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Sol in Libra

Sky's Embrace

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ON KNOWING ALEISTER CROWLEY PERSONALLY - Part 2 of 3

by Hymenaeus Alpha 777

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As I mentioned in my last rap, 93 Jermyn Street is just off Picadilly Circus in London. A "circus" is a "r'und-a-boot" (round-about), i.e. a circle where traffic flows in and out. Picadilly Circus has traditionally had a statue of Eros (Cupid) on the island in the center (taken down during the war, of course). They couldn't take down Nelson's Monument in Trafalgar Square, so they sandbagged it. Anyway, and for whatever reason, it was the habit at that time ('43 - '44 e.v.) for all of the young ladies of London who wanted to fuck for fun and profit to come down and blanket the walls while the various clientele (mostly American soldiers) considered the prospects. The comments one heard while passing could be rather startling. I remember being jolted out of my satori one evening by some broad yelling "Get your hand off my cunt!" during a particular point when they were negotiating as to who was to sleep with whom and where and how much for the night. We had a saying in the American army, "If you put a roof over Picadilly Circus, you would have the biggest whorehouse in the world." Whether Crowley ever made use of the local availability I have no idea, but it did set a certain tone.

Speaking of sex, the question has arisen as to whether Crowley ever made any homosexual advances to me. The answer is no. (For a confirmatory opinion, see *The Eye in the Triangle* by Dr. Israel Regardie, p. 16.) The Aleister Crowley I knew had the greatest respect for the right of an individual to manifest their Will without interference. The only time the subject ever came up was by accident and a joke. One day he was telling me about how he had been at a party the previous evening. From his description I got the idea that the people who attended were mostly of the artist / bohemian persuasion, but elderly, because, as he said, despite their age they were all jumping about "as spry as crickets." Whereupon I made some inane comment to the ef-

fect that I would have liked to have been there. His reply was rather devastating. He said, and I quote, "Oh, you would just have gotten yourself buggered." Considering my physical strength at the time that does seem unlikely, but anyway...

It was also here at 93 Jermyn Street that a German bomb landed in his back yard, blowing glass from the window all over his bed, and as he said to me at the time, "If I had been home, I would have been killed." This shook his nerve a bit. He, along with Lady Frieda and many another Britisher, were determined that the German bombing would not drive them out of London — the old British "bulldog" spirit. As to whether any of this on Crowley's part had to do with any remorse over his pro-German activities in the U.S. during War One, I cannot say. So far as I am concerned, he was just being the typical Britisher he had always been. Crowley was in the tradition of the radical conservative. On the one hand there is nothing more radical than Thelema. On the other hand he was a monarchist. He could never forgive Edward VIII for having abdicated his throne to marry a commoner. After all, the office of the Royal Consort had been approved in European royalty for centuries.

Speaking as an old combat trooper, I can report with great authenticity that being next to a bomb going off will do something to you. What it does mostly is make your nerves a lot more frangible. So if sometimes my hand shakes a little and maybe I drink more than is good for me, believe me I have reasons. When the Chinese hit the Kumwha Ridges with a human wave that went on for a solid week in October of '52 e.v., and I was ammo supply on the Central Front, Korea... but that is another Grady story...

Back to Crowley. As a result of the German bombing he decide he needed "more quiet." Can't

say I blame him. I thought it was dumb enough to stay in London to begin with, but I didn't tell him that.

So he looked around and decide to move to the Bell Inn at Ashton Clinton, Bucks County (I think that means "Buckingham"). There is a whole history of England written in the county names. "The painted counties." Yes, I saw it once when I was running east on a highway over in the West country — those perfect patches of agriculture, each in its own color... (Essex means "the East Saxons," Wessex means "the West Saxons," Sussex means "the South Saxons," Northumberland means the pits. That is Robin Hood country.) ...about 30 miles north of London. Of course, London goes on forever.

The Bell Inn is an authentic country inn. It still has the courtyard where the stagecoaches stopped to load and unload. I was still up in East Anglia at Bury St. Edmunds at the time. Now England is built very much like Italy or Korea when it comes to roads. "All roads lead to..." London, Rome or Seoul, as the case may be. To cut across country is a problem. Add to that the fact that the British had taken down all road signs in case of a German invasion, which was not at all unlikely. But I had a very beautiful, red Morocco bound quarto sized map book, so I never really had any problems negotiating the terrain. (From a recent film, "The Eagle Has Landed," it is quite obvious that the Germans had just as good road maps, so why did the British take down the road signs? Well, you are at war — you have to do something — even if only to keep up your morale.) I fogged my way across country... wondering at the convoys of British trucks that did not have front wheel drive... sure enough, they bogged down in the mud of Italy while those American GMC deuce and a halves went plowing sturdily through... bugged the hell out of the British newspaper correspondents at the time... and those colorful "Royal Corps of Signals" on their messengers motorcycles with their funny helmets and fantastic yellow gloves with the long gauntlets to cover their wrists.

I did not really have all that much trouble in finding Ashton Clinton, not at all like that time in Korea when I wanted to drive from Chouchon over to the Western Front without bothering to drive all the way into Seoul. Found myself on a washed-out road on a mountain pass, up to the fan belt in a flooding stream without a bridge — and when a squad of Koreans burst out of the cane in full camouflaged combat

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"THE CIRCLE OF THE
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AND SKY'S EMBRACE"

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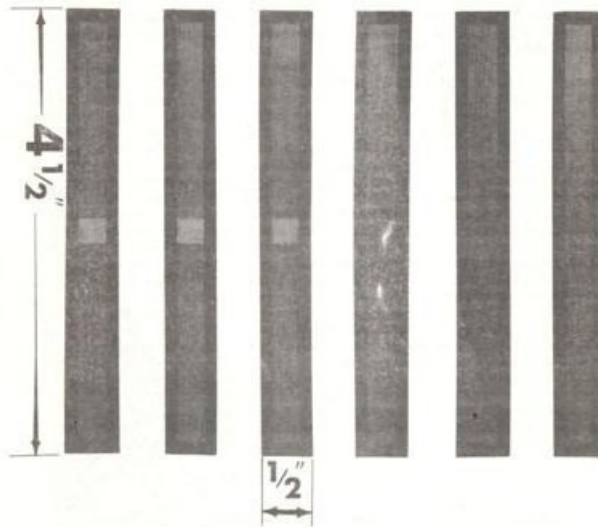
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regalia, I damned near shit my pants while grabbing for my carbine in the back of the jeep. Turned out they were just ROK troops on maneuvers, but for a horrible second I didn't know that. Well, anyway, back to Crowley, like I said.

Naturally I was in uniform. Not only was there a war on, but I had taken the morning off from my duties as Company Commander to grab the Company jeep and go over and see Crowley. I walked in to the desk (on the right; the dining room is on the left as you walk in) and asked the clerk how I could find Mr. Crowley. He said, "Oh, right up those stairs (on the right), down the corridor to the left, and its room number so and so (which I have forgotten)." So I go pounding up the stairs "with me combat boots on," found the door (on the right), and pounded on it. I heard some unintelligible sound, so I pounded again. This time I heard a voice saying very distinctly, "Who is it?" Since I was talking to a piece of wood, the door, and there seemed to be some



problem of communication, I said very loudly, "LIEUTENANT McMURTRY." The door opened and there was Crowley. He took one look at me and said, "Oh, there you are, dear chap. Come right on in." Then he paused, looked puzzled for a second, and said, "That's strange. When I was taking the I Ching this morning it said that I would be meeting a military man." I walked in, and he said, "Pardon me a minute." He was in progress of taking an oracle from the I Ching. It was the one time I saw him using his I Ching sticks (which I was able to recover from the library after the court order decreeing that his library belonged to the O.T.O. under my

conservatorship).

The blank side is the male (Yang, energy) side. The divided side (looks like red nail polish to me) is the female (Yin, receptive) side. By my ruler they are less than an 8th of an inch in thickness, but slightly more than a 16th thick. They either were mahogany or teak or stained dark to look so. Each stick has a Yang side and a Yin side. The way Crowley used them was to shuffle them (with his eyes closed then take them one at a time and, holding each one upright with his right forefinger (eyes still closed), get a signal and lay it down either right or left. First stick down is the bottom line. You can

also get moving lines this way. If one of the sticks wants to move when you lay it down, just shove it right or left as indicated. Personally I like this method of taking the Oracle. It gives you a chance for your Angel to communicate directly through your fingertip. Of course, one must always be wary of lying and malicious spirits.

I forget exactly what we talked about, but I do remember that it was a happy reunion and a heart warming experience. Crowley could be a wonderful person when he wanted to be. As for the irascible side of his nature, I personally do not think he could have brought down The Book of The Law unless he had been authentically THE GREAT WILD BEAST OF THE AEON.

I met him once more, Xmas of 1944 e.v., but more of that next time... and Hastings.

To Be Continued...



Daughters of Lilith: A Gathering of Women present **Lilith** by Soror 207¹



When the main features of Lilith first appear in Sumerian culture about the middle of the 3rd millennium B.C.E., Southern Mesopotamia flourished under the intensive administration and cultivation by the rulers of the Sumerian city-states. The Semites from the steppes of north-eastern Arabia and the highlanders from the Iranian plateau to the east came into the country. The Semites of the steppes had seasonal grazing rights in the settled land after harvest.

The desert was an uncanny place to the people of the settled land. They saw it as the region of insecurity, the unpredictable, from which wild men went raiding and wreaking, with destructive hot winds and dust-storms. In Mesopotamian mythology it was the preserve of the sinister supernatural powers, the malevolent demons; the Lil.

The earliest mention of a she-demon whose name is similar to that of Lilith is found in the Sumerian king list which dates from ca. 2400 B.C.E. It states that the father of the great hero Gilgamesh was a *Lillu*-demon. The *Lillu* was one of four demons belonging to a vampire or incubi-succubae class. The other three were *Lilitu* (Lilith), a she-demon; *Ardat Lili* (or Lilith's handmaid), who visited men by night and bore them ghostly children; and *Irdu Lili*, who must have been her male counterpart and would visit women and beget children by them. Originally these were storm-demons, "Lil" means storm in Sumerian, an example is the name Enlil (En=god) (lil=storm) but, because of a mistaken etymology they came to be regarded as night-demons due to the Semitic tri-literal root ליל "Lil" meaning night.¹

Lilith's epithet was "the beautiful maiden", but she was believed to have been a harlot and a

vampire who, once she chose a lover would never let him go, without ever giving him real satisfaction. She was unable to bear children and had no milk in her breasts. According to the Sumerian epic *Gilgamesh and the Huluppu Tree* (ca. 2000 B.C.E.); Lilith (Lillake) built her house in the midst of the Huluppu (willow) tree which had been planted on the bank of the Euphrates in the days of creation. A dragon set up its nest at the base of the tree, and the Zu-bird placed his young in its crown. Gilgamesh slays the dragon with his huge bronze axe, whereupon the Zu-bird flees with its young to the mountain, and Lilith, terror-stricken, tears down her house and escapes to the desert.

In Babylonian culture Lilith appears slender, well-shaped, beautiful and nude, with wings and owl-feet. She stands erect on two reclining lions which are turned away from each other and are flanked by owls. On her head she wears a cap embellished by several pairs of horns. In her hands she holds a ring and rod combination. Lilith is no longer a lowly she-demon, but a goddess who tames wild beasts and, as shown by the owls on the reliefs, rules by night.

It was expected that at some point in the history of Mesopotamia the Semitic element in the population which had settled and assimilated the culture of the Sumerians should aspire to dominate. Such domination was won by the Semitic power in the city of Akkad, under Sargon (2242-2186 B.C.E.). This Akkadian hegemony in southern Mesopotamia was not sustained, and there was a reversion to Sumerian hegemony under the Third Dynasty of Ur (2044-1936 B.C.E.). But in the Akkadian ascendancy the Sumerian syllabic cuneiform signs were adapted to the writing of Semitic dialects in what is known as Akkadian. This was used by the Semitic Amorites from the western steppes, who next dominated Mesopotamia (1826-1526 B.C.E.).

¹ Lilith in Hebrew is spelled לילית; the English spelling has a 'th' to indicate the Hebrew letter Tav. The 'th' sound in English is not pronounced in Ancient Hebrew; so Lilith is pronounced as 'lee-leet'.

Though the Semites made their own distinctive contribution to culture, religion, politics and literature, they also assimilated the substantial heritage of the Sumerians, often with little adaptation. While the mythology of Mesopotamia is really Sumerian, it was appropriated by the Semites in southern Mesopotamia in the older Akkadian period or in the later Amorite period.

The native tradition of Mesopotamia continued to flourish ca. 500 B.C.E. when another Semitic power, the Aramaeans, usually called Chaldaeans, from the western steppes came to power in Babylon. They dominated the country until they too fell to the ascendant power of the Persians under Cyrus the Great, who captured Babylon in 538 B.C.E. The Persians had their own mythology, or rather their own conception of the natural and supernatural order, formulated by the religion of Zoroaster. This cosmic philosophy, influenced by Babylonian astronomy, had an effect on late Jewish thought. Lilith was integrated into the Hebraic tradition through this Babylonian-Semitic connection.

Lilith's shape had changed by the 7th century B.C.E. In northern Syria she is shown as a winged sphinx across whose body is written the following inscription in the Phoenician-Canaanite dialect: "O, Flyer in a dark chamber, Go away at once, O Lili"! These lines are part of an incantation text used to help women in childbirth; one of many extant from the period of the Assyrian Empire and the new Babylonian Kingdom.

In the Talmud Lilith is Adam's first wife, but they could not find satisfaction together. When Adam insisted that Lilith lie under him, Lilith refused because in her opinion they were equal, since both of them were created from dust. Adam was determined to subdue Lilith, so she uttered the magic name of God, rose into the air and flew away to the Red Sea, a place of ill repute, full of lascivious demons. There Lilith engaged in rampant promiscuity and gave birth to a demonic brood of more than one hundred a day. The three angels Senoy, Sansenoy and Semangelof were sent to locate Lilith and give her God's message

that she must return to Adam, but she refused. When they threatened her with drowning her in the sea, she contended that she was created in order to weaken the babes. The male child she has power over him from the moment of his birth until the eighth day of his life when he is circumcised and thereby protected, and the female child until she is twenty days old." The angels were adamant and in order to make them desist she promised to them in the name of God that whenever Lilith sees these Angels, their names or their images on an amulet, she will not harm the child. She also agreed to the death of one hundred of her own children day after day. This pact between the three angels and Lilith is the basis for writing the names Senoy, Sansenoy and Semangelof on amulets hung around the necks of new-born babes: when Lilith sees the names, she remembers her oath and leaves the child alone.

The older sources do not state clearly that it was Lilith herself who, after her Red Sea sojourn, returned to Adam as his succubae. The first medieval source to give the myth of Lilith and Adam in full is the Midrash Abkir (ca. 10th century), which is followed by the Zohar and later Kabbalistic writings. In spite of her steadfast refusal to return to Adam, Lilith soon became again attracted to him, and managed to sleep with him against his will. In the meantime Adam had received Eve as his wife, was persuaded by her to eat from the fruit of the Tree of Knowledge, and was expelled from the Garden of Eden with the curse of death hanging over his head. When Adam became aware that because of his sin or as a consequence of Cain's fratricide God decreed mortality upon him and all his future descendants; he embarked upon a period of penitence which lasted for 130 years. He fasted, refrained from intercourse with Eve, and in order to mortify his flesh, wore a belt of rough fig twigs around his naked body. But Lilith whose name is Pizna or according to the Zohar, two female spirits Lilith and Naamah found him, desired his beauty which was like that of the sun disk, and lay with him. Adam could not control his involuntary nocturnal emissions which were brought about by female spirits who came and

coupled with him and bore him spirits, demons and Lilin. At the same time, male spirits came and impregnated Eve who thus became the mother of innumerable demon children. Lilith also managed to attach herself to Cain and to bear him numerous spirits and demons. The issue of these unions were demons and spirits, called "the plagues of mankind", who lurk under doorways, in wells and in latrines, and lead men astray.

The Talmud contains the views of the learned elite about Lilith, but the Aramaic bowls found in Nippur, Babylonia from the 5th century C.E. inscribed with magical incantations to ward off Lilith shows what she meant for the general population.

Lilith was regarded as an unearthly paramour of men and constituted a special danger for women during many phases of their sexual life cycle. A mother in the hour of childbirth, and her newborn babe were especially vulnerable and had to be protected from the Liliths. The home, arches and thresholds were favorite places where the Liliths lurk, ready to seize upon anybody foolish enough to go unprotected. At night, the female Liliths join men, and the male Lili-s women, and generate demonic offspring. Spontaneous nocturnal emission is the visible sign of Lilith having succeeded in arousing the desire of a man in his sleep and having satisfied her own lust through him. In doing this, she assumes the shape of either a mature woman or a young virgin. The product of such unions are evil spirits. Once they succeed in attaching themselves to a human, they acquire rights of cohabitation, and must be given a *get*, letter of divorce, in order that they may be expelled. Jealous of the human mates of their bedfellows, they abhor the children born of ordinary human wedlock, attack them, plague them, suck their blood and strangle them. The Lilith also manage to prevent the birth of children by causing barrenness, miscarriages, or complications during childbirth.

The name "Lilith Buznai" appears in an incantation bowl. Buznai was the individual name of a female numen, who is described interchangeably as a Lilith and an angel. She was regarded as a

goddess, and had a granddaughter who was antagonistic to her; which is comparable to the relationship between the Elder Lilith and the Younger Lilith, according to Qabalistic mythology Lilith's notoriety spread from Babylonia to the East, into Persia, where magic bowls were used against her by various layers of the population, much in the same fashion as in Babylonia. The Persian bowls also talk of Lilith in singular, as well as of "Liliths" in plural, as a category of female, harmful and dangerous demons, in conjunction with male "devils" and male "demons".

While the major characteristics of Lilith were well developed by the close of the Talmudic period, it remained for Kabbalistic mysticism to establish a relationship between her and the deity.

Her birth is described in a number of alternative versions. According to one, she was created before Adam on the fifth day of Creation. Another version, recounts that she was created by God in the same manner in which Adam was produced. But instead of using clean earth which was the substance of Adam's body, God used filth and impure sediments from the earth and out of these it formed a female.

According to a third version, God originally created Adam and Lilith together in such a manner that the female creature was contained within the male. Lilith's soul was originally lodged in the depths of the Great Abyss from where she was called forth by God and joined to Adam. When Adam was created and his body completed, a thousand souls from the Left (i.e. Evil) Side tried to attach themselves to him. But God let out a shout and thus drove them off. All this while Adam lay there, a body without a soul, greenish in color. Then a cloud descended, and God commanded the earth to produce a living soul. This God breathed into Adam who now was able to stand up, and behold, his female was attached to his side. But God sawed his creature into two, whereupon Lilith flew off to the Cities of the Sea where she still lurks ready to harm mankind.

And another version considers Lilith not as a being created by God, but as a divine entity which

emerged spontaneously, either out of the Great Supernal Abyss, or out of the power-aspect of God (the Geburah or Din), which manifests itself chiefly in the divine acts of stern judgment and punishment. This stern, divine punitive aspect of God, one of His ten mystical attributes (Sephiroth), has at its lowest manifestation some affinity with the realm of evil referred to as "the dregs of the wine", and it is out of this that Lilith and Samael emerged in an androgynous form.

In mystical writing that predate the Zohar by a few decades, Lilith and Samael are said to have been born by an emanation from beneath the Throne of Glory, in the shape of an androgynous, double-faced being, corresponding, in the spiritual realm, to the birth of Adam and Eve who too were born as a hermaphrodite. The two androgynous twin-couples not only resembled each other, but both "were like the image of what is Above", that is reproduced in a visible form, the image of the androgynous deity.

Yet another version connects the birth of Lilith with the creation of the luminaries. The "first light", which was the light of Mercy (another of the ten Sephiroth), appeared when, on the first day of Creation, God said "Let there be light". When this light became hidden, Holiness became surrounded by a husk of Evil. This idea is expressed by the statement that "a husk (Qelipoth) was created around the brain", and this husk, in turn, spread and brought out another husk and this was none other than Lilith.

The information about Lilith contained in Midrashic and Talmudic sources shows Lilith having a general appearance very much like the Cherubim, in which she has a connection with the Cherubim in Zoharic myth.

As soon as Lilith was born, or emerged in one of the mysterious ways her longing for male companionship manifested itself. She began to fly about, soaring up into the heights of heaven and again swooping down, until she reached the Cherubim who surrounded God's throne. To them Lilith attached herself, impressing herself into

their bodies and once she succeeded in doing this, she refused to separate from them. But when God created man, which He did in order to bring this world to completion, He forcibly detached Lilith from the Cherubim and made her descend to earth. When Lilith approached Adam she became frustrated for attached to Adam's side was Eve whose beauty resembled the beauty of Above. When Lilith saw the complete image of Adam and Eve together, she understood that she had no chances and flew back again up to heaven to re-attach herself to the Cherubim. But the watchers of the Gate of Above barred her way, and God, addressing a stern rebuke to her, cast her into the depths of the sea.

The next period in Lilith's life was spent in two activities seducing men and killing children. Lilith is "that whore of a woman", the wrathful demonic dark side of feminine, who seduces men to sin, and is identified with the serpent. Sin, lust, and death are the works of Lilith acting together with her consort Samael.

Lilith is capable of seducing men not only in their sleep but also while awake. Once she succeeds, Lilith turns from a beautiful seductress; her allurements turn into punishments and her cruel fury kills her victim:

She adorns herself with many ornaments like a despicable harlot, and takes up her position at the crossroads to seduce the sons of man. When a fool approaches her, she grabs him, kisses him, and pours him wine of dregs of viper's gall. As soon as he drinks it, he goes astray after her. When she sees that he has gone astray after her from the path of truth, she divests herself of all ornaments which she put on for that fool. Her ornaments for the seduction of the sons of man are: her hair is long and red like the rose, her cheeks are white and red, from her ears hang six ornaments, Egyptian chords and all the ornaments of the Land of the East hang from her nape. Her mouth is set like a narrow door comely in its décor, her tongue is sharp like a sword, her words are smooth like oil, her lips are red like a rose and sweetened by all the sweetness of the world. She is dressed in scarlet, and adorned with forty ornaments less one. Yon fool goes astray after her and

drinks from the cup of wine and commits with her fornications and strays after her. What does she thereupon do? She leaves him asleep on the couch, flies up to heaven, denounces him, takes her leave, and descends. That fool awakens and deems he can make sport with her as before, but she removes her ornaments and turns into a menacing figure. She stands before him clothed in garments of flaming fire, inspiring terror and body and soul tremble, full of frightening eyes, in her hand a drawn sword dripping bitter drops. And she kills that fool and casts him into Gehenna.

Even when a man wishes to engage in lawful sexual intercourse with his wife the menace of Lilith is present, but there is an incantation to chase Lilith away during copulation.

Lilith has dominion over children who are conceived during forbidden sexual intercourse. She can kill them any time she wishes because they are delivered into her hands. And this is the secret of the children's smiling when they are small – because of Lilith who plays with them.

The counterpart of these magic efforts to protect men from the nocturnal enticements of Lilith the succubae, is an incantation whose purpose is precisely the opposite: to obtain a succubae for the night with the help of that other demon-queen, Igrath bath Mahalath.

Following her rejections by the Cherubim, Lilith remained in the depths of the sea until Adam and Eve sinned. Lilith obtained power over children who were punished because of the sins of their fathers. She roams all over the world, then approaches the Cherubim watching over the gates. She sits down there, next to the flame of the sword, since it was from that flame that she originated. When the flame turns around (indicating that the world has entered into a phase of punishment), she rushes off and again goes roaming all over the world to seek out the children who deserve to be punished. And she smiles at them and kills them...

After the completion of her raids on mankind, Lilith returns to the cities of the sea, her headquarters. Only when ultimately God will destroy the Evil Kingdom of Rome, will she move there to take up her abode in the eternal ruins.

The myth of Lilith the child-killer remained a potent factor in the lives of the tradition-bound Jews down to the 19th century. To protect the newborn boy-child against Lilith, they would draw a circle with natron or charcoal on the wall of the birthroom and write into it: "Adam and Eve. Out Lilith!" At the same time they would write the names of the three angels, Senoy, Sansenoy and Semangelof, on the door of the room.

Lilith's companion in many of her evil exploits is Naamah, another high-ranking she-demon. Her origin is obscure, but as her name Naamah, "the charmer", indicates, she is a demoness of extraordinary, irresistible beauty.

In the earlier Talmudic-Midrashic, mythology Naamah is still taken to have been a flesh-and-blood woman, who earned her name by enticing men with the sweet, sensual sounds of her cymbals to worship idols. Naamah is still a human female according to those myths which tell about her role in seducing the sons of God. She was so beautiful that she led the angels astray, and from her union with the angel Shamdon or Shomron, sprang Ashmodai who was destined to become the king of the devils.

From being the human mother of Shamdon's demonic brood, Naamah was transformed by the Qabalah into a semi-human, deathless being, who, like Lilith, fulfils the double task of seducing men and strangling children in their sleep.

Lilith rears Naamah's children.

King Solomon had dominion over the demons, spirits and Lilin, and knew the language of each... and when his heart was merry with wine, he would command the wild animals, the fowl of heaven, and the creeping things of the earth, as well as the demons, spirits and Lilin to dance before him.

It was due to Solomon's power over the demons that he was able to resist the Queen of Sheba who was none other than Lilith.

Solomon's dominance over Lilith, which became an integral part of Medieval Jewish and Muslim Arab demonology, retained an important role in Middle Eastern Jewish exorcisms as

recently as the early 20th century.

A Zoharic version that was current in Kabbalistic circles in the Middle Ages makes Lilith Samael's wife, and the first among his four wives the other being Naamah, Igrath and Mahalath. Each ruled on one of the four *Tequfot* (i.e. the vernal equinox, the summer solstice, the autumnal equinox and the winter solstice) of the years, when they gather on a lofty peak near the Mountains of Darkness.

These four women become the "rulers", in the sense of heavenly patrons, of four kingdoms, the Kingdom of Damascus, the Kingdom of Tyre, Kingdom of Malta and the Kingdom of Granata or of Ishmael.

Lilith fornicates with all men, Naamah only with the gentiles, Igrath is sent out to do harm on the nights preceding Wednesdays and Saturdays and Nega only with the men of Israel when she became a ruler after Mahalath left the desert.

The marriage between Samael and Lilith as arranged by the "Blind Dragon" who in Qabalistic mythology is the counterpart On High of "the dragon that is in the sea."

The marriage of Lilith with Samael, also known as the "Angel Satan" or the "Other God", was not allowed to prosper. God was apprehensive lest they fill the world with their demonic brood, and, to prevent this, he castrated Samael. Once Samael was castrated, Lilith, since "she could no longer couple with her husband", took to satisfying her desire by fornicating with men who experience nocturnal emissions.

In another 15th or 16th century Qabalistic text the Midrashic statement that God "cooled" the female leviathan is reinterpreted to mean that God made Lilith barren, so that she cannot bear offspring "but is mere fornication".

The idea that there are many Liliths is very old. In the Babylonian incantation texts there appear male Lili-s, in addition to the female Liliths. It remained for the 13th century Qabalists to split the person of Lilith herself into two and to distinguish between an Elder and a Younger Lilith.

The Lilith who was born androgynous with Samael is Lilith the Elder. She is a ladder on which one can ascend to the rungs of prophecy. Lilith can help those whom she favors or who gain mastery over her to rise towards or actually attain prophetic powers.

Lilith the Younger becomes the wife of Ashmodai, King of the Demons and out of this union spring the great prince *Harba diAshm'dai* (Ashmodai's Sword), who rules over 80,000 demons of destruction and numerous other demon offspring. Lilith the Younger has the form of a beautiful woman from head to navel, and from the navel downward is flaming fire and aroused the desire of Samael. This caused intense jealousy between Samael and Ashmodai, as well as constant fighting between the Elder and the Younger Lilith.

In the 14th century Lilith the Elder is said to have 480 bands of demons under her command (לילית LYLYT = 30,10,30,10,400) On the Day of Atonement, Lilith the Elder marches out into the desert and, being the demon of screeching – her name taken as if derived from the verb ללי YLL, to howl or scream – spends the day there screaming. Mahalath has 478 bands of demons at her disposal (מלהמת MHLT = 40,8,30,400), when the two meet, they fight, they taunt each other until their voices rise to heaven and the earth trembles under their screams. And all this is brought about by God so that they should not be able to make accusations against Israel on the Day of Atonement.

Mahalath is also, shown by her name, to have been a compulsive dancer (מלהמת MHVL = dance); as she marches into the desert at the head of her bands of destructive angels, she goes and dances and gyrates in ringdances until she and Lilith fall upon each other and engage in a fierce battle.

In other Qabalistic stories there was an angel who was expelled from heaven and he was called 'the flame of the revolving sword', and at times she is an angel and at times a demon called Lilith. And since the female rules at night, and the demons rule at night, she is called Lilith (i.e. "Nocturnal")

The notion that Lilith rules at night goes back to the Zohar where the Biblical expression "dread

in the nights" (*pahad ba-leloth*) is explained as "Samael and his female", i.e. Lilith. Lilith and the angel as interchangeable, as appearing once in the shape of one and once in that of the other, as made tangible by the flame of the revolving sword. In 6th century C.E. Nippur incantation texts, the same numen is called once "Lilith Buznai" and once "Angel Buznai". Other Zoharic literature relates the Shekinah is sometimes called the Mother and at other times Lilith as well as the King's Daughter.

Lilith "the other side" and Shekhinah are reverse sides of each other. In other words, circumstances determine whether one and the same feminine divine essence assumes the form of a good or evil numen. And since circumstances constantly change, the goddess appears once as good once as evil. From a mystical perspective, the holy and the demonic are the two sides of existence. Lilith is the "nakedness of Shekhinah", that aspect of her which preponderates in the period of Israel's exile: "When Israel was exiled, the Shekinah too went into exile, and this is the nakedness of the Shekinah. And this nakedness is Lilith, the mother of a mixed multitude.

The sefirah of Yesod is the conveyor of power that channels all divine energy to Shekhinah (also

called Malkuth, "Kingdom"); it is through Yesod that the union between Tiphareth and Shekhinah is consummated. When Shekhinah is in exile she becomes Lilith, the Qlipoth of Malkuth; Lilith's goal then is to reestablish her rightful place by seducing God (Tiphareth) into lying with her so she can receive the potency of Yesod and obtain power and authority to rule the world.

What does Lilith mean in the 21st century, the new millennium Lilith? How does one explore Lilith; the shadow self and not white-wash it? How does one integrate the energy of Lilith? She is that aspect which keeps us from being covering shrinking violets. Refusing to be subjugated by social conditioning, she aides us to delve into our passions and aspirations. In our gathering together we will investigate Lilith and how her power, force and vigor can be transformative as well as her development in the New Aeon.

Sources:

The Hebrew Goddess by Raphael Patai
Near Eastern Mythology – Mesopotamia, Syria, Palestine by John Gray
Zohar, The Book of Enlightenment; Translation by Daniel Chanan Matt



*Please join us to celebrate the feminine at our
monthly social to explore Women's Mysteries.*

*Our next ritual will be
Lilith
The Destroyer of Obstacles impeding our True Wills*

*Open to the Public, Newcomers Welcome!!!
Where: Horizon Oasis Temple
When: Friday October 16th, 2009 7:00pm*

Memory, Magick & “Aleister Crowley’s The Rite of Mercury”

A Review by Mark Dalton

Memory. It’s a wonderful thing. For many, if not most of us, memory comes like a gift. We use it without much awareness to keep track of what we are doing and supposed to do, where we have been and where we need to go as our lives flow along. We have treasured memories we keep, as in a jeweled box, treasures we can get out, when we have a moment, unpack and relive an especially happy occasion. Sometimes memories catch us by surprise, either as a delight (a friend’s face from long ago, the rush of first love, a ball caught, chord played, wave ridden), or as a gut-clenching fright (the sickening crunch of auto impact, an angry parent’s slap on the side of the head, a slip on the side of a mountain). Memory just works, most of the time, seemingly by itself, without effort (although we may sometimes find ourselves fishing for just the right word, a name, a note, a date).

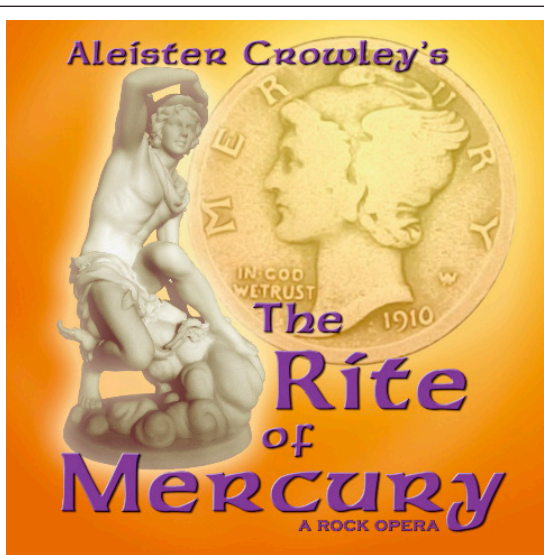
There’s a different kind of memory, however. Disciplined, structured memory. We do well to remember that written history, as near as we can tell, extends back only, perhaps, 6,000 years. Before that, memory was all there was. Culture was carried in memory. Humanity as we know it today, *Homo Sapiens*, has been around for at least 40,000 years. People as smart and presumably as articulate as anyone you know. Re-

lationships as complex and fraught with peril as relationships are today. Families and clans and tribes and communities needing organization, boundaries, rules and protocols to function effectively and to provide for the common good. Skills to be passed along, histories to recount, explanations of who we are and where we came from, and why we find ourselves here, to be passed

along from generation to generation. All this information and structure carried in memory. Committed to memory in an organized way, to be pulled out quickly and reliably when needed – not just for enjoyment and reflection, but for survival.

Memory is integral to the discipline and practice of Magick. Generally speaking, the more powerful the Magick, the more complex the work, and the more there is to remember. One of the enormous differences between an enthusiast of Magick like me (one who reads, studies, and enjoys unraveling some of the secrets

of Magick and the finding of themselves in the delightful company of others in the alternate stream of occult history) and a true magician is the possession of a disciplined and highly functional memory; one capable of absorbing long spells and rituals, often in obscure languages (in the case of Enochian Magick, not even a human language) using sounds that must be memorized



“Aleister Crowley’s The Rite of Mercury”
A Rock Opera

Performed by the Eleusyve Players

<http://www.eleusyve.com>

as received without many of the usual mnemonic tricks speakers use to keep themselves moving forward through a long recitation.

From my administrative perch in the mid-levels of a state government “super-agency” with 14,000 employees, I am surrounded by and, at times, in danger of being totally immersed in a rapidly flowing stream of momentarily important but ultimately trivial bits of information, appearing in front of me by the moment, clamoring for attention only long enough to be quickly read, responded to (quickly), thrown into someone else’s stream, tossed into a bucket beside me, or thrown back. The conditioning caused by years and years of this daily minute-by-minute “read, respond, route or ignore” activity, shared by millions of other overloaded office workers in electronic sweatshops around the globe, is to discourage retention, to let this information pass in and out of memory seamlessly, with the minimum necessary comprehension, little or no reflection and immediate disposition.

This conditioning stands in almost exact opposition to the work of the magician, which is, in great part, to thoughtfully and carefully read and absorb volumes of information; to internally organize and reflect upon that information at length; to move from complex detail to comprehensive understanding and to retain both these details and the organizational structure of this information in memory for general and specific ritual use.

At the recent NOTOCON VII in Seattle, as part of his excellent presentation on The Book of the Law, Bob Stein spoke about the utility of memorizing parts of the Book, having it literally in mind for quick comparisons and discussion. Bob bemoaned that fact that memorizing poetry is no longer a standard part of the educational training of young minds. The famed Renaissance Magus and Gnostic Saint, Giordano Bruno, would no doubt agree with Bob on this point. Bruno was renowned for his gifts of memory, and taught others his method for organizing memory as he traveled across Europe in the waning years of the 16th Century. Bruno memorized vast amounts of text, whether written in Italian, English, French,

German or Latin.

The “Memory Palace” technique of training the mind to accomplish such feats, used by Bruno and the Jesuit missionary, Matteo Ricci was recently well described as a technique used by America’s favorite evil genius, the fictional psychiatrist and cannibal, Dr. Hannibal Lector: *“The memory palace was a mnemonic system well known to ancient scholars, and much information was preserved in them through the Dark Ages while Vandals burned the book. Like scholars before him, Dr. Lector stores an enormous amount of information keyed to objects in his thousand rooms...”*

The Rites of Eleusis are being staged here in the Northwest by a troupe of musicians, dancers, and actors who have, to a degree, a symbiotic relationship with Horizon Oasis, and these productions offer a remarkable opportunity to see Crowley’s Rites staged as rock operas, with all the advantages of modern musical forms, instruments, recording techniques, lighting and special effects, along with imaginative sets and beautiful costuming. But that’s not all. These productions also offer an opportunity to see remarkable feats of memory, particularly by Jon Sewell, who, along with Melissa Holm, is the driving force behind these productions – principal composer, guitarist, primary vocalist, frequent leading man. Setting Crowley’s complex ideas and lengthy recitations to music is, in itself, quite a feat – but remembering these complex verbal and musical structures over the length of an evening’s performance, delivered with unflagging verve and enthusiasm, is a wonder to behold. Sewell’s many years of training and experience as both musician and magician are brought to bear on this task, and he truly shines.

In a recent conversation, Sewell agreed that staging the Rites of Eleusis indeed involves feats of memory. The length, complexity and variety of Crowley’s libretto (for such it becomes in an opera) present a challenge to the performers. Attaching prompts to memory helps, according to Sewell. The stage movements mapped out for the performers helps to prompt what comes next, for example. Setting the words in a context of music is helpful in itself, as music and spoken language involve different parts of the brain, and

Continued on Page 14

linking the two in context can help a performer's memory stay on track.

The form of a song (as in verse, verse, chorus, verse), if such a form exists, also helps to break up the song into smaller consecutive pieces that can be memorized in order and linked together in a chain. However, a piecemeal form of memorization can also present problems, says Sewell, if it is not done in order – memorizing favorite sections of the Book of the Law in a random way, for example, can make committing the entire work to memory more of a challenge, when the order of their appearance becomes of paramount importance.

Attaching words to images was an early method of memorization for Sewell. He memorized the Tarot deck, card by card, with each card and its image prompting memory of the associated characteristics of the card. This method is similar to Bruno's "memory palace," where memories are associated with, and organized into rooms in the palace – entering each room along the great palace hallway gives access to different topics and their more detailed information. Meditation; attaining certain mental states that lend themselves to "loading" information into memory, is also important. Working with memory when walking, sitting in a hot tub or bath, or simply setting quiet time aside for memory work is important. Memorizing is work, however enjoyable, and it must be done in a structured and repetitive way to be successful. Sewell adds that memorized material must also be maintained – pull it up and work with it periodically – "use it or lose it" in short.

"Aleister Crowley's The Rite of Mercury" has not yet been staged by Sewell, Holm and company, so this is of necessity a review only of the CD. First off, I can say with certainty that readers who enjoyed the previous productions of "Luna" and "Venus" are going to enjoy this music! To these ears, as a stand-alone CD "Mercury" is a leap forward from previous productions. The production values are higher, the performances are more relaxed and powerful and the arrangements, both instrumentally and especially vocally, are more complex and play to the performers'

strengths more effectively. I've listened to this CD many times, both in my car and at home, and it stands up well as a musical composition – it is enjoyable and rewarding to listen to on its own. The problems one often runs into with recordings of musical stage performances – the music taking a back seat to associated stage pageantry – are almost entirely absent here. Even the long cuts on the CD easily capture and sustain the listener's interest, due to their complex mixes of instrumental, vocal and lyrical content. "Orpheus Invokes Hermes," just a little shy of eight minutes, is one of my favorite sections, with Sewell's guitar and vocals right out front, alternating between exhilarating power chord hooks and intertwining baroque vocal melodies, a constantly shifting musical tapestry that never lets up! "The Invocation of Thoth," another long piece, again sustains musical interest throughout, leaving one a bit dazzled by this troupe's rapidly evolving compositional (Thea and Sewell here) vocal and instrumental prowess. The overall production and sound are, again, a treat to the ears.

I don't want to completely unpack this jeweled box – I'll leave that happy task to you, reader and listener. I must call out Daniel Randall's excellent work on bass, however – a fine tone and a wonderful counterpoint to Sewell's guitar at many points – Melissa Holm's composition "The Hexagram Ritual," with its mysterious sliding fretless bass line and strong vocal by Andrew Bryce is a high point of this fine collection of magical music.

Sewell persists in referring to this crew as "an amateur theater group," but the term "amateur" here harkens back to the Victorian use of the term in the best sense – "a person who engages in a study, sport, or other activity for pleasure rather than for financial benefit." The pleasure that Sewell, Holm and company derive from their loving work is both evident and contagious.

I suggest that you partake!



U.S. Grand Lodge Upcoming Events

October 4th, 2009

Pastoral Counseling Workshop - Seattle, WA

Members of the OTO Psychology Guild have developed a curriculum of pastoral counseling for the clergy. Attendance is limited to active EGC Bishops, Auxiliary Bishops, Body Masters and ordained Priests and Priestesses in good standing. Selected Novices who are close to ordination (within a few months) may attend at the recommendation of their supervising bishop. All attendees must be 3rd degree or above. http://animasolis.com/pcw/Pastoral_Counseling_Workshop.html

December 5th & 6th, 2009

Advanced Initiator Training - Los Angeles, CA

Advanced Initiator Training is dedicated to providing active initiators with resources to grow in their skill and education as initiators and to help active O.T.O. initiates increase their knowledge and zeal in regards to our initiation rituals. <http://ait.oto-usa.org/>

Upcoming Initiation Schedule

Second Degree:

Applications due Sat. Oct. 3, 2009

Initiations on Sat. Nov. 7, 2009

First Degree:

Applications due Sun. Oct. 25, 2009

Initiations on Sat. Nov. 28, 2009

Minerval Degree:

Applications due Sun. Nov. 8, 2009

Initiations on Sun. Dec. 13, 2009

Fourth/P.I. Degrees:

Applications due Sat. Feb. 20, 2010

Initiations on Sat. March 27, 2010

Please contact the initiation secretary for applications or initiation information at initiations@seattle-oto.org.

Horizon Oasis Regular Monthly Events for October 2009

All these events open to the public and held at the Horizon Oasis Temple, 1423 10th Ave, Seattle WA 98122 (except as noted!)

Gnostic Mass

Oct. 10th @ 6PM

Oct. 17th @ 8PM (White Robe)

Oct. 25th @ 6PM

Horizon performs Liber XV, The Gnostic Mass, on the 2nd & 3rd Saturday and 4th Sunday of each month. All are welcome.

Saturday Social

2nd Sat. - Oct. 10th (After Mass)

Drinks, fellowship and cake. Stick around after mass and mingle...

Horizon Orientation

4th Sun. - Oct. 25th @ 5PM

Orientation is an opportunity for newcomers to be introduced to the basics of O.T.O. and Thelema.

Horizon Monthly Class

On hiatus until further notice.

Enochian Magic Class

Returning in December.

Kundalini Yoga

Every Monday @ 6:30PM

Local instructor Ai offers this class in our space each week, teaching the esoteric yet practical discipline of Kundalini Yoga.

RPG Night

1st & 3rd Thurs. - Oct. 1 & 15 @ 6PM

Join fellow Horizoners for a night of gaming.

Daughters of Lilith

3rd Friday - Oct. 16th @ 7PM

A monthly women-only gathering hosted by Horizon. All are welcome. E-mail matertiamat@gmail.com for more info.

Offsite Events

Magic in Theory and Practice

1st Sunday - Oct. 4th @ 5PM

Br. Kolson hosts a study of *Magick in Theory and Practice*, Aleister Crowley's "treatise on magic and mysticism for beginners." Contact mkolson@attglobal.net for details.

Schedule correct as of printing date - all events subject to change - visit the Horizon Calendar online @ <http://www.seattle-oto.org/calendar.htm> and the Sea-OTO Yahoo Group @ <http://groups.yahoo.com/group/sea-oto/> for the most current information.

Horizon Oasis Calendar

October 2009

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 Horizon Orientation 5PM Liber XV The Gnostic Mass 6PM	28 Kundalini Yoga 6:30PM	29	30	1 RPG Night 6PM	2	3 OLOTEAS Bunnyslopes Class 10AM (visit www.oloteas.org for more info)
4 Offsite Study Group 5PM Magic in Theory & Practice	5 Kundalini Yoga 6:30PM	6	7	8	9	10 OLOTEAS Bunnyslopes Class 10AM Liber XV The Gnostic Mass 6PM Saturday Social (after Mass)
11	12 CROWLEYMAS! Kundalini Yoga 6:30PM	13	14	15 RPG Night 6PM	16 Daughters of Lilith 7PM	17 Mass Team Training 4PM Liber XV The Gnostic Mass 8PM (White Robe)
18 *** at 3PM Members and guests only	19 Kundalini Yoga 6:30PM	20 Offsite Officers Meeting 7PM Horizon officers and invited guests only	21	22	23	24
25 Horizon Orientation 5PM Liber XV The Gnostic Mass 6PM	26 Kundalini Yoga 6:30PM	27	28	29	30	31 HALLOWEEN!