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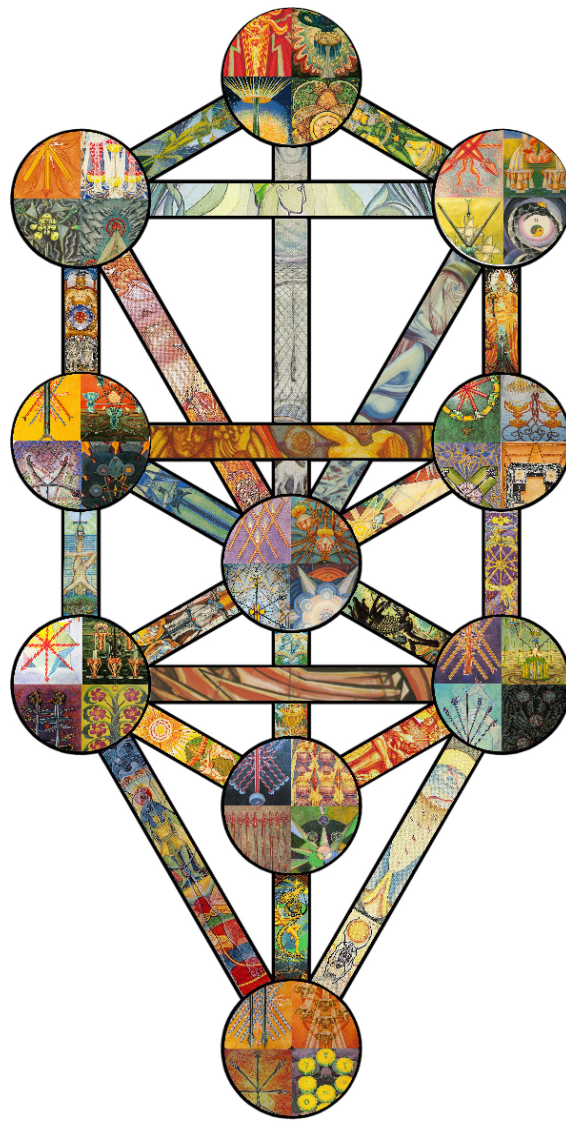


March 2015 e.v.
Spring Equinox

The circle of the horizon is the earth and sky's embrace

SKY'S EMBRACE

A Publication of Horizon Lodge, OTO



Tarot Tree by NOLAN KING

FROM THE EDITOR

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

*The wheel turns to those effectual methods of invocation employed in the ancient Mysteries and by certain secret bodies of initiates today. The object of them is almost invariably the invocation of a God, and that God is conceived in a more or less material and personal fashion. These rituals are therefore well suited for such persons as are capable of understanding the spirit of Magick as opposed to the letter. (The Master Therion, *Magick in Theory and Practice*, Chapter XIX, "Of Dramatic Rituals")*

The 2015 Spring Equinox issue of *Sky's Embrace* is truly suffused with the spirit of Magick as expressed in dramatic ritual. Starting off with practical guidance by JON SEWELL for putting on a public ritual, based on his experiences staging Crowley's *Rites of Eleusis* in musical form, we present no fewer than three dramatic ritual scripts.

In the tradition of the original Eleusinian Mysteries, the first is an invocation to Dionysus by the OPEN SOURCE RITUAL TEAM. This rite was celebrated during the Fall Equinox of last year, and to complement it is an invocation to Inanna, that was written by JIM LUCENA, with the assistance of ANASTASIA ALEXANDROS, NOAH OBER, and SCOTT WILDE, for the Spring Equinox of this year. The

third is a version of the invocation to Horus that Frater Perdurabo performed to kick off the Equinox of the Gods in the spring of 1904, revised by Frater AISH MLCHMH so as to be performed by three ceremonialists.

Rounding out this banquet of rituals is a *bonne bouche* of historical items that perhaps pertain more to the letter than the spirit of Magick.

First is the text of a letter written by Aleister Crowley to J.F.C. Fuller that gives fascinating insight into Crowley's researches into John Dee and Edward Kelley's Enochian system of angelic magick. Then an article by John Yarker, first published in 1892, presents tantalizing evidence for Indian origins of Freemasonry. Both of these have introductory notes by MICHAEL KOLSON.

For afters—but feel free to read it first if you like—is a history of the concept of Satan and its serpentine development from ancient times to the present day by MILES VANMATRE.

Love is the law, love under will.

Robert Westmoreland, Editor

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Horizon Lodge is a body of Ordo Templi Orientis (Order of the Temple of the East) located in Seattle, Washington.

The O.T.O is a hierarchical, fraternal membership organization. Our mission is to effect and promote the doctrines and practices of the philosophical and religious system known as Thelema, with particular emphasis on cultivating the ideals of individual liberty, self-discipline, self-knowledge, and universal brotherhood. To this end, we conduct sacramental and initiatory rites, offer guidance and instruction to our members, and organize social and educational events.

For further information, see our web site at <http://seattle-oto.org>.

We are currently transitioning to a new location, and our event schedule is in flux. See the web site for the most up-to-date details about time and place of events:

- public celebrations of the Gnostic Mass
- special classes, usually held the fourth Wednesday of each month at 7 PM
- monthly members' meetings, usually held the third Thursday of each month at 7 PM
- guest lectures and seasonal celebrations

April 8, 9, and 10 at 7PM: Celebration of the Three Days of the Writing of the Book of the Law. Please bring food to share.

August 14, 15, and 16: National O.T.O. Convention (Notocon) X in Austin, Texas. See <http://x.notocon.org> for details.

Eleusinian Mysteries, Part 2

Crowley's Rites of Eleusis: Modern Productions

JON SEWELL

The author, former Body Master of Horizon Lodge, is the genius behind Eleusyve Productions. Here he presents the wisdom of his experience in staging Crowley's Rites of Eleusis for the public. Part 1 of this essay appeared in the Autumn 2014 Sky's Embrace.

Most of what I am going to share here is advice, ideas and suggestions for how to get involved with the *Rites of Eleusis* and manage a production with some measure of success. Modern productions of the *Rites of Eleusis* are a many splendored thing! Some follow the scripts as though they are class A documents. Some involve singing banditos in sombreros!

Whereas there are rituals and initiations of the O.T.O. that are carefully, diligently followed in order to communicate specific ideas, The Rites have become the realm of experimentation. Usually produced as fundraisers and as outreach for the O.T.O., they are also the vehicle for people who really want to play with the material.

Remember that Crowley produced his Rites as a synthesis of symbolic ideas that he wanted to express, and employed the talents of those available to express those ideas in an entertaining way. This is the best place to begin planning a production of any of his Rites. If you are ever going to study and present these Rites, I suggest you not treat them as Class A documents that must be performed as Crowley wrote them. Or, if you plan to do so, be prepared to lay out some serious cash for your talent. Not everyone, it turns out, is sleeping with a concert violinist. And if you are not sleeping with one, you may find it difficult to convince her or him to perform in your play. Those of you who are sleeping with concert violinists may still find it challenging.

I suggest starting out with a pen and paper, making a list of those whose talents you might draw upon, and any other useful assets or connections. Do you know fire performers? Jugglers? Do you have access to a useful backdrop? Video equipment? A parachute? Do you have a barn on the back 40 where you can get together with your high school friends to raise the money to save the farm? Can you get Judy Garland and Mickey Rooney to help you?

An hour devoted to this list will be rewarded by many hours saved later, and I suggest you save this list, as you

will certainly get the opportunity to add to it, especially if you start to do the Rites habitually, as is often the case with those of us who perform the Rites.

Now take your list, and keep it next to you while reading through the Rite you have chosen, or several of the Rites if you have not made a choice. Maybe you do not know a dancer, but you know a juggler. Can one of Victor's dance solos contained in the script be expressed in another physical manner by someone on your list? Here is where we get into the genius of the symbolism, as you read through the text and find ways to express the themes with the theatrical equivalent of found objects. After a fashion, this is what Crowley was doing.

Reading this list of talented people, assets and possible venues should also point out those areas where you may be lacking something. Start to think about what else you might want, and start your second list: things you are wishing for. Don't be afraid to think big. Thinking big at this stage is best. Pencil and paper are cheap and wild imagining can inspire practical ideas.

Now, with your asset list in one hand, and your wish list in the other, annotate your script. Embellish! Exceed! This is where all of the great ideas, the inspiration and the big dreams come in. This is where you think about what you would like to do. Later, you will start thinking about whether you can do it.

For practical purposes I find it easiest to start with a soft copy that I find via the internet, but I must stress the necessity of checking your source material against the original published works. I'd like to quote from an example of an annotated version of The Rite of Venus I found on-line.

THE OFFICERS

VENUS. Blue lingerie.

TAURUS. Drag (orange items (like a feather boa) if possible).

LIBRA. As a leatherman; black leather vest, chaps, etc., flagged hunter green

PISCES. Little Red Dress (tm).

LUNA IN TAURUS. Silver bondage harness (with cock ring if we can talk him into it!).

SATURN IN LIBRA. I haven't decided yet.

PROBATIONERS. Fetish gear a piacere. (ah pi a cherri)

Venus is throned, and on her right are Libra and Saturn in Libra, on her left Taurus and Luna in Taurus, while at her feet lies Pisces (in bondage, as her footstool). Before her throne, a veil. Without, an altar; and without the temple, a further veil.

I will confess, I might be the first in line to purchase tickets to this production, but it is not necessarily the version of the Rite you may be wanting for your area, and it certainly is not the version Crowley wrote. Check your sources before you email an “adulterated” version of the script to your cast, like I did with this one.

The last item I would like to include when it comes to interpreting the Rites in these early stages is the inclusion of personal perspective in your interpretation. Anyone reading the poetry of the Rites will find it filled with hundreds of evocative images, but which will you include in your production, particularly if you are trying to create a comprehensible narrative? There are hundreds of ways to interpret the Rites, some humorous, some frightening, some evocative, while the best are all of these and more! Don’t hesitate to explore them all. You will have the opportunity to develop your interpretation more fully working with your cast, and we will discuss ways of encouraging that level of personal devotion soon. Remember this:

I admit that my visions can never mean to other men as much as they do to me. I do not regret this. All I ask is that my results should convince seekers after truth that there is beyond doubt something worth while seeking, attainable by methods more or less like mine. I do not want to father a flock, to be the fetish of fools and fanatics, or the founder of a faith whose followers are content to echo my opinions. I want each man to cut his own way through the jungle.¹

Once you have selected the Rite you intend to produce, and you have an idea of the direction you intend to go with it, with your list of assets and big dreams, it is time to start filling the holes.

The first step is venue. It is always venue. Before you have a cast, have a venue. You need a venue and a date before you cast. If you don’t have a place and time you intend to perform, then you need to find one, before anything else. This seems simple, but if you cast your Rite before you select your date and location, you will almost certainly lose cast members when you do! And you will find that with almost any sizable venue, the lead time is as much as a year for any string of dates! If you are using a theater, be prepared to put down a deposit. As magicians you may be concerned about magical days and hours, and it is good to have something in mind, but you should walk into this

1) Crowley, *Confessions of Aleister Crowley*, chap. 66.

with the understanding that you may need to be flexible with your symbolism if you want a specific venue. That is what a deep understanding of astrology and the qabalah is for: finding methods to justify your performance of one of the Rites in a fantastic theater venue during the only time it was available.

If you are planning to do a production for the first time, a smaller venue would be optimal. Of course if you are in the O.T.O., and have a dedicated temple, that can be an easy choice. Masonic Temples are well appointed for the Rites. There are local nightclubs that might be happy to host your event. I’ve done a Rite under the canopy of a picnic shelter in the rain. Some of the best I have heard of have been in garages! While it is great to dream big when planning your productions, it is even more important to be able to scale back when you get to the reality of your situation.

At the same time you are planning your venue, you need to be scouting for rehearsal space. The requirements of your rehearsal space will depend largely upon how elaborate your production will be. Plan your rehearsal schedule in advance as well, with a little more room for flexibility. A good rule of thumb for a quality production is 2 hours of rehearsal for every 10 minutes of stage time, plus two rehearsals start to finish prior to opening the show. The Rites tend to run just over an hour, so that would be eight 2-hour rehearsals for a conventional run. Obviously, if you are encompassing some more elaborate elements your requirements will reflect that. For example, for our presentations we can run as many as 20 rehearsals, with different elements being rehearsed in various rooms and brought together in the last 30 minutes.

Casting: Once you have secured your venue and planned your rehearsal schedule, make this part of your pitch to your perspective performers. It makes you look professional, and sets the tone that the performance date is not flexible. I know that this may sound strange, but I must stress the importance of inflexibility when it comes to the performance date! Once you start adjusting your timeline to accommodate one cast member, you start to alienate the rest.

And this brings us to working with volunteers.

Since most of us do not have the means to hire a troop of professional actors and musicians and stage hands and set

builders and lighting designers and promoters to perform these Rites, and since many of us would rather do these things ourselves any-way, we'll need to work together with volunteers.

First you have to find them! Start with your list. Call the people you had in mind when you wrote your list of assets, and see how many of them you can get involved. Chances are, if you are close to them, you've already been talking. But that may not be all of the help you need.

Obviously, if you are involved with a group like the O.T.O., you would think that would be the natural place to find volunteers. Yet, you may be surprised at how many people are hesitant to take on more responsibilities! It's almost as though they already have a great deal to do!

Do not be afraid to recruit from outside of the O.T.O. or any other local group you are working with, as casting talented people in the Rites who have an interest in the material is a great way to get talented people involved with your group. This material is available for people to use, and there is no initiation requirement for involvement, unless you choose to make that a restriction.

An added benefit to encouraging involvement from outside of the groups you are closest too is that it broadens your market appeal. In the end, you are going to want to experience these Rites with an audience, and the best way to reach a large audience is to draw your talent from a large pool.

There are pagan groups and study groups and choral groups and belly dance troupes and any number of other areas you can recruit from that may resonate with your theme. And if that were not enough, there is the internet.

Online resources for talent include Tribe, Craigslist and to a lesser extent Facebook and Myspace. They can be useful in finding people with specific skills who might be interested in working on a project. I have had great success finding audio and video engineers through online resources who were willing to volunteer their time in order to enhance their portfolio. This is also how I met several skilled belly-dancers.

Keeping that in mind, word of mouth is still the best. Let people know what you are doing, and what you are looking for, and they will recruit their talented friends for you!

Once you have your group, you need to manage them. I cannot go into all of the ins and outs, so I am distilling

this to a simple list of three rules. Please feel free to copy them down, and give them to potential cast members. I do!

1. During rehearsal always listen to suggestions—Never engage in debate!

This is always an important rule when dealing with magicians! Everyone has good ideas. Everyone has input. Everyone has some portion of the key to the mystery, and a desire to express it, or they would not be involved. But there must be one person, in charge, who listens to the ideas, allows people to have their say, briefly, and then decides to incorporate the idea, or not. Afterward, you must move on. Anytime a discussion about motivation or symbolism goes on for more than five minutes, it has become a debate, and it is wasting the time of every other person present. Debate is the enemy of rehearsal. End it diplomatically, but end it! If you can make an appointment to discuss it later, and you want to, then do so. But, if you waste time of your cast, their attention will wander and their behavior will deteriorate. These are actors and volunteers...fear and respect them. Turning your back on them is like turning your back on the ocean!

2. There is one set of standards for behavior. No amount of talent excuses rudeness.

A theatrical production is a finely tuned machine. Do not allow anyone to throw sand in the gears! Time is tight. Tempers flare. But rude behavior is not acceptable. When your diva shouts at the cast to quit grabbing his ass through his tight leather pants...not that I have ever done that...it must be impressed upon that diva quietly and swiftly that an apology is in order so everyone can let it go and get on with the show. Allowing one person to treat the rest of the cast poorly will always result in that one person feeling more entitled and being more and more rude, while the rest of your cast dwindles. Soon, you have a one person show, featuring someone who no one would ever want to work with, playing to an empty room, because everyone formerly on your cast told their friends not to come!

Never be afraid to axe the incurable diva!

3. No show, no call is a resignation. The first time.

Rule number three is a subset of two, but it deserves its own number, because it happens all the time. There are those who think that not showing up and not calling is o.k., if they say they are sorry next time. It's not. It wastes

everyone else's time, and sets the tone that cutting rehearsal is acceptable once in a while, if you say you are sorry. Just save yourself the sorrow and cut them the first time. Feel free to politely ask them to leave in front of the rest of the cast. This will make your point very clearly.

If you make sure that everyone on your cast is aware of these standards going in, and enforce them diligently, your production will go much more smoothly.

As to the areas to focus on during the major portion of your rehearsals, much of that will go back to how you are interpreting your presentation, as rehearsal is the forge wherein the interpretive vision will be tempered with reality! If you want a list of places where best to apply your energies when interpreting these works, let's listen again to the authoritative critic of the Rites of Eleusis, the author:

I throw myself no bouquets about these Rites of Eleusis. I should have given more weeks to their preparation than I did minutes. I diminished the importance of the dramatic elements; the dialogue and action were little more than a setting for the soloists.²

This can be read as a clear admonition to devote significant time to enhancing the dramatic elements of the Rites, particularly the sections of dialogue, which can be accomplished through the inclusion of intense or lyrical recitation, the addition of evocative or iconographic blocking, dramatic lighting or changes in lighting, or music!

Later Crowley states:

I had no available spare money, no knowledge of the tricks of stagecraft, no means of supplying the proper atmosphere. I would not condescend to theatricalism. I was much too hasty in preparing the latter rites and they were not thoroughly rehearsed. It may seem impossible that any creature possessed of a grain of common sense should have failed to foresee failure; but my incorrigible optimism persuaded me that the public were gifted with reverence, intelligence, imagination; and the gift of interpreting the most obscure symbolism.³

Aside from the fact that this is a reminder of the importance of regular, productive rehearsal, (and the need for money) it also gives us another hint to ways in which we can enhance our blocking. We can plan the movements and character interactions with an eye toward imbuing

our audience with some of the reverence, intelligence, imagination and gift of interpreting obscure symbols that they will require to comprehend the narrative.

Once again, using the actors to recreate iconic images is the easiest way to accomplish this, as these images resonate throughout our over-culture.

At other times there are more obscure concepts that are deeply tied to the narrative and difficult to capture in a simple tubule. In such a case, the best way to communicate the concept with an audience who may not follow the subtle dialogue reference is to re-enact that subtle reference as a part of the narrative of your Rite.

As an example, "The Dance of Syrinx and Pan" is performed by the Satyr in the Rite of Luna...but who were Syrinx and Pan? What is their story, and how does it relate to the narrative of The Rite of Luna?

When we produced the Rite of Luna in 2005, we had some of these same questions. Our choreographer, Amanda Hauk, did the research on the Greek myth, and incorporated an interpretation of the story into her choreography, which the nymph and satyr performed during the staging of the Rite. This took the reference from something obscure, to something fully incorporated in the production, as a vital aspect of the narrative. It allowed the audience to gain some understanding of the subtle message Crowley had referenced in the dialogue. This is one example of countless opportunities to incorporate ideas into the blocking that communicate the essence of the symbols employed, no matter how obscure, and each of these opportunities, when explored, makes the Rite more accessible to the audience.

Another way we have found to improve our understanding of the material and the characters is cast essays! I know it sounds corny, but giving your principal performers a little homework goes a long way. Have each one prepare a 2 or 3 paragraph report on the history of the God or symbol they are to portray, and how these forces evolve and are transformed during the course of the Rite. Then, gather together, preferably somewhere with a hot tub, and read your reports to one another.

We call these reports "Hot Tub Tickets" and nobody gets in without one. Of course, someone will be scribbling theirs on a napkin while everyone else is relaxing, but that can be fun, too. The results are funny, thought provoking, and above all, they get everyone thinking about the character they will portray, and how those characters

2) Crowley, *Confessions of Aleister Crowley*, chap. 67.

3) Crowley, *Confessions of Aleister Crowley*, chap. 67.

will interact with each other on stage, and more importantly how that energy will interact with the personalities of the actors!

These reports are tools to enhance the rehearsals, which in turn enhance the performance, which are ultimately opportunities for the cast to broaden their understanding and experience through devotion to the study and interpretation of the material. This is the key to some of the most profound aspects of the magick. The effects of prolonged public invocation of a God cannot be overstated. And your production will thrive as a result!

So your cast is working like a fine oiled machine. Everyone is pulling together. There are two weeks left until the performance. Then, someone comes up with the best idea ever, and all you have to do is rewrite the blocking for half the show...good idea?

Yes, for the next time you do a production! NOT FOR THIS TIME!

As the production date approaches we have a New Rule:

SIMPLIFY, do not embellish.

There comes a time when realism should rule vision, when pragmatism is the law, when being ready is more important than being creative. Two weeks to show-time, nothing should be changing! If you do need to change something, you MUST simplify!

Even if you think an embellishment will only affect one or two cast members, it undermines the confidence of the rest of your cast and draws your focus from the full and final production at a crucial stage. Late changes in the blocking are more likely to destroy the performance of everyone on the stage than changing the venue!

Of course, if you really feel that the change MUST be included, you could always change your performance date...and lose your venue, your audience and half your cast! Please, short of the theater burning down, don't do this!

And did I say that everything was running smoothly? Nothing in theater ever really runs smoothly. You will

need to replace cast members. You will need to call in favors when someone quits in a huff. You may even need to hire a professional actor in order to perform the show and not let the rest of the cast down when your star moves to Istanbul.

And you will find that problem solving becomes the rule of the day. There will be time to be irritated with your star in Istanbul, when that girl dumps him and he moves back to town next month and wants to sleep on your sofa. For now, solve the problem, find the replacement and get him rehearsed. Understudies for the big roles are a good idea, but for small productions they may be impractical, so just be prepared to train someone up quickly. And when all else fail: **SIMPLIFY, do not embellish.**

...And to these rules I will add just one more, as the date approaches for the performances and people are getting the most frustrated, you are almost there. **Keep practicing!**

I was told when I first did this presentation that I should expand this section. We call these the horror stories. During the course of a production:

- I have seen a bleeding performer take the stage trying to hide the wrapping on the wound.
- I have seen a screen saver pop up on the projection screen behind the actors.
- I have seen a major vocal role lose her voice on the day of the performance.
- I have seen one cast member cut another cast member out of her knotted costume with a ceremonial knife for a quick change back stage.
- On several occasions I have seen pieces of props fly across the stage, from the hands of a zealous actor.
- I have seen a hair application fall off during a dance solo.
- I have seen an understudy who was advanced to a principal role, but could not learn his blocking, so all of the other blocking had to be changed to

accommodate the other cast members man-handling him around the stage.

- I have seen an extra coming on in her street cloths because a critical piece of costuming was misplaced backstage.
- I have seen a ten foot obelisk run into one of the theater lights during the show.
- I have seen a principal character quietly sneak off-stage between lines for a restroom break, and make it back before his next cue.
- And I have seen about a hundred other things both odd and hilarious, except when they are happening.

All these, we must endure unto the end! And if it is all so crazy, why do it?

Well, that is the easiest question to answer. To perform these Rites is to know what it means to be the voice of God.

The magical impact these Rites can have on individuals and communities cannot be overstated.

On the face of it, this would seem in some ways self-evident, but performing these Rites has a profound effect on individuals and on communities. That is, after all, what they are designed to do. They are based on the powerful formula of magical experiments that Crowley found to be both inspired and inspirational, and this is after the reception of the Book of the Law, and just after his Enochian workings. This is powerful stuff!

And with an emphasis on public presentation, and all the possibilities of divine invocation, performing in the Rites has a tremendous impact on the egos of those taking on God roles.

It is not unheard of for cast members to build altars to the Gods they will be invoking, and spend month, or in some cases years, in devotion to the deities. It is also not unheard of for the devotion to lead to a little bit of megalomania!

Does this mean you get to blame your infidelity on your invocation of a lusty satyr? Well, you can if you would

like, but I suspect you would not get much traction with that!

Which means that the wiser among us will plan for the fallout. If you have chemistry on stage, expect it to carry over into personal life. If you are doing the Rite of Mars, assume that there will be some radical change in your future. During our most recent production of Venus, there were several huge relationship changes, including one couple who met at our audition, and who I and Melissa had the honor of handfasting one and a half years later.

Anytime a great deal of energy is directed into the embodying of an archetypal force, it is going to have a profound effect. This effect is increased even more when it is designed to culminate in a specific celebration on a specific date and time. Planned in advance, attended by celebrants, it becomes the synthesis of ritual and theater, as the actors suffer the ecstasy of embodying the Gods, and the happy sorrow of letting them go.

And this brings us, at last, to the cast party!

Little can be said about the cast party, as they can vary as widely as the Rites, themselves.

But, a little forethought goes a very long way. I would suggest planning the venue for your cast party at the same time you are selecting the date and venue for your event. More to the point, if you do not plan it, it will sneak up on you! Several member of the cast will arrive at your home, others will be called, someone will order pizza, and then you will be running to the liquor store.

The Gods are not ones to miss an opportunity to get exuberant with one another! The chemistry will be there, so plan accordingly. An unplanned cast party can erupt like Mentos in a 2 liter bottle of Diet Coke! So, here are some simple rules:

If you want to keep things low key, plan your event for a public place, in daylight, like a picnic in the park the day after the show closes. Bring a camera, and some pie. Make it a potluck. It will be nice. Everyone will laugh, tell stories and generally ground out the energy, and those who have a need to get their freak on will sneak off to do so.

If your tastes are more to the exotic, a private home with a hot tub is in order. Camera and pie are optional.

[Eleusinian Mysteries continues bottom of page 9]

Invocation to Dionysus

Presented June 21, 2014, at Horizon Lodge

The following ritual was written for the 2014 Fall Equinox by the Open Source Ritual team, where the members collaboratively write rituals for the solstices and equinoxes. Meetings are open to the public.

Officers:

Orpheus – wears something appropriate

Dionysus – wears white robe with animal skin tied around shoulders, crowned with ivy, carries thyrsus. Wears roughly heart-shaped bunch of grapes on string so that they hang in center of breast

Narrator – all in black

Items:

Altar

Small table(s) for repose food and wine

Tablecloths

Bucket, rag, cleaning stuff in case there's a spill

Papers with incantation

Disk

Sword or dagger

Chair to serve as throne with cover

Noisemakers for attendees

Drum

(Temple is arrayed with a throne in the west. There is a small altar in the center.)

(At start of ritual, narrator emerges.)

NARRATOR:

Do what thou wilt shall be the whole of the Law (Love is the law, love under will). It is said in the Book of the Law, "Let the rituals be rightly performed with joy and beauty. There are rituals of the elements and feasts of the times." This is Horizon Lodge's celebration of the Fall Equinox. After our ritual, we will convene at a restaurant for a feast of the times. We hope you will join us. *[Fall Equinox Ritual continues on page 10]*

[Eleusinian Mysteries, continued from page 8]

In either event, most of the members of the cast will feel a need to interact with one another as themselves, and revel in the magick of the shared experience. This, in some ways, is the most moving part of the experience, the afterglow of a divine consummation.

I'd like to close with a quote by Antonin Artaud from *The Theater and its Double*:

There is a mysterious identity of essence between the principle of the theater and that of alchemy. For like alchemy,

the theater, considered from the point of view of its deepest principle, is developed from a certain number of fundamentals which are the same for all the arts and which aim on the spiritual and imaginary level at an efficacy analogous to the process which in the physical world actually turns all matter into gold. But there is a still deeper resemblance between the theater and alchemy, one which leads much further metaphysically. It is that alchemy and the theater are so to speak virtual arts, and do not carry their end – or their reality – within themselves.¹

1) Artaud, 1938 (English 1958).

[Fall Equinox Ritual continued from page 9]

First I have a couple of logistical notes about the ritual. Some of you have taken various noisemakers. There will be a time during the ritual when you are encouraged to make some noise. I will signal by shaking my rattle.

There will be an opportunity to participate in a Eucharist near the end of the ritual. After Orpheus partakes of the ritual, you may step up to the altar as the spirit moves you. The rest of us can socialize quietly while this is happening. I will conclude the ritual with a short wrap-up after the Eucharist.

Now on to the ritual.

Fall equinox is the time when the sun enters Libra and day and night hang equally in the balance. It is a time of harvest, of reaping the goodness from our hard work throughout the growing season. Tonight we will invoke Dionysus, the god of the grape harvest. In "Notes for an Astral Atlas," Crowley says of Dionysus, "Bacchus! 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 merriment of wine to the madness of murder! ... ***Come, in thy name Iacchus, with thy mystical fan to winnow the air, each gust of thy Spirit inspiring our Soul, that we bear to thee Sons in Thine Image!***" Dionysus is therefore not simply a god of wine or drunkenness; he is a gateway into our own dark places, as the fall equinox is the gateway to winter.

Tonight, as we move through our ritual, we ask that you reflect upon the harvest you are now reaping, contemplate the chaff that must be winnowed from your grain, and meditate upon the intertwining of life and death that is the inevitable result of harvest.

(Gathers the attendees to form a circle around the room, not blocking the chair.)

(Orpheus enters.)

NARRATOR: Behold, Orpheus comes forth!

(Orpheus goes to center of room, performs LBRP and LBRH.)

ORPHEUS:

Dionysus I call, loud-sounding and divine, fanatic God, a two-fold shape is thine
(Narrator: *I adore thee, Evoe! I adore thee, IAO! (Encourages attendees to join in.)*)

Thy various names and attributes I sing, O, first-born, thrice begotten, Bacchic king:
I adore thee, Evoe! I adore thee, IAO!

Rural, ineffable, two-form'd, obscure, two-horn'd, with ivy crown'd, euion, pure:
I adore thee, Evoe! I adore thee, IAO!

Bull-fac'd, and martial, bearer of the vine, endu'd with counsel prudent and divine:
I adore thee, Evoe! I adore thee, IAO!

Triennial, whom the leaves of vines adorn, of Zeus and Persephone, occultly born:
I adore thee, Evoe! I adore thee, IAO!

Immortal dæmon, hear my suppliant voice, give me in blameless plenty to rejoice:
I adore thee, Evoe! I adore thee, IAO!

And listen gracious to my mystic pray'r, surrounded with thy choir of nurses fair:
I adore thee, Evoe! I adore thee, IAO!

Come blessed Dionysus, come!

(NARRATOR begins a slow and steady drum beat. *Evoe, IAO, Evoe, IAO*, encourages others to join in with their various noisemakers.)

Come, blessed Dionysius, various nam'd, bull-fac'd,
Begot from Thunder, Bacchus fam'd.
Bassarion God, of universal might, whom swords, and blood, and sacred rage delight:
In heav'n rejoicing, mad, loud-sounding God, furious inspirer, bearer of the rod:
By Gods rever'd, who dwell'st with human kind, propitious come, with much-rejoicing mind.

(NARRATOR shakes rattle and quickens pace of drum beat. Participants make noise. The pace builds to a crescendo, then abruptly stops when Dionysus appears in the midst.)

(DIONYSUS faces the west and Orpheus across altar.)

DIONYSUS:

I bring ye wine from above,
From the vats of the storied sun;
for every one of ye love,
And life for every one.
Ye shall dance on hill and level;
Ye shall sing in hollow and height
In the festal mystical revel,
The rapturous Bacchanal rite!
The rocks and trees are yours,
And the waters under the hill,
By the might of that which endures,
The holy heaven of will! . . .
I lift the mask of matter;
I open the heart of man;
For I am of force to shatter
The cast that hideth – Pan!
Your loves shall lap up slaughter,
And dabbled with roses of blood
Each desperate darling daughter
Shall swim in the fervid flood.
I bring ye laughter and tears,
The kisses that foam and bleed,
The joys of a million years,
The flowers that bear no seed.
I lead you, lord of the maze,
In the darkness free of the sun;
In spite of the spite that is day's
We are wed, we are wild, we are one.

ORPHEUS: We are one!

Narrator and attendees: We are one! (Repeated as needed.)

ORPHEUS: Mighty Dionysus, let us throne you in the west.

(Dionysus consents to be walked to the throne in the west by Orpheus who seats him. He sits proudly.)

(Orpheus puts cross in yellow on Dionysus's forehead and hands Disk to Dionysus. Draws dagger and places it in Dionysus's lap.)

ORPHEUS: You are the lord of life.

(Turns dagger upside down, holds to heart chakra.)

But there can be no life without death.

(Cuts the heart of grapes from the neck of Dionysus, places them on disk, and takes the disk. Dionysus dies.)

(ORPHEUS arranges altar as needed for Eucharist.)

(ORPHEUS performs Eucharist.)

ORPHEUS:

Ex Deo nascimur

In Jesu morimur

Per spiritum sanctum reviviscimus

VIAOV

ORPHEUS: Partake of the heart of Dionysus, that he may be reborn in you.

(Orpheus steps away. Eucharist takes place.)

When everyone seems to be done, narrator comes to center.

NARRATOR:

Concerning the Bull, this is thy Will, constant and unwearied, whose Letter is Vau, which is Six, the Number of the Sun. He is therefore the Force and the Substance of thy Being; but besides this, he is the Hierophant in the Taro, as if this were said: that thy Will leadeth thee unto the Shrine of Light. And in the Rites of Mithras the Bull is slain, and his Blood poured upon the Initiate, to endow him with that Will and that Power of Work. See then that thou understand this Bull in Terms of the Law of this our Æon of Life.

Love is the law, love under will.



Dionisian revelers
from an ancient cup.

First published
in Witkowski and
Nass, *Le nu au
théâtre depuis
l'antiquité jusqu'à
nos jours*, 1909.

(Image is in the
public domain.)

A Letter on Enochian Magick from Aleister Crowley to J.F.C. Fuller

Introductory notes by MICHAEL KOLSON

Aleister Crowley would have first, presumably, been introduced to the magical system of John Dee and Edward Kelly through the Golden Dawn. The G.D.'s presentation of the magick received by Dee and Kelly, later to be called Enochian, was highly syncretic and inventive. It is clear from a study of Crowley's *Liber Chanokh*, first published in numbers 7 and 8 of the first volume of *The Equinox*, that Crowley had studied beyond what he had been introduced to through the work of Mathers, Westcott, and other members of the G.D. In the preparatory note by the editor to *Chanokh* it is noted that, "We omit in this preliminary sketch any account of the Tables of Soyga, the *Heptarchia Mystica*, the *Book of Enoch*, or *Liber Logaeth*. We hope to be able to deal with these adequately in a subsequent article." The letter reproduced

below is a primary source indicating some of the studies that Crowley was engaged in. He was accompanied in this endeavor by Thomas Windram, a high ranking member of the A. A. and O.T.O. (*Confessions*, abridged ed., p. 611). Crowley explains in his *Confessions* that "It was part of my plan for *The Equinox* to prepare a final edition of the work of Dr Dee and Sir Edward Kelly... by studying the manuscripts in the Bodleian Library at Oxford ..." (p. 595) In addition to the research that Crowley was doing with Windram he was also asking Fuller to carry out some research of his own, as is clear from the letter below. In a second letter from Crowley to Fuller, written on the same day, he mentions the two getting together to compare "notes on Dee".

This letter was originally printed in Volume 6 no. 2 of *The Magical Link*. The notes marked "H.B." are from Frater Hymenaeus Beta, who originally edited it for its first publication.

28, Beaumont Street Oxford

30, 10, 09 [October 30, 1909 e.v.]

Dear Elias Ashmole, by the title of your industry and orthography,

Found, the Seven Secret Names of God and the Squares thereof.

Also the way to draw names of Fili Lucis etc.

Also the Angels of the 30 Aethyrs.

Also, some idea of how they got the calls from the *Book of Enoch*, or *Liber Logaeth*, which is (I take it) the 1/4-million book of squares I wrote of.

But I feel that there is something missing. E[dward] K[elly] seems to have called out a series of numbers, which being referred to *Liber Logaeth* in a prearranged way, say counting the first number down in the first column of the first square, the second up in the second column, and so on, gave letters which were the calls. If this be so, it is quite certain that this was a genuine angelic communication; for neither Kelly nor anybody else could possibly keep track of the arrangement, on top of inventing the most sonorous and majestic language in the world. Do not forget that some words, and those long words, are repeated over and over again with the same English meaning!

As, however, we know that angels do not exist, there must be an explanation somewhere. All I can say is that I have not spotted it thus far.

I have further copied accurately Ashmole's transcript of the Angelic Alphabet. It is on a loose sheet, evidently meant for a fair copy. Further, I find that the Supreme Elemental Kings come in the system. See 777, col. LVIII. But I cannot find them and their sigilla¹, or the *Sigillum Ameth*, or the 20 Elemental and sub-Elemental sigils

1) The original has drawings of the four sigilla with their elemental attributions in the margin. [HB]

of which Allan [Bennett] made a copy, which might be among his papers. It is in black ink, on a small 4to sheet of blue-ruled common paper.

There is the “Holy Table” used by them, apparently a real table, as Ashmole has a long description of it; with measurements all vilely written. I believe the table is preserved in the British Museum; please see for me¹. Further, I wish you would collate Sloane 3188, and send me the account of its contents². The trouble is that Casaubon starts with the “actions” from May 28, 1583, the 6th book of the Mysteries. But the first five books are the important books from our point of view. Ashmole lists them, they list from Dec. 22, 1581 to May 23, 1583. The Fifth Book is perhaps the most important. Are these in the B[ritish] M[useum]?

Besides Casaubon, too, are several books unknown to me, namely Liber Scientiae Auxilii, et Victoria Je_estra__ (can’t read these letters so put blanks.)³

In heptarchia Mysteriorum Collecianiorum Liber I, and a book of supplications and invocations.

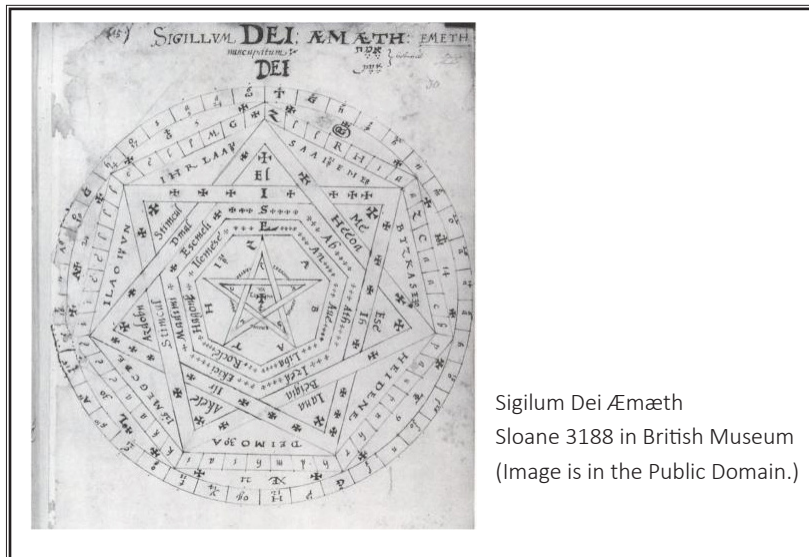
There is too, a Table of the Wicked on Earth and the Damned in Hell, on which I gather that Kelly, or perhaps Dee, put his foot when skrying. It is some kind of a 42-fold table, probably 6 x 7 or 42 x 42. Find it; your name ought to be there.

I wish you would do all this on Monday, and drop me a note the same evening. It would save me endless bother.

Don’t grouse at Plummer, he may be an 8°=3°. As for the Liverpool people, they seem the finest fellows I have ever met. All paying up, and working for nix. What more do we want, except 150,000 like them? Mrs. Lowry seems to fly about; but we’ll nail her soon. I wish you could see Hazelden, 137a, High St. Kensington, and meet his probable starters. My bitch of a mother is grouching, and I’ll have to go and take charge the first minute I can. This I propose to combine with a retirement and a walk in Spain, so that there is little chance of seeing much me before Xmas. I want to get the Ordeal book, and the 28 other Aethyr visions, and more Kelly revelations. I am of full of Kelly just now. I am perfectly miserable at having to stay away from the Bodder all Sunday, and every word I read seems to bring me to the edge of a Great Revelation.

Yours,

Edw. Kelly (A.C.)



Sigillum Dei Æmæth
Sloane 3188 in British Museum
(Image is in the Public Domain.)

1) Picture of the table at the end if Casaubon’s preface. Border of 88 Angelic characters [hexagram] and square in middle 4 x 3 in Angelic. 7 small squares in hexagram. [AC]

2) Sloane 3188 comprises Dee’s Spiritual Diaries from Dec. 22, 1581 to May 1583. [HB]

3) Read: Liber scientia auxillii et Victoria terrestris. [HB]

Invocation of Horus

according to the Divine Vision of W. the Seer

Adapted for three individuals by Frater AISH MLChMH

Performed before a window open to the E. or N. without incense. The room filled with jewels, but only diamonds to be worn. A sword unconsecrated. 44 pearl beads, to be told. Stand. Bright daylight at 12:30 noon. Lock doors. White robes (sewn with gold); bare feet. Be very loud. *Die Saturnii*.

A Lamén, which is a reversed red triangle (“an aspect opposite to Osiris”).

A phoenix Wand.

Upon the Altar

A bowl of blood.

A white apron.

A white and gold striped turban or nemyss (of Probationer).

An ankh or Rose Cross.

A lit red lamp.

A thurible with lit charcoal.

A rosary of 44 pearls.

The Officers

A (nkh-af-na-khonsu) wearing a white robe with gold trim. Initially, he is kneeling before the altar and an empty chair in the East, above the reversed triangle below.

T (a-Nech/Nuit) wears a blue abbaï or a white robe sewn with gold. She may bare a bow. She lights the candles (“Force of Generation and Light”). Her position is 60 degrees to the South of East.

B (es-na-Maut/Hadit) wears a red abbaï or a white robe sewn with gold, bearing the unconsecrated sword, the phoenix wand and a drum. He also bears the concealed lamén. He may also bear an arrow. He lights the charcoal in the brazier on the altar before the ceremony. He is 60 degrees to the North of East.

Facing each other, T & B form a triangle with its apex in the West, with candles indicated at each of the three points.

A:

CONFESSION

Unprepared and uninvoking Thee, I, OY MH, Fra R.R. et A.C., am here in Thy Presence—for Thou art Everywhere, O Lord Horus!—to confess humbly before Thee my neglect and scorn of Thee.

How shall I humble myself enough before Thee? Thou art the mighty and unconquered Lord of the Universe: I am a spark of Thine unutterable Radiance.

How should I approach Thee?—but Thou art Everywhere.

But Thou hast graciously deigned to call me unto Thee, to this Exorcism of Art, that I may be Thy Servant, Thine Adept, O Bright One, O Sun of Glory! Thou hast called me—should I not then hasten to Thy Presence?

With unwashed hands therefore I come unto Thee, and I lament my wandering from Thee—but Thou knowest!

Yea, I have done evil!

If one blasphemed Thee, why should I therefore forsake Thee? But Thou art the Avenger; all is with Thee. I bow my neck before Thee; and as once Thy sword was upon it <**B does this**>, so am I in Thy hands. Strike if Thou wilt: spare if Thou wilt: but accept me as I am.

My trust is in Thee: shall I be confounded? This Ritual of Art; this Forty and Fourfold Invocation <**holds up pearls**>; this Sacrifice of Blood <**indicates**>—these I do not comprehend.

It is enough if I obey Thy decree; did Thy fiat go forth for my eternal misery, were it not my joy to execute Thy Sentence on myself?

For why? For that All is in Thee and of Thee; it is enough if I burn up in the intolerable glory of Thy presence.

Enough! I turn toward Thy Promise.

Doubtful are the Words: Dark are the Ways: but in Thy Words and Ways is Light. Thus then now as ever, I enter the Path of Darkness <**puts out lamp**>, if haply so I may attain.

Hail! <**Sign of Apophis**>

A adorns his head with the nemyss, puts on the white apron and takes the rosary of 44 pearls. He then descends to the apex of the reverse triangle in the West.

Sequentially, T, B and A light the candles at their stations. B faces W.

α Ι ς

Ω

T initiates the singing of the following and leads the circumambulation with all three officers making 5 circles deosil, in the Sign of Apophis, around the station of each officer (the reverse triangle). With the final circumambulation T goes to the easternmost point of the Temple, facing West, with the other officers returning to their respective stations:

Strike, strike the master chord!
Draw, draw the Flaming Sword!
Crowned Child and Conquering Lord,
Horus, avenger!

At every “Thee I invoke,” the officers give the sign of Apophis.

T and A face each other while interchanging parts. T speaks the numbered section and A the lettered.

T is visually formulating the God in the West, whereas A is recalling his memories.

1. O Thou of the Head of the Hawk!

Thee, Thee, I invoke!

A. Thou only-begotten-child of Osiris Thy Father, and Isis Thy Mother. He that was slain; She that bore Thee in Her womb, flying from the Terror of the Water.

Thee, Thee, I invoke!

2. O Thou whose Apron is of flashing white, whiter than the Forehead of the Morning!

Thee, Thee, I invoke!

B. O Thou who hast formulated Thy Father and made fertile Thy Mother!

Thee, Thee, I invoke!

3. O Thou whose garment is of golden glory, with the azure bars of sky!

Thee, Thee, I invoke!

- C. Thou, who didst avenge the Horror of Death; Thou, the slayer of Typhon! Thou who didst lift Thine arms, and the Dragons of Death were as dust; Thou who didst raise Thine Head, and the Crocodile of Nile was abased before Thee!
Thee, Thee, I invoke!
4. O Thou whose Nemyss hideth the Universe with night, the impermeable Blue!
Thee, Thee, I invoke!
- D. Thou who travellest in the Boat of Ra, abiding at the Helm of the Aftet boat and of the Sektet boat!
Thee, Thee, I invoke!
5. Thou who bearest the Wand of Double Power!
Thee, Thee, I invoke!
- E. Thou about whose presence is shed the darkness of Blue Light, the unfathomable glory of the utmost Ether, the untravelled, the unthinkable immensity of Space. Thou who concentratest all the Thirty Ethers in one darkling sphere of Fire!
Thee, Thee, I invoke!
6. O Thou who bearest the Rose and Cross of Life and Light!
Thee, Thee, I invoke!

T, B and A remain in the Sign of Apophis to close of δ IV 7, unless otherwise indicated.

A: The Voice of the Five.

T: The Voice of the Six.

B: The Voice of the Eleven.

Together: Eleven are the Voices.

B strikes Eleven times upon the drum 55555-666666 as all three cry:

Abrahadabra!

β II 3

ω

Identical to the direction at the beginning of part α I 8 above.

Strike, strike the master chord!
Draw, draw the Flaming Sword!
Crowned Child and Conquering Lord,
Horus, avenger!

T and A face each other while interchanging parts. T speaks the numbered section and A the lettered. T makes the Sign of the Enterer with each god name, returning to the Sign of Apophis.

1. By thy name Ra, I invoke Thee, Hawk of the Sun, the glorious one!
2. By thy name Harmachis, youth of the Brilliant Morning, I invoke Thee!
3. By thy name, Mau, I invoke Thee, Lion of the Midday Sun!
4. By thy name Toum, Hawk of the Even, crimson splendour of the Sunset, I invoke Thee!
5. By thy name Khep-Ra I invoke Thee, O Beetle of the hidden Mastery of Midnight!
- A. By thy name Heru-pa-Kraat, Lord of Silence, Beautiful Child that standest on the Dragons of the Deep, I invoke Thee!
- B. By thy name of Apollo, I invoke Thee, O man of Strength and splendour, O poet, O father!
- C. By thy name of Phoebus, that drivest thy chariot through the Heaven of Zeus, I invoke Thee!
- D. By thy name of Odin I invoke Thee, O warrior of the North, O Renown of the Sagas!
- E. By thy name of Jeheshua, O child of the Flaming Star, I invoke Thee!
- F. By Thine own, Thy secret name Hoori, Thee I invoke!

T: The Names are Five.
A: The Names are Six.
B: The Names are Eleven.
Together: Eleven are the Names!

B strikes Eleven times upon the drum 55555-666666 as all three cry:
Abrahadabra!

T ascends to East beyond the throne. B descends and slowly leads A by the right wrist to the center of the triangle. Facing each other, A gives the Sign of Osiris Slain facing East and says:

Behold! I stand in the midst. Mine is the symbol of Osiris; to Thee are mine eyes ever turned. Unto the splendour of Geburah <indicates>, the Magnificence of Chesed <indicates>, the mystery of Daath <indicates>, thither I lift up mine eyes. This have I sought, and I have sought the Unity: hear Thou me!

γ III 3
ω

A remains in the Sign while B gives A his weapons (the phoenix wand and the sword). B then cuts a reverse Tau upon A and places the Lamén upon his heart. B then ascends, lights the red lamp, and stands behind the empty throne in front of T. A indicates as he can, and gives the Sign of the Enterer followed by the Sign of Apophis with every “I invoke Thee.”

1. Mine is the Head of the Man, and my insight is keen as the Hawk's.
By my Head I invoke Thee!
- A. I am the only-begotten child of my Father and Mother. My Father is dead. My Mother bore me with labor and pain and fear.
By my body I invoke Thee!
2. About me shine the Diamonds of Radiance white and pure.
By their brightness I invoke Thee!
- B. Mine is the Red Triangle Reversed, the Sign given of none, save it be of Thee, O Lord!
By the Lamén I invoke Thee!
3. Mine is the garment of white sewn with gold, the flashing abbai that I wear.
By my robe I invoke Thee!
- C. Mine is the sign of Apophis and Typhon! <gives sign>
By the sign I invoke Thee!
4. Mine is the turban of white and gold, and mine the blue vigour of the intimate air!
By my crown I invoke Thee!
- D. My fingers travel on the Beads of Pearl; so run I after Thee in thy car of glory.
By my fingers I invoke Thee!
5. I bear the Wand of Double Power in the Voice of the Master—Abrahadabra! <give sign of Apophis>
By the word I invoke Thee!
- E. Mine are the dark-blue waves of music in the song that I made of old to invoke Thee—

A singing while making 5 circles deosil around each station of the triangle in the Sign of Apophis and then returns to the center:

Strike, strike the master chord!
Draw, draw the Flaming Sword!
Crowned Child and Conquering Lord,
Horus, avenger!

By the Song I invoke Thee!

6. In my hand is thy Sword of Revenge; let it strike at Thy Bidding!
By the Sword I invoke Thee!

T: The Names are Five.

A: The Names are Six.

B: The Names are Eleven.

Together: Eleven are the Names!

B strikes Eleven times upon the drum 55555-666666 as all three cry:

Abrahadabra!

A ascends and takes his place upon the throne.

δ IV 7

ρ

Silently, T places her hands upon the head of B followed by a pause. Hands still on head, B then places his right hand upon the head of A, followed by a pause.

Following, A consecrates the sword with the blood from the bowl as he may know how. He then points the sword downwards in his left hand.

While giving the Sign of Apophis, the officers cry "Abrahadabra" thus:

T: Abra (holding until the end)

B: Had (holding until the end)

A: Abra

A rises, bearing the phoenix wand in his right hand:

Behold, He is in me, and I in Him!

1. Mine is the Head of the Hawk!

Abrahadabra!

A. I am the only-begotten-child of Osiris My Father, and Isis My Mother. He that was slain; She that bore Me in Her womb, flying from the Terror of the Water.

Abrahadabra!

2. My Apron is of flashing white, whiter than the Forehead of the Morning!

Abrahadabra!

B. I have formulated My Father and made fertile My Mother!

Abrahadabra!

3. My garment is of golden glory, with the azure bars of sky!

Abrahadabra!

C. I avenged the Horror of Death; I am the slayer of Typhon! I lifted Mine arms <does so>, and the Dragons of Death became as dust; I raised Mine Head, and the Crocodile of Nile was abased before Me!

Abrahadabra!

4. My Nemyss hideth the Universe with night, the impermeable Blue!

Abrahadabra!

D. I travel in the Boat of Ra, abiding at the Helm of the Aftet boat and of the Sektet boat!

Abrahadabra!

5. I bear the Wand of Double Power!

Abrahadabra!

E. About My presence is shed the darkness of Blue Light, the unfathomable glory of the utmost Ether, the untravelled, the unthinkable immensity of Space. I concentratest all the Thirty Ethers in one darkling sphere of Fire!

Abrahadabra!

6. <places sword upon altar and takes up the Ankh held downwards> I bear the Rose and Cross of Life and Light!

Abrahadabra!

Remaining in the Sign, the invocation concludes with all three saying:

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 THEE.

B strikes Eleven times upon the drum 55555-666666 as all three cry:

Abrahadabra!

Pause, and then A sits upon the throne.

The Adoration

B moves 11 circles around the reverse triangle while saying:

O Nuit Starry Heaven

He returns to his station and puts out the candle.

T then moves 5 circles around the reverse triangle while saying:

O Hadit Solar Sheen

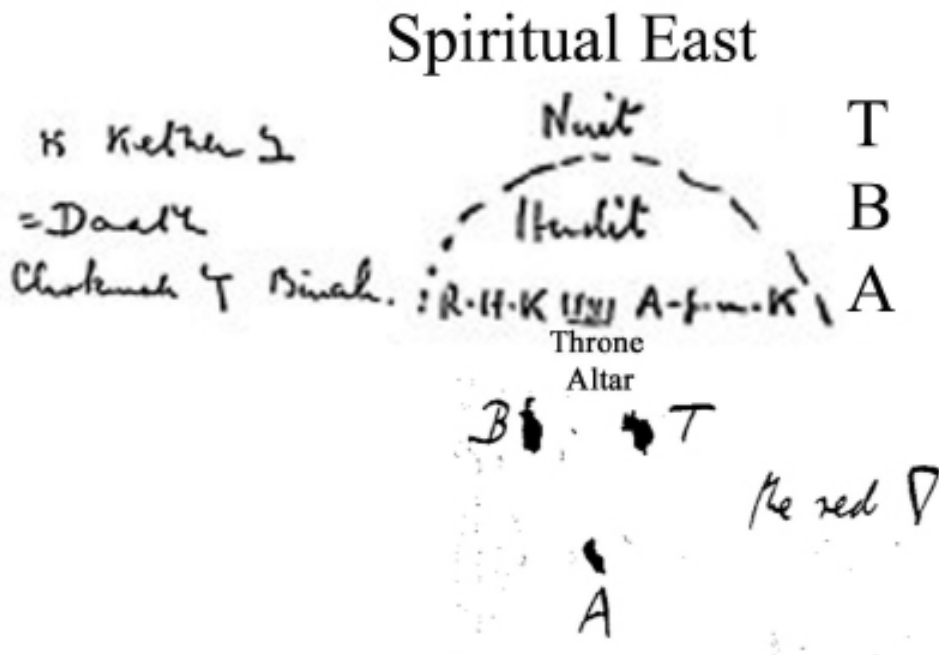
She returns to her station and puts out the candle.

A then moves 6 circles around the reverse triangle while saying:

O Ra-Hoor-Khuit O the Light Unseen

He returns to his station and puts out the candle.

With only the red lamp burning, all depart.



Brahmanical Initiation by John Yarker

Introductory notes by MICHAEL KOLSON

This essay was first published in Volume V of the Masonic research journal the *Ars Quatuor Coronatorum* in 1892. John Yarker was an influential British Freemason noted for his involvement in a variety of so-called “high grade” Masonic systems. He was very influential in the founding of the O.T.O. and was friends with Theodor Reuss and Aleister Crowley. We hope to reprint more of Yarker’s writings in subsequent issues of *Sky’s Embrace*. Crowley wrote a glowing review of Yarker’s work *The Arcane Schools*, which can be found in *The Equinox* Volume I, no. 4 as well as an “In Memoriam” in Volume I:10. In this essay, Yarker presents evidence of an Indian origin of Freemasonry.

Without appearing to be thought to set myself up as a superior Masonic authority, I may perhaps be allowed to say, with bated breath, that all the papers on Indian thought that have appeared lack the links which connect them with the Craft. India, however, from remote ages, has had its own Freemasonry, which is connected with Brahmanism, in the same way as our Craft is connected, as I claim, with Gnosticism, Sufism, Rosicrucianism, etc.

Professor Jacolliot, the illustrious traveller, has brought from India the history of the origin of Masonry, preserved in the Archives of the priests of Benares. I translate his remarks from the *Bulletin de la O.L., Symbolique Eccossaise*. “There, the priesthood has, from the commencement, established its power in a fashion more solid than elsewhere; he has enclosed each man in the fold of a caste, from which neither he nor his descendants can depart. He has ascribed to himself as his right, superiority over all others; his friend the warrior comes next. Amongst the lower classes taken in, is found that of stone-cutters, sculptors, carvers of fluted columns, who, at another time, united into a secret society, and adopted as a rallying sign the perpendicular. Another class, lower still than this, the terrace-makers, brickmakers, tilers, had also formed a secret society, of which the aim was, like that of the first, to aid its members who were exposed to the persecutions of the priests and warriors, to protect themselves from them; the rallying sign of these last was the horizontal sign. Almost all other classes followed this example. On what account these two principal societies, born from the same needs, living side by side in the same country, fell into disagreement, no one knows. But the fact is patent

at any rate, and it appears that this disagreement lasted during a long succession of centuries, to the great jubilation of the priests, the enemy of both. When at last, at an epoch which precedes our era by several thousand ages, the two rival societies, seeing that they were on the point of succumbing, made an alliance, united their signs—the (level and plumb) perpendicular and horizontal became common to both, then, little by little, they united all the other disherited societies founded as they were to resist the priests, to whom, like themselves, they were likely to succumb. Masonry was founded. Its adepts, after having constructed in India colossal and strange monuments, so solidly built that they have resisted all the convulsions of our globe and have remained standing to our own days, those adepts, I say, spread throughout the East.”

So far Jacolliot and his accuracy rests upon the learning of the pundit under whom he studied Indian history. There is nothing new under the sun. In the above extract we see the same feuds distracting India thousands of years ago, as amongst the French Companionage and the English “Ancients” and “Moderns,” but we are fortunately let into the “inner life” of the body that Jacolliot alludes to, by a dispute which occurred in 1881 between Travancore and Cochin, and the body resembles those described in 1775 by Hutchinson as Hali-werk-folk. The Madras government undertook to settle this dispute, and, as it was a mystic matter, which it was very clear that they could not comprehend, the decision gave great dissatisfaction, petitions were sent in, and a pamphlet circulated upon the subject, by A. Sankariah, A. B. Naib Devau of Cochin: entitled “Memorandum of the President Founder of the Hindu Sabha of the Thatchudaya Kaimal Stanom, of the Temple of Kudalmanikham in native Cochin; Recently the subject of contention between the States of Travancore and Cochin, and a decision by the Madras government.” You can only find space for a very short account of this dispute, but the pamphlet itself ought to be secured for your library. A *Thachudaya Kaimal* is the spiritual head of a *Yogam* or Lodge, and is elected by the *Yogakhars* of this particular temple when they require it, or meet with a competent man, who clearly must be a Yogi, able to perform the miracle of *Kudalmanikkum* which literally is the “gem absorbed,” but esoterically, the saint united to God. The “repair of the temple” is the function of this personage, and, esoterically, it is stated that it takes ninety years to rebuild a small portion of the sacred places called *Sri-Kovil* or *Girhhor Graham* and it is only then that an appointment is necessary. It is said that an adverse decision “will extinguish the only and feeble remnant of ancient

Brahman Freemasonry carefully concealed in a small native space of the Madras Presidency.” Yet it seems to be a Sudra Association *claiming* the rights of equal antiquity with the Brahmins. Both the Rajahs of Cochin and Travancore, as well as the Yogakkars, are agreed that once a Chief of the Kayankulam Royal family for his merit received the spiritual ordination of *Thachudaya-Kaimal* but was occasionally represented at the temple by the nomination of a particular family of Sudra caste, who were specially trained and inspired by him. The last *Kaimal* was appointed in 1808 and died in 1851, and on his death the present contention began. It is said that this contention is the result of “a few schismatic members of the Yogam,” and that the rest had no intention “to consecrate a *Thachudaya-Kaimal*” This is all that need be here stated about the dispute, and I will now add certain remarks of Mr., perhaps he ought to be called Bro., A. Sankariah; premising that these *Yogakkars* would seem to be speculative Masons, who had a temple of their own, and claimed to elect their own spiritual master. Some sly fun is got out of a proposal made by the Arbitrator that the “Sacred place,” which needed repair, should be surveyed.

“The Masonic institution was wide-spread in India in ancient days and cherished by the initiated in secret, if, indeed, India was not the parent of all Freemasonry in the world. The truths or secrets of Hindu Theosophy have been inculcated and preserved in the *Architectural Symbolism of human Art*, as well as in the *macrocosm* and *microcosm* of Nature. The initiates of the *Art Fraternity* belonged to all castes and races, and the Hindu initiates, called at this day the *Kammalar* castes in many parts of India, wear also the *thread* or sign of Initiation, like the Brahmins who only are entitled to become the Initiates of the Nature or Vedic Fraternity. ‘*Visvakarman*,’ meaning the Builder or Mason of the Universe, is the Supreme God of the Art School, and corresponds to Brahma of the Brahmins. *The truths or secrets are precisely the same, though differently symbolized or studied in the two systems.* The Rishis or founders of the Vedic School were of course also founders of the Masonic. The words ‘*Silpa Thachu*’ are tantamount to Masonic, the first being a Sanscrit and the second a Malaylam word. It will now be clear to the reader why the Masonic Initiates, or the Hindu castes known as carpenters, masons, blacksmiths, goldsmiths, etc., *often dispute the authority of the Brahmins*, how the Pyramid of Egypt is being discovered to be a stone-bible, and why the Hindus prize the worship of idols in temples.

Temples, and even private houses, in India *are built under the rules* of the *Thachu-Veda* or architectural philosophy, which has precisely corresponding *gods* and *ceremonies* to those of other Hindu Vedas. In Malabar this Masonic superstition (as those *who do not know* style it) is particularly strong, and often palaces, and temples, too, have been pulled down for accidents attributed to violation of the rules of Thachu-Shastra. I am not surprised that the arbitrator and the Madras government have not suspected any such philosophical mystery to exist in the matter, for true initiates are rare even amongst the Hindus, who are all blind adherents of the Craft in faith as opposed to knowledge. Suffice it for my present purpose to state that the Yogakkars of the temple in question of *Irinjalacooda* have from time immemorial constituted a Masonic Fraternity, as indeed all Brahman Yogams are such, a fraternity to whom Vedic is not different esoterically from Thachu . . . Yogam, etymologically and popularly, too, means an assembling or meeting, from *yug* to join. The religious *yoga* is joining of the soul to God. The secular *Udyogam*, or appointment in the government service or under a master, is to be joined to some work or superior; *Viogam* is the break of a connection, and so on. Nor have the Arbitrator . . . considered the etymology or philosophy of the *Thachudaya-Kaimaly* which, literally, means the Chief having the *Thachu* secret. The Yogam (whether trustees or proprietors) of Irinjalacooda then have conferred that spiritual degree, or ‘*Stanom*,’ on a proficient in the Mysteries of their Masonic Craft, if ever they found one worthy of being so *Ordained*..... The Yogakkars do not need instruction from any incompetent man. It has not been found that there has been a succession of Thachudaya-Kaimals. Even in the treaties in connection with the T.K. ‘repair of the temple,’ is alluded to, esoterically, as his ‘function.’” It would seem that before consecration of this Yogi, his horoscope had to be cast, and after consecration, the Rajah himself touches his palanquin as an act of veneration, or as a god even. Petition D says:— “The Sacred Truths of the Vedas and Shasters have been, from time to time immemorial, symbolised and inculcated in Masonic *forms and measurements*; the esoteric significations of which can be understood only by the Initiated.”

I will only mention further a somewhat curious notice. Judge Walhouse, in his work on “Devil Worship,” mentions a 15th century legend of India. A kalkatti, or stone-cutter, named Jackan-schhari (? Master *Jackan*) built most of the exquisite Jain Temples in Canara. The tradition is,

[*Brahmanic Initiation* continues bottom of p. 24]

Invocation of Inanna

JIM LUCENO

This is the text of a ritual performed for the celebration of the 2015 Spring Equinox at Horizon Lodge. Developed with the assistance of ANASTASIA ALEXANDROS, NOAH OBER, and SCOTT WILDE.

Altar in the East on which is a statue surrounded by seven unlit candles and incense charcoal.

0.

Lighting is dim. Ritualist 0 enters from west, throws cedar incense on the charcoals, moves to center, and performs Banishing Ritual. Moves to west quarter, remaining there for the duration.

Ritualist 1 enters from west, crosses floor, lights all seven candles. Steps back; all lights go down.

Drumbeat starts in 7/8 time, gradually grows in intensity throughout I-III.

Ritualist 1 begins Part I.

I.

Hail, Inanna! Blazing star!
Radiant, flaming in the sky
Ignite the heavens, holy torch
Brilliant sister of the sun.

Lightning flash that splits the sky
Thundering voice that cracks the Earth
Enemies stopped within their tracks
Embers and vapors where they stood.

Fire storm across the land
None left standing in your wake
Who is spared, relentless wrath
Unconsoled, the Queen of Heaven.

Falling to the Earth I tremble
Amazed upon the sight
Of all creation turned to ash
Before the fire from the sky.

*Ritualist 1 finishes Part I and prostrates before the altar.
Ritualist 2 enters, bearing bread, and recites Part II*

while crossing the floor toward the altar.

II.

Every atom of my being
Set ablaze upon the seeing
Queen of Heaven, Queen of Earth
Boundless force of thunder and light

Mountains reaching up around me
Arched from earth into the sky
Overhead, ferocious star
Smiled down with kindly grace.

Spare this soul, mere speck of dust
Lady of the Evening Sky
Save, protect this fragile husk
And fealty I pledge until I die

Whatsoever you command
Trust it to these mortal hands
Be the North Star burning true
Toward which my compass needle bends

Ritualist 2 finishes, placing bread on altar, and prostrates to the left of Ritualist 1. At the same time, Ritualist 3 enters, bearing beer, reciting Part III.

III.

And then the ember of the Sun
Held me gently in her arms
Tall as Heaven and wide as Earth
Protecting me from harm.

Inanna, Daughter of the Moon,
To you I owe my life
You exhale the air I'm breathing
Your blood, your body sustain my being.

Protected in your strong embrace
Your gentle hands around my heart
Squeezing, sending with your love
The blood around my body.

To you, Inanna, I owe all
My very existence here
My strength, your strength, it comes from you
For you, unending gratitude.

Ritualist 3 comes before the altar, placing the beer on the altar and prostrates to the right of Ritualist 1.

Drum beat suddenly stops.

Ritualist 4 enters, performs Part IV.

IV.

Queen Inanna, radiant light
Life-giving woman, holiest of hearts
Let me be your servant
Let me be your instrument
Let me be docile before you
Let me be obedient before you
Let my actions please you
Let my intentions please you
Let my words please and soothe you, my Queen.

O Inanna, rider of beasts,
Thundering, attacking, driving storm!
It is because of your captive spouse, your captive son
That your wrath is so great, your heart so unappeased.
If it pleases you, Great Lady, let me soothe your heart.

Though I am small compared to you
Though I am nothing without your protection
and kindness
Please allow me to offer supplication to you,
Powerful Queen.
For who has ever paid you enough homage?
Who can fathom your great rites?

Great Queen of the horizon and the zenith
You are known, you are known.

[single drum strike]
Everyone: Hail Inanna!
You are known by your tremendous love.

[single drum strike]
Everyone: Hail Inanna!
You are known by your mightiness.

[single drum strike]
Everyone: Hail Inanna!
You are known by your viciousness.

[Invocation of Inana continues on p. 25]

[Brahmanic Initiation continued from p. 22]

that he and his wife, having quarrelled with their son respecting a temple in course of erection, both committed suicide, and became *Bhutes*, so malign and feared that none dare attempt their exorcism. It is elsewhere claimed that all Indian Temples are built so as to symbolise a secret doctrine and esoteric truths, and I do not doubt that the same symbolic rule prevailed in Western Masonry, and is resolvable in the *Arcane Discipline* of the Christians, and constituting the real Masonic Secrets.

As to the Aryan or Indian origin of Freemasonry, the term *Dionysian Artificers*, applied to a Greek fraternity resembling our own, would seem to lead us to India; but the tendency of modern researches is to a primitive Turanian race, from which both Aryan and Semite are derived, which had a priesthood of three degrees, continued by the Magi, Cabiri of Samothrace, etc. The Indian derivation of the Dionysian artificers seems to be confirmed by two things; the Greeks are an Aryan race, and the dismissal (Konk Ompax) of the Eleusinian Mysteries is

understood to be the *Canch om Pach* used to this day by the Brahmins in the same sense; but the mysteries of the Cabiri are said to have used Semitic or Chaldean words, hence they would travel to Greece from Babylon: in other words, Masonry coming through one line might give us a Rite which became Christianised, and in another race our present Craft Masonry. On the other hand, the Mystics of India are advocating a civilization derived from a lost Continent, emigrants of which settled in the Dekkan, whilst, according to Egyptian priests, they penetrated to Greece and Lybia, 9000 years before Solon. Le Plongeon claims to have found the same legend about Yucatan, and to have discovered that the hieroglyphics of its ancient buildings are identical with those of Egypt, and interpretable by the language of the people of Patau. Some of the magnificent Cyclopien ruins of this submerged race are described by Captain Cooke on the sea-washed shores of Easter Island. A Cyclop was a one-eyed giant, that is a man who is represented in the miracle of *Kudal-man-ikhum*, who sees with the eye of *Visvakarman*.

[Invocation of Inanna continued from p. 24]

[single drum strike]

Everyone: Hail Inanna!

You are known by your kindness.

[single drum strike]

Everyone: Hail Inanna!

You are known by your generosity.

[single drum strike]

Everyone: Hail Inanna!

You are known by your fairness.

[single drum strike]

Everyone: Hail Inanna!

You are known by your large heart.

[single drum strike]

Everyone: Hail Inanna!

You are known by the life you give.

[single drum strike]

Everyone: Hail Inanna!

You are known by the life you take away.

[single drum strike]

Everyone: Hail Inanna!

You are known by your wondrous vulva.

[single drum strike]

Everyone: Hail Inanna!

You are known by An.

[single drum strike]

Everyone: Hail Inanna!

You are known by the me you have won.

[single drum strike]

Everyone: Hail Inanna!

You are known by your beauty.

[single drum strike]

Everyone: Hail Inanna!

You are known by your ferocity.

[single drum strike]

Everyone: Hail Inanna!

You are known by your baleful heart.

[single drum strike]

Everyone: Hail Inanna!

You are known by your joy

[single drum strike]

Everyone: Hail Inanna!

You are known by your compassion.

[single drum strike]

Everyone: Hail Inanna!

Holy heart, dearest Queen!

You are known, you are known!

Your pain is known

Your heart is known

Your love is known

Your compassion is known

Your bravery is known

Your strength is known

Your greatness is known

Your power is known.

Your passion is known.

Your gentleness is known.

You alone are exalted here!

May Inanna's heart be soothed

May Inanna's heart be restored

May Inanna be garbed in beauty

May Inanna be joyful.

[single drum strike]

Everyone: Hail Inanna!

[single drum strike]

Everyone: Hail Inanna!

[single drum strike]

Everyone: Hail Inanna!

Throughout this invocation, Ritualists 1-3 have moved to the three sides of the altar. As Ritualist 4 joins them, they each assume a corner of the altar.

Drumbeat resumes, this time in 7/4.

Ritualist 5 enters, goes up to altar, forming a pentagram around the altar with the other ritualists, and performs Part V.

V.

Inanna, starlight, sister
You were there before my conception
You were there at my birth
You were there in my infancy
You were there in my childhood.

You protected me
You supported me
You watched over me
You guarded me
You ensured my survival
You taught me
You went before me
You led me
You played with me
You soothed me
You set the example
You raised me.

Drumbeat ceases.

All 5 ritualists join hands, all 5 say:

We share blood
We share flesh
We share lineage
We share nature.

Break holding hands. Drumbeat resumes. Ritualist 5:

May my actions reflect our blood
May my actions reflect our flesh
May my actions reflect our lineage
May my actions reflect our nature.

May my words reflect our blood
May my words reflect our flesh
May my words reflect our lineage
May my words reflect our nature.

May my thoughts reflect our blood
May my thoughts reflect our flesh
May my thoughts reflect our lineage
May my thoughts reflect our nature.

Wise, dearest sister
May I follow your example!
May I make you proud!
May I be like you!

Hail the bond of flesh!

Ritualist 6 enters, walks up to statue, forms a hexagram around altar with other ritualists, performs Part VI.

VI.

Inanna, my dear friend
We've been friends for so long
Back to back we face all challenges
Side by side we enjoy all adventures

When you are happy, I am happy for you
When I am happy, you are happy for me
When you are sad, I comfort you
When I am sad, you comfort me
When you are triumphant, I triumph, too
When I am triumphant, you triumph, too
When you are weak, I support you
When I am weak, you support me.

Drumbeat ceases.

All join hands and say in unison:

We are bound by more than blood.
We are bound by more than nature.
We are bound by spirit.
We are bound by knowledge.
We are bound by intention.
We are bound by will.

Break hands. Drumbeat resumes.

You storm and rage, my friend
Others flee you when you storm and rage
I alone approach you
I alone walk into the eye of the storm
Unafraid, I know your heart
Unafraid, I say the words and soothe my friend Inanna's heart.
I alone fathom your great rites.

I storm and rage, my friend
Others flee me when I storm and rage
You alone approach me
You alone walk into the eye of the storm
Unafraid, you know my heart
Unafraid, you say the words and soothe my heart.
You alone fathom my great rites.

Praise be to our bond, Inanna!
Hail the bond of Spirit!

Ritualist 7 enters, forms heptagram around altar with other ritualists; drumbeat ceases; Ritualist 7 performs VII.

VII.

Inanna, companion, dearest friend,
The flame of desire warms within
I gaze in your eyes and see therein
The longing you're feeling for me.

Concentrate now in this holy cup,
The force of your love divine
I pour my essence out to you
In ecstasy, we make one of two.

Bonded by flesh, reformed in your image
Divine and awakened, a suitable visage
The rapture of lovers, the trust of a friend
Hearts with no barriers, no start and no end.

Ritualist 7 consumes Eucharist.

“I put my hand in your hand.
I put my hand to your heart.
Sweet is the sleep of hand-to-hand.
Sweeter still the sleep of heart-to-heart.”

Ritualist 7 remains at altar, facing it. Ritualists 1-6 bring Eucharist to the congregation and return to altar, standing in line behind it.

Ritualists 1-6 consume the Eucharist and in unison say, “I am Inanna, Blazing Star!” They signal to the

congregation to do the same.

Ritualist 7 turns, faces congregation, performs Part VIII.

VIII.

I am Inanna, Blazing Star!
Radiant, flaming in the sky!
Igniting the heavens, holy torch,
Sacred union of Earth and Sun.

Lightning flash that splits the sky
Thunder that peals across the land,
Enemies stopped within their tracks,
What once they feared, let them understand.

Firestorm across the Earth,
None left standing in my wake,
What pain is spared when love divine
Dissolves separation in unity sublime?

Rising from the Earth they gaze
Enraptured upon the sight
Of all creation now set free
For cosmic love and infinity.

IX.

Five minutes of silent reflection and scrying.

X.

Ritualists 1-6 walk out on to the floor and in unison perform the “ISAYA ISAYA RIQA RIQA” portion of the banishing as a License to Depart.



Altar at the Horizon Lodge performance of this rite on March 21, 2015.

Photo courtesy Scott Wilde.

Satan and Satanism: The Prince of Darkness From Avenging Angel to Force of Social Progress

MILES VANMATRE

Introduction

Satan, Lucifer, Beelzebub: these are some of the most famous names of the Devil. For centuries these names have struck fear into the hearts of men and women who believed the Devil to be the source of all evil and suffering. Fear of evil helped attract many into the folds of the various churches of Christendom; but what of those who were attracted to evil? Naturally it seemed only logical that Satan would have his own followers, and accusations of Satanism have been leveled at everyone from Martin Luther to the Pope of Rome. Satanism was the seed of the medieval concept of witchcraft, which, according to Church inquisitor and the lay witch-hunters and demonologists, required a pact with the devil. It was thought to be the source of every evil from plagues to incontinence and impotence.

In the 19th century, the idea of the Prince of Darkness underwent a change, as Christianity began to lose its influence as the dominant cultural authority. Satan was freed and became a symbol of human liberty and progress. While Satanism does not truly appear until the 19th century, the basic concept did fuel the paranoia and hysteria of the late medieval witch-hunts, themselves having roots in the early medieval pogroms against Jews and lepers, as well as far earlier Roman and other imperial sanctions on auguries and astrology. Truly Satanic religion began to take shape far later, and was ushered in with the aid of the Romantic poets, and radical new political ideologies, along with the writings of Victorian occultist, Aleister Crowley (the founder of his own antinomian religion, Thelema).

Who is Satan? What is Satanism? Can they exist outside of the context of Abrahamic religion? Is Satan evil? Satan clearly has fluctuating roles, between a divine accuser, an archenemy of the creator god, an angelic anti-hero, and a complex mystery unto itself within Abrahamic religions, as well an adopted secular symbol to oppose the dominance of heavily entrenched cultural conservatism. Satanism has no single definition; it could be used in reference to a non-existent crime, such as during the witch-hunts; or, it can also be used to describe an antinomian, humanist philosophy that rejects Abrahamic cultural

hegemony. To understand the origins of Satanism it will be necessary to demonstrate the layers of conflation that have contributed to the figure of Satan as understood in the Medieval and Modern eras.

The Etymology of the Word *Satan*

The Hebrew word *satan* is traditionally translated “accuser” or “adversary” when used as a noun, “to accuse” or “to oppose” as a verb. The concept of Satan as a sort of “Heavenly prosecutor” predates the concept of Satan as the archenemy of God and has remained the popular understanding amongst Biblical scholars. However, some contemporary scholars have reason to believe that the Hebrew word *satan* has been misinterpreted. One voice in this new argument is Ryan E. Stokes, Assistant Professor of Old Testament studies at Southwestern Baptist Theological Seminary. Stokes presents, in his article “Satan, YHWH’s Executioner,” his thesis that the proper definition of *satan* is not “accuser” but “executioner” (Stokes 251). His argument is built upon the context of the use of the word where it appears in descriptions of superhuman beings.

Satan appears throughout the Old Testament as both a noun and a verb and, more often than not, is used in reference to humans and their actions. Stokes uses the appearance of this word in the handful of places where it appears describing a superhuman power, as well as its use elsewhere, to describe the work of executioners. In Stokes’ own words:

I contend that scholars have misunderstood the words Although near the end of the first century c.e. John would speak of שָׂטָן and שָׂטָן Satan as “the Accuser [ὁ κατήγορος] of our comrades” (Rev 12:10), there is virtually no evidence that either שָׂטָן or שָׂטָן ever refers to accusation in the Bible. Instead, these words denote physical attack. The noun שָׂטָן should be translated “attacker,” and in some legal contexts “executioner.” The title שָׂטָן in the Hebrew Scriptures, therefore, should be understood as “the Attacker” or, more likely, “the Executioner” (Stokes 252).

Stokes’ argument is beyond the scope of the present work, but we can look at some of his examples which appear to confirm it. The most famous example of the role of this heavenly executioner is the story of Job. Job has long been the most common source of the concept of Satan as prosecutor of the divine court. To summarize the parable, it begins with Yahweh convening his court and a wager

is made by one of his angels, who bears the title of the Satan, who asks Yahweh for the right to put Job through a series of terrible and painful ordeals to test his faith. This parable is echoed in later literature in the bet made by the Devil and God in the famous German folktale of Dr. Faustus, but the wager of Faust's soul in the latter has no real correlation to the story of Job who is being tested, not by God's enemy but by his servant.

In another article, "The Devil Made Me Do It...Or Did He?" Stokes adds validity to his argument that the function of the word *satan* is important to understand. Further, he demonstrates a confusion of Yahweh and Satan, in two different passages, which brings a new dimension to the role that the satan plays. He focuses on two separate accounts of the same story, concerning a fatal mistake made by David, the famous Biblical king of Israel. The episode in question is given first in 2 Samuel 24:1 and again in 1 Chronicles 21:1. It concerns an ill-fated census performed by David that incurs the wrath of God. The differences between the tellings would appear contradictory but support the idea of Satan as an angel of the Lord.

2 Samuel 24:1 reads, "Again the anger of the Lord was kindled against Israel, and he incited David against them, saying, 'Go, count the people of Israel and Judah.'" David does so but ends up repenting having numbered his people. Asking forgiveness from Yahweh, he is given three different destructive and violent options to make penance for his sins. The angel charged as being the satan to carry out the punishment is stopped by God, however, before it is able to destroy Israel completely. It is never explained why Yahweh's anger was kindled in the first place, as he takes it out on David for doing exactly what he was told to do. The scribe of 1 Chronicles 21:1 makes a sizeable change as to who incites David, where it reads "And Satan stood up against Israel, and provoked David to number Israel." (KJV). Why this switch occurred is beyond the scope of this work, but demonstrates the complexity of relationship between Yahweh and Satan.

Stokes argues that according to a traditional interpretation of the Bible, a satan is an angel of the Lord, given the title and duty of putting humans, specifically prophets, priests or kings of Israel, through severe and trying ordeals. As seen in 1 Chronicles 21:1, Satan can also serve as a direct stand-in for the Lord. Understanding this changes how we view Satan, and is important to a 21st century perspective. Now that we have visited the etymology, let's jump forward to Medieval Christianity. Satan has merged

with a later Christian concept, the Devil, and the study of this has become a school of metaphysics known as Demonology.

Satan in the Middle Ages

How could evil be present in a world that was created and ruled by an omniscient and omnipresent creator who is entirely good? It is hard to reconcile this contradiction and accept that both good and evil are the will of one god. It is far easier to conceive of an entirely good god having an entirely evil opponent, but to do so would negate the omniscience of a monotheistic conception of divinity. Many of the greatest minds in the Christian world dedicated large amounts of their time to trying to make sense of this apparent contradiction. By far the two most influential, especially on the demonologists and witch-hunters of early modern Europe, were Augustine of Hippo and Thomas Aquinas.

Augustine of Hippo (354-450 CE) was one of the early church fathers, or founders of the Christian traditions, and the devil was the subject of much of his writing (Campagne, 475). Whereas the satan of the Hebrew scriptures is the distributor of trials and ordeals, typically in the form of disease or some other physical evil, the Augustinian Devil is "a tempter *par excellence*" (Campagne, 475). At the time of Augustine, Christianity, seeking to win conversions, was combating Manichaeism, its primary competitor, a dualistic religion positing a god of darkness and evil in eternal combat with a god of light and good. Augustine and his fellow church fathers sought to explain evil as a moral principle and problem and not a substance (Campagne, 476). In this view, the Devil was the instigator of moral deviance. Moreover, Satan could not perform any act without the direct permission of the divine will (Campagne, 476). Besides just tormenting the wicked, Satan was believed to open the door to sainthood, so to speak, by testing the faith of the righteous.

The medieval scholar Thomas Aquinas (1225-1274 CE), famed for his theory of natural law and proofs of God, spent quite a bit of time on the subject of the Devil. While not refuting the patristic school of thought he added his own nuances. He argued for the entirely non-physical existence of the Devil and believed that while he could be employed by God to perform the divine will upon earth, he was given free rein to perform evil. Aquinas was seeking to solve the problem of evil by exonerating the Christian God from responsibility for every evil act that could

occur. This allowed for more of a focus on free will in the interaction between humans and the Devil.

Pacts with the Devil

The late medieval and early modern period are marked by an obsession with the Devil unprecedented in prior history. With a theological shift in focus from predetermination to the role of the human free will, it occurred to many that those who were evil would seek out the Devil himself (Campagne, 484). This is largely due to the writings of Aquinas and his belief in a hierarchy of evil, both physical and metaphysical. It came to be largely believed that a pact with the devil was the cause of witchcraft. The idea of witchcraft is unique to Christian societies (Robbins, 369) and is distinguished from magic in general by the belief that it required a contract with Satan. Here is to be found the first proper appearance of a notion of actual Satanism. The use of the word witchcraft here is strictly being used in reference to the medieval heresy and crime, and not cunning craft, or folk magic, or animistic practices.

The concept of the pact was a creation of ecclesiastic minds as well as secular demonologists and witch-hunters, who believed that such a connection could be formed by an inversion of the same rites used by the church to connect an individual with the Christian God. The stereotypical pact included trampling the cross, spitting upon the communion host and kissing the posterior of the Devil. In exchange for this, the Devil granted a familiar spirit who allowed the witch to work her evil magic. While this generic formula believed in by many witch-hunters involved the rejection of God, this is contradicted by certain manuscript texts known as the grimoires, some of which eventually circulated in print editions. A grimoire detailed how to contact spirit intelligences, often identified with Lucifer and other devils. It should be noted that many of these books were the products of monks or priests who penned them or copied them, in what has been referred to as a “clerical underworld” (Davies, 36). It is evidenced in Inquisitorial trials that many priests were found guilty of owning and copying such books of spells, and try as they might the church hierarchy could not stamp out their dissemination even amongst their own priests, much less their laity.

There is a large difference, however, between the methods found in the grimoires and the pacts described by many demonologists. Whereas the latter claimed the pact was founded upon the rejection of God, there is evidence

in the grimoires themselves to support a more traditional understanding of the spirits. The *Grimorium Verum* is one such surviving text from the 16th century, some of whose prayers and instructions are found in older 12th century manuscripts. The *Verum* contains a complete and explicit methodology for the process of making a pact. The following prayer required in its operation demonstrates the Augustinian nature of its undertaking.

The process entails a length procedure of creating the necessary tools: two ritual knives, two wands, goatskin paper for writing the pact, and so on. All are purified by water, salt and incense in a similar manner to church ritual procedures. The operator must undergo a fast of at least three days beginning around the new moon. A prayer is said at the holy hours, the times of prayer observed by members of monastic orders. Crucially, this prayer, known as the Astrachios prayer and found in the more famous *Clavicula Salomonis* manuscripts, does not ask for the help of Satan in conjuring the spirits of Hell, but of God.

O Lord God, Who art seated above the heavens and Who regardest the abysses beneath, grant unto me thy grace I beseech thee so that what I conceive in my mind I may accomplish in my work. Through thee, O God, the sovereign ruler of All, who livest and reignest unto the ages of the ages. Amen. (Kent, 105)

Nowhere in this text, which has been called the “pinnacle of black magic,” is there to be found a single rejection of God. The demonology present is very much in line with a conception of Satan as not being the archenemy of God, but his servant and having to serve humans who are obedient to God. It is beginning to appear that the Satanism much feared by the ecclesiastical mind can only exist there because even authentic texts of magical practice demonstrate the inseparability of God and Devil. There is no historical evidence of the Satanic conspiracies of witches imagined by the demonologists and witch-hunters, but there is evidence in the grimoires for a mystical tradition of spirit contact.

Satan in the 19th Century: A Symbol of Freedom and Social Progress

The fear of a conspiracy of Satanists fed the witch-hunt craze well into the 17th and 18th centuries. The socio-political upheaval of the Reformation gave way to the formation of strong merchant classes. The witch-hunts and accusations of Satanism first ended in Holland and

other countries where early capitalism was taking root. By the beginnings of the Industrial era, Satan would arise again, freed from his religious bounds as a symbol of freedom and rebellion against the bourgeoisie. Centuries of religious warfare and political tyranny gave way to subcultures of radical political ideologies, anarchism and socialism, the primary adopters of Satan in the 19th century. The Romantic poets of the era also played part in this reinterpretation of Satan as the rebellious fallen angel defying an omnipotent and uncaring God as symbol of their struggle against the dying cultural hegemony of Christianity (Faxneld).

Up until now my focus has been upon the name of the devil as Satan. Briefly I would like to make a comment upon the name Lucifer, which is popularly assumed to have been the name of the Devil prior to his fall. *Lucifer* is a Latin word meaning “Bringer of Light” and refers to the planet Venus, which rises before dawn in part of its cycle. We find this word in the Latin Vulgate in Isaiah 14:12 as a translation of the Hebrew *Helel Ben-Shachar*, “the shining one, son of the morning”. This is believed to be an adoration of the Canaanite deity Attar, associated with the planet Venus. The myth of Attar is based upon the rising and setting of the planet and thus would be an appropriate allegory for a scribe who was seeking to insult a fallen enemy, a king of Babylon. The confusion with Satan came about from the translators of the King James Bible, who simply kept the Latin *Lucifer* but without explication: “How art thou fallen from heaven, O Lucifer, son of the morning!” Here is the origin of the fall of the Devil from Paradise to Hell. The English poet John Milton who conflated the figures of Satan the Devil with Lucifer, the Satan of Job, as well as with the Serpent in Eden, and fixes them into a single being.

Milton’s Lucifer became the model for the Satan reinterpreted by the Romantic poets, William Blake, Percy Shelley, Lord Byron and others as they naturally fell into the line of cultural succession from the 17th century English poet. The French Romantic poet Charles Baudelaire even portrays Satan as a savior, rather than tormentor, in “Litanies of Satan.”

You who know all, great king of hidden things,
The familiar healer of human sufferings,
O Satan, take pity on my long misery!

Here we do not find the tormentor and source of pure evil seen in the medieval Satan, and neither do we find the

punishing angels of the original Biblical context. Here is a perfect example of the new synthesis of the Satanic meme. The Romantic era Satan would prove to be the most influential on one of the 20th century names most associated with him: Aleister Crowley.

Crowley, a self-proclaimed prophet and founder of the religion of Thelema, referred to himself as the To Mega Therion, the Great Beast of the Revelation of John the Divine. His writings are filled with apocalyptic (i.e., revelatory) symbolism. A poet as well, Crowley penned both a “Hymn to Satan” and a “Hymn to Lucifer.” Crowley shows a remarkably different interpretation however of Satan in his hymns. Crowley, a keen Biblical scholar with large portions of the King James Bible devoted to memory, was well aware of the confusion in Biblical language, as is evident in his “Hymn to Satan”: “I adore Thee King of Evil, by the body Thou hast fashioned in the likeness of a Devil. By its impurity impassioned I adore Thee, King of Evil.” Crowley brings the figure full circle by exploring, through his plays on words, the relationship between Devil, God and Man.

Satan and Lucifer play a large part in the symbolism of one of Crowley’s great magical achievements, *Liber 418: The Vision and the Voice*, an account of his “skrying” or visionary experiences in the North African deserts accompanied by his magical partner and friend Victor Neuburg in 1909. (The first two visions in the book however were obtained in Mexico in 1900, prior to Crowley’s reception of the Book of the Law in 1904 and the founding of the religion of Thelema.) Crowley believed there to be prophetic evidence in his visions foretelling the coming of the new law of the aeon, “Do what thou wilt shall be the whole of the Law” (*Liber AL vel Legis* I:40).

The Vision and the Voice covers Crowley’s visionary journey through Thirty “Aires” or heavens using a magical language supposedly transmitted by angels to the Elizabethan era magician John Dee, the queen’s personal astrologer. Crowley is the first to document such a journey through these aethyrs. The visions are apocalyptic and awe inspiring. In the Call of the 2nd Aethyr, after days of ritual, Crowley records these lines: “I cling unto the burning Aethyr like Lucifer that fell through the Abyss, and by the fury of his flight kindled the air. And I am Belial, for having seen the Rose upon thy breast, I have denied God. And I am Satan! I am Satan! I am cast out upon a burning crag! And the sea boils about the desolation thereof. And

already the vultures gather, and feast upon my flesh.” Crowley affirms a mystic identity with the angel.

Conclusion

Satan is a meme, an idea passed from one person to another, each adding his or her own interpretation. It is the product of a dialectic process, thousands of years in the making. It originates with a single thesis but has been remade multiple times by way of antithesis and synthesis. Satan is portrayed differently in cultures according to the amount of social freedom and social mobility a person is allowed. Although Satan originates in the Abrahamic religions of Judaism, Christianity and Islam, it is one part of these religions that actually appears to retain potency after it is removed from that context. This work is a brief outline and introduction to this concept. Entire books have been filled on the subject, but sadly up until now they have mostly been tainted with either fantasy or paranoia. If a sincere and scholarly study and approach is taken to this subject it will reveal much more. However, it will never reveal a flesh and blood king of brimstone and hellfire.



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So saying, through each Thicket Danck or Drie,
Like a black mist low creeping, he held on
His midnight search, where soonest he might finde
The Serpent: him fast sleeping soon he found
In Labyrinth of many a round self-rowld,
His head the midst, well stor'd with suttile wiles.

Milton, *Paradise Lost* 9.179-191

Illustration of Satan deciding to enter the serpent,
by Gustav Doré