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Autumn Equinox

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

SKY'S EMBRACE

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Our Lady of the Sycamore ~ Stele of Night by SISTER SHELLAY MAUGHAN

FROM THE EDITOR

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

Welcome to the reincarnation of *Sky's Embrace*, the newsletter of the Horizon Lodge of the Ordo Templi Orientis. This Autumn Equinox 2014 issue ends a hiatus of publication since our Brother Mark Dalton ended his tenure of editorship with the Winter Solstice 2013 issue. I am honored to have been asked to take over the duties of editor, and hope that in time I will come to live up to my predecessor's excellent example.

Whatever shortcomings the novice editor may have, the contents of this issue will not fail to please. As I write, Eleusye Productions have just completed a successful stage run of the Rite of Mars, and are preparing the DVD. Fittingly, Eleusye's JON SEWELL offers us an essay on the historical and cultural background of the Rites. (A continuation, on the practical aspects of a theatrical production, will appear in our next issue.)

MARK DALTON, who recently gave a lecture at Horizon Lodge on the Victorian occult explosion, presents an essay on the notion of the Ascended Masters. Also in a historical vein, MADELINE BECKER discusses the 19th century writer and occultist Mabel Collins, and introduces us to a sample of her work.

For the ritualist, we have advice on goetic practice for the modern magician by MILES VANMATRE, and the text of a ceremony recently created and worked by the OPEN SOURCE RITUAL group.

The whole is richly adorned with gorgeous cover art by SHELLAY MAUGHAM, an astrological poem from 16th century poet Saiyad Sultan, translated from the Bangla by KEITH CANTÚ, and a poem by CATE ENGLEHART suitable for invocations. (Be careful reading it aloud.)

May these works bring you comfort and delight as the days shorten and the Night of Time enshrouds us in her dark cloak during the Autumn months.

Love is the law, love under will.

Robert Westmoreland, Editor

The College Becomes Invisible (For a While)

"The great and true work of building the Temple consists solely in destroying the miserable Adamic hut and in erecting a divine temple." Karl von Eckartshausen, *The Cloud upon the Sanctuary*

"The void is a state of consciousness you can go into to expand beyond your current limits, let go of old things, and move to your next level of growth. In the void you leave behind familiar structures, habits, thoughts, behaviors, and attitudes, and go deep within to create new ones that match your higher vibration. In this state you can receive insights and do much inner work. It can last for minutes, hours, days, or even months. You will experience the void throughout your spiritual journey. It is your ability to live near the void, go into it at will, and make it your friend that will assist you in growing even faster and with more joy." Sanaya Roman, *Spiritual Growth: Being Your Higher Self*

Horizon Lodge has vacated its old premises on Dexter Avenue, and will not be able to move into its new location for a few weeks. During this interval, you are encouraged to attend Masses at the Vortex Lodge in Tacoma. For details, see their web site <http://vortex-oto.org>.

Meanwhile, Horizon members are continuing to hold events in private homes, much in the fashion of the Victorian occultists who are the subject of some of the writing in this publication. Information about Horizon events is available at the web site <http://seattle-oto.org>.



Above: Butterfly of genus *Greta oto* with transparent wings

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Eleusynian Mysteries, Part 1

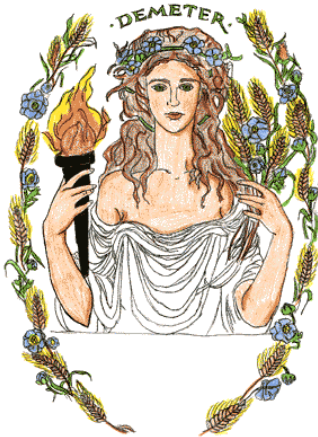
History of Eleusis: Wine, Women & Song!

BROTHER JON SEWELL

The author is a former Body Master of the Horizon Lodge, and is well-known for his work as composer, director, producer, and performer for Eleusyve Productions. He has brought new life to Aleister Crowley's Rites of Eleusis by presenting them as Rock Operas. Here he presents a history of the ancient and modern Rites. Part 2, to appear in the next issue, discusses the pains and pleasures of producing a live performance of Crowley's Rites. Based on a talk he gave at NOTOCON in 2009.

This essay will begin with a brief history of the Eleusynian Mysteries in antiquity and the re-emergence of these mysteries under Crowley's direction in 1910 EV. In order to understand Crowley's interpretation of The Rites of Eleusis, it would be best to understand his exposure to the Rites as they are understood to have been practiced at ancient Eleusis. For this we turn to Frazer's Golden Bough:

The oldest literary document which narrates the myth of Demeter and Persephone is the beautiful Homeric Hymn to Demeter, which critics assign to the seventh century before our era. The object of the poem is to explain the origin of the Eleusinian mysteries... The youthful Persephone, so runs the tale, was gathering roses and lilies, crocuses and violets, hyacinths and narcissuses in a lush meadow, when the earth gaped and Pluto, lord of the Dead, issuing from the abyss carried her off on his golden car to be his bride and queen in the gloomy subterranean world. Her sorrowing mother Demeter ... took up her abode at Eleusis, where she presented herself to the king's daughters in the guise of an old woman... In her wrath at her bereavement the goddess suffered not the seed to grow in the earth but kept it hidden under ground, and she vowed that never would she set foot on Olympus and never would she let the corn sprout till her lost daughter should be restored to her... Mankind would have perished of hunger and the gods would have been robbed of the sacrifices which were their due, if Zeus in alarm had not commanded Pluto to disgorge his



*prey, to restore his bride Persephone to her mother Demeter. The grim lord of the Dead smiled and obeyed, but before he sent back his queen to the upper air on a golden car, he gave her the seed of a pomegranate to eat, which ensured that she would return to him. But Zeus stipulated that henceforth Persephone should spend two thirds of every year with her mother and the gods in the upper world and one third of the year with her husband in the nether world, from which she was to return year by year when the earth was gay with spring flowers. ... [I]n her joy at recovering the lost one Demeter made the corn to sprout from the clods of the ploughed fields and all the broad earth to be heavy with leaves and blossoms. And straightway she went and showed this happy sight to the princes of Eleusis, ... and moreover she revealed to them her sacred rites and mysteries. **Blessed, says the poet, is the mortal man who has seen these things, but he who has had no share of them in life will never be happy in death when he has descended into the darkness of the grave. So the two goddesses departed to dwell in bliss with the gods on Olympus; and the bard ends the hymn with a pious prayer to Demeter and Persephone that they would be pleased to grant him a livelihood in return for his song.**¹*

Thus, the ancient poet gave up his day job and set out to make a living as a writer.

The Golden Bough was first published in 1890, and according to Crowley it is to be considered a text book alongside 777², as it relates to the understanding of Gods and their relationships to the cultures that interacted with them. It was referenced many times in his early writing as well as his Confessions, and most certainly influenced his understanding of the mysteries of Eleusis.

I'd like to quote a little from a translation of the Hymn to Demeter, in order to compare it with some of Crowley's ideas on the Rites. This portion takes place during Demeter's lamentation among the Court at Eleusis:

Then Metaneira filled a cup with sweet wine and offered it to her [Demeter]; but she refused it, for she said it was not lawful for her to drink red wine, but bade them mix meal and water with soft mint and give her to drink. And Metaneira

1) Frazer 1890, The Golden Bough chapter 44, Demeter and Persephone, emphasis added.

2) Crowley, 1954, *Magick Without Tears*, Chapter LXXVI: The Gods: How and Why they Overlap. Written in 1943.

*mixed the draught and gave it to the goddess as she bade. So the great queen Deo received it to observe the sacrament.*³

Thus, we have a song, the hymn to Demeter, which revolves around desire and beauty and coming into sexual maturity, and it contains reference to a strange drink. Compare the tale of Demeter, Persephone and Hades with the following, from Aleister Crowley's "Energized Enthusiasm", published shortly after Crowley's first presentation of his Rites of Eleusis, and you may get an idea of where the threads of the ancients were being rewoven by the modern poet:

The Greeks say that there are three methods of discharging the Lyden Jar of Genius. These three methods they assign to three Gods.

*These three Gods are Dionysus, Apollo, Aphrodite. In English: wine, woman and song.*⁴

Thus Crowley distills the essence of the Eleusinian Mysteries into the mystical formula for the cast party. But I digress. All joking aside, the magical efficacy of rhythm and music, combined with sensual poetry and dance, and the imbibing of substances associated with the promotion of religious ecstasy was certainly key to the Ancient Eleusinian Mysteries, as it was to Crowley's Rites of Eleusis.

As a brief side note, I should like to mention a book entitled *The Road to Eleusis*, by R. Gordon Wasson, Albert Hofmann and Carl A.P. Ruck, which puts forth the proposition that the kykeon consumed during the Ancient Rites may have been intentionally infused with certain types of ergot. These ergots are the building blocks of lysergic acid or LSD, and would have imbued the sacramental kykeon with a powerful hallucinogenic effect. The research is compelling, but much of it has taken place in the last 50 years. As such, this material was certainly not available to Crowley, and while he may have concluded independently that a hallucinogenic infusion was called for (as he did) I have found no reference, aside from the above quote from "Energized Enthusiasm," to his holding

3) This Hymn (trans. by Hugh G. Evelyn-White, first published in 1914), composed ca. 7th century BCE, served for centuries as the canonical hymn of the Eleusinian Mysteries. An act of communion – the drinking of the potion (*kykeon*) here described – was one of the most important pieces of ritual in the Eleusinian mysteries, as commemorating the sorrows of the goddess.

4) *The Equinox*, Volume I, Number IX, p. 17.

the opinion that it was a part of the ancient celebrations at Eleusis.

While Wine, Women and Song may have been the magical formula employed in the Rites, the greatest key to the transformative experience of the Eleusinian mysteries, both ancient and modern, probably lies in the invocation of the God consciousness into the celebrants of the ritual. The regular invocation of, and identification with, the divine on the part of the performers enhances the performance, and seems to translate directly to the audience.

The overarching point of my delving into this background of the ancient Rites, aside from giving some historical context, is to illustrate that Aleister Crowley had an understanding of what the more ancient Rites alluded to. With their seasonal mysteries and the identification of the twin Goddesses with the grain that they symbolized, these were the Rites of a pastoral people. Had he felt the desire, he could easily have built his Rites around the Hymn to Demeter, as it is widely understood to be a lyrical description of those ancient ceremonies. But, he did not. Clearly, Crowley desired to impart to the modern mind something similar in essence, yet largely distinct from these historical pastoral passion plays.

Crowley's Reinvention: The New Eleusis

In order to gain the clearest indication of what Crowley was about in his revision of the Ancient Rites, we need only look so far as his own writing, in which he clearly lays out his intentions. An essay entitled "Eleusis" was published in 1907 in his *Collected Works*:

We are the Poets! We are the children of the wood and stream, of mist and mountain, of sun and wind! We are the Greeks! and to us the rites of Eleusis should open the doors of heaven, and we shall enter in and see God face to face. Under the stars will I go forth, my brothers, and drink of that lustral dew: I will return, my brothers, when I have seen God face to face and read within those eternal eyes the secret that shall make you free. Then will I choose you and test you and instruct you in the Mysteries of Eleusis, oh ye brave hearts, and cool eyes, and trembling lips! I will put a live coal upon your lips, and flowers upon your eyes, and a sword in your hearts, and ye also shall see God face to face. Thus shall we give back its youth to the world, for like tongues of triple flame we

shall look upon the Great Deep – Hail unto the Lords of the groves of Eleusis!

And so it was... In 1910 Crowley staged his Rites of Eleusis.

We all change, learn and grow over the course of our lives. In order to get an idea of what the Rites meant to Crowley, it is best to look at where he was in the arc of his own story when he crafted them. In 1898 he was initiated into the Golden Dawn and in 1904 received the Book of the Law. In the Autumn of 1909 he and Victor Neuburg engaged in the Enochian workings that would later be recorded in “The Vision and the Voice.”

Also during this time, Crowley began publishing the ceremonies of the Golden Dawn in his periodical *The Equinox*. While some reference had been made to the initiations of the Golden Dawn in the London tabloids, it was Crowley’s publication of the Adept Grade initiations that eventually lead Mathers to sue Crowley in open court.

The *Equinox* was to be the official voice of the A·A·A·, Crowley’s teaching order largely based on the Golden Dawn curriculum. Crowley’s production of the Rites was originally intended to increase interest in the A·A·A·. In the summer of 1910 he put together all seven plays with the assistance of his compatriots in the fledgling teaching order. The Rites of Eleusis were presented in October of that same year at Caxton Hall in London.

Included in the Rites are some of the rituals of the Golden Dawn. They were published by Crowley in *Equinox* Vol. I, No. 3, in 1909, and at the time of the presentation of the Rites in 1910, these rituals were still largely unknown. They were certainly not in daily use by members of dozens of neo-pagan and ceremonial disciplines. They had seldom been seen outside of the private practice of a few initiates, or within the confines of a Golden Dawn Temple. The Rites of Eleusis represented the public presentation of mysteries that were considered secret and most holy. In some way, these were the mysteries that were at the heart of Crowley’s Eleusis, as opposed to the agricultural and seasonal Rites of the ancients.

Moreover, it was during a ritual with other A·A·A· members to evoke the spirit Bartzabel in May of 1910 that

Crowley began to realize the potential of the incorporation of poetry and art in the direct evocation of a spiritual force into a material vehicle.

While the incorporation of poetry and music was certainly an innovation, it is the direct invocation of spiritual energies into a human that can be seen as a turning point in the western magical tradition. While ceremonies like the Headless ritual and the Eleusinian Mysteries themselves give ample evidence that the practice of invocation was in regular use among the ancients, as well as being employed by certain tantric and various African religions, it was not regularly employed as an aspect of ceremonial magick or western religion as understood in the modern era. To this day, many Golden Dawn schools teach that the magician must shield his or her mind from the direct contact with deity when assuming a Godform during initiation. Yet this is now more the exception than the rule. Pagan practices like “Drawing Down the Moon” and “The Great Rite” to say nothing of The Gnostic Mass incorporate this form of direct invocation regularly, and its roots in the west can be traced to Crowley’s Eleusis. The distinction here may seem subtle, but it is the difference between symbioses and synthesis, between cooperation and integration, a spiritual shift akin to the evolution from single cellular to multi-cellular life.



Leila Waddell, violinist for Crowley’s Rites of Eleusis

Some of the success of Crowley’s public performance of *The Rite of Artemis* (which became the framework for his later *Rite of Luna*) may be due to the inclusion of peyote in the cup of libation passed during the celebration. Those who might be shocked by Aleister Crowley offering the audience at a theatrical event a libation infused with peyote would do well to remember that heroin was a prescription medicine at the time, and cocaine had recently been an additive in soft drinks.

Here I must digress again from the history to note that, while this presentation contains a frank discussion of the use of perception-altering compounds in the Ancient Rites of Eleusis, as well as Crowley’s implementation of the same,

this is not a requirement for the presentation of these Rites. Furthermore, I am in no way suggesting that the O.T.O. or the A·A·A· sanction or condone such practices. Speaking for myself I would add that when I am the person leasing a theater, I don’t want to hear about it, and

I certainly don't want it becoming my problem. If people want to play freelance psychedelic astronaut while attending a presentation of the Rites I would hope that they would take the personal responsibility to have some modicum of experience and self-control.

While a glowing review of The Rite of Artemis published in *The Sketch* sounded promising, the reality of the Rites themselves came as something of a blow to Crowley. Perhaps it is best to allow him to describe his relationship to the Rites in his own words, from *Confessions*:

I throw myself no bouquets about these Rites of Eleusis. I should have given more weeks to their preparation than I did minutes. I diminished the importance of the dramatic elements; the dialogue and action were little more than a setting for the soloists... But what was sublimely effective when performed in private lost most of its power to impress when transferred to unsuitable surroundings. I had no available spare money, no knowledge of the tricks of stagecraft, no means of supplying the proper atmosphere. I would not

*condescend to theatricalism. I was much too hasty in preparing the latter rites and they were not thoroughly rehearsed.*⁵

Unfortunately, the tabloids saw an opportunity, either for sensationalism or possibly blackmail that Crowley refused to pay. The reviews of the Rites in the London tabloids were scandalous, mostly consisting of character assassinations of Crowley. His associates demanded that he sue to defend his character, and by extension theirs, but he refused, and probably wisely, as George Cecil Jones filed his own suit, and lost.

The fallout from the publicity was disruptive to Crowley's plans for the A·A·°. Many of his friends no longer wanted to stand too close to him, now that he was "The Wickedest Man in the World". And so Crowley's Rites were forgotten until the 1970's when local bodies of the O.T.O. in the United States began staging productions of the Rites of Eleusis. And to them, we are most grateful!

5) Crowley, *Confessions of Aleister Crowley* 1929

॥ রাশিচক্র ॥

আর এক কথা কহি কর অবগতি
এখাত যে বার রাশি হএ সংস্থিতি ।
মেঘ বুধ ছই জ্ঞান বৈসে মূলাধারে
মিথুন কর্কট অধিষ্ঠানের ভিতরে ।
সিংহ কন্যা মনিপুর চক্রেত বসতি
তুলা বিছা অনাহত চক্রে সংস্থিতি ।
ধনু আর মকর বিশুদ্ধ চক্রেত বৈসএ
কুম্ভ মীন আদ্য চক্রে মধ্যে স্থিতি হএ ।
বিচারিয়া চাহ ভেদ হএ বা না হএ
ছয় চক্রে বার রাশি সুলতানে কহে ।

"Wheel of the Signs" ("Rāśi Cakra")

Here is one more subject you should know about,
Which is that place the twelve signs come together;
Know that both Aries and Taurus dwell in *mūlādhāra*,
Gemini and Cancer inside of *adhiṣṭhān*;^{*}
Leo and Virgo reside in the *manipur cakra*,
Libra and Scorpio stay together in *anāhata cakra*;
Sagittarius and Capricorn dwell in *viśuddha cakra*,
Aquarius and Pisces have their abode in the primal *cakra*;
Sultan says, "Take a critical look -- is there division or not
Between the twelve signs and six *cakra*?"

^{*} *adhiṣṭhān* is another name for *svadhiṣṭhān*.

The original Bangla poem is part of the work "Jñāna-Pradīp" ("Light of Gnosis") by the 16th-century poet Saiyad Sultan, most recently published in vol. 2 of *Nabī-baṁśā* (1978), edited by Ahmed Sharif. Dhaka: Bangla Academy. English translation by Keith Cantú.

Where the Roads Meet

Bury it there
Scratch into the earth
What you Need.
Be Specific -
Do Not Doubt
This is The Doorway.



The Dapper Gentleman
A Dark Stranger
Might Come By
Strolling
Nonchalant -
Whistling Perhaps
On a Pleasant Afternoon.

If He Asks You
Child, What is it
What do you Want,
And What Do You Leave
Speak Clearly
Eloquently
This is your Chance

The Black Man
Might Catch Your Words
Fold Them Like Money
Slip Them Into his Pocket
Like a Love Note
And Keep on Walking
Down the Road



The Occult Explosion Continues: Ascended Masters Over America

BROTHER MARK DALTON

Whether they are called “Bodhisattvas,” “Messengers of Light,” “Adepts,” “Mahatmas,” “Masters,” “Secret Chiefs,” or “Ascended Masters,” the idea of extraordinary or perfected beings who seek to assist humans and humanity to move toward enlightenment extends back thousands of years.

In Mahayana Buddhism, a bodhisattva is an enlightened individual who postpones the attainment of Nirvana in order to help other suffering beings along the way.

In the West, the ancient Gnostics believed that “The sleeping human spirit is stirred by the call of the ultimate Divine by way of divine men, or messengers of Light. Such beings have come forth from the True God throughout our history.” (Heller, *Gnosticism*. See Bibliography.)

The legend of Christian Rosenkreuz, promulgated by the mysterious Rosicrucian Brotherhood in the early 17th century, would have it that Rosenkreuz, born in 1378, traveled throughout the middle east collecting the esoteric wisdom of the ancients, which he passed along to a handful of Adepts who each then went to a different country, establishing the nucleus of a mystical brotherhood which has worked behind the scenes to influence the course of history ever since.

The idea of a secret organization of enlightened beings intervening in human history was further developed in the late eighteenth century by the German Christian, early romantic and mystic, Karl von Eckartshausen, in his book *The Cloud upon the Sanctuary*.

H.P. Blavatsky was a central character in the Victorian occult explosion, and it was her “Mahatmas” or “Masters” that brought the idea of highly evolved beings intervening in the course of human history into more modern times. The appearance of these Masters in turn started an occult current having a continuing influence well into the 21st century.

Blavatsky maintained that her Masters were not disembodied entities, but were in fact highly evolved humans whose esoteric studies had given them magical powers and very long lives. She first met her main teacher, Master Morya, as a young woman in 1851; he was to reappear

and direct her efforts for the rest of her life. Morya, or simply M as he was commonly known, was of Indian descent, as was his colleague, Master Koot Hoomi or KH (later “Kuthumi”). Both physically resided in a secluded Tibetan valley, although they could move incorporeally about the world at will and communicate telepathically with numerous other Masters scattered throughout the East and Europe. Other Masters presently in the world (according to Blavatsky’s model) included Jesus, Solomon, Count Cagliostro, Franz Anton Mesmer... and the Comte de Saint Germain, about whom we will hear more when he arrives on American shores.

Not long after the formation of the Theosophical Society, Dr. Wynn Westcott, a London-based coroner, Freemason and secretary-general of an English Rosicrucian society started developing what became the Hermetic Order of the Golden Dawn. Working with his friend Samuel Liddell Mathers, and perhaps under the direction of an eminent German Rosicrucian adept named Anna Sprengel (whose involvement and existence was later questioned), Westcott developed an initiatory order that was to have a profound effect on the Western Occult Tradition. For our purposes here, the essential feature of the Golden Dawn was the conception of a mystical Third Order, a sacred domain above the fourth sephirah on the Tree of Life, the home of the “Secret Chiefs.” These entities could be seen as competitors of Blavatsky’s “Masters.” The Third Order was also a level of consciousness that was theoretically attainable by modern magicians, if they worked hard enough (and were as brilliant and talented as Aleister Crowley, for example).

Crowley was introduced to the Secret Chiefs (also known as the Great White Brotherhood) though his early involvement with the Golden Dawn, and they stayed with him for the rest of his life. They inspired him, they spoke through him in the Holy Books, and they punished him and those around him when displeased. Crowley felt the Chiefs directed the delivery of the Book of the Law to him, and gave him the assignment to devote his life to its study and promulgation. He attributed his wife Rose’s decline into madness to her failure as his Scarlet Woman, and (according to his biographer, Richard Kaczynski) he even felt his beloved daughter Lilith was killed by the Chiefs because she was a distraction from the Great Work. He lived in recurring fear that the Chiefs would desert him, as Crowley felt sure they had deserted Mathers, leading to the dissolution of the Golden Dawn.

The elaborated vision of the Great White Brotherhood in turn collided with yet another late Victorian concept originating in the American “New Thought” movement of Phineas P. Quimby. “The Great I AM” produced one more big bang of occult interest, with major repercussions on the lives (and pocketbooks) of hundreds of thousands of believers, particularly in the United States.

As is so often apparent in the study of Victorian occultism, the impact of Emmanuel Swedenborg and Franz Anton Mesmer remains obvious here. Quimby was a mesmerist and healer whose ideas in turn profoundly influenced Mary Baker Eddy, founder of Christian Science. In addition to Mesmer, Quimby’s ideas were mixed with the “mental science” of Walter Felt Evans, a Swedenborgian minister.

“The Great I AM” concept, in turn, came to early fruition in the work of Emma Curtis Hopkins. Hopkins was a pivotal teacher in the New Thought movement, and her ideas live on today in Unity Churches and Churches of Religious Science.

Hopkins, at one time a student of Mary Baker Eddy, broke with Eddy and established her own school in Chicago in 1886. She pioneered a process known as “decreeing,” in which an individual or a group repeatedly chants demands that cosmic powers cause certain conditions to prevail. Hopkins appears to have exercised care in teaching that only positive, life-affirming decrees should be chanted – but, as we shall see, things later took a sharp turn toward the dark side. In connection with decreeing, Hopkins and her students also used the term “I AM” in the way that later groups adopted in conjunction with the Great White Brotherhood.

In 1888, Hopkins published a famous pamphlet, “The Radian I AM” outlining her concept, which can be found and downloaded from the Internet. The concept originally came from Exodus 3:14, where Yahweh says “I AM THAT I AM” – which led Hopkins and her followers back to the Gnostic idea of the spark of divinity within. Proclaiming “I AM,” then, was a way of connecting with the divine, the true self, the Christ within us all.

A few years after the death of Hopkins, a struggling spiritualist and frustrated gold prospector named Guy Ballard was reportedly hiking on Mount Shasta in California when he came upon a mysterious stranger, who turned out to be none other than the Master Saint Germain. Yes, the 18th century alchemist, who later appeared in

Theosophy’s roster of Masters, was now to be designated, according to Ballard, as an Ascended Master. According to Ballard, Saint Germain tracked him down on Mount Shasta to recruit Ballard as the Messenger of the Ascended Masters. Saint Germain wanted to usher in a new, permanent golden “I AM” age of perfection on earth; having given up finding an appropriate messenger in Europe, he headed for the New World and Ballard was just the man he was looking for.

Voilà! Saint Germain and the Ascended Masters are here, in the USA, to establish the I AM presence, resist the spread of communism, ferret out subversives, blast the Black Magicians, and make our country safe and prosperous under the spiritual and, eventually, the political leadership of Saint Germain and his fellow Ascended Masters.



Above: Guy and Edna Ballard

Ballard and his enchanting wife Edna went to Chicago to launch the I AM Activity, founding the Saint Germain Press and the Saint Germain Foundation in 1932 – as the depression still raged and political life in the USA, as well as in Europe, often bordered on chaos. Using techniques established by media-savvy evangelists like their contemporaries Billy Sunday, Aimee Semple McPherson and Father Divine, the Ballards developed a wealthy religious empire that, at its peak, claimed a million followers

worldwide and certainly numbered in the hundreds of thousands.

According to Gerald Bryan's classic study *Psychic Dictatorship in America*, the Ballards put on quite a show, both on radio and in their giant gatherings around the country. Experienced performers (Edna Ballard was at one time a concert harpist and a vaudeville performer), they appeared on lavish stages, dressed in white, often draped in satin capes or furs, jewels sparkling in the floodlights, with towering paintings of Saint Germain and Jesus flanking them on either side. The delivery of "dictations" from Saint Germain and his associates was a regular feature at these gatherings, as was decreeing, led by Edna Ballard with powerhouse enthusiasm. As time went on and resistance to both the Ballards' growing ostentatious wealth and their far-right-wing politics increased, these decrees became more paranoid and hostile. Decrees calling for detractors to be "blasted," "chained," "bound" or "obliterated" became increasingly common, and a new Ascended Master, "K-17," head of the "Inner Secret Service" appeared on the scene to help deal with the enemies of the I AM Movement. Guy Ballard even began claiming he was the reincarnation of George Washington, come back to save his beloved country in its hour of need.

Gerald Bryan's expose of the I AM movement, including Guy Ballard's ties to William Dudley Pelley's frankly fascistic "Silver Shirts of America" (which had also started as a metaphysical venture) began to cripple its spread, but it was Guy Ballard's death in 1939 and some serious legal action by the federal government in 1940 that gradually reduced the movement to a shadow of what it was at its peak. The Saint Germain Foundation lives on today, however, with centers in several large cities, including Seattle. It no longer welcomes media attention or casual inquiries, however.

The Ascended Masters, however, rose yet again over their newly adopted homeland with the arrival of two new Messengers: *Mark and Elizabeth Clare Prophet*.

Competitors began to appear following the death of Guy Ballard. A woman named Geraldine Innocente claimed to have been contacted by El Morya in the late 40's, and her organization, The Bridge to Freedom, continues to publish dictations from the Ascended Masters in English and Spanish to this day. But it was El Morya's reported appearance to a young railway worker named Mark Prophet that set the stage for what became, in the 1980's, one of the largest and wealthiest occult organizations in

the world, The Church Universal and Triumphant (CUT). Church membership in the mid-1980's was estimated by Elizabeth Clare Prophet to be over 75,000 worldwide, and by others between 30,000 and 50,000 by 1993 as CUT went into decline. At its peak, CUT was headquartered on a 12,000 acre ranch in Montana, bordering Yellowstone Park, and had local churches in 20 countries around the world.

Mark Prophet, and later his widow, Elizabeth Clare Prophet (following his death in 1973), embraced the by-now familiar mix of Ascended Masters (of course including Saint Germain, El Morya, Kuthumi, and the Master Jesus), the I AM Presence, dictations, decreeing and a vigorous, peculiar American patriotism that downplayed democratic principles in favor of obedience to the Masters and an extreme, somewhat paranoid anti-communism. While acknowledging their debt to Blavatsky and the Ballards, the Prophets moved quickly to establish themselves as the only legitimate Messengers on earth, whose dictations and religious and magical concepts superseded and were superior to all who came before.

Expanding upon her husband's theology, Elizabeth reached out to New Age spiritual seekers in the 1970's by adding a greater emphasis on Buddhism, incorporating lotuses, mandalas and other eastern designs, and expanding the use of cable television, as well as big city appearances to spread her lengthy and complex lectures on world religion and occult principles across the country. That she was a hard-working and, in her own way, learned religious leader seems clear. Unlike her husband, or the Ballards, or many other grass-roots occultists, Elizabeth was well-educated, having studied at Antioch and Tufts universities. She served an internship at the United Nations. Her cosmopolitan view was narrowed somewhat by her obsession with Christian Science (following graduation she worked at that Church's headquarters in Boston and was plainly being groomed for leadership), but she was likely more intelligent, and certainly a more capable scholar than her immediate predecessors in the Ascended Masters' service.

In the end, CUT's growth and continuing national influence was undone by the same sort of authoritarian and paranoid thinking that has infected so many religious organizations throughout history, and certainly in contemporary USA. When the news surfaced in 1989 that CUT had amassed a large arsenal of heavy weaponry at its Montana headquarters, and had built a large system of underground bunkers pending war with Russia – which

Elizabeth Prophet was predicting as certain and imminent, at one point naming an exact date for Armageddon (always a mistake for religious leaders) – their neighbors were understandably nervous. The federal government became involved. Disaffected members fled, and irregularities of various kinds in the management of CUT came to light. Indiscretions by Prophet and other church leaders (who demanded a high standard of behavior from followers that they apparently did not maintain) became known. Disillusionment set in.

And, finally and sadly, Elizabeth Clare Prophet became increasingly confused and unreliable in her public appearances and, after being diagnosed with Alzheimer's disease, faded from view. She died on October 15, 2009,

effectively ending the Ascended Masters' latest attempt to move into the mainstream of American religious belief.

In a recent message to me, Elizabeth's daughter Erin (who wrote parts of many of her mother's books, and edited her early memoirs – published as *Preparation for My Mission* – as well as writing an intriguing autobiography of her own called *Prophet's Daughter*) had this to say: "I did contribute to a number of her books, but 'Reincarnation' was the first for which I received credit. At the time it was being finalized, she had really lost the ability to write and I even wrote her preface. I'm glad you recognize my mother as a spiritual teacher. I think she was a pioneer in so many ways and I would really like to see her honored for her true and real gifts instead of ridiculed for her excesses."

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Goetia Redux: A Conjuring Method for the New Aeon

BROTHER MILES VANMATRE

The Preparation of the Operator

0. Let the karcist formulate their will in this operation, and having done so let them select a spirit whose office and virtue shall suffice to achieve such an end. Next let them examine this will thoroughly and without error. Let them examine their will by the tarot or I Ching or any form of divination suitable to them. With courage conquering fear the karcist must identify this work as a bud of their true will or else abandon the experiment. Consider well the advice of the cards. Let the exorcist select the hour, day and time of year the working should take place. Also an offering should be devised based upon the office and nature of the spirit and work and is to be left to the ingenium of the conjuror. Finally let the karcist set aside a space of time, no less than three days, to prepare and fortify their will.

1. Have the temple set up with the altar in the east, upon it Liber AL vel Legis; two taper candles of beeswax and of a colour sympathetic to the office of the chosen spirit, as well as a third candle, a votive of beeswax and of the same colour as the tapers. Also upon the altar let there be a censer and charcoal and incense suitable to the spirit. And finally a piece of virgin vellum or if not, let it be a virgin sheet of paper or a notecard and pen of art, both having been duly exorcised and consecrated to the Great Work. Last, but not least, let their also be the bell upon the altar. In the hour and day of the spirit's planet, having bathed themselves in the Bath of Art, let the karcist enter the temple therein, having meditated heavily upon their aspirations. The candles are to be lit and the charcoal kindled.

2. Let incense be offered to the Beast with these words "Blessing and worship to the Beast, prophet of the beautiful star!" Next the magician shall sound 11 chimes upon the the bell in the battery of 3-5-3 and vibrate the word of the Aeon, ABRAHADABRA. The mind should be focused single-pointedly upon the work still and let them

declare their intention in their work. Let them declare it simply and let them then write this declaration as a petition to the spirit upon the virgin paper. Next before the hour fades let the karcist draw upon the virgin paper the sigil of the spirit in an ink appropriate or specially picked for the work. Let them prepare and choose this at their ingenium. This is the creation of the compact that should be destroyed upon the completion of the work by the spirit and after a final offering. But for now it shall be the focus of the magician for the remaining days of the preparation. It shall serve to focus and center the mind upon the fulfillment of this task. Now let the magician utter a prayer:

Now I begin to pray: Thou Child,
Holy Thy name, and undefiled!
Thy reign is come: Thy will is done.
Here is the Bread; here is the Blood.
Bring me through midnight to the Sun!
Save me from Evil and from Good!
That Thy one crown of all the Ten
Even now and here be mine. AMEN.

Next let the conjuror offer the scents to the spirit saying "I offer these fine scent to thee, O thou spirit N..." Let them finish as they did begin with the censuring of the Book of the Law, the 11 fold chime and the utterance of the 11-lettered word of the Aeon.



3. On the second day, let the karcist enter as they did before and offer scents unto the Beast and to the spirit. Let them pray as before but this time also follow this by the

recitation of the Creed of Liber XV. Let the magician again meditate upon the sigil and their goal and let them fortify their will by a reading of Liber AL vel Legis. They may use only lines which leap out as phrases of power and import but let them consider these lines:

I:1-3	II:5-9
I:6	II:21-23
I:12-13	II:52
I:18-21	II:56-59
I:39-44	II:62
I:57	II:77-78

III:1
III:3-9
III:49
III:60
III:62
III:70
III:74-75

Before leaving let the karcist fix their thoughts thoroughly upon their objective and then finish as they did before.

4. On the final day of preparation let the altar be set for a performance of a eucharistic ritual, either the Gnostic Mass or Mass of the Phoenix. If impossible to do this on their own, then let the conjuror have the Miracle of the Mass performed for them; however the eucharist should not be forgotten or neglected when it comes to practical magick; in it is the key and secret of all magick in its simplest mechanism. Let the karcist follow the instruction from *Liber Aleph*, to the letter:

Here then is thy Schedule for all the Operations of Magick. First: thou shalt discover thy True Will, as I have already taught thee, and that Bud thereof which is the Purpose of this Operation.

Next, formulate this Bud-Will as a Person, seeking or constructing it, and naming it according to thine Holy Qabalah, and its infallible Rule of Truth.

Third: purify and consecrate this Person, concentrating upon him and against all else. This Preparation shall continue in all thy daily Life. Mark well: make ready a New Child immediately after every Birth.

Fourth: make an especial and direct Invocation at thy Mass, before the Introit, formulating a

visible Image of this Child, and offering the Right of Incarnation.

Fifth: perform the Mass, not omitting the Epiklesis, and let there be a Golden Wedding Ring at the Marriage of thy Lion with thine Eagle.

Sixth: at the Consumption of the Eucharist accept this Child, losing thy Consciousness in him, until he be well assimilated within thee.

Now then do this continuously, for by Repetition cometh forth both Strength and Skill, and the Effect is cumulative, if thou allow no Time for it to dissipate itself.

(*Liber Aleph*, Chapter 86.)

Let the karcist do this with the sigil of the demon and consecrate their eucharist to the task of summoning this spirit to accomplish their will. Let them retire, prepared for the work to come.

The Conjunction

5. The temple should be prepared per the requirements of the working and to be in sympathy with the office of the spirit. Let the colors and scents reflect this. Let the magician be armed with wand and cup and girt with the sword of art and neglect not to be armed with the pantacles and seal of Solomon. Offer incense to the Beast and spirit as before. Next have the offering prepared either upon the altar or for sacrifice, and let it be fitting to the office of the spirit. The sigil of the demon must be upon the altar as well as the preferred scrying tool of the karcist. After having bathed as instructed in the many grimoires of Solomon, let the magician enter and banish and invoke by way of the rituals of the Pentagram and Hexagram.

6. Next let them perform an invocation of the Highest by means found to be the most efficacious by the practitioner. Another performance of the Gnostic Mass has been found to be highly effective and can also add to the offering to the spirit. Consecrated wine and host may be saved and offered as well.

7. "I do invoke and conjure thee O spirit, N., and being with power armed by the Supernal majesty, I do strongly command thee, by Nuit, Hadit, Ra-Hoor-Khuit and their prophet the Prince-Priest, the Beast; and by the most

powerful princes, genii and ministers of the Tartarean abode I do invoke thee and by invoking conjure thee.

“I do powerfully exorcise thee and command thee, O thou spirit N., that thou dost forthwith appear unto me here, before this circle in a fair and human shape without any deformity or tortuosity.

“Wherefore come thou, O spirit N., forthwith and without delay from any or all parts of the world where ever thou mayst be, and make rational answers unto all things I shall demand of thee. Come thou peaceably, visibly, and affably now and without delay, manifesting that which I desire. Wherefore thou art conjured to fulfil my commands and persist unto the end, and according unto mine interests, visibly and affably speaking with a clear and intelligible voice without any ambiguity. Accept these offerings that they might give you sustenance to fulfill this task and come forth without delay, O thou spirit, N.!”

Repeat as necessary until the presence is felt. It is easy to call a spirit, as it is truly the one calling you! Welcome the spirit unto the circle in whatever form it takes, question it and judge by its response to its name, its sigil, the sigil of its planet or its zodiacal sign, also by its response to the universal greeting “Do what thou wilt shall be the whole of the Law.”

If the conjuration is deemed a success and the spirit is the correct one called and it is within its power to fulfill your command and the offering is suitable, then command it to fulfill its task within a time limit, based upon what is being asked. Next thank the spirit for coming when called and ask how it can be summoned simply, without the larger conjurations. Dismiss the spirit now unto its proper abode and to accomplish thy will.

Leave the votive candle burning as part of the offering until it is extinguished. Record any dreams that occur within direct vicinity of the evocation and be prepared to notice results in any way that they appear. They more often than not occur with the utmost speed and diligence. The magical record is of the greatest import to such workings. The offering should be left as long as it feels right. The spirit will let you know in its own way if it needs to be fed again, and you should always make a final offering upon the completion of a task. Leave the spirit not go unrewarded, for thereby do you invite misfortune upon yourself. Once the spirit has accomplished its task,

conjure it again, thank it with the utmost sincerity and respect, make another offering and then destroy the sigil. If a more permanent object of art is created such as a wax or metal disc for the spirit and you wish to keep it as a long time familiar, then the disc should be kept wrapped in cloth the color of its planet and in a secret place to be untouched and unseen by any save the karcist, an assistant or a client in need of that spirit’s aid. If a long term familiar is sought then a regular form of offering will be required and should be negotiated by the conjuror prior to any long term work being taken on. Remember, “Think passionately, act rationally,” (*Liber Librae*) and do not let any work grow out of its context.

The 72 spirits of the Lesser Key and the Tarot

The spirits of the Lesser Key of Solomon align perfectly with the ancient concept of the quaternaries of the Zodiac. This alignment also occurs in the tarot and allows for the 72 spirits of this grimoire to be easily identified in a tarot spread, thus allowing for an easy way of communication. Divination has long been considered to be abetted by intermediary spirits and so it is invaluable to the practitioner of spirit conjuring magick. Before any form of conjuration is undertaken I would recommend an individual have experience at the use of divination.

Each of the spirits of the Lesser Key can be associated with 4 separate cards: the planetary trump associated with its office, the zodiacal trump associated with the spirit and then the court card which rules the decan of the spirit and finally the small card associated with the decan of the spirit. The 72 spirits are split between day and night spirits, two for each decan of each of the 12 signs. The tarot cards associated with a particular spirit can be used as gateways or portals for calling the spirit as well as communicating with the spirit via divination.

Example: Andromalius is the 72nd spirit of the Goetia. This makes him the spirit of night of the 3rd decan of Pisces and his rank being an earl, he is ruled therefore by Mars. The cards we can associate with Andromalius are therefore: Atu XVI, The Tower; Atu XVIII, the Moon; the Queen of Wands, who rules from 20° Pisces to 20° Aries; and the X of Cups, which is assigned to the 3rd decan of Pisces. Examining these cards may reveal more of the nature of the spirit in question and give an account of its virtues. This a invaluable tool to those who will conjure spirits.

Ritual for Water

Presented June 21, 2014 at Horizon Lodge

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

Temple Layout

A small altar is in the west for pre-loaded goblets of wine and the talismans which will be created pre-ritual and gathered by the SPHINXES. The veil in the east is closed. Before it is an altar with a large veiled cup with a light concealed within the stem. The power cord with step switch is safely taped down on the eastern side, to be easily accessible to the person standing between the altar and the shrine. BABALON is concealed within, a red translucent fabric hangs behind her (obscuring the super-altar) which is lit from behind with the track lighting. The CHARIOTEER is concealed in the north-east of the temple (BINAH). The MAGICIAN leads the people. A cube is placed to either side of the dais steps, one for the censor and one for the water bowl. A seven pointed star is taped out around the altar in glow-in-the-dark tape.

Pre-ritual

Participants assemble upstairs with food and wine, with instructions to build their sugar talismans with the icing pens, creating a symbol that they personally recognize as signifying themselves.

SPHINXES take the talismans downstairs to the altar in the west, leaving the MAGICIAN. They stand to either side of the altar in the west.

Ritual

MAGICIAN: *Every man and every woman is a star, shining brightly as our Lord and Father the Sun. The hour is right; those who seek the mystery, come forth without fear, with hearts strengthened by courage.*

Magician leads the people downstairs and into a circle (deosil) around the altar, continuing around the circle until he ends up in the west standing before the small altar.

The Magician Performs LBRP and HEXAGRAM-CANCER.

SPHINX 1 takes a vessel of purifying water, and sprinkles (or crosses) it to the four quarters, beginning with the west, saying,

West - *“From the waters of Binah did all things arise.”*

North - *“In the waters of Binah do all things live.”*

East - *“In the waters of Binah do all have their being.”*

South - *“To the waters of Binah shall all things return.”*



SPHINX 2 takes the censor, and casts it towards the four quarters, saying,

West - *“The fires of Chokma did stir the waters.”*

North - *“The fires of Chokma did raise all things to appearance.”*

East - *“The fires of Chokma move all things in their courses.”*

South - *“In the fires of Chokma is the universe destroyed.”*

SPHINXES remain standing at cubes in the east. The MAGICIAN takes his talisman and wine and cues the next person to the south to take his or hers, starting the people in a deosil circumambulation.

Drumming begins.

When all participants have their talismans, the MAGICIAN steps to the center and speaks. The people continue the circumambulations.

MAGICIAN (with people repeating in brackets): *All hail the triumph of the sun, Lord visible and sensible that does manifest in our secret and inmost selves. Source of life, source of light, come forth unto us that have prepared ourselves.*

By the double wand of power I will attain!

[*I will attain!*]

By the blade of Will I will attain!

[*I will attain!*]

By the mastery of my art and my craft I will attain!

[*I will attain!*]

Come forth unto us that aspire to thy glory, that we may magnify thy Beauty! Let our inmost light shine forth, that we may no longer be apart from thee, but become one with thee.

[MAGICIAN dramatically raises his talisman and cup during these last lines and obviously drops his talisman into the wine. All do the same]

I have attained!

[*I have attained!*] (repeat until interrupted)

The CHARIOTEER emerges from the NE and stands to the east of the cup.

CHARIOTEER: *Silence!*

MAGICIAN (when all is silent): *Who are you to silence us?*

CHARIOTEER: *I am the cup-bearer, the last oasis before the great desert of dissolution.*

I serve our Lady the Scarlet Woman, Babalon the Mother of Abominations, the bride of Chaos, that rideth upon our Lord the Beast.

(Cup unveiled)

Thou shalt drain out thy blood that is thy life into the golden cup of her fornication.

Now therefore, that thou mayest achieve this ritual of the Holy Graal, do thou divest thyself of all thy goods.

For if thou dost not this with thy will, then shall We do this despite thy will. So that thou attain to the Sacrament of the Graal in the Chapel of Abominations.

(Dramatic pause)

MAGICIAN silently pours goblet into chalice. As he does this, the lights go out and the SPHINXES open the veil. BABALON descends to the altar.

BABALON: *I am the whore that shakest death, and I am the holy angel of inspiration; BABAL-ON the “gate of the sun” have I been called, though I am called by a thousand names in a thousand tongues. IAO and OAI, the right and the averse; all these are alike to me. Mine are all lusts, desires, drives and obsessions, for I am the end thereof. Thou shalt slay thyself upon mine altar, I will have thy blood to drink. I, the force that have created all, am not to be despised. I, the force that have devoured all, am not to be denied, and I will slay thee in my lust.*

Who approaches?

MAGICIAN: *I am [...]*

BABALON (with banishing gesture, or a touch to the Anahata Chakra): *No more.*

Congregation circumambulates doing the same in turn. When all have poured into the cup:

BABALON (over full cup):

*Ōmārī tēssālā mārāx,
tēssālā dōdī phōrnēpāx.
āmri rādārā pōlīāx
ármānā pīliū.
āmri rādārā pīliū sōn’;
mārī nārýā bārbītōn
mādārā ānāphāx sārpēdōn
āndālā hrīlū.*

Spirit and matter; peace and power; become drunk upon the blood of the saints that I have gathered in my golden cup. And this is that which is written: Malkuth shall be uplifted! (Modified from Liber 418: 4th Aethyr.)

Drumming begins again. The MAGICIAN comes forth and extends his cup. BABALON pours the blood of the saints into the cup with a ladle and he drinks. All do the same. When MAGICIAN reaches the western altar he places his empty cup there and moves into the middle of the circle, encouraging others to do the same.

When all have partaken, BABALON comes out among the people to dance. (CHARIOTEER and SPHINXES clap along but remain in place.) As we pass the “peak energy” BABALON returns to the shrine, the sphinxes close the veil,



the lights come back up, and drumming stops. The CHARIOTEER and MAGICIAN return to earlier places, on the east and west of the cup.

CHARIOTEER: *Even from the beginning we have sung into the ears of Man: Seek that End in whom all power is given.*

For life seeks life's likeness, and in strength of joy has it ever shone forth as a beacon, this water of life.

But the Way is wild and obscure, and few are not lost in that maze of myriad distraction, few endure its terrible trials. None escape the guardians of the halls in its temple. None return as they were.

Ending poem

(Written by Miles VanMatre)

Who better to know the secrets
Of thine own most mysterious heart?
I dread I cannot tell thee even where to start.
Time begins to crumble as the arrow makes its mark.
And the sun arises ere the dawn at the crowing of the cock.

The Dove dives to meet thee in the Whore's most holy cup.
Where the blood is fermented to wine and the Serpent lifted up!
And the body and blood be consecrated by the sacrificial cry!
Heed these words O Man of Earth:
The greatest Joy is to Die!

To Death! To Death! Io Thanatos! Through that Dark Night we all must go.
The Way well trod by the Midnight Sun; the way the Beetle will show.

And if thou pray to heed thy course amongst the company of Heaven
Suffer thy beginnings and be thy mind as leaven.



The Blossom and the Fruit in the Context of the Magical Order

SISTER MADELINE BECKER

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

Mabel Collins, a magical woman indeed, caught Crowley's attention so much that he put her book *The Blossom and the Fruit* (1890) on the A.A. reading list. She was a member of the Theosophical Society and wrote a number of books. Collins also helped H.P. Blavatsky edit *Lucifer*, a Theosophical magazine that was published in the late 19th century. Unfortunately there has not been much written on Mabel Collins and I hope to do more research on her impact on the occult world. However, there are certain parallels that I would like to give a brief summary of.

In Crowley's *Confessions*, he mentions leaving the "Blossom and the Fruit" theory behind forever and describes it as, "the existence of a body of initiates pledged to devote themselves to the redemption of mankind." (Crowley, *Confessions*, Ch. 44). Collins asks at the beginning of this book for the reader to believe in reincarnation. I am asking you to dwell on my thoughts of the high relevance of this novel to "The Dark Night of the Soul" or the Alchemical process called Nigredo. (Gunther, 86 ff.).

Collins decides to make her main character a female, Fleta, who has always been reincarnated with the same lover, Hillary. She seems to be stuck in this unending cycle of incarnations. She yearns to save Hillary and have him come with her to the White Brotherhood and be saved since they are "born under the same star!" (Collins, 88). It is sometimes hard to the heart to see the ordeals that Fleta goes through yet we all have probably felt somewhat like Fleta at some point in our life or will feel like her.

Fleta is noted as a Neophyte to a magical order.¹ This is a significant point for, as Gunther points out, "No sooner do students firmly set themselves upon the path, having experienced the central initiation of the Neophyte, then they may find themselves in a state that we call 'The Dark Night of the Soul.'" (Gunther, 86). Fleta also has a "twin" or a second half Adine. Fleta must face her shadow; she must look at her dark personality in the mirror; she must

1) Collins makes reference to the White Brotherhood which is, "to the service of the silver star" (Collins, 199). This clearly shows that she is aware of the Golden Dawn system at that time.

pass through the "gates of blackness" or "the Gateway of Resurrection" (Gunther, 89). Oh how you see her strength but weakness battling constantly and unrelentingly! Will it ever end?

Fleta keeps pursuing the White Brotherhood and is not willing to give up. She finds hope at one point when she identifies a house of a member of the White Brotherhood by the two yew trees at the entrance (Collins, 198). Having trees to mark a sanctuary is shown by Crowley to be something not uncommon. In the introduction to the account of The Ab-ul-diz Working, Crowley mentions that the villa needed to be purchased to do the working would be marked by two tall Persian nuts (Crowley et al., 292). With both accounts of the houses they were invisible to the eye at first but they were clearly soon visible after a walk on a narrow path. Fleta has a realization from finding the house when she states, "My fate is for the moment blended with the fate of the noble one I go to... I understand also that this can only continue while I think and feel without any dark shadow of selfishness in my thoughts and feelings" (Collins, 198).

No longer does Fleta want to be incarnated with the "veils of illusion" as a "dark star." She slowly goes from resistance to persistence (Gunther, 59-60). The virtues of the adept start to show themselves: To Will, To Dare, To Know, and To Keep Silent. Whatever happens at the end of this incarnation, the fifth power of the Sphinx empowers Fleta TO GO.

"Wherefore I charge you that ye come unto me in the Beginning; for if ye take but one step in this Path, ye must arrive inevitably at the end thereof." – Liber CLVI

Below is an excerpt from *The Blossom and the Fruit* (pp. 137 - 9) that gives you a glimpse into the magical journey of Fleta.

"What came between us?" asked Hilary.

She looked strangely at him, drew her hand away, folded her cloak round her, and then answered in one word:

"Passion!"

"I remember it now!" cried Hilary in sudden excitement. "My God! I see your beautiful wild face before me, I see your lips as lovely as the soft blossom above us. Fleta, I loved you as men love—I hungered for you—what harm lay in that?"

“None,” she answered, standing now motionless and statue-like, wrapped in her long, white cloak, seeming like a lovely ghost rather than a living woman. “None—for men who care only to be men, to reproduce men, to be and to do nothing more than that! But I had another power within me, that seemed stronger than myself—a stirring of a dumb soul within. When that moment came, Hilary, then came the great decision, the fierce struggle between two souls hurled together out of the dimness of life, and finding light in the fever of love—yes, light!—the fire that is love makes it possible for men to live. It gives them hope, it animates them, it makes them believe in a future, it enables them to create men to fill that future.

“In those old days beneath these apricot blossoms, you and I, Hilary, were but children on this earth, new to its meaning, knowing nothing of its purpose. How could we guide ourselves? We were ignorant of the great power of sex, we were only at the beginning of its lesson. So it must be with all. They must go through with the lesson, they cannot guess it from the first! Nor could we. I did not know what I did, Hilary, my lover, when I took your life. Had I known, I should only have been like a beast of prey. But I did not know. You asserted your power—you claimed me. I asserted mine—I conquered. I wanted power; and killing you as I did what that one emotion only stirring within me, I got what I longed for. Not at once—not till I had suffered patiently, not till I had struggled hard to understand myself and the force that as at work within me. And this for life after life, incarnation after incarnation. You not only loved me but you were mine—I conquered you and used your life and love for my own ends—to add to my power, to actually create the life and strength I needed. By your life, by your strength, I became a magician, read by my insight the mysteries of alchemy and the buried secrets of power.

Yes, Hilary, it is so. To you I owe myself. I have become free from the common burdens of humanity, its passions, its personal desires, its weary repetitious of experiences till their edge grows blunted by long usage. I have seen the Egyptian and the Roman, men of the old superb civilization, trying to reproduce their past pleasures, their past magnificence to-day, in this modern life. It is useless, life after life full of selfishness and pleasure, ends in the weariness of living that kills men’s souls, and darkens their thoughts. But you and I, Hilary, have escaped from this dismal fate. I would not be content to live again as I had lived before, to use the life principle which lies in love, only for pleasure of the bringing of idolons on the earth. I determined to rise, to raise myself, to raise you, and out of our love perpetually to create something nobler than we ourselves. I have succeeded, Hilary, I have succeeded. We stand now before the gate of the first initiation. I tried to enter it and failed for want of strength—for want of strength, Hilary! I could not pluck my master’s image utterly out of my soul—I looked for him to lean on—at least to find comfort in seeing the face I knew. Give me strength, Hilary! Be my comrade! Help me to enter and your strength shall come back to you a hundred-fold. For your reward shall be that you too shall enter with me.”

She had changed from moment to moment as she spoke. She looked like an inspired priestess—like a Divine being. Now she stood like a flame with a strange appearance, as if her whole soul and self, spirit and body, rose upwards in adoration. The dawn had come; the first rays of the sun shot through the skylight and fell on her transfigured face and gleaming hair.

Hilary looked at her as a worshipper might look at his idol.

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