

# Lion & Serpent

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Nuit.

Soror S.D.M, 2000 ~ Colored Pencil

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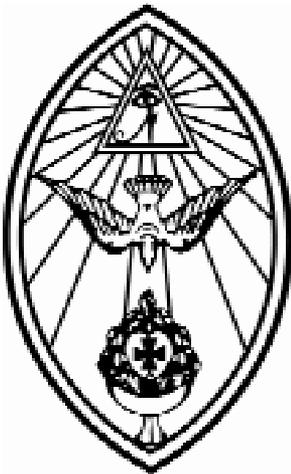
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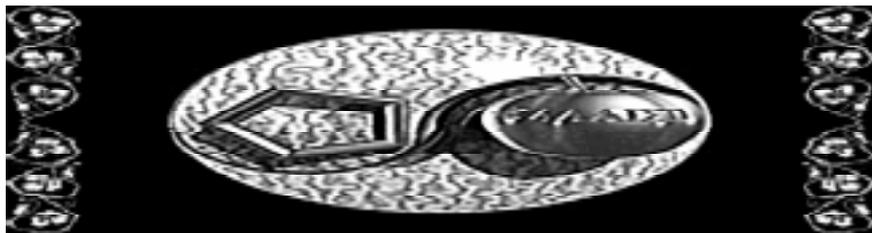


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## The First Page

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

We're into the third month since the Grand Opening of the new Portland Thelemic Community Center, the few remaining tree leaves outside have changed from golden to brown, and the temperature has already dipped below freezing a couple of times. Fixed Scorpio's getting ready to move into mutable Sagittarius. Watery autumn breezes are transforming into fiery winds. And the hats, sweaters, and overcoats are coming out of storage. It's almost difficult to remember that, only a few months ago, we all spent many of our waking hours covered in dirt, sweat, and little pieces of foam insulation. Seems a lot like a dream, huh? It makes me think of T.S. Eliot's query: "Where is the summer, the unimaginable Zero summer?" But, in this case, Atu Zero made the leap to Atu One, and, Fools though we may be, what seemed only dimly imaginable then has Magically congealed into an operational Temple, complete with the full battery of magical implements: a packed schedule of Initiations, Masses, Classes, and Social Gatherings. My guess is that the new Center began to feel like home to everyone in the community from the very moment we celebrated Sor. A.R.G.M.'s opening ritual. At that instant, we knew that we had cleared the space, furnished the Temple, invoked the higher forces, and were at last ready to commence a new working...

In the News:

Never Enoch of Lon: A visit from Brother DuQuette, who presented a fascinatingly full afternoon seminar on Enochian Magic. Terrific attendance, including out-of-towners from Eugene, Medford, and Seattle. Followed by an evening cocktail reception; then a Gnostic Mass the next day celebrated by the team of Fra. D, Sor. M, and Fra. J, Fra. D, and Sor. N.

The MoE's the Better: Already a full round of initiations at the Center: congrats to the new Minervals, Firsts, Seconds, and Thirds.

That Curtain Something: Thanks to Sor. B, Fra. M, Fra. T, and all who labored on the great wall coverings.

Gong Fishing: Fra. J surprised us all by depositing some hefty looking gongs in the Temple.

Past, Present, and Furniture: Fra. G and Sor. A found a comfy couch (or is it kooch?) for the Office; Fra. M donated a file cabinet; Fra. J dropped off a beautiful drum. For these and all of the many other loaned or donated items: Thanks (and the strange appearance of the Horus statue remains unsolved...).

The Sound of Breaking Class: Magick 101 from Fra. K; the Biography Series from Fra. M and Fra. H; Hebrew Calligraphy by Sor. E. Good stuff!

Turkey MeAs I Yam : Flavors foods and festive frolics at the annual Thanksgiving banquet; plus a special Mass by OKC's Fra. S and Sor. L. Bravo!

*Love is the law, love under will.*

Fraternally,  
Frater Diapason

# Hunter, Knight, and Priest:

The Symbolic Role and Function of the Lance in the Gnostic Mass<sup>1</sup>

by Frater Mark Z. Oldknow<sup>2</sup>

*"Yet the music of my spears shall be a song of freedom."*

*- Liber Liberi vel Lapidis Lazuli; VII, 39*

Recently I found myself inadvertently referring to the principle weapon of the Priest in the Gnostic Mass as a "spear" when, of course, it is properly called the "Lance."

Mental hiccups again. But, despite my best self-discipline, I realized that the word "lance" just isn't a ready part of my vocabulary. It has not found common use in English since the 15<sup>th</sup> century. Yet Crowley employed the near obsolete term<sup>3</sup> throughout the text of Liber 15 although he rarely ever used the word "lance" again otherwise. The collected Holy Books almost exclusively default to "spear." Moreover, he generally capitalizes the first letter "L" as if the word was a title. It would seem that Crowley was using the word "Lance" intentionally and specifically. And he meant for that to be noticed.

Sure enough, where there is smoke, - or a rod! - there is fire. Upon closer examination, the Lance is not really a spear. It is more than phallic. And it is different than the Wand.

## Etymology

Like the proverbial Eskimo who uses different phrases to distinguish the rich varieties of snow in his environment, the Latin vocabulary reflected the military interests of the Roman Empire. Latin included distinct technological terms to specify what we mean more generally

by the word "spear" in English today.<sup>4</sup> The Latin word "hasta" was equivalent to our notion of a pike, a simple wooden pole with a sharpened end. "Hasta" was the word used to refer generically to any spear-like weapon. The word "sparus" referred to an hasta specifically used for hunting. Sometime before the 12<sup>th</sup> century, the word entered old English to become "spear." The Latin word "lancea" referred specifically to a steel-tipped hasta often used for fishing or whaling, - a harpoon. It entered English more generally in the 14<sup>th</sup> century to become the word "lance."

A hunting spear is used to pierce prey. But the derivation of "lancea" suggests that the word was originally intended to convey something a bit different. The root Latin verb "lancear" meant "to split open" or "to rend." A defining characteristic of the lancea was a tapered metal head. It was designed for more than just piercing animal hide, which could be accomplished just as easily with little more than a strong shaft and a sharp hardwood point. The lancea was instead designed to split metal, to rend armor. It was specifically a military weapon, not simply a hunting tool.

As discussed later in this essay, the Lance is never in fact used by the Priest to pierce. Its

<sup>1</sup> Originally presented in an abbreviated form at an EGC conference in Oklahoma City on 2<sup>nd</sup> September 2000 e.v.

<sup>2</sup> Fr. Mark is master of Soul of the Desert Camp in Santa Fe, New Mexico.

<sup>3</sup> The noun "lance" is rarely used these days, generally limited to special historical descriptions; the verb "to lance" remains a common medical term.

<sup>4</sup> Actually, English has many synonyms for "spear," likewise reflecting something of our cultural values. But Latin drew working technical distinctions with these different terms. A lancea would not have been functionally or semantically synonymous with a sparus. The distinctions in English are less clear. On the other hand, nowadays spears and lances are no longer common objects requiring such sharp conceptualization. Unless you're an EGC Priest.....

literal motion in his hands is always to part and to open. For example, in the Gnostic Mass the first substantive action of the Priest with the lifted (activated) Lance is to part the veil before the altar and thereby reveal the Priestess. Just moments before, in the name of the Sun, she had wielded the Sword and evoked the "power of Iron" to bring forth the Priest from the Tomb. But when revealed in her splendor and purity, she is unclad, weaponless, and holding the sacraments ready. Metaphorically, her armor was rent along with the veil<sup>5</sup>.



Mass: the Priest operating from Chokmah is manifested and raised from Malkuth (the Sarcophagus) by the call of the Priestess, whom he likewise elevates from Malkuth to Binah, thus making his "Mother" also his "Bride." This card is also ascribed to the 22<sup>nd</sup> path bridging the spheres of Tiphareth and Geburah. It is a symbol of the integration of the martial and solar forces, which also describes an important aspect of Horus as the god invoked through the Mass (see below). Further, in the Gnostic Mass the very first reference is to

Given Crowley's choice of the word Lance, its consistent capitalization in the script of Liber 15 (it is referred to in lower case only on a few occasions when it is not actually in the hands of the Priest) draws attention to the initial letter "L." The letter corresponds to the zodiacal sign of Libra, in which Venus rules and Saturn is exalted. Corresponding to the Tarot trump "Adjustment," it is descriptive of the equilibration that manifests the Universe. As the ecstatic balance of all opposites that, in turn, underlies and reveals their Union, it is a function of Love. The card depicts a dancing Harlequin that Crowley describes as the complement of the Fool of the 11<sup>th</sup> path<sup>6</sup>. It is "the final adjustment in the formula of Tetragrammaton, when the daughter, redeemed by her marriage with the Son, is thereby set upon the throne of the mother; thus, finally, 'she awakens the Eld of the All-Father.'<sup>7</sup>" This classical formula is but one symbolic description of the working of the

"Sacred Lance." These two capitalized initial letters sum to 90, corresponding to the Tarot trump "The Emperor." Indeed, upon taking the Priestess by the hand and advancing to the Altar, the Priest refers to himself as "Priest and King." This card is attributed to the sign of Aries in which Mars rules and the Sun is exalted. It describes alchemical Sulfur, the chaotic and creative Fire that stirs and animates the universe. Crowley further notes in the Book of Thoth that the Emperor's "authority is derived from Chokmah" and "exerted upon Tiphareth." In the Mass, the Priest operates from and upon the supernal spheres of Chokmah and Binah, therein consecrating the sacrament of the Eucharist by which the People (Malkuth) celebrate the otherwise Hidden Mysteries. His Work is mediated by the Deacon who operates from Tiphareth and directly instructs the congregation.

Even a cursory consideration of the word supports the conclusion that Crowley did intend "Lance" to serve as a specialized term within the context of the Gnostic Mass. The Lance is

<sup>5</sup> There is a curious resemblance in form between the Lance and, from another initiatory system, the postures of the Sign of Horus the Enterer (Probationer as Malkuth) and of the Signs of Rending and Closing of the Veil (ascribed to a grade "just below" Tiphareth).

<sup>6</sup> In conjunction, these two airy principles form the god-name and suffix "AL," as well as "LA" (nothing), and enumerate to 31, - the "secret key" to the Book of the Law.

<sup>7</sup> Crowley, A. *The Book of Thoth, A Short Essay on the Tarot of the Egyptians* (1944). As an aside, the word "eld" means "antiquity," and enumerates in Greek transliteration to 39, or YHVH AChD, the Creative Unity.

specifically not a spear. It is not the tool of the Hunter, but that of the Warrior and Knight. There are also hints in the letter "L" that it is the instrument by which the Daughter is saved and raised to the Throne, - as noble a Knight's quest as they come.

## Historical Symbolism

The Lance and, more generally, the spear have a rich history in the mythical literature worldwide. Like the sacred mountain, it is an ancient symbol for the axis mundi, the physical and spiritual focus about which the Universe rotates. And, just as the sacred mountain is invariably home to the hermit's cave, and the axis is invariably paired with the wheel, so is the Lance invariably associated with the Cup. But in our era the Lance is naïvely associated almost exclusively with jousting medieval Knights. The returning Crusaders brought to England the veneration of the synthetic icon of Saint George. Drawing from the Grecian myth of Perseus and Andromeda, Saint George slew the dragon with his Lance and was thereafter renowned as the patron of infertile women. The fictional knight Don Quixote de la Mancha also charged a dragon, only to break his lance upon a windmill. Undaunted, he affixed the broken head to a branch and resumed his infamous crusade to win the Lady Dulcinea. Like the grail myths, both of these stories emphasize that the power of the Lance, symbolized by the dragon, must be conquered before the Lady can be properly served by the Knight.

A pantheon of gods, and even a few goddesses, are associated primarily with this magical weapon:

⊕ The Hindu *shula* is a symbol of manifest strength and power, of wisdom vanquishing ignorance; it is a characteristic weapon of the gods Skanda (the god of war), of Indra (the prominent figure of the Vedic hymns, purveyor of the natural elements), of Vishnu-Karma as creative demiurge, of six of the seven *Sapta Matrikas* (the goddesses of vice), and of Agni (the pre-Vedic fire god and messenger spirit).



⊕ The Celtic god Lug, as Lamfada (Gaelic: "long-hand"), was a solar deity who wielded a spear when he delivered the Tuatha de Danann, the host of gods, from the oppression of the Fomorians (nature giants, Titans).

⊕ The Teutonic god Odin's spear, Gungnir, forged by dwarves, was infallibly accurate; great oaths were taken upon it.

⊕ Two of the seventeen Shinto creative deities, the god Izanagi-No-Kami (Japanese: "his august, the one who invites") together with his cohort goddess Izanami-No-Kami, were granted a jeweled spear with which they stirred the primordial sea from the bridge of heaven; the drops of brine falling from the spear formed the islands of Japan.

⊕ In the Greek bacchanalian initiatory festivals of the Epheboi, the spear and shield signified coming to adulthood. Diana of the Ephesians, many breasted and flanked by stags, carried a lance in each hand. In the Iliad, the spear of Achilles was compared to lightning and the rays of the sun for its ability both to destroy and heal. The spear was a favorite weapon of the war god Ares, as well as Athena, goddess of wisdom.

In the Bible, the English word "lance" is not used in any of the major translations, and "spear" is referenced only as a weapon for throwing and thrusting. Unlike Moses' rod it had no obvious magical or theurgic power. It was strictly a mundane weapon, although a spear thrust in the ground may have signified the site of the King's quarters.<sup>8</sup> In the Gospel of John, just before expiring, the crucified Christ is offered soothing bitters extended to him on a branch of hyssop (a purifying herb) that some translators have loosely referred to as a spear<sup>9</sup>. Medieval grail myths, however, later endowed the spear

<sup>8</sup> e.g., 1 Sam. 18, 11; 26, 7

<sup>9</sup> Jn 19, 29. The word used is a derivation of ὕσσωπος. However, the gospel of Luke makes no mention of this offering whatsoever, while Mark 15, 36 and Matthew 27, 48 refer to the instrument as a reed cane (from κάλαμος).

with far greater power and meaning. A Roman legionnaire was reported to have speared the side of the already expired Christ, resulting in a flow of blood and water<sup>10</sup>. Some traditions hold that the wound was made with the lance of St. Longinus, the legionnaire who proclaimed Christ's innocence<sup>11</sup>. Joseph of Arimethea then collected a few drops of the blood-and-water draining from the wound into the Cup that had figured so prominently at the Last Supper. Having held both the symbolic and real blood of Christ, that Holy Grail became the object of countless legends and quests. The Grail Kings, descended directly from Joseph of Arimethea, dedicated their lives entirely to guarding both the Lance and Grail. In the various versions of the Parzival myth, only that most noble of the great Knights, standing in Silence as the Pure Fool<sup>12</sup>, eventually claimed the Lance, redeemed the fallen King<sup>13</sup>, and rediscovered the Grail by which he himself was redeemed. The derivative Rosicrucian legend of Christian Rosenkretz's courtship of the Lady Venus, and the symbols of the "marriage" of the cross and the rose, have exact parallels in the spear and grail mythology.

## Pallas Athena

One deity in particular, a model for the noble Knight, is inseparably identified with the Lance, - the Greek goddess Athena. She is, perhaps, most familiar to the members of our fraternity under her Roman name Minerva from which we take the name of our introductory degree. According to Hesiod, she was born of Zeus and Metis (Wisdom). Heeding the counsel of Uranus and Ge, thereby fearing that the son of such a union would be even mightier than himself, Zeus tricked Metis into becoming a fly that he promptly ate. Athena then leapt forth from his forehead

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<sup>10</sup> This report is only in Jn 19, 34

<sup>11</sup> Mk 15, 39; Mt 27, 54; Lk 23, 47

<sup>12</sup> Thereby ineffably answering the question that he was only supposed to pose aloud, "Whom is served by the Grail?"

<sup>13</sup> In Wagner's libretto, Parzival makes a cross before healing Amfortas, again suggestive of the parting, rather than piercing, motion that distinguishes the Lance from the spear.

fully clad in golden helmet, a golden shield that one day would bear the face of the Gorgon upon it, and brandishing a spear (Pindar variously reports that Hephaestus split the head of Zeus with his axe, thereby releasing Athena).

Alongside Hephaestus, Athena was recognized as the patroness of all things useful and elegant. Both the owl and serpent were holy to her, and in western culture we still associate each with wisdom and power. She was the champion of human resourcefulness, ingenuity, and invention. She invented the plow and the rake, taught humankind to yoke oxen, and to bridle horses by taming the winged steed Pegasus. She also was credited with inventing numbers, the chariot, the flute (in mimic of the screams from the serpents of the beheaded Medusa), and the arts of navigation, shipbuilding, goldsmithing, and shoemaking. She valued many domestic skills, most importantly weaving (Ovid tells us that it was Athena who, insulted by proud Arachne, changed her into a spider). She bested her uncle Poseidon in a contest over who might bestow the most beneficial gift upon the people of Attica and so be worthy of their special praise. The King of the Seas gave the Greeks the horse. Athena gave the olive tree. The gods judged her the winner. Thus the great ancient center of academia and government, Athens, was named in her honor and she became its guide and guardian. In general, she promoted the agriculture and industry that contributed to the welfare of the State. As the patroness of the State, she helped to develop the concept of law and was said to have founded the court of the Areopagus. But Athena was first and foremost a virgin warrior goddess. Her purview was strategy, prudence, and intelligence. In contrast to the brute force and haste of her half-brother Ares, who also characteristically wielded a spear, she was a protector and preserver. She was a voice of reason in the Trojan War, mediating between Achilles and Agamemnon. In rivalry again with Poseidon, she guided Odysseus home from his epic initiatory journey and assisted him in ridding Penelope's suitors. And after the great flood of Greek mythology, Zeus charged Athena and Prometheus to mould the clay figurines that the Lord of Olympus animated with air to become the human race.

The esoteric symbolism of Athena is revealing. Arising from the forehead of Zeus (Jupiter), who is qabalistically ascribed to both Kether and Chesed, she can be understood as an extension or manifestation of his essence. As such she is ascribed to Chokmah, the Logos, the sphere that emanates directly from Kether and is located just above Chesed on the “masculine” pillar of the qabalistic Tree of Life. She shares this attribution with her uncle Poseidon, although she represents focused and applied force in contrast to his more tempestuous and chaotic nature. Her force is conscious and directed, wisdom as Gnosis. Poseidon is her complement, subconscious and emotive; wisdom as Intuition.

The primal Force of Chokmah precedes the primal Form of Binah. Athena is described as prolific but ever-chaste<sup>14</sup>, a poignant symbol of Pure Force not yet bound in Form. One of her myriad epithets, Pallas Athena, is suggestive in this regard. “Pallas” was the name of a titan killed by Athena and most historians accept this poetic title as being derived from that story. But it is noteworthy that the root Greek verb πᾶλλω meant “to sway, poise, or brandish.” In fact, the statues of Athena overlooking Athens from her temple in the Parthenon were said to be of fiercely beautiful countenance and that she held her spear poised to fight, a fitting rendition of Force prepared to manifest.

One of the classical Greek spellings of Pallas Athena<sup>15</sup> enumerates to 418, which, among other things, is equal to the full enumeration of the Hebrew letter Cheth and corresponds to the Chariot of the Tarot, the bearer of the Sangraal.<sup>16</sup> Recall that Athena was credited with inventing the Chariot. Athena’s gift of olive oil is also of special interest. In Book Four<sup>17</sup>, Crowley notes that it forms the base to which myrrh (Binah, the Mother), cinnamon (Tiphareth, the

Son), and galangal (Malkuth and Kether, the Daughter raised) are added to form the traditional oil of consecration. Crowley notes that this oil is sometimes stored in a phial shaped like a woman’s nourishing breast, suggestive again of Chokmah’s marriage to Form in Binah. He emphasizes that the Holy Oil, “. . . is the pure light translated into terms of desire. It is not the Will of the Magician, the desire of the lower to reach the higher; but it is that spark of the higher in the Magician that wishes to unite the lower with itself.” It is not surprising then that Zeus selected Prometheus and Athena, the two who most cherished base humankind, who gave us fire and oil, to forge us anew after the great eradicating flood.

In Book Four<sup>18</sup>, Crowley ascribes Athena to the 2<sup>nd</sup> (Chokmah) and 28<sup>th</sup> paths (Emperor) and, as noted above, the Lance shares attributions to these two paths. Crowley also makes secondary attributions of Athena to the 15<sup>th</sup>, 27<sup>th</sup>, and 32<sup>nd</sup> paths<sup>19</sup>. The 15<sup>th</sup> path, corresponding to the tarot trump “the Star,” symbolically describes the manifestation of Nuit as the Love of the Great Mother for all creation. Attributed to the Hebrew letter He and the zodiacal sign of Aquarius, this card also alludes to the Daughter upon the Throne of the Mother. This is the fiery force of the Emperor having achieved its inevitable result. Creation itself becomes creator. The 27<sup>th</sup> path corresponds to the tarot trump “The Tower” and to the planet Mars. Here is Athena as warrior, sharing many of the same martial qualities as her brother Ares, but emphasizing renewal rather than rote devastation. As Pure Force preceding Form, she fuels the process of change that unfolds new Life. Thus she is said to embrace all that is new, novel, and inventive. The 32<sup>nd</sup> path is ascribed to the card “The Universe,” the planet Saturn, and the

<sup>14</sup> Reminiscent of Hadit, who is “everywhere the center” but “never” found.

<sup>15</sup> Πάλλας Ἀθηνῆ

<sup>16</sup> A somewhat more contrived sidebar: the Greek gematria for the English transliteration of the name Athena (viz, Ἀθηνᾶ) enumerates to 66, the mystical number of the 11<sup>th</sup> path that bridges Kether and Chokmah, corresponding to Aleph, Air, and the Fool.

<sup>17</sup> Part II, chapter V.

<sup>18</sup> Appendix V, Table 1, Column 26

<sup>19</sup> Although no reference is made to the Lance per se in Crowley’s cross-tables, in Column 33, Crowley ascribes the spear to the 5<sup>th</sup> sphere (Geburah), in contrast to the wand juxtaposed in the 4<sup>th</sup> sphere (Chesed), underscoring the distinction between the Lance and spear as magical weapons.

letter Tav. The culmination of all preceding paths, as well as the nodal point through which all returns to its source, this is the Daughter of Babalon and the Daughter of the King. Saturn hearkens back to Binah, the Great Mother, and as the culmination of the sequence begun with the Aleph and the Fool, the card underscores the ultimate Unity of the alpha and omega. The letter Tav means cross, the symbol of the Priest and the extension of the Point (Kether) in two dimensions that is a geometric expression of Chokmah. Taken together these three secondary attributions describe, respectively, aspects of the Thelemic triad of Nuit, Ra-Hoor-Khuit, and Hadit<sup>20</sup>.

This glimpse of Athena provides an icon for the Gnostic Priest and describes the function of the Lance in the Mass. She is a direct extension of the initial and creative Force. She is conscious and directed, hence a symbol of the Will. She is a virgin warrior, a model of the chaste and chivalrous Knight, but dedicated and disciplined in all her forms. As patroness of the arts of the hearth as well as of the novelties of invention, Athena speaks to both Mother and Daughter.

### The Lance as Symbol in the Mass

In the Gnostic Mass, the Lance is employed in three general functions: to rend or part (to reveal), to make crosses (to balance), and to touch (to activate). First, as discussed above, the Lance is used to part the veil before the altar and thereby to reveal the Priestess. This is clearly a literal instance of "rending" or "splitting." Symbolically, the Lance reveals the Priestess as Binah (disrobed, - sans armor-, as unqualified Pure Form). Second, the Priest also uses the Lance a total of 39 times<sup>21</sup> to make crosses upon the Priestess, the Eucharist, the Congregation, and himself. Crosses are a symbol of the equilibration of forces ascribed to Chokmah, usually of the four or five classical elements. As a symbol of the perfect opposition of forces, a cross is also drawn with a parting motion, but in two dimensions (vertical and horizontal). Thus the cross is a symbol of conscious

and directed Force. Third, the Lance is also used to touch the Priestess upon the Anahatta and Svadisthanna chakras<sup>22</sup>, as well as to touch each element of the Eucharist. In both cases, this serves to activate the object touched. The point, in this instance, of activation can be understood as a sort of condensed cross, as the central point of intersection of the vertical and horizontal axes. Again, the function of activation is simply another manner of opening or rending.

The traditional Anthem of Liber 15 refers elusively to the "true fire within the reed," described as "brooding and breeding." Fire is characterized by two qualities: light and heat. Symbolic fire is initiative and generative; Light creates. But fire also warms and incubates; it is passionate.

Although the Lance shares properties of the Wand, and to a far lesser extent of the Sword, it is distinct in form and function from either of these magical weapons. It is primarily a solar weapon with certain secondary martial characteristics. Reflecting this union of "force and fire," the Lance derives its active<sup>23</sup> martial and solar nature from having once drawn the blood of the Anointed One (the literal meaning of "Christ"). Blood is vital force. It is the fiery passion of and for Life. It is the ecstasy that fills the Grail, the Cup of our Lady of the Stars. The Lance is a magical tool for initiating the flow of Blood to the Cup, for liberating and directing that vital passion. So it is the role of the Priest, who is also a Christos, having been anointed at his ordination, to consecrate the Eucharist. And it is the passion of the Priest aroused by the Priestess, of Chokmah for Binah, that allows him to affect his Will.

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<sup>22</sup> These are both "receptive" chakras which, among other things, serve to store and focus the kundalini. As an aside, it is interesting to note that the Priestess forms an elemental tau cross here. She holds the sacrament of the Sun and Earth at her sides, and the chakras of air and water are activated. After offering this "covenant of resurrection" to the Sun as Father, the Priest kisses the Priestess on the air chakra.

<sup>23</sup> Primarily associated with solar fire, the Lance is always held at ease with the right hand above the left, the traditionally active hand superior to the passive.

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<sup>20</sup> Likewise of the magical formula IAO.

<sup>21</sup> Or 40 times if the act of parting the veil is also understood as a great cross.

Such focused passion is Love under Will. And love-under-Will serves to invoke. Crowley ascribes this magical quality of Love<sup>24</sup> to the phallic Devil of the Tarot, the sign of Capricorn, and the letter Ayin. He describes Love specifically as “the instinct to satisfy Godhead by uniting it with the Universe.” This Love is as much the longing of the Macrocosm for the Microcosm as it is of human for God. Having invoked through his passion, the Priest uses the Lance to tap and channel that Love into the Eucharist. The sacraments are thereby endowed with the vital energy of God. The consummation of the Eucharist is the expression of that Love as Union; God is returned to human form and human becomes God. “They shaped Ecstasy as a spear, and pierced the ancient dragon that sat upon the stagnant water<sup>25</sup>”. Unlike the epic battles of the chivalrous Knights, and something more like Shiva dancing upon the black dwarf Apasmara, the serpent is properly subdued rather than destroyed. “Be the serpent thy crown, O thou Priest of the Lord!”

Symbolically, this Love is expressed by the conjunction of the blue descending triangle symbolic of Nuit, water, cup, and cave with the red ascending triangle of Hadit, fire, rod, and mountain. As the Deacon intones during the Collects: “...thou adored of us upon heaths and in woods, on mountains and in caves...” Their loving union forms a hexagram of Horus well known to Thelemic students. It is interesting to note in this context that “sparus” is a masculine singular noun form while “lancea” is feminine. The spear is phallic in shape, but its use to rend and separate is indeed suggestive of the kteis as well. Thus the Lance is really more hermaphroditic than phallic. But unlike the forked hermetic wand that exercises these two symbolic forms in coordination, the Lance integrates them as a single Force.

The Lance has very circumspect airy qualities as well, thereby partaking of both the active elements. As noted above, there are several qabalistic associations with the 11<sup>th</sup> path that is

itself ascribed to the element Air. And, from a mundane perspective, the Lance shares a lot of the same function as a sword. It cleaves and rends. But these aspects are really secondary to the Lance’s ascription to Chokmah. In the Mass, the sword is used only by the Priestess and that fleetingly. She brings the Priest forth from the Tomb by crossing him with her sword first under the aegis of “the power of Iron,” then in the “name of the Sun” and the Ineffable Lord. She then immediately sheathes her sword for the duration of the ritual. Again, the blending of the martial and solar forces is evident as the Priest of the Sun is evoked by way of martial force (i.e., both the sword and Iron).

### The Lance in the Formulae of the Mass

All magical formulae serve to organize and focus elements of the magical universe so as to achieve a particular objective. In the Mass, the organizing model is the metaphor of “marriage” and the objective is the eucharistic invocation. In Book Four, Crowley outlined something of a two-dimensional taxonomy of the Mystical marriage of the Mass based upon a) the general structural formula of the overall ritual and b) the structural formula of the Eucharist in particular. Two familiar magical equations are specifically “marriage” formulae: the hermetic YHVH and the gnostic IAO. In the Tetragrammaton formula, the Priest is symbolized by the Hebrew letter Yod which is ascribed to Chokmah. The generative force of Chokmah is “brought to Earth<sup>26</sup>” through the interaction of Priest and Priestess (YH) which serves to consecrate the sacramental elements (V) that the congregation (H) consumes, thereby partaking of the “body and blood” of God. The Daughter (the communicant congregation) is raised to the Throne of the Mother (they become “of the God”). The Tetragrammaton is a special case of the tripartite IAO formula. Based upon the symbolism of the Egyptian Osirian mysteries, Isis, the Great Mother and creative principle is countered by Apophis, the destructive principle. Their interplay results in both the death of Osiris, the solar King and Husband, and his ultimate resurrection into

<sup>24</sup> As in “Light, Life, Love, and Liberty;” Book 4, Part III, chapter V.

<sup>25</sup> Liber Cordis Cincti Serpente; V, 39.

<sup>26</sup> viz., symbolically through Vav; note that this letter is drawn as a Yod with a descending vertical line.

immortality as Ruler of the Underworld. A peculiar feature of this formula is that the generative Yod is not associated here with the Father, but with the Mother by way of its attribution to Virgo. Likewise, the feminine circle (here representing the letter "Vav") is instead associated with the masculine Osiris by way of its attribution to Taurus<sup>27</sup>. This juxtaposition within the IAO formula underscores the inherent and necessary bipolarity of all Force. And it hints that the "mystical marriage" of the elements occurs at more than one level.

Crowley, of course, observed that both of these formulae have become obsolete with the Aeon of Horus. The marriage in the YHVH formula produces a Daughter who, although ascending to the Throne of the Mother, is distinct from the Mother. The child is born of the parents and, being other than the parents, can only supercede them upon the Throne. This is an Osirian aeon formula. Regardless of the metaphors employed, it always entails the supercession and replacement of the parent by the child. Thus it is a formula whereby life depends upon death. In the Aeon of Horus, these are not understood as distinct and opposed events. Life and death are themselves only the polar qualities of the cyclical evolution and emergence of the Universe. Being and Not-Being are chimeras. Horus celebrates Becoming. In Liber Samekh, speaking of the invocation of the Holy Guardian Angel, Crowley writes:

*"In the Neophyte Ritual of G: D: (As it is printed in Equinox I, 2, for the old aeon) the Hierophant is the perfected Osiris, who brings the candidate, the natural Osiris, to identity with himself. But in the new Aeon the Hierophant is Horus (Liber CCXX, I, 49) therefore the Candidate will be Horus too. What then is the formula of the initiation of Horus? It will no longer be that of the Man, through Death. It will be the natural growth of the Child. His experiences will no more be regarded as catastrophic. Their hieroglyph is the Fool:*

*the innocent and impotent Harpocrates Babe becomes the Horus Adult by obtaining the Wand. "Der reine Thor" seizes the Sacred Lance. Bacchus becomes Pan."*

Crowley offers a new and improved marriage formula for the new Aeon. It is an expansion and evolution of the gnostic formula IAO to conform to the new Aeon: VIAOV (usually rendered as FIAOF). Crowley constructed this word to enumerate to 93 by rendering the Hebrew spelling as Vav-Yod-Aleph-Ayin-Vav and then described it as a glyph of "love under will." Here Vav is Horus, signified cyclically at both the beginning and end of the formula, while the original Vav has been replaced by Ayin, the phallus of the hermaphroditic Devil of Love, - Baphomet. The impulse of the generative Yod, directed from Kether-Chokmah by Aleph, reveals itself in Ayin. Horus acts upon himself to reveal and become himself. As Crowley describes, "This Yod in the Virgin expands to the Babe in the Egg....Baphomet - the Hermaphrodite full grown - begets himself on himself."<sup>28</sup>

Beside the overall structural formula behind the Mass, Crowley also described the mystical marriage in terms of eucharistic formulae. He reminds us that the Eucharist is a most ancient and fundamental method of Magick. In effect, it is the rawest possible form of invocation, - the Magician consecrates an object as the God to be invoked and then consumes it, thereby literally internalizing and becoming (at least in part) that God. Borrowing directly from Frazer's "Golden Bough," Crowley notes that the sacrament of the Eucharist can be celebrated in different ways to emphasize different aspects of the god-form being consumed. In the limited context of this essay, it is important to consider just two of these, the Eucharist of Two and the Eucharist of Six.

"The Eucharist of two elements has its matter of the passives<sup>29</sup>:" earth and water, bread and wine, body and blood, Sun and Earth, Dionysus and Malkuth. This is the default form of the Eucharist in contemporary western (read

<sup>27</sup>Mercury, here as Hermaphrodite, also rules and is exalted in Virgo. Likewise, Venus rules and the Moon is exalted in Taurus.

<sup>28</sup> Book Four; Part III, chapter V.

<sup>29</sup> Book Four, Part III, Chapter XX

"christianized") culture and it is the face-value eucharistic formula of the Gnostic Mass, and is generally employed in the context of the IHVH structural formula. The Priest, or communicant, consumes the two polar elements and thereby unites them in himself. And, by uniting the opposites, he thereby effects a magical act of Love. This is a great act of Magick, but its scope of operation is limited to the microcosm. The elements being united symbolically represent Tiphareth and Malkuth. Their Union raises Malkuth to Tiphareth, and transforms the mundane to the solar. The Sun is risen.

"The Eucharist of six elements has Father, Son, and Holy Spirit above; breath, water, and blood beneath...<sup>30</sup>" This is a more accurate model of the general operative formula of the Gnostic Mass. It is the eucharistic formula for marrying the macro- and microcosms, and it is employed in the context of the IAO or VIAOV structural formula. As such, it effects a far more comprehensive act of magical Union than that accomplished through the Eucharist of Two. In the microcosm, water (I), an elemental symbol of the Great Mother, is animated by Air (A), the otherwise undifferentiated vital Force of Aleph, the universal Ruach in Chokmah seeking expression in Form, and becomes its lustral complement, blood. This is the sacramental "blood" of the Eucharist, emblematic of the ecstasy of Earth. Likewise, and simultaneously, the primal Force of the Father (I) is mediated by the Holy Spirit (A), which is likened to Love<sup>31</sup>, becoming the Son manifest on Earth (O). Recall the Priest's invocation over the elements, "This is my seed. The Father is the Son through the Holy Spirit." Thus the bread, emblematic of the nourishment of the Sun, is made man. Thus, raw elements are raised in parallel as the two sacraments.

<sup>30</sup> ibid. It is also worth reflecting upon the Hexagram of Horus mentioned above as a compendium of this formula: the vertices of the red triangle of Hadit representing the Father, Son, and Holy Spirit, the vertices of the triangle of Nuit representing air, water, and blood.

<sup>31</sup> e.g., Mt: 3, 11: ... indeed baptize you with water unto repentance: but he that cometh after me is mightier than I, whose shoes I am not worthy to bear: he shall baptize you with the Holy Ghost, and with fire:

But there the Eucharist of Six also symbolically accomplishes another mystical marriage beside that of the sacramental elements. Crowley offers a narrative of this eucharistic formula (parentheses not in the original):

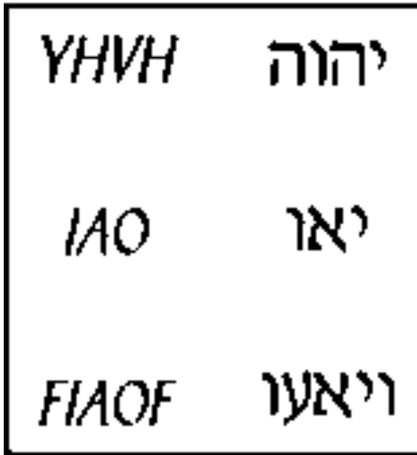
*"The Lance and the Graal are firstly dedicated to the Holy Spirit of Life in Silence. (I) The Bread and Wine are then fermented and manifested by vibration, and received by the Virgin Mother. (A) The elements are then intermingled and consumed (V) after the Epiphany of Iacchus, (O) when 'Countenance beholdeth Countenance.'<sup>32</sup>"*

Here the Eucharist is symbolic of a mystical marriage affected through the VIAOV formulae at two levels simultaneously. Not only are the rote sacramental elements intermingled but a greater marriage, - indeed an epiphany! - is accomplished. This is most clearly illustrated in the Mass by the events immediately preceding and culminating in the mysterious exclamation, "Hriliu!" Having consecrated the sacramental elements, the Priest breaks off a final quarter part of the Host. The Lance at this moment is in the custody of the Priestess. The instructions are specific: "The Priestess extends the lance point with her left hand to receive the particle. The priest clasps the Cup in his left hand. Together they depress the Lance-point in the Cup." This is the only sequence in the Mass where the Priestess is specifically instructed to exercise the weapon of the Priest, and that in her passive/receptive hand. At the same time, she holds the Grail in her right/active hand. The Priest places the particle of the Host with his active hand and clasps the Grail with his passive hand. The Lance point is touched to the Grail and the Host and Wine "married." At that moment, a tantric circuit is completed, Union is affected, and the

Lk: 3, 22: And the Holy Ghost descended in a bodily shape like a dove upon him, and a voice came from heaven, which said, Thou art my beloved Son; in thee I am well pleased.

Ro: 5, 5: And hope maketh not ashamed; because the love of God is shed abroad in our hearts by the Holy Ghost which is given unto us.

<sup>32</sup> op. cit.



Priest and Priestess together make the orgasmic cry. It is the cry of ultimate Union, the birth cry of one thing emerging from two. Only then are the sacraments prepared properly for consumption by the Priest and congregation. Only then is the Ineffable God invoked.

But what may this tell us of the god we love and desire to invoke? Crowley may provide a hint when he discusses the nature of the Beast that the Daughter of Babalon rides upon, understood here as another symbol of Chokmah's characteristic Force.

*"...Who is the Beast?...In his hand is a sword that is a book. In his hand is a spear that is a cup of fornication. Upon his mouth is set the great and terrible seal.....Thus doth the fire of the Sun temper the spear of Mars, and thus shall he be worshipped as the warrior lord of the sun. Yet in him is the woman that devoureth with her water all the fire of God."<sup>33</sup>*

*"Thou art like a lonely pillar in the midst of the sea; there is none to behold Thee, O Thou who beholdest all!"*

- Liber LXV, IV, 58

The integration of the martial and the solar natures is descriptive of Ra-Hoor-Khu, the active aspect of Horus. He is the "crowned" (solar) and "conquering" (martial) "child" symbolic of the ineffable god invoked through the Mass. "Ra-Hoor-Khu is with thee. Worship me with fire & blood; worship me with swords & with spears."<sup>34</sup> This is the 22<sup>nd</sup> path, Adjustment, which "awakens the Eld of the All-Father," both the beginning and end of the cycle of VIAOV. This is Athena, both creating and warring. This is life and death in Union. In the Thelemic Gnostic Mass, the formula VIAOV represents Horus becoming himself. There is no resulting "child" created somehow distinct from the "parent" sacraments. The result of the operation is simply a fulfillment of the eternal One, an even greater Unity. The operation of Love, as symbolized by the Lance, results in greater love. As Crowley observes,

*"Note that there are now two sexes in one person throughout, so that each individual is self-procreative sexually; whereas Isis knew only one sex, and Osiris thought the two sexes opposed. Also the formula is now Love in all cases, and the end is a beginning, on a higher plane."<sup>35</sup>*

In the Anthem, the chorus summarizes: "For of the father and the Son, the Holy Spirit is the norm, male-female, quintessential, one, Man-being veiled in Woman-form." At one level, this is simply a description of Chokmah, of the undifferentiated phallic Force finding manifestation in the Form of Binah. At another level, it is also descriptive of the hermaphroditic and "ineffable Lord most secret" because, as Unity, there is neither worshiper nor Priest to objectify him. He loves himself and the Universe he creates is his mirror.

<sup>33</sup> The Vision and the Voice (Equinox IV, 2), 25<sup>th</sup> Aethyr (see also 16<sup>th</sup> Aethyr)

<sup>35</sup> Book Four; Part III, chapter V.

<sup>34</sup> Liber AL vel Legis; III, 11.

# Analysis of the Gnostic Mass (Part II)

by Frater V.I.T.R.I.O.L. with assistance and additional commentary by Soror A.R.G.M.

V

OF THE OFFICE OF THE COLLECTS

(The Lady)

**from IBS: "A 'Collect' is a short prayer uttered at a gathering of worshippers" WHICH ARE ELEVEN IN NUMBER**

Deacon - Giver and receiver of joy, gate of life and love **the yoni**, be thou ever ready, thou and thine handmaiden **the breasts**, in thine office of gladness.

(The Sun)

People - So mote it be.

Deacon - Lord visible and sensible of whom this earth is but a frozen spark turning about thee with annual and diurnal motion, source of light, source of life, let thy perpetual radiance hearten us to continual labor and enjoyment; so that as we are constant partakers of thy bounty we may in our particular orbit give out light and life, sustenance and joy to them that revolve about us **could be seen as not only the people around us, but also the astral menagerie within us** without diminution of substance or effulgence for ever. **The identification of the functions of the physical sun with the internal sun.**

(The Saints)

Deacon - Lord of Life and Joy **the phallus**, that art the might of man, that art the essence of every true god that is upon the surface of the Earth **the generative force**, continuing knowledge from generation unto generation **the biological fact of reproduction**, thou adored of us upon the heaths and in woods, on mountains and in caves, openly in the marketplaces and secretly in the chambers of our houses, in temples of gold and ivory and marble as in these other temples of our bodies **a litany of the aspects of the cult of phallic worship**, we worthily commemorate them worthy that did of old adore thee and manifest thy glory unto men, (at each name the Deacon signs + with thumb between index and medius **as the Deacon makes the crosses he is infusing the Priest with the phallic energy of the names invoked**. At ordinary mass it is only necessary to commemorate those whose names are italicized, with wording as is shown.)

People - So mote it be.

(The Lord)

Deacon - Lord secret and most holy, source of life, source of life, source of love, source of liberty, be thou ever constant and mighty within us, force of energy, fire of motion; with diligence let us ever labor with thee, that we may remain in thine abundant joy. **Kether or Tiphereth, the interior sun. The God.**

**From IBS: "This Collect proclaims our historical current throughout its various phases. The italicized names represent the main thread of the current. These men were the keepers of the sacred flame, whether they knew it (or desired it) or not. In a personal sense, this collect represents the acknowledgment of our own magical currents, our own past lives, ancestors, teachers and heroes."**

People - So mote it be.

(The Moon)

Deacon - Lady of night, that turning ever about us art now visible and now invisible in thy season, be thou favourable to hunters, and lovers, and to all men that toil upon the earth, and to all mariners upon the sea. **The Goddess. King Sun/Queen Moon of alchemy. The practical consideration of the importance of the lunar cycle throughout history.**

*Laotze and Siddartha and Krishna and Tahuti, Mosheh, Dionysus, Mohammed and To Mega Therion, with these also Hermes, Pan, Priapus, Osiris and Melchizedek, Khem and Amoun and Mentu, Heracles, Orpheus and Odysseus; with*

People - So mote it be.

Vergilius, *Catullus*, Martialis, *Rabelais*, *Swinburne and many an holy bard*; *Apollonius Tyanaeus*, Simon Magus, Manes, *Pythagoras*, Basilides, Valentinus, *Bardessanes and Hippolytus, that transmitted the Light of the Gnosis to us their successors and their heirs*; with Merlin, Arthur, Kamuret, Parzifal, and many another, prophet priest and king, that bore the Lance and Cup, the Sword and Disk, against the Heathen; *and these also*, Carolus Magnus and his paladins, with William of Schyren, Frederick of Hohenstaufen, Roger Bacon, *Jacobus Burgundus Molensis the Martyr*; *Christian Rosencreutz*, Ulrich von Huttun, Paracelsus, Michael Maier, *Roderic Borgia Pope Alexander the Sixth*, Jacob Boehme, Francis Bacon Lord Verulam, Andrea, Robertus de Fluctibus, Johannes Dee, *Sir Edward Kelly*, Thomas Vaughan, Elias Ashmole, Molinos, Adam Weishaupt, Wolfgang von Goethe, Ludovicus Rex Bavariae, Richard Wagner, Ludwig von Fischer, *Alphonse Louis Constant*, Friedrich Nietzsche, Hargrave Jennings, Carl Kellner Forlong dux, Sir Richard Payne Knight, Paul Gaugin, Sir Richard Francis Burton, Doctor Gerard Encausse, William Blake, [Salvador Dali] *Doctor Theodor Reuss, and Sir Aleister Crowley*

May their Essence be here present, potent, puissant and paternal to perfect this feast! **P = phallus**

People - So mote it be.

(The Earth)

Deacon - Mother of fertility **this collect is the actual ideal of procreative fertility, the feminine generative force, as opposed to the more purely sexual act listed in the Lady section** on whose breast lieth water, whose cheek is caressed by air, and in whose heart is the sun's fire, womb of all life **these four, water, air, fire, and womb as earth are the physical composition of the Earth**, recurring grace of seasons, answer favorably the prayer of labour, and to pastors and husbandmen be thou propitious.

**From IBS: "This Collect may be viewed as the feminine counterpart to the masculine Saints."**

*(The following is not a part of Liber XV)*

With love we honor them that did of old adore thee and manifest thy Victory unto the World: Isis, Athena, Sappho, Medea, Kali, Fatima, Lilith, Sheba,

the wisdom of Solomon. With these also: Helena Petrovna Blavatsky, Eleanor of Aquitaine, Lady Jane Wolfe, Hathshepsut, Hippolyta, Boudicca, Marie Curie, Amelia Earhart and many an Holy Adventuress. Anais Nin, Ouarda the Seer, Marie Laveau, Alostrael, Mary Shelley, Salome, Judith, Ananda Moyi Ma, Gala Dali, Lady Frieda Harris, and all other Holy Women of Thelema, workers of the Obeah and the Wanga.

O boundless ecstasy of the Naught, who gatherest the blood of all saints into thy Cup! With all thy Daughters of the Sangraal, we honor and love Her that is above, within, and about us. May their Essence be here measureless, mystical, mysterious and maternal to manifest this feast!

*(End of inserted section)*

People - So mote it be.

(The Principles)

Deacon - Mysterious Energy, triform **salt-sulphur - mercury, IAO, etc.**, mysterious Matter, in fourfold <<*elements*>> and sevenfold division **the seven lower sephira, the seven planets** <<*four elements plus the intermediaries of the three principles*>>, the interplay of which things weave the dance of the Veil of Life upon the Face of the Spirit, let there be Harmony and Beauty in your mystic loves, that in us may be health and wealth and strength and divine pleasure according to the Law of Liberty; let each pursue his Will as a strong man that rejoiceth in his way, as the course of a Star that blazeth for ever among the joyous company of Heaven.

People - So mote it be.

(Birth)

Deacon - Be the hour auspicious, and the gate of life open in peace and in well-being, so that she that beareth children may rejoice, and the babe catch life with both hands.

People - So mote it be.

(Marriage)

Deacon - 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.

People - So mote it be.

(Death)

All stand, Head erect, Eyes open. [If already standing, this instruction is superfluous.] <<special attention and reverence for Death>>

Deacon - Term of all that liveth, whose name is inscrutable, be favourable unto us in thine hour.

People - So mote it be.

(TheEnd)

Deacon - Unto them from whose eyes the veil of life hath fallen **this might also be seen as a reference to the time-less, deathless trance** may there be granted the accomplishment of their true Wills, whether they will absorption in the Infinite, or to be united with their chosen and preferred, or to be in contemplation, or at peace, or to achieve the labour and heroism of incarnation of this planet or another, or in any Star, or aught else, unto them may there be granted the accomplishment of their wills; yea, the accomplishment of their Wills. **Could also be seen as the options available on the return from the trance. See Vision and the Voice, the vision of NEMO for further information.** AUMGN, AUMGN, AUMGN.

People - So mote it be.

All sit. [In many locations, it is common to remain seated throughout the entirety of the Collects, or to remain standing throughout the Collects. Choose what fits best.]

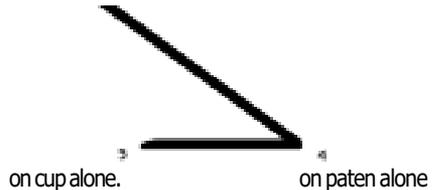
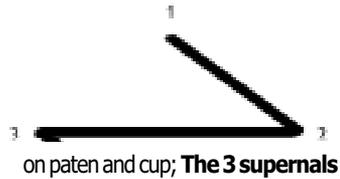
The Deacon and the children attend the Priest and Priestess, ready to hold any appropriate weapon as may be necessary. [Black Child on the left, White Child on the right. They remain outside of the veil. The Deacon will be able to handle any necessary handoffs, and should move inside the veil, to more easily hold items for both Priest and Priestess.]

VI

## OF THE CONSECRATION OF THE ELEMENTS

[The Priest rises and takes back the lance from the Priestess, the Priestess picks up the cup with her right hand, the paten with the left.]

The Priest makes the five crosses.



**Geburah and Chesed, Love and Will.** [The Priestess can hold the paten over the cup for the first 3 crosses, then separate them back out for the last 2 crosses.]

Priest - [Kneels on one knee] Life of man upon earth, fruit of labour, sustenance of endeavour **physical food**, thus be thou nourishment of the Spirit! **turn to "spiritual" food, symbolic flesh.**

He touches the host with the Lance.

Priest - By virtue of the Rod! Be this bread the Body of God! [The lance is removed from the host.] **The phallic force is infused into the cookie, and turns it into a consecrated host. I like to hold the paten with the Priestess, in this way, both forces are conjoined into the host for the consecration, both the Hadit force and the Nuit force. The action of touching the host and declaring the lines should be at the same time, or considered as the same action. I actually like to declare, then touch.**

He takes the host.

Priest - Touto esti to soma mou. **This is my body. The "immortal fetus" or "thought-form", or "desire", etc. is being offered a physical host.**

He kneels, adores, rises, turns, shows Host to the People **it is at this point that the congregation infuses the energy for themselves into the host, taking darsan, infusing the juju**, turns, replaces Host and adores [kneels].

Music. He takes Cup.

Priest - [Still kneeling] Vehicle of the joy of Man upon Earth, solace of labour, inspiration of endeavour **physical wine or intoxicant**, thus be thou ecstasy of the Spirit! **turn to "spiritual" wine, symbolic blood.**

He touches the Cup with the Lance. **Zap! I prefer to touch the wine, not the cup.**

Priest - By virtue of the Rod! Be this wine the Blood of God! [The lance is removed from the Cup.] **The phallic force is infused into the wine and turns it into consecrated wine. As with the paten, I like to have the Priestess hold the cup as well so that both may consecrate the wine. It takes two to tango. Touching and declaring should again be at the same time.**

He takes the Cup.

Priest - Touto esti to potherion tou haimatos mou. **This is the cup of my blood. This completes the "vehicle" for the "immortal fetus" or "thought-form." Flesh and blood.**

He kneels, adores, rises, turns, shows the Cup to the People **it is at this point that the congregation infuses the energy for themselves into the wine, taking darsan, infusing the juju**, turns, replaces the Cup and adores [kneels]. Music.

Priest - For this is the Covenant of Resurrection. **i.e. birth or rebirth** <<there it (she) is - right here on the altar>>

He makes five crosses on the Priestess. [First 3 crosses standing, last 2 kneeling.] **The invocation of the supernals with love under will. Makes sure the Priestess is infused with light.**

Priest - [Still kneeling] Accept, O LORD, this sacrifice of life **the cookies** <<sacrifice of life may also mean the spilled seed for non-procreative objectives>> and joy **the cup, the yoni**, true warrants **guarantees** of the Covenant of Resurrection **the biological facts. Also, 'may the god indwell this golem or homunculus of bread and wine, so that we may later consume him and thus turn meat and drink into spiritual substance.'**

The Priest [still kneeling] offers the Lance to the Priestess, who kisses it **she makes sure it's**

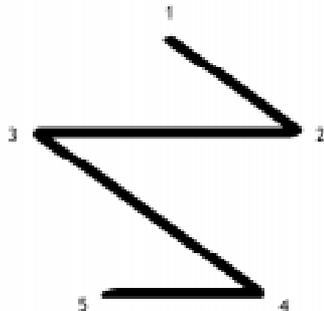
**sanctified:** he then touches her between the breasts and upon the body. **Feels'er up. These are also the reproductive areas, the "body" meaning the yoni, and the breasts for feeding of the offspring.** He then flings out his arms upward, as comprehending the whole shrine.

Priest - Let this offering be borne upon the waves of Aethyr to our Lord and Father the Sun that travelleth over the Heavens in his name ON.

He closes his hands, [rises] kisses the Priestess between the breasts **the courtship escalates** and makes three great crosses over the paten, the Cup, and himself [with the lance] **more infusions of light.** He strikes his breast. **A gesture of fellowship with the saints.** All repeat this action.

Priest - Hear ye all, saints of the true church of old time now essentially present **i.e. present in spirit, as invoked in the Collects**, that of ye we claim heirship, with ye we claim communion, from ye we claim benediction in the name of IAO. **Those folks who we think were cool, by calling on you we will partake of that coolness essence ourselves.**

He makes three crosses on Paten and Cup together **more infusions of light.** [He hands the lance to the Deacon.] He ~~uncovers the Cup~~ [I prefer to do away with the lid altogether, i.e. never use it in the first place], genuflects [kneels], takes the Cup in his left hand **passive** and the Host in his right **active.** With the Host he makes the five crosses on the Cup. [The Priestess keeps her right hand on the Cup, and holds the Paten beneath it with her left. The Cup should be just above the Priest's head so everyone can see the crosses.]



the invocation of the supernals with love under will.

[The Priestess releases the Cup, and supports the Paten with both hands, beneath the Cup.] He [brings the Host and Cup below line of sight, then] elevates the Host and the Cup [Host directly over the Cup, high above his head]. **The Host is lifted directly above the cup, as the bird in the Lamén is above the cup moving downwards, spirit descending into matter.** The Bell strikes. **Here it comes! Also, a single knock is an invocation to Kether and other aspects of the number 1.**

Priest - HAGIOS HAGIOS HAGIOS IAO! **holy holy IAO**

He replaces the Host and the Cup, and adores. [He rises and takes the lance back from the Deacon.] **Suddenly, the supreme moment is put on hold for the anthem.** <<look at *Liber Capricornus Pneumatici*, also AL II:67.68: "Hold! Hold! Bear up in thy rapture; fall not in swoon of the excellent kisses! Harder! Hold up thyself! Lift thine head! Breathe not so deep – die!">>

## VII

### OF THE OFFICE OF THE ANTHEM

Priest – Thou who art I, beyond all I am, **Kether, Hadit** Who hast no nature, and no name, **"The name that can be named is not the eternal name" – Lao Tzu** Who art, when all but thou are gone, Thou, centre and secret of the Sun, **Kether is the secret center of Tiphereth.** Thou, hidden spring of all things known **"It is the mother of the 10,000 things" – Lao Tzu** And unknown, Thou aloof, alone, Thou, the true fire within the reed **the actual, original spark of life that comes through the generative force** Brooding and breeding, source and seed **the iteration of the fractal strange attractor** Of life, love, liberty, and light, **the nature of the iteration**

Thou beyond speech and beyond sight, **the words are not the things themselves** Thee I invoke, my faint fresh fire Kindling as mine intents aspire. **"Inflame thyself in praying" – MTP** Thee I invoke, abiding one, **eternal** Thee, centre and secret of the Sun, <<*all about Kether, "center & secret of the Sun", Sun = HGA*>> And that most holy mystery Of which the vehicle am I. **We are the vehicle whereby Hadit experiences Nuit, so to speak** <<*priest tells the invoked where to*

*incarnate – namely, in himself. Another way to look at it - "Holy Mystery" = Babalon, "Of which (as in "from which") the vehicle of am I" = the physical body of the Priest>> Appear, most awful and most mild, As it is lawful, in thy child! **Child of the infinite is the finite** <<*Child = Ra Hoor Khuit = the result of the combination of Priest & Priestess*>>*

Chorus - For of the Father and the Son The Holy Spirit is the norm; **the commonality of continuity** Male-female, quintessential, one, **a description of the "holy spirit"** Man-being veiled in woman-form. **the sexual act, and the result of the sexual act. The active elements of fire and air, "male", are veiled in the passive elements, earth and water, which are "female". Spirit indwells the flesh. In Taoist cosmology, this could be described as heaven entwined in earth, and vice versa. The "star" is drawn towards incarnation.** Glory and worship in the highest, Thou Dove, mankind that deifiest, **a reference to Mary and the impregnating dove** <<*Dove as symbolic of the Holy Spirit proceeding on its journey through space-time, descending to the flesh. This Holy spirit makes Gods of men. Also, the "doves of Venus", the Lady of Love (love/desire as the inspiration of all action, all movement)*>> Being that race, most royally run, To spring sunshine through winter storm. **A comment on the survival of the species through the disaster of the individual death, and the resulting continuity of the race** Glory and worship be to Thee, Sap of the world-ash, wonder-tree! **The vehicle of that continuity, the Phallus**

First Semichorus, Men - Glory to thee from Gilded Tomb!

Second Semichorus, Women - Glory to thee from Waiting Womb!

Men - Glory to Thee from earth unploughed!

Women - Glory to Thee from virgin vowed!

Men - Glory to Thee, true Unity Of the Eternal Trinity! **IAO**

Women - Glory to Thee, thou sire and dam And Self of I am that I am! **The A of IAO**

Men - Glory to Thee, beyond all term, Thy spring of sperm, thy seed and germ!

Women - Glory to Thee, eternal Sun, Thou One in Three, Thou Three in One! **The supernals**

Chorus - Glory and worship unto Thee, Sap of the world-ash, wonder-tree!

**It seems to me that this entire poem is a reference to the "Holy Spirit", or original spark of life, being in the sperm, or more broadly, the generative force, of which the sperm is a symbol. That force itself is "male-female" or of the power of both genders, it itself being "genderless" power. This is the power that allows reproduction to work, that allows the life of the race to continue through the tragedy of the death of the individual.**

(These words are to form the substance of the anthem; **from IBS: "This Anthem was taken from 'The Ship,' a play written by Crowley which represents, in allegorical form, the legend of the Third Degree of Masonry"** but the whole or any part thereof shall be set to music, which may be as elaborate as art can devise. But even should other anthems be authorized by the Father of the Church, this shall hold its place as the first of its kind, the father of all others.)

## VIII

### OF THE MYSTIC MARRIAGE AND CONSUMMATION OF THE ELEMENTS

The Priest [hands the lance to Deacon] takes the Paten between the index and medius of the right hand. **This replaces the thumb, and indicates that the phallic force has been successfully transferred to the paten and hosts.** The Priestess clasps the Cup in her right hand. **Both are in the active hand.**

Priest - Lord most secret, bless this spiritual food unto our bodies, bestowing upon us health and wealth and strength and joy and peace, and that fulfillment of will and love under will that is perpetual happiness. **A litany of good things that can be assigned to the sephiroth or planets.**

He makes + with Paten and kisses it. [He then hands the Paten to the Deacon, who hands the Lance to the Priestess. She holds it with her left hand, Cup in her right.] He ~~uncovers the Cup,~~ genuflects, rises [kneels]. Music. He takes the Host and breaks it over the Cup. He replaces the right-

hand portion in the Paten [which the Deacon is holding]. He breaks off a particle of the left-hand portion. <<particle may represent that one in ten-thousand seeds that actually reaches the destination, the one-pointed singular will that succeeds, where ten-thousand random thoughts do not & re-dissolve into aethyric substance>>

Priest - Touto esti to sperma mou. **This is my seed (sperm)** O pater estin o hyos dia to pneuma hagian. **The father is the Son through the Holy Spirit.** Aumgn. Aumgn. Aumgn. <<Father(Yod) is/becomes Son (Vav) is/becomes Father is Son is Father is Son...ad infinitum thru the medium of the Mother/Daughter (the Heh's)>>

He replaces the left-hand part of the Host. [The Host should always be directly above the Cup. When the Priest replaces the left-hand part, he should cross his left hand over his right, keeping the right hand part of the Host over the Cup. The Deacon should move the Paten in close so that this maneuver is easy to accomplish.] **This cuts the host into 3 sections, with the Kether section being kept for use, the 3 in 1 formula. It all happens over the Cup.** The Priestess extends the Lance-point with her left hand to receive the particle [the Priest holds the particle onto the end of the Lance.] The Priest clasps the Cup in his left hand [the Priestess with her right]. Together they depress the Lance-point in the Cup. **Whee! From IBS: "The Particle plunged into the Wine represents the Union of Hadit and Nuit, the dissolution of the King, the 'Baptism of Wisdom' and the casting of the last drop of blood into the Cup of Babalon. It is both the process of incarnation and of illumination."**

Priest and Priestess - Hrilii. **The (supposed) cry of orgasm. The (supposed) sound of the mating dove. Again, the Lamem figures in.**

The Priest [rises] takes the Lance **takes it out.** The Priestess covers the Cup **pulls 'er panties up** [the Deacon hands the Paten to the Priestess, who takes it in her left hand.] <<the deed is done, the united male and female separate back into individuals now>> The Priest genuflects, rises, bows, [hands lance to Deacon] joins hands. He strikes his breast. **From IBS: "...it symbolizes the opening of the heart to receive (or omit) the influence of a particular force being**

**invoked: the force of Baphomet, the Lion and Serpent 'that destroys the destroyer,' the dialectic union of opposites that conquers death."**

Priest - O Lion and O Serpent that destroy the destroyer, be mighty among us.

O Lion and O Serpent that destroy the destroyer, be mighty among us.

O Lion and O Serpent that destroy the destroyer, be mighty among us. **From IBS: "The Elements being conjoined within the Cup, the Lion and Serpent are called to manifest therein. The Lion is Meithras, the Serpent is Abraxas. Together, they become Chnoubis, the Agathodaimon, the Great Magical Agent: Azoth, Baphomet, Kundalini, Shakti. The Destroyer is that which imposes limitations. That which destroys the Destroyer is Babalon, ecstasy of experience."** The analysis that the mind constantly performs is in its basic nature a destructive one. Just as pulling a watch apart to see how it works destroys the original wholeness of the watch, so does the discursive mind destroy that which it analyzes. **That which destroys the destroyer is that which stops the discursive mind from functioning, at least during the moment of the experience.**

The Priest joins hands upon the breast of the Priestess and takes back his Lance [from the Deacon]. **I like to make a fire triangle on the breast of the Priestess at this point to complete the hexagram with the earlier downward pointing triangle (when the Priestess holds the BoL to her breast.)** He turns to the People, lowers and raises the Lance **this shows that the Priest has complete control of the Kundalini force, the phallic force** and makes + upon them.

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

People - Love is the law, love under will.

He lowers the Lance and turns East [hands lance to Deacon]. The Priestess ~~takes the Lance in her right hand;~~ with her left hand she offers the Paten [the cup still in the right hand.] The Priest kneels.

Priest - In my mouth be the essence of the life of the Sun!

He takes the Host with the right hand, makes + with it on the Paten **the nearest representative of the "active" force, the stand-in for the Priest in some ways** <<*child-devouring! Baby-eating!*>> and consumes. Silence. The Priestess ~~takes, uncovers and~~ offers the Cup [with the right hand] as before.

Priest - In my mouth be the essence of the joy of the Earth!

He takes the Cup [with the left hand], makes + on the Priestess, drains it and returns it [to the Priestess]. Silence. He rises, takes the Lance [from the Deacon] and turns to the People.

**The Host and the Wine have been infused with the generative energy, at this point. The "etheric field" generated by the sexual energy raised by the rite can then be stamped with the desire of the operator and transferred to the physical basis of the Host and Wine – magickal body and blood, the magickal child or homonculus – there to be ingested and refined in the alchemical furnaces of our bodies to do its work.**

Priest - There is no part of me that is not of the Gods. [In the sign of Osirus Risen.] **If there is no part of me that is not of the Gods, then ipso facto the Priest (and communicants) must at this point be a god. The assumption of godforms is the traditional method to gain the overview and position of power necessary to successfully perform a magickal operation.**

(Those of the People who intend to communicate, and none other should be present, having signified their intention, a whole Cake of Light and a whole goblet of wine, have been prepared for each one. The Deacon marshals them; they advance one by one to the altar. The children take the Elements and offer them. The People communicate as did the Priest, uttering the same words in an attitude of Resurrection: "There is no part of me that is not of the Gods." The exceptions to this part of the ceremony are when it is of the nature of a celebration, in which case none but the Priest communicate; or part of the ceremony of marriage, when none other, save the two to be married, partake; part of the ceremony of baptism when only the child baptized partakes; and of Confirmation at puberty when only the persons confirmed partake. The Sacrament may be reserved by the

Priest, for administration to the sick in their homes.)

Communication can be a complicated theoretical affair. When the congregant goes to the altar, and “communicates as did the Priest,” what happens here is the communicant IS the Priest, i.e. the magical operator. Who can perform the magick for you? No one. The act of consuming the host and wine is a micro version of the more complicated procedure the Priest has performed. This is the point at which the “transubstantiation” takes place.

From IBS: “The actual mechanism by which the Miracle of the Mass is effected is declared in the Creed: ‘...and, forasmuch as meat and drink are transmuted in us daily into spiritual substance, I believe in the Miracle of the Mass.’ It is the internal Alchemy of each individual communicant which ultimately effects the transmutation of the Elements they consume — informed and inspired by that Miracle performed by the officers of the ceremony, but not entirely dependent upon it. If the communicants were to wholly rely on the Priest and Priestess to perform, vicariously, the Miracle of the Mass for them, it would be a contradiction of the very words spoken during their own communion: ‘There is no part of me that is not of the Gods.’”

Whether you turn to the congregation, or remain facing the Priestess, regardless, it seems to me important to ascend the 3 steps. Remember what the 3 steps represent, as well as what the main altar represents, and what the Priestess represents. Gnostic ideals indicate that we receive “knowledge” *directly* from the source, not through an intermediary. This means that we cross the abyss to Binah ourselves, not relying on secondhand information, on someone else’s account. Going to the third step acknowledges this symbolism, acknowledges this factual form: only we for ourselves can grasp the Holy Grail of transcendental knowledge. It indicates our intent to stay the length of the initiatory course, to persevere to the end, to ascend those stages of life and initiation ourselves. I prefer to make the declaration from the top of the third step, from the position of Binah, i.e. from the position of Magister

**Templi (not that I am claiming such a grade!) Others prefer to descend the steps before making the declaration (the position of NEMO, tending his garden.)**

The Priest closes all within the veil. With the Lance he makes + on the people thrice, thus.

Priest - + The LORD bless you.

+ The LORD enlighten your minds and comfort your hearts and sustain your bodies. <<*the three principles, parts of a human being, again*>>

+ The LORD bring you to the accomplishment of your true Wills, the Great Work, the Summum Bonum, True Wisdom and Perfect Happiness. [I like to again tap the butt of the lance on the ground at this point.]

He goes out, the Deacon and children following, into the Tomb of the West. **The cycle resets for another go, the sun sets only to rise again, spring follows winter, life proceeds from death, etc.**

Music. (Voluntary.)

NOTE: The Priestess and other officers never partake of the Sacrament, they being as it were part of the Priest himself. **The entire play of the elements, the consecration, the actions of all of the officers may be interpreted as the play of the male/female energies within the body of the single initiate. The ceremony itself a play of Maya. In this way, the other officers are an “illusion” conjured by the Priest to enable an easier grasp of the energies involved. “For I am divided for love’s sake, for the chance of union.” – Liber AL I:29 This is a form of “dual cultivation” in Taoist alchemical practices, where the yin and yang energies may be interpreted at either a physical male and female or as the male and female energies within the individual.**

NOTE: Certain secret Formulae of this Mass are taught to the Priest in his Ordination. **From IBS: “Some commentators have alleged that these are the secrets of the Ninth Degree O.T.O. Obviously, this cannot be the case if the Priest being ordained is not an initiate of the Ninth Degree of O.T.O.” I will say that the formula taught to me at my ordination is spelled out plainly in this analysis, and is by no means secret.**

# Two Poems

By Sor. A.R.G.M.

XIX + II

A starless lake,  
Lake of moons  
Still in the depths of the chalice.

Illusion of cool, the smooth black surface appears  
Still and waiting, inviting  
Until Experience, the lip upon the cup,  
The dew upon the tongue,  
Awakes suddenly with acidic sweet poison  
Life.

And in that split-second of disturbance  
The strength of the liquor  
Is the herald of a god-

The great eye opens,  
And beholds nothing but its own fire  
And its reflection, the World.

Before speech  
Before sight  
Before thought

A sting  
A roar  
A forked tongue of lightning

I-A-O

Red comes forward,  
Blue recedes.

Whether converging or dividing,  
A chasm, a nothing, between.

Coming forward, Inviting;  
Stepping away,  
A different kind of Open door.

Yellow in the midst :  
Advocate, avatar, angel.  
Extending only a hand, a simple palm  
Yet one foot behind, moving backwards.

Red comes forward,  
Blue recedes.

## The Tao of Armageddon:

Or, The Dissection of the Zen Koan Using the  $0=2$  Formula

By Fr. Neti Neti

$0=2$  or  $0=(-1)+(+1)$  works as follows: nothing (0) divides itself into a negative (-1) and a positive (+1). This is both a magickal formula and a cosmology. From out of nothing (0), and infinitesimal point (-1) explodes (+1), and the next thing you know there's shit all over the place. Scientism refers to this as the *Big Bang Theory*. Taoism has the Tao (0) which springs forth from the yin (-1) and the yang (+1), creating the 10,000 things. The list goes on, from the infinite friction of Nuit (+1) and Hadit (-1) manifesting Ra-Hoor-Khuit, to Atum (-1), who unwrapped himself from the lotus bud, to become Ra-Horakhte (+1) and create the gods of Heliopolis.



Source of comic unknown

Continued on next page

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When cosmology of this nature is taken as a psychological metaphor, the formula can be reversed, with Armageddon as the desired result. The 10,000 things, or conceptual thought, dissolve back into the Tao. This is not to make a person into a mindless body, for that will come at death, but rather to produce a slight shift in perception which will have a profound affect on the individual. The Zen Koan is a tool that may be used to arouse this effect.

A koan is a riddle or a parable, which at first seems paradoxical or just plain nonsense. The purpose of the koan is to help the student move away from intellectual thought, which will give immediate cognition. A koan has three possible types of answers, of which only one is right. These are assertive, denial, and correct. When these are applied to the  $0=2$  formula, assertion equals positive one, denial equals negative one, and correct equals zero. These concepts are made clear in the following parable.

A teacher of Zen holds up a stick before two students and says, "What is this in my hand? If you say that it is a stick, then you say that it is a stick, then you have ordinary minds, but if you say that it is not a stick, then I will say that it is indeed a stick, and how can you deny that?"

Here, the students have been asked what the stick is. If they say that it is a stick, then, their answer would be assertion, or positive one. If they say that it is not a stick, or something other than a stick, then their answer would be denial, or negative one. The answer cannot be either of these, since the answer must be zero, *tabula rasa*, the sum of the assertion (+1) and the denial (-1). What's a student to do? Fortunately, the parable continues.

The first student says, "You cannot say that it is not made of wood." The teacher finds this answer irrelevant. The second student grabs the stick from the teacher's hand, breaks it in two, and then throws the pieces on the floor. The teacher considers this answer to be correct.

The first student avoided the question and therefore his answer was denial (-1). The second student showed the teacher the nature of the stick. The stick is neither a label or a description, but rather an active part of reality which is constantly changing. His answer therefore was one part denial (-1) since he did not say, "yep, that's a stick, all right," and one part assertion (+1), or as Buckminster Fuller would say, "I seem to be a verb." Indeed, all nouns are verbs.

In the infamous koan, "What is the sound of one hand clapping?" it would seem as if slapping your fingers against

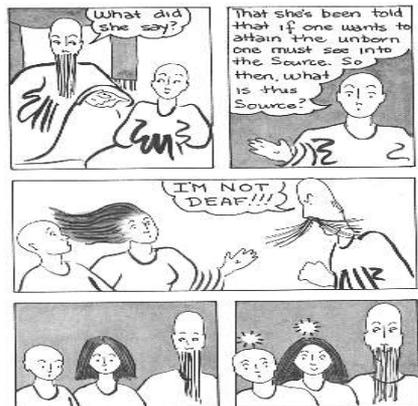
the palm of the same hand, or waving your hand around in the air, as if to ward off some horrible fart, would be the correct answers. But this is not so. The reason for this is that nothing has been dissolved back into the Tao. The 10,000 things are still hanging out of your pants for all to see. The former answer is assertive (+1), while the latter is denial (-1). So what is the correct answer? What does zero sound like?

Keeping this koan in mind, another asks, "Show me your original face, the one you had before your parents were born." You could neither say a baby's face nor could you speak of a previous life. If you sit and make funny faces you will only look silly..

Many people will think zero when they hear the one hand koan or the original face koan, but when they start to think about it, to form an answer, they find that they cannot. To try to intellectualize a koan answer is like tearing your house apart, looking for your keys only to discover that you had them in your hand all the time.

In this next koan, a man decides to rear a goose in a bottle, the head of the goose sticking out of the bottle's neck so that it can still be fed. One day the man decides that he wants the goose out of the bottle, but the goose has grown too large to be pulled out. He neither wants to harm the goose nor break the bottle. If he leaves the goose in the bottle until it dies and decomposes to the point that it can be poured out, this would be denial (-1). If he harms the goose or breaks the bottle, that would be assertion (+1). There doesn't seem to be any way for the man to accomplish his task.

So how do you get your goose out of the bottle? The answer lies in conceptual Armageddon, the reversal of  $0=2$ , the collapse of the whole universe into the zero, the big fat goose which is the symbol of the soul.



Source of comic unknown

# Portland Thelemic Community Center Opening Ritual

(A Five + Six Consecration)<sup>1</sup>

By Sor. A. R. G. M.

This ritual is essentially a five (the Star Ruby) with a six in the midst (the Star Sapphire). It is a blend of three of my favorite Thelemic group-rituals:

I sincerely want to thank and credit Fra. Zack Dubnoff and Sor. Ariana White, whose original 4 person version of the Star Ruby (appearing in his Rite of PAN) and original 2-person version of the Star Sapphire respectively were the foundations of this ritual. Into that mix I blended elements of a ritual I wrote a few years ago called the Whirlwind Vessel (though there is no "reverse-vibrating" of god-names in this one!).

Thanks also to everyone who made the performance of this ritual such a huge success! To the officers, to the musicians (or should that be mugicians?), to EVERYBODY in the house. There were nearly fifty of us in there (can you believe it?!!) charging it up, sweating, chanting, praying, crying, dancing, casting and conjuring, laughing and generally consecrating the hell out of the place. Now we KNOW it's true - (to use an old cliché) if we build it, They will come!

Back to the ritual...the Star Ruby is simultaneously a banishing and invoking ritual. The invocation of PAN (and the four Thelemic deities) in the signs of NOX serves to make plain the symbolic course of maturing life/energy. It builds in power through the tension between the polarities. PAN, the ALL is invoked in the dance and chanting of all participants.

At the peak of this tension of attraction and ecstatic motion, the Star Sapphire is performed. The opposites draw closer to one another with increased effort and tension, the centrifugal force of the whirling circle of celebrants pulling on the N and S operators maintaining their separation. As the circle finally collapses/contracts in on itself with

the ecstatic cry of ARARITA!, they unite, producing

the mysterious 'third thing' that will be the basis, the embryonic body of our manifest desire.

Soon after this point (after the final signs of LVX of the SS) we see the successful appearance of the "Child" as the ritual shifts back into the SR, where the four operators declare the final paian of IO PAN in the sign of MT, presenting the symbolic product of their success to the four directions. Thence follows a reiteration of the established state of the universe and the magicians' position therein (PRO MOU IUNGGES... / PHLEG EI GAR PERI MOU..., etc.). This is also a statement of balance, the six in the midst of the five, the male/active in the midst of the female/passive, a microcosmic reflection of the structure of the entire ritual.

Also, the main invocation of the "five", the SR, part of the ritual is IO PAN - a call to the ALL, whereas the formula of invocation of the "six", the SS, is ARARITA, a declaration of the Unity of the All, which is then stated to be NONE ("HAEC NEC QUATUOR NEC OMNIA NEC DUO NEC UNUS NEC NIHIL SUNT"). Thence comes again the ALL (IO PAN...), but as the Child of its own Self.

For this performance, all pentagrams and hexagrams are invoking Earth to establish the PTCC materially in the most stable and solid way possible. To bring all those needed "earthy" things, like money and follow-through on promised support action...

Though the elemental positions usually make a shift to their Astrological correspondences in the SR, on this occasion we will use the 'pentagram' attributions of N-earth, E-air, S-fire, and W-water. This makes the officers uniting in the Star Sapphire section Earth and Fire, or, Earth and Primal Heaven, matter and energy.

The release of energy is to be freely projected to be absorbed by the Center space itself. The N and S officers (only) plant and charge the seed. The planted seed will then live & grow at the Center.

## Temple Setting

East - Full super-altar, all (22) candles lit. One yellow candle (unlit) and incense/censer on eastern altar as well.

South - red candle, seeds and wand

West - blue candle, cup of water and small dish of salt

North - green candle, small pot (with soil)

<sup>1</sup> This ritual was performed on Friday, September 8 2000 e.v. It officially opened the Portland Thelemic Community Center, on which we had worked for two months (ed.)

Lighters/matches on all quarter altars. S, W, and N altars also have two plain white candles (lit) flanking the (unlit) elemental candles for illumination.

East and South officers wear white robes, West and North operators wear black robes. All operators wear daggers and elemental sashes. East officer also carries Liber AL vel Legis.

### 1) Opening / Purification

Flute and soft drum for entering/opening the temple. No lights save the full eastern altar lights and the pairs of lights flanking the other elemental candles (which are still unlit).

All enter temple and take their seats along the outer perimeter of the room (between the altars). Elemental operators (N,E,S,W) enter next and go to 4 quarter altars.

East officer enters with Liber AL vel Legis, places it on the eastern altar and turns to declare: **Do what thou wilt shall be the whole of the Law!**

ALL: **What is thy will?**

E: **It is my will to perform this ceremony.**

ALL: To what end?

E: **To consecrate this Temple with joy and beauty!**

ALL: **To what end?**

E: **That the Portland Thelemic Community Center be duly established and opened, that we may all celebrate together, and the Law of Thelema be spread through the land!**

ALL: **Love is the law love under will.**

—gong x 1—

West takes cup of salt-water, lustrates temple space widdershins. East takes censer, censens temple space widdershins. North and South chant anthem while E and W lustrate and cense temple space:

**Thou who art I, beyond all I am,  
Who has no nature and no name,  
Who art, when all but thou are gone  
Thou, center and secret of the Sun,  
Thou, hidden spring of all things known  
And unknown, thou aloof, alone  
Thou the true fire within the reed**

**Brooding and breeding, source and seed  
Of life, love, liberty and light,  
Thou beyond speech and beyond sight,**

**Thee I invoke, my faint fresh fire!**

**Kindling as my intents aspire.**

**Thee I invoke, abiding one!**

**Thee, center and secret of the Sun,**

**And that most holy mystery**

**Of which the vehicle am I.**

**Appear most awful and most mild**

**As it is lawful, in thy child!**

(E and W have returned to their altars and replaced censer, cup)

—Gong x 3-5-3—

### 2) Consecration (Star Ruby x4)

N, E, S, W walk to center from their altars, touch fingertips of right hands and turn outwards.

N, E, S, W together (with appropriate gestures):

**APO PANTOS KAKODAIMONOS!**

**SOI**

**OPHALLE**

**ISCHUROS**

**EUCHARISTOS**

ALL PRESENT: **IAO**

N,S,E,W walk to their respective elemental altars, draw daggers, cross hands over chests. They all face outwards.

—bell—

E forms invoking pentagram of Earth and roars **THERION** (with the sign of the enterer), then sheathes dagger, lights candle. E turns to face inwards, hands crossed over chest.

—bell—

N forms invoking pentagram of Earth and says **NUIT** (with the sign of the enterer), then sheathes dagger, lights candle. N turns to face inwards, hands crossed over chest.

—bell—

W forms invoking pentagram of Earth and whispers **BABALON** (with the sign of the enterer) sheathes dagger, lights candle. W turns to face

inwards, hands crossed over chest.

—bell—

S forms invoking pentagram of Earth and bellows **HADIT** (with the sign of the enterer) then sheathes dagger, lights candle. S turns to face inwards, hand crossed over chest.

—bell—

When all officers are facing inwards, they then simultaneously make a rapid circuit of the temple widdershins, spiraling inwards to the center of the temple. They end facing outwards towards their quarter (all four end up standing back to back at the center of the room). Once there they raise the paian **IO PAN** in this manner:

N in the sign **PUELLA: IO PAN! IO PAN! IO PAN PAN PAN!**

Then S in the sign **PUER: IO PAN! IO PAN! IO PAN PAN PAN!**

Then E in the sign **VIR: IO PAN! IO PAN! IO PAN PAN PAN!**

Then W in the sign **MULIER: IO PAN! IO PAN! IO PAN PAN PAN!**

Drums start again, low and steady with the N officer's declarations of **IO PAN**, and continue to build in volume and strength...

N, S, E, and W begin circling and dancing clockwise, continuing to chant **IO PAN**, pulling ALL PRESENT into the dance. A chain is formed and ALL wind their way, snakelike, through the entire building, chanting and singing as the circumstance inspires.

ALL return to the temple room and continue dancing in a clockwise circle.

### **3) Consummation and Charge (Star Sapphire x2)**

Note: this section should be done by two experienced magicians at a brisk pace, while the energy is high.

N and S separate themselves out of the dancing circle and go to center, N with pot of soil from N altar and S with wand and seeds from S altar. E and W encourage participants to continue circling and dancing, chanting, singing.

N and S place implements on the floor in the very center of the circle and facing one another do the **LVX** signs.

S goes to the immediate east and forming the invoking hexagram of earth says:

### **PATER ET MATER UNUS DEUS ARARITA**

N goes to the immediate south and forming the invoking hexagram of earth says:

### **MATER ET FILIUS UNUS DEUS ARARITA**

S goes to the immediate west and forming the invoking hexagram of earth says:

### **FILIUS ET FILIA UNUS DEUS ARARITA**

N goes to the immediate north and forming the invoking hexagram of earth says:

### **FILIA ET PATER UNUS DEUS ARARITA**

Both N and S return to face one another across the center.

N kneels on right knee and raises the pot of soil with both hands. S takes wand and holds it vertically above the pot with both hands (seeds in right hand as well).

When the dancing and chanting has reached its height, N and S together cry **ARARITA! ARARITA! ARARITA!** As S thrusts the wand into the soil with each declaration of **ARARITA** and releases seeds.

This is the cue for ALL who are circling and dancing and chanting to spin and fall to the ground, releasing their energy into the temple and center space. (E and W will also want to watch carefully, and to shout the **ARARITAs** to help everyone dancing to hear when the cue words are given). Silence, and meditation for a space follow as ALL immerse themselves in a delicious state of no-mind.

When a sufficient amount of time has passed and ALL have quietly returned to their seats along the perimeter of the circle, a bell is rung and N and S rise to face one another across the center (where the planted seed is), saying:

**OMNIA IN DUOS: DUO IN UNUM: UNUS IN NIHIL:  
HAEC NEC QUATUOR NEC OMNIA NEC DUO NEC  
UNUS NEC NIHIL SUNT**

**GLORIA PATRI ET MATRI**

**ET FILIUS ET FILIA**

**ET SPIRITUI SANCTO INTERNO**

**ET SPIRITUI SANCTO EXTERNO**

**UT ERAT EST ERIT**

**IN SAECULA SAECULORUM**

**SEX IN UNO PER NOMEN SEPTEM IN UNO**

## ARARITA

N & S give signs of LVX

—bell—

E & W rise and face one another across the center  
(joining N & S)

**4) Success; Declaration of the Accomplishment  
(completion of Star Ruby x4)**

N, E, S, W, facing inwards make the sign of MATER  
TRIUMPHANS. They then turn outwards (still in the  
sign of MT) and quietly, but joyously, declare IO  
PAN IO PAN IO PAN PAN PAN.

N, E, S, W turn to face East, extending the arms in  
the form of a Tau.

**E: PRO MOU IUNGGES**

**W: OPPISO MOU TELETARCHAI**

**S: EPI DEXIA SUNOCHES**

**N: EPARISTERA DAIMONES**

N, E, S, W:

**PHLEG EI GAR PERI MOU OASTER TON PENTE**

**KAI EN TE STELE OASTER TON HEX**

**ESTEKEI!**

(with gestures)

**SOI**

**OPHALLE**

**ISCHUROS**

**EUCHARISTOS**

**ALL PRESENT:**

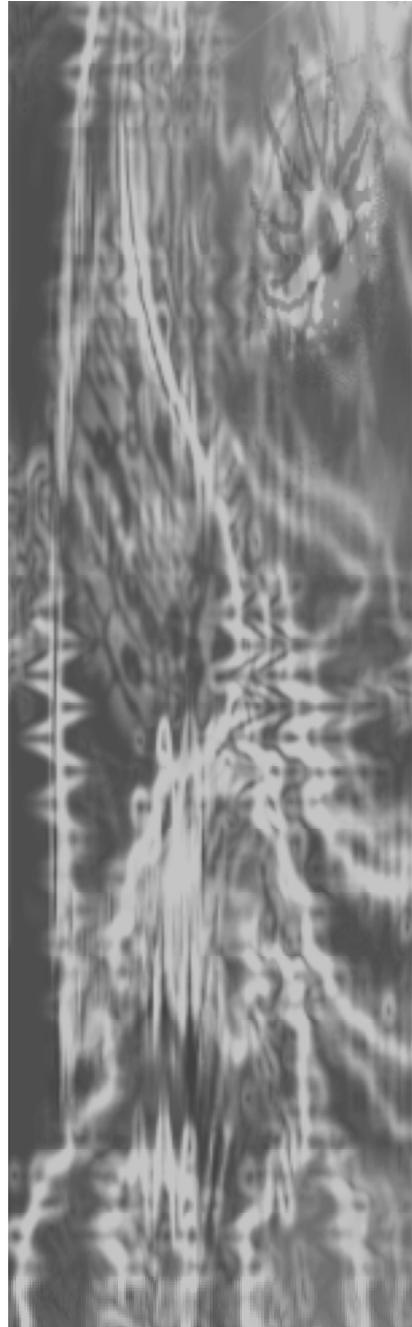
**I - A - O !**

—gong x 1—

**END.<sup>2</sup>**

## Electra 2

Joseph Thiebes, 2000 ~ Digital Art



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<sup>2</sup>Editor's note. A few people reported hearing sounds of whips cracking during the dancing. There were no whips present. Another person reported hearing anomalous noises. I report this for what it's worth.

# Fringe File III:

Some Strange Experiments With Bufotenine

By Fra. Mick

"Lick the toad" is a commonly enough heard phrase. It refers, of course, to the alleged practice of licking toads to imbibe secretions that have hallucinogenic properties. Yet do you actually know anyone who has really done this?

Extracting the hallucinogenic compound from the rest of the secretions of the toad is a highly difficult and dangerous enterprise. Usually the toad in question is the Central American *Bufo marinus*, and the hallucinogenic compound that it contains is called bufotenine. Yet *Bufo marinus* contains a good many other poisons mixed in with the sought after hallucinogens. The following table<sup>1</sup> summarizes these.

Type of Poison	Compound(s)	Minimum Lethal Dose <sup>2</sup>
Vasoconstrictor <sup>3</sup>	Serotonin	300 mg/kg
Convulsant	Dehydrobufotenine	6 mg/kg
Hallucinogen	O-methylbufotenine	75 mg/kg
Hypertensive	Norepineprine	5 mg/kg
Cardiotoxin	Bufotalin, Bufotoxin	0.4 mg/kg

In other words, there is a lot there that can kill you if you are not careful in the extraction of bufotenine.

But it can and has been done. I've written elsewhere about the possible role of *Bufo marinus* in ancient Mesoamerican societies like the Olmec and Maya.<sup>4</sup> So, interesting as it is, I won't go into that here. However, while researching the effects of bufotenine, I came across two studies that were done in the 50s by a character named Fabing. They are of such a type that they would (hopefully) not be done today, and it is for their mere curiosity value that I present them for the Fringe Files.

Fabing was interested primarily in the relationship between bufotenine and schizophrenia. His first study involved the use of laboratory animals. A dose administered to captive monkeys resulted in them becoming indifferent to "noxious stimuli," while a similar dose in rats caused

"a perserverative beating of the forepaws, as if a virtuoso were attacking a piano fortissimo." Finally, administering bufotenine to a dog resulted in its howling for two straight hours and failing to defend itself against other dogs. (Did he actively encourage other dogs to attack it?)

But, while these morally questionable experiments on animals were suggestive that the hallucinogenic effects of bufotenine were strong, it could not be determined precisely what these effects were. And here, fortunately, visualizing the experiments is a little more entertaining and less distressing. To gauge the hallucinogenic effects of bufotenine, Fabing decided to experiment on human subjects, and to that end went to visit Ohio State Penitentiary. Here, he gained permission to use six "intelligent, co-operative, and quite charming, healthy young murderers" for his experiments.

It was determined that the effects consisted of seeing colorful geometric designs, and experiencing a general loss of perception of time and space. However, these were apparently of short duration. The prisoners also experienced some unpleasant physical effects: difficulty in breathing, pain in the limbs, and nausea. And, this interesting facial discoloration: "if the color of an eggplant were diluted, it would approximate the unique purple hue of the faces of these subjects."<sup>5</sup>

Well, there you have it. If you ever see someone walking around with a purple face, you know they've been imbibing of the toad. And it could be a useful addition to any Halloween costume.

<sup>1</sup> From J. W. Daly and C. W. Myers. 1967. Toxicity of Panamanian poison frogs (*Dendrobates*): some biological and chemical aspects. *Science* 156: 970-3.

<sup>2</sup> As a comparison: the minimum lethal dose of cyanide is 10 mg/kg.

<sup>3</sup> I.e. causing constriction of the blood vessels

<sup>4</sup> Taylor, M. 1996. The use of the toad *Bufo marinus* in ancient Mesoamerican society. *Crash Collusion* 9.

<sup>5</sup> Details of the experiments can be found in Fabing, H.D. 1957. Toads, mushrooms, and schizophrenia. *Harper's Magazine* 214 (1284) and Fabing and J.R. Hawkins. 1956. Intravenous bufotenine injection in the human being. *Science* 123: 886-7.

## Book Reviews by Frater Diapason

**Sutin, Lawrence.**  
**Do What Thou Wilt: A Life of Aleister Crowley.**  
**St. Martin's Press, 2000.**

Do What Thou Wilt: A Life of Aleister Crowley is Lawrence Sutin's recently published account of the life and times of a man who assumed the mantle of prophet and teacher to many of those with whom he came into contact during his life, and who continues to be cast into that role by generations influenced by his work. Sutin (whose previous work includes a critically acclaimed biography of Philip K. Dick) attempts both to understand the complexity of Crowley's character and behavior, and to give this undervalued historical figure his proper due, by presenting a relatively comprehensive rendering of the events of his life, the ideas he espoused, and the words he put to paper. During the process, he tries to dispel or make up for many of the partial, skewed views that have persisted about Crowley in the public mind, and that have marred and consequently detracted from the value of many previous biographies and studies. He achieves this end admirably, although not by taking the easier and more typical biographical approach of drawing a so-called "objective" portrait that purports to cast the subject as neither saint nor sinner, but rather "human, all to human." (Most such attempts fail because—and this is particularly true when the subjects are great artists, thinkers, or figures of historical influence—such "objective" description leaves out precisely those hard-to-get-a-handle-on things that make the person worth writing about in the first place: they end up as dried husks with no meat, and therefore neither appealing or revealing to their intended readers.) Instead, this biographer takes the more difficult road of trying to present a portrait that is not afraid to depict Crowley as a viable candidate for any of a number of possible appellations: saint, sinner, poet, mountaineer, etc. - and leaves it to the reader to decide which aspects of his character, which parts of his story, are really worth telling and worth remembering.

The integrity of Sutin's approach is reflected in his frank depiction of the contradictions that seemed to permeate much of Crowley's life. Here was a man that did not shy away from assuming the role of teacher and guru to those around him, who solicited students and disciples; yet, at the same time, he actively disdained and railed against the value of followers. Here was a man who took great pains to tell the world of the importance of his own achievements, to blow his own horn; and, yet,

he simultaneously asserted that he was merely an instrument in the hands of higher powers that (sometimes mercilessly) directed the course of his life in ways that he himself was often unaware of and incapable of comprehending and understanding. Here was a man who championed the most rigorous of empirical scientific approaches to that most nebulous and unscientific of subjects: human spirituality. Here was a man who uninhibitedly embraced the arts and many other forms of human achievement, and yet cautioned against attributing real value to anything other than the highest, most rarefied forms of spiritual attainment. And the list goes on.

Is Crowley the frustrated late Victorian? the embodiment of debauchery and human excess? the Prophet of the New Aeon? Any of these views (and more) are possible for the reader to walk away with after reading Sutin's biography. Such respect for his readers' own critical judgment and ability to sort things out for themselves is rare in the days of easy, fast food, one-size-fits-all accounts of public figures.

**del Campo, Gerald.**  
**New Aeon Magick: Thelema Without Tears**  
**(rev. ed.). Luxor Press, 2000.**

Gerald del Campo's newly revised edition of his enormously popular and influential primer, New Aeon Magick: Thelema Without Tears, was originally written for and addressed to his own children. In one sense, therefore, it is only secondarily directed to a wider readership. But, paradoxically, by utilizing such a personal approach, by shaping the book in this particular form, the author is able to achieve a lucidity and clarity of presentation that is often lacking in similar instructional texts. In other words, by not explicitly casting himself in the role of teacher, but rather by speaking as a loving parent to a child, the author is able to teach. Moreover, these are no fake pearls of the pseudo-wisdom of age, or "you'll appreciate this later" truisms. Rather, the author shares the real fruit of his own experience, resulting in some highly cogent instruction in the theory and practice of the magical arts (this newly revised edition includes valuable sections on Mythology and Qabalah, as well as a new Introduction). And because, when it comes to communicating with the deeper, intuitive part of our soul, our Neschamah, we are all, in a sense, children learning to talk, as an introductory primer to "help you discover the new language by which to communicate with your Self," New Aeon Magick achieves its purpose admirably.

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