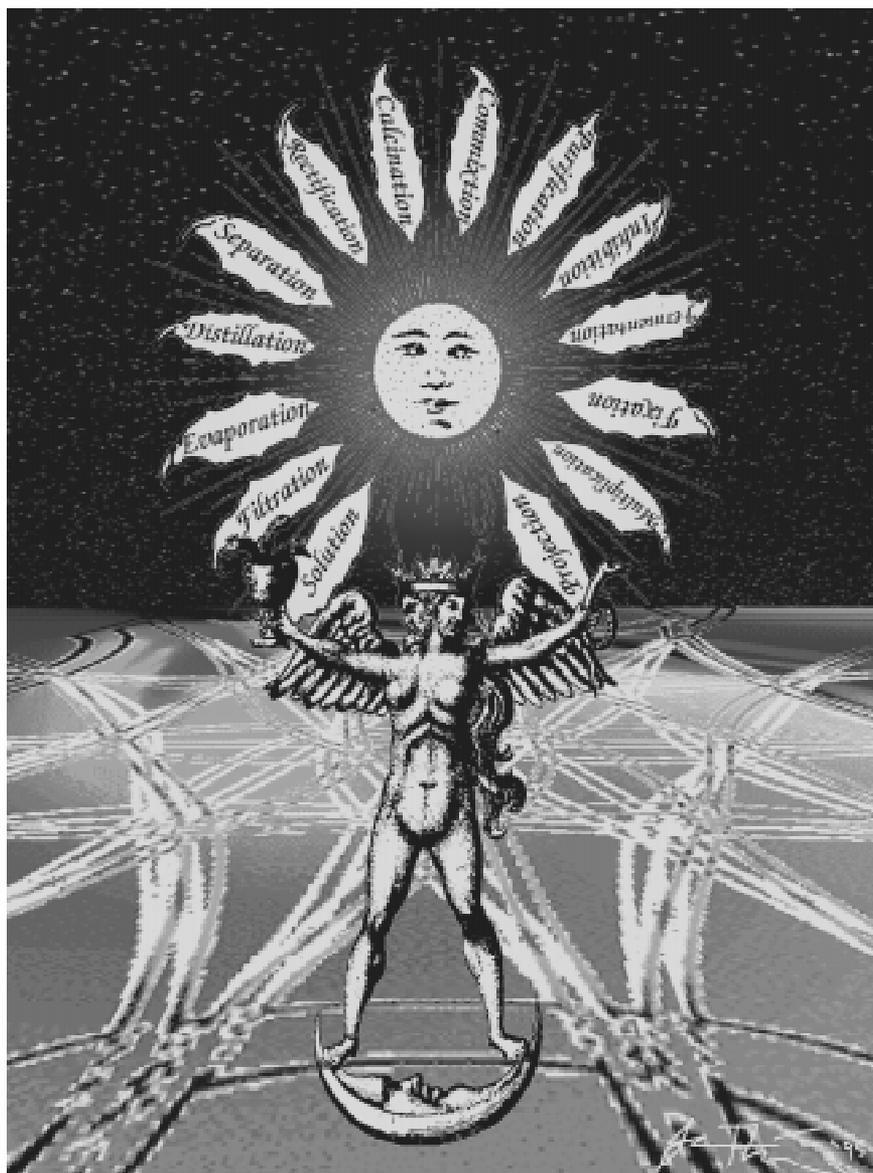


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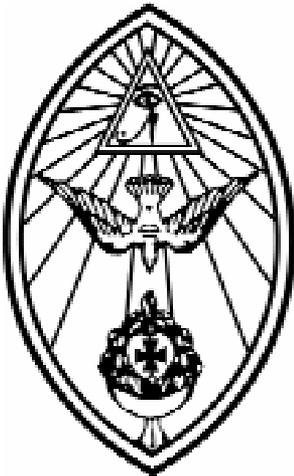
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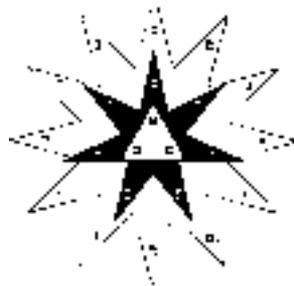
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Table of Contents

<i>Alchemical Tree</i> by Frater HydraLVX	Front Cover
Contact Information	Inside Cover
Table of Contents	3
<i>The First Page</i> , by Frater Diapason	4
Letters to the Editor	5
<i>Saint Sinner (Manifesto)</i> , by Madeline Ray	6
<i>An Analysis of AUM</i> , by Frater Doubt-Goat	8
<i>A Vision</i> , by Soror Viktoria	9
<i>I Love Satan!</i> by Frater Doubt-Goat	10
<i>Liber 5 Breakdown</i> by Frater Doubt-Goat	Pull-Out Centerfold
<i>Fringe Files I: the Shaver Mystery</i> , by Mick	19
<i>Book Reviews</i> , by Frater Diapason	21
Classifieds	22
<i>Hesiod and the Muse</i> , by Gustave Moreau	Inside Back Cover
<i>The Great Red Dragon and the Woman Clothed with the Sun</i> , by William Blake	Back Cover





The First Page

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

We've just passed the glorious first anniversary of the Portland Thelemic Community Center which (appropriately, on many levels) began its life on April Fool's Day, 1999. The Center has been a tremendous boon to the local community and the site of many memorable Initiations, Masses, Classes, and Social Events (remember the After-conference Party? remember the Millennium Bash? Remember when Brother... well, maybe better to forget that one...). Its existence has contributed significantly to local Order growth and prosperity, plus it's provided me personally with yet another floor where I engage in the ancient and revered practice of "sweeping meditation."

Upcoming: Three days of the writing of the Book of the Law: Fraters Doubt Goat and Diapason will be providing a cool jazz background to a "beat" reading of Chap. 1 by that indomitable hipster, Brother J. Dig it!

Visitors from the beyond: Brother T. (and partner A.) were up here from the Bay area to attend Initiations and Mass,. Brother K. came up from Southern Oregon to celebrate Gnostic Mass and handfasting with Sister J. Our favorite 10 yr. old C. was in town for a too short visit to say hello to all and sundry.

New arrivals: C. and J. add another member to their brood. Congrats!

Away and back again: Fra. Diapason, Sor. Isabella, and Fra. D. dropped down in Austin for a few days to attend the Kabba Colloquium and returned home with bags of new ideas and useful information.

The New Word: Fra. Solis (with the help of Sor. P.A. , of course) directed and produced a top-rate Equinox Ritual (over 60 people in attendance) with an impressive, well rehearsed ritual team of local members. Bravo!

Boot camp: Sor. Isabella's and Fra. Doubt Goat's "officer training program" has seen its first crop of graduates. Looks like a big success.

Love is the law, love under will.

Fraternally,
Frater Diapason

Letters to the Editor

Thank you so much for the "Abramelin for the Masses" material; it's a beautifully simple, or is that, simply beautiful, ritual in its creation. I'm curious, however, I wonder why it was that our good [sic! Mick] Sister failed to mention the seasons for (distinct times) the gathering should one wish to do so, i.e. roots in the winter, bark in the spring, leaves in summer, and fruit in the fall. There are slight discrepancies and blending of the seasonal harvest of course, but the above is a good "rule of thumb". Upon reading the material, I must say, that I felt subtly compelled to participate in the process from inception to consumption...

David Taylor, Salem, Oregon, USA.



Dearest brother Pashtananda [that be me - ed]:

I have just reread evocation method 1-Babalon by Soror Viktoria on vol. 4 of the Lion and Serpent. It is so diversely excellent and beautifully worded, (and well presented in the Lion and Serpent) that I wish to thank you both.

Her devotion and wisdom is vastly inspiring to me. The joyously beautiful and reverent invocation to Mother Babalon moves me deeply, and awakens me to the action and wisdom of my Higher True Will.

Please communicate my hearty and soulful praise to her.

...

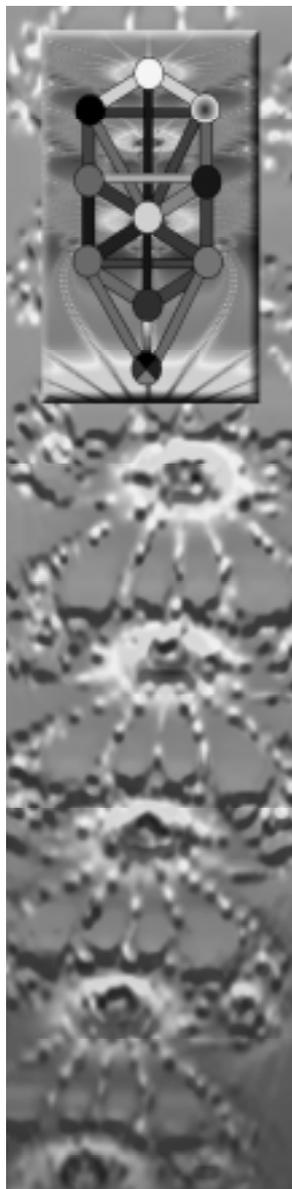
Also, I find the invoking ritual of the Sphinx to be excellent (in the same vol.), and I plan on using it. I really love the short bit of prose at the end too, the image of the dancing Magus is wonderful.

2 questions to the author, or anyone else who may have the answer:

The order of invoking the pentagrams is E, N, S, W. Is one to move deosil, or widdershins to each quarter? or perhaps differently to each. Also, I assume that one faces East for the final attainment.

And, are these the official elemental and chakra attributions of To Know, Will, Dare and Keep Silent. I have seen different attributions than those presented, but see the logic to what is given too. Are there any specific books the Author based these associations on, 777?

Sylvanus, Sebastopol, California, USA.



Letters to the editor can be sent to the email or postal mail addresses provided on the inside cover.

Saint Sinner (Manifesto)

by Madeline Ray

I understand why the lunatics
they bash their heads into the wall
they bash their brains into
the brick.
I understand why the poet says,
"The only war that matters is the war against the imagination."
I understand what she means in
those words.
I understand the "values"
(whose values?)
the "values" of intellect, beige, minivans.
No one gets paid just to be Holy anymore
No one gets paid to be the Master of their realm.
I understand why the lunatics
bash their heads
O, I understand
smash their heads
into the brick
into
the rock
in
to
the wall.

My heritage is not proud:
But I am.
I am proud that the clowns cannot eat me
I have stepped outside of the boundary
I have stepped
outside of the
box
multidimensionalshift
no-way-too-cool
I am beyond-
until that slow suck gravity
wells the
black void
quakes
takes
me under
takes me under
take me through!
Where there is no rest for the sinner
no rest for the wicked
where I hear the anthem of the singer and say,
"Jesus died for somebody's sins but not mine
my sins my own they belong to me."
ME!
I ACCEPT!
I am proud
and I am vain
and I am the Whore of Babylon
and I REJOICE!



Let me have more wickedness
wickedness UPON wickedness
for if this is sin,
2000 years have gotten it wrong
weak jealous godling misled the masses
let me laugh at it! HA!

O, I AM!
(and I understand)

and I understand
and I understand that the matter with me
is that I drool self-love
and poetry

and paint leaks from my soles as I step defacing the concrete
and all the world is joy!

O, I am, and I understand
that the jealous godling wants these things for himself,
but I say:

NO.
What is it?
What is it?
Why?

Must we be fucked up all the time
slaving slaves to hate and fear and abase before the jealous godling?
HA! Rise on the glory of individual divinity!

O, I am
and I understand why the Magick Man says,
"Deliver me from evil and from good."

Blessed be the demon-child God-Self
Blessed be the demon-father Power
Blessed be the demon-mother Love
Blessed be the rage that fuels the freedom fires

The destroyer is
the redeemer
the phoenix is ours and
we shall rise up

rise up
from the flames to battle!
This world is new again, my friends,
my comrades,

my others;
rage, love, beauty-
Come fight for your right to DREAM

to be HOLY
to be FREE
to be VAIN
to be MAD
to be at peace...

I understand why the lunatics
they bash their heads against the walls:

But I am not them.
(AMEN)



An Analysis of AUM

by Frater Doubt-Goat

A-U-M

Ah! (exclamation of insight)

Oooh! (exclamation of experience)

Mmmmm! (exclamation of satisfaction of the result)

A Vision

by Soror Viktoria

2/28/2000, 2:58pm, dies Luna
Pathworking Vision, Completion of Tav:

I was standing on a windy plain at the center of a many-branched path, a crossroads which branched and branched again, no matter what path is chosen. I was standing where I always am, but this time noticing, this time seeing the airy chaos laid out not only before me, but in every direction around me.

On the compass, every direction East.
My map a near-blank grid of words instead of landmarks.

Stopping to think, I was caught in the mesh.
Stopping to think, the winding tentacles of the Road stood out from their grassy borders, doubling back into my brain.
Stopping to think, I was stopped in my tracks.

In this featureless landscape of the half-known & half concealed, as yet unformed, assumed and imagined future my bewilderment became frustration. The frustration became anger, the anger became urgent desperation, the urgent desperation became a weeping sadness. And still I had not moved one step in any direction.

"How long, O Lord? How long?" I cried.

The wheels in my head turned by the tendrils of winding roads spun faster and faster still, my eyes seeking out which Horizon was mine, my own true East.

Then...

In the instant
In the blink of an eye
In my distraction I was struck and seized square across the shoulders,
Under the arms,
Through the Heart
And swept skywards.

It was some great black bird who was neither Raven, nor Dove, nor Eagle but a little of all three bearing me off the dusty paths towards the wilderness of Unknown Heaven! The tools fell from my hands like toys outgrown, soon to recede into the land of memory. The World itself reeled giddy in my head, butterflies of the stomach now leaping in my chest with the drunkenness of a newborn perspective.

And in the rustling of His feathers,
In the silent thundering of His wings
I heard a voice whisper:
"Come and See."

I Love Satan!

Or, An Analysis of Liber V vel Reguli

by Frater Doubt-Goat

Liber V can be seen as Atu XV (the Devil card) in 4-D: an invocation of Satan, or the energies of Satan (Lucifer, the Light-Bringer, the Serpent of Knowledge, etc.) into the material, manifest world. The averse pentagrams that are drawn throughout the ritual are the face of the Devil, the Goat of Mendes, and indicate the growth of Spirit into Matter or the flow of Spirit into the Material World. The standard upright pentagram is shown with spirit given to the top point, whereas in the averse pentagram, spirit is at the bottom point. The Golden Dawn considered the averse pentagram ("see that thou doest it not!") as a symbol of evil, the lording over of spirit by matter. In Liber V, the averse pentagram is seen as "spirit as foundation," birthing matter into existence. Just as the traditional pentagram can be seen as spirit descending into matter (i.e. the lightning bolt of creation,) so can the averse pentagram be seen as matter crystallizing "up" from the "ground field" of spirit. Rather like the quantum field, where particles arise out of the vacuum to help form matter and create interaction. Or like a Tree growing from a seed.

Spirit as the Root of Matter.

An advanced pentagram ritual, Crowley called Liber V "an incantation proper to invoke the Energies of the Aeon of Horus." The "Energies of the Aeon of Horus" - called the 93 current for short, or simply 93 - are the energies of magick, energies "beyond" the phenomenal world. In Setian philosophy - i.e. as put forth by the Temple of Set - Set is outside of the phenomenal world, beyond the world of sense and sensation, logic and reason, feeling and intuition. Man can access this force (the so-called "Gift of Set", also, think of the myth of Prometheus) to affect the phenomenal world.

11 is the number of magick because it invokes one more beyond the 10 sephiroth, one more beyond the limits of the world, i.e. the "supra-natural." The Sephir Yetzirah states: "Ten Sefirot of Nothingness, ten and not nine, ten and not eleven" and "Ten Sefirot of Nothingness, their end is imbedded in their beginning and their beginning in their end...For the Master is singular. He has no second and before One, what do you count?" Also, 11 indicates the union of the 5 and the 6, the pentagram of man and the hexagram of the divine. 93 is the special number of Thelemic magick. If we consider the Tree of Life with its 10 sephiroth as the whole of the phenomenal universe, then the number 11 represents something that is *beyond* that universe. 93 is the *flavor* of 11 with which we are dealing.

The Pentagram can also be seen as representing the power of Nature, or the phenomenal universe. The averse pentagram, as representation of Satan or the Devil, also represents matter itself. Another title of Atu XV is "The Lord of the Gates of Matter."

Now, on to a blow by blow analysis of the ritual. The lines of the ritual are in **bold** and my comments are in normal typeface.



The averse pentagram with Spirit at the bottom point.



The traditional pentagram with Spirit at the top point.

Liber V vel Reguli
by Aleister Crowley

The title itself warrants special attention. The capital letter "A" is considered a form of the pentagram, with five points. If you extend the central bar, it becomes somewhat more obvious. The "A" can also be written without the crossbar. A capital "V" is basically an upside "A" so thereby, the letter "V" = the averse pentagram, or the face of Satan. Also, "V" = 5 = Geburah = Mars = Severity = the energy and discipline necessary to get the job done. There are 5 words of the Aeon that are invoked, each equaling 93. It could also be stated that "V" = Venus, for a double entandere on Venus and Mars, or Love and Will.

Reguli means "rules" or "rulers," i.e. LASH TAL, THELEMA, FIAOF, AGAPE, AUMGN, are the words, or "rules," or "rulers" of the Aeon. Also of note is the singular meaning of reguli, "regulus" which means:

Lat., dim. of rex. 1. A petty king; 2. The pure metal, which, in the melting of ores, falls to the bottom of the crucible; 3. A star of the first magnitude in the constellation Leo; - called also the Lion's Heart.

The first definition, the "petty king," is in Alchemy called the microcosmic king, the king of the earth (as opposed to the macrocosmic king.) Satan is described in the New Testament as the "King of this World." The second definition deals with the refining process, both metallurgical and alchemical. As for the third definition, Crowley often referred to himself as a Leo, and "Lion" was a common nickname for him by his mistresses.

So, the title of "Liber V vel Reguli" could be translated as "Book 5 or Rules" or "The Book of Satan or King of the World", or "Satan Rules!" etc. etc. etc.

Being the Ritual of the Mark of the Beast: an incantation proper to invoke the Energies of the Aeon of Horus, adapted for the daily use of the Magician of whatever grade.

The "Mark of the Beast" is a sigil that Crowley used. The term "Mark of the Beast" originates in the Book of Revelations. The sigil is an obvious phallic symbol. It is the Sun and Moon conjoined (King Sun, Queen Moon of Alchemy,) with the testes given to 666 (the Beast) and 156 (Babalon), also obviously conjoined.



The Mark of the Beast

We have already discussed "to invoke the Energies of the Aeon of Horus." The fact that the ritual is for the daily use of the Magickan of whatever grade indicates that it is meant to be a replacement for the Lesser Banishing Ritual of the Pentagram. However, it is vastly more complicated than even a Star Ruby. It is standard practice to only approach Liber V after the LBRP and Star Ruby have been mastered, as it is significantly more difficult than either and has components that are more easily mastered first in the less complicated Star Ruby.

THE FIRST GESTURE

As in an LBRP, or Star Ruby, Liber V is composed of 2 sections, and the first section is a version of the Qabalistic Cross.

The Oath of the Enchantment, which is called the Elevenfold Seal

I don't know why it's called the "Elevenfold Seal," other than the beginning and ending count of 11 knocks.

The Animadversion  *towards the Aeon*

Animadversion means:

1: a critical and usually censorious remark 2: adverse and typically ill-natured or unfair criticism

The sigil displayed is called the "Sigil of the Grand Hierophant" and is formed by tracing the middle pillar and the horizontal paths on the Tree of Life. The circle at the top is Kether, or the Ain Soph Aur.

The use of the term "animadversion" is very odd, unless we take it, in the context of the ritual, as a rebuttal, a retort to the unfair criticism of the energies of the Aeon, and the "fall" of the Satan energy. This describes the function of the ritual, the reclamation of Satan, the Lord of the Gates of Matter.

1. Let the Magician, robed and armed as he may deem to be fit, turn his face towards Boleskine, that is the House of The Beast 666.

Boleskine House is on Loch Ness, 17 miles from Inverness, Latitude 57.14 N. Longitude 4.28 W. From the Pacific Northwest, it is approx. NE. This is the Thelemic "Kibblah" or Mecca. This is the direction from which the 93 current "radiates." It is the direction outside of space and time, so to speak, outside of the Cartesian co-ordinates.

2. Let him strike the battery 1-3-3-3-1.

1-3-3-3-1 = 11. It gives us 9 inside of 11, so Yesod (9) enveloped in magick (11), also, 3-3-3 indicates the 3 triads on the Tree, Supernal, Ethical, Astral. And in a serial sense, the 11 is 1 * 1, or Kether & Kether. See MTP for more on the theory of "knocks."

3. Let him put the Thumb of his right hand between its index and medius, and make the gestures hereafter following.

This gesture is familiar from the Gnostic Mass and is used when the Priest is not holding the Lance. It is the "fig" used to ward off the evil eye, it also is symbolic of the phallus, and of the clitoris, and of the generative energy in general. The thumb placed between the fingers also provides the pentagram, the thumb representing spirit.

The Vertical Component of the Enchantment

The Vertical Component sketches out the Middle Pillar, and invokes the 3 major Thelemic deities.

1. Let him describe a circle about his head, crying NUIT!

"Oh circle of Stars..." Thus the use of the circle. The infinite expanse. This gesture occupies the position of Kether, or the Ain Soph Aur. Brahmarandra chakra.

2. Let him draw the Thumb vertically downward and touch the muladhara chakra, crying, HADIT!

The other end of the scale, the infinite point. Muladara chakra.

3. Let him, retracing the line, touch the centre of his breast and cry RA-HOOR-KHUIT!

The result of the merger of the 2 infinities. The finite. The phenomenal universe. Anahata chakra.

The Horizontal Components of the Enchantment

This draws the 3 horizontal paths and invokes the 3 minor Thelemic deities.

1. Let him touch the Centre of his Forehead, his mouth, and his larynx, crying AIWAZI!

The messenger of the Aeon, the Logos, the HGA of Thelema. Indicates Tiphareth, and Speech. Ajna and Vishuddhi chakras.

2. Let him draw his thumb from right to left across his face at the level of the nostrils.

The path of the Empress, Daleth, between Chokmah and Binah.

3. Let him touch the centre of his breast, and his solar plexus, crying, THERION!

The Beast. Hadit on the personal level. Indicates the Ruach, the Mind. Manipura or also Anahata chakra.

4. Let him draw his thumb from left to right across his breast, at the level of the sternum.

The path of Strength or Lust, Teth, between Chesed and Geburah.

5. Let him touch the svadisthana, and the muladhara chakra, crying, BABALON!

The Great Whore. Nuit on the personal level. Indicates Yesod and Body. Svadisthana chakra.

6. Let him draw his thumb from right to left across his abdomen, at the level of the hips. (Thus shall he formulate the Sigil of the Grand Hierophant, but dependent from the Circle.)

The path of the Tower, Peh, between Netzach and Hod.

The Asseveration of the Spells

Asservation means "to affirm or aver positively or earnestly."

1. Let the Magician clasp his hands upon his Wand, his fingers and thumbs interlaced, crying LASH TAL! THELEMA! FIAOF! AGAPE! AUMGN! (Thus shall be declared the Words of Power whereby the Energies of the Aeon of Horus work his will in the World.)

Interlacing the fingers of the hands on the wand indicates the interlocking of the 10 sephiroth (5 per hand) around the generative energy of magick. The sexual symbolism should be obvious, the issuing of the "seed" represented as the 5 (as in Liber 5) words. All of these words add to 93 in one way or another. The words thelema, fiaof (pronounced uiaou), agape and aumgn are all analyzed in MTP. LASH TAL is specific to Liber V. The full analysis of the word is given in Crowley's commentary on the ritual, but here is a quick shortcut version:

LA = Nothing = Lamed(30) + Aleph(1) = 31

ShT = Set or Satan = 31 (Sh = shin = the Aeon card, atu XX, and T = teth = the Lust Card, atu XI. 20+11=31.)

AL = Two or All = Aleph(1) + Lamed(30) = 31

31+31+31=93

LA (0) and AL (2) means 0=2. ALLA, or Allah, means all and nothing. A pretty hip statement. The placing of ShT, or Satan, in the middle of the name of God is very similar to the placing of the Shin in Yod He Vav He to make Jesus. It is the influx of energy into the formula that drives the system. This energy is seen as coming from outside of the system of LA and AL, again, aligning Satan with magick. Prometheus stole fire from heaven and gave it to man, Satan gave the fruit of the Tree of the Knowledge of Good and Evil. In both cases, energy is introduced from outside the closed system. The static 4 is given energy by the chaotic 5.

ShT also functions like the A in IAO, or like Ra-Hoor-Khuit in the Nuit, Hadit, RHK formula. The result of the conjunction of opposites. Father + Mother = Son/Daughter.

The Proclamation of the Accomplishment

A vital part of the western magical formula is the declaration, ex. "There is no part of me that is not of the Gods" from the Gnostic Mass.

1. Let the Magician strike the Battery: 3-5-3, crying ABRAHADABRA.

3-5-3 = 11. This puts the 5 of man (the Pentagram) inside the 6 of the divine (the Hexagram.) Abrahadabra is 11 letters itself. See MTP for a full analysis of the word.

THE SECOND GESTURE

The Enchantment

1. Let the Magician, still facing Boleskine, advance to the circumference of his circle.

You start at the center of the circle, facing NE, with the position of the parameter already firmly in mind before you begin the first gesture.

2. Let him turn himself towards the left, and pace with the stealth and swiftness of a tiger the precincts of his circle, until he complete one revolution thereof.

Moving counter-clockwise.

3. Let him give the Sign of Horus (or The Enterer) as he passeth, so to project the force that radiateth from Boleskine before him.

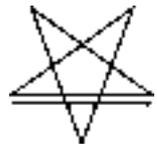
This is to be done at the completion of the first circuit. If you look at the main diagram, you will see all of the Thelemic symbology that is performed is in the direction of Boleskine, including the Mark of the Beast and the invoking Hexagram of the Beast. So, by performing the Sign of the Enterer at the Boleskine direction, you "infuse" the circle with the energy of the 93 current, which "emanates" from Boleskine. I like to think of it as "pushing the wheel," so I perform the Sign of the Enterer upon passing the NE quadrant, facing the line of the circle, not turning to face the NE itself. This puts the NE to my right as I perform the Sign of the Enterer, and I push towards the north on the circle. Of course, if you were in another part of the world, the direction of Boleskine might lie on a different part of the circle. Adjust to fit.

4. Let him pace his path until he comes to the North; there let him halt, and turn his face to the North.

i.e. just past where you performed the sign of the Enterer, if Boleskine is to the NE.

5. Let him trace with his wand the Averse Pentagram proper to invoke Air (Aquarius).

We are dealing with the astrological elements here, from a position of floating "upside down" in the solar system. Hence the directional attributions and why they are different from the Star Ruby, where you are floating upright. Air is given to North instead of East, as it is in the LBRP.



6. Let him bring the wand to the centre of the Pentagram and call upon NUIT!

This is similar to YHVH in the LBRP. I like to do a Sign of the Enterer with the wand (or finger) to "power up" the pentagram, and not just passively point to the center of the pentagram.

7. Let him make the sign called Puella, standing with his feet together, head bowed, his left hand shielding the muladhara chakra, and his right hand shielding his breast (attitude of the Venus de Medici).

As we can see here, unlike in the Star Ruby, the N.O.X. signs are incorporated into the invocation of the divine names, instead of after the quarters have been called. So first you create the "warder" of the Pentagram by the power of the divine name, and then you invoke into the quarter the appropriate N.O.X. sign. Banish, then invoke, in one fell swoop.

This N.O.X. sign is "Girl," "virgin," "child," "inexperienced," etc.

8. Let him turn again to the left, and pursue his Path as before, projecting the force from Boleskine as he passeth; let him halt when he next cometh to the South and face outward.

So, if you start at the NE, then make a full circuit counter-clockwise back to the NE, then move counter-clockwise to the N, then move counter-clockwise to the South, you won't pass the NE before you hit the S. The directions given here would seem to indicate that you can't stop at a direction before passing "Go", or Boleskine. This being the case, it would be logical to assume that you make the circuits in this manner: NE - N - NE - S - NE - E - NE - W - NE, always going counter-clockwise.

For this direction, start in the N, move counterclockwise past the S to the NE, back past the N till you come again to the S. It's a total of 1 1/2 circuits

9. Let him trace the Averse Pentagram that invoceth Fire (Leo).

South is Fire in both the LBRP and the Star Ruby.

10. Let him point his wand to the centre of the Pentagram, and cry, HADIT!

11. Let him give the sign Puer, standing with feet together, and head erect. Let his right hand (the thumb extended at right angles to the fingers) be raised, the forearm vertical at a right angle with the upper arm, which is horizontally extended in the line joining the shoulders. Let his left hand, the thumb extended forwards and the fingers clenched, rest at the junction of the thighs (Attitude of the gods Mentu, Khem, etc.).

This N.O.X. sign is "Boy," "adolescence," "ready for experience," "first experience," etc.

12. Let him proceed as before; then in the East, let him make the Averse Pentagram that invoceth Earth (Taurus).

Counter-clockwise from the S past the E to the NE, back past the S to the E. E is Air in the LBRP.

13. Let him point his wand to the centre of the pentagram, and cry, THERION!

14. Let him give the sign called Vir, the feet being together. The hands, with clenched finger and thumbs thrust out forwards, are held to the temples; the head is then bowed and pushed out, as if to symbolize the butting of an horned beast (attitude of Pan, Bacchus, etc.). (Frontispiece, Equinox I, III).

This N.O.X. sign is "Man," "fully experienced," "penetrative," "the male rut," etc.

15. Proceeding as before, let him make in the West the Averse Pentagram whereby Water (Scorpio) is invoked.

Counter-clockwise from the E to the NE to the W. W is water in the LBRP as well.



16. Pointing the wand to the centre of the Pentagram, let him call upon BABALON!

17. Let him give the sign Mulier. The feet are widely separated, and the arms raised so as to suggest a crescent. The head is thrown back (attitude of Baphomet, Isis in Welcome, the Microcosm of Vitruvius). (See Book 4, Part II).

This N.O.X. sign is "Woman," "fully experienced," "receptive," "the female heat," etc.

18. Let him break into the dance, tracing a centripetal spiral widdershins, enriched by revolutions upon his axis as he passeth each quarter, until he come to the centre of the circle. There let him halt, facing Boleskine.

Basically, from the W rim of the circle, spiral counter-clockwise inwards to the middle of the circle. As you pass each quarter, spin in place, like an ice skater.

19. Let him raise the wand, trace the Mark of the Beast, and cry AIWAZ!

This is the point when the 93 energy from Boleskine, the magick powers, are actively invoked into the circle, when the energy outside of the phenomenal universe is brought into activation.

The Mark of the Beast is the Mark of a Man, as the Number of the Beast is the Number of a Man. It could be postulated that by using the Mark of the Beast to invoke Aiwaz, a connection is drawn between the "lower" man and the "higher" man. Aiwaz represents the HGA, the "higher" self, Tiphareth, whereas the Mark of the Beast represents the "lower" self, Yesod. Together, they represent a complete picture of the microcosm, the Pentagram.



20. Let him trace the invoking Hexagram of The Beast.

Note that there is no invoking name associated with this action. The invoking hexagram invokes the full energy of the 93 current from Boleskine. The macrocosm.



21. Let him lower the wand, striking the Earth therewith.

This action is especially significant. By striking the Earth with the wand, the energy that has been invoked by the hexagram is "grounded" into the circle, into the material universe. This brings to conjoined Mark of the Beast (pentagram) and Hexagram of the Beast into the circle. The abstract made real.

22. Let him give the sign of Mater Triumphans (The feet are together; the left arm is curved as if it supported a child; the thumb and index finger of the right hand pinch the nipple of the left breast, as if offering it to that child). Let him utter the word THELEMA!

The result of this action is the birth into the world of Thelema. Mater Triumphans, or Isis Rejoicing, is motherhood, or the result of the operation. Thelema has been drawn in from "outside" of the universe to become a part of it. One can't help but be reminded of the Christian myth of the birth of Jesus and the impregnation of the Virgin by the Holy Ghost, only in this case, the only "god" and "virgin" involved is the Magickian himself.

A magickal operation mimics the biological. The union of the opposites is invoked, and the mysterious energies of sex (generation) utilized, with the result being a third thing that partakes of the essence of its progenitors while being totally its own self. Just as the result of the biological operation is the child, so in the magickal operation, the result is the "magickal child" - Thelema, the Will of the Magickian.

It might be mentioned here that the terms phallic and generative invoke an energy that is quite familiar to the artist. This is the energy that is used when a piece of work is begun, and the "magickal child" is the end result of that process. For the painter it is the finished painting. For the musician, it is the recorded piece, or the completed composition that is performed. For the sculptor it is the finished sculpture, for the writer, the completed novel, etc.

23. Perform the spiral dance, moving deosil and whirling widdershins. Each time on passing the West extend the wand to the Quarter in question, and bow:

I assume this means stepping back out from the center of the circle to the NE edge, then spiraling inwards, clockwise this time, and at the same time, spinning like an ice skater counter-clockwise. The result is that by the time you're done, you should be just about falling over from dizziness. This whirls the energy out into the world at large.

The following directions are performed whenever you pass the West (Babalon).

- a. "Before me the powers of LA!" (to West.)
- b. "Behind me the powers of AL!" (to East.)
- c. "On my right hand the powers of LA!" (to North.)
- d. "On my left hand the powers of AL!" (to South.)

This is like the archangels in the LBRP or the Chaldean archangels in the Star Ruby. The powers that guard the quarters are recognized and acknowledged, from the position of the West (Babalon). All and Nothing.

- e. "Above me the powers of ShT!" (leaping in the air.)
- f. "Beneath me the powers of ShT!" (striking the ground.)

This is completely new for a pentagram ritual. Not only are the four directions acknowledged, but the directions of above and below are shown, and are seen as the powers of ShT. The powers of Satan come in from outside of the four directions of the universe. The magick comes from above and below. This creates a sphere, space-time, matter-energy, etc.

- g. "Within me the Powers!" (in the attitude of Phthah erect, the feet together, the hands clasped upon the vertical wand.)

The True source of the Powers. Also, the fact that the hands are clasped on the wand indicates the scope of those powers as being generative in nature. The erect phallus of Shiva.

At this point, we have 7 directions: right, left, before, behind, above, below, and within. 7 = Babalon = Binah = Magister Templi, etc.

- h. "About me flames my Father's face, the Star of Force and Fire."

The averse pentagrams, the face of the Devil. The Star of Force and Fire is attributed to Ra-Hoor-Khuit.

- i. "And in the Column stands His six-rayed Splendour!"

The operation of the Pentagram creates a vacuum which is filled by the Hexagram, the divine. Since the only thing standing in the "column" is the Magickian, this indicates that the Magickian identifies himself as the "six-rayed splendour," as the divine incarnate.

(This dance may be omitted, and the whole utterance chanted in the attitude of Phthah.)

For those of us who get too dizzy too easily. A lot of spinning will actually make me quite ill for several hours afterwards.

THE FINAL GESTURE

This is identical with the First Gesture.

As in the LBRP and the Star Ruby, the Qabalistic Cross is repeated.

What follows are excerpts from Crowley's essay on Liber V, in normal typeface:

"I also am a Star in Space, unique and self-existent, an individual essence incorruptible; I also am one Soul; I am identical with All and None. I am in All and all in Me; I am, apart from all and lord of all, and one with all...

"But 'Sh' and 'T' are alike formulae of force in action as opposed to entities; they are not states of existence, but modes of motion. They are verbs, not nouns.

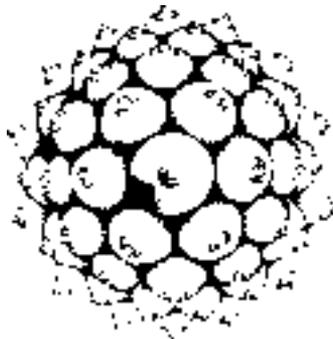
""Sh' is the Holy Spirit as a 'tongue of fire' manifest in triplicity, and is the child of Set-Isis as their logos or Word uttered by their 'Angel'. The card is XX ... 'Sh' is the Spiritual congress of Heaven and Earth.

"But 'T' is the Holy Spirit in action as a 'roaring lion' or as the 'old Serpent' instead of as an 'Angel of Light'. The twins of Set-Isis, harlot and beast, are busy with that sodomitic and incestuous lust which is the traditional formula for producing demi-gods, as in the cases of Mary and the Dove; Leda and the Swan, etc. The card is XI, the number of Magick AVD: aleph 'The Fool' impregnating the woman according to the word of yod, the Angel of the Lord! His sister has seduced her brother Beast, shaming the Sun with her sin; she has mastered the Lion and enchanted the Serpent. Nature is outraged by Magick; man is bestialized and woman defiled. The conjunction produces a monster; it affirms regression of types. Instead of a man-God conceived of the Spirit of God by a virgin in innocence, we are asked to adore the bastard of a whore and a brute, begotten in shamefullest sin and born in most blasphemous bliss.

"This is in fact the formula of our Magick; we insist that all acts must be equal; that existence asserts the right to exist; that unless evil is a mere term expressing some relation of haphazard hostility between forces equally self-justified, the universe is as inexplicable and impossible as uncompensated action: that the orgies of Bacchus and Pan are no less sacramental than the Masses of Jesus; that the scars of syphilis are sacred and worthy of honour as much as the wounds of the martyrs of Mary.

"But the existence of 'Evil' is fatal to philosophy so long as it is supposed to be independent of conditions; and to accustom the mind 'to make no difference' between any two ideas as such is to emancipate it from the thralldom of terror.

"The Magician should devise for himself a definite technique for destroying 'evil'. The essence of such a practice will consist in training the mind and the body to confront things which cause fear, pain, disgust, shame and the like. He must learn to endure them, then to become indifferent to them, then to analyze them until they give pleasure and instruction, and finally to appreciate them for their own sake, as aspects of Truth. When this has been done, he should abandon them if they are really harmful in relation to health or comfort. Also, our selection of 'evils' is limited to those that cannot damage us irreparably ... Acts which are essentially dishonourable must not be done; they should be justified only by calm contemplation of their correctness in abstract cases."



Fringe Files I

The Shaver Mystery

by Mick

The Fringe Files is intended to be a regular column exploring the stranger highways and byways of the occult, UFOlogy, literature and the like. Future columns will explore such fascinating characters as Philip K. Dick, George Adamski, and Lee 'Scratch' Perry.

In 1944 Ray Palmer, an interesting character in his own right, was editor of the pulp magazine *Astounding Stories*. He received a story from one Richard Shaver, a regular working Joe from Pennsylvania. Shaver claimed that he had first-hand knowledge of secret subterranean bases inhabited by a race of intelligent robots, some benevolent in nature, but others evil and perverse, intent upon harming humankind.

These robots, the Teros and the Deros respectively, had been the servants of an elder race, the Atlans, which had inhabited the earth in aeons past. They had, however, been forced to abandon our planet because of detrimental radiation from the sun, leaving their less intelligent servitors behind. The latter fled to subterranean worlds, one branch (the Deros) becoming malignant and hateful.

At this point readers of H.P. Lovecraft may notice the interesting parallel with that aspect of the *Mythos* dealing with the Old Ones as revealed in such works as *At the Mountains of Madness*.

Palmer realized that Shaver's story would find favour with his readership, and re-wrote it, publishing it under the title *I Remember Lemuria*. The *Astounding Stories* crowd loved it, and sales rocketed. However, there was another, more unexpected result: Palmer began to get a substantial volume of mail from individuals claiming that they too had had experience of Deros and Teros. Here is a highly edited version of one of the most famous:

Mr. Richard Shaver: Hoping this letter finds you in the best of health. My name is Frank J. Mezta. I live in the County of Imperial Valley, City of Calexico, California.



Two years ago, we went treasure hunting in the interior of Mexico, which turned out to be a flop. But in that excursion some strange things happened to us, which at the time we wrote off as superstition. We went to this place where we were supposed to enter; but suddenly a fright with chills came over me, something I had never felt before. Something like a sixth sense, like if I knew something was going to happen to me. I didn't go in and neither did anybody else. Next day we approached the cave again, only this time I wasn't afraid and I let the group inside. This cave was tremendous in size, and leading passages everywhere. Some of these passages or chambers, sometimes being 30 ft. high and 100 ft. long (contained) connecting tunnels. We finally gave up, but in retrieving we found two leading passages instead of the one we had entered. This startled us, and we set to investigate the second tunnel. It just kept winding and going down so we finally gave up and got out of there.

When we got back to the village we struck a conversation with two Mexican Indians, and they told us that whatever we did, not to go into the enchanted caves. We got curious and asked them where these so called enchanted caves were. They gave us directions and that was exactly where we had entered a few days ago. We asked them what happened in these caves. They told us that people that went in there, never came out, that while in there, the entrances and tunnels would change, which happened to us, and we didn't know about this till after we had been in there. Then they told us the strangest thing, which at the time we said these people are superstitious. They said that they went with

an expedition with 20 or 30 men hired by an American man to look into this cave. This happened about 10 or 15 years ago they said. Four or five of the men had revolvers, they were well equipped with lights and tools. While they were working there all of a sudden in the far end there appeared a half man and bull head like a bull upright. This description fits the one you have on your front cover. And next to him was a naked midget or little boy. They pulled out their revolvers but they wouldn't fire, and their lights went out. There was confusion, and several men were killed in the scramble and nobody returned after that...

In 1947 the first big flap of UFO sightings occurred in the United States (as Kenny G. points out, this was coincidentally the year of our Prophet's greater feast), and so infamous was the Shaver Mystery by this stage that the FBI suspected Palmer and Shaver of being behind it. Yet UFO sightings have long outlasted the underground lairs of the Deros, and Shaver is largely forgotten.

Largely, but not completely. From the first appearance to I Remember Lemuria down to the present there have been expeditions to seek out the Deros dread abodes without affright. In 1966 for example one George Wight and his team of spelunkers claimed to have found one of their subterranean tunnels in Arkansas, together with the appropriately advanced technology. And consider the following excerpts from an interview which was published a mere six years ago:

...No elevator shaft, but a long downward slope. I still figured that Shaver had been there, that this was some old mining deal, right up until I heard the hum.

⋈ ⋈ ⋈

... We were confronted by small, graying beings - humanoid only in the technical sense - and one of our guys shouted "Dero!" and started shooting. He had an M-1 rifle if I recall. One shot and [the little gray being] was illuminated in blue, and just gone. Then there was a sound, and I felt my own gun, an M-16, get unbearably hot. I dropped it, turned to run, and was confronted by two of these little gray-skinned guys with a net. Whatever had convinced me that my rifle was hot had apparently not focused on my pistol, a vintage Luger, and one of the little net-holders received the last surprise of its life. It kind of exploded, and the other one dropped the net and ran...

Good thing that bullets can take out the Deros and that we don't have to procure orgone guns.



Book Reviews

by Frater Diapason

Merkur, Dan. *Gnosis: An Esoteric Tradition of Mystical Visions and Unions*, SUNY Press, 1993

Merkur, Dan. *The Mystery of Manna: The Psychedelic Sacrament of the Bible*, Park Street Press, 2000

In 1984, during a discussion of both the Golden Dawn skrying method and Crowley's Body of Light technique (*The Complete Golden Dawn System of Magic*, Volume 5), Israel Regardie references Edwin Steinbrecher's use of Carl Jung's technique of active imagination: "it may well be that his method is an ideal one for the beginner to use." In 1993, as part of its *Western Esoteric Traditions* series, SUNY Press published *Gnosis: An Esoteric Tradition of Mystical Visions and Unions*, which its author, Dan Merkur, asserts is "...the first systematic history of active imagination in Western culture." In its pages, he develops the carefully articulated argument that "a paired use of visionary and unitive experiences, dependent for the most part on active imagination, constituted the gnosis, 'knowledge,' at the mystical core of the Gnostic trajectory in Western esotericism from late antiquity to modern times." Drawing heavily on Henry Corbin's studies of Sufism, as well Jung's own writings, Merkur takes the reader on a selected tour of the literature of early Christian Gnosticism, Renaissance Alchemy, Merkabah Mysticism, Neoplatonism, and Islamic Sufism, tracing lines of cultural diffusion and transmission and presenting similarities and differences in the techniques and reports of visionary practice within these traditions. The scholarship is informative and impressive.

One of the underlying goals of the author is to reclaim a terrain that, due in part to the influence of 19th century Theosophy, has been too heavily biased in applying Eastern interpretive frames to the data of Western mystical experience. Appeal to Yogic theory and practice has, until very recently, remained far too paradigmatic in the description and explanation of a large and varied body of reports of non-Yogic ecstasis. As an antidote to this bias, Merkur reviews and applies alternate typologies of mystic and visionary practice in order to demonstrate that, although the roots of mystical and visionary experiences are shared, their manifestations are extremely varied and have to do with significant qualitative cultural differences. This introduction of what amounts to a cultural relativistic perspective is a refreshing change from the grand syntheses of many earlier studies: "With saints and sinners, the orthodox, the heterodox, and heretical, normative and eccentric, mainstream and marginal, all counted in together: we find a tremendous diversity among mystical experiences."

Merkur's new book (essentially a monograph), *The Mystery of Manna: The Psychedelic Sacrament of the Bible*, does not paint the same broad strokes as his earlier work, but focuses instead on one particular item of interest: "manna," the bread miraculously delivered to Old Testament Israelites, refers to an esoteric tradition which utilizes ergot-based substances as an aid to producing visionary experience. In itself, this claim is nothing novel: Terrence McKenna, among others, has made stronger (if not necessarily more convincing) assertions concerning related historical data. What is especially notable about Merkur's study, however, is the claim that such "knowledge was preserved as late as the thirteenth century," by "many prominent Jewish and Christian authorities," that those in the know were always aware of the correct interpretation of the relevant textual passages and could therefore read the documents accordingly. In order to demonstrate his point, the author laboriously deconstructs and reconstructs traditional biblical narratives and commentaries in an effort to uncover "the secret."

Taken together, these works provide a valuable contribution to the study of visionary experience and to the history of religion.

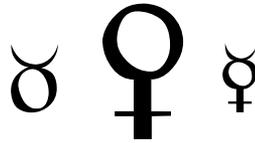
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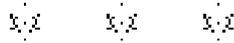
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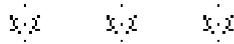
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Hesiod and the Muse

by Gustave Moreau, 1891

Oil on canvas, 59 x 34.5 cm

Musee d'Orsay, Paris.



The Great Red Dragon
and the Woman Clothed with the Sun

by William Blake, c. 1806-1809

Watercolor, 34.3 x 42 cm

Brooklyn Museum, New York.