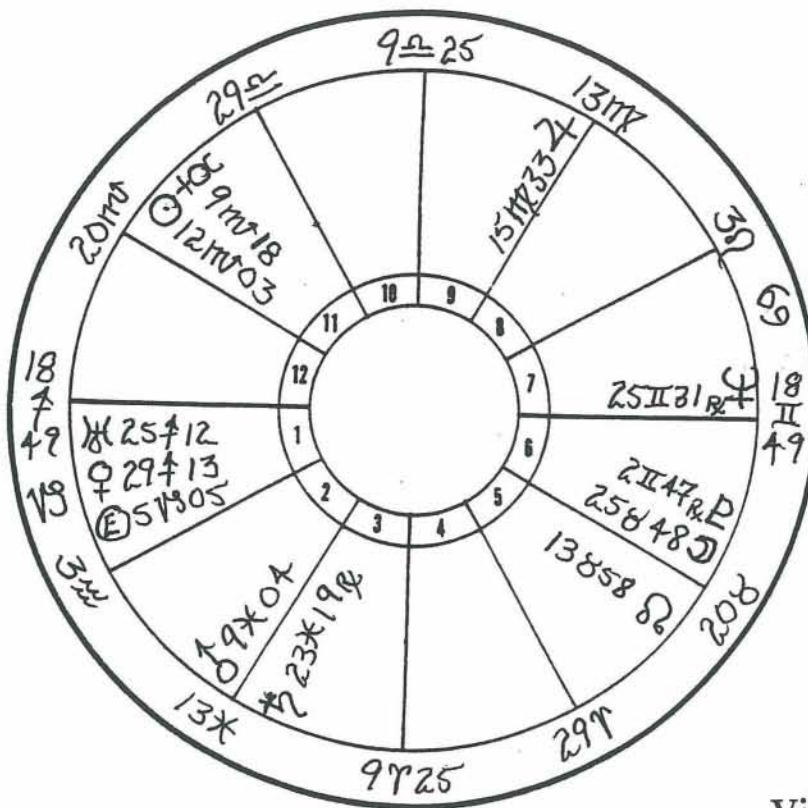
November 28, 1909. 9:30-10:15 A.M.

NOTES ON **TOR** by Fra. A.H.:

Astrological indications of the themes of this vision could not be clearer! Crowley was riding the high tide of a recently Full Moon. (On the exact day of the Full Moon, November 27, no vision work was undertaken, and this one occurs the following morning.) In the Sidereal Zodiac, that Full Moon fell across the constellations Taurus and Scorpio. In the G.D. symbolism in which Crowley had been trained, the Kerubic figures attributed to Taurus and Scorpio were the very Bull and Eagle which dominate this present vision.

The brilliant Full Moon had dominated the night sky for two days by then, and was surely strong in Crowley's imagination for psychological reasons alone; but its magical effects are also quite evident both in this vision and, especially, the subsequent one later the same day. What is quite extraordinary, though, is that, despite the Taurus-Scorpio symbolism inherent in the name of the prior (24th) Æthyr, the Bull-Eagle symbolism did not appear therein, even though the Moon was in **Tropical** Taurus at the time. No, only after the Moon had left what Crowley himself have thought of as Taurus (*i.e.*, Taurus in the Tropical Zodiac) and moved on into Gemini did the Bull — and especially the Bull in counterpoint to the Eagle — appear in his visions. It is as if the Tropical Zodiac did not even exist — as if the Sidereal were the accurate, objective scale of Nature. This is not the last time we shall see such dramatic representations of this, as we continue our journey through the Vision and the Voice of the 30 Aires.

1. These are intended to show symbolically that the Bull is the same as the Eagle.



Sidereal Zodiac

10:15 a.m. ANGLES:

MC 20♌57

Asc 0♏38

EP 16♏13

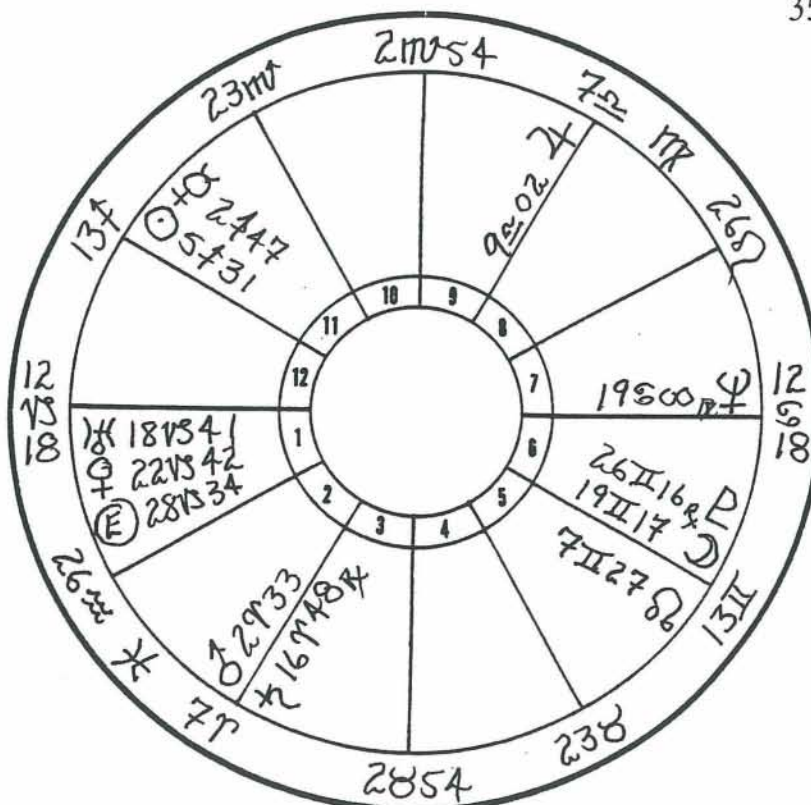
Vision of the 23rd Æthyr

1909 November 28

9:30 a.m. LT

Bou-Sâada, Algeria

35N12, 3E53



Tropical Zodiac

10:15 a.m. ANGLES:


MC 14♌26

Asc 24♏07

EP 9♏42

An exact Mercury-Mars trine occurred that day. I cannot detect anything in the vision that corresponds to this. What would be expected, in particular, would be something acutely mental or intellectual. Perhaps the mild trine had insufficient potency; but, more likely, I think, this intellectual tendency (from an aspect that had no particular connection to Crowley's own horoscope) was outweighed by the transit of Venus in exact conjunction to Crowley's Mars — an aspect which came exactly to the Ascendant just as the vision reached its climax in the rapturous experience of the Rosy Cross. A Venus-Mars transit is emotional and passionate, not intellectual at all. Both the Venus-Mars transit, and the Sun-Moon aspect of the just-past Full Moon, are apt expressions of that union of opposites implied by the symbol of the Rosy Cross.

Venus, Uranus, and Neptune were broadly near the horizon as the vision began — as they had been in several of these. I do not discern any particular significance of this, separate from the general themes and patterns of all of the visions taken in the aggregate.

TOR or  = **Dragon's Head, Libra, Pisces** = 3 + 30 + 100 = 133. Other than a few minor words occurring in the course of the vision, the primary relevant correspondence to this number is probably מַלְאֲכַי הַיָּם, *mi ha-malakh*, "the salt sea," a symbol of Binah.

The symbolism of Dragon's Head, Libra, Pisces is not wholly clear to me in this vision. If one notes that Caput Draconis is enumerated based on the letter א, and substitutes Atu II, The Priestess, the symbolism becomes **more** evident — but this is not the way Caput tended to manifest in these visions. The upraised phallic head of the "dragon," in counterpoint to the symbolism of Atu XVIII, The Moon, balanced by Libra between them, may signify the point and counterpoint between the Bull and the Eagle, and between the heights and the depths; but I must admit that, of all 30 of these visions, this one is the single most obscure to me beyond its broadest elements. This may be a deficiency in my own understanding, or some other personal blind spot; or it may be a characteristic of the vision itself. I leave the meaning of these three key-symbols to the meditation of the reader.

Part of that seeming obscurity may be due to the fact that the 23rd Æthyr corresponds to **Binah in Yetzirah**. Binah is the target toward which this entire series of visions eventually carried Fra. O.M.; but this target was not Binah on this present plane, but Binah in Atziluth. In this vision, we encounter that Sephirah on a much lower arc of the ascending spiral. For example, it is still defined in terms of duality (the Bull vs. the Eagle, male vs. female, height vs. depth), though there are already intimations that these polarities each represent two expressions of a single thing. Other Binah symbols are evident, particularly the Supernal implications of the opening paragraph, and the Kerubim (which are the angelic wardens of Binah in Briah — see the "Ceremonial Magick" article in this issue). And there are other indications as well.

In brief, then, I think this vision is best looked upon as a crossing of the threshold to the Supernals, but wholly on the Yetziratic plane, the plane of intellect and other aspects of personality. Its chief symbolism is the polarity between the Bull, or lingam, of Taurus, and the Eagle, or yoni, of Scorpio. At its climax they are united in the rapturous image of the Rosy Cross. All of the rest is more or less filler, however interesting.

§§1-2: Perhaps due to the word "revolving," Crowley interpreted these as the three *gunas*; and with this we have no dispute. At the same time, they appear also to be representations of the three Supernal Sephiroth (which are a cognate, though by no means identical, idea). Three is the number of Binah; and this vision corresponding to Binah in Yetzirah, the first in the series to pass into the Supernal Triad, seems keyed to that triad, its polarities, and their resolution. Much of the symbolism at the beginning is more that of Kether than Binah; this should not discourage us, inasmuch as the Supernal Triad is actually three expressions of a single idea, rather than three separate ideas.

The web-like silver covering is reminiscent of the veil on Atu II, The Priestess, in the Thoth deck, and may correspond to Gimel and Binah (which are two expressions of the one maternal idea expressed in the number 3). The "star of twelve rays" is a quite excellent symbol for the twelve-fold zodiacal expression of stellar energies which characterize Chokmah. If this interpretation is valid, it suggests the black bull that next appears as some sort of Kether idea to complete the trinity; and in a Yetziratic, Kerubical, or Elemental fashion, he in fact is this. Despite the bull's black color, Crowley identified him (due to the symbolism of the beetle in his mouth) with Apis, adding that, "The Beetle is the Midnight Sun, the hidden hope of Earth."

Apis was regarded as an incarnation of Osiris: their conjoined expression as Asar-Apis became the Greek *Serapis*. Budge quotes Egyptian passages describing this bull variously as, “lord of heaven. . . lord of life for ever. . . the renewed life of Ptah. . . the second Ptah.”

More pointedly, this Bull is an expression of the traditional image of the Kerubim; and though he rejects the symbol of the Lion from his imagery, he specifically incorporates parts of the Bull, Eagle, and Man. He is Black, the color both of Binah and of Earth, and is positioned in the North, the direction attributed to Earth, and “the place of greatest darkness” — so perhaps his rejection of the Lion is a Binah-themed rejection of the symbol of the south and light, in favor of symbols of night. He bears the token of the mid-night Sun in the roof of his mouth; and “the sun of midnight is ever the son,” Vav, Taurus. (The Latin *sol mediæ noctis* enumerates to 157, which is also the value of several Hebrew words that may be relevant to this vision, including: זעף, “was angry, enraged,” and both זקן, “lingam,” and יקב, “yoni.”) And, as mentioned before, the Kerub of which he is emblematic is the traditional guardian of Binah in Briah, even as the Sphinx was the warden of Thebes in Ædipus’ ordeal of passing the great chasm to enter the city where he would be received back into the arms of his mother. Simultaneously, these Kerubim, on the plane of Yetzirah, are one with the “Living Creatures,” or *Chayoth*, that are Angels of Kether.

The earth on which he tramples symbolizes physical sensations that are stirred by his presence. These, in turn, make “whirlpools in the air,” that is, in the inner sensorium. “Whirlpool” is the literal meaning of the Sanskrit *vritti*, often translated “modifications,” and applied to stirrings and whirlings and forms within the fundamental “mind-stuff,” or *chitta* — in other words, all thoughts and emotions. (See BLACK PEARL, Vol. I, No. 2, “Precepts of Union.”)

§3: All phallic representations. By the way, the Egyptian (Demotic) word for “bull,” which was their name for the constellation Taurus, also meant “phallus.” “All the heavens beneath me” apparently refers to all aspects of consciousness below the Supernals, or even, perhaps, below Kether.

§4: Some part of the consciousness of the “crown” (Kether) pierces his head, *i.e.*, interpenetrates his intellect. This “north” is probably that of the Microcosm (and of the 0=0 ritual), corresponding to elemental Earth, rather than the Scorpionic north of the Macrocosm (in the 5=6 ritual). But whether used as either of these, or even as the other “gate of the North” in the traditional 6=5 ceremony, it represents a voluntary entering of “the path of darkness” that one might, eventually, be brought into light. And while the “points” of Kether have penetrated downward, the last sentence of the paragraph indicates that his Yesod, corresponding to the genitals and the creative power thereof, has penetrated upward into his Tiphereth.

§5: The “egg of blackness” is the symbol of Akasha, Spirit, the Quintessence. Crowley used the word “worm” in a generally disparaging fashion throughout the Holy Books, though this passage also might be compared to *Liber LXV*, Cap. III, v. 39, or Cap. IV, v. 24-25, etc. for a different idea.

§6: All paradoxical language, left for the reader’s meditation. Of perhaps minor significance is the fact that “vine,” in Hebrew, is גפן, *gephen* = 133 = TOR.

§7: Kether is in Malkuth. Malkuth, Tiphereth, and Kether are united in these images.

§8: The purpose of this seems to be to contrast the depths to the heights, as aspects of the same experience. The Height is not sullied by its play and participation in the depths. The Stability-Change contrast of the last sentence is an expression of the $2^{\circ}=9^{\square}$ formula of Yesod or, more likely, the $9^{\circ}=2^{\square}$ formula of Chokmah: it is *anikka*.

§9: “whirlings of the universe” are the “Primal Whirlings,” or *Primum Mobile*, of Kether in Assiah, the *Rashith ha-Galgalim*. The remainder, regarding “change” and “sorrow,” refers to the Buddhist doctrines of *anikka* and *dukkha*, corresponding to Chokmah and Binah, respectively. The last sentence seems to refer to the Caput-Libra-Pisces symbolism of the name TOR, though the exact details are not clear.

§10: This is a dramatic device, to transition from Act I to Act II; from the Bull to the Eagle; from the masculine idea which descends from the heights into the depths, to the feminine idea which ascends from the depths into the heights. Silver, purple, and gold seem to refer to Yesod and Tiphereth, Moon and Sun (which at that hour were in the constellations of Taurus and Scorpio, respectively), though this detail is probably not of any great significance.

§11: Do these golden wings refer to the Sun's presence in Scorpio? The phrase "the heart of a scorpion" is an unmistakable reference to the star Antares, also called *Cor Scorpii*, the brightest star in the constellation, though not visible in the late November sky. (The Sun was about 3° from Antares when this vision was received.) It is only one or two **minutes** or arc from being exactly opposite the brightest star in Taurus, Aldebaran, called "the eye of the bull;" so this scorpion's heart is exactly aligned with the "eye" (that is, in Crowley's language, the phallus) of the bull.

§12: The references appear Christian and derogatory, though “mirth of the filth” clues us to a look to ♄, Capricorn, Atu XV, The Devil, as if Christ and the Devil are being addressed as a common symbol. Yet there is a deeper meaning here: It is part of Crowley’s further preparation for the actual crossing of the Abyss and the eventual entering into Binah on a higher arc. (This expressed shadow aspect of Christianity was likely the shadow of it in Crowley’s own soul, not yet cleansed and expunged.)

§13: The reference to the cross is complex. Besides its many simultaneous possible meanings, its relationship to the Portal Ritual of the H.O.G.D. (and its similar implications for the Portal of the Abyss or of Da'ath?) should not be missed, especially in terms of the equilibration of the four Elements. Portal symbolism is reiterated by “defiled” and “slain,” which seem to refer to ♄ and ♄, The Devil (Atu XV) and Death (Atu XIII). The final sentence supports this interpretation.

§14: The vision is approaching its climax. The Bull, as the masculine pole, was concentrated (as Hadit, or the Cross folded in upon itself); now the Eagle, as the feminine pole, is unfolded, or extended, to its fullest (as Nuit, or the rose unfolded in its opening). Yet, paradoxically, the Cross is then atypically described in its extension, and the Rose in its concentration. Both extremes are true at the same time: their paradoxical coexistence is characteristic of such mystic states.

§15: The voice of the Eagle and Bull, the scream and the bellow, sound together. The numbers attributed to the geometric figures, which seem double what one would expect, represent both the points and the hollows, both the masculine and the feminine parts of each: Thus, eight “quarters” rather than four, and ten points to the Pentagram instead of five (to include the indented points as well as the extended ones). The “seal of Solomon” is the Hexagram, and the “hammer of Thor” is the swastika, drawn, in one of the ceremonies of the H.O.G.D., as comprising 17 squares from a larger matrix of 25 squares, and here doubled to 34. The Rosy Cross is the climax of the union of opposites, the chorus of the simultaneous scream and bellow, symbolized by the Sun and Moon in the prior day’s Full Moon (which, by the way, was a total Lunar Eclipse, not visible in Algeria), and by the conjunction of Venus with Crowley’s own natal Mars, which was crossing the eastern horizon at the exact moment this part of the vision was experienced.

"Falutli" had first appeared two years earlier, during the writing of *Liber VII*, Cap. V, v. 30: "Ah God, all is gone! Thou dost consummate Thy rapture. Falútl! Falútl!" Exactly the same idea is expressed here. The word can be analyzed in several different ways. (Crowley examined it syllable by syllable, letter by letter, in his own notes on *The Vision & the Voice*, which the interested student should consult.) In *In the Continuum* Vol. I, No. 7, it was suggested that *Falutli* be spelled פֶּלְטָלִי = 156, the value of the name *Babalon*, and of the similar ecstatic, rapturous word ῥίλιυ, *hriliu*. Treated as an Enochian word (⌘⌘⌘⌘⌘⌘), it enumerates to 158, the value of many interesting words and phrases, including: מַאזוֹנֵיךְ, "balances" (a name of Libra); מַיִם חַיִּים, *mayim khayim*, "living waters" (used in *Song of Solomon* 4:15 as a reference to the Bride); נִצְחִי, *nitzkhi*, "eternal, enduring," and נִצְחִי, *netzakhi*, "triumphant, victorious;" *caverna adeptorum*, "vault of the adepts," and *quinta essentia*, "fifth essence; quintessence."

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THE CRY OF THE 22ND ÆTHYR, WHICH IS CALLED LIN ✠ ☾ 7 ☾

1. There comes first into the stone the mysterious table of forty-nine squares. It is surrounded by an innumerable company of angels; these angels are of all kinds, — some brilliant and flashing as gods, down to elemental creatures. The light comes and goes on the tablet; and now it is steady, and I perceive that each letter of the tablet is composed of forty-nine other letters, in a language which looks like that of Honorius; but when I would read, the letter that I look at becomes indistinct at once.

2. And now there comes an Angel, to hide the tablet with his mighty wing. This Angel has all the colours mingled in his dress; his head is proud and beautiful; his headdress is of silver and red and blue and gold and black, like cascades of water; and in his left hand he has a pan-pipe of the seven holy metals, upon which he plays. I cannot tell you how wonderful the music is, but it is so wonderful that one only lives in one's ears; one cannot see anything any more.

3. Now he stops playing and moves with his finger in the air. His finger leaves a trail of fire of every colour, so that the whole Aire is become like a web of mingled lights. But through it all drops dew.

4. (I can't describe these things at all. Dew doesn't represent what I mean in the least. For instance, these drops of dew are enormous globes, shining like the full moon, only perfectly transparent, as well as perfectly luminous.)

5. And now he shows the tablet again, and he says: As there are 49 letters in the tablet, so are there 49 kinds of cosmos in every thought of God. And there are 49 interpretations of every cosmos, and each interpretation is manifested in 49 ways. Thus also are the calls 49, but to each call there are 49 visions. And each vision is composed of 49 elements, except in the 10th Æthyr, that is accursed, and that hath 42.

6. All this while the dewdrops have turned into cascades of gold finer than the eyelashes of a little child. And though the extent of the Æthyr is so enormous, one perceives each hair separately, as well as the whole thing at once. And now there is a mighty concourse of angels rushing toward me from every side, and they melt upon the surface of the egg in which I am standing in the form of the god Kneph, so that the surface of the egg is all one dazzling blaze of liquid light.

7. Now I move up against the tablet, — I cannot tell you with what rapture. And all the names of God, that are not known even to the angels, clothe me about.

8. All the seven senses are transmuted into one sense, and that sense is dissolved in itself. . . . (Here occurs Samadhi.) . . . Let me speak, O God; let me declare it . . . all. It is useless; my heart faints, my breath stops. There is no link between me and P. . . . I withdraw myself. I see the table again.

9. (He was behind the table for a very long time. O.V.)

10. And all the table burns with intolerable light; there has been no such light in any of the Æthyrs until now. And now the table draws me back into itself; I am no more.

11. My arms were out in the form of a cross, and that Cross was extended, blazing with light into infinity. I myself am the minutest point in it. This is *the birth of form*.

12. I am encircled by an immense sphere of many-coloured bands; it seems it is the sphere of the Sephiroth projected in the three dimensions. This is *the birth of death*.

13. Now in the centre within me is a glowing sun. That is *the birth of hell*.

14. Now all that is swept away, washed away by the table. It is the virtue of the table to sweep everything away. It is the letter I in this Æthyr that gives this vision, and L is its purity, and N is its energy. Now everything is confused, for I invoked the Mind, that is disruption. Every Adept who beholds this vision is corrupted by mind. Yet it is by virtue of mind that he endures it, and passes on, if so be that he pass on. Yet there is nothing higher than this, for it is perfectly balanced in itself. I cannot read a word of the holy Table, for the letters of the Table are all wrong. They are only the shadows of shadows. And whoso beholdeth this Table with this rapture, is light. The true word for light hath seven letters. They are the same as ARARITA, transmuted.

15. There is a voice in this Æthyr, but it cannot be spoken. The only way one can represent it is as a ceaseless thundering of the word Amen. It is not a repetition of Amen, because there is no time. It is one Amen continuous.

16. Shall mine eye fade before thy glory? I am the eye. That is why the eye is seventy. You can never understand why, except in this vision.

17. And now the table recedes from me. Far, far it goes, streaming with light. And there are two black angels bending over me, covering me with their wings, shutting me up into the darkness; and I am lying in the Pastos of our Father Christian Rosenkreutz, beneath the Table in the Vault of seven sides. And I hear these words:

18. The voice of the Crowned Child, the Speech of the Babe that is hidden in the egg of blue. (Before me is the flaming Rosy Cross.) I have opened mine eye, and the universe is dissolved before me, for force is mine upper eye-lid and matter is my lower eye-lid. I gaze into the seven spaces, and there is naught.

19. The rest of it comes without words; and then again:

20. I have gone forth to war, and I have slain him that sat upon the sea, crowned with the winds, I put forth my power and he was broken. I withdrew my power and he was ground into fine dust.

21. Rejoice with me, O ye Sons of the Morning; stand with me upon the Throne of Lotus; gather yourselves up unto me, and we shall play together in the fields of light. I have passed into the Kingdom of the West after my Father.

22. Behold! where are now the darkness and the terror and the lamentation? For ye are born into the new Æon; ye shall not suffer death. Bind up your girdles of gold! Wreath yourselves with garlands of my unfading flowers! In the nights we will dance together, and in the morning we will go forth to war; for, as my Father liveth that was dead, so do I live and shall never die.

23. And now the table comes rushing back. It covers the whole stone, but this time it pushes me before it, and a terrible voice cries: Begone! Thou hast profaned the mystery; thou hast eaten of the shew-bread; thou hast spilt the consecrated wine! Begone! For the Voice is accomplished. Begone! For that which was open is shut. And thou shalt not avail to open it, saving by virtue of him whose name is one, whose spirit is one, whose individuum is one, and whose permutation is

one; whose light is one, whose life is one, whose love is one. For though thou art joined to the inmost mystery of the heaven, thou must accomplish the sevenfold task of the earth, even as thou sawest the Angels from the greatest unto the least. And of all this shalt thou take back with thee but a little part, for the sense shall be darkened, and the shrine re-veiled. Yet know this for thy reproof, and for the stirring up of discontent in them whose swords are of lath, that in every word of this vision is concealed the key of many mysteries, even of being, and of knowledge, and of bliss; of will, of courage, of wisdom, and of silence, and of that which, being all these, is greater than all these. Begone! For the night of life is fallen upon thee. And the veil of light hideth that which is.

24. With that, I suddenly see the world as it is, and I am very sorrowful.

BOU-SÂADA.

November 28, 1909 4-6 p.m.

(Note. — You do not come back in any way dazed; it is like going from one room into another. Regained normal consciousness completely and immediately.)





NOTES ON LIN by Fra. A.H.:

Astrological conditions for this vision much resemble those of the prior one — which was obtained less than six hours earlier. Crowley's personal and magical energies were, by all appearances, running very high, likely the consequence of the Full Moon and of Venus' transiting conjunction with his Mars.

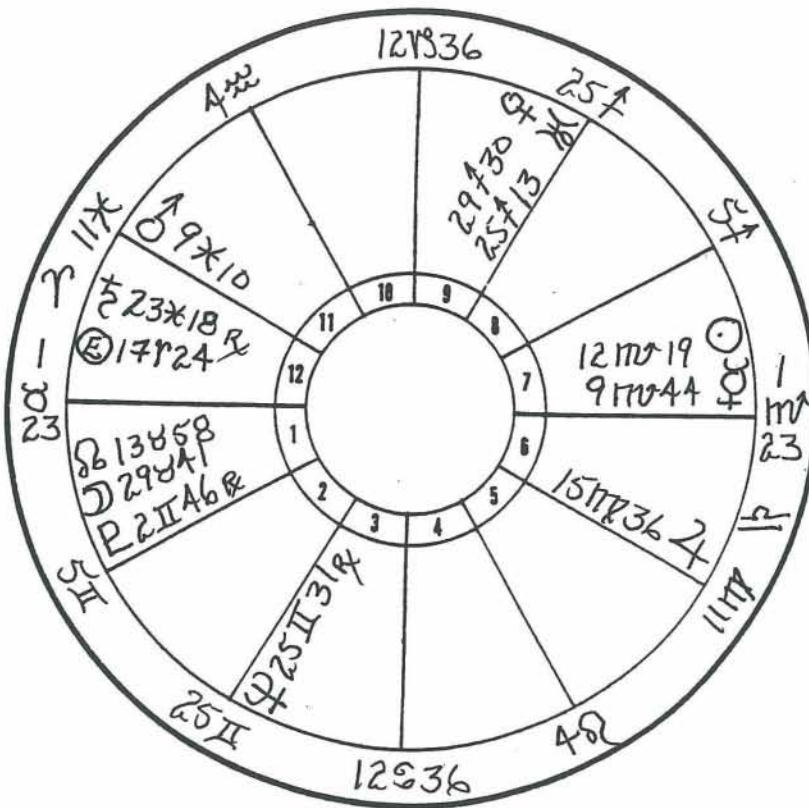
The Moon remained in Sidereal Taurus at the start, though it slipped into Gemini about a fourth of the way through, at 4:39 pm. In the Tropical Zodiac, it was in Gemini throughout. Perhaps most significant in the lunar placement is that it precisely squared Crowley's own Moon, adding to the charge of emotional energy and to his sensitivity. The partile Mercury-Mars trine seems to add no more here than previously.

What is different, astrologically, is the selection of planets near the horizon. Mercury and the Sun are just above the Descendant, dominating the foreground of the horoscope. Both would set relatively early in the course of the vision, an event actually described in §21. Mercurial themes centered substantially around the presence of a table of letters — a characteristic mercurial device — which dominates much of the vision. Mercury appears also as the "child." But what is unmistakable is the solar symbolism: This vision contains a very high and pure exposition of the real meaning of the traditional 5=6 ceremony through which Crowley had been admitted into the Tiphereth grade of the R.R. et A.C. Tiphereth is the Sephirah of the Sun.

Zodiacal signs of the Sun and Moon have unclear relevance in this instance. The Sidereal Taurus placement, with which the Moon commences the vision, does not seem important. "Twin" symbolism implicitly occurs later in the vision, at a time when the Moon is in Gemini in both Sidereal Zodiacs. Symbols corresponding to the Sun's placement in Tropical Sagittarius and Sidereal Scorpio could be wholly derived from the Sagittarius and Scorpio elements in the letters of the name LIN.

LIN or  = Cancer, Sagittarius, Scorpio = Cheth, Samekh, Nun = 8 + 60 + 50 = 118. These exact letters, in the same sequence, spell the name , Chassan, the name of the Ruler of Air, though this does not seem to have any significance in the present vision. What may be significant is that, with different vowel pointings, this word becomes *khosen*, meaning "strength, power, riches." Important Hebrew words enumerating to 118, that appear to describe the exact processes occurring in this vision, include , "to pass, renew, change;" and , "to ferment," among others. And do not miss the fact that this is an extraordinary vision of fermentation and transformation! The individual letters of "LIN" (which are otherwise explained, briefly, in §14) each represent potent symbols of transformation. Cancer (Cheth) is the Path, on the Tree of Life, that opens unto Binah; it symbolizes the transcendent Formula of the Holy Grail. Sagittarius (Samekh) is the Path that opens unto Tiphereth; it signifies the Knowledge and Conversation of the Holy Guardian Angel.

BLACK PEARL



Sidereal Zodiac

6:00 p.m. ANGLES:

MC 13m19

Asc 3II08

EP 16V41

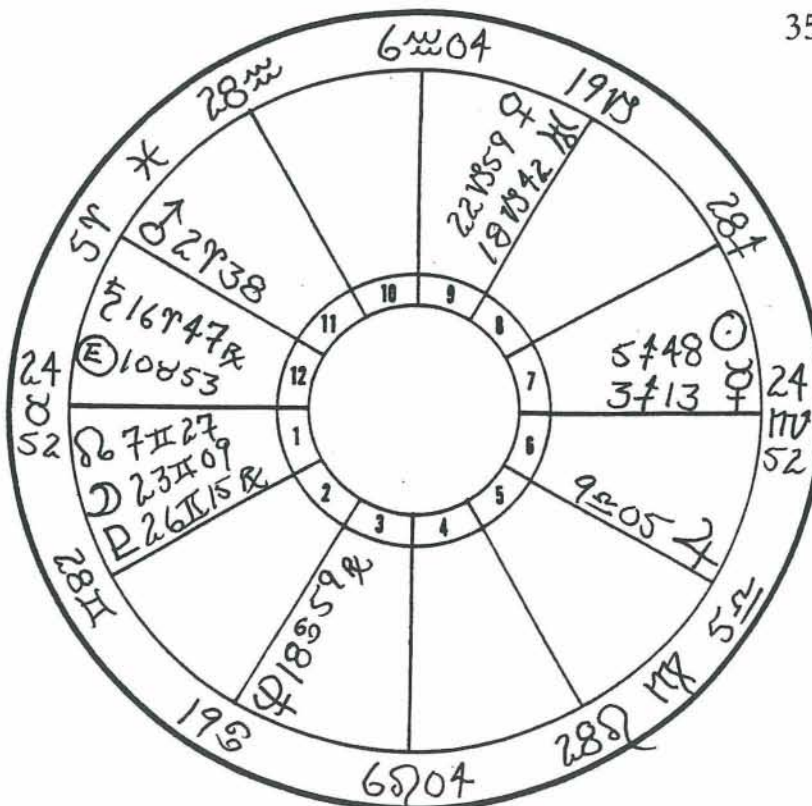
Vision of the 22nd Æthyr

1909 November 28

4:00 p.m. LT

Bou-Sâada, Algeria

35N12, 3E53



Tropical Zodiac

6:00 p.m. ANGLES:

MC 6A48

Asc 26II37

EP 10II10

Scorpio (Nun) partakes of both of these, since, like Sagittarius, it admits into Tiphereth and is the final Path traversed in the process; and its numerical value, 50, links it to the “50 Gates of Binah” which are symbolic portals to that Sephirah in the Mercavah, or “chariot,” schools of Qabalah. Furthermore, Scorpio’s symbolism incorporates nearly every primary ‘symbol of transformation’ known to students of this subject.

According to the theory that has served us throughout our examination of these Æthyrs, LIN is attributed to **Chokmah in Yetzirah**. In reading through the vision’s text, Chokmah symbols are few. There is, however, no doubt that a correspondence to the Supernals applies, the vision seeming, perhaps, more of the nature of Kether than of Chokmah, much as occurred in the Binah-attributed 23rd Æthyr preceding.

What is most clear, though, is that the Vision and the Voice of the 22nd Æthyr, LIN, are a quintessentialized replaying of the Adeptus Minor ritual, disclosing what is inwardly meant by its outer forms. This text is also the record of one powerful experience, by Crowley, of the Knowledge and Conversation of his Holy Guardian Angel. As such, many of the passages defy rational commentary, and must be appreciated as they stand, to the extent each reader is able to do so. We shall, therefore, limit commentary to wholly technical points, and clarification of seeming obscurities.

§1: At right is “the mysterious table of forty-nine squares.” It originated in the skrying work of Sir John Dee and Edward Kelly. The technical methods of its use are explained in A.: A.: *Liber Chanokh* (Liber LXXIV). Just as is described in our present text, numerous kinds of angelic names are derived from it. Many of these names were made part of the *Sigillum Dei Æmeth* which held a prominent place in Dee’s work. Perhaps most important of these are the names of seven planetary angels, which (based on Hebrew names of the planets to which they correspond) are derived as follows: Begin with the *S* in the upper left corner, then proceed along diagonals to add the letters *AB*, then *ATH*, then *I* — with the “²¹₈” signifying, by convention, the letters *AL*, or *ל*. The result is the name *SABATHIEL*, and angel of Saturn. Continuing, we derive the other six names: *ZEDEKIEL* (Jupiter), *MADIMIEL* (Mars), *SEMELIEL* (Sol), *NOGAHEL* (Venus), *CORABIEL* (Mercury), and *LEVANÆL* (Luna). This seven-by-seven “table” is part of a larger scheme of Enochian symbols arising from the number 7, perhaps the highest of which is the seven-lettered name *BABALON*.

S	A	A	I ²¹ ₈	E	M	E.
B	T	Z	K	A	S	E ³⁰ .
H	E	I	D	E	N	E
D	E	I	M	O	L ³⁰ .	A
I ₂₆	M	E	G	C	B	E
I	L	A	O	I ²¹ ₈	V	N
I	H	R	L	A	A	L ²¹ ₈

§2: The mingling of “all the colours” is a Chokmah symbol; for the gray of Chokmah in the Queen Scale is only apparent, being, instead, a mixture of all the spectrum colors and their complements to **imply** gray. Yet the rainbow nature of “all the colours” is also compatible with the symbolism of Samekh, Sagittarius, and Atu XIV, the seven colors having the same meaning as the seven tones of the pan-pipes. “proud and beautiful” are traits of the Sun and Tiphereth; and, secondarily, of Samekh. The five headdress colors may be the white, red, blue, yellow, and black of the five Elements (as reflected, for example, on the wand of the Chief Adept of the R.R. et A.C.), here represented, instead, in the colors of precious metals and jewels.

§§2-3: No matter which of the senses is stimulated or employed, it is merely the attempt to express the inexpressibly beautiful within a more familiar sensory framework. What was being communicated is, in fact, neither sound nor tracings of fiery light, but rather something transcendent to the physical senses.

§§3-4: Crowley wrote that, “This ‘dew’ is the Supernal Lion-Serpent in his Menstruum of liquid Pearl.” The note is essentially worthless, because it does not explain a thing to anyone who does not already know what he is saying! This “dew” has appeared in earlier Æthyrs, and will appear, as well, in subsequent ones. It is a very distinctive phenomena, documented over and over by mystics and spiritual aspirants in numerous paths. In Tarot, it is implied by the falling of Hebrew Yods from the sky. It may be hidden in the Hebrew legend of *manna* falling from heaven to feed the sojourners in the wilderness. By all appearances it is a wholly objective phenomenon, at least quasi-physical, yet indiscernible until a certain state of inner perception has awakened. It often accompanies intense kundalini experiences, but either can exist in the absence of the other. It is most commonly described as dew, or as rain falling from the sky, though that rain is commonly called fire falling from heaven. Its pearlescent sphericity is a common observation. From

Medieval alchemists, to modern song-writer John Denver, it has been portrayed in comparable terms. The Ritual of the 28th Path in the Golden Dawn 4=7 ceremony describes it in three different states or conditions. Anastratus called it, “the distilled moisture of the Moon, joined to the light of the Sun and congealed.” An alchemical tract quoted in *The Secret Symbols of the Rosicrucians* calls it “the dew of heaven,” the השמים $\text{ל$ of Gen. 27:28, which “falls from above into the depths of the earth, and the subtlest portion of the earth is its body. . . The best dew is that which is coagulated like an electrum, or like transparent amber of a mixed color.” Compare this to Crowley’s occasional description of it as “honey.”

§5: Nested realities, based on series of sevens. The Enochian Calls are 49, rather than 19, because the 19th has one variation for each of the 30 Æthyrs, bringing the total to 48; and there is an implicit Call No. 0, which is Silence. The number of individual elements in the 30 Æthyrs would be 1,463, the value of συνεχης , meaning “continuous.” It is 7×209 ; and 209 is the value of הדר , *ha-dar*, “the pearl;” cf. the descriptions of the “dew” in §§3-4. (“Black Pearl” is thus הדר שחור , *dar shakhhor* = 718.) There are many other significant words for this 209, in both Hebrew and Greek, which the reader is left to investigate.

§§6-7: The vision deepens, and begins to resist rational commentary. The image is of the solar child.

§§8-9: Even as all the colors of the rainbow may be forged into white light. For a sublime description of this “transmutation,” see the “Prologue of the Unborn” from *Liber VII*, quoted in full in the “Ceremonial Magick” article in this issue. There are long pauses in the record of the vision, as Crowley lapsed into repeated waves of Samadhi. “P.” refers to Crowley’s First Order motto, *Perdurabo*. At the end, he withdrew from the samadhi state back to the astral (Yetziratic) level of the vision of the tablet.

§§10-13: The “crucifixion” from the Adeptus Minor initiation — wherein the postulant is strapped to a large cross to take the obligation — is here given its inner meaning. §§11-13 refer, respectively, to Hadit, Nuit, and Heru-Ra-Ha (the latter being also an ensign of the union of the Cross and Rose). “Hell” simply means “the hidden place,” that sanctuary, or adytum, which is the Holy of Holies within each of us.

§14: In the name LIN, the I (Sagittarius) is the main theme of the vision; *i.e.*, it is primarily of the Holy Guardian Angel; L (Cancer) gives purity, through its ruler, the Moon. N (Scorpio) gives energy, through its ruler, Mars; and also because it is, in fact, death which releases illimitable energy. (This last statement should not be taken in a superficial way, nor as warrant to take another’s life.)

Why is it that every Adept who beholds this vision is corrupted by mind? What is intrinsic to this Æthyr and its nature that causes this? Is it because the vision corresponds to the sphere of Wisdom, but in the plane of personality? It is easy to understand that intellect is the enemy of Samadhi, and that after a Samadhi experience there is a natural tendency for the intellect and ego to reassert themselves as if in retaliation for their displacement; but the inherent relationship of this to the Æthyr is not otherwise readily evident.

§15: This is the Hindu idea of AUM, vibrating eternally, as the inherent sound of the universe.

§16: Crowley gives a hint of this mystery in his note: “The general idea is perhaps this: 70 = הסתר , Hush! and לילה , Night, and סוד , The Secret. The glory is so great that it cannot be manifested by any positive means.” Additionally, his “I am the eye” defines him as a point of view, or Hadit; it is his individuality that shall “fade before thy glory.”

§17: In the Second Point of the 5=6 ceremony, Crowley now has taken the place of his initiator — for that is who, in his own initiation, he found shut up in the place here described.

§§18-22: The message of the Angel is received, in the place of initiation. The speaker is Harpocrates who is also that Child who is the ultimate revelation of the 1st Æthyr. The words are some of the most sublime in this entire series of visions; their meaning should be familiar to 5° initiates of Temple of Thelema.

§20: He is both Ra-Hoor-Khuit, and Hoor-Paar-Kraat (Harpocrates). These are the two aspects of the twin-god Heru-Ra-Ha.

§21: The “Throne of Lotus” is that of Harpocrates. The description in this verse is quite interesting, if the child is regarded as an aspect of the child-god Hermes or Mercury; for not long before, Mercury and the Sun (“my Father”) had, in fact, set in the West. (The word “after” must be taken as poetic, since Mercury set a little before the Sun.) The whole of this resembles familiar Egyptian funereal passages. ☸

NUK IB EN SUTI

The Heart of Set

*Anet-hra-k ser er Neheh
Anet-hra-k ser er Sehetch her-ib Ukha*

*Em klena ba-a sauti khaibit-a
Un uat en ba-a en khaibit-a maa-f Netjer aa
Maa-a ba-a khaibit-a Netjeri Ib en Set-heh*

*Keku samau i-na kher-k khu-k ua ib-kua
Sem-a ib-a en unnut-f nebtet kerh
Ba-a pu Netjer ba-a puh heh*

*Nuk se Suti se Nesert
Nuk ib en Set-heh
Nuk Set-heh aasha mes-khut Ukha*

Homage to thee, Prince of Eternity!
Homage to thee, Prince of Light in Darkness!
Let my soul not be shut in;
let my shadow not be fettered;
Let the way be open for my soul and for my shadow,
may it see the Great God —

May I look upon my soul and my shadow,
the Divine Heart of the Everlasting Fire of Set!
Within night and darkness, I have come to thee —
I am glorious, I am pure.

May I follow my heart at its season of Fire and Night.
My soul is God, my soul is Eternity.
I am the Son of Set, Son of Fire!
I am the Heart of Eternal Set!
I am the everlasting fire of Set,
Child of the Radiant Darkness.

FRA. S.H.A. (418)

IN THE CONTINUUM

IN THE CONTINUUM is a Thelemic periodical, published biannually (1973-1996) by College of Thelema. For nearly 25 years, it was the leader and standard against which all other Thelemic educational periodicals were compared. It features writings by Aleister Crowley that are difficult or impossible to find in print, or which are basic to understanding Thelema and *Liber Legis*. The superior proven value of its instructional content fills a great need among all students of Thelema. Articles on Qabalah, tarot, magick ritual, astrology, psychology, Thelemic history, and other subjects assist the student to find his or her own True Will through self-knowledge. Included also are poetry by Crowley and others.

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The **Temple of Thelema** is a true Outer Order of the Greater Mysteries, providing ceremonial initiation; coordinated and structured training; and regular group work, all in conformity with the principles of *The Book of the Law*. It is founded upon the teachings of the College of Thelema. Membership is only by invitation; interested persons are invited to request an interview. The **Temple of Thelema** is selective, seeking only those who truly desire to grow in Love, Power, and Wisdom, and to serve humanity in conformity with *The Book of the Law*. An investment of time, effort, and commitment is expected from each member. Each is expected to aspire fervently to the Great Work; to dare, with courage undaunted, to perfect that Work; and ever to apply his or her best effort to effect Harmony within the Order, and within the world in general. Applications for a membership interview, or requests for further information, should be addressed to the Cancellarius of any working Temple or Pronaos.

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*I am above you and in you.
My ecstasy is in yours.
My joy is to see your joy.*

— Liber Legis, I:13



*For the blood of my heart is like a warm bath of myrrh and
ambergris; bathe thyself therein. The blood of my heart is all
gathered upon my lips if I kiss thee, burns in my fingertips if I
caress thee, burns in my womb when thou art caught up into
my bed.*

— The Cry of the 24th Æthyr