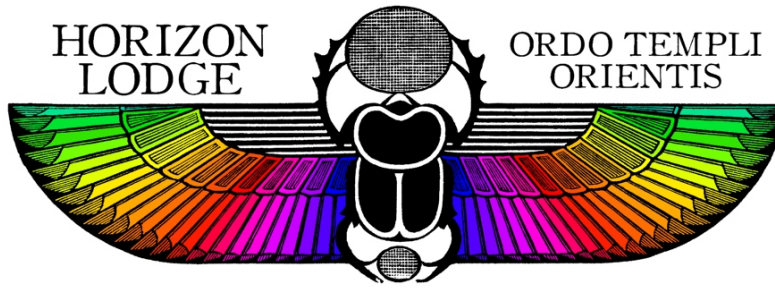


The circle of the horizon is the earth and sky's embrace

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Sky's Embrace

A Publication of Horizon Lodge, OTO



KISSES OF THE STARS BY LUCY MOORE SOROR HEKA
<https://www.etsy.com/shop/SteOfRevealing93>

Q. The Guardian Angel is not our higher self, is it? I have always been confused by that.

*J.G.B. No: it is not the same. An angel — though not material — is a being, and one being is always distinct from another being. There is a most intimate connection nevertheless, for the Guardian Angel exemplifies the ideal character to which our nature should conform. ... So long as we live in the lower part of the self, our Guardian Angel remains outside of us, a spiritual being alongside of our material being. ... I think that when a man approaches this centre of himself, the Guardian Angel, as it were, begins to be able to enter within him, instead of standing beside him. It can then unite with him and become his intimate eternal companion. — J. G. Bennett, *A Spiritual Psychology*, p. 177*



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Horizon Lodge is a local body of Ordo Templi Orientis, the Order of Oriental Templars, or Order of the Temple of the East. We are 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 more information, visit our web site at <http://seattle-oto.org/>

RELEASED BY HORIZON LODGE O.T.O.

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THE FORMULA 55

BY AION 131

Excerpt from a limited edition grimoire- LIBER SIGIL A IAF, Dark Moon Publishing

D N A = 55

Daleth (4) + Nun (50) + Aleph (1)

Daleth Through the Door of Life; One Star beyond

Nun Through the process of Death

Aleph Emerges a Pure Fool (KA)
 To incarnate again
 Adam Kadmon
 Each child an image or
 The Child
 Crowned and Conquering.

DNA (55)
 +
 Devil (55)
 (55 + 55 = 110)
 The Logos of the process is whispered
 The Fool knows Knowledge and Thought
 And is no longer Pure
 By what the Snake (SET) has uttered
 This serpent of red desire
 The unleashed rebellion of the Universe

D E V I L

Daleth (4) + He (5) + Vau (6) + Yod (10) + Lamed (30) = 55

Daleth
He
Vau
Yod
Lamed

Revealing
The Door is Birth but also Illusion
The Star is eternal but is hidden
The Harvest of Life is Experience ; useless.
Each Star is Alone but also All-One
The beauty of this Karma is terrible and exact

DEVIL/DNA

Thus the Double Snake (Double Helix)
Lures the entrapped Fool
Into the Abyss of Reversals (illusion)
Only to show him himself the Tue Fool
Hidden beyond the Veil (Binah)

55+55=110
110+1=111

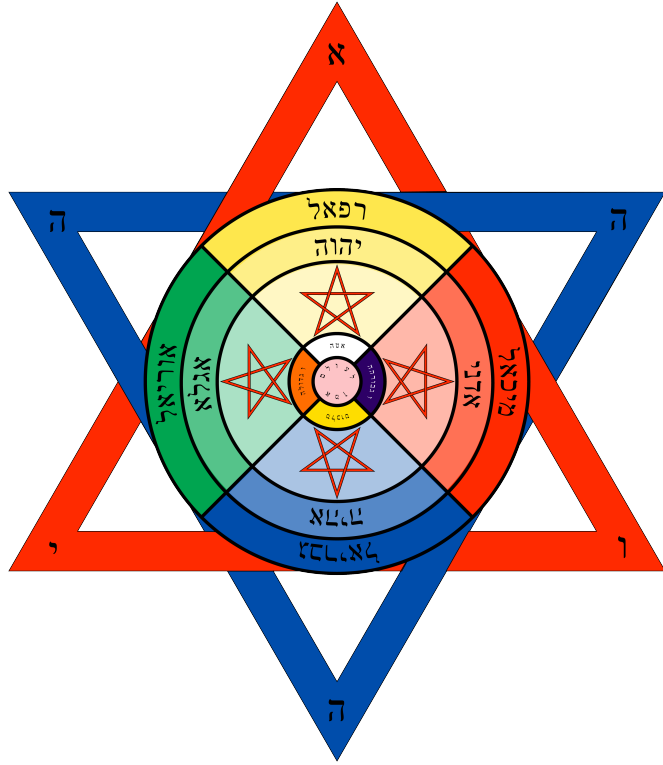
The Snake reveals himself as the Dark Fool
Himself mirrored
Thus the Pure and Tainted are joined.

55 + 1 = 56 = NU

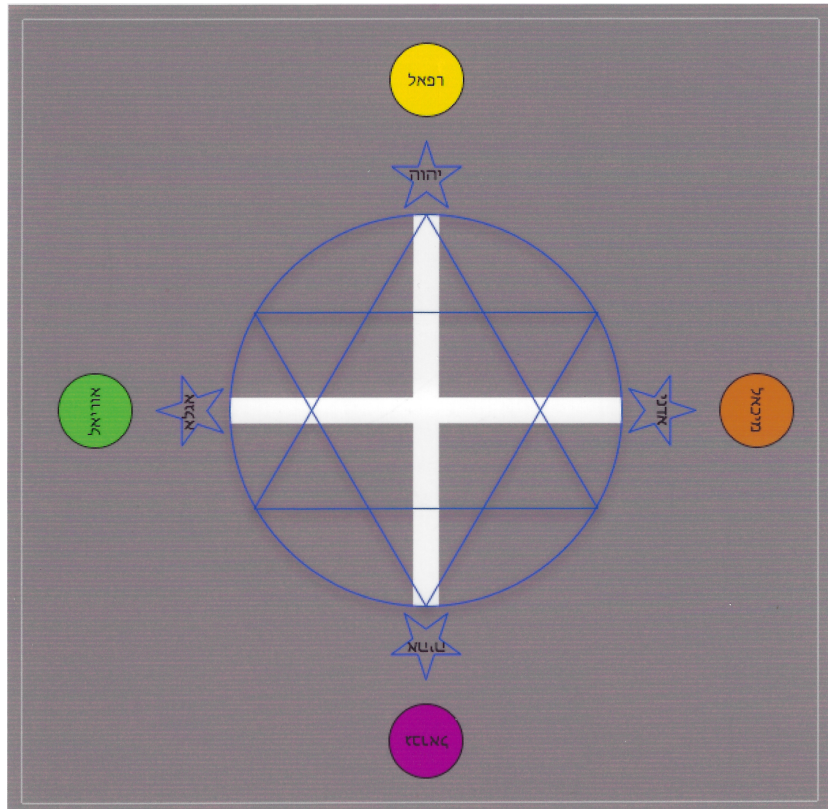
Devil DNA Fool

All then, is at peace with the returning Fool (KA)
Who is naught
In the ecstasy of Nu.





THE LESSER RITUAL OF THE PENTAGRAM BY FRATER ENTELECHEIA



THE LESSER RITUAL OF THE PENTAGRAM BY ROBERT WESTMORELAND

David Lynch: Music for a Plague Season

BY MARK DALTON

Many of us are likely familiar with the music on David Lynch's movie soundtracks; much of it by, or in collaboration with composer-keyboardist Angelo Badalamenti. The soundtrack albums from the television show *Twin Peaks* (three seasons), and movies like *Wild at Heart* and *Mulholland Drive* stand alone as atmospheric collections of music, both music written specifically for the production, and carefully chosen, often nostalgia-inducing tunes ranging from Gene Vincent's "Be-Bop-a-Lula" to Van Morrison to Roy Orbison. A special favorite of Lynch is the "slow song" — tremolo-heavy guitar, languid chords behind a heartsick vocal, harkening back to those small town, high school dances when local live music ruled the day. Lynch, as we know from the movie *Blue Velvet*, is particularly expert at unearthing the weirdness lurking behind the wholesome façade of small town middle America.

What may not be so familiar to many is Lynch's work as a guitarist and bandleader in his own right. He has, so far, released three albums under his own name, as well as a notable collaboration I'll get to in a minute.

The first, released in 2001, was a collaboration between Lynch and studio engineer John Neff called *BlueBOB*. Neff was originally contracted to design and install Lynch's home studio, continuing on as the studio's engineer for various projects recorded there. Spontaneous jams between Lynch and Neff, both on guitars, eventually showed up on movie soundtracks, and, collected together, formed this first album, which was clearly inspired by blues artist John Lee Hooker, and also drew comparisons with artists like 50's rocker Link Wray, and 60's icon Captain Beefheart. European enthusiasm for *BlueBOB* led to a one-time only concert by the two at the famed Olympia Theater in Paris, 2002.

Lynch's second album, *Crazy Clown Time*, was again a collaboration, this time with Dean Hurley, who took over management of Lynch's studio and as engineer on various productions and soundtracks under Lynch's aegis. The album revolves around David's shimmering (and sometimes distorted and aggressive) guitar and his odd vocals. The album is again rooted (somewhat) in the blues, and is described by Lynch as "a collection of dark songs." This reviewer agrees. This is not an album to listen frequently, but when you need dark music, it might work.

Thirdly comes *The Big Dream* (2013), another Lynch/Hurley collaboration. The album cover shows a triangular traffic sign featuring a man being struck by a bolt of lightning... an accurate clue that we are in for another set of "dark songs." Again, we find Lynch based somewhat in the blues, featuring a collaboration with the Swedish singer-songwriter Lykke Li, and a cover of Bob Dylan's acerbic "The Ballad of Hollis Brown." This album prompted one reviewer to comment that Lynch "takes musical elements from his youth—the sock-hop ballads of Bobby Vinton, the gnarled guitar instruments of Link Wray, both of which are common in his films, and gives them a modern but still homemade sheen, topping the reverb-heavy dreaminess of the music with half-sung lyrics in Lynch's distinctively nasally register." Indeed. This album finally got a lot of good reviews, and penetrated Billboard, rising to number 40 on the Independent Album Chart. Bravo, plague music indeed!

Which leads me to my favorite of Lynch's independent productions, a collaboration with the ethereal Texas singer-actress, Chrysta Bell.

I first became aware of Chrysta Bell in her role as "Agent Tammy Preston" on the amazing season three reboot of *Twin Peaks* (2017). She was a peculiar character (in a good way, I thought), so I did some research and discovered she was a long-time friend of Lynch, and a singer with a unique style, well suited to be another in his ongoing collaborations with women artists. Of

particular note in considering music appropriate to the Plague Season we are currently mired in, is their collaborative album, *This Train*. “This train stops for no one, yet we are all aboard...” rocketing through the night to a destination unknown — unless you know the Lord. Again, we have Lynch’s shimmering guitar laying down a perfect sonic bed for Chrysta Bell’s soaring,

mournful vocal. She is a singer absolutely unique (and wonderful) in my long experience, and this album is David Lynch’s finest hour to date as a musician and guitarist. Check out *This Train* on YouTube, and her many other intriguing songs and videos. As plague-era wormholes go, I find this one is worth plunging down!

Photo: Chrysta Bell and David Lynch





BABALON IN THE CITY OF THE PYRAMIDS BY LUCY MOORE SOROR HEKA
<https://www.etsy.com/shop/SteleOfRevealing93>