



THE CIRCLE OF THE HORIZON IS THE EARTH AND SKY'S EMBRACE

# SKY'S EMBRACE

A Publication of Horizon Lodge, OTO

## AN EXAMINATION OF THE SYMBOLISM OF THE Gnostic MASS TEMPLE

The following essay is a brief examination of the symbolism of the Gnostic Mass Temple. Within the general discussion of the temple and its altars will be some discussion of other aspects of the Mass as well. This examination is not meant to be exhaustive and, needless to say, is only the opinion of the author.

MICHAEL KOLSON

### III OF THE FURNISHINGS OF THE TEMPLE

**IN THE EAST, that is, in the direction of Boleskine, which is situated on the South-Eastern shore of Loch Ness in Scotland, two miles east of Foyers, is a shrine or High Altar.**

Boleskine is the "spiritual east" or Kiblah for Thelemites. That is the sacred center to which all things turn, the point to which we orientate ourselves. The word 'orientation' is related, of course, to the word orient, or the East. Skeat also says that the etymology of this word is tied to ideas of "rising" and "to begin" (1897, 318). In the Mass when the Priest sets the Priestess upon the Altar he says "I set thee upon the summit of the earth"- this reinforces that image of the Altar, in part through its Orientation as the sacred center. The summit of the earth could be looked at as Mt. Meru or various other sacred mountains looked upon as the center of the earth, some of which also function as The Kiblah of various faiths. In The Book of the Law

it is written:

"Get the stele of revealing itself; set it in thy secret temple – and that temple is already aright disposed – and it shall be your Kiblah for ever."  
(AL III:10)

In Crowley's commentaries to this verse he writes "Kiblah – any point to which one turns to pray, as Mecca is the Kiblah of the Mohometan." Further in *Magick without Tears* Crowley says "Remember that your 'East' your Kiblah is Boleskine House." (Crowley, 1991, 168). He further indicates that "East" can be indicated by placing the Stele on the appropriate wall in the direction of Boleskine. This concept of Spiritual East is an important one and beyond the scope of this essay. Frater Sabazius has written an excellent essay on the Kiblah which can be accessed on his website *The Invisible Basilica*. See also Bob Stein's excellent essay on "Orientation in Ritual" which can be found in the *NOTOCON VIII Proceedings* book. Also along these lines, I would recommend the writings of Henry Corbin, particularly his excellent *The Man of Light in Iranian Sufism*.

**Its dimensions should be 7 feet in length, 3 feet in breadth, 44 inches in height. It should be covered with a crimson altar-cloth, on which may be embroidered fleur-de-lys in gold, or a sunblaze, or other suitable emblem.**

CONTINUED ON PAGE 4

FROM THE EDITOR

Welcome to our Gala year-end double issue of Sky's Embrace! It has been a great pleasure for your editorial staff to assemble this cornucopia of Thelemic creativity! Thanks to all who responded to our call for submissions with such a rich variety of writing and art!

We are winding down to the end of a great year for our Order and our Lodge, as the OTO continues its mission of securing the Liberty of the Individual and his or her advancement in Light, Wisdom, Understanding, Knowledge, and Power through Beauty, Courage, and Wit, on the Foundation of Universal Brotherhood; and to proclaim a New Æon in human thought, culture and religion, arising from a single supreme injunction: the Law of Thelema, which is Do what thou wilt. I approach the beginning of 2014 with a powerful sense of gratitude for our community, and the rich variety of personalities it contains, finding unity and strength in our work together.

Flexibility is a key to maintaining that strength and unity. As National Grand Master General Sabazius noted in his Keynote address at the 2013 NOTOCON:

“Without making a fetish of novelty, embrace change in your environment, and in yourself. If you never change, then you have never really learned. Whenever you truly learn something new and significant, you are no longer the same individual you were before. There will never come a time when anyone has learned enough. We hear frequently about the importance of setting goals for ourselves, and eliminating unnecessary elements from our lives in order to focus on achieving such goals. But if you set rigid goals based on incomplete information, then you have done nothing but imprison yourself in your own ignorance. The key to evolution is adaptability.”

Good wishes to all in the Magickal community! Happy New Year!

MARK DALTON, EDITOR

## CHARISMA

“Charisma... Flows outward from a simplicity or unity of being and a composure and controlled vitality. There is gracious accommodation, yet commanding impersonality. Charisma is the radiance produced by the interaction of female and male elements in a gifted personality. The charismatic woman has a masculine force and severity. The charismatic man has an entrancing female beauty. Both are hot and cold, glowing with a presexual self-love.” Camille Paglia in “Sexual Persona.”

In his excellent book, “The American Religion,” Harold Bloom discusses Mormon religion founder Joseph Smith in terms of his “religion-making imagination:”

“Smith was an authentic religious genius, and he surpassed all Americans, before or since, in the possession and expression of what could be called the religion-making imagination. Even the force of Brigham Young’s genius for leader-

CONTINUED ON PAGE 27

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## RETROSPECTIVE & RENEWAL

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

“He must teach; but he may make severe the ordeals.” — Liber AL vel Legis 1:38

IN 2013 e.v. Horizon Lodge, Ordo Templi Orientis, celebrated our 25th Anniversary. For those who were fortunate enough to attend the celebration, there were many tales shared regarding where we come from, and how very far we have traveled. In a real sense, the development of Horizon Lodge parallels the growth of Ordo Templi Orientis. We have had our ups and down, our great strides and our growing pains, our new loves and our lost friends.

The story of Horizon Lodge is the story of many lives, of sacrifices and learning, and of the discipline required to continue to strive, to develop and to endure unto the end.

It has been said that those who are unable to learn from history are doomed to repeat it. Certainly, those who practice magick, who delve into mysticism, and who undertake the weighty discipline of self-mastery must be willing to learn, so an analysis of our history would not go amiss.

As Thelemites, we are seekers after our own true will, and as such the knowledge we seek is the

knowledge of ourselves. At twenty-five years, it seems a good time to pause for a moment and reflect upon who we are as a community, and upon our roles as individuals in that community.

When I assumed the role of Body Master three years ago, I challenged the community, inviting its members to make Horizon Lodge as active a community as they wanted it to be, with the understanding that all they need do is put in the effort to achieve those things that they envisioned.

And we have succeeded in so many ways! The road has been long and the journey full of wonders, and for my own part I can take credit for little aside from standing out of the way and allowing the community to become the thriving body that the members willed into existence.

Nonetheless, I like to believe that I planted at least a small seed, and with that in mind I present the members of Horizon with a slightly different idea to consider, and I make a humble request for the coming year:

When we speak, when we act, and especially when we interact, I would ask that we practice mindfulness as magicians, and ask ourselves if we are promoting the fraternal bonds we espouse. It is a simple thing, but I believe it will have a profound effect. I am asking that we daily remember and renew our obligations within our hearts, consciously focus on being members of the community that we have undertaken to create, and make room within our ranks for our Brothers and Sisters to join us in these efforts.

### **Love is the law, love under will.**

JON SEWELL is the Body Master of Horizon Lodge.

CONTINUED FROM THE COVER

These dimensions are symbolically very important. 7 is a number of the divine feminine, being related to Netzach, the seventh sphere on the Tree of Life, related to Venus. Also to Babalon, the sacred name of seven letters. In The Book of Lies is written:

“Seven are the veils of the dancing-girl in the harem of IT  
Seven are the names, and seven are the lamps beside her bed.  
Seven eunuchs guard Her with drawn swords;  
No Man may come unto Her.  
In Her wine-cup are seven streams of the blood of the Seven Spirits of God.  
Seven are the heads of THE BEAST whereon she rideth” (Chapter 49- Waratah Blossoms)

The number three can also be seen as a number of the divine feminine, in this case relating it to Binah, the third sphere on the Tree of Life. However, the number three also has innumerable other meanings. It is also a reference to the Divine Trinity of Father, Mother, Son. Or Father, Son and Holy Ghost, etc. etc. Three can also be a number of the divine masculine. It is the “mystic number” of Chokmah, the second sphere on the Tree of Life, and also the enumeration of the Hebrew word AB (Father). The altar in a Christian Church is seen as being a symbol of the Christ and is usually made of stone (Walsh 1916 pg. 266).

If we combine these numbers we get 10, which can be looked at as a completion, the number of spheres on the Tree of Life and a return of a new cycle. There are numerous other important relations to this number as well. Multiplying the two numbers we get 21, or the mystic number of Tiphareth. Before the Priest opens the veil, and just after he delivers an Invocation to the Lord of the Aeon, Ra-Hoor-Khuit he says “appear Thou glorious upon the throne of the Sun”. Here we have the allusion that the altar upon which the Priestess is seated, and in whom the Lord of the Aeon is manifest, is the throne of the Sun, or Tiphareth. Further adding to the solar aspects of the altar is the use of the sunblaze as one of

the possible symbols that can be embroidered upon the cloth.

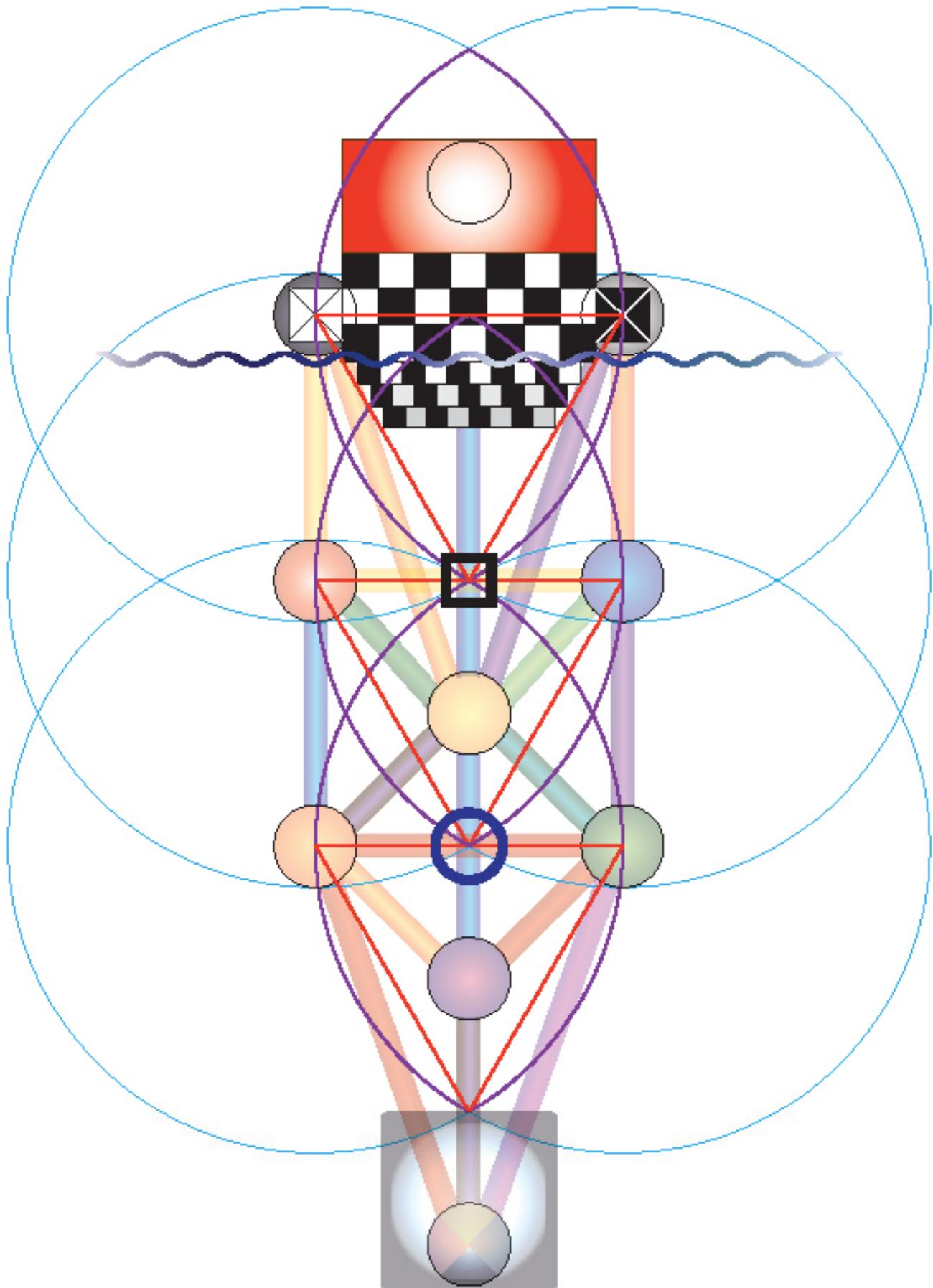
44, the number of the inches of the height of the altar is related to the Hebrew word for Blood, DM. This relates to the Blood of the Saints that have been drained into the Cup of Babalon. This crimson color can also be related to the various forms of blood mentioned in Liber AL, III: 23-24. Of which the “best blood is of the moon, monthly”. This idea of the sacred blood is reinforced in the crimson color of the altar cloth. For more on the symbolism of blood in magick and religion see Camporesi’s *Juice of Life: The Symbolic and Magic Significance of Blood*.

**On each side of it should be a pillar or obelisk, with countercharges in black and white.**



These pillars can represent a great many things as well. They can represent the pillars upon the Tree of Life, or the pillars of the Masonic Hall, Jachin and Boaz. As obelisks they can be seen to be extensions of the Pyramid. The root of the Pillars is biblical, in 1 Kings 7:21 we read “And he set up the pillars in the porch of the temple: and he set up the right pillar, and called the name thereof Jachin: and he set up the left

CONTINUED ON THE PAGE 6



pillar, and called the name thereof Boaz”. These pillars were specifically set up with one to the North the other to the South. Masonry used the pillars to indicate Strength and Stability respectively, and they referred to the ancient pillars of fire and cloud etc. (Mackey 1912, 566-569). The Golden Dawn looked at the pillars as consisting of opposites. The white pillar of the south is related to the masculine and Adam while the black pillar to the north is related to the feminine and Eve (Regardie, 1989, 61-62)

Crowley rarely mentions the pillars in his writings however we have two illustrations from him that show the temple pillars. One is a painting of the Hierophant pictured above. In this painting, and in a similar sketch that Crowley made of an OTO temple, the pillars are reversed from their standard Golden Dawn attributions. There are a number of pictures of the Gnostic Mass temple that was in use by Agape Lodge in the 1940’s in California. In those pictures as well the pillars are reversed. It is not completely clear why Crowley made this change, but it is consistent enough not to be an error. See below for further ideas on the change in colors.

**Below it should be the dais of three steps, in black and white squares.**

Three symbolically represents the trinity in its many manifestations. We see this in Nuit, Hadit and Ra-Hoor-Khuit; in the Father, Son and Holy Ghost; in Man, Woman and Child and various other manifestations. The three mentioned all have an important place within the Mass. Particularly in this instance by looking at the Mass itself we see that when the Priest ascends the first step he Invokes Nuit, the response from the Priestess is from Liber AL: I, the words of Nuit herself. When he ascends the second step his invocation is to Hadit, the words quoted from Chapter II, the Deacon responds with a passage from this same Chapter. Finally, at the third step, he invokes Ra-Hoor-Kuit and asks that He appears, glorious, upon the Throne of the Sun. The Priestess response follows the same pattern from the other two steps, and is similarly a

quote from the appropriate Chapter, in this case the Third.

Black and white squares is reminiscent of the mosaic floors of Masonic Halls, there it can represent “evil and good of human life” (Mackey 1921, 494). However, in Thelema, that might best be looked at as the intermixing of the principles of the two pillars.

**Above it is the super-altar, at whose top is the Stéle of Revealing in reproduction, with four candles on each side of it. Below the stéle is a place for The Book of the Law, with six candles on each side of it. Below this again is the Holy Graal, with roses on each side of it. There is room in front of the Cup for the Paten. On each side beyond the roses are two great candles.**



Here we have another trinity. In this case it is the Stele, The Book of the Law and the Graal. These could correspond to the Priest, Deacon and Priestess respectively. Also, to the Eye, Dove and Graal of the O.T.O. Lamén, The Stele is the uppermost point in the Temple. It is a reproduction of the Stele of Ankh-f-n-khonsu. This Stele featured prominently in the story of the reception of The Book of the Law, for which see The Equinox of the Gods and other sources. This trinity becomes a vertical component that is echoed in other aspects of the temple layout and symbolism. The four candles on either side of the Stele can relate to the demiurge and the Father. Taken together the 8 candles can refer to the number of letters in the name Baphomet and the Hebrew words for the desired and beloved. Crowley also refers to the number 8 being the number of “redemption” because of its relation-

to the Hebrew letter Cheth and the Chariot of the Tarot (Crowley 1973, 43) The six candles on either side of Liber AL suggests Tiphareth, and taken together the 12 candles can represent the zodiac. With the two remaining great candles we have 22 candles total equating to the 22 Paths on the tree, 22 letters of the Hebrew alphabet, the 22 major arcana etc.

**All this is enclosed within a great Veil.**

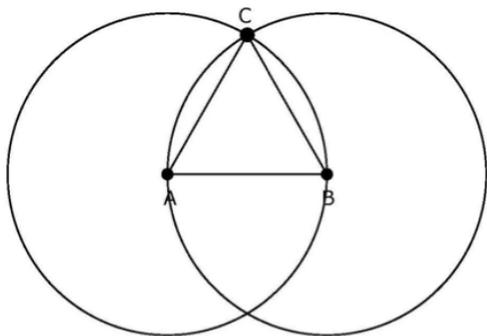
This great veil is the second veil on The Tree of Life, the veil of the Abyss. This is the veil between the Ideal and the Intellectual etc.

**Forming the apex of an equilateral triangle whose base is a line drawn between the pillars, is a small black square altar, of superimposed cubes.**

**Taking this altar as the middle of the base of a similar and equal triangle, at the apex of this second triangle is a small circular font.**

**Repeating, the apex of a third triangle is an upright tomb.**

This then is the description of the rest of the temple. Note that one of the ways to create an equilateral triangle is to bisect a vesica. A vesica in turn is created by two circles thus:



So to form our three triangles we have a diagram consisting of 6 circles, 6 representing Tiphareth and the Sun. 6 is of course the number of the Hexagram, the symbol of the macrocosm and microcosm interlaced. For more on the symbolism of the hexagram see Chapters 36 & 69 of

*The Book of Lies*. The triangle can sometimes be seen as a masculine symbol and so you have here a masculine symbol in the midst of the feminine vesica created by the feminine circle. As it is written in *Liber A'ash*, verse 36, "This chain reaches from Eternity to Eternity, ever in triangles – is not my symbol a triangle? – ever in circles – is not the symbol of the Beloved a circle?"

When the Tree of Life is superimposed on this diagram we see that the cubical altar is placed at the cross paths of Teth and Gimel and the font placed at the cross paths of Peh and Samekh. This then means that while the Deacon is standing at his station (or "place" as it is called in the rubric) he is in the position of the Sephirah of Tiphareth. Similarly if the Priestess faces the Super Altar during the consecration of the elements then she will be standing in the Sephiroth of Yesod and Tiphareth respectively.

The black double cube altar is the altar of incense. The O.S. Golden Dawn described this altar as being related to the altar in the Tabernacle that was overlaid with gold, but that "Ours is black to symbolize our work which is to separate the philosophic Gold from the Black Dragon of Matter" (Regardie 1989, 61 - see also page 151 for a description of the same within the Zelator ritual). Crowley also writes on the double cube altar saying that it is "a rough way of symbolizing the Great Work; for the doubling of the cube, like the squaring of the circle, was one of the great problems of antiquity." (Crowley 1997, 55).

The font in many churches is made of marble, and presuming that this were to follow here you would have a white font to balance out the black double cubed altar. Note how the colors of the altars are changed from what one might expect in a way that mirrors the pillars as mentioned above. Where the black pillar is located on the masculine side of the Tree, and the white is located on the feminine side of the Tree. To further this analogy the children are described as "positive" and "negative". In the description of the Children they are said to be clothed

CONTINUED ON PAGE 8

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in “white and black”, and one to carry the “pitcher of water and a cellar of salt, the other a censer of fire and a casket of perfume”. If this is an even equation it would mean that the child dressed in white carried the water and salt and the child dressed in black carried the censer and incense. This would further confirm the colors of these respective altars and elements, and perhaps a key to the switch in the colors of the pillars. Also when the Priestess and the children enter the temple they do so in the following order: child with water and salt (white) Priestess (as Virgin) followed by the child with censer and perfume (black). This would put the child in white, with salt and water in front of the northern white pillar and the child in black with incense and censer along the southern black pillar.

The apex of the last triangle is that of the Tomb. This Tomb is in the place of Malkuth, or even perhaps it extends beyond Malkuth, as an example in the place that a Probationer would be according to the diagram in Liber XIII. The Tomb can represent Babalon in her aspect “the mother of us all” and also the Womb, as the Creed continues “wherein all men are begotten and wherein they shall rest”. The High Altar is said to be in the dimensions of a typical Egyptian sarcophagus (Scriven 1995 pg. 90). That then could express a continuity of symbolism between the tomb in the west and the altar in the East.

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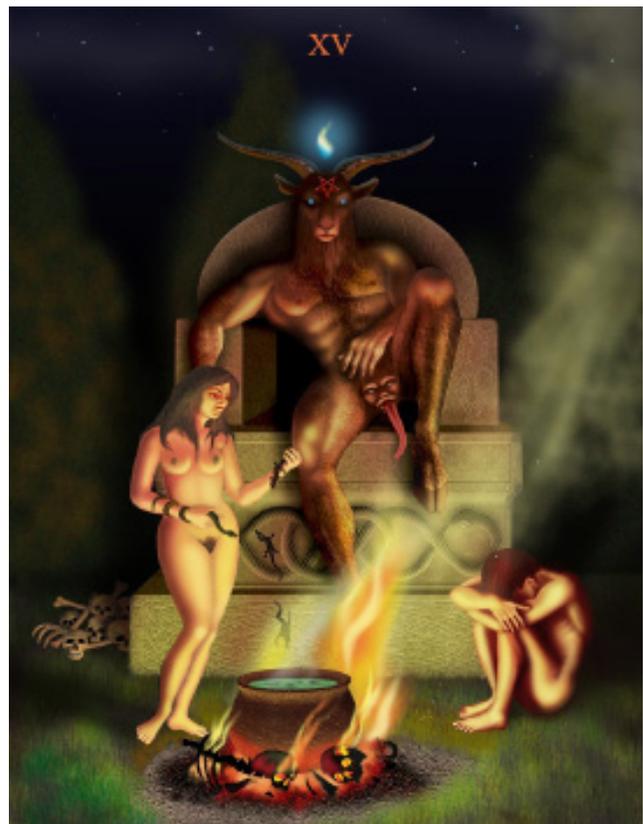
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MICHAEL KOLSON is an occult bookseller, editor and writer, and an important member of the OTO on a local, national and international level.



RITE BY JAMES F. DALTON

YOU ARE WHAT YOU EAT: ON BECOMING GOD  
BY EATING GOD IN THE RITUAL OF  
THE GNOSTIC MASS OF THE O.T.O. BY FRATER ISKANDAR

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

“And, forasmuch as meat and drink are transmuted in us daily into spiritual substance, I believe in the Miracle of the Mass” - Aleister Crowley, Liber XV.

“This whole world is nothing but food” - Brihadaranyaka Upanishad.

It is a truism to state that there are many paths that lead to the accomplishment of the Great Work. Meditation, prayer, devotion, and ritual are among the most common of these paths. The approach of the O.T.O. lays out the methodology of the accomplishment of the Great Work and the achievement of the Summum Bonum by providing esoteric instructions in two principal ways: through a graded series of initiations and through the participation in its central ecclesiastic rite, the Gnostic Mass (Liber XV). And the message of the Gnostic Mass and its answer to the question, “How to accomplish the Great Work?” is: “Through the mystery of the Eucharist” or, more simply: “By eating.” According to this model, one accomplishes the Great Work and becomes divine by eating God.

In order to elaborate on the above, let us first recall that this approach to the mystery of the sacrificial food is not unique to the O.T.O. but is in fact a very old and widely attested practice in the historical world religions. In our culture, the closest parallel – with certain important differences – is found in Christianity, with Jesus at the Last Supper admonishing his disciples to eat bread and drink wine in memory of him, because these were his body and blood. In the course of development, the Catholic and Eastern Orthodox Churches accepted the dogma of transubstantiation, according to which during the ritual of the Mass the bread and wine literally change into the body and blood of Christ. Without denying the fact that to the adherents of the faith the Eucharist represents a

complex and profound sacred mystery, from an obvious point of view the act of consuming the consecrated host does amount to the eating of God. (The difference from Liber XV being, of course, that as a result of this act it is not commonly assumed that a person realizes that there is no part of him or her that is not part of the Gods; instead, the inner presence of grace is the objective; nevertheless, a sense of union with Christ is also one of the assumed effects of the consummation of the consecrated host.)

In Hinduism, in its earliest form of Vedic religion, one of the most common types of the sacrifice involved the making and ritual drinking of Soma. Soma was simultaneously the plant, the drink extracted from the plant, and the God associated with the plant. By drinking Soma, one would have ecstatic and luminous experiences involving the sense of entering the company of Gods and achieving immortality. Later, with the development of Temple-centered worship, the purpose of the visit to the Temple would be to see the God(s) – to have a darshana, an eye-to-eye contact with them – and as a visitor and guest, one would bring presents, typically food and flowers. The food is offered to the God, is symbolically “eaten” by Him or Her, and then returned to the worshipper (for personal use or distribution among family and friends). Such a food, called prasada, is considered to be imbued by the divine essence (it was “chewed” by God after all) and as such it imparts this essence to the devout by being consumed. Here again we have the principle that some form of union with God or a Goddess is made possible by eating food considered divine in its properties.

From an important point of view, what is involved in these practices is an activity that we may safely interpret and define as alchemical. Alchemy is primarily the science and art of transmutations, by the process of which the base “metals” are changed into their refined equivalents: the lead is

CONTINUED ON PAGE 10

being transformed into gold. One such transmutation, of meat and drink into spiritual substance, is mentioned in the motto above, quoted from Liber XV. Significantly, in one of his most explicit discussions on the subject, in *Magick in Theory and Practice* (Chapter XX), Aleister Crowley's description of the Eucharist is coupled with the discussion of Alchemy. Here he provides a succinct account of the effects that a continuous practice of the Eucharistic meal is supposed to have:

"The magician becomes filled with God, fed upon God, intoxicated with God. Little by little his body will become purified by the internal lustration of God; day by day his mortal frame, shedding its earthly elements, will become in very truth the Temple of the Holy Ghost. Day by day matter is replaced by Spirit, the human by the divine; ultimately the change will be complete; God manifest in flesh will be his name."

From an obvious perspective, again, to consume something is a sure means to unite with it. It follows that in order to unite with God, one should eat God. In Crowley's formulation from the same text, the crux of the issue and the method of procedure is as follows: "Take a substance symbolic of the whole course of nature, make it God, and consume it." But how is this actually accomplished? The answer, or rather one of the answers, lies in an ability to treat the "food," let us say the Cake of Light and the Cup of Wine (the Eucharistic food and drink used in the Gnostic Mass), in a reverential manner. There are no crude miracles in magick as there are no tricks in magick, and the law of karma (cause and effect) is absolute: to get something we need to give something. To become God by eating God we need to treat the food (the Eucharist) as God. Otherwise, if we approach the Cake of Light as a funny little thing we will, by eating it, only be filled with the funny little thing. As Crowley famously addressed A.E. Waite, "the world of Magic is a mirror, wherein who sees muck is muck."

The proper attitude is, therefore, essential. In addition, it is important to keep in mind that nature is a continuum and that all of the reality is a network of mutually interpenetrated and correlated

phenomena: one thing stands for all the things and vice versa, as in the Buddhist metaphor of Indra's Net, which bears close resemblance to what Crowley refers to as the "Star-Sponge Vision." Thus, while we approach this mystery of the Eucharist by considering the Cake of Light and the Cup of Wine as symbolic representations of the "life of the Sun" and "joy of the Earth" (or of Will and Love, Thelema and Agape, if you will), we also eventually realize that the chain of associations and connections expands indefinitely and that everything and everyone is also a sacramental object signifying divinity.

Like a series of concentric ripples on an endless ocean, what starts as a transient flash of Samadhi – a sudden realization of the actual, embodied, meaning of the Eucharist at the moment of eating the Cake and drinking the Wine at a Mass – eventually, through constant practice and recurrent recollections, develops into a sacramental attitude towards the whole of reality. People, objects, and events acquire spiritual significance. Not only the Eucharist is a symbol – the eating is also a symbol: of being connected to, getting in touch with, being aware of, being sustained by, being inspired by, consuming and being consumed.

In the words of the Brihadaranyaka Upanishad, referring to the knowledge of subtle connections that exist behind plurality of phenomena, "When a man knows this, he becomes the eater of this whole world, and the whole world here becomes his food." Such is the miracle and alchemy of the Eucharist.

***Love is the law, love under will.***

FRATER ISKANDAR is Frater Superior's Representative for the O.T.O. in Canada. He took his Minerval Initiation in 1986 e.v. and is currently a member of the Lovers Triad of the Order.

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# A LOVE-SONG FOR THE CULT OF NUIT:

## DAUGHTER OF THE INFINITE, DWELLER BETWEEN THE WATERS

### (A SONG OF LIBER NU SUB FIGURA XI)

INFINITE SPACE & INFINITE STARS! I COME WITH THE  
THE SYMBOLS OF YOUR ART  
THE SCARLET ROBE, THE CROWN OF TRUTH,  
MY FINGERS RINGED WITH RICH JEWELS.

THE SERPENT-FLAME RISES IN MY SPINE  
YOUR INCENSE OF RESINOUS WOODS AND GUMS  
I OFFER UP IN PASSION'S FIRE, THE RISING SMOKE  
UNFOLDS MY SPIRIT'S EMBRACING WINGS.

THE SIGIL OF THE STAR FIVE-POINTED  
WITH THE CENTRAL CIRCLE OF RED  
I LAY BEFORE YOU, AND I DRINK  
ELIXIR FROM THE SILVER CUP: SWEET WINES  
AND WINES THAT FOAM!

I RISE UP, A DRAGON IN THE NIGHT OF PAN  
I BURN WITH THE LUST OF SECRET SUNS  
HADIT AM I, YOUR SILENT SERPENT  
LOVER AND LIGHT, ADORNING YOUR NAKED SPLENDOR.

FROM THE HIGHEST MOUNTAIN PEAKS I CALL  
WHERE THE WANDERING WINDS HYMN YOUR GLORY  
THRILLING YOUR HAIR, ETERNITY'S TREES,  
SINGING HEART & TONGUE OF WHIRLING VOID.

FROM EMPTY DESERT WASTES I CALL  
WHERE SEARCHING SANDS ARE LIKE DIAMONDS  
THE VULTURE CIRCLES IN VAULTED SKY  
DEATH FREES ME TO UTMOST COMMUNION WITH YOU.

ADRIFT IN THE WAVE-TOSSED ARC OF PASSAGE  
THE FUNERAL-BARQUE OF ASAR  
VEILS TORN, I ARISE AS A STAR IN NUIT  
ASCENDING IN STRENGTH TO HEAVEN'S HEIGHT:  
I SURRENDER TO YOUR SIREN CALL  
OF ECSTASY THAT CRIES "TO ME, TO ME!"  
RAPTURED IN RAINBOWS I WANDER UNDYING  
IN THE FLOWER-STREWN GARDEN, THE MAZE OF SKY.

FALLING THROUGH SPACE, YOUR MOUTH, YOUR FACE,  
EXPANDING TO LIMITLESS VOID  
MY GAZE TURNS OUTWARDS TO INFINITIES  
WHERE I FALL FOREVER IN DESIRE.

FALLING, FALLING BETWEEN AND BEYOND  
REACHING OUT TO THE ENDLESS HORIZON  
WE STRIVE TO MEET, IN THE CHILL EMBRACE  
OF THE JOY YOU HAVE PROMISED YOUR PRIEST.

I CALL YOU! I ADORE YOU!  
ALL OTHERNESS BEYOND NOTHINGNESS  
FILLED WITH THE FIRE OF THE HAWK, AND FLOODED  
WITH STARLIGHT AND BLACK FLAME FEATHERS DANCING.

TO THEE! EVER UNTO THEE!  
I SING MY SONG AND STRIVE IN LUST  
TO THEE! TO THEE!  
I OFFER UP ONE PARTICLE OF DUST,  
AND LOSE ALL IN THAT HOUR...

**ROBERT C. CAREY** is a lifelong sorcerer,  
esoterrorist and cognitive dissident.

## INVOCATION OF SET

# SET

FROM LIBER PHOENIX

SEVEN AND ONE—IN SEVEN  
SEPT—GOD, LORD OF WONDERS  
I ADORE THE RADIANCE  
GENTLY UNFOLDING FLOWER  
I HIDE WITHIN THE WOMB  
A SMALL GOLDEN BEE SHOWERED IN GOLD.  
OUR DANCE FLIES THROUGH THE WEB OF TIME  
OVER WAVES, LARGE AND SMALL  
SWIFT AS THE RAVEN AT MIDNIGHT  
THE FLIGHT IS THE EMPTIEST OF AIR  
WITHOUT YOU  
MY GOD.  
SEVEN TIMES SHALL YOUR PRAISE BE CHANTED  
UNTO THE VOID.  
ONCE SHALL YOUR SILENCE DESCEND  
COVERING ALL IN DARKNESS.

AION 131

*A ritual as performed at Horizon Lodge for Winter Solstice 2013. There are five principal officers -- one herald and one officer for each of the four sections. They are armed with swords, spears, or Was scepters. The setup is an obelisk with two small alters on either side. The obelisk is surmounted by a wreath from which hangs talismans engraved with the sigil of Capricorn from Liber 231. On the south side of the obelisk there is a statue of Set facing south. Each officer performs their role facing this statue (south of the obelisk facing north). The knocks may be performed by a drummer or by the officers striking their chests.*

*Herald*

*Introduction and Explanation*

*22-1-777777*

*Officers enter and form a circle around the Obelisk*

*Banishing*

Mighty and erect is this Will of mine, this Pyramid of fire whose summit is lost in Heaven. Upon it have I burned the corpse of my desires.

Mighty and erect is this Φαλλος of my Will. The seed thereof is That which I have borne within me from Eternity; and it is lost within the Body of Our Lady of the Stars.

I am not I; I am but an hollow tube to bring down Fire from Heaven.

Mighty and marvellous is this Weakness, this Heaven which draweth me into Her Womb, this Dome which hideth, which absorbeth me.

This is The Night wherein I am lost, the Love through which I am no longer I.

*Officers circumambulate widdershins 1 1/5 times*

BY SCOTT WILDE

I

*All present say each "Thee, Thee I Invoke", given  
at the sign of the officers.*

Thou who art I, beyond all I am,  
Who hast no nature and no name,  
Who art, when all but thou are gone,  
Thou, centre and secret of the Sun!

O Thou of the Head of the Sha! **Thee, Thee I invoke.**

Thou the child of Geb, Thy Father, and Nut, thy  
Mother. Thou whom the pregnant goddess brought  
forth when you clove the night in twain, thou who  
broke out in violence. **Thee, Thee I invoke.**

O thou whose skin is white, like that of a foreigner.  
**Thee, Thee I invoke.**

Thou who defends the boat of Ra, Thou the slayer  
of Apophis, abiding at the prow of the boat of the  
aeons. **Thee, Thee I invoke.**

O thou whose hair is as the red as the earth of the  
unconquered desert. **Thee, Thee I invoke.**

O thou that didst join us in war with the gods, thou  
who searched the whole world and found great  
Osiris, whom you brought to us chained. Thou who  
didst dismember the corpse of thy brother and spread  
the pieces throughout the land. **Thee, Thee I invoke.**

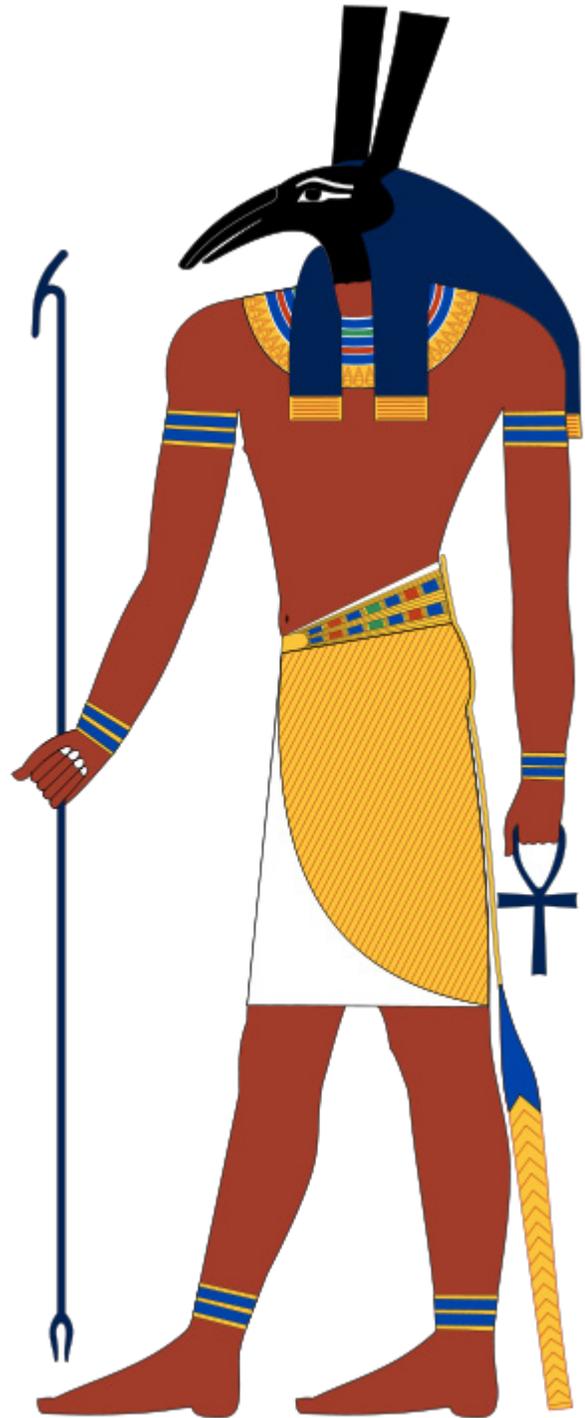
O thou who bearest the Was Sceptre! **Thee, Thee I  
invoke.**

O thou, Great of Strength, thou didst pluck out the  
left eye of Horus, thy nephew, with whom thou art  
engaged in eternal battle. **Thee, Thee I invoke.**

O thou black boar, that eateth up the moon and fills  
the night sky with darkness. **Thee, Thee I invoke.**

O thou Lord of the Oasis, Thou who hast power and

CONTINUED ON PAGE 15



## NIGHT BARGE

THE MOON IS BRIGHT AS A SILVER COIN  
COVERING THE ETERNAL EYE  
BUT GOD IS ONLY SLEEPING  
PERHAPS DREAMING  
WINGS FOLDED, PLUME UPON PLUME  
BEAKED HEAD DROOPING ONTO DOWNY BREAST  
PERCHED IMPERIOUS  
DRIFTING ON HIS GLIDED BARGE

### SLEEPWALKER

IN THE AZURE DARK YOU LOVED ME MORE  
COOLED BY THE BREEZE THAT BILLOWS THE SAILS  
AND RUFFLES THE HEAD OF A DOZING GOD  
HIDDEN FROM THE BLIND EYE  
SHADOWS WRAPPED AROUND US LIKE A PALL  
HEARTS FEATHER-LIGHT  
LIKE STARS WE BURNED TOGETHER  
ALL THE DOORS OF THE UNDERWORLD OPENED

LORD OF SILENCE  
SARCOPHAGUS BOUND  
WILL YOU TAKE WITH YOU  
YOUR ORNAMENTS AND INSTRUMENTS  
TWO KNIVES CROSSED  
BLADE OF COPPER, HILT OF GOLD  
SHARP AS A STAR POINT  
TRACING SCARLET CONSTELLATIONS  
INTO THE SPANGLED FLESH OF NUIT -  
MAY SHE BEND TO KISS YOU  
GOLD FLECKS RAINING FROM LAPIS SKY  
AS THE NIGHT BARGE SAILS ON

CATE ENGLEHART is a well-known Seattle Goth, Thelemite, and poet.

## WHY DO I LOVE THE OTO?

Simple, my brothers and sisters. While Mass and initiations have had a strong impact on me, the greatest magical, spiritual moments for me have been dining laughing and talking with my OTO siblings. Their love and support has helped me stand on my own two feet. If I were to stumble I know my siblings would either help me up or encourage me to find my own strength to stand.

As a vodun one of the most important things are family and community. As a thelemic vodun of the OTO that is what I have. It is what the OTO means to me.

BARON SYLVIA, a dedicated Thelemite and Vodun priestess, lives in New Orleans.



“I’ve always been lucky with poets. I mean that my encounters with their creations have always been well timed: at the opportune moment, I inevitably find a poetic work that can help me to live, to sharpen my consciousness of the world.”

— JORGE SEMPRUN

dominion over the desert, thou dost raise up thy scepter and violent storms, earthquakes and all the animals of the wilderness obey thy will. **Thee, Thee I invoke.**

22-1-7777777

I have been attached to your holy form!

I have been given power by your holy name!

### OOO VITRIOL

*Officers circumambulate widdershins 1 1/5 times*

## II

Thou who art I, beyond all I am,  
Who hast no nature and no name,  
Who art, when all but thou are gone,  
Thou, centre and secret of the Sun!

By thy name Pan, I invoke thee, mighty and lustful body and soul of the All-devourer and all-begetter;

By thy name Geb, Father of Snakes, I invoke thee!

By thy name Shaitan, I invoke thee, O smokeless fire, thou whisperer, thou who refused to prostrate thyself.

By thy name Adonai, lord of the Earth, I invoke thee!

By thy name Saturn, I invoke thee, Greatest of the Titans, Father of the Gods, Ruler of the Universe!

By thy name Adonis, Beautiful Youth, Beloved of Aphrodite, Beloved of Persephone! I invoke thee!

By thy name Hades, I invoke thee, Thou unseen, Lord of the Dead, Thou Wealthy Ruler of the

Underworld.

By thy name Sebek, Crocodile of the Nile, I invoke thee.

By thy name Adad, I invoke thee, O Thunderer, Master of the Earth, great radiant bull, The lord who rides upon the storm!

By thy name Had, Thou winged serpent of flame and light, that bringeth Knowledge & Delight and bright glory, and stir the hearts of men with drunkenness! I invoke thee!

22-1-7777777

I have been attached to your holy form!

I have been given power by your holy name!

### OOO VITRIOL

*Officers circumambulate widdershins 1 1/5 times*

## III

All present say each "I invoke thee", given at the sign of the officers.

Mine is the head of the man, and my power is as mighty as the Sha! By my head, I invoke thee!

I am the child of Geb my Father and Nut my Mother. By my body, I invoke thee!

I am foreign to all those who dwell upon the earth. By my skin, I invoke thee!

My hands grasp the spear of will that shall pierce the heart of Apophis, by my spear I invoke thee!

Mine is the union of heaven and earth, by my lamen I invoke thee!

Mine is the sword that dispatched Osiris! By my sword I invoke thee!

I bear the Was Sceptre! OOO VITRIOL! By the word, I invoke thee!

CONTINUED FROM PAGE 15

Mine is the sign of Set and Horus fighting! By the sign I invoke thee!

Mine is the song sung at the Sabbat of the Goat, under the Night of Pan:

Thou who art I, beyond all I am,  
Who hast no nature and no name,  
Who art, when all but thou are gone,  
Thou, centre and secret of the Sun!  
By the song, I invoke thee!

About my name swirl Duality [22], Unity [1], and the Energies released by annihilation of the ego in that which is beyond [7777777]. By thy holy name I invoke thee!

22-1-7777777

I have been attached to your holy form!  
I have been given power by your holy name!  
OOO VITRIOL  
Officers circumambulate widdershins 1 1/5 times

#### IV

*All present vibrate each "OOO VITRIOL,"  
given at the sign of the officers.*

Mine is the Head of the Sha! **OOO VITRIOL**

I am the child of Geb my Father and Nut my Mother. I am he whom the pregnant goddess brought forth when I clove the night in twain, breaking out in violence. **OOO VITRIOL**

My skin is white, like that of a foreigner. **OOO VITRIOL**

I am he who defends the boat of Ra, I am the slayer of Apophis, abiding at the prow of the boat of the aeons. **OOO VITRIOL**

My hair is as the red as the earth of the unconquered desert. **OOO VITRIOL**

I am he that didst join you in war with the gods, I searched the whole world and found great Osiris,

whom I brought to you chained. I didst dismember the corpse of my brother and spread the pieces throughout the land. **OOO VITRIOL**

I bearest the Was Sceptre! **OOO VITRIOL**

I am he, Great of Strength, thou didst pluck out the left eye of Horus, my nephew, with whom I am engaged in eternal battle. **OOO VITRIOL**

I am the black boar, that eateth up the moon and fills the night sky with darkness. **OOO VITRIOL**

I am he, Lord of the Oasis, who hast power and dominion over the desert, I do raise up my scepter and violent storms, earthquakes and all the animals of the wilderness obey my will. **OOO VITRIOL**

Therefore I say unto thee: Come Thou forth and dwell in me; so that every spirit, whether of the Firmament, or of the Ether, or of the Earth or under the Earth ; on dry land or in the Water, of Whirling air or of Rushing Fire; and every spell and scourge of God the Vast One may be THOU!  
**OOO VITRIOL**

22-1-7777777

*Officers give the sign while all partake of eucharist*

*Officers take their seats*

*10 minutes silence*

*Poem is read*

*Officers exit*

SCOTT WILDE is a member of the OTO-USA Grand Lodge Electoral College, and a tireless Brother of all in Horizon Lodge.

## ABRAHADABRA & ABRACADABRA. BY ROBERT C. CAREY

“And Abrahadabra. It shall be his child & that strangely.” (AL III: 47)

A B R A H A D A B R A  
A B R A H A D A B R  
A B R A H A D A B  
A B R A H A D A  
A B R A H A D  
A B R A H A  
A B R A H  
A B R A  
A B R  
A B  
A

ABRAHADABRA is the famous magical Word of the Aeon or Word of Double Power transmitted in Liber AL vel Legis: The Book of the Law by Aleister Crowley, which is the founding revelation of Thelema. It centers upon the name Had, the core syllable of the allegedly Egyptian god-form Hadit or Hadith who is, according to many, Behdet or Horus of Behedet, a city in ancient Egypt. This entity is usually depicted as a winged solar orb, globe or sun disk, a design also common in Babylonian civilizations as well, which often appeared as a symbol of divine protection above temple doors and at the top of stela. In terms of Liber AL (and its magical template, the ancient artifact known as the Stele of Revealing) this deity is thus identified with the Horus of solar fire who is portrayed as the falcon-winged Heru-Behutet. This image may also be related to the powerful (and destructive) Sole Eye of Ra, often circled by a serpent and appearing as a crown, which is a form of the primal goddess.

In Thelema Hadit is each individual spark of consciousness, the soul or star that is the center of its own universe of experience. For me this Word expresses that image, the central light of Self as HAD, and the wings as twin ABRAs representing the twin aspects of the Younger and Elder Horus: Hoor-par-Kraat, the silent child born from a lotus, and the avenging warrior-

king, the hawk-headed Ra-Hoor-Khuit. Crowley in his essay Gematria expressed the word as “I am the finite square; I wish to be one with the infinite circle.”

We may note that Abrahadabra has eleven letters, said to link the symbol of humanity (the soul or Microcosm as pentagram, formed of five identical vowel A's) with that of God or the universe (the vast Macrocosm as hexagram, as the six diverse consonants B, R, H, D, B, R). These symbols represent the alchemical Great Work of wholeness and perfection, of uniting the physical with the spiritual, the personal with the cosmic. Crowley also claimed 11 as the number of Thelemic magick, the ‘One Beyond Ten’, stepping beyond the 10 spheres of the traditional Hebrew Tree of Life. 10 was considered a perfect number (count your fingers!) and so for many this implied the additional non-sphere of Knowledge or Daath, seen as a gateway to (and through) the chaotic and qlipothic realms underlying (and preceding) the Creation, to reach the place of timeless beginning that Austin Spare termed KIA and qabalists might regard as Ain Soph Aur, the Limitless Light. For those addicted to conventional morality 11 thus implied black magic, homosexuality, and a hideous disregard for the metric system.

For some further context I will begin by quoting Mr. Crowley's Old Comment to the Book of the Law:

*“AL III, 1: “Abrahadabra! the reward of Ra Hoor Khut.”*

*1. Abrahadabra --- the Reward of Ra-Hoor-Khuit. We have already seen that Abrahadabra is the glyph of the blending of the 5 and the 6, the Rose and the Cross. So also the Great Work, the equilibration of the 5 and the 6, is shown in this God; fivefold as a Warrior Horus, sixfold as the solar Ra. Khuit is a name of Khem the Ram-Phallus-two-plume god Amoun; so that the whole god represents in qabalistic symbolism the Second*

CONTINUED ON PAGE 18

*Triad ("whom all nations of men call the first").*

It is the Red descending triangle, -- the whole thing visible, for Hadit and Nuit are far beyond. Note that Ra-Hoor Resh-Aleph-He-Vau-Vau-Resh = 418."

Crowley also produced this numerological analysis:

*"ABRAHADABRA = 418*  
*ABRAHADABRA has 11 letters*  
*ABRAHADABRA =*  
 $1+2+2+1+5+1+4+1+2+2+1 = 22$   
*The five letters in the word are: A, the Crown;*  
*B, the Wand; D, the Cup; H, the Sword; R, the*  
*Rosy Cross; and refer further to Amoun the*  
*Father, Thoth His messenger, and Isis, Horus,*  
*Osiris, the divine-human triad.*  
*Also 418 = ATh IAV, the Essence of IAO*  
*418= BVLShKIN, or Boleskine*  
*418= RA HVVR, or Ra Hoor*  
 $418 = \sum(13-31)$   
*Abrahadabra is from Abraxas, Father Sun,*  
*which = 365*  
*418 = 22 x 19 Manifestation"*

It is notable that Crowley was using this word prior to reception of the Book of the Law, as it appears in the ritual he devised to invoke Ai-wass, the entity that transmitted it. It seems that the Hermetic Order of the Golden Dawn used the more traditional spelling of Abracadabra, and that this was changed by Crowley for qabalistic reasons, as the number 418 presented much better (or "more convenient") correspondences.

My purpose here, however, is to explore a bit more deeply into the actual roots of the word. In ancient times it was long used for a very different purpose: as an incantation to cure sickness, fevers and inflammations. The sufferer from disease would wear an amulet containing the word written in the form of an inverted triangle:

**A B R A C A D A B R A**  
**A B R A C A D A B R**  
**A B R A C A D A B**  
**A B R A C A D A**  
**A B R A C A D**  
**A B R A C A**  
**A B R A C**  
**A B R A**  
**A B R**  
**A B**  
**A**

This was believed to diminish the hold of the spirit of the disease over the patient; as the name decreased, the power of the evil spirit causing the illness would disappear. According to Wikipedia the first known mention was in the 2nd century A.D. in a poem called De Medicina Praecepta by Serenus Sammonicus, who was a physician to the roman emperor Caracalla. There is a very similar qabalistic cure for blindness in which the name of a demon called Shabriri, who caused loss of sight, is similarly diminished. This rather clever means of banishing the power of spirits was not uncommon in the ancient world, and some maintained that Abracadabra was simply the name of one such demon. As a general healing talisman this spell was used throughout medieval times and survives up until today, attested in the same form in a manual of American hoodoo:

*"The most celebrated arrangement of letters by which cures are effected is ABRACADABRA... still popularly used by those who believe in and practice Voodoo in America today. Each letter is to be written in the blood of the user, or with Dove's blood Ink. It must be inscribed on a piece of parchment (or plain white paper) in the form of an inverted pyramid, or it may be engraved on an amulet. The talisman is simply to be hung around the neck of any sick person... Carried in the pocket of one who is well it is said to ward off diseases. Such a talisman is claimed to cure everything from a bad toothache or bruises to epilepsy and insanity."*

(from *Voodoo Charms & Talismans* by Robert Pelton / Original Publications 1997).

I have also found some inspiration in the following quotes:

*“By arranging the letters in a reverse triangle, the celestial energies which the charm claims to entrap are directed downwards. Accordingly, the figure should be seen three-dimensionally as a funnel. The magic letters slanting down from the wide mouth to the narrow spout comprise the lines of force of a mighty whirlwind. Woe betide the powers of evil which it strikes since they will vanish forever from the world above into the abyss from which there is no return.”*

(from *The Penguin Dictionary of Symbols* by Jean Chevalier and Alain Gheerbrant, translated by John Buchanan-Brown, Penguin Books, 1996)

*“ABRACADABRA - One of the few words entirely without meaning, this confusing term is still used in a joking way by those making ‘magic.’ It was first mentioned in a poem by Quintus Severus Sammonicus in the second century. A cabalistic word intended to suggest infinity, ‘abracadabra’ was believed to be a charm with the power to cure toothaches, fevers, and other ills, especially if written on parchment in a triangular arrangement and suspended from the neck by a linen thread. Abracadabra is of unknown origin, though tradition says it is composed of the initials of the Hebrew words ‘Ab’ (Father), ‘Ben’ (Son), and Ruach Acadsch (Holy Spirit). When toothache strikes, inscribe the parchment amulet in the following triangular form.”*

(from *The Encyclopedia of Word and Phrase Origins* by Robert Hendrickson, Facts on File, New York, 1997)

*“The word derives from the Hebrew ‘abreg ad habra’ meaning ‘strike dead with thy lightning.’ In Hebrew it comprises nine letters. ‘Placing aleph on the left side of the triangle - and its ninefold repetition - is the magical element.’”*

(from *Amulettes, talismans et pentacles dans les traditions orientales et occidentales* by Jean

Marques-Rivière, with a preface by Paul Mas-son-Oursel, Paris, 1938).

In fact, there have been many attempts to discover a more ancient Middle Eastern source for a truer meaning of Abracadabra. Most often attested is the Aramaic “avra kedabra” or “avrah k’davarah”, meaning “I will create as I speak,” possibly a reference to the Lord creating the universe by the power of the Word. Another suggestion derives from the Hebrew, “ha-brachah” which means “the blessing” and “dabra”, an Aramaic form of the Hebrew “dever”, meaning “pestilence” or “curse”. Other Hebrew phrases that have been suggested as possible origins include a corruption of “avar k’davar” which roughly means “it will be according to what is spoken”; and the “abreq ad habra” quoted above, alternatively translated as “hurl your thunderbolt even unto death.” Others argued that the term might come from “abhadda kedhabhra”, and Aramaic phrase meaning “disappear like this word”, or the Arabic variation “Abra Kadabra”, meaning “let the things be destroyed”, referring to the use as a means of treating illness. All of these possibilities have been culled from competing online dictionaries.

My preferred belief is that the word derives from Abraxas (sometimes spelled Abrasax), a powerful name of the Lord, or of the Devil, or both as one being. His origins have been theorized as either Egyptian or as a Persian sun god. He is sometimes seen as the Gnostic demiurge or creator of the physical universe, or as an Angel, a Demon, or an Aeon; and he is frequently invoked in Greco-Egyptian magical texts. The gnostic heresiarch Basilides considered Abraxas to be the Highest Being, presiding over legions of spirits and the cycles of the Aeons of time: “the Ineffable Name as a master-key with which the powers of all the upper and the nether world are locked or unlocked, bound or loosened.”

The early church father Tertullian provides this more detailed account: “Afterwards broke out the heretic Basilides. He affirms that there is a supreme Deity, by name Abraxas, by whom was

CONTINUED ON PAGE 20

created Mind, which in Greek he calls Nous; that thence sprang the Word; that of Him issued Providence, Virtue, and Wisdom; that out of these subsequently were made Principalities, powers, and Angels; that there ensued infinite issues and processions of angels; that by these angels 365 heavens were formed, and the world, in honor of Abraxas, whose name, if computed, has in itself this number. Now, among the last of the angels, those who made this world, he places the God of the Jews latest, that is, the God of the Law and of the Prophets, whom he denies to be a God, but affirms to be an angel. To him, he says, was allotted the seed of Abraham, and accordingly he it was who transferred the sons of Israel from the land of Egypt into the land of Canaan; affirming him to be turbulent above the other angels, and accordingly given to the frequent arousing of seditions and wars, yes, and the shedding of human blood. Christ, moreover,

he affirms to have been sent, not by this maker of the world, but by the above-named Abraxas; and to have come in a phantasm, and been destitute of the substance of flesh: that it was not He who suffered among the Jews, but that Simon was crucified in His stead: whence, again, there must be no believing on him who was crucified, lest one confess to having believed on Simon. Martyrdoms, he says, are not to be endured. The resurrection of the flesh he strenuously impugns, affirming that salvation has not been promised to bodies.”

A scholar named Bellermann attempts to derive this name from the Coptic, claiming it is a compound of “Abrck” and “sax” and meaning “the holy Word” or “the blessed Name.” Another suggested etymology is Ab Raza, “Father of the Secret” or “Master Secret,” but in general scholars do not believe this mysterious appellation comes from Hebrew roots. Yet another suggestion derives Abraxas from a god in Syria called Abracalan. However, the Qabala provides an interesting connection: in both Greek and Hebrew Abraxas totals 365, the number of days in the year, and this numerology also links him to Mithras or Meithras, the savior (and soldier) god of a Roman mystery cult (from which Christianity later appropriated a great deal of symbolism). The numeration of 365 suggests solar roots, as the yearlong cycle of the sun’s journey.

This mysterious deity is perhaps best known through the Abraxas-gems, engraved talismanic stones of varying material on which this word appears either alone or with other mysterious names of God (such as Iao, Adonai, Sabaoth, or Eloai) along with various mystic figures and cryptic groups of letters. The usual form of Abraxas is a human body with the head of a rooster (sacred to Hermes or Apollo) or occasionally of a hawk (Horus) or a king, and legs made of serpents; the head of a bird and the serpentine limbs might imply the union of heaven and earth, with the human as the center. He often carries in one hand a shield (sometimes marked with the divine name IAO) and in the other a whip or sword. He may also appear as a chimera or basilisk, and sometimes rides in a chariot like the Greek sun gods Helios or Apollo. He may be



LIBER 15 BY SHELLAY MAUGHAN

linked to the Mithraic Aion or Persian Zurvan.

*“Abraxas represented the 365 Aeons or emanations from the First Cause, and as a Pantheus, i.e. All-God, he appears on the amulets with the head of a cock (Phoebus) or of a lion (Ra or Mithras), the body of a man, and his legs are serpents which terminate in scorpions, types of the Agathodaimon. In his right hand he grasps a club, or a flail, and in his left is a round or oval shield.”*

(from *Amulets & Talismans* by E.A. Wallis Budge, various editions)

I should note that as a parallel to Abrahadabra, the magical word Ablanathanalba also occurs in these amulets as well as in the magical papyri. These are both more or less palindromes, reading the same backwards and forwards, and such verbal formulas are not uncommon.

Abraxas is one of my deepest core deities, my link to the concept of Hadit, and is also a name used by Crowley in both Liber Samekh and the Gnostic Mass. Other sources, notably Kenneth Grant, have also identified Hadit as the Egyptian god Set, lord of chaos and storms, who is quite prominent in Greco-Egyptian magical texts and usually (in the late period) depicted with the head of an ass. The Greeks identified Set with Typhon, whose description as a Titan has some similarities to that of Abraxas:

*“Typhon... was the largest monster ever born. From the thighs downward he was nothing but coiled serpents, and his arms which, when he spread them out, reached a hundred leagues in either direction, had countless serpents’ heads instead of hands. His brutish ass-head touched the stars, his vast wings darkened the sun, fire flashed from his eyes, and flaming rocks hurtled from his mouth. When he came rushing toward Olympus, the gods fled in terror to Egypt, where they disguised themselves as animals.”*

(from *The Greek Myths* by Robert Graves, various editions)

C.G. Jung also shared my link with Abraxas through his own interests in alchemy, hermetics

and gnosticism, and his personal transmission the Seven Sermons to the Dead can be found online or in his wonderful autobiography *Memoirs, Dreams, Reflections*. As Jung said:

*“Abraxas speaketh that hallowed and accursed word which is life and death at the same time. Abraxas begetteth truth and lying, good and evil, light and darkness in the same word and in the same act. Wherefore is Abraxas terrible.”*

This work is extensively analyzed in Stephen Hoeller’s *The Gnostic Jung & the Seven Sermons to the Dead*.

*“The bird fights its way out of the egg. The egg is the world. Who would be born must destroy a world. The bird flies to God. That God’s name is Abraxas.”*

(from the novel *Demian* by Hermann Hesse)

The word abracadabra is still used to create an impression by many stage magicians to this day, and remains the mystic phrase most familiar to the general public, which truly must show some considerable power by virtue of surviving over so many centuries. The only other such candidate I can think of is Hocus Pocus, which has been explained away as a corruption of the words of consecration in the Christian mass: “Hoc est meum corpus,” (“this is my body”), ‘Alakazam!’, and ‘presto-change-o!’ scarcely qualify.

**“The ending of the words is the Word ABRAHADABRA.” (AL III: 75)**

ROBERT C. CAREY is a lifelong sorcerer, esotericist & cognitive dissident.

## ENOCHIAN RITUAL BY AION 131

Bright desert  
Sun is hot and blazing in a white sky  
Open vista- dunes of sand—nothing  
The sun becomes brighter and a solitary eye  
opens in the sun—sideways  
My third eye is illuminated and I feel power flow  
Suddenly flowing rivers of tears flow from the eye  
Two flowing down to either side to the sands below  
Forming a pyramid shape  
Then an actual pyramid emerges from this  
outline, stones and sand  
The eye glows atop the pyramid  
Now the rivers from the eye unite—only One river flows  
Down into the desert  
Down into Amenta  
It is now dusk—sunset colors  
I walk towards the pyramid  
The river is now hidden underground  
I follow the tracks of it to the foot of the pyramid  
Suddenly, to my left, Anubis, quite clear, is standing, tower-  
ing over me, black in color  
He points to the base of the pyramid  
There is now a door  
I enter the doorway and the path slopes downward, the walls  
are all stone  
Down down down- like entering a burial chamber  
Long sandy fitted stone tunnel  
There is another doorway open before me  
Suddenly I see clearly a bas relief – huge- on a left wall  
It is Nephtys kneeling with winds- huge  
To my right I can barely see another huge bas relief, it is Isis  
kneeling, winged  
They flank this entrance, I honor them- they are alive- and I  
pass through  
Ahead seems a dead end- a flat sandstone wall  
Approaching the wall I can see now that there is a carving  
A HUGE incised bas relief of a royal cobra, head raised, fac-  
ing right  
Headdress, scales etc- very big  
Suddenly it comes alive and stares into my eyes  
I am shocked- it rears and strikes! Its fang enters my 3rd eye  
and I feel a jolt  
I am filled with serpentine gnosis- like electric current  
I SEE the truth that the Serpent God is in fact the spinal

column  
That the hooded head is the brain at the top- the  
whole image is very clear  
There is a great light  
My spine burns  
I merge with and become the Cobra  
We unite and I find my cobra-self shrinking  
Now I see there is a small hole-doorway at the foot  
of the wall  
I slither through the tunnel  
It is full of light  
Then it opens up to a brighter cavern, large, very  
bright  
Full of stalagmites and stalactites  
At the end of this cavern, I slither up to a massive  
throne  
Upon the throne is Baphomet  
I slither up and become the serpent that wraps  
about his form and which he holds  
I STRIKE as a cobra at the flame between his  
horns  
The small sun that glows there  
There is a brilliance and several symbols are  
shown to me  
Suddenly I am again a man  
I have passed through the vision and through a  
door and am now on a portico overlooking the  
desert from the side of the pyramid- near the top- I  
am up high  
I am a dark-skinned priest of Khem, wearing a  
white linen kilt  
I see the Nile in the distance  
The sun is setting and I raise my hands and honor-  
merge with it

And then I am back.

Aion 131 (Denny Sargent) is a Seattle educator  
and long-time Thelemite



## REFLECTIONS ON THE GNOSTIC MASS VIDEO PROJECT BY JON SEWELL

AS I SIT WRITING THIS, a feature length presentation of Liber XV, The Gnostic Mass is rendering on my multi-media work station. I can't help but think that this is something that started out relatively small. But then so do children. And they get bigger.

The project really began late in 2008, when Bob Jones and I were hanging out at Horizon Oasis in Seattle after a celebratory event. We were each enjoying a drink and laughing in the library about some of our recent plan. Over the course of the Summer we'd been plotting several "commercials" for Eleusyve Productions that we were intending to share over the internet.

As an aside, several months later in the spring of 2009 we did shoot those commercials, after which they found a degree of YouTube notoriety and were eventually included on the DVD for The Rite of Mercury as special feature. But that is another story.

Returning to the narrative, we began joking about the various projects we might pursue in the future. Our conversation eventually turned to Kenneth Anger and his desire to create a feature length depiction of Liber XV, The Gnostic Mass. For whatever reason this project had never come to fruition, and a full length high quality video of the central ritual of the O.T.O. did not exist. There is a version on YouTube shot in 2008, and uploaded in four sections in January of 2009, but at the time of our initial conversation, this version wasn't available. To the best of our knowledge, a Gnostic Mass movie did not exist.

So it follows, in a fit of alcohol fueled hubris we came to the decision that we were going to

shoot a feature length depiction of Liber XV, The Gnostic Mass ourselves.

As it turns out, we got a little side tracked shooting and editing a documentary about the Rites of Eleusis commemorating the centennial anniversary of Aleister Crowley's original presentation of those Rites in 1910e.v., which eventually premiered at NOTOCON VIII in Detroit in 2011. I've also obligated myself to keeping something of a schedule in composing and presenting musical presentations of The Rites of Eleusis on a regular basis. Since that work would proceed unabated, the idea of a Gnostic Mass video was something Bob and I occasionally discussed, but the project was only an idea until a window could be found in our schedules. The above projects are also tales unto themselves, but they serve to illustrate why it took so long for our creative revelry to cross from our imaginings into reality. It is just as well, as we learned many things during the course of our various other projects that prepared us to begin planning a serious video production of Liber XV, The Gnostic Mass.

None the less, a break in our respective schedules was inevitable. So it was that we met in a bar called The Six Arms late in 2012, as The Rite of Sol video was entering post production, and began to seriously map out what it would require to create a feature length presentation of a ritual like Liber XV.

We agreed early in our conversations that we would only be able and willing to proceed if we could find the right Mass team. Not only must

CONTINUED ON PAGE 24

us, and support the vision of the project. We wanted to present the Mass in its civilized form, in compliance with the canon, in a manner that was both artistically pleasing and educational. We also agreed that this could not be a project independent of the O.T.O., but rather that we should discuss the project with initiates and present our vision to Chartered Bodies of the Order, working within the structure of Ordo Tempis Orientis to create the video.

I contacted Sister Onyieh Jewel, who serves as High Priestess of Anahata Chapter of Rose Croix, and discussed the matter over lunch. The Rose Croix, being a body of long term initiates, seemed like a natural choice. According to Liber 194, the Rose Croix is responsible for entertainments, so this would be a natural place for a DVD to fall, and something educational would certainly be enjoyable and an intellectual stretch for long term initiates like Chapter Members.

Sister Onyieh was immediately interested in the idea, and it was her suggestion that we invite Dr. David Shoemaker and Soror Serpentine to celebrate Mass as Priest and Priestess. Additionally, we discussed the idea of inviting Sabazius and Soror Helena to provide commentary for the project.

In the following days, discrete inquiries were made to those august initiates that Sister Onyieh and I had discussed over lunch, and to our immense satisfaction, everyone we approached was receptive to our proposal. We had a list of respected and well versed initiates willing to participate in the project.

Simultaneously, Bob and I began going through our media contacts to find lighting, make-up, sound and video people whose talents would round out our production staff.

By the time we presented our project to Anahata Chapter, we had secured several of our officers and the bulk of our production team. We had created a budget and a schedule. We had a shot list, and a timeline. The membership and officers of Anahata Chapter were very supportive of the plan. Moreover, it was among the members of Chapter that we found our third offi-

cer, as Brother Scott Wilde agreed to take on the role of Deacon for the project.

After securing the support of Chapter, I presented our project to the officers of Horizon Lodge, who happily agreed to support the project by providing us with six days of unlimited use of the facility for producing the video. Members of Horizon Lodge also agreed to help with some upgrades to the temple furniture that would be important to making the video a beautiful presentation. This was the final of our preliminary hurdles. We had everything we needed to move forward with the project.

Having experience with fund-raising through working with The Rites of Eleusis, I began working with the Chapter to create a fund raising campaign for the Gnostic Mass video project. This turned out to be something significantly more complex than my past experience, as working to raise money within a 501c3 is as complex as it sounds. It would certainly have been impossible without the help of U.S Grand Lodge and the local Most Wise Sovereign and Treasurer of Anahata Chapter, Brothers Doug Blake and Scott Wilde respectively.

By the time we had sorted out the financial aspect we were already months behind our original schedule. We had scheduled everything around weekends when our team was available. And now we had to find a new schedule that worked for our production staff and the mass team. As a result we ended up shooting our Mass video over Memorial Day weekend, one of the hottest of the summer.

Of course, since we were recording audio, we needed to keep the air conditioner off. Once all of the lights were in place, with the air conditioner switched off, the insulation over the windows to cut the noise, and the candles burning, the temperature within the Lodge climbed to something bordering on unbearable.

Being Memorial Day weekend, it was also a weekend that nearly everyone had plans. Many of the people who would have otherwise volunteered to be involved with the project were at festivals, or camping, or simply enjoying the last Holiday of

erwise, and once we realized it was going to be difficult to find a congregation, were forced to recruit rather aggressively.

My first aggressive recruit was close to home. Over the years I have worked closely with my wife, Melissa Holm, who has directed the staging of the Rites, and serves the O.T.O. both locally at Horizon Lodge and Anahata Chapter, and on the Grand Lodge conference committee. She is one of the most committed people I know, and incredibly busy, so when I took on this project I promised that I would not involve her too much. At this point I'll just come out and admit I am a liar, and she graciously stepped in to help me plan accommodations, food and logistic. I could not have done it without her.

The same holds true for the officers of Horizon and initiates who stepped in to act as children and congregation for the project, and I cannot express the gratitude I have for everyone who sacrificed their time and energy to sit for hours in the sweltering heat in order to make the Gnostic Mass video a reality. Everyone involved went above and beyond in terms of commitment and patience.

We invested over 40 hours over two weekends to shoot the video. In the end, we found ourselves with enough footage to cut together three different versions of the Gnostic Mass without using the same footage twice. Since completing the shoot we've invested months in cutting together the very best of our footage for the final presentation. Bob Jones, while being a fine drinking partner, is even more gifted and dedicated as a director and editor. And that is saying something.

Having watched the footage multiple times, I still get chills as the celebration unfolds. Speaking for myself, I find the presentation truly striking. I hope that everyone who was involved in this production is as proud of the final project as I am.

**JON SEWELL** is the Body Master of Horizon Lodge OTO, and a fine performer, singer, guitarist, composer and theatrical producer. With his partner, Melissa Holm, Sewell is currently setting Aleister Crowley's Rites of Eleusis to music in a rock opera format. More information at [www.eleusyve.com](http://www.eleusyve.com).

## HGA

IN SUN AND MOON  
IN SONG AND SKY  
IN THE CAW OF THE CROW  
THE ARCHING RAINBOW  
WHEN I LOOK, NOTHING  
WHEN I SEE, THERE!  
EVERYTHING A REFLECTION  
ALL A DREAM  
IN THE MIDST OF THIS WHIRLWIND  
AT THE CORE OF THIS MADNESS  
ON A THRONE OF CRYSTAL  
YOU SIT ABIDING  
RADIATING OUTWARD  
THROUGH ALL MY SENSES  
THROUGH ALL MY FEELINGS  
MY THOUGHTS AND CONTORTIONS  
ENCOMPASSED IN YOUR GAZE.  
BY SHARP WORK AND SOFT TOUCH  
ANGER LOVE AND GRIEF  
EACH A SONG FROM YOUR HEART  
I SIT AS  
A FLUTE UPON YOUR LIPS.

AION 131  
From Liber Phoenix

## COMING SOON! RITE OF MARS BY MELISSA HOLM

AS WE APPROACH 2014, we at Eleusyve Productions are hard at work to bring you our next installment, the Rite of Mars. The final tracks on the soundtrack are being completed and the production schedule is being outlined. A sense of the excitement normally associated with assembling a group working of this magnitude is starting to show itself.

I have to admit, at first this material didn't speak to me. The meter of many of the passages seemed to lack flow, and I had a hard time envisioning what these characters were about. Violence, war and its crimes, politics...it all may seem a little intense for our passive aggressive Seattle culture.

Then again, Mars also represents assertiveness, sexuality, and passionate action. Represented by iron, Mars represents the force ("By the power of iron...") by which we launch ourselves into the Great Work. Through time and study, though, the story does come together, alongside the music. We're starting to have living characters, motivations, and demonstrations of the many facets of the war engine. As with all of the Rites, one comes to a deeper understanding of the principal god-form by virtue of the relationship of the others. For example, here are three of the principal characters in Mars, as a taste of what is to come:

Brother Aries/Athena – Aries and Athena are a brother and sister pair, both Greek gods of war, he of battle and she of tactics. It is said that Athena was the only thing that Aries would yield to. Call it an archetypal brains over brawn relationship. The fact that they had a secret, incestuous love affair, adds to the mystique. Brother Aries/Athena holds a special bond with

Mars, as they share an understanding and love of the arts of War unmatched by any other. Aries/Athena is at the left hand of Mars.

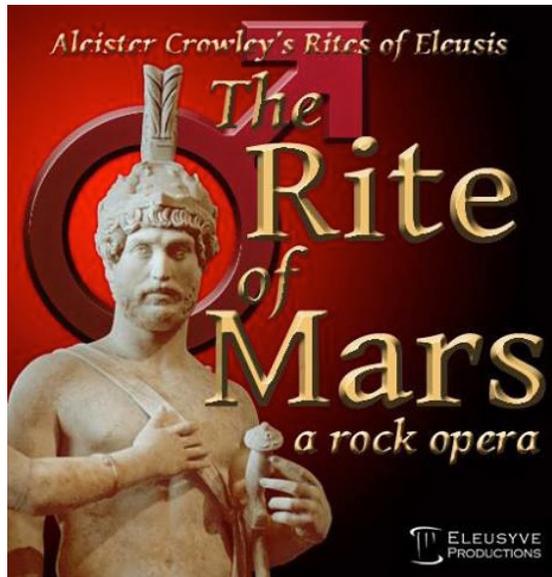
Sister Scorpio/Venus – Venus is, of course, also Aphrodite, both of whom bear the title of Goddess of Love and are particular lovers of Mars/Aries. She inspires harmony, beauty, and sympathy for others, and if we are to interpret her most famous relationship, is the inspiration for war itself. Scorpio/Venus sits upon Mars right hand.

Thus Mars has surrounded himself with his best loves, and passions, to support him in his path to victory.

Brother Capricornus/Vulcan – the unfortunate husband to Venus, cuckolded by her affair with Mars, Vulcan used the tools of his trade, fire and forge, to capture and punish the couple. The marriage of Vulcan and Venus was arranged by Zeus for political reasons. As a craftsman, Vulcan represents the physical reality of war, weapons and other practical applications.

Mars cannot go into battle without Vulcan, but I can't imagine that the relationship can manage to remain smooth. Our story promises to be a journey through the aspects of war from pomp and pageantry, to the agony of loss. Intermixed with it all, we strive to weave the reality of coping. Mustered bravery, longing, and even Post Traumatic Stress have found their way into our script, and in the end, our latest rock opera will endeavor to touch your heart and stir your holy fire, as only the Rite of Mars can.

**Are you interested in participating in Eleusyve Productions' staging of the Rite of**



**Mars? Then stay tuned and mark your calendars! Formal Auditions will be in March, dates to be determined.**

**Rehearsals will begin in early May. As per our usual procedure they will be weekly, every Monday until tech week in early September.**

**We have performance dates scheduled for Seattle at The Richard Hugo House on September 5th, 6th, 11th, 12th and 13th.**

**We are looking at tentative travel dates for September 20th and 27th to other metropolitan areas, depending on how fundraising goes, and space availability.**

**We'll have more information in the coming weeks. Please contact us if you'd like more information at [scathan@gmail.com](mailto:scathan@gmail.com)**

MELISSA HOLM is a long-time Thelemite, and a notable musician, composer, theatrical director and actress/performer.

## THE KINGDOM OF SET

DESERT LORD I MAY BE  
BUT FAR FROM DESOLATE...  
SAND RUNS THROUGH MY FINGERS  
AND BEHOLD, A TREASURE OF KINGS  
GARNETS AND QUARTZ  
AND THE BONES OF LIVING CREATURES  
FROM BEFORE TIME WAS MEASURED  
THEIR VOICES CARRIED UPON THE WIND,  
THESE ARE MY SUBJECTS.  
A LORD ALONE I MAY BE  
BUT FAR FROM BROODING  
FOR IT IS MY BLOOD THAT FEEDS THIS PLACE  
CAST OUT DRY AND CRYSTALLINE RED  
AND WHEN MY HAND RAISES THE STORM  
THE TEMPEST OF MY PASSION  
WILL DEVOUR YOU  
WAVE UPON BURNING WAVE  
ALL YOUR GLORIES, ALL YOU ARE,  
GROUND TO DUST  
DISINTEGRATED INTO JEWELLED FRAGMENTS  
TO GLITTER AGAINST MY RUSSET SKIN  
ALL YOUR VANITIES -  
CLUTCHED HERE, IN THE PALM OF MY HAND.

CATE ENGLEHART is a well-known Seattle Goth, Thelemite, and poet.

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CONTINUED FROM PAGE 2

ship and the heroic intensity of the early Mormon people could not have assured the survival of the new religion.”

Bloom continues: “There had to be an immense power of the myth-making imagination at work to sustain so astonishing an innovation. That power, when it appears, invariably manifests itself in the phenomenon that Max Weber taught us to call charisma. We have debased the word “glamour,” as we have the word “charm,” and so we fall back upon charisma, in English a rather odd blend of theology and sociology, when we need a term for the element that marks a prophet and seer, the element in which the marvelously gifted Joseph Smith lived and moved and had his being.... Weber defined charisma as a supernatural or divine power that a prophet manifested in miracles, basing the word upon its early Christian meaning of a gift

or grace that healed or else spoke in tongues. Camille Paglia questions Weber’s reliance upon external deeds, and sees charisma as a pre-Christian glamour, citing Kenneth Burke’s point that “glamour” originally was a Scottish word meaning a magical haze in the air around a favored person.”

As one reviewer has commented, “the religion Crowley created, Thelema, legitimated his role as a charismatic revelator and herald of a new age of freedom.” And another; “Charismatic and ambitious, Crowley was an important figure in the European occult movement that blossomed in the late nineteenth century.” Charisma, as defined above, clearly plays a role in the continuing development of Thelema.

MARK DALTON is the Editor of the Sky’s Embrace

## THREE FROM ROBERT CAREY

**NUIT:** PERFECT CIRCLE, SYMBOL OF NAUGHT.  
SOLITARY CENTER, CORE OF ALL: HADIT.  
RA-HOOR: BRIGHTNESS OF TWIN HORIZONS, SPINNING SPIRALS  
TO EACH EXTREME.  
COMPLETION IN THE MIRROR, DARK REVERSAL TO RETURN: MAAT.

HERE IN BALANCE THE WORK OF THE KINGDOM  
STORES ANCIENT HONEY IN CELLS OF THE HIVE.  
DRINK DEEP THIS VINTAGE OF LOST FLOWERS,  
GROW DRUNK ON THE ECSTASY BABALON GIVES.

WHIRLING MYSTERIES OF THE PEACOCK ANGEL  
WHOSE MANY EYES ARE ONE  
WEAVE A DREAM WITHIN THE DREAM,  
A JEWEL AWAKENED BY NEW LIGHT.

BURNING SUN THAT IS A STAR,  
SECRET FLAME THAT IS HADIT;  
SILENT AS THE UNBORN WORD  
DEEP IN THE LOTUS HEART OF NUI!

IN THE SECRET DANCE OF VULTURE & HAWK

## HADIT!

GOD OF THE STAR  
FURY OF THE STORM  
HEART OF SPACE  
EYE OF LIGHT  
PHALLUS OF BEAST  
NAME OF SELF

I CENTER THEE!

THRONE OF BEING  
FLIGHT OF BECOMING  
SEED OF CHANGE  
SPARK OF FIRE  
SERPENT OF LUST  
SPIRAL OF GENIUS

I FLESH THEE!

SHADOW CAST  
UPON THE WORLD  
EGG OF THE HAWK  
SHINING GLOBE  
SUN OF THE CYCLES  
DAY, YEAR AND AEON

I DISSOLVE IN THEE!

SPHERE OF THE SOUL  
DELIGHT OF AGES  
ANCIENT GOD SET  
DARK BRILLIANCE  
FLAME OF ECSTASY  
FEVER OF PROPHECY

I BECOME THEE!

NUIT! HADIT! RA-HOOR-KHU!

LET THE CIRCLE BE COMPLETE,  
LET THE SNAKE DEVOUR HIS TAIL!  
HERE IS THE MOMENT  
ETERNALLY NOW  
WHERE MANIFESTATION  
ENDS AND BEGINS.

## THIS IS THE UNIVERSAL RITUAL:

GATHER FOUR ELEMENTS INTO BALANCE, AN INVISIBLE FIFTH ARISES.

SPINNING THE WHEEL OF SPACE AND TIME ALL THINGS ARE DRAWN TO THE SINGLE CENTER, NOTHINGNESS REVEALED IN NAKED SPLENDOR BEYOND THE CIRCUMFERENCE.

IN SHADOWED SPACES IN BETWEEN AS RAPTURE DANCE THE PRIMAL RITE, UNITE THE SOUL WITH SECRET SELF, LIFE WITH DEATH AS ONE FLESH.

WHEN THE EYES OF SUN AND MOON ARE CLOSED, THE DIAMOND EYE OF THE STAR IS OPENED. IN THIS SILENCE MAY THE TRUE WORD BE SPOKEN.

THIS IS THE UNIVERSAL RITUAL: INVOKE OFTEN!



NUIT BY SHERRY PAGE

A RIVER OF STARS: THE SAINTS OF E.G.C. BY KELLEY BEEBE  
PART 7: DIONYSUS

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

*Welcome to the seventh article in the series "Saints of the E.G.C." This time we will be talking about Dionysus, the sixth Saint in the list which is recited as part of the fifth Collect in Liber XV.*

For those unfamiliar with Dionysus, I strongly encourage you to read the excellent article by T. Apiryon which can be found here: <http://hermetic.com/sabazius/dionysus.htm>. Dionysus is a complex god who seemed to serve as a symbol for a large constellation of magical ideas and formulae in the mind of Crowley. In Magick, for example, Crowley says:

Bacchus, divine and human!  
Bacchus, begotten on Semele  
of Zeus, the adulterous Lord  
of Thunder ravishing, brutally,  
his virginal victim! Bacchus,  
babe hidden from hate in the  
most holy of holies, the secret  
of thy sire, in the Channel of  
the Star-Spate, whereof one  
Serpent is thy Soul! Bacchus,  
twy-formed, man-woman,  
Bacchus, whose innocence  
tames the Tiger, while yet thy  
horns drip blood upon thy  
mouth, and sharpen the mer-  
riment of wine to the madness  
of murder!(1)

In this paragraph alone one may find many important ideas that Crowley expands upon in other writings. However, for the purposes of this article, I am going to confine the scope of the discussion to the aspect of

Dionysus explored in Liber Aleph vel CXI. It reads as follows:

DE SRI KRISHNA ET DE DIONYSO.

Krishna has Names and Forms innumerable, and I know not His true Human Birth, for His Formula is of the Major Antiquity. But His Word hath spread into many Lands, and we know it to-day as INRI with the secret IAO concealed therein. And the Meaning of this Word is the Working of Nature in Her Changes; that is, it is the Formula of Magick whereby all Things reproduce and recreate themselves. Yet this Extension and Specialisation was rather the Word of Dionysus; for the true Word of Krishna was AUM, importing rather a Statement of the Truth of Nature than a practical Instruction in detailed Operations of Magick. But Dionysus, by the Word INRI, laid the Foundation of all Science, as We say Science to-day in a particular Sense, that is, of causing external Nature to change in Harmony with our Wills.(2)



When we compare the last sentence of the above statement with Crowley's definition of magick (the Science and Art of causing Change to occur in conformity with Will(3), it becomes apparent that INRI is no less than the foundation of magickal practice.

What, then, can we discover about the formula of INRI? Crowley leaves an important clue in The Gospel According to St. Bernard Shaw:

“I trust that I shall not go too far astray from the teaching of Dr. J.G. Frazer...if I try to summarize corn-worships, wine-worships, sun-worships, moon-worships, phallic-worships, and the rest, by indicating one point in which all agree; namely in possessing a periodic cycle.

Nature repeats herself, like history. Whatever in Nature we most cherish, whatever we regard as most necessary to our life and joy, we celebrate; thus, all celebration being lyrical or dramatic, we choose the moment of the triumph of our `hero' over death, whether that be the renewal of the earth in spring, or the renewal of the sun at dawn.”

“In all such dramas, then, the central point is the death and resurrection of whatever it is that saves us (from starvation or what not), in a word, of “Our Savior.”4)

And here is where IAO is concealed, for IAO is the formula of the death and rebirth of a god. In Confessions, Crowley says:

“The Magus is thus, of course, not a person in any ordinary sense; he represents a certain nature or idea. To put it otherwise, we may say, the Magus is a word. He is the Logos of the Aeon which he brings to pass . . . But to us, practically, the most important case of the kind is that connected with such “gods” as Dionysus, Osiris, Baldur, Marsyas, Adonis, Jesus, and other deifications of the unknown Magus concerned. The old pagan worship of the Mother-idea was superseded by the word IAO or its equivalents, which asserted the formula of the Dying God, and made the Male, dying to himself in the act of love, the engineer of the continued life of the race. This revolution cut at the root of all previous custom. Matriarchy vanished; self-sacrifice became the cardinal virtue, and so through infinite ramifications.”(5)

In Magick, Crowley gives an example of the formula of IAO and its practical application:

“In beginning a meditation-practice, there is always a quiet pleasure...one is quite pleased to have started. This stage represents Isis. Sooner or later it is succeeded by depression—the Dark Night of the Soul, an infinite weariness and detestation of the work...This the period of Apophis.”

“It is followed by the arising not of Isis, but of Osiris. The ancient condition is not restored, but a new and superior condition is created, a condition only rendered possible by the process of death.”(6)

It is important to note that every stage in this cycle is essential:

“Observe: each element in this cycle is of equal value. It is wrong to say triumphantly “Mors janua vitae,” [Death is the gate of life] unless you add, with equal triumph, “Vita janua mortis.” [life is the gate of death].”(7)



But why did Crowley connect Dionysus with this formula? The simplest (and perhaps most inadequate) answer is because Dionysus was a god who died and was reborn. In J.G. Frazer’s book *The Golden Bough*, which Crowley drew heavily upon, Frazer recounts several myths about the death of Dionysus. It seems that he was murdered, and by some accounts devoured, by the jealous Titans shortly after his birth. However, his heart was saved and swallowed by Zeus, who then begat him upon the human princess Semele, to whom he was born again.(8)

CONTINUED ON PAGE 32

An essential component of the worship of Dionysus was the act of partaking in his body. Frazer explains that the maenads who worshipped him commemorated his grisly death by tearing “a live bull to pieces with their teeth.” He goes on to explain:

Indeed, the rending and devouring of live bulls and calves appear to have been a regular feature of the Dionysiac rites. When we consider the practice of portraying the god as a bull or with some of the features of the animal, the belief that he appeared in bull form to his worshippers at the sacred rites, and the legend that in bull form he had been torn in pieces, we cannot doubt that in rending and devouring a live bull at his festival the worshippers of Dionysus believed themselves to be killing the god, eating his flesh, and drinking his blood.” (9)

The practice of eating the dead god appears to be a regular feature of the dying god formula. To name just a couple of examples: Egyptians considered grain to be the body of Osiris and celebrated the sprouting of the grain as the resurrection of the god.(10) And the Christian practice of the Eucharist likely needs no further explanation.

Interestingly, Crowley seems to be of two minds when it comes to the formula of IAO. On the one hand, he clearly sees it as vitally important. But on the other, he considers the formula of the dying god to be of the old aeon:

This idea of accomplishing the Great Work by a voluntary death was bound up with the belief that the sun died, and was reborn with the hours and the seasons. Astronomy having exploded this fiction, mankind was ready to gain a further comprehension of its own parallel case.

My own word, Thelema, supplies a new and scientifically sound basis for ethics. Self-sacrifice is a romantic folly . . . Already, in a thousand ways, the principles involved have replaced those of the Dying God. Little remains but to accept Thelema consciously as a statement of law, so that any given problem may be solved by applying it to each case. (11)

However, he does indicate that he does not intend to supplant the formula of IAO in the new aeon, but to complete it. In the chapter on the formula of IAO in

Book 4, he says, “Professor William James, in his *Varieties of Religious Experience*, has well classified religions as the “once-born” and the “twice-born”; but the religion now proclaimed in *Liber Legis* harmonizes these by transcending them.” And on p. 160, he changes IAO into VIAOV or FIAOF, both of which equal 93, the number of Thelema.(12)

Where, then, do we see IAO, the formula of the Dying God, in the Gnostic Mass? In my opinion, the formula of IAO forms the foundation of the Mass. IAO is vibrated no less than six times during the course of the Mass, once by the Deacon and five times by the Priest. I believe we also see it in the Consecration of the Elements, when the Cake of Light and the wine are declared to be the Body and Blood of God, an act that is completed during the Mystic Marriage and the Consummation of the Elements when the Priest declares of the particle, “This is my seed,” and consumes it.(13) Here, I believe, is where we see Crowley’s ideas about the transformation of the formula IAO from a formula of self-sacrifice as a “romantic folly” to a formula of supreme self-empowerment. No doubt the formula is also present in other ways that would be well worth meditating upon.

In this essay, it has been necessary to give Dionysus a shallow treatment, in the interest of space. In the formula of IAO alone we have one of the foundation techniques of Crowley’s system, and I didn’t even touch on the other important concepts embodied by Dionysus, such as the blood sacrifice and the use of sexual energy to accomplish the Great Work. A magician who undertakes the study of the symbolism of Dionysus will find the results well worth the effort.

Love is the law, love under will.

1. Crowley, Aleister. *Magick: Liber ABA (Book 4)*. San Francisco: Red Wheel/Weiser, LLC, 2010. p. 511.

2. Crowley, Aleister (writing as the Master Therion). *Liber Aleph: The Book of Wisdom or Folly*. <http://hermetic.com/crowley/book-of-wisdom-or-folly/tbwf2.html>. Accessed 12/10/2013.

3 Crowley. *Magick: Liber ABA (Book 4)*. op.cit. p. 126.

4. Crowley, Aleister. *The Gospel According to St. Bernard Shaw*. <http://hermetic.com/crowley/>

libers/L\_888.txt. Accessed 12/10/2013.

5. Crowley, Aleister. The Confessions of Aleister Crowley. <http://hermetic.com/crowley/confessions/chapter81.html>. Accessed 12/10/2013.

6. Crowley. Magick: Liber ABA (Book 4). op.cit. p. 159.

7. Ibid. p. 147.

8. Frazer, Sir James George. The Golden Bough: A Study in Magic and Religion. 1 Volume, Abridged Edition. New York: 1958. The Macmillan Company. P. 450-451.

9. Ibid. p. 453

10. Ibid. p. 437

11. Crowley, Aleister. The Confessions of Aleister Crowley. <http://hermetic.com/crowley/confessions/chapter81.html>. Accessed 12/10/2013.

12. Crowley. Magick: Liber ABA (Book 4). op.cit. p. 159-160.

13. Crowley. Magick: Liber ABA (Book 4). p. 584-597.

**KELLEY BEEBE** is a dedicated officer of Hoizon Lodge, and is currently working her way through the Saints of the E.G.C., sharing her learning with readers of the Sky's Embrace as she goes along.



Let the great wheel turn. We sit at the hub of the universe and the stars spin around. A man's fortunes rise and decline. He makes plans and his plans are changed. When the moon is full, it shall grow thin. Some days it's easier to commune with gods than others. Bless the wheel where all things spin. This is the story of a life. A man learns nature is not always kind. Nature acts according to nature. Crocodiles eat fish and no one can be blamed. A man takes his fortunes in stride. Swaying first to his left foot and then the right, he learns to walk and hold his balance. He sees that gods surround him, but most days he walks his path alone. With one foot always forward, a man reaches heaven.

I am possibility. What I hate is ignorance, smallness of imagination, the eye that sees no farther than its own lashes. All things are possible. When we speak in love and live by love, truth in love will be our comfort. Who you are is limited only by who you think you are. I am the word before its utterance. I am thought and desire. I am a child in the throat of god. Things are possible--joy and sorrow, men and women, children... I am with you but a moment for an eternity. I am the name of everything.

The Voice of Osiris in "The Book of Coming Forth by Day" Translated by Normandi Ellis

A THELEMIC BANISHING RITUAL  
BY SCOTT WILDE

ABRAHADABRA

At each quarter trace or visualize the  
hieroglyph of the deity and vibrate its name.

To the east: RA

To the south: HATHOOR

To the west: ATUM

To the north: KEPHRA

Return to the center

Before me, BABALON

Behind me, AIWASS

On my right hand, RA-HOOR-KHUIT

On my left hand, HOOR-PAAR-KRAAT

Below me, GAIA

Above me, NUIT

Within me, HADIT

About me shines the lambent flame of blue,  
all-touching, all penetrant

Within my heart burns the winged serpent's  
secret flame

And the red flame is as a sword in my hand  
And I fear not at all, neither any other power  
in heaven

or upon the earth  
or under the earth.

Nu is my refuge  
as Hadit my light;

and Ra-Hoor-Khu is the strength, force,  
vigour, of my arms.

ABRAHADABRA

SCOTT WILDE is a member of the OTO-USA  
Grand Lodge Electoral College, and a tireless  
Brother of all in Horizon Lodge.



...They sat in a circle, enumerating the marvels of distant lands. On of his uncles said, "Travelers tell that there is nothing on the face of the earth fairer than Cairo." And his father added, " He who has not seen Cairo has not seen the world. Its dust is gold; its Nile is a wonder; its women are like the dark-eyed virgins of paradise; its houses are palaces; its air is temperate; its odor surpassing that of aloewood and cheering to the heart; and how could Cairo be otherwise, when she is the Mother of the World?!"

After hearing this description, the storyteller says, he passed the night sleepless with longing. As soon as he came of age he traveled abroad with his merchant uncles; as soon as he could, he slipped away from their caravan and ran off to Cairo. And that was the beginning of his story...

Scheherazade; "A Thousand and One Nights"

## THANKING THE COMMUNITY MEMBERS



HORIZON LODGE recently celebrated its 25th anniversary. As a past Body Master I was asked to give a speech. I thought about what I'd like to say to the attendees and I chose to speak and toast the very item that makes a local body strong and vibrant – the Community Members. While a Local Body is led by one person, a local Body Master, and that person has a lot of responsibilities, they

would not have this 'job' if it were not for the community as a whole. I had many funny and motivating stories to tell, but honestly I wanted to take a minute to recognize those people that put in so much work and sometimes receive little thanks for all that they do. Horizon could not celebrate 25 years if not for the Officers and Community members, along

with Friends, who contribute so much to our growth.

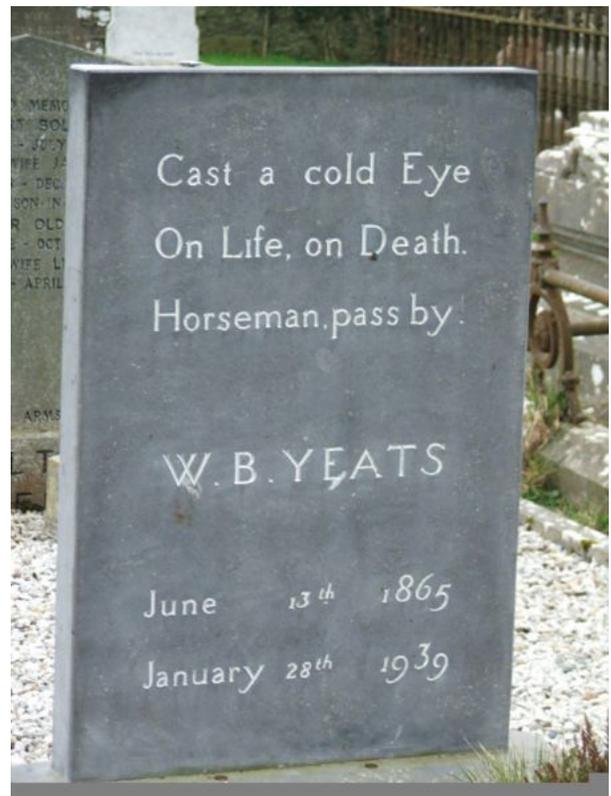
I'm taking a little space and time here to thank my Brothers and Sisters at Horizon Lodge, who over the years, have given so much of their time, money, love, care, work and compassion. I've seen many give up entire weekends and many hours of 'behind the scenes' time to our Lodge and of course our Order. The love, dedication and devotion I witness astounds me. I applaud those who give so much!

It is wise to keep Balance ensuring you have enough time for work, personal pursuits and studies along with any O.T.O. work. This is one piece of advice I'd like to give to everyone entering into a new year. Please ensure that while you take care of our local community that you also ensure to take care of yourself. Also please know that your work does not go unnoticed and the dedication you provide through your various acts is very much appreciated!

ONYIEH JEWEL is a past Body Master of Horizon Lodge; a dedicated Thelemite and a mentor to many.

“While they existed already before creation, primeval darkness and water together represent a border or limit that is also tangible. The dark floodwaters of the Nile come from this source, as does the nocturnal darkness, and sleepers descend into depths where they encounter both gods and the deceased. The created world is by no means clearly separated from the uncreated. The border becomes fluid time and again, the process of creation continues, and boundlessness has at once a salutary and a threatening effect.”

“Idea into Image - Essays on Ancient Egyptian Thought” by Erik Hornung





# HORIZON CALENDAR

THE OFFICIAL AGENDA OF HORIZON LODGE O.T.O.

## JANUARY 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1.	2.	3.	4.
5. Gnostic Mass 6pm  All are wel- come	6.	7. Class A Books Discussion Series 7pm	8.	9.	10.	11. Gnostic Mass 6pm  All are wel- come
12.	13. <i>IV/PI Rehearsal 7pm</i>	14. A.:A.: Class A Books Discussion Series	15.	16. <i>Monthly Lodge Meeting: 1st Degree + Business Meeting 7pm</i>	17.	18.
19.	20.	21. 3rd Tuesday Class: Brother Michael Kolson, The Star Ruby Ritual 7pm	22. <i>IV/PI Rehearsal 8pm</i>	23.	24.	25.
26. Gnostic Mass 6pm  All are wel- come	27.	28.	29. <i>IV/PI Set Up 6pm Rehearsal 8pm</i>	30. <i>TEMPLE CLOSED</i>	31. <i>IV/PI Rehearsal 8pm</i>	1. <i>IV/PI 9am</i>

Key: Public Events / *Private Events* / *Outside Events (not hosted by OTO)*