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Managing Editor - Frater HydraLVX

Columns Editor - Frater Diapason

Art Editor - Frater I. P.

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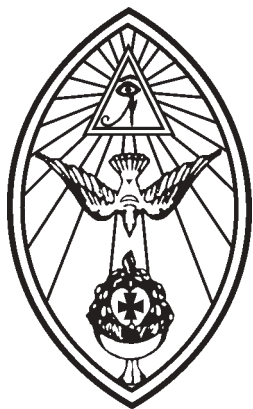
For all letters, submissions, subscriptions, and other information, contact:

Ins@sekhetmaat.com

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Ordo Templi Orientis
P. O. Box 684098
Austin, TX 78768-4098
www.oto-usa.org



Sekhet-Maat Lodge, O.T.O.
P. O. Box 15037
Portland, OR 97293-5037
info@sekhetmaat.com
www.sekhetmaat.com

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Priest of the Serpent Lord

Frater Arun

September 2003

Ceremonial mask used in Autumn Equinox Ritual

The First Page

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

Remember the week of ice and snow — and being bunkered in for days eating tomato soap and cereal? That doesn't seem too long ago, does it? But I look outside and we're already starting to see the first signs of spring. A lot has happened over these past six months since NOTOCON.

Some departures: Fra. D and Sor. C headed up to the remote North, which means, among other things, we no longer have the pleasure of hearing Sor. C provide her wonderful music for the Gnostic Mass.

Some arrivals: Fra. K and Sor. K, with their beautiful daughter, waltzed in from Texas; Sor. K and Fra. J drove their truck all the way from Minnesota — to name a few.

Meanwhile, the initiation schedule was as busy as always, with IV/P.I.'s, a huge batch of Thirds, plus all of the other MoE degrees. We also celebrated baptisms, confirmations, diaconate ordinations, and Priest and Priestess ordinations (and, by the way, clergy members are finally getting accustomed to the new, bigger, better Mass furniture).

Other items of note: we've had some excellent ritual events, such as the "Invocation of the Serpent Lord" Fall Equinox ritual; some fun stuff (the Winter Solstice Poetry readings; the Halloween Slumber party; the annual New Year's Ball); and a full complement of classes and fora, as well as the regular Dreamwork Group meetings.

Speaking of Rituals, the SML website now features a section of original rituals written by local members, thanks to the continued upgrades to the site by Sor. D.

Some personnel shifts: Fra. C is now handling Facilities; Fra. M is coordinating Masses, and Sor. K has taken up the task of Lodge Quartermaster.

Moreover, the Officer training program expanded this quarter to include education for aspiring initiators and trainers.

And, of course, we had the Inaugural Banquet for our new (and growing) Microfilm Research Archive. More information can be found on our website, including a catalog of the recently acquired microfilm from the Sloane collection of manuscripts.

I also gather that one of our locals is a newly consecrated E.G.C. Bishop and S.G.I.G....

That's been the last six months.

But the upcoming months also have plenty in store for the Lodge: Thelemic Symposium, the Centennial of the Equinox of the Gods celebration with rituals and feasts, a Three Days of the Writing of the Book of the Law multi-media event, and an Electoral College meeting, just for starters.

Plus, Fra. J is heading off to Egypt for the Centennial, and I'm sure he's gonna be filled with hours of stories when he returns (in his absence, Fra. C will be continuing our weekly Yoga classes).

Finally, we are very delighted to welcome Fra. D, Sor. M, and all of the members and officers of Queen of Heaven Lodge, as we consolidate our resources and move toward ever more growth and success within the Portland O.T.O.

And one last thing: as many of you already know, if approved by the Electoral College, we'll be installing a new Lodge Master, Fra. M, within the next couple of months, almost five years from when I assumed Mastership from our esteemed founder, Sor. B. It's been, and continues to be, an exciting time for Sekhet-Maat Lodge – we've grown, we've laughed, we've giggled, we've cried, and all of us are working as hard as ever to make participation in the Lodge an enjoyable and fruitful experience for everyone. Thanks for all your support over the years; it's truly been one of the most rewarding experiences of my life.

Of course, I'll be sending you all regular postcards as I sip vintage wine and watch the world go by from the enormous Renaissance villa on the beautiful Italian Riviera that my dear friend, the Count Therion, has so graciously placed at my disposal for the remainder of my autumn years....

Frater Diapason (a.k.a. your Lodge Master, Hank)

Love is the law, love under will.

The System of Enochian Magick, Part VII

Nalvage Concluded, a Magikal Incantation

Frater David R. Jones

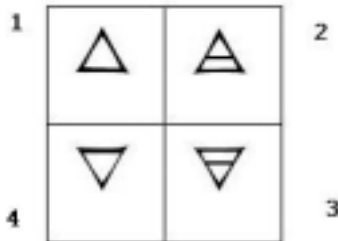
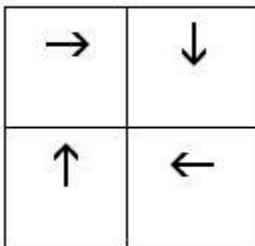
I am therefore to instruct and inform you, according to you Doctrine delivered, which is contained in 49 Tables. In 49 voyces, or callings, which are the Natural Keyes to open those (not 49 but 48, for One is not to be opened) Gates of understanding, whereby you shall have knowledge to move every Gate, and to call out as many as you please, or shall be thought necessary, which can very well, righteously, and wisely open unto you the secrets of their Cities, & make you understand perfectly that contained in the Tables. Through which knowledge you shall easily be able to judge, not as the world doth, but perfectly of the world, and of all things contained within the Comapasse of Nature, and of all things subject to an end.

- Nalvage A True & Faithful Relation Spirit Action, 12 April 1584.¹

As noted in this passage, The Call derived from the Round Tablet of Nalvage may represent the Key not to be opened, so the prudent use of this Key is left to the conscience of the conjurer.²

In the sequence of the unfolding of the structure of the Enochian system, the Round Tablet of Nalvage and its forms hold a seemingly critical position. First, its forms shadow forth the proto-Cartesian form of the Watchtowers, which follow in direct sequence thereafter – and initially by Nalvage’s direct instructions. Secondly, they essentially begin the translated fragments of the Angelic tongue, of which the construction of the Keys that follow, and thus our practical and linguistic understanding thereof, derive. Finally, they directly precede the appearance of the Seals that rule over the Tables or Watchtowers.

It is this later function that seems most appropriate for the use of the Call derived from the Round Tablet. As can be seen from the following diagrams, by taking the continents or quadrants in clockwise order about the Tablet the order of the Horsemen as given in Revelation chapter 6 is generated:³



This order in tabular form being:

Horse	White	Red	Black	Pale (Green)
Seal	1st	2nd	3rd	4th
Astro Cusp ⁴	♈ ♉	♊ ♋	♌ ♍	♎ ♏
Symbol	Bow / Crown	Sword	Balances	Death / Hell
Verse: Rev VI	1&2	3&4	5&6	7&8
Seasonal node	Winter Solstice	Summer Solstice	Autumnal Equinox	Vernal Equinox

Following is a magikal incantation that may be used to conjure these forces. In practice, it would seem best to use this as the Sun reaches the exact nodal crossing indicated by the seasonal entrance. Other considerations are left to the wit of the conjurer, but the use of the appropriate passages from Revelation, especially in either *Koine* Greek or from the Vulgate, and the application of averse Spirit Pentagrams⁵ may be profitably explored. The matter of the use and application of particular Pentagrams for specific and precise purposes will be explored in due course. Note also the correlation between these Horsemen and the Trumpets⁶ in Kelly's visions of the Watchtowers.

The Seals and authorities of these Houses, are confirmed in the beginning of the World. Unto every one of them, be 4 characters, (Tokens of the presence of the son of God: by whom all things were made in Creation.) Ensignes, upon the Image whereof, is death: whereon the Redemption of mankind is established, and with the which he shall come to judge the Earth.

– Spirit Action of Monday, June 20, 1584⁷

An Enochian Chant

The Godhead in his secret judgement keeping in his almighty bosom, the image and form of all things, universally, looked down upon the Earth; for he said, Let us go down among the sons of men...

– Nalvage, *ibid*

Caveat.

The following Call or Incantation was taken from the *Spirit Action* of April 10, 1584,⁸ and adapted for use. The ordering and elaboration of the words in this Incantation are designed to avoid the termination, in the 4th quadrant, of the energies generated.

Admonitio.

This call may be given on the Solstices and the Equinoxes to herald the four Horsemen of the Apocalypse. These Horsemen represent celestial phenomena related to the transitions into the 4 seasons and are related to the Seals that stand at the corners and above the four Terrestrial Tables.

Cantus⁹

ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Iad Iad Iad
ᠮᠢᠰ ᠢᠶᠠᠨᠵᠢᠷ ᠮᠢᠰ	Iad Mozod Zir
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Bab Zna
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Sor Gru
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Ser Osf
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Luach Lang Sach Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Mozod Zir Luach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Bab Zna Lang
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Sor Gru Sach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Ser Osf Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Luach Lang Sach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Luach Luach Luach Luach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Lang Lang Lang Lang
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Sach Sach Sach Sach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Urch Urch Urch Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Luach Lang Sach Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Urch Sach Lang Luach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Urch Urch Urch Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Sach Sach Sach Sach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Lang Lang Lang Lang
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Luach Luach Luach Luach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Urch Sach Lang Luach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Ser Osf Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Sor Gru Sach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Bab Zna Lang
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Mozod Zir Luach
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Luach Lang Sach Urch
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Ser Osf
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Sor Gru
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Bab Zna
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Mozod Zir
ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ ᠮᠢᠰ	Iad Iad Iad Iad.

Notes:

¹ p 77. Casaubon, Meric ed. (1659) *A True & Faithful Relation of What Passed for many Yeers between Dr. John Dee and Some Spirits*. Reprinted 1992. New York: Magickal Child.

² It is my opinion that the work of Thelema and of the New Æon is to resolve these dichotomies and overcome the barriers rightfully placed in the Old Æon, but now necessary to unseal the formulae of the Apocalypse. Tyson and others have correctly noted that this is the purpose of the system of Enochian magick. The Master Therion, in *The Vision and the Voice* clarifies this point in detail – in relation to the Book of the Law, and the synthesis that will result from the dialectical process whereby the Beast and Babalon, though apparently horrific from the point of view of the Old Æon, are in truth the redemption of the New Æon. This formula should be obvious to the Knights of the East and West both in its Ancient and Accepted form and in the modern form as explicated in the O.T.O.

³ Cf. pp 30-35. Jones, David R. (2002 e.v.) “The System of Enochian Magick, Part III: The Heirarchy of the Watchtowers.” *Lion & Serpent* Vol. 6, No. 5. Portland OR: Sekhet-Maat Lodge O.T.O. for an explanation of this schema.

⁴ Leaving of course the fixed signs: ♄ ♃ ♎ ♋ – which represent the four Beasts who, as we shall see, are the Kings of the Watchtowers themselves.

⁵ Suffice it to say that by averting the Pentagrams and casting across the Spirit axes or bases, toward the appropriate element, the terminal position when completing an evoking form will rest in the relative quadrant appropriate to the quarter over which the Seal is said to rule.

⁶ It has been suggested by modern scrying that traditional military bugle calls are appropriate to these conjurations: East = Revile, South = Charge, West = Taps and North = Retreat.

⁷ Op cit Casaubon p 170. Compare pp. 207-210 *et passim* of M. Denning & O. Phillips’ (1992) *Mysteria Magic*. St Paul MN: Llewellyn. This final correlation is there proposed, but the attribution therein poses a contradiction between the colors.

⁸ Op cit Casaubon pp 73-76.

⁹ For a translation of the words and a correlation of the parts to the Tablet, its elements and symbolic meaning cf. pp 9-12. Jones, David R. (2003 e.v.) “The System of Enochian Magick, Part V: More on the Round Table of Nalvage.” *Lion & Serpent* Vol. 8, No. 1. Portland OR: Sekhet-Maat Lodge O.T.O.



Waiting

Gerald del Campo

Bet Black (model)

August 2002

Photograph, shot at Lone Fir Cemetery

Masters of the Names, Masters of the Numbers

A Very Concise History of the Jewish Qabbalah,

Part II

Frater Brian Keck

[This essay will be presented in six parts. The bibliography will appear in the final installment. — Ed.]

The Early Qabbalah (c.1100 e.v - 1240 e.v.). Historians usually demarcate this period as beginning with *sefer ha-bahir* (c. 12th century e.v.) and ending with the Spanish qabbalist who wrote *sefer ha-zohar*: Moses de Leon (1240-1305 e.v.).

The term “Qabbalah” was first coined in this period by the famous Jewish Philosopher, Solomon ibn Gabirol in his writings about 1100 e.v. The Hebrew word *Qabbalah* is from the verbal root *qaval*, meaning “to receive” and is usually translated as “tradition,” eventually coming to mean specifically an esoteric or mystical tradition. In the early years of this period, the center of Jewish Mysticism was Provence, France. In the writings of this early era we still see various mystical traditions that do not utilize the qabbalistic symbols so common in later documents. These traditions draw directly and adhere closely to the symbolism of Merkavah Mysticism of the previous period but with the addition of elements drawn from neo-platonism.

Important in the early phase of this period was the so-called ‘Iyyun Circle, a school of thought whose writings include one of the earliest interpretations of the *sefer ha-yezirah* as a formula for creating a *golem* (Dan & Kiener 1986: 54-55).

Many, if not most Judaic Scholars consider the *sefer ha-bahir* to have been the first qabbalistic text; it uses many of the qabbalistic symbols and terms known from later authors. There we find the first reference to Sefirot as emanations from the divine. The author of the text is unknown (tradition says it is the 2nd century Talmudic scholar Nehuniah ben hakana), but it is dated to the 11th century e.v. on the basis of grammar and vocabulary. It is a difficult book to understand because it was written to mimic the convoluted Talmudic style. Moreover, parts of it are so incoherent that one scholar seriously suggested that at some time in its early history the manuscript was dropped and the pages were reassembled in the wrong order (Dan & Kiener 1986: 28).

The first true qabbalist was Isaac the Blind, the son of the famous Rabbi Abraham ben David of Posquieres (The Rabad). He lived in Provence, France, but his disciples organized the famous Gerona School in Gerona, Spain. It

Hebrew	Transliteration
א	= ' (aleph)
ה	= h (he)
ו	= c (vav)
י	= ' (yod)
ז	= z (zayin)
ש	= š (shin)
א	= œ (ayin)

is from the Gerona School that the bulk of the qabbalistic writings before the Zohar emerged. This school also set the tone for most of the theosophic qabbalistic speculation to come.

An important scion of the Gerona school was the academy led by the Cohen Brothers in Castile. Their writings had a great impact on the thinking of Moses de Leon, the writer of the Zohar. The writings of the Cohen Brothers and their students are greatly infused with gnostic thought, more so that most of the other writings from the period.

German Hasidism (1150 - 1250 e.v.). German, or Ashkenazi Hasidism is not considered a qabbalistic tradition at all. It was a form of Jewish mysticism that ran parallel to the developing qabbalism in France and Spain. This movement, which only endured about an hundred years (1150-1250 e.v.), shared some basic principles with the *Qabbalah*, but in essence was very different. It grew out of Merkavah Mysticism, but instead of the Sefirotic system of emanations, this school developed a cosmological doctrine based on the notion of *kavod*, the Glory of God. We mention it here because of the tremendous influence this school had on the practices of later qabbalists, especially the so-called Ecstatic *Qabbalah* of Abraham Abulafia (see below).

The main text of this tradition is *sefer ha-hasidim*, but also important are the writings of Eleazer of Worms (c. 1176-1238 e.v.). This branch of mysticism was heavily charged with Jewish magic and meditation techniques based on the permutation of the letters of the holy names. This tradition is best known for being the source of most of the extent *golem* recipes.

Although *sefer ha-yezirah* is mentioned as a tool for producing a *golem* in the writings of the 'Iyyun school, the book itself does not explicitly deal with the mechanics of creating one of these creatures. Even the *'Iyyun* commentaries to the *sefer ha-yezirah*, although mentioning the use of the book in *golem* creation, does not give any details. The writings of Eleazer of Worms, however, include some actual recipes for making these spiritual creatures. These recipes describe the making of the *golem* and include the long series of letters used in their creation. It is clear that the formulation of the *golem* was originally in the nature of meditation, and the *golem* was not usually conceived as something external to the creator. To quote Gershom Scholem: "[The recipes for *golems* were] a mixture of letter magic and practices obviously aimed at producing ecstatic states of consciousness. It would appear as though in the original conception the *golem* came to life only while the ecstasy of his creator lasted. The creation of the *golem* was, as it were, a particularly sublime experience felt by the mystic who became absorbed in the mysteries of the alphabetic combinations described in the *Book of Creation* [*sefer ha-yezirah*]. It was only later that the popular legend attributed to the *golem* an existence outside the ecstatic consciousness, and in later centuries a whole group of legends sprang up around such *golem* figures and their creators." (Scholem 1941: 99)

The qabbalists certainly believed they could create a living creature on the physical plane by means of letter permutation; they just usually chose not to

because it was considered a sin to imitate God. I have no doubt that physical experimentation was carried out by those who leaned towards the Practical *Qabbalah* and that the later legends, novels, and movies may have had more of a basis in fact than the scholars would like to admit.

The Zohar Generation. The *sefer ha-zohar* is without a doubt the most influential of all the qabbalistic writings. It is the only book to gain a canonical, or scriptural status in the whole vast corpus of qabbalistic literature. The book was written by Moses de Leon (1240-1305 e.v.), a Spanish mystic from Guadalajara (for the arguments proving his authorship see Scholem 1941: 156-204). He claimed, until he died, that the *Zohar* was written by Shimeon ben Zakai, a famous second century Jewish scholar living in Palestine. According to de Leon, the document descended secretly through the ages, until it came from Palestine to Spain and into his lucky hands. He claims to have copied the ancient manuscript and then he offered it for sale to other qabbalists.

In spite of the fact that de Leon almost certainly wrote the book, and that some qabbalists even during de Leon's lifetime doubted its antiquity, the belief became common that the *Zohar* was indeed the work of the famous *Zakai* School in Palestine — an acceptance which, coupled with its powerful message and presentation, certainly helped it towards canonization. Even today, many of the exponents of modern Jewish Qabbalism still cling to the literal belief that the book was written by Zakai and only expounded by de Leon.

The *Zohar* is written in Aramaic, in a style reminiscent of the Palestinian Talmud. There are many Hebraisms in the book, as well as obvious Spanish influences on the vocabulary and grammar (certainly an argument against it being a product of 2nd century Palestine) and de Leon's Aramaic writing style improved towards the end of the work. De Leon also wrote many qabbalistic tracts in Hebrew, most of them commentaries to his *Zohar*.

Although de Leon looms very large in this period, the writings of two of his contemporaries are almost as important — the works of Abraham Abulafia and the books of Joseph Gikatilla.

The Prophetic *Qabbalah* of Abraham Abulafia. Abulafia is considered one of the most colorful and controversial characters in qabbalistic history. He was a Spanish Jew (1240-1292 e.v.), born in Saragossa and given the traditional Jewish training: *Torah*, *Mishnah*, and *Talmud*. He was also an avid student of philosophy, especially of the Aristotelian philosophy of Moses Maimonides. When he was still in his teens, Abulafia began the study of qabbalistic and Jewish magical books. At the age of twenty he traveled to Palestine to search for the lost ten tribes of Israel. Because of the unstable atmosphere of the region (caused by the Crusades), he moved to Greece where he married and lived for many years. He eventually left Greece, traveled through Italy and returned home to Spain. During his sojourn in the Middle East and Greece he came into contact with eastern mystical ideas as well as

yogic and *Sufi* meditation techniques — ideas and practices that greatly influenced his later thought.

Abulafia received a “prophetic call” at the age of 31 and traveled throughout Spain preaching his newly developed method of attainment. Because of the antagonism from orthodox Jewish leaders, he left Spain in 1274 e.v. and carried on a vagabond life, mostly in Italy and Greece, teaching his doctrines and gathering a formidable following. He was much more eclectic than most qabbalists, arguing his points with other languages than just Hebrew and engaging in discussions with Christian and other mystics; he even believed his methods were intended for Gentiles as well as the Jews. He was commanded by God in 1280 to go prophesy against the anti-semitic Pope Nicholas III at Rome, an adventure that nearly ended in disaster for the prophet. It was only as a result of the fortuitous death of that pope that Abulafia escaped Rome with his life.

Abulafia was persecuted by Jewish religious leaders throughout his adult life. This situation was often aggravated by himself, however — as one writer cogently put it “...Abulafia was congenitally disposed to making provocative public statements...” (Epstein 1988: 82) It also certainly did not help when he publicly proclaimed himself a prophet and the Messiah. One particularly vehement antagonist was the Rabbi Shlomo ben Adret (himself a famous qabbalist), who in one tract wrote, “There are many frauds whom I have heard and seen. One is the disgusting creature, ‘may the name of the wicked rot,’ whose name is Abraham [Abulafia]. He proclaimed himself as a prophet and messiah in Sicily, and enticed many people with his lies. Through the mercy of God, I was able to slam the door in his face. Both with my own letters and with those of many congregations. If not for this, he would have actually been able to start.” (Kaplan 1990: 59) In this same vein, the Rabbi Judah Chayit (another qabbalist) wrote, “His (Abulafia’s) books are filled with his own inventions, imaginations, and falsehood... He may have written *orah sekel* (Light of the Intellect) but he actually walks in darkness.” (Kaplan 1990: 60)

To escape these persecutions, Abulafia went to Sicily to live with a group of his disciples; first he established himself near Palermo, but finally settled close to Messina. The propaganda war against him became so intense, however, that he was finally forced to quit Sicily and he fled to the small island of Comino (near Malta) in 1288 e.v., where he died about 1292 e.v.

Abulafia was a prolific writer; at least 32 books in manuscript form are attributed to him. Yet he invoked the wrath of his qabbalistic colleagues by:

1. developing a system of attainment based on the recitation and permutation of the divine names—a method considered too intense and too close in nature to “black magic” to be acceptable to the orthodox qabbalists;
2. by revealing his system and the secrets of traditional *Qabbalah* in his books in plain language for all to read;
3. by discussing the sacred *Qabbalah* with heathens such as Christian and Muslim mystics, and

4. by declaring that he was a prophet and the Messiah.

For these reasons he was condemned by his contemporaries and ignored by later Qabbalists. Few of his books have been published in Hebrew and none of them have been completely translated into any European languages. The well-known *Safed* qabbalist Hayyim Vital based his fourth chapter of *ša'arê qeduṣah* (The Holy Gates) on the ideas of Abulafia, but whenever that book is published, the fourth chapter is always omitted. Similarly, Moses Cordovero quotes Abulafia in his *Pardes Rimmonim* (The Pomegranate Orchard), but that book has never been translated out of Hebrew.

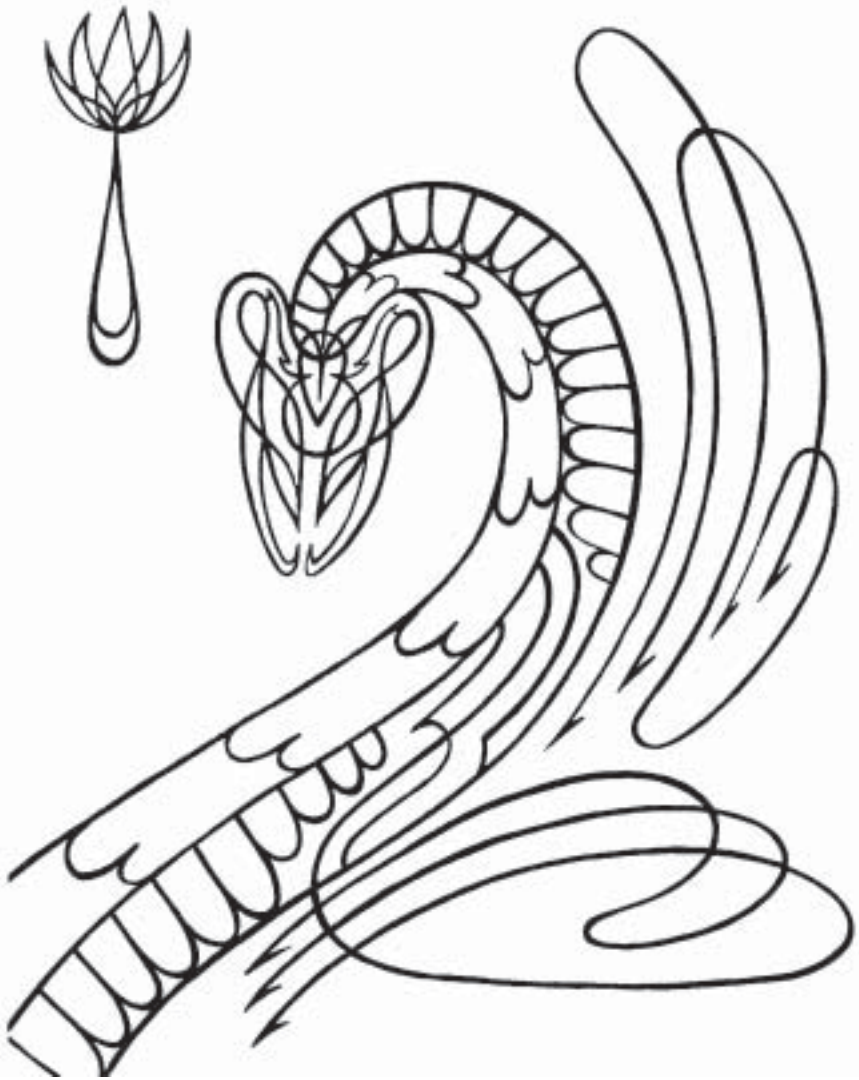
In the 1970s and 1980s e.v., interest in Abulafia was revived, mostly in scholarly circles — witness Umberto Eco's novel, *Foucault's Pendulum*, published in 1984. This increased interest has mostly resulted in numerous doctoral dissertations focusing on different aspects of Abulafia's philosophy and hermeneutics. Some more popular writers on the *Qabbalah*, like Perle Epstein and Aryeh Kaplan mention Abulafia and his methods briefly in their books. Between the two groups of writings, enough accurate material can be gleaned to reconstruct his system in a usable way.

Abulafia's techniques are too complicated and interesting to attempt to do justice to them here; that is a subject for another essay. All I will say in this context is that Abulafia had little interest in the traditional speculations of the *ba'alê sefirot*. He was more interested in *devekut*; usually translated as "cleaving (to God)," but descriptions of the event, both in Abulafia's writings and in the writings of some of his students, certainly describe an unusual and intense mystical state.

Abulafia's system was not entirely original. He drew heavily on the techniques found in the writings of the German *Hasidim*. These are mostly ways of combining the letters of the Hebrew alphabet to create altered states of consciousness. Abulafia combined the methods of permutation with breathing techniques and postures he learned in the East from Indian and Muslim mystics to create a unique tradition within Jewish mysticism.

Joseph Gikatilla. Gikatilla was born in 1248 e.v. in Spain, and was a student of Abraham Abulafia while he lived at Castile. Under Abulafia's tutelage he wrote the book *sefer ginnat 'egaz*, "The Garden of the Walnut," a summary of the mystical elements of the Hebrew language. After Abulafia left Spain in the 1270s e.v., Gikatilla shifted from writing in the Abulafian linguistic tradition to the more mainstream theosophic position. In this he may have been influenced by his acquaintance, Moses de Leon, the writer of the *Zohar*. Thus his best-known book, *ša'arê 'orah*, "Gates of Light" is a lengthy but fairly standard commentary on the ten *Sefirot*. Gikatilla wrote many other commentaries on the *Zohar*, but his other important book to remember is *ša'arê zedeq*, "Gates of Righteousness." This book is a general discussion of the qabbalistic "Way of Return" as expounded in the *Zohar*.

Next issue: The Safed Period — Joseph Caro, Moses Cordovero, Isaac Luria, and Hayim Vital.



Serpent of Ecstasy

Frater Arun

Ink

Equinox Ritual of the Serpent-Lord

Frater Arun ben ZyGoat

TEMPLE: Upon the floor is a Hexagram composed of two triangles. One triangle is made of rose petals, at each point of which is a Priestess station. The other triangle is made of green ribbon, at each point of which is a candle.

In the East, behind a veil, is an Icon of the Seven-headed Serpent Lord. On either side of it are standing icons of a caduceus and a trident. The veil is closed at the beginning of the ritual.

OFFICERS: Priest, in red robe and mask of the Serpent-Lord.
Three Priestesses, attired as Sacred Concubine-Dancers.

PREPARATION OF PARTICIPANTS: Before entrance into Temple, the congregation is prepared by each of the three Priestesses thusly:

The First Priestess informs them that all will be participating in the Qabalistic Cross during the Banishing, and will proclaim an ecstatic verse from Liber Al during the climax. This verse is:

“I am the secret Serpent coiled about to spring: in my coiling there is joy. If I lift up my head, I and my Nuit are one. If I droop down mine head and shoot forth venom, then is rapture of the earth and I and the earth are one.” (II.26)

The participants are directed to familiarize themselves with this verse. This is the preparation of the Mind of the Congregation.

The Second Priestess brings forth consecrated wine and glasses and, offering them to all the congregation, directs them to drink with the verse:

“I am the Snake that giveth Knowledge and Delight and bright glory, and stir the hearts of men with drunkenness. To worship me take wine and strange drugs whereof I will tell my prophet and be drunk thereof!” (II.22)

This is the preparation of the Soul of the Congregation.

The Third Priestess, when the door is opened to the Temple, will anoint the forehead of each congregant with a small dot of Abramelin Oil, using her middle finger, as they enter. With each, she will say:

“Burn upon their brows, o splendrous serpent!” (I.18)

This is the preparation of the Body of the Congregation.

THE BANISHING: Once all are assembled in the Temple, a bell is rung 1.7.1. At this point, the Priestesses are at the angles of the rose triangle of the hexagram, and the Priest is in the center. The Congregation is standing along walls of temple. Once the bell has been rung, Priest and Priestesses together proclaim:

"Apo Pantos Kakodaimonos!"

All present together perform the *Qabalistic Cross* from the *Star Ruby*. Upon completion of this, the Priest and Priestesses perform the pentagrams, the Paean to Pan and the ending, each remaining at their station of the hexagram, but turning to the appropriate direction at the appropriate time. All then perform the *Qabalistic Cross* together again.

OPENING: Priest and Priestesses together chant:

"Om Namō Nagarajaya"

slowly and solemnly, nine times. This mantra means "Om! Hail to the Serpent King!" There is then a long pause in Silence.

Priest: "How shall we dispel the sorcery of the Slave Gods?"

Priestesses: "We will awaken the Lord of Light!"

Priest: "How shall we fertilize the dark Egg of Spirit?"

Priestesses: "We will awaken the Lord of Life!"

Priest: "How shall we renew the Garden of Delight?"

Priestesses: "We will awaken the Lord of Love!"

Priest: "Let us exalt ourselves in Adoration!"

Bell rings 1.7.1.

SEVEN ADORATIONS OF THE SERPENT FORCE:

Priest: "Hail Unto Thee, *Ouroborous!* Self-devouring, Self-creating circumference of All! Ananta! Leviathan! Endless Ocean of the Void! By the Sign of the Circle we Summon Thee!"

Priest and Priestesses: "*Om Namō Nagarajaya!*"

Priest: "Hail unto Thee, Nucleous! Forever spelling the names of God within the genetic sanctuary of our Cells! O Secret Coiled Wisdom of the Ages! O scripture written by the Invisible Hand upon our Flesh and in our Blood! By the Sign of the Cross we conjure Thee!"

Priest and priestesses: "*Om Namō Nagarajaya!*"

Priest: "Hail unto Thee! Eternal One, who swims through Time with Life and Death as your chosen Rhythm! Dancing Lord of the Aeons, disguised as Us, delighting in our play! By the sign of Union we Invoke Thee!"

Priest and Priestesses: "*Om Namō Nagarajaya!*"

Priest: "Hail unto Thee, Uraeus! As Isis awakens Osiris by Her touch, may the sleeping spark of Royalty Rise to Rejoice in our Crown of Rapture! As Kings and Queens let us dispel the curse of the Slave Gods!"

Priest and Priestesses: "*Om Namō Nagarajaya!*"

Priest: "Hail unto Thee, Kundalini! As Shakti awakens Shiva with Her Dance upon His corpse, may the Triple Flame of Spirit ignite within our Hearts! May the Light impregnate Night with Delight!"

Priest and Priestesses: "*Om Namō Nagarajaya!*"

Priest: "Hail unto Thee, Hadit! As Babalon awakens the Beast upon Whom She rideth, may the Limitless Love dissolve all Pain and Pleasure, all Life and Death, all Darkness and Light into ever spiraling Joy of Orgasmic Union!... World without end, ARARITA!"

Priest and Priestesses: "*Om Namō Nagarajaya!*"

Priest: "Our Father Who art within Us: Hallowed be the Ten Horns whereby the Sephiroth are Pierced and made Fertile! Hallowed be the Seven Tongues of Thy Seven Faces whereby the Seven Lotuses of Babalon are Thrilled into Bloom! Hallowed are the Lion and the Serpent whereby slaves become Kings and worshipers become Gods! Thy Kingdom awakens at the touch of Thy Crown! Thy Body is reborn at the opening of Thy Eye! Thy Garden rejoices as the Serpent of Wisdom dances upon the Tree of Life! *Om Namō Nagarajaya!*"

Priestesses: "Words alone are not enough! Thy body must burn upon the altar of Joy!"

THE DANCE OF AROUSAL:

The Priestesses begin to dance in place but in a serpentine manner as if to seduce a Living yet formless Force into the Temple. The Priest beholding this begins to dance also, leaving his station and gradually orbiting the outer perimeter of the hexagram. He approaches the priestesses and dances with them one at a time. As he connects with each, they all chant longingly:

"Put on the wings and arouse the coiled splendour within you!"
(I.61)

When he returns to the center of the hexagram, the priestesses chant together three times:

"Put on the wings and arouse the coiled splendour within you!"

The music and rhythm rise in intensity and tension throughout this dance. At the conclusion of the third chant, the Temple falls Silent.

Priest:

"I am the Heart; and the Snake is entwined
About the invisible core of the mind.
Rise, O my snake! It is now is the hour
Of the hooded and holy ineffable flower.
Rise, O my snake, into brilliance of bloom
On the corpse of Osiris afloat in the tomb!
O heart of my mother, my sister, mine own,
Thou art given to Nile, to the terror Typhon!
Ah me! But the glory of ravening storm
Enswathes thee and wraps thee in frenzy of form.
Be still, O my soul! That the spell may dissolve
As the wands are upraised, and the aeons revolve.
Behold! In my beauty how joyous Thou art,
O Snake that caresses the crown of mine heart!
Behold! We are one, and the tempest of years
Goes down to the dusk, and the Beetle appears.
O Beetle! The drone of Thy dolorous note
Be ever the trance of this tremulous throat!
I await the awakening! The summons on high
From the Lord Adonai, from the Lord Adonai!"
(Liber LXV, I.1)

CLIMAX: The Priestesses rush forth and open the veil to reveal the Icon of the Serpent Lord. It is lit with candles before it and there are many small scrolls bearing smaller images of it. The musicians launch into ecstatic dance rhythms as the Priest and Priestesses instigate dancing. They also begin, at irregular intervals, to call out:

"I am the secret Serpent coiled about to spring..."

to encourage the congregation to do the same. As they dance, they gradually give out the scrolls to the congregation. There is no ending ceremony – each congregant is free to dance and to utter as they Will, being fully identified with the Serpent. Wine may also be included in the offerings before the Serpent Lord.

The entire ritual is intended to instruct all present in the true methods of invocation, all of which require the ecstatic use of the body in conjunction with mind and soul. Dance is the most accessible of these.



Serpent of Wisdom

Frater Arun

Ink



Lotus
Soror River Soma
Oil on Canvas

Feast for Fire¹

Sr. S.D.M. and Fr. Balise d'Anubus

SETUP

Props (general)

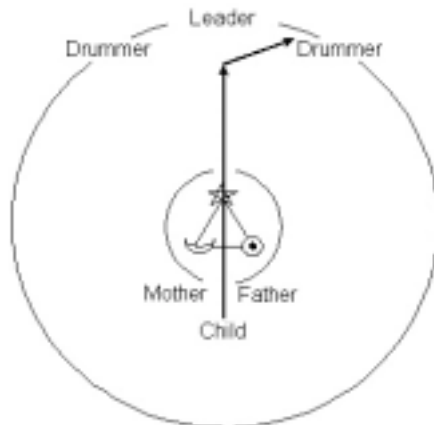
- o silver bowl
- o cup of water
- o container of salt
- o golden censer
- o charcoal
- o incense
- o drum² for Child to keep
- o cloth to conceal drum beneath

Props (participants)

- o Adults only: drum or other musical instrument, if applicable
- o gift for Child if desired
- o food to share if desired

Temple

The Temple is set up as a large open circle with a small closed (concealed) circle at the center, forming the alchemical symbol for the sun. The inner circle must be large enough to fit three people and have some ventilation for incense. Within the concealed circle are the bowl, water, and salt, and the censer, charcoal, and incense, and the Child's drum. These items are set up in an upward pointing triangle, with the drum as the apex, pointing at the place on the circle where the Leader will sit. The water items are at the left point of the triangle and the fire items at the right point. The drum is concealed under a cloth.



Preparation

The **Leader** sits on the perimeter of the outer circle facing the concealed drum. The **Lead Drummers** sit to either side of the **Leader**. Any participants who have drums or other musical instruments arrange themselves around the perimeter of the outer circle. The rest of the participants, **Mother**, **Father**, and **Child** go to the middle between the inner and outer circles. The charcoal should be lit before anyone enters the Temple.

OFFICERS

- **Child** - the person whose passage the Feast commemorates
- **Mother** - the Child's Mother, or someone who represents Mother to the Child
- **Father** - the Child's Father, or someone who represents Father to the Child
- **Leader** - a person representative of the Leader of the community
- **Lead Drummers** (2) - these people should be skilled drummers

RITUAL

I Opening

Everyone enters the Temple and arranges themselves as described in the Preparation section. The **Lead Drummers** begin a beat, and the other musicians follow. Drumming should be relatively light. The participants dance, play, talk, etc. in the space between the musicians and the inner circle.

After this has gone on for a sufficient time, the drumming and all other activity stops.

-GONG-

II Consecration

Mother and **Father** take **Child** and position him at the opening of the enclosed circle furthest from the drum, facing out toward the perimeter of the circle. **Mother** stands to Child's right; **Father** to Child's left. **Leader** comes from his place on the opposite perimeter of the circle to stand in front of the Child, so that the **Child** is in the center of a triangle with the Leader at its apex.

Leader: *[name], you are [age] years old. Is it your Will to begin the passage from Child to adult?*

Child: *It is.*

Leader: *Are you prepared to take a place of responsibility within the community?*

Child: *I am.*

Leader: *Are you willing to do whatever it takes to make the passage?*

Child: *I am.*

Mother and **Father** turn **Child** around, take his hands, and lead him into the concealed circle. **Leader** returns to his place at the perimeter of the larger circle.

After Mother, Father, and Child are within the concealed space, drumming and other activities resume outside. Again, the drumming should remain relatively light.

Within, the **Child** is placed at the base of the triangle, just inside the door; **Mother** goes to the water implements; **Father** goes to the fire implements.

Mother places the salt and water in the silver bowl and consecrates it:

Mother: *Let the salt of earth admonish the water to bear the virtue of the great sea. Mother, be thou adored.*³

Father places the incense on the censer and consecrates it:

Father: *Let the fire and the air make sweet the world. Father, be thou adored.*⁴

NUIT

Mother picks up the bowl and says to the Child:

Mother: *Every man and every woman is a star.*⁵

Mother then may tell Child any story or personal message she would like. When she is done, she anoints him with the water, saying:

Mother: *I am above you and in you. My ecstasy is in yours. My joy is to see your joy.*⁶

Mother sets down the bowl.

HADIT

Father picks up the gold censer and says to the Child:

Father: *I am the flame that burns in every heart of man and in the core of every star.*⁷

Father then may tell Child any story or personal message he would like. When he is done, he anoints him with the censer, saying:

Father: *O be thou proud and mighty among men! Lift up thyself! for there is none like unto thee among men or among Gods!*⁸

RA-HOOR-KHUIT

Mother and **Father** take **Child**'s hands and draw him through into the center of the triangle so he is directly facing the covered drum.

Father: *Deem not too eagerly to catch the promises; fear not to undergo the curses. Ye, even ye, know not this meaning all. Fear not at all,*⁹

Mother: *fear neither men nor Fates, nor gods, nor anything. Money fear not, nor laughter of the folk folly, nor any other power in heaven or upon the earth or under the earth.*¹⁰

Together **Mother** and **Father** uncover the drum and lift it, each holding one side.

Mother: *Nu is your refuge*¹¹

Father: *as Hadit your light;*¹²

Together **Mother** and **Father** give **Child** the drum.

Mother, Father: *and I am the strength, force, vigour of your arms.*¹³

Together **Mother** and **Father** push **Child** through and outside of the enclosed space on the opposite side they entered on so he is standing in the middle circle, opposite the **Leader** and **Lead Drummers**. **Mother** and **Father** exit through the back so that the **Child** emerges alone. Drumming and all activity stops.

III Culmination

Child stands before the Leader and Lead Drummers. **Mother** and **Father** are out of Child's line of sight. **Leader** stands:

Leader: *To be an adult you must learn both to lead and to follow, and have the wisdom to know when which is wise. All parts in the dance are different, but if one fails, all fail, for all are equal in their connection to each other. Anyone can possess a drum¹⁴. But [s]he who learns to play it, with the discipline to work with joy, creates the foundation of the World.*

One **Lead Drummer** moves to the side, making room for **Child**. Drumming and activities resume. The other **Lead Drummer** maintains the beat while the first instructs **Child** how to use his new drum, impressing upon him that he must continue to drum until the dance is done (i.e. when the **Lead Drummers** stop). At this point, the drumming can become as intense as desired. The **Lead Drummer** may continue to coach **Child**, instructing him not to play too loudly, too quietly, etc. **Lead Drummers** should work **Child** until he is exhausted.

If participants require encouragement to dance, this should be done and led by both **Mother** and **Father**, and both Mother and Father should participate in the dance. If dancing develops in a circular pattern, the circle should move clockwise.

IV Closing

As the drumming and dancing dissolves, or as people feel appropriate, food is brought out, and presents, and the ritual ends with a party in honor of Child.

Notes:

¹ Authors' note: This ritual is deliberately written without assumptions regarding the Child's gender; the intent is that it can be used also as a Feast for Water (for a girl), as gender roles in modern western society are no longer segregated. The Authors believe this ritual to be about passage into an adult community, not about the gender roles of men, women, and children.

² or other instrument if more appropriate

³ Liber XV

⁴ Liber XV

⁵ AL I.3

⁶ AL I.13

⁷ AL II.6

⁸ AL II.77, II.78

⁹ AL III.16, III.17

¹⁰ AL III.17

¹¹ AL III.17

¹² AL III.17

¹³ AL III.17

¹⁴ If Child was given an instrument other than a drum, the noun "drum" should be changed here

Drop Brick Waltz: NOTOCON 2003

Soror SeC

I am fierce about my freedom. And yet, communities can do things that individuals cannot. I joined the O.T.O. to learn how this paradox might resolve itself. Thelema had been a part of my life for 9 years prior, and if anything was going to provide a resolution, it would be related to Thelema. I wondered: could this random group of strangers hold themselves together by the thread of this strangely fluid and poetic philosophy? Could the differences between people create a more unified whole, rather than splitting under the force of their own dissent? Could one be a part of a group without sacrificing self to the slavery of mob-mentality? What is community for, and how do we dance as individuals within it? While I can trace my journey toward answers in my daily life, the placement of NOTOCON outside of ordinary life makes it a peculiar benchmark.

In 1999, I took my Minerval two weeks before NOTOCON was held in Portland the first time. "You can go to NOTOCON now!" someone exclaimed, directly following the initiation.

"Hm. What happens at NOTOCON?" I asked.

"Lots of parties!" someone else answered.

"Er... I think I'll pass."

I eased myself into the Portland O.T.O. community, experimenting, observing. Watching for what I could do to it—and what it could do to me. Reaching for insight into the resolution of the paradox between the one and the many, I offered a piece of myself and waited for the results. Plop: a drop in the crucible. Plop, plop, someone else was adding drops. And another. And another. Heat. Stir. Revealed: a brick. I got back a brick. I gave more. In an intense and near-instant alchemy of recursion, my pieces transmuted through the community to become the stuff to construct the community, in turn generating pieces for the next brick. The strokes of my paintbrush became the walls of the Lodge. The strokes of my fingers became the code comprising the programs that connect us to the world beyond those walls. My complaints and processes became part of the structures that enable us to engage in the more important business of creation. And through all of this, my pieces were the pieces I chose to give. It was my own strengths as an individual I offered. And found that was all the community wanted anyway. Curious. Unexpected. But could it hold up elsewhere, or were we just weird here? Let's begin to dance.

In 2001, I went to NOTOCON in California. From my journal: "Love and joy and beauty—we come from everywhere, all things unknown to each other. But those differences are where joy springs from; we are the wellsprings of life." There it was—the paradox resolving. A group of radically disparate

individuals, from all parts of the world, all classes, all as fierce as I am about their freedom. Yet exploding into a transcendent whole. Speaking as person to person; participating as individual to group: I talked to a lot of people. I had something to say to everyone. I even went to a room party! The experience of freedom within the group dynamic that I had in the Valley of Portland extended beyond our borders. The experience of freedom within the group was something that moved with us because of who we were, not because of where we were.

Now my participation in the Portland O.T.O. community is a natural extension of the momentum of my own life. And the community is a natural extension of me. The bricks of the community aren't mine; they are my pieces mixed with the pieces of others, fused in the furnace of love and laid in the transcendence of completion. We dance together. We architect, build, destroy, engineer again. The things that make me and each person in the community an individual are what forge the bricks that are so innovative, and so strong. We dance together. How delightful that NOTOCON would be here in 2003!

In 2003, I didn't just go to NOTOCON. I helped build NOTOCON. I offered my pieces to manifest registration, Certified Initiator Training, the CIT Reception Art Show, and the media for the event. It was happening in my living room; I got to show people things I love and share my world with them. They shared themselves with me, delighting in our differences. I was not the non-participant of 1999, not the analytical observer of 2001. I was a star in the galaxy that was NOTOCON. And so was every other person there, whether they were observing, or participating, or engineering, or sleeping.

This is the dance: We are all individuals, fierce about our freedom.

This is the dance: The whole harnesses the power of that freedom to transcend the sum of its parts.

NOTOCON wasn't just about my internalized experiences. It wasn't just about my community in Portland, or about the NOTOCON committee. It wasn't even about a conference at the Edgefield. For me, NOTOCON 2003 was about that brief bright moment where all of us manifested an island of beauty; a pool of light that is this revolutionary thing: A functional culture, each person building a whole without sacrifice of freedom, to manifest a galaxy of stars. The paradox resolves.

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