

# Lion & Serpent

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# Lion & Serpent

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Managing Editors - Frater HydraLVX, Frater Dorje

Columns Editor - Frater Diapason

Art Editor - Frater I. P.

Typesetting & Layout - Frater Mantis

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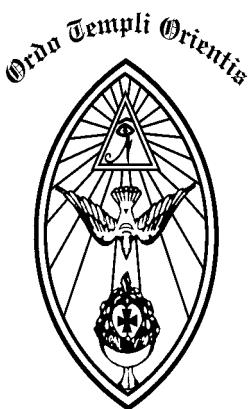
For all letters, submissions, subscriptions, and other information, contact:

[lns@sekhetmaat.com](mailto:lns@sekhetmaat.com)

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Ordo Templi Orientis  
P. O. Box 32  
Riverside, CA 92502  
[www.oto-usa.org](http://www.oto-usa.org)



Sekhet-Maat Lodge, O.T.O.  
P. O. Box 15037  
Portland, OR 97293-5037  
[info@sekhetmaat.com](mailto:info@sekhetmaat.com)  
[www.sekhetmaat.com](http://www.sekhetmaat.com)

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Front Cover  
*Rose Galaxy*

**SOROR RIVER SOMA**  
Anno IV:xiv  
Ink print on Paper  
24" X 12"

Back Cover

*31st Path*

**SOROR DORA RAYMAKER**

Paper, egg shells, and oil on panel  
10" x 15.75"

# The First Page

FRATER HYDRALVX

In the previous issue I mentioned in my short essay, *Manifesting the Lodge*, that I would discuss the possibility of Lodge expansion in this issue – that is to say, potentially moving the Lodge to a bigger and better location or renting adjacent space to our own to improve our existing space. As I said in that essay, we're bursting at the seams and we continue to grow. As our dear Brother JP put it, though, “let's burst at the seams!” The present space is so very well suited to our purposes, especially for the price; it would be very difficult to find something better, even if it were larger. There are many things we can do with the existing space to improve it. Already, indeed, we've begun making better use of our kitchen with a small amount of re-arrangement, so that it has actually been used to cook a large feast! We have more plans to improve the space for the future as well. When we have events which would put us over capacity (such as the upcoming *Rite of Venus Rock Opera* in Anno IVxv), we can easily find larger venues to rent, by the day, for the purpose of accommodating larger groups when needed. So for now we should be able to sustain quite a bit more growth in the present location while keeping our costs manageable. Besides, it feels good to have a full house. Burst at the seams, you say? Yes, let's.

It's been a busy new year at the Lodge, and there is much to report.

## *Sol in Aries*

Concurrent with the publication of *Lion & Serpent* 10, Number 2, we once again welcomed students from a University of Montana class on new religions into our temple to join us at the Thelemic Symposium, where we all learned from the experience and insights of Fr. Doug James and Srs. Karen James and M. Lisa Faulkner. The weekend also included the *Ask The Initiates* panel, where the students were able to ask initiates about their experiences in OTO; and a performance of the Gnostic Mass with the three Symposium panelists serving in the principal roles. Shortly thereafter, in celebration of the Spring Equinox, many of us attended the beautiful wedding of DT & Sr. DD – *Upon all that this day unite with love under will let fall success; may strength and skill unite to bring forth ecstasy, and beauty answer beauty.* The Thelemic Holy Season wrapped up with a dramatic reading of the *Book of the Law* and three wonderful banquets in celebration of the Feast for the Three Days of the Writing of the Book of the Law.

## *Sol in Taurus*

The Committee of Four within Psyche-Eros Chapter of Rose+Croix served tea and held an open forum to discuss Fraternity, Beauty, Harmony and any other issues desired. Several members attended and report that this event added substance, serenity, and *souchong* to the beauty and harmony of our valley. The following weekend, we held the first annual Membership Meeting, where all members were called to attend. This meeting was different from our monthly business meeting, and included a review of the past year

from a number of perspectives, multimedia presentations and an excellent feast. Next year, look forward to shorter presentations and more discussion! With the Sun still in Taurus, we started this round of initiations a little early with the Third Degree.

#### *Sol in Gemini*

Shortly after our III° initiation, we also inducted a new initiate to the Minerval degree. Not to mention, we also held an exemplification of the Minerval degree as a means of practice and training, while also giving members another chance to witness the ritual and study its symbolism. During this month, the Psychology Guild made a visitation to offer their fantastic weekend workshop on Pastoral Counseling, designed to assist EGC clergy in learning more about the kinds of interpersonal and psychological difficulties we all face in life, and strategies for assisting any who may be grappling with them. Finally, in observation of the Gregorian June 6, 2006 (06/06/06), Fr. N. performed an original, multimedia invocation of The Great Beast 666. While the present author was tied to a cubicle at the time of the invocation, by all accounts it was a beautiful and potent rite which packed the house to capacity.

#### *Sol in Cancer*

As I write this, memories of a sweltering Summer Solstice celebration still echo in my body and my mind's eye. This year we saw a whimsical adaptation of last year's dramatic invocation of Dionysus, which included soulful recitations of *Liber VII*; followed by ecstatic dance; and culminating in unplanned improvisational mantra, singing, and finally uproarious laughter on the part of participants. We enjoyed seeing several initiates at this celebration from outside our valley, from the North and the South.

#### Transitions

Sr. KK has resigned her positions as Initiation Committee Chairperson and Mass Coordinator, after significantly improving and simplifying the duties related to those positions. She remains an active and contributing member, and I expect we will see her take on additional responsibilities as time goes on. The Deputy Lodge Master, Br. GL, has agreed to take on the additional work for now. Contact him if you'd like to help! Many thanks also to Sr. KJBY, our new Librarian. Aside from changing roles, we have also changed our schedule a bit. Monthly meetings are now held on first Saturdays at noon, and Lodge Cleaning takes place afterward, at 2:30pm.

#### Classes

Over the course of these four moons, we held our usual classes and forums on Tuesdays, which included subjects such as: *Thien Tao*, OTO 101, Jack Parsons and his Works, the Grand Grimoire, the Star Sapphire, Forum on Syncretism, etc. Fr. Arun has also begun a new weekly offering: Ecstatic Dance on Monday nights! Meanwhile, our 7-year running weekly Yoga for Yahoos class has moved to Sunday, 11:30-1:30pm, just before the Mass, and has enjoyed more participation as of late.

## *Ecclesia*

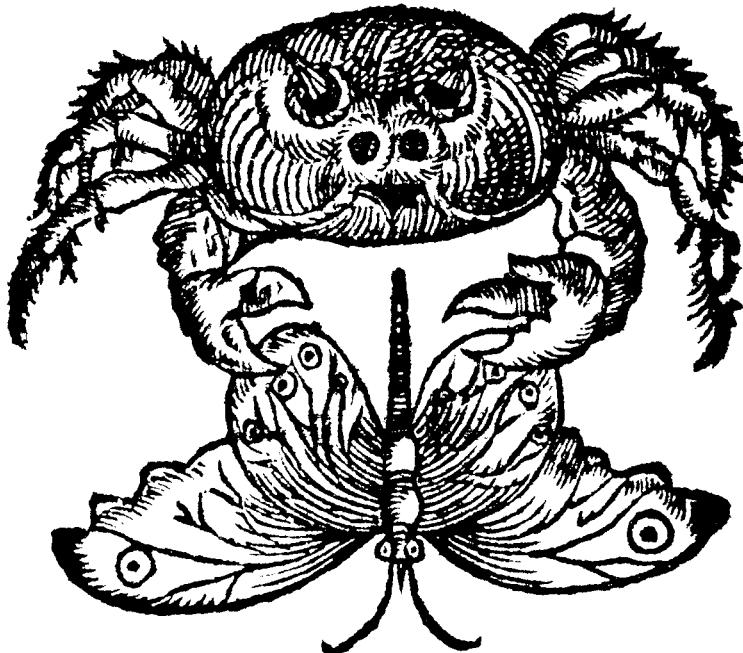
Thanks to our EGC Program Coordinator and Lodge Secretary, the E.G.C. Workshop has been much improved and will now be offered on a regular basis. Congratulations to the newly baptized BW, CD, and SD. May your way toward the true knowledge and understanding of our Creed be fast and sure. And to the newly confirmed NA and SF, the strength of Ra-Hoor-Khu is with you!

## Upcoming

We're all looking forward to the much anticipated wedding of MS and LR, another round of Man of Earth Triad initiations, and exemplifications. Thelemic Holidays coming up include the Feast for the First Night of the Prophet and His Bride and the Autumn Equinox, both of which will be celebrated with all new original rituals by Sr. KK.

## This Just In!

Special thanks to Sr. H, who honored us with a beautiful painting, depicting Sekhet and Ma'at. It's gorgeous and now hanging in the classroom.



# Working with Archetypes and Deities: Possession and Equilibration (part 1 of 2)

FRATER HARMATEUS

[The following paper was presented by Frater Harmateus at NOTOCON 2001. We thank him for letting us publish it here. - Ed.]

Archetypes – the term is used extensively and frequently now at the time of the new millennium. Not so long ago in my psychology classes at university the term was known, but was given primarily a place in the history of psychology when Carl Gustav Jung was discussed. It was the seventies. Archetypal thinking was little more than a curious construct proposed by Jung — mystical, poorly defined, certainly not empirical (the god currently in fashion in academia at that time), and lacking in relevance to real life matters. Behind the scenes in a quiet revolution, James Hillman, and other members in what would come to be called “Archetypal Psychology,” was revitalizing the archaic for the Aeon of the Crowned and Conquering Child. Even a perusal of earlier magickal texts yields only occasional references to archetypal dynamics *per se*, although archetypal concepts are implicit throughout much of the literature. Crowley discusses Atzluth, the Archetypal World, as one of the four Qabalistic Worlds, but the actual modes of operation for the archetypes, especially within a Magickal context, are given little discussion. So what has happened? One can scarcely review a New Age periodical or book without coming across some reference to archetypes. More importantly, even serious scholars and students of magick now regularly discuss archetypes within the context of magickal workings. Yet, despite this Renaissance and recognition of “the Archetype,” much remains muddy. Classical deities are frequently identified as archetypes. “Deity” and “archetype” are often used interchangeably. It is not uncommon to hear discussions about the archetype of Dionysus or Aphrodite. The thesis of this paper is that archetype and deity, while closely related, are not the same. Further, “fuzziness” in thinking of the two as synonymous may have untoward and unforeseen consequences, particularly for the magician. This paper will seek to clarify (as much as such things can be clarified by the written word) the nature and operation of archetypes and especially their interrelationships with deity. Magickal invocation will then be discussed within an archetypal framework.

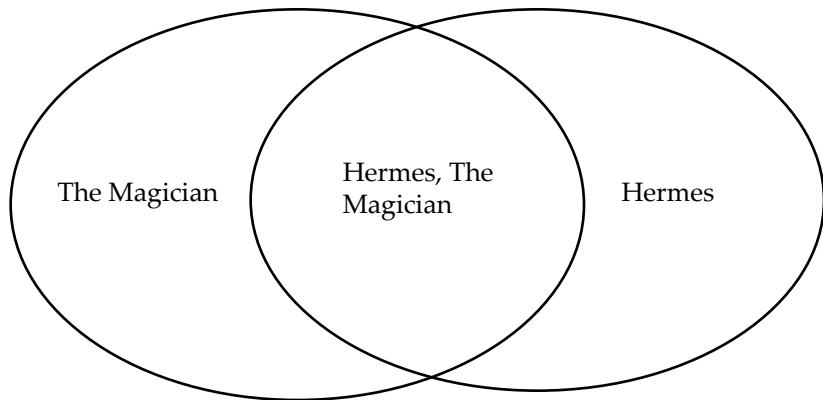
Let us then turn to some semblance of a definition for what an archetype is and is not. Archetypes are best defined by metaphor. This follows from Jung's assertion that they are not capable of being perceived or experienced in a direct manner. Their effects, their manifestations, and the expressions of their energy systems are what we perceive and experience here, in Malkuth. In this sense Jung likens them to Plato's theory of eternal ideas or forms:

In the 7th book of Republic Plato tells his famous parable of the cave as an illustration of his theory of eternal Ideas or Forms: man is compared to a creature living in a cave, bound immovably hand and foot. At his back is the entrance to the cave, and all he can see are the shadows of the

forms passing outside thrown on the wall in front of him... mistakenly he believes the shadows to be the real things. (Jung, *Collected Letters*, Vol.2, 372n)

Archetypes may be thought of as alchemical distillates of the cumulative experiences of the entire human race over the course of time. Certain events tend to be random and not repeated. It is questionable whether these events contribute anything to the archetypal domain. Other events tend to be repeated and shared by vast numbers of people, in one form or another, throughout history. Moreover, it is important to note that it is not the shared wealth of these common events that builds up the archetype. Rather, it is the inner, psychic experience of these events, commonly shared, over time, which breathes life into the archetypes. Here we enter the world of dreams, reverie, fantasy, reflection and, although not formally acknowledged by traditional Jungians, the magickal realm. Another metaphor would now be illuminating. Jung compared the archetype to a cut and faceted gemstone. Archetypes are multifaceted in nature, some more so than others. Take, for example, the archetype of "The Mother." There is the fertile mother with the potential to become pregnant. She embodies the potential for manifestation, yet it is potential not manifestation. Note the similarity with the NOX signs in magic, light withdrawn but with limitless potential to manifest in any number of realities. Then there is the pregnant mother, as symbolized by the Empress card. There is the birthing mother. And consider the dual aspect of the mother who may alternately give and withhold food – recall here the myth of Demeter in connection with the Eleusinian Mysteries. On the other side of the spectrum, there are the chthonic aspects of "The Mother": the dark mother; the crone; and the mother who devours, consumes and destroys. This aspect of the archetype has, in turn, its own dual nature. For there is devouring mother who devours only to destroy, and there is the one who destroys to transmute, to kill that which must be killed so another energy may manifest. Jung suggests that which aspect of the archetype manifests its effects in consciousness is akin to a light shining upon the gemstone. The angle of the light and the position of the gemstone determine which aspect will be illuminated, energized, and activated. Yet, all aspects are present "in potentia" and possess the capacity for manifesting their effects outwardly through the psyche of the individual were but the angle of the light to shift. And shift it does.

The multifaceted nature of archetypes may be said to be true of most deity as well. In fact, the different facets of a particular deity may be viewed as points of intersection between deity and archetype. Let us take a complex deity such as Hermes and examine how this works. There is Hermes "the magician", "the psychopomp," "the trickster," "the messenger of the gods," "the ithyphallic god," and "the god of business, commerce and trade." All of these aspects of Hermes are considered to be archetypes in themselves and to be expressed in other pantheons by other deities, for example in the Egyptian, Tahuti, "the Master of Magic." Here "the magician" archetype is given outward expression through a different god, in another place and time, epitomizing the universal and eternal qualities Jung attributes to the archetype. Invoking the mathematical and symbolic logic perspective, the above may be heuristically viewed from set theory and graphically illustrated with Venn diagrams. The archetype of "the magician" may now be thought of as a set containing all the outward manifestations



of this archetype throughout time, culture, and geographical space. That would make it an exceedingly large set. The more basic and essential to the psyche of man, the bigger is the archetype and the bigger is the set. Imagine Hermes, also as a set, with all the different aspects of the god as the elements of the set. The space where the two sets connect and overlap is a shared subset we call Hermes, the magician, containing the various elements of the Hermetic tradition including Hermes Trismegistus. Even as Hermes is a complex and multifaceted deity embracing many archetypes, other deities, such as Priapus, give expression to only one archetype. What else is Priapus but “the ithyphallic god”? Deity may then be conceptualized on a continuum from simple to complex, depending upon the number of archetypes with which they interface and express.

With the above as background, I would like to explore some other interrelationships between archetype and deity. Daryl Sharp (1991) discusses an aspect of relevance here: “Archetypal images, as universal patterns or motifs which come from the collective unconscious, are the basic content of religions, mythologies, legends, and fairy tales.” He then quotes Jung:

An archetypal content expresses itself, first and foremost, in metaphors. If such content should speak of the sun and identify with it the lion, the king, the hoard of gold guarded by the dragon, or the power that makes for the life and health of man, it is neither the one thing nor the other, but the third thing that finds more or less adequate expression in these similes, yet – to the perpetual vexation of the intellect – remains unknown and not to be fitted into a formula. (Jung, “The Psychology of the Child Archetype”, CW 9i, par. 267)

Now if one is a fundamentalist Christian, there is no risk of confusing archetypal content that is expressing itself through ancient, Pagan, deistic symbols with the deity itself because one will believe it’s all the work of Satan, in some disguise. The recourse is to pray and disown it, so that it goes into the Shadow side of the personality and creates all manner of psychopathologies. Obviously, no one in this room is likely to have that problem. If one were to be an atheist, agnostic, or

follower of some other more liberal but non-pagan religion, then the inclination might be to interpret the experience as purely secular and psychological, to be reductionistic and intellectualize the whole experience. Now some of you would identify yourselves as Pagans, as well as Thelemites, and some would not. Yet, whether or not you actually identify yourself as a Pagan, the reality of Thelemic and modern magickal practice is that pagan godforms are invoked. Pagan deities are usually defined in terms of non-Judaic, pre-Christian gods and goddesses. There is a tendency to see one's own deity in a somewhat beneficent light, unless perhaps one follows the Cult of Set, Typhon, or other destroyer gods. Even then the expectation is generally that they will strike down one's enemies and not drag down their devotees. This problem is intensified if, as with most of us, we come from a traditional Judeo-Christian background; the gods may change, and many of their attributes with them, but the attribution of positive motives often does not. Now I'm not going to get into the whole theological discussion of deity having positive and negative aspects. I'm sure we all know deity has both light and dark, or chthonic, aspects, and from our at least somewhat enlightened perspective we all know dark is not evil, and that destruction is often a necessary precursor to creation. Jung explored the Gnostic implications of Jehovah / Yahweh's dark and destructive side and Lucifer's other side – Lucifer, the Resplendent Bringer of Light – in his essay, "Answer to Job" (Jung, 1973). Whether the quest for Knowledge and Conversation with Your Holy Guardian Angel can be both enhanced and sabotaged by deity is a question I leave for another day. What I will assert is that the above can and unequivocally does occur in relation to the operation of archetypes. The "motives" – and by this I mean the energetic and dynamic principles by which they seem to operate – of the archetypes must not be confused with those of deity if that Knowledge and Conversation is to be achieved.

This brings us to a consideration of these energetic and dynamic principles. Here it is particularly important to avoid anthropomorphizing the archetypes' motives. It is so easy to say, "Damn that Pan and/or Dionysus. He waited until my guard was down and then made me do all those things last night..." Archetypes, however, do not have either malicious or beneficent intent; they neither want to slay us or heal us. These are human and personal motives. If the archetypes are one thing, they are fundamentally impersonal in nature. Perhaps this is one of the great paradoxes, namely that something which is derived from the sum of our most intimate, intrapsychic experiences can come to exist on an impersonal level. This assertion of the impersonal nature of the archetypes is Jung's, made repeatedly throughout his works, and not my own. If one recalls that archetypes are distillates derived from personal experiences, then one can also consider how the process of extraction of elements from their contextual basis fundamentally changes them. In everyday life a statement taken out of the context in which it was said undergoes a change in meaning. On a more scientific level the Gestalt Psychologists of Germany in the early part of the 20<sup>th</sup> Century thoroughly explored figure-ground relationships and demonstrated how the background significantly influences perception and experience of the foreground, or figure. There is an implication that follows from this impersonal quality of the archetypes that relates to their motivational dynamics, which are neither human nor deistic.

The experience of the archetypal manifestation feels divine and can be a bridge to the realm of the gods. However, it is my assertion that there is an impersonal metaphysics that governs their operation. Here I make reference to a parallel in Crowley's discussion of Karma in *Magick / Book Four* (1997). He clearly points out how the idea of Karma has been distorted by moralistic attributions and human projections:

This idea of karma has been confused by many who ought to have known better, including the Buddha, with the ideas of poetic justice and of retribution...the idea of justice in our human sense is quite foreign to the constitution of the Universe...Karma is the Law of Cause and Effect. (99)

Crowley clearly recognized the impersonal nature of Karma and that there is a quasi-physics which underlies its operation. Just as the primary "law" of Karma is Cause and Effect, the primary "law" governing archetypes is their unbridled drive to express themselves. Archetypes exist in the realm of the eternal where expression is not possible. In that realm they exist as energy systems capable of infinite possibilities of manifestation, but not in their realm and not on their own. Again the parallel of NOX – light withdrawn – may be noted here. In organic chemistry and biology it is a fact that molecules will cross a semi-permeable membrane from an area of greater concentration to an area of lesser concentration. In electricity, a current will flow through a conductive medium if the resistance is not too great. We are the conductive medium for the flow, the crossing over of archetypal energies from that ineffable domain of containment to manifestation here in Malkuth. Although the expression is given in mythology, fine art, poetry, theatre arts, music, dance, and ritual, we mortals are the vehicles of this outpouring of creation from the other realms. It has been argued that this outpouring of creativity from the wellspring of the collective unconscious, and hence the archetypes, is responsible for humanity's great cultural, artistic, and spiritual attainments. This is probably true, but at what cost to the vehicle of creation? How many deeply creative people end up with alcohol and drug problems, psychological disorders, and a generally tortured existence? Granted, I would rather Beethoven have had his psychological problems and given us his musical creations than to have had a happy life and written boring, mediocre music. In such a case as his it could be argued that it was his Will to produce what he did at such personal expense. But is this so in all cases of artistic tragedy? Furthermore, it has often been assumed that there is something in the temperaments of artistic individuals that predisposes them to the problems noted above. Could it also be, at least in part, the operation of archetypal possession? If the archetype's "prime directive" is to express itself and expression is generally in the symbolic arts, would not the creative person be a better medium of expression, given his or her talent? Does not current flow more easily along paths of greater conductivity? Are then creative people more at risk for archetypal possession than the general public? If they are then the same may certainly be said of magicians as well. Ritual, art, poetry, dance and music are all stock tools in trade of the magician. So, some vehicles of archetypal expression are better than others. If the dynamic of the archetype is the unbridled drive for expression to which I alluded earlier, it follows that there is no regard for the welfare of the vehicle, only for that which is expressed through the vehicle. Regard for a person's welfare is a human sentiment and not a part of the archetypal world. Again this

parallels Crowley's discussion of Karma noted above. This also leads back to my contention that archetypes are basically amoral.

Now about this amoral quality I would ask a question. Most magicians recognize that Goetic and Enochian spirits are amoral as well. As such, certain precautions are taken when working Goetic and Enochian operations. Fortunately, thanks to more enlightened perspectives by modern magicians such as Lon DuQuette we no longer need to approach every Goetic or Enochian working with preparations which, in their complexity, border on the operation of Abramelin. Still, certain prudence is exercised in the working with these spirits due to their amoral nature. Why not then with archetypes? This must especially be recommended for magicians working with deity and archetypes. If you would now recall what I said earlier about how deity and archetypes are related within the framework of Set Theory, then it should be evident that one cannot invoke deity without simultaneously influencing some archetype. Invocation of deity opens the portals for the archetypal energies to flow from their world to expression in ours. But what forms do these expressions take? Certainly, there is the intent of the magical act. There is the creative outpouring I described earlier. In addition, there are the changes in the consciousness of the magician him/herself, and not just the altered state occurring during the magical operation. This type of work "awakens" dormant archetypal energies in the psyche that can have their influences long after the working is over. Take the individual new to magick, coming from a sexually repressed background, who attends a really good Rite of Venus, their psyche is apt to be flooded by all manner of archetypal manifestations in the sexual domain. This "awakening," of course, is a necessary step in healing from their history. However, if the archetypal forces are given free reign to do as they will, what becomes of the person's Will? Given the background of this individual there is no guarantee that the facets of the archetypal gemstone energized by the experience will be the ones that are healing or that can be integrated by the person. I suppose this is why Israel Regardie recommended that individuals going into magical practice should have some psychotherapy. Being a practicing psychotherapist, I certainly believe in the value of therapy and have received some myself. I am also aware that in this age of managed care/ band-aid treatment, much of what is purported to be psychotherapy is pathetic, mediocre, and largely irrelevant to our concerns here. What is needed is an awareness of how archetypes operate along with the wisdom contained in the Temperance, or Art card of the Tarot. Care must be taken to return to the qualities of alchemy and spiritual equilibration of elements symbolized by this Trump. I am not advocating fear or trying to generate paranoia about working with archetypes anymore than I would do so regarding Goetic or Enochian work. All of these types of workings are valuable to growth of the magician. I am advocating the abandonment of New Age-esque naiveté about how one works with archetypes, especially in a magical context. It is to this equilibration vs. possession question I will now turn.

What predisposes one to archetypal possession vs. the more desirable state of equilibration? Part of it is in the nature of the archetype itself. Jung (1972) states the following about archetypal possession:

Here we see the characteristic effect of the archetype: it seizes hold of the psyche with a kind of primeval force and compels it to transgress the bounds of humanity. It causes exaggeration, a puffed up attitude (inflation), loss of free will, delusion, and enthusiasm in good and evil alike. (70-71)

The energy the archetype brings is seductive. It feels “bigger” than our ordinary self and more important, powerful, deep and profound. It can carry us beyond mundane reality to the realm of the gods. Without a strong foundation in Malkuth, it is easy to get swept away by the intensity of the primeval force. If one identifies one’s sense of self with the archetypal energies, then archetypal possession occurs and the self becomes inflated. How much more appealing to be the Magus or the Goddess of Love than Joe Blow or Jane Doe. This leads to my first point on pragmatically dealing with archetypal possession: if you can’t handle going into, and coming out of, the possession, don’t identify with the archetypal energies. The self must identify with the archetype for the possession to be complete. Here it should begin to become apparent that archetypal possession is not a bad thing, but rather a magical tool. Identification with the archetypal forces allows one to go to psycho-spiritual places, perform magickal acts, and experience the numinous, the divine in ways unknown to the ordinary world. I suppose it is rather like the old Chinese saying, “What comes before illumination? Chop wood, carry water. What comes after illumination? Chop wood, carry water.” Like illuminative states of consciousness, archetypal possession must be interspersed with returns to mundane reality. Archetypal possession is a powerful magical tool if it is a transitory state of consciousness, entered into knowingly, and utilized as a part of “...the Science and Art of causing Change to occur in conformity with Will” (Crowley, 1997). And if it is a prolonged state, entered into without consciousness, and with surrender of one’s Will to the drives of the archetype, then it is the bridge to madness, however divine, along with delusion, inflation and loss of hope of the Knowledge and Conversation we Thelemites seek.

*[Bibliography will appear in part 2 of this essay - Ed.]*

## Swimming in the Shadow of the Fortress

Peer into that far off Beyond, through the haze of mind bewildered,  
for a moment,  
only for a moment i perceive,  
Thy possibility nurtured in the gloom of time.

Within the mirrored image of shadowy reflection, That crenellated Tower unsailable, undulating with ever increasing spans of space,  
as thine self thrashes to and fro in garnished markings of dark brine.

Clear and cool these Depths entangle, far beneath the presence Shine...  
deep,  
deep this heart of Light, dwells the murky mist below,  
sunken, shattered fluidic crystalline tears fill reservoirs vast.....  
a sanguine rime.

Close...

closer still, am i drawn towards a Beatitude veiled, with sight and sound, distorted from a pleasurable touch.....  
a delicate flavor Thy kiss allures,  
whereby this heart does pine.

Sweetened swirls in dancing dew of shaded Naught, given unto this natural form  
a contracted light of harnessed Muse,  
with purpose unknown ...  
this Genius mine.

Prostrate of tortured limb am i cast adrift a bark in even tide,  
eternal slumbers rest, shaken by frosty Breath,  
a Lightning flash!!!  
upon Thy platter to dine.

Here,  
then there,  
a gossamer wind hath warrior's prattle carried as Song....  
for Self i trust,  
in Self I AM,  
forever's Son,  
and Thine.

--David Taylor, October 25<sup>th</sup>, 2005 e.v., 12:13a.m.

# A Ritual of Fire & Blood

SOROR ZEPHINIAH SUMMERISLE

*Being a Ritual of Ra-Hoor-Khuit proper to invoke Energies to Strengthen the Discipline.  
To be performed on the Third Day of the Writing of the Book of the Law in the Hour of  
Mars.*

0. Enter the temple in an aggressive and sexually aroused state, wearing red garment of choice. [Three days of celibacy and a reasonable amount of alcohol or galangal tea after ritual bath and before leaving for the temple may be helpful in this.] Have a fire extinguisher handy in case of emergency. Use a fireproof pot for the offering bowl such as a Le Creuset Dutch oven or a cast-iron cauldron of decent size.

1. Knock 1 - 4444 -1- 4444 -1 [Facing East until specified]

2. Eastern Adoration

HOLY ART THOU LORD OF THE UNIVERSE  
HOLY ART THOU WHOM NATURE HATH NOT FORMED  
HOLY ART THOU, THE VAST AND THE MIGHTY ONE  
LORD OF THE LIGHT AND THE DARKNESS

3. Qabalistic Cross

SOI	Touching forehead	
KTEIS	Touching the genitals	$[p+k=0, k=0-p,$ $k=-p,  k = p ]$
ISKAROS	Touching the right shoulder	
EUKARISTOS	Touching the left shoulder	
IAO	Clasping hands and locking fingers	

4. Mission Statement

*Advance to the East*

THEE I INVOKE WITH LUST AND LIFE,  
THEE I INVOKE, DISPERSER OF STRIFE,  
TO PURGE THY MYSTICS' INHIBITION  
BY HEART AND ROOD AND TRUE VOLITION.  
GUIDE US IN THY WICKED WAYS,  
BATHE US IN THY PRIDEFUL RAYS,  
DEEP-DWELLING DRAGON, O ELDER ONE,  
TWICE-SEXED GOD OF THE IMMORTAL SUN.  
THY FORCE AND VIGOR COURSE MY VEINS,  
O TERRIBLE PRINCE OF THE ETHEREAL PLANES.  
DREADED AND STRONG, THOU HAWK-HEADED LORD,  
ANSWER MY CALL BY THE STAR, SNAKE AND SWORD.

## 5. Pentagrams

*Tracing in air with wand, vibrating names, and giving signs.*



*In the East, trace the Active Pentagram of Invoking Spirit, vibrate RA-HOOR-KHUIT, and give The Active Sign of the Portal by Rending the Veil.*



*Trace the Invoking Pentagram of Air, vibrating THERION and making The Sign of Shu. Pace to the North; moving with the Sun.*



*In the North, trace the Passive Pentagram of Invoking Spirit, vibrate HOOR-PA-KRAAT, and give The Passive Sign of the Portal by Closing the Veil.*



*Trace the Invoking Pentagram of Earth, vibrating NUIT and making The Sign of Set Fighting. Pace to the West; moving with the Sun.*



*In the West, trace the Passive Pentagram of Invoking Spirit, vibrate HOOR-PA-KRAAT, and give The Passive Sign of the Portal by Closing the Veil.*



*Trace the Invoking Pentagram of Water, vibrating BABALON and making The Sign of Auramoth. Pace to the South; moving with the Sun.*



*In the South, trace the Active Pentagram of Invoking Spirit, vibrate RA-HOOR-KHUIT, and give The Active Sign of the Portal by Rending the Veil.*



*Trace the Invoking Pentagram of Fire, vibrating HADIT and making The Sign of Thoum-aesh-neith. Pace to the East; moving with the Sun.*

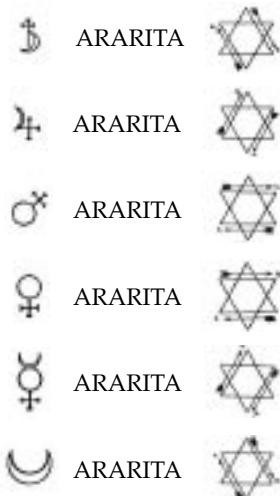
*Remove the offering bowl from altar, place in the center of the circle of pentagrams and return to the East. Take up the meat and rum, in you hands respectively, spiraling into the center. Offer and place meat and rum before the bowl.*

## 6. Hexagrams

*Trace hexagrams over the bowl, empowering the sacrifice, and visualizing Ra-Hoor-Khuit appearing inside each Earth hexagram you trace, as you vibrate ARARITA, and then invoke each of the planets with its sigil. Invoke Leo, calling down RHK, and tracing the Invoking Hexagram of the Beast.*

*During all of the hexagrams, the People, sitting around the circle, chant softly:*

PUHK VEHLEHK, MULEHK PUHK. PUHK VEHLEHK, MULEHK PUHK.  
[Instruct the People in this, if necessary.]



BEWARE! HOLD!

RAISE THE SPELL OF



RA-HOOR-KHUIT!

*Finish the Hexagram of the Beast and lower the weapon until it is pointed at the rose point of the Hexagram.*

## 7. Conjuration

*Still pointing at the center, vibrate the following repeatedly until full visualization of RHK in the center of the hexagram is achieved.*

RA-HOOR-KHUIT  
HOOR-PA-KRAAT  
HERU-RA-HA

BAHTEL DAH-KOWLUTAKH  
BAHTEL DAH-KOWLUTAKH  
BAHTEL DAH-KOWLUTAKH

*When visualization is perfect and frenzy is raised, lower the weapon until pointing into the bowl, and vibrate:*

HERU-RA HA KEE-GOSH

*... raising weapon up in threatening pose, say with gusto:*

All hail HERU-RA-HA!

*Squat open-legged over the offering bowl, pouring rum in as libation. Step back and light on fire. Direct the raised energy into the meat, while chanting:*

Y'GHEE Y'GHEE

Y'GHEE

*...and wringing the blood into the bowl. Transfer meat to left hand and blow rum into the hexagram. [Carefully! This is above the fire.] Raise meat and rum in triumphal pose, saying the Adoration.*

## 8. Adoration & Anointing

UNITY UTTERMOST SHOWED!  
I ADORE THE MIGHT OF THY BREATH,  
SUPREME AND TERRIBLE GOD,  
WHO MAKEST THE GODS AND DEATH  
TO TREMBLE BEFORE THEE: --  
I, I ADORE THEE!

APPEAR ON THE THRONE OF RA!  
OPEN THE WAYS OF THE KHU!  
LIGHTEN THE WAYS OF THE KA!  
THE WAYS OF THE KHABS RUN THROUGH  
TO STIR ME OR STILL ME!  
AUM! LET IT FILL ME!

THE LIGHT IS MINE; ITS RAYS CONSUME  
ME: I HAVE MADE A SECRET DOOR  
INTO THE HOUSE OF RA AND TUM,  
OF KHEPRA AND OF AHATHOOR.  
I AM THY THEBAN, O MENTU,  
THE PROPHET ANKH-AF-NA-KHONSU!

BY BES-NA-MAUT MY BREAST I BEAT;  
BY WISE TA-NECH I WEAVE MY SPELL.  
SHOW THY STAR-SPLENDOUR, O NUIT!  
BID ME WITHIN THINE HOUSE TO DWELL,  
O WINGED SNAKE OF LIGHT, HADIT!  
ABIDE WITH ME, RA-HOOR-KHUIT!

*Replace rum and meat, add Abramelin Oil and take up the bowl. Spiral out from the center with the Sun. Anoint self six times, saying DAS Y'MBOSS, in the following pattern:*

- |   |   |                                    |
|---|---|------------------------------------|
| * | * | <i>At the top of the forehead.</i> |
| * | * | <i>On the eyelids</i>              |
| * |   | <i>On the lips</i>                 |
|   | * | <i>On the chin.</i>                |

*If using assistants anoint them in the opposite pattern, saying DAS Y'MBOSS.*

*		<i>At the top of the forehead.</i>
*	*	<i>On the eyelids</i>
*	*	<i>On the lips</i>
*	*	<i>On the chin.</i>

*Anoint the People on the center of their foreheads with the Cross in the Circle, saying DAS Y'MBOSS.*

## 9. Thank you and see you later

*Return to the East, and chant.*

O MIGHTY TRIFORM HORUS, I GIVE THANKS TO THEE,  
FOR HEARING MY INVOCATION AND COMING BEFORE ME.  
THOU ARE RELEASED, DREAD GOD, TO RETURN TO THY RIGHTFUL PLANE.  
COME AGAIN, MY DEAREST ONE, WHEN I CALL THY NAME—  
OR WHEN MY WILL CALLS OUT TO THEE BELOVED LORD,  
TO COME TO THE AID OF THE SERVANTS OF THE SWORD.

## 10. Qabalistic Cross

SOI	<i>Touching forehead</i>	
KTEIS	<i>Touching the genitals</i>	$[p+k=0, k=0-p,$ $k=-p,  k = p ]$
ISKAROS	<i>Touching the right shoulder</i>	
EUKARISTOS	<i>Touching the left shoulder</i>	
IAO	<i>Clasping hands and locking fingers</i>	
DAHK BIKTIK!	<i>Pointing weapon to the ground.</i>	

## 11. Knock 1 - 4444 -1- 4444 -1

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# A Contemplation of Shiva

Part I

FRATER ARUN

As any true teachings regarding Shiva Sadhana come from someone initiated into the lineage of Sadhus, this writing should be regarded as one of the many symptoms of confusion exhibited by a Center of Pestilence. That being said, if any of the Brethren find a reflection of their own Gnosis in this work, then perhaps we can play.

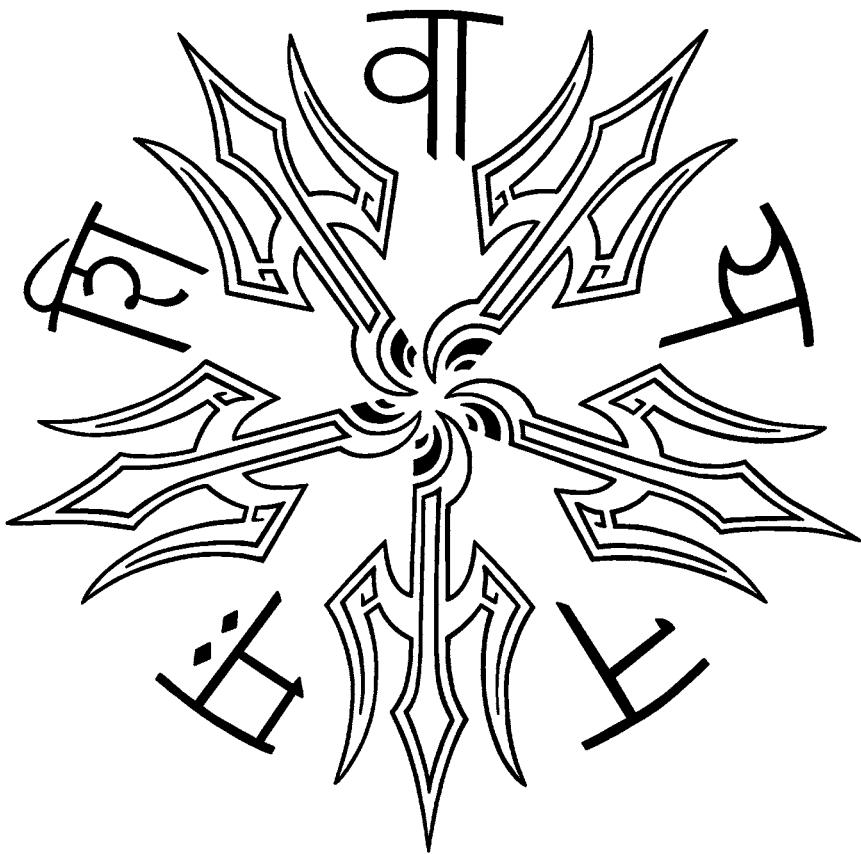
"Below the Abyss, contradiction is Division. Above the Abyss, Contradiction is Unity." Within this statement lies a key to understanding the many qualities that come to mind when the name of Shiva is uttered. His name means "The Auspicious One," yet He is the Destroyer. His symbol is the Lingam yet He is the Lord of Celibates.

He is beseeched by the Gods whenever the forces of Chaos threaten to overwhelm the Universe, yet Shiva is surrounded by the ghosts, demons and goblins of the cremation ground. Just as Baphomet is the Western symbol of the synergy of all polarities, so is Lord Shiva in the East. These words are written to inspire some cross-pollination between the gardens of the Rosy Cross and the pools of the Jeweled Lotus.

OM SHIVA-SHAKTI HUM!

How shall we begin this adventure? With the End, of course. Shiva is most commonly identified as the God of Destruction. When considered in relation to the Vedic pantheon, Shiva is regarded as a phase of Nature. The Vedic Trinity of Brahma, Vishnu and Shiva as creation, preservation and destruction is familiar to most students. From this angle, in relation to natural forces, Shiva embodies the natural entropic and dissolving tendencies in all things. From the angle of the Great Work, however, the Destruction in which Shiva Dances is none other than the Annihilation. Experienced with horror by the profane, this Annihilation is understood as Ecstasy to the Initiated.

One of the 1008 names of Shiva is Tryambakam, the Three Eyed Lord. These three eyes are the Sun, the Moon, and Fire ( $100+200=300$ ). These correspond to the three primary energy-channels in the body, the Ida or lunar channel, the Pingala, or solar channel and the Sushumna or channel of union. These all converge in the Ajna or Third-Eye Chakra. It is by the union and equilibration of the male and female energies within that each Yogi opens the Sushumna or fire-channel and, thus the Third-Eye. This idea is the basis of many of the practices and technologies of Yoga and Tantra. The image of Shiva-Ardhanaresvara, the Hermaphrodite-Lord, is the Deity symbol of the consciousness in the Third-Eye and is strikingly suggestive of Baphomet (Ayin). It is said that it is the Opening of the Third Eye of Shiva that releases the Flame that consumes All.



Shiva Pentagram  
FRATER ARUN

This Flame of Vision, that transforms the perception of the world so radically that it is said to destroy it, is experienced in moments when we are lifted out of our identification with the limits of the personality through which we operate. Shiva is usually shown engaged in one of the methods of attaining these moments – Meditation, Tantric Union, and Ecstatic Dance. My limited experience allows me to speak only of the path of Dance, as this is the route most frequently taken by me and by those with whom I play. It is important to note that the image of Shiva-Nataraj, The Lord of Dance, is shown performing the Tandava, the dance that brings about the dissolution of the Cosmos at the end of the Cycle. This is why this image is usually wreathed in fire. It is not the Wrath of God that destroys all; it is the Joy. The face of Shiva-Nataraj is serene, the limbs flowing with grace. The dwarfish demon who is crushed by the steps of this dance is none other than the contracted personality of the human ego. When we fully mobilize the energies of our body through ecstatic dance while maintaining awareness, the small self with its delusional fixations is obliterated for a while, releasing the True Self to expand beyond.

A stream of meaning running through and connecting all of these images is found in the position of the arms and legs of the Nataraj pose. Three of the hands hold the Drum for the rhythm of Creation, Mudra of Blessing for Preservation, and Fire for Destruction. This Dance thus contains the Trinity. But it goes beyond this. The feet, one on the earth and one upraised, refer to the Veiling Grace and the Revealing Grace. Within the Shiva cosmology there are not three, but five movements or phases of Consciousness represented by this Dance. This is significant to Thelemites in that the Pranava, or Aumgn is considered five-fold not only in our own symbology, but in some of the Yoga sects as well.

This is why the posture of the Shiva-Nataraj, representing the integration of the five phases of consciousness in the True Self, is in the shape of Aumgn. When the adept awakens to the Gnosis that his or her own Consciousness is the Creator, Preserver, Destroyer, Concealer and Revealer of the worlds, there is the Vision of Shiva.

There is now a point of connection that the Hermetic Magician can employ to interface with these mysteries via the methods within the Western Tradition. The Pranava, Aumgn, can be understood as essential Unity of Five elements. This expands into the root-mantra for the invocation of Shiva, "Namah Shivaya." This is called the "Panchakshara mantra" or mantra of five sounds. Each of the five syllables of "Na-Mah-Shi-Va-Ya" is attributed to one of the five Elements composing the Self and World. Each is also attributed to one of the five phases of consciousness discussed above. There is also mention of each letter forming part of the Body of God in such a way that the Tetragrammaton has been configured. Panchavaktra is the form of Shiva that has five faces and ten arms, representing the configuration of all of these functions, elements, phases into one operating awareness. Each of these faces/aspects is a deity unto itself, as well as part of a whole. Each has a name, color, direction, element, and emotion or energetic nature. The names are:

TatPurusha, which means “That Individuality” or “Personhood.”  
Aghori, which means “Beyond Fear.”  
Vamadeva, which means “Left-hand God” also “Pleasing.”  
Sadyojata, which means “Suddenly Born.”  
Ishana, which means “Lord.”

If one were to wish to integrate these archetypes into the rituals and practices of the Hermetic path, one would perhaps arrive at something like this, which I use to consecrate space before ecstatic dance:

#### A PENTAGRAM RITUAL OF THE NAMES OF SHIVA

- Raising the hand appropriate to the work above the head to the crown vibrate “Aumgn Namah Shivaya.”
- Draw down the light into the heart vibrating “Aumgn Namah Shivaya.”
- From the heart to the feet draw the light and vibrate “Aumgn Namah Shivaya.”
- With the right hand, touch the right shoulder and raise the arm upward to form the right branch of the Trident while vibrating “Aumgn Namah Shivaya.”
- With the left hand, touch the left shoulder and raise the arm upward to form the left branch of the Trident while vibrating “Aumgn Namah Shivaya.”
- Now standing in the sign of the Trident, intone the Rudra gayatri “Aumgn Panchavaktraya Vidmahe MahaDevaya Dheemahi tan no Rudra Prachodayat.”
- Proceed to the East, intone “Aumgn” in salute to this realm of one’s own Consciousness, then make the Banishing Pentagram while intoning “Na-Mah-Shi-Va-Ya,” one sound per line of the Star.
- Proceed to the South, intone “Aumgn” in salute to this realm of one’s own Consciousness, then make the Banishing Pentagram while intoning “Na-Mah-Shi-Va-Ya,” one sound per line of the Star.
- Proceed to the West, intone “Aumgn” in salute to this realm of one’s own Consciousness, then make the Banishing Pentagram while intoning “Na-Mah-Shi-Va-Ya,” one sound per line of the Star.
- Proceed to the North, intone “Aumgn” in salute to this realm of one’s own Consciousness, then make the Banishing Pentagram while intoning “Na-Mah-Shi-Va-Ya” one sound per line of the Star.
- Returning to the Center, in the sign of the Trident intone:

BEFORE ME... AUMGN TATPURUSHAYA NAMAH.  
BEHIND ME... AUMGN VAMADEVAYA NAMAH.  
ON MY RIGHT HAND...AUMGN AGHORYAI NAMAH.

ON MY LEFT HAND...AUMGN SADYOJATAYA NAMAH.  
WITHIN AND BEYOND ME...AUMGN ISHANAYA NAMAH.  
THE NAME AWAKENS THE REVOLVING WORLDS TO REJOICE IN THE  
LIGHT OF THE SUN. FOR I AM A STAR IN THE OCEAN OF STARS, A  
LOVER OF INFINITE SPACE!

- The forming of the Trident of Shiva as in the beginning of the ritual is repeated, ending in the Rudra Gayatri:

AUMGN PANCHAVAKTRAYA VIDMAHE  
MAHADEVAYA DHEEMAH  
TAN NO RUDRA PRACHODAYAT

This Ritual is an attempt on my part to integrate the callings of Right and Left, Magician and Mystic, East and West. Being a Hermetic technician (meaning a meddler) unto the end, I couldn't just leave it at simple devotion to Lord Shiva. The pattern of this ritual is based upon the Lesser Banishing Ritual of the Pentagram, of course. Yet the placement of the Names and Energies of the Gods within the directions of the Temple and within the body of the aspirant are both practiced in Tantric Ritual. This is merely adapting an existing pattern to one with which each of us is already configured. Nevertheless, my heresy will surely lead to the Flames of Annihilation (so mote it be).

The aim of this Ritual is to identify with Shiva as the Five Forces of Consciousness united in the Self. The motive for doing this is to become the Supreme Lover. The New Aeon offers a transformation of our relationship with Cosmos. Now each of us is revealed to be the Lover, the Experiencer of the Beloved, who is All and beyond all. Shiva is shown in perpetual union with Shakti, the activating Energy behind all apparent phenomena. As Maya, the Veil of Illusion, she is the Dream of the external reality in which each of us is engaged. Shiva is the Lover and Lord of Shakti because he is both Awakened from the Dream and yet lucidly penetrating into her. This is what I want to be when I grow up. The Priest of the Sun with the Serpent of the Lord upon his brow has parted the veil of apparent reality to reveal the Naked Brilliance of She who is clothed with the night Sky. Only one who is detached from the realm of Maya may truly appreciate her. Only one who has renounced all that he has can become all that he is and thus enjoy all that she offers. This is a resolution of the paradox between the celibate Lord of Yogis and the passionate Lord of Love.

## double helix

been a while since I've had the view  
from the top of the world  
been a virgin  
formed the universe  
looked into His eyes &  
raised the dead

been a while since I  
charmed a serpent  
shed my veil  
held a sword and the Law in my arms  
& with but a gesture  
declared it "good"

INRI, I Now Renewed by Fire  
(from no expected quarter, might I add)  
as the Word is sighed  
& the world I just made falls  
have faith in all those beings  
multitudes visible & invisible  
waiting in the wings,  
waiting to go on  
to make another one

let go, let go  
free to trade an I for an O  
IO, IO, IO.... there & back again  
living up to my Name  
slipping through the net  
passing unseen  
but not untouched

—Soror A.R.G.M.

# The Head and Tail of the Dragon and the Black Moon Lilith

FRATER GREG FOSTER

The Head and Tail of the Dragon are the English translations of the Latin names for the lunar nodes, *Caput Draconis* and *Cauda Draconis*. These are not physical bodies that one can see with a telescope, but points in space where Luna's orbit crosses the path of the ecliptic, or the plane of the Earth's orbit around the local star. Nonetheless, these points have tangible results as they correspond to eclipses. When a lunation, being a full or a new moon, occurs near these points the sun, earth and moon are more or less on a level plane relative to one another. Thus, the physical body of the moon is capable of knocking out the lights of the sun for a spell, and the physical body of the earth is capable of knocking out the lights of the moon—voilà, the observable effect of an eclipse.

In a natal chart the nodes can be seen as a representation of the overall theme of a person's evolution on earth, with the south node as the summary of past influences that lead up to one's present life and the north node standing for our trajectory towards future development. These are always 180 degrees away from one another, the astrological aspect of opposition otherwise known as dynamic tension. In your birth chart the north node is a horseshoe with its opening downward and the south node a horseshoe with its opening upward. Steven Forrest has called them the "ass" and the "mouth" of the dragon in a series of lectures he gave with Jeffrey Wolf Green, published as a pair of volumes entitled *Measuring the Night*. This illustrates the idea that the south node is what has nourished us up until now but has been drained of all its nutrients. The north node is where we need to focus to "feed" the dragon with new experiences.

In his book *The Inner Sky* Forrest states that one has the option of taking advantage of this evolutionary opportunity or not; we could just as well rest in our pile of compost and die of boredom in the safety of comfortable monotony. We must make a conscious effort to seek out the "food" of the new and alien experiences represented by the sign, house and aspects of our north node. Symbolically speaking, the option to follow or not follow this evolutionary path comes from the influence of the sun, the astrological representative of our conscious will, as the moon's nodes are points on the ecliptic which is formed by the path of the earth around the sun. These are points where the karma of our lunar instincts intersects with the dharma of our evolution into fully conscious human beings on the plane of our home world, Earth.

In astrology there are three Liliths; an asteroid, a hypothetical (but most likely non-existent) second moon of earth, and The Black Moon Lilith that I refer to in this essay. This Lilith is similar to the lunar nodes in that it is a point in space located by mathematical calculations as opposed to a physical body that one could detect with a telescope. The path of the moon around the earth is highly elliptical, or egg-shaped. The closest point of this egg to the earth is called the

perigee and the farthest point the apogee. If one were to imagine a line traced from the center of the earth drawn out to intersect the moon's orbit at apogee, the line would pass through the Black Moon Lilith. An ellipse has two foci unlike a circle with a single point at the center at equal distance from all points along the arc of the circle. Lilith is the second focus of the moon's path around the earth, an empty space around which the earth and moon dance.

This point has nothing whatsoever to do with strongest source of visible light as observable from our home world, the sun. The solar ego has no say in how this point functions in the space of a human psyche; it's all gravity and electromagnetic waves dancing in the void between the worlds. The story of Lilith in mythology can help to illustrate this idea.

Adam of Garden of Eden and Original Sin fame had another partner before the docile Eve who was created by the Demiurge from Adam's own rib. This partner was Lilith who was his equal and created from the same dust as Adam himself. When Adam insisted that the missionary position, or man on top, would be the only acceptable way to have sex, she flatly refused, pronounced the Ineffable Name and left for the desert where she took up residence in a cave. The story tells us that she cavorted with demons, but I like to imagine that they were simply human beings who respected her and had not yet fallen for the trickery of the arrogant Daddy back in the Garden. Yahweh, the original Big Brother sent angels to convince her to return. She refused, preferring the freedom of the desert to Adam's desire to control her as a slave, a wife, a concubine.

It was only then that Yahweh created Eve out of Adam's rib. Lilith, in the meantime, continued to enjoy herself with the desert folk, giving birth to monsters that would forever menace and kill the children of Adam, or so proclaim her detractors. She survived into Europe's medieval mythology as the Succubus who, in wet dreams, drained poor young men of their vital essence as they slept.

This little tale shows us a myth illustrating the seeds of patriarchy, empire, and the battle of the sexes, the divide and conquer strategies that allow us to turn our brothers and sisters into enemies, stoking the fires of war. The symbol of Eve created out of Adam's rib corresponds in the course of history with the view that woman has no soul, that woman's only value is in her relation to a man, that sexuality is only allowable for the creation of offspring in service to the man's desires and more importantly the welfare of the State. The woman was more or less turned into a soldier factory. The tradition of a woman giving up her name and taking up the husband's is but one real world manifestation of this archetype. The woman as man's equal has no place in the worldview of Emperors and Kings and Warlords

This attitude is not only confined to women in patriarchal societies, but extended to include everything that's different from the Officially Sanctioned Reality handed down to us by the various manifestations of Big Brother that have plagued us throughout the course of history. The demons that the Daddies would like to blame on Lilith actually have their source in our repressed desires, what Jung called the Shadow.

Astrologically I've come to understand Lilith the Black Moon as something like the cave into which Luke Skywalker descended on Dagobah. Before he goes in he asks Yoda what's inside. Yoda tells him, "Only what you bring with you." He took his lightsaber even though Yoda told him it would do him no good in there. The result was that he dragged up something from his unconscious depths that he did not yet have the strength or the discipline to face. His desire to control the situation by the application of force unleashed a piece of his Shadow that nearly got him and his friends killed, or worse, tricked into service of the Emperor. What would the cave have shown him if he went in with a respectful attitude?

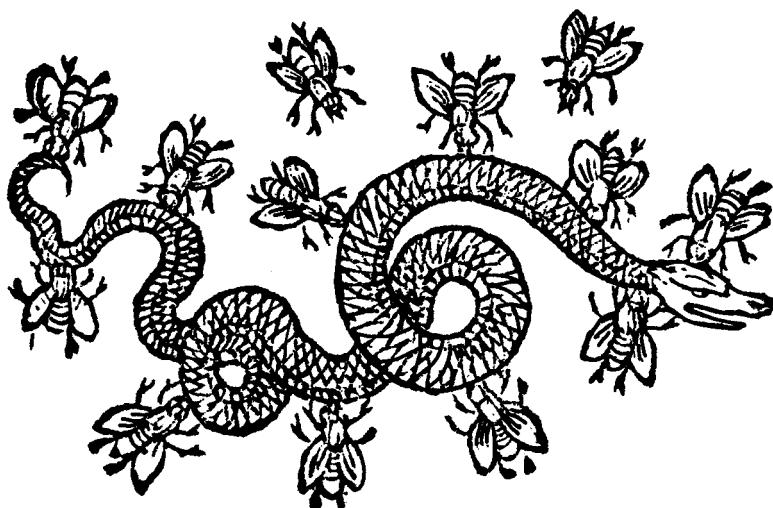
The point in empty space named Lilith teaches us to have what Zen practitioners call "Beginner's Mind." This is the ability to be surprised, the calm acceptance that you do not, nor will you ever have it all figured out, what I see as a healthy relationship to the Unknown. This acceptance allows us to have relationships with real people, allowing them to be themselves in our presence rather than merely relating with a series of fantasies crafted from the rib of our preconceived expectations. With this sort of mind there's no need to put McDonalds' and Starbucks into every city on the planet so the children of Adam in the American Empire won't be freaked out by something (gasp!) different from what they're used to, nor is there any need to force everyone to speak English or to worship our gods. With Beginner's Mind we know we don't have the whole story.

In the study of Art History there is a term known as *horrovacuii*, Latin for fear of empty spaces. In art this is the practice of filling every available space in a sculpture or painting, pushing out the negative space. I think that this term could also be used to describe the present manifestation of humanity in the industrialized empire, as a kind of disease as we chop down the forests and fill every available space with symbols of our grudge against nature, our desire to have everything under control. We've steered ourselves to the brink of collective suicide by our fear of emptiness, our unconscious need for letting go threatening to manifest itself by any means necessary.

Lilith is the empty space that allows us to be filled with what is right for the present moment, the capacity to be present to whatever is. When we try to control her based on our personal relationship with her as illustrated by the house, sign, and aspects she makes to one's natal planets, the void merely reflects back at us our fears as we demonize ourselves, stuck in the reflexive habit patterns of our south nodes. Until we've integrated this force into the fabric of our totality we see the Enemy everywhere but in ourselves, and the war machine grinds on and on...

Uranus, Neptune, Pluto, and the herd of Centaurs can only send poison juice through the circuits of our egos until we've discovered the capacity to let go of expectations, the insistence on controlling every last detail. Pluto as plutonium, Uranus as uranium woven into weapons of mass destruction, Neptune as propaganda and drug addiction are just some of the demons Lilith has reflected back at us in response to our own fear of the void. I propose that the ability to face Lilith with our minds open, standing in our own strength, so that we don't succumb to fear, so that we don't attempt to impose our desire for the experience to be anything in particular—this is the entrance fee, an indispensable skill needed if one is to successfully navigate both the evolutionary experiences of the north node

and the healthy application of the powers of the outer planets. Lilith is close to home, closer even than the moon, she is the dark twin of our Mother Earth. She is an emptiness which allows the two dancers in the Earth-Luna system to relate to one another while remaining distinct individuals; at this phase of our evolution we would be wise to listen to what she has to say.



# Book Reviews

*Rebel in the Soul : An Ancient Egyptian Dialogue Between a Man and His Destiny.* By BIKA REED. Rochester, VT: Inner Traditions, 1997. Pp. 144. \$19.95.

*Her-Bak: Egyptian Initiate.* By ISHA SCHWALLER DE LUBICZ. Rochester, VT: Inner Traditions, 1978. Pp. 400. \$19.95 [Reprint Edition].

Being a lover of ancient Egyptian mythology and a student of its spiritual teachings, I have found myself quite pleased to have Bika Reed's translation and commentary of the Berlin Papyrus 3024 on loan from Frater Dorje for the past few months. The book, titled *Rebel in the Soul: a sacred text of ancient Egypt*, is certain to be of interest to anyone curious about the depth of the inner teachings of the Egyptian mystery schools. This text is a dialog between a man considering suicide and his soul persuading him not to end his life.

The translation of the papyrus is accompanied by a lengthy commentary and background information on the symbolism used throughout the text. Even those who are extremely well versed in Egyptian mythology will find the commentary quite informative and well written. One definitely gets the impression that Bika Reed thoroughly researched and understood this work before undertaking her translation. This knowledge is especially well illustrated in the section where Reed compares and contrasts her translation with a version published in 1956.

Personally, I find the superiority in clarity of the translation one of the most amazing aspects of the whole work. When reading works by Budge (the most commonly available author on Egyptology) I have often found myself wondering how much Westernized Christian bias has clouded his translations and the ideas of the ancient Egyptians. But, Reed's translation does not feel tainted by any pre-conceived spiritual ideas. It flows, coherently conveying the connection of man with his soul as the ancient Egyptians understood it.

The Publisher's Preface to *Rebel in the Soul* shows where this amazing insight comes from. Bika Reed has developed her understanding through extensive study of actual Egyptian hieroglyphic texts and not translations. Reed's study was greatly influenced by the work of R.A Schwaller de Lubicz and his wife, Isa. The work of the de Lubiczs is another example of authors who truly understand ancient Egyptian thought.

I had read Isa Schwaller de Lubicz's *Her-Bak: Egyptian Initiate* before I encountered *Rebel in the Soul*, so I was a little familiar with how Bika Reed arrived at her translation. Egyptian spirituality ran deeply through its culture, integrating all life into a symbolic representation of the divine. The writings of the Egyptians were more than stories or myths. The hieroglyphic symbols and words were believed to carry properties of the divine. Through these divine properties, the way words interacted to form sentences and thoughts also carried the order and way in which the gods interacted with the physical world. Thus, to truly understand hieroglyphic writing, one must have a thorough understanding of Egyptian spirituality.

The same depth can be recognized by any student of the Qabalah. An entire system of spiritual understanding is contained and encoded in the Hebrew Alphabet. Just as the tree of life is a framework and key to understanding the Hebrew system, "The Book of the Dead" and the path the sun takes through the Egyptian underworld is the framework for understanding the Egyptian system. Both systems express the intricacies of the divine through the symbology of their alphabets.

To those who wish to study Egyptology from a more mystical and spiritual perspective, I highly recommend both *Her-Bak: Egyptian Initiate* and *Rebel in the Soul*. *Her-Bak* does an excellent job of expressing the Egyptian mysteries from an initiate's perspective. *Rebel in the Soul* shows the depth of spiritual teaching that can be discovered in Egyptian writing if one but looks with the initiate's eyes. A new version of *Rebel in the Soul* was published in 1997 and I noticed it available at amazon.com. *Her-Bak: Egyptian Initiate* is available at Powell's or on the net. May your studies reveal the "word of truth."

-- Maa-Kheru

*Jonathan Strange & Mr. Norrell: A Novel.* By SUSANNA CLARKE. New York: Bloomsbury USA, 2004. Pp. 800. \$27.95 [Hardback]. \$15.95 [Paperback].

Written deliberately in Regency style, Jonathan Strange and Mr. Norrell is a magician's comedy of manners that combines the style and sensibility of Jane Austen with the dreamlike imagery of H.P. Lovecraft. The book is centered around the two very different characters of Mr. Norrell, a curmudgeonly wizard whose favorite pastime is proving that the rest of the "magicians" around him are charlatans and fools, and Jonathan Strange, a pleasant young man who "though he had no striking vices, his virtues were almost as hard to define." Both men become powerful in an England where magic is always spoken of but rarely practiced.

Other characters are lovingly detailed: Mr. Childermass, Norrell's familiar and amanuensis, who is perhaps not entirely human; John Segundus, the only member of the York Society of Magicians who does not enter into Norrell's wager and is thus spared from a life without magic; the "gentleman with thistle-down hair," a faerie of some repute who possesses power and malice in equal measure; Robert Black, a black butler who becomes entangled in the entertainments of the fae to his detriment; Miss Wintertown, the comely lass who the gentleman with thistle-down hair brought back to life, only to steal her soul away; and the Raven King, King of England, King of Faerie and King of "Some strange country on the far side of Hell," the ever present and ever remote historical figure who was the very definition of magic to these poor fallen wizards who seek the glories of his lost age.

The book is long, some 782 pages and is organized into many "documents" that speak of the exploits of our two main magicians and have something to say about the history of English Magic as well. The charming fare of romance, intrigue and mystery is counterbalanced by interesting footnotes that wouldn't have been found in any Austen book. Be quite prepared to dig deep for all of the tasty

treats in this book. Sticking with the characters as they struggle with Napoleonic France or the worst fiends of Faerie and Hell can be quite dizzying, but it's worth the trouble.

Magicians who enjoy this book may also be interested in *Armor of Light* by Melissa Scott or any of her other Elizabethan Magic novels.

-- Tony Davis

*Anansi Boys*. By NEIL GAIMAN. New York: HarperCollins, 2005. Pp. 352. \$26.95 [Hardback]. \$7.99 [Paperback].

Fat Charlie Nancy doesn't know his father is a trickster god, but he does know he is quite comfortable with being four thousand miles away from the old man, who has a number of shortcomings, the most unbearable of which, from Fat Charlie's point of view, is that he is embarrassing – egregiously, spectacularly, intentionally embarrassing; the send-you-to-school-dressed-up-for-imaginary-holidays kind of embarrassing. It was his father who had given him the nickname of Fat Charlie, a name which stuck despite all his attempts to move away from it, and despite the fact that Fat Charlie was really only fat for a short time as a kid.

His fiancée has never met his father, and thinks it would be a fine thing to invite him to the wedding. Fat Charlie thinks otherwise, but because he is a nice guy and also not very good at saying no, he soon finds himself calling his father, and speaking with Mrs. Higgler, the little old lady who has lived next door to his father like forever. She informs him that his father has just died. (As it happened, while singing karaoke in a bar and managing somehow to pull down the top of a woman in the front row as he fell from the stage, embarrassing to the very end.)

Fat Charlie has to fly to Florida for the funeral. As he goes through his father's things, in the company of the same Mrs. Higgler, who has always seemed the soul of mundane sanity, she casually tells him that his father was a god. And that Fat Charlie was not an only child, but actually has a brother named Spider, who "got all that god stuff." Mrs. Higgler explains that if he ever wants to talk to his brother, all he has to do is tell a spider.

Fat Charlie certainly has none of "that god stuff," at least as far as he has ever noticed, and so he sensibly assumes the old lady is nuts. He has enough trouble with the unavoidable mundane modern human stuff – the job, his fiancée's mother, and the whole business of trying to fit into a world (hopefully without too much embarrassment) for which he just isn't quite suited. But in a moment of curiosity and whimsy, he does tell a spider that he wants to see his brother, with the utter certainty that it's just a foolish whim and that nothing real could come of it.

But Spider seems quite real when he shows up, dripping charm and surrounded by adoring women, to lure Fat Charlie out for a night on the town to mourn the old man. He seems even more real when Fat Charlie wakes up the next morning hours late for work, with a horrific hangover and a woman he doesn't know. And Spider becomes clearly and terribly real when he decides that he likes Fat

Charlie's life and proceeds to move into it, convincing everyone from his boss to his fiancée that he in fact is Fat Charlie (even though they really don't look anything alike), and then refusing to leave when asked nicely.

*Anansi Boys* is not in any sense a sequel to Gaiman's *American Gods* (although Fat Charlie's father Mr. Nancy does make a cameo appearance), but there are certainly parallels between the two novels. Like Shadow, the protagonist of *American Gods*, Fat Charlie is the American son of an Old World god, who because of an act whose significance he doesn't fathom, gets drawn into a mythos he doesn't believe in and knows nothing about, and suddenly finds himself in a world of very real danger.

Like Shadow, he is in a sense missing a part of himself because of the interaction of "that god stuff" with more mundane reality. Both characters, like initiation candidates, find themselves walking ignorant through an iteration of a very old story, facing ordeals and learning a thing or three. And both have to face very real dangers as they try to sort things out both in the mythos and in the mundane world.

I have come to expect exceptionally good work from Gaiman, and he does not disappoint here. The interplay of mythos and mundane is perfect, the various elements interacting according to their own natures; and what a wonderfully mixed bag of natures it is: there are little old neighborhood ladies who, with the aid of a few more-or-less appropriate ritual items grabbed from around the house, send Fat Charlie to speak with the denizens of his father's mythos in their own land (not the safest place to be without knowledge of the place and its history and stories, as Fat Charlie discovers). There is a cute and charming police-woman, and a ghost who does not believe in ghosts. There is also a soulless businessman straight out of the evening news, as brutally mundane a representative of business evil as ever stole nice people's money, a fitting archetype for our own times. There is also a monster that becomes a hero when the chips are down, a tropical island, and a lime. All play a part in this tale of Fat Charlie's introduction to his brother, and to Bird, and Tiger (who is all big cats, not just the stripy one), and to an ancient and on-going struggle over who owns the stories.

-- Soror Samizdat

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