



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

# SKY'S EMBRACE

A Publication of Horizon Lodge, OTO

## ON COMMUNION. BY SHELLAY MAUGHAN PART 1

*‘And, forasmuch as meat and drink are transmuted in us daily into spiritual substance,*

*I believe in the Miracle of the Mass.’”*

### WHAT IS COMMUNION?

*Communion: <Latin commūniōn- (stem of commūniō) a sharing, equivalent to commūn >*

- 1. The act of sharing; community; participation.*
- 2. Intercourse between two or more persons; esp., intimate association and intercourse implying sympathy and confidence; interchange of thoughts, purposes, etc.; agreement; fellowship; as, the communion of saints.*
- 3. The sacrament of the Eucharist; the act of partaking of the sacrament; as, to go to communion; to partake of the communion. <sup>(5)</sup>*

*Closely linked with the words communication and community, communion is a group, the bonds within that group, and the interactions that create those bonds.*

The taking of communion in the Eucharist is a magickal act, intended to create a bond and through that bond, a transformation.

In the Gnostic Mass, the priest and priestess combine the energized cake and wine within the cup, creating a magickal third element. When the priest takes communion he and the mass team become one with that energy. The congregant combines the energized cake and wine within themselves, accomplishing the same miracle.

In this way we join with the transformative energy created by the mass, and are joined together with the mass team and the other communicants; the body of Nuit in which we are all stars.

One of the simplest yet most complete of magickal ceremonies is the Eucharist. It consists in taking common things, transmuting them into things divine, and consuming them.

So far, it is a type of every magick ceremony, for the reabsorption of the force is a kind of consumption; but it has a more restricted application, as follows. Take a substance - This may be of composite character - symbolic of the whole course of nature, make it God, and consume it. <sup>(2)</sup>

Usually a group requires membership before you can join in communion. Significantly, Ecclesia Gnostic Catholica offers communion to all who attend - actually expecting that all who attend will join in communion. While Crowley



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OPENING REMARKS BY JON SEWELL  
FEBRUARY LODGE MEETING

DO WHAT THOU WILT SHALL BE THE  
WHOLE OF THE LAW.

WELCOME TO THE FEBRUARY MEETING OF  
HORIZON LODGE,

If you are a Body Master in the O.T.O. and it's January then you are thinking about the Annual Report Form, a document submitted yearly to the Electoral College of the United States Grand Lodge, O.T.O.

If we'd had a pretty mellow year, nothing much to report, it would have been simple.

Officially speaking, we had 34 meeting concerning the running of this body and it's healthy function, including 12 monthly meetings like this one, various work parties, committee meeting, and a move.

There were 84 classes hosted at Horizon last year. Guest lecturers, Kundalini Yoga, Initiation Degree Knowledge Lectures, and various discussion groups and one time lectures.

Horizon celebrated the Gnostic Mass 32 times.

Horizon Lodge performed 10 Initiations.

Outside of Mass and initiations, there were an additional 24 rituals, including Enochian Group Rituals, Daughters of Lilith, Officers installations, Rites of Eleusis and 169 adorations at the campout... a ritual I may never properly remember, or forget.

And lest we forget, another 17 social events including Daughters of Lilith, post mass Birthday Parties, campouts, film viewings and post Temple Move celebrations.

Whew!

But that's o.k., because we had the January Lodge Meeting to pull it all together, before installing the new officers for 2012.

So it snowed like a foot, and we did a meeting in short form online. Thanks to everyone who participated. It was something of an experiment, and I think successful.

Back to the ARF, seeing as we did not have the meeting to hash it out, building on the framework provided by Sister Egypt, all the 2011 officers worked with the 2012 officers to pull together all of the data

we needed in order to complete the Annual Report Form and submit it to the Electoral College.

Officer and committee chairs, Brothers and Sisters, please give yourselves a hand. You earned it.

One Sister in particular took on many roles in the Lodge in 2011, and never wore an officer hat.

It's just as well. If we were to try to create a description of the office she held it would go on the length of a Bible, and we'd never find another officer to fill it.

Initiation Committee Chair, Temple Committee Chair, running classes and workshops and work parties, I am talking about our Sister Onyiah.

She's stepping down from several of these roles as she transitions into a more active role with Grand Lodge, and they are being taken up by Brothers and Sisters who I trust will serve with distinction, but I would be remiss were I not to take a moment to thank our Sister and toast her. I had to give this toast some thought...

"I thank you Sister, not for your distinguished service in any single role, but for your exemplary service in every role you've taken."

In the coming year, we have many events and plans. Visits from lecturers like our distinguished guests, more socials, events and initiations, and updates to our standing rules to reflect our current practices and, well, to replace the word Oasis with Lodge in about 100 places.

Thank you all for coming this evening, for your past service and for another amazing year.

LOVE IS THE LAW, LOVE UNDER WILL.

Jon

didn't say that all congregants must take communion he clearly expected that anyone who wanted to attend Gnostic Mass would want to participate fully. Offering communion to all who attend, regardless of affiliation, acknowledges the universality of the Mystery the mass portrays.

1:3 Every Man, and every Woman, is a star. <sup>(6)</sup>

#### HOW DO WE TAKE COMMUNION?

What are all those different things people do? What exactly does "communicates as did the priest" mean? What should I be doing?

Liber XV says only this:

*Those of the PEOPLE who intend to communicate, and none other should be present, having signified their intention, a whole Cake of Light, and a whole goblet of wine, have been prepared for each one. The DEACON marshals them; they advance one by one to the altar. The children take the Elements and offer them. The PEOPLE communicate as did the PRIEST, uttering the same words in an attitude of Resurrection: "There is no part of me that is not of the Gods." <sup>(3)</sup>*

Liber XV directs us to communicate as does the priest. In reality none of us fully communicates as does the priest; we do not take communion from the priestess, we do not hold the lance or bless the people, and we do not perform mass prior to communicating. What then does this mean? The only requirements are to consume the cake, then the wine, cross our arms over our breast and utter the proclamation. Customs such as crossing the paten, visualizations, the direction in which we face, the manner in which we approach etc, are not 'wrong', but are personal to the communicant. It is part of the symbolism of the mass that the people do not ascend to the altar. The priest and priestess ascend ritually as part of performing the mass. The deacon ascends the steps only once, before the entrance of the priestess, and the children do not mount the steps at all:

The PRIESTESS, the negative child on her left, the positive child on her right, ascends the steps of the High Altar. They await her below. (3)

The people take communion from the children rather than from the priestess. Thus they are receiving the elements at the foot of the steps, where everyone except the priest and priestess stays.

#### THE PROCLAMATION

*"There is no Part of Me that is not of the Gods" comes from the Golden Dawn Adeptus Minor ritual. It was obtained originally from a line from of the Egyptian Book of the Dead, En aat am-a shu-t em neter, "there is no member of mine devoid of a God." <sup>(1)</sup>*

In many places it is customary to face the congregation while proclaiming "There is no part of me that is not of the Gods". This is the direction the priest faces:

*He rises, takes the Lance, and turns to the PEOPLE. <sup>(3)</sup>*

*There is also strong tradition behind taking communion facing the priestess. Helena and Tau Apiryon state in their notes on the mass:*

*Agapé Lodge tradition [based on Soror Meral's experiences on Cefalu] had each communicant remain at the foot of the three steps, consume the Elements in silence, and remain facing the Priestess while uttering the prescribed words in the Attitude of Resurrection. The Priest stood off to the side of the Dais, to allow the communicant and the Priestess to make eye contact. Each communicant then quietly took his or her seat, without any response or comment from the People. [...]*

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There is meaning to be found in both customs, and local bodies should be prepared to accommodate communicants who wish to take communion either way. In turn, while attending Gnostic Mass in different areas, communicants should be sensitive to local custom. Which ever direction the communicant faces for the utterance, though, he or she should remain at the foot of the steps throughout. <sup>(1)</sup>

We are declaring ourselves divine in our own right, one with the Gods. The Attitude of Resurrection (arms crossed over the breast) declares us risen – flesh made perfect. The priest has already been resurrected by the priestess at the beginning of the mass – now, by consuming the consecrated elements, the people are resurrected as well. In this way, and through the benediction at the close of mass, the ceremony completes and the priest fulfills his task, to “*Administer the Virtues to the Brethren.*” <sup>(3)</sup>

**Communion Part II will consider the symbolism of the Cakes of Light.**

1) The Gnostic Mass, Annotations and Commentary by Helena and Tau Apiry on July 10, 2004 e.v.

2) Magick in Theory and Practice, Chapter 20

3) Liber XV - O.T.O. - Ecclesiae Gnosticae Catholicae Canon Missae

4) A Curious Investigation Concerning the Nature of the Mass, Tau Apiryon © 1997 Ordo Templi Orientis U.S.A.

5) Random House Dictionary, © Random House, Inc. 2012

6) Liber Al Vel Legis

**SR.SHELLAY MAUGHAN** is former Body Master of Horizon Lodge and a frequent contributor to Sky’s Embrace.



Fr. Vere and Sr. Lita-Louise Chappell honored us with a series of lectures in February. Topics included Erotic Art of Ancient Egypt, Introduction to Sex Magick, The Magickal Personality and the Black and White Mirror, and True Will. All four lectures were well attended and sparked weeks of interesting conversation afterward. Thank you to all who attended and made this event such a fraternal, philosophical, and financial success.

SR.MELISSA HOLM

## বলরে সেই মনের মানুষ কোনজনা

ফকির লালন শাঁই  
(Fakir Lālan Shāi)

বলরে সেই মনের মানুষ কোনজনা ।

মা করে পতি ভজনা

মাওলা তারে বলে মা ॥

Oh do tell, which person is this Man of the Heart:

"Ma" adores him as a husband

The Black God<sup>1</sup> calls her "Ma."<sup>2</sup>

কেবা আদ্য কেবা সাদ্য

কার প্রেমেতে হয়ে বাধ্য

কে পাঠালো পরম তত্ত্ব

বেদে নাই যার ঠিকানা ॥

Who is Primary<sup>3</sup>, Who is Worthy  
In whose love one compelled will be  
Who imparts the supreme reality<sup>4</sup>  
That in scripture<sup>5</sup> has no abode.

একেতে দুই হলো যখন

ফুল ছারা হয় ফলের গঠন

আবার তারে করে মিলন

সৃষ্টি করলেন মনজনা ॥

When the two become as one  
Absent blooms take the form of fruit  
And these, after coalescing  
Create the personal heart<sup>6</sup>.

লা মোকামে সেই যে নূরী

আদ্য মাতা রূপ জহরী

লালন বলে বিনয় করি

আমার ভাগ্যে ঘটলোনা ॥

In the Station of Nothingness<sup>7</sup> there is this Light<sup>8</sup>:  
The First Mother<sup>9</sup>, the Jeweler<sup>10</sup> of Forms  
Lalan says: "I submit humbly  
To my unraveled destiny."

1. Bangla *māolā*, from Arabic *mawlana*—patron, protector; an epithet for Allah popular among some Sufi groups, yet linked to Kālā, the black destroyer: "Kālā conceals in himself the name of Maulā [God] himself. The sky is black, black is earth and so are air and water. The moon is black, the sun is black and so is Maulā Rabbāni" (Roy, *The Islamic Syncretistic Tradition in Bengal*, 197).
2. This whole stanza presents translation difficulty due to specific gender pronouns in English and purposeful ambiguity in Lalan's lyrics. Both "him" and "her" would refer to the "Man of the Heart," of which "Man" here is translated from Bng. *mānush* which can mean human (of any gender) yet refers to a specific being or beings. The word used for "heart" is *man*, from Sanskrit *manas*—a relatively common word in which refers to both the mind and emotions, yet is physically placed in the heart rather than the head; deeper symbolic meanings can of course be derived in either the Sufi or Tantric context.
3. Bng. *ādya* (from Skt.)—primordial, primary, pertaining to the source
4. Bng. *param tattva* (from Skt.)—the macrocosmic reality, or macrocosmic emanation (cf. the relationship between *jivātmā* and *parāmātmā*, individual spirit and supreme spirit)
5. lit. the Vedas, often used in Lalan songs as an epithet for religious scripture in general
6. Bng. *manjanā*, seems to answer the riddle of *kanjanā* "which person" in the first line; for *man* see note 1 above
7. Bng. *lā mokām*—Ar. *lā maqām* or *lāhūt*, one of the five mystic "stations" (Ar. *nāsūt*) in Sufi mysticism; in Baül syncretism linked to the crown or *saharārcakra* (cf. Salomon, Carol. "The Cosmogonic Riddles of Lalan Fakir," 272)
8. Bng. *nūrī* (from Ar. *nūr*), possibly relating to a feminine conception of the Supreme in semen, see note 10. (cf. *Ibid.*, 272, 283)
9. Bng. *mātā*, also a verb that means "to be absorbed in madness or enthusiasm"—in another popular song Lalan characterizes the *lā maqām* or *saharārcakra* as an attic in which "a madman who is the Lord sits" (Salomon, Carol. "Baul Songs," 196) which lends credence to this dual-interpretation.
10. Bng. *jaharī*, also a derivation of Arabic *zahrā*, "luminous"; *al-zahrā* is the surname of Muhammad's daughter, Fatima which symbolically refers to the *śakti* in menstrual blood (cf. Salomon, Carol. "The Cosmogonic Riddles", 283.)

[English translation by Keith E. Cantú, with assistance from Bidhan Fakir, Umayon Sadhu, Prof. Nandini Abedin and the research of the late Dr. Carol Salomon]



A RIVER OF STARS: THE SAINTS OF E.G.C. BY KELLEY BEEBE  
PART 2: PAUL GAUGUIN

*Last time, we began this series at the beginning, with a look at the first Saint listed in the fifth Collect of Liber XV—Lau Tzu. This time, however, we are going to skip forward a bit (or a lot) in order to pass the word about a unique opportunity to see first-hand the work of one of our beloved Saints. Through April 29, 2012, the Seattle Art Museum is currently featuring an exhibit of the paintings of Paul Gauguin, along with the beautiful Polynesian art that inspired him. Therefore, I'm going to take the opportunity to flesh out the picture of this truly revolutionary French painter. And be sure to check out **Gauguin Polynesia: An Elusive Paradise** at the Seattle Art Museum. (<http://www.seattleartmuseum.org/gauguin/>)*

THE LIFE OF GAUGUIN

Paul Gauguin was born in Paris, France in 1848. His father was a journalist who wrote for *Le National*, an anti-bourgeois daily paper. His mother was the daughter of a Spanish/Peruvian socialist and feminist leader. Born and reared in such an environment, it's probably little surprise that he

*was destined . . . to become later the leader of an art-revolution as far reaching and as important in its effects as the great attempt of 1848 [the European Revolutions]. His life was to be a constant struggle with the growing bourgeois civilization, the middle-class morality, of the late nineteenth century; his art was to speak the promise of a renewed world, a world where man could again walk naked, unashamed and free, as in Eden.<sup>1</sup>*

When he was four years old, the family moved to Peru to live with his mother's relations. He lived in Peru four years before his mother moved him and his brother back to Paris (his father had died during the passage to Peru). But a love of travel and a hatred for conventional society continued to be influences that would shape him throughout his life.

Back in Paris, after a stint in the French Merchant Marine and Navy, he met with some success as a stockbroker. In 1873, at the age of twenty-five, he married the daughter of a Protestant clergyman. At

this point, he appeared to be the epitome of all his parents had hated of bourgeois society. But it was during this time that he began to paint and sculpt, primarily as a distraction from work.

For ten years, he juggled career and family against his growing love of painting. Then, at age thirty-five, with a wife and five children to support, he quit his job to devote himself to art. Due to some previous small successes, he may have believed he would be able to support his family through his art. But he was wrong; his pictures didn't sell. After using up his savings and selling his own art collection to support his family, he found himself broke.

Under the influence of his wife, he relocated the family to Copenhagen, where he and his wife hoped her family could help him gain a lucrative career. But Gauguin hated Copenhagen, a bastion of Protestant piety. In 1885, after two years in Copenhagen, he separated from his wife and returned to France, where he began to consciously define the vision he chased and the method for getting there. What he searched for was:

A world which had not lost touch with Nature—a world of men who were content to remain, in Nature's eyes, something as ephemeral and as harmonious as the trees, the flowers, the beasts among which they lived.(2)

He took on a few students, who probably ended up more baffled than enlightened by his sometimes contradictory statements about painting technique. Ultimately, his philosophy can be summed up in one quote he made to his students: "Do what you please, so long as it is intelligent."(3)

His constant search for lands unspoiled by modern civilization took him to Brittany, in northern France, and Martinique, in the West Indies, before he finally made the decision to move to Tahiti. In Tahiti, in spite of poor health and his disillusionment with a land that had already lost its innocence to Catholic missionaries, his paintings blossomed. He painted pictures with colors that practically glowed, stylistically as un-Impressionist as he could get with his orange palm fronds and blue trees, and he painted striking portraits of the people there. His technique was unorthodox,

his subject matter exotic. Nobody in Paris understood any of it, and his pictures still did not sell.

His health deteriorated. His legs were crippled and he was plagued by a painful eye infection that sometimes kept him from painting. Early in 1898, he tried, and failed, to kill himself. Then he moved to the Marquesas Islands, where the cost of living was supposed to be cheaper. He continued to paint there in spite of his worsening health, living in a house he



dubbed the “House of Pleasure”, to the extreme displeasure of the Catholic bishop who lived nearby.

He died in May 1903, practically penniless.

By 1906, he was being hailed as an artistic genius, his paintings selling for massive sums. Such is the fickle world of art.

#### CROWLEY AND GAUGUIN

A 1921 Cefalù diary entry of Aleister Crowley says the following:

*11:40 P.M. I feel easier, but over excited. Gauguin literally torments me; I feel as if by my own choice of exile rather than toleration of the bourgeois, I am invoking him, and this painting of my house seems a sort of religious-magical rite, like the Egyptian embalmers', but*

*of necromancy. I would he might come forth  
“his pleasure on the earth to do among the living.”*

*I gladly offer my body to his Manes, if he need  
a vehicle of flesh for new expression. I could  
never have done quite that for any other spirit  
— I have been faithful to my own Genius.*

*It is maddening to think that I might have  
known him in the flesh; he died in 1903, May 8,  
eleven months before the First day of the  
Writing of the book of the Law. Just six months  
after I had met Rodin.*

*I feel very specially that I should consecrate my  
house to him . . .*

*So, by the Power and Authority invested in Me,  
I Baphomet 729 ordain the insertion of the name of*

PAUL GAUGUIN

*among the More Memorable Saints in the  
Gnostic Mass.*

*[eleven-fold cross] Baphomet XI° O.T.O.*

*I.I. et O.B.(4)*

Thus Paul Gauguin officially became a Saint in the E.G.C.

But this entry occurs in 1921, while Gauguin died in 1903. Crowley had never shown much interest (as far as can be known) in Gauguin prior to this time period. What caused his sudden interest in a man nearly twenty years dead?

Richard Kaczynski says in *Perdurabo*:

*Crowley did not say, although one possibility exists in W. Somerset Maugham's fictionalization of Gauguin's life, *The [sic] Moon and Sixpence*, (1919), which had just come out. It is easy to imagine Crowley identifying with protagonist Charles Strickland, a man whose single-minded devotion to art ruined his finances and family and even drove his wife to suicide.(5)*

Maugham is best known for the way in which he blended fact and fiction, as Crowley well knew from his own experience of being the basis for Maugham's character Oliver Haddo in *The Magician*. It is therefore difficult for me to believe Crowley would have seen *Moon and Sixpence* as a reliable source of infor-

CONTINUED ON PAGE 8

mation about Gauguin.

However, there is another possible source for Crowley's interest. In 1921, a biography of Gauguin's life was published by an American poet named John Gould Fletcher. As Fletcher himself says in his autobiography, *Life is my Song*:

*The book which resulted [Paul Gauguin, His Life and Art], published in 1921, presented at best a strongly idealized picture of a man whose life by any standard of judgment was spent in violent oscillation between the rival appeals of decadent European culture and of remote, unspoilt savagery. . . There was about the man something vulgar: the sensation seeker, the careerist, the unabashed egotist were oddly mixed in him with the mystical and fatalistic pagan.*(6)

It is not difficult to see why Crowley might have identified so strongly with Gauguin. However, we have no evidence that Crowley read either *Moon and Sixpence* or *Paul Gauguin, His Life and Art*. Therefore we can only speculate about how Gauguin came to torment him.

There is one thing about which we do not need to speculate, however. It is apparent that Paul Gauguin was a man who, in spite of terrible odds and penalties, did his Will. Going against the esthetic sensibilities of nearly everyone he knew in Paris, leaving a wife and five children to pursue his passion of painting, and finally relocating to the end of the earth which was the only place he felt he could truly execute his vision, Paul Gauguin exemplifies the essence of Thelema:

*Do what thou wilt is the whole of the Law  
Love is the law, love under will.*

(1) Fletcher, John Gould. *Paul Gauguin, His Life and Art*. New York: Nicholas L. Brown (1921). Project Gutenberg EBook #38848. <http://www.gutenberg.org/files/38848/38848-h/38848-h.htm>. Accessed on March 17, 2012. Part I, Section I.

(2) *Ibid*, Part II, Section III.

(3) *Ibid*, Part III, Section III.

(4) Crowley, Aleister. Diary entry. <http://hermetic.com/sabazius/gauguin2.htm>. Accessed on March 17, 2012.

(5) Kaczynski, Richard. *Perdurabo: The Life of Aleister Crowley*. Berkeley, CA: North Atlantic Books (2010). P. 360.

(6) Fletcher, John Gould. *Life is my Song*. New York: Farrar & Rinehart (1937). P. 266. Accessed at <http://books.google.com> on March 17, 2012.“

THERE ARE TIMES in certain people's lives when they feel that all their certainties are wavering, all their lights are dimming, all the voices of their passions and affections falling silent, including everything that enlivens and moves their being. Thus, being led back to their own center, the individual confronts the problem of all problems: What am I?

Then, in almost every case, the individual begins to see that everything done, not only in ordinary life but also in the domain of higher values, only acts as a distraction, creating an illusion of a "purpose," and a "reason," or something that allows the person to not think deeply and go on living. Daily routines, moral codes, faiths and philosophies, intoxication of the senses, and even disciplines appear to have been created or pursued by people in order to hide from their inner darkness, to escape the anguish of the vast fundamental solitude, and to elude the problem of the self.

In some cases, such a crisis can have a fatal outcome. In other cases, one reacts and shakes it off. The impulse of an animal energy that does not want to die reasserts itself, inhibits that which has been briefly intuited through such experiences, and makes one believe that it was just a nightmare, a momentary weakness of the mind, or a nervous imbalance. Then, new adjustments are made in order to return to "reality."

Then there are the evaders. Being unable to grasp it as a whole, they turn the existential problem into a mere "philosophical" problem. And the game resumes. A new "truth" and a new "system" arise: They claim to see the light shining in the darkness, thus refueling the will to go on. Another equivalent solution is the passive reliance on traditional structures and on dogmatic and stereotypical forms of authority.

However, there are those who can hold their ground. Something new and irrevocable has occurred in their lives. They are determined to break out of the circle that has entrapped them. They abandon all faiths and renounce all hopes. They intend to dissipate the fog and to blaze a trail. What they seek is self-knowledge, and the knowledge of Being within themselves. For them there is no turning back.

JULIUS EVOLA





HAURES

J.F.DALTON

# INTERVIEW WITH FILMMAKER AND TEACHER ANTERO ALLI

MARK: Thank you for agreeing to be interviewed for Sky's Embrace, Antero. First of all, I'd like to say I thoroughly enjoyed your last movie, To Dream of Falling Upwards, but it left me with one big question. When our two clowns are getting made up for a performance, and Adam complains to Craig about being "stuck at the Philosophus Grade" on his magickal path, Craig responds that Adam has to "go to the Devil first to have a conversation with your Holy Guardian Angel." When Adam is later complaining to Jack, the Temple Master, about Craig's response, Jack gives him apparently contrary advice - "your work is with Venus, not Saturn." Which is correct? Or are both applicable to Adam's (and perhaps to the audience's) situation?

ANTERO: : 93. Great question. Only an O.T.O. member would catch that kind of detail. The Temple Master assigned his two hotheaded apprentices the ego-corrosive ritual of going into business together as clowns. Though his apprentices performed very well together before an audience, behind the scenes they were constantly nagging each other. Craig, the Adeptus Minor, chose to keep mum in the face of Adam's taunting him to spill the beans on how to achieve conversation with the HGA. Craig finally got so fed up he told Adam that he needed to face The Devil before he could meet the HGA. Adam took this to heart and told Jack, who immediately corrected him by suggesting that he was ready for the Netzach initiation, where Venus, not Saturn, would be his focus of advancement; love, not duty.

I saw both suggestions applicable to each situation and relationship. I think Adam needed a reality check and reflecting on The Devil set that into motion for him until he was corrected by the Temple Master. Adam needed that experience of correction. Since the arrogant Adam also needed to get over himself, I think Venus proved a timely solution. As the moralist, Craig's path to the HGA probably necessitated a face-off with El Diablo and I suppose, so he assumed the same for Adam. In my own ritual practices, I've seen many paths to the HGA; it's not necessarily the same

for everyone. A lot seems to depend on the individual and their specific hurdles, strengths, and weaknesses.

MARK: Placing your films into a larger context, I'd like to explore to explore several ideas and possible avenues of influence on your work, Antero - both as a filmmaker, and upon your fascinating work with "paratheatre laboratories" which form such a foundation for your films. First of all, Joseph Campbell, in his book Creative Mythology, spoke of our collective responsibility to create new myths to serve us, guide us, as the old myths and deities are no longer applicable to the revolutionary times we now live in. He spoke of a metaphorical "Grail Quest" as involving a personal adventure on a path not previously taken, through the thickest part of the forest, into unknown territory, guided by "an inner voice" as the established guides are inapplicable because they do not point to an individual's own unique way. Is this somewhat descriptive of the work that paratheatre participants undertake? Did Campbell's ideas have an influence upon your work?

ANTERO: Joseph Campbell was an early influence during the eighties until I discovered James Hillman. Campbell's work acted more like training wheels until I felt ready to ride the Hillman bike on my own. Though Campbell's "follow your bliss" wisdom served me well up to a point, Hillman's erudite writings on the Anima/Animus, Puer, and Shadow archetypes resonated deeply with the immersion rituals of paratheatre labs that I had been developing since 1977 ([www.paratheatrical.com](http://www.paratheatrical.com)). This group ritual work combines techniques from theatre, dance, Zen meditation, and vocalization in a comprehensive ritual technology for Self-initiation with the chief aim of gaining access to, and expression of, the internal landscape. I might add that paratheatre is also a highly kinetic, visceral medium where feeling the body deeply remains a central objective that, when met, enables us to source vital currents of energy in the body itself ...as movement resources.

The Grail metaphor remains close to my heart and



reflects an ongoing process of yoking between True Will and Essential Nature and then, acting accordingly. Paratheatrical work certainly sets the stage for this Grail quest, given that the individual is already awakening to it, but the rituals

themselves do not lead to the Grail. True initiation does not require ritual to occur; it is a spiritual event. At best a ritual can act as a device or a tool to assist the expression and integration of genuine initiation -- that which has never occurred to one before and for which one can never truly be prepared. The first initiation is Self-initiation -- the exposure of oneself to oneself. This means to leave the self-conscious watcher behind and enter the circle of participation. Words...images...explanations all belong to the watcher. To the participant -- experience is everything.

This approach to ritual tends to be very iconoclastic in that we do not incorporate any set symbols or images in what we do. There are no god forms or famous deities to identify with. It's more like paratheatrical rituals act to dissolve and breakdown attachment to images, concepts, and symbols in lieu of gnosis -- a movement towards a more open-ended and direct perception, intuition -- epiphany. Though images and symbols can and do emerge out of gnosis, they often erupt spontaneously and without warning. They also tend to carry more numinosity and authenticity, than the tinny images and concepts commonly generated by the thinking machine, no matter how clever or knowledgeable

it may be. It has been through this very process of gnosis that many seed ideas and visions for my films have been born and, why I personally keep returning to paratheatrical as a creative resource.

Not everyone does this work for these same reasons. Some do it to get high, to engage ecstatic and rapturous states. This hedonic motive tends to disperse after four or five sessions when development in this medium demands deeper motives than personal pleasure. Others do paratheatrical as a vehicle for self-work, to expose and uproot unwanted behaviors and cultivate new patterns of response and expression. Many approach paratheatrical as a spiritual practice, or yoga. Others want to learn new physical and internal techniques for their existing ritual practices and/or their public performances as singers, dancers, and actors. Some find value in the unique asocial nature of this group work as a novel way of relating with others and the world.

MARK: Antonin Artaud advocated a vigorous and revolutionary approach to revitalizing the theater, which he saw in our times as surrendering to the "Occidental [commercial] idea of art and the profits we seek to derive from it." Artaud advocated that we strive "to break through language in order to touch life.. to create or recreate the theater..." What influence did Artaud have on your filmmaking and, if any, on the development of your concept of paratheatrical?

ANTERO: Artaud was my earliest theatrical influence. I voraciously consumed his book, *THE THEATRE AND ITS DOUBLE*, as a teenage acidhead during the psychedelic Sixties. What an imprint! As brilliant and revolutionary as his ideas are, Artaud was unable to fully materialize them in his lifetime. Many theatre artists since, myself included, have attempted to do so with only marginal success. It wasn't until my 2008 film, "The Invisible Forest", that I was able to create a vehicle to spin his visions through my own art. In this thinly veiled autobiographical film, I play a theatre director who takes his troupe out into a forest to apply Artaud's ideas in paratheatrical experiments using monologues from Shakespeare's "The Tempest" and

## Phoeni-cop-ter-us

...the Latin name for 'flamingo'

“Romeo and Juliet”. At night, this director is haunted by reoccurring nightmares where his theatrical ambitions are openly mocked by the ghost of Artaud himself! In his attempt to locate the source of his disturbance, the director enters hypnotherapy. The lion’s share of the movie actually unfolds while he’s under hypnosis and on his journey through the labyrinth of his subconscious journey.

Paratheatre work does indeed allow willing participants to not only “break through language in order to touch life” but also, to be touched by life. We act on life and are acted upon by life. There is action dictated by will and then there is action itself.

Most of the paratheatre work I do remains a non-performance oriented, private affair with no audiences involved. About every five to seven years, when a given group achieves a very high standard of this ritual technology, a public performance vehicle is developed and structured. At that point, more conventional elements are often introduced such as poetic text, songs, and other narrative devices. For example, in my 2005 film, “The Greater Circulation”, we used the poet Rainer Maria Rilke’s epic lament, “Requiem for a Friend”, as an oblique narrative in a live paratheatre performance that was filmed and later inserted into the movie’s over arching story of a group of actors staging an avante garde performance of Rilke’s “Requiem”.

MARK: Finally, in The Living Theatre’s mission statement, Julian Beck speaks of the need to “fire the body’s secret engines.” This seems to fit with paratheatre’s physicality, and especially the non-verbal techniques used in the BASICS laboratories that initially expose interested parties to paratheatrical concepts. Can you comment on how this works in terms of the individual, and eventually how this kind of work relates to your productions for audience viewing?

ANTERO: To me, the phrase ““fire the body’s secret engines” speaks to kundalini activation and its sen-

sitization and transformation of the central nervous system. In more esoteric terms, this means ignition of the energetic body or what Artaud refers to as “the double”. Longterm paratheatre work achieves these aims through the persistent meeting of the body’s central need to be felt deeply which liberates the fire in the belly. Feeling the body deeply is coupled with an ongoing Zazen practice we refer to as “No-Form”, the crux technique of this paratheatre medium. No-Form cannot really be taught. It’s like talent - either you already have some intimacy and connection with Void or you do not. You mention the BASICS Labs. What they expose are not so much “the concepts of paratheatre” but a kind of via negativa process of de-conceptualization or a getting beyond mental constructs where participants are exposed to the existing conditions of their inner and outer lives -- not as concepts but as realities. This can be a very disconcerting process to anyone who has lived in their minds, in their heads, most of their lives. The primary arena of confrontation in this work remains with the self.

Most of our paratheatre work and training processes goes unseen by any audience. No audits are allowed either. I produce a film every year or every other year and depending on the production requirements, I may introduce certain paratheatre forms and devices to the actors. Perhaps the most consistent quality and result of these applications can be witnessed by the audience as a kind of fierce openness and spontaneity in the actors, a certain fearlessness and commitment to the action at hand. Much of paratheatre training emphasizes the task of discovering how to increase the force and heat of our commitment. We look at commitment as a force that can be regulated once engaged.

MARK: Your 10th and newest feature film, Flamingos (Seattle premier in June), is described as an “out-law romance noir.” Can you deconstruct (or rather



The flamingo has been known as the inspiration for the mythical Phoenix bird, the ancient symbol for transformation and rebirth.

At the end of its life, the Phoenix is consumed by fire and reborn from the ashes.

elaborate upon) this description a bit for us? Outlaw? Romance? Noir?

ANTERO: “Flamingos” was inspired by last year’s immersion in a 10-week paratheatre interaction with the Muse archetype which has striking parallels with the HGA. It’s impossible to go into the details of how the vision came about but suffice to say, the Muse wanted an outlaw romance noir story and what the Muses want, the Muses get. We worked with charged trinities in this Muses Lab which informed the three locations in Flamingos: a lawyer’s office, a seedy motel room, and a barren bardo-like interzone with a massive tunnel and a dilapidated stagnant sewage pool. The characters. A bank robber hypnotizes bank tellers to hand over their cash. After a heist, he hides out in the motel room with his new lover. There’s the bank robber’s wife, his lover’s twin sister, who’s filing for divorce. And then there are two enigmatic entities working the bardo interzones who feed off the passions aroused by the lovers in the motel room. This tight triptych location structure contains one male and one female in each. As the heat is turned up, the film’s alchemy comes to life. FLAMINGOS is an outlaw noir tale of catastrophic romance that slowly messes with the sense of time and space while the haunted night dreams of our bank robber eventually become reality. That’s all I can say without spoiling the fun for viewers.

MARK: In his recent review of Flamingos, Mike Everleth said the film “is thoroughly remarkable in the way it packs dense, engaging layers of honest emotional and spiritual musings in an extremely constricting framework.” Given that you agree with this basic assessment, please discuss how the work of paratheatre participants helps to inform, and to contribute to the honesty of these emotional and spiritual musings onscreen.

ANTERO: I do agree with Everleth’s film review, however, in “Flamingos” it was not necessary to introduce paratheatre techniques to the actors who were all cast for their improvisational talents. All the motel scenes were improvised over four days and nights living in the motel itself. Paratheatre is not the same as improvisation, as it’s known in theatre and other performing arts. Some of my other films have demanded more paratheatre processes, such as “The Invisible Forest”, “The Greater Circulation”, “Tragos”, and to a lesser extent, “To Dream of Falling Upwards” and “Under a Shipwrecked Moon”. However, the seed ideas and visions for “Flamingos” did emerge from my personal experiences doing the Muses Lab. The rhythms and choices in the post-production editing process were also informed by the Muses dictates. Editing may be the most creative of the many processes that go into making a movie.

MARK: Any other thoughts about Flamingos that you’d like to share with us?

ANTERO: Have you ever had the feeling that some part of you has already crossed over to the other side, while the rest of you is doing your best to kill time or stay creative until you’re totally gone? That’s the feeling that haunts Flamingos.

MARK: Thank you so much for sharing your thoughts with us, Antero, and for your support of Horizon Lodge OTO. It’s been a great pleasure for me to connect with you, and we all look forward to seeing you again, with Flamingos, this June!

ANTERO: My pleasure. 93.

## “OLD GERALD’S” BIOGRAPHER VISITS SEATTLE

PHILIP HESELTON has devoted much of his adult life to researching and writing about the father of modern witchcraft, Gerald Gardner. He is the author of three books on this subject: *Wiccan Roots: Gerald Gardner and the Modern Witchcraft Revival* and *Gerald Gardner and the Cauldron of Inspiration*; and the forthcoming magnum opus, *Witchfather: A Life of Gerald Gardner in two volumes, Into the Witch Cult, and From Witch Cult to Wicca*. He is also a geographer with a particular interest in Ley lines, and retired from government service as a city planner and conservation officer in 1997 to devote himself full time to writing.

His lecture, perhaps appropriately on leap day, February 29th, was in a large conference room close to the University District, was quite well-attended, and Heselton was the very picture of an English historian – rather short, bearded, with an unruly shock of white hair, spectacles, and a humble, unassuming manner that promptly captivated his audience.

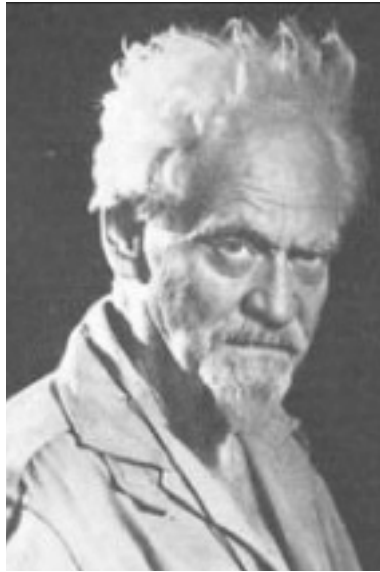
Heselton, by this point, is widely recognized as *the* biographer of Gardner, and, by extension, perhaps the most influential of Wiccan historians. It was clear from his presentation that he has obtained access to every aspect of Gardner’s life and history. The accompanying slide show was filled with photographs from all parts of Gardner’s life, including many family portraits of his ancestors, parents and siblings. Ronald Hutton, whose own book, *Triumph of the Moon* is one of the essential studies of what he calls “the

only religion England has given the world,” describes Heselton as being “the most interesting, valuable and enjoyable author who has yet written on what is becoming one of the greatest riddles in the history of modern religion: the origins of pagan witchcraft.”

The lecture was a rich, though necessarily a quick ride through Gardner’s eventful life, from his birth (like Aleister Crowley, into a wealthy family of merchants), through his adventures in the Far East, his return to England and residence on the edge of the New Forest where he became involved with a surviving witch coven; and later, his books, his Museum of Witchcraft and Magic on the Isle of Man, and the eventual spread of Wicca into a worldwide religious phenomenon. Quite an amazing tale, and well told.

After waiting in line for an autograph of *Wiccan Roots* for the Horizon Lodge library, I was able to talk to Heselton a bit about his new volumes (which were unfortunately not available yet). He

was obviously pleased to have an OTO member in attendance, and said he “has an entire chapter” on Crowley’s relationship with Gardner and the genesis of modern Wicca in the new work. I personally enjoyed *Wiccan Roots* a great deal, and I’m looking forward to reading the complete two-volume set of *Witchfather: A Life of Gerald Gardner*, which will be available “shortly.” I was told by one of the lecture organizers that Edge of the Circle books has some copies pre-ordered, and I’ll be looking for them!



MARK DALTON is Librarian for Horizon Lodge.

I am the source wrought soul of lust,  
borne of bones in spring's garden  
The snake in your eye,  
yielding discontented harvest  
Continually evicting your stone bound tablets.  
Naked primate

Wild as wind, pounding waves,  
green eyed voracious monster  
Luring oracle heart dashing you hard  
against wicked foreign shores  
Drowning your world two by two.  
Frenzied sea drums

Whistling flame arrow shot ignition  
fear consuming destruction  
Demon eating ferocity raging  
terror of purification  
Burning your false golden calvary  
Ushering an Aeon

Cyclone exhale torn cliff top moonlit vigil  
Draught of future vortex, tempest past  
Shredding your meaningless ashes  
Breathing Void

Chrystalline genesis new world witness,  
my Will be done.

- Jasmine Selene

NORTWEST FILM FORUM AND  
THE ESOTERIC BOOK CONFERENCE

PRESENT

## THE OCCULT AS DEPICTED IN AVANT GARDE & EXPERIMENTAL FILM

(Various directors, USA, Various formats, 64 min)

THURSDAY, APR 05 AT 07:00PM

Artist, writer and filmmaker Brian Butler presents a program that explores the occult as depicted in avant garde and experimental film. Magick has been defined by Aleister Crowley as “the science and art of causing change to occur inconformity with the will.” The short film is a perfect medium for modern occult ritual—utilizing sound light and color to alter the consciousness of the viewer. This program includes pioneers in the field of occult film as well as newer works by Brian Butler.

PROGRAM INCLUDES:

Death Posture (Brian Butler, 2011, 3 min)

The Invasion of Thunderbolt Pagoda (Ira Cohen,  
1968, 20 min)

No. 17: Mirror Animations (Harry Smith, 1979,  
8 min)

Wormwood Star (Curtis Harrington, 1956, 15 min)

Brush of Baphomet (Kenneth Anger, 2009, 7 min)

Night of Pan (Brian Butler, 2009, 7 min)

Union of Opposites (Brian Butler, 2012, 10 min)

# APRIL 2012 HORIZON CALENDAR

The Official Agenda of Horizon Lodge O.T.O.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Liber XV The Gnostic Mass 3pm Daughters of Lilith 5pm	2. Happy Birthday Brother Sewell!	3.	4. Kundalini Yoga with Fr. Kiret 7pm - 10pm Donations to Horizon Oasis are welcome	5.	6. Enochian Group Ritual 8pm-11pm All are welcome	7. Invocation of Sophia Doors at 6 Ritual at 7
8. Day 1 Writing of the Book of the Law 7pm	9. Day 2 Writing of the Book of the Law 7pm	10. Day 3 Writing of the Book of the Law 7pm	11. Kundalini Yoga with Fr. Kiret 7pm - 10pm Donations to Horizon Oasis are welcome	12. Free Class: Magic in Theory & Practice 7pm - 9pm Br. Kolson	13.	14. Liber XV Gnostic Mass 6pm  EC Meeting Tacoma
15. EC Meeting Tacoma	16.	17. Free Class: Divination and the Thoth Tarot 7-10pm	18. Kundalini Yoga with Fr. Kiret 7pm - 10pm Donations to Horizon Oasis are welcome	19. <b>Monthly Lodge Meeting Tyled to 1st Degree 7pm -9pm</b>	20.	21.
22. Liber XV The Gnostic Mass 6pm All are welcome.	23. Reiki Circle: Open to members who practice reiki 7pm - 10pm	24. Temple Cleaning Party PITCH IN! 7pm - 10pm	25. Kundalini Yoga with Fr. Kiret 7pm - 10pm Donations to Horizon Oasis are welcome	26. <b>RESERVED</b>	27.	28. EC Celebration 7pm- Midnight
29.	30. <b>RESERVED 6-9pm</b>	1.	2. Kundalini Yoga with Fr. Kiret 7pm - 10pm Donations to Horizon Oasis are welcome	3.	4. Enochian Group Ritual 8pm-11pm All are welcome	5.

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