

Lion & Serpent

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Lion & Serpent

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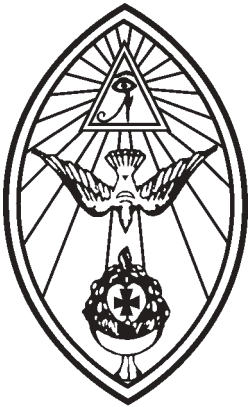
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Cover Art

**Study After Jacobello Albregno Polittico dell'Apocalisse
1397 OR Babylon Is Happier Without Any Clothes!
Soror SeC**

Anno IV:xi

Oil on Panel, 18" x 17"

The First Page

Frater HydraLVX

In celebration of the Centennial Feast for the Three Days of the Writing of the Book of the Law, *Lion & Serpent* is proud to bring you this second issue since the Centennial Equinox of the Gods, just 22 days ago. We hope that the material printed in these pages can add to your joy and fond memories this holy season.

Thelemic Grizzlies? A professor at the University of Montana arranged to bring a group of ten students to the Equinox weekend events as a field trip for a class on alternative religions. We all wondered how it would go, but it turned out very well in the end. The students were friendly, helpful, and unobtrusive. They even helped us with the hard work of cleanup and setup throughout the weekend! A couple of them revealed that part of the reason they took the class was to check out OTO, as they were themselves occult practitioners. I wouldn't be surprised if we see some of these folks again!

A Norwegian, an Artist, and a Libertarian walk into a bar... We started the season on Friday, March 19, with the third annual Thelemic Symposium. This Symposium featured panelists Kjetil Fjell, Bonnie Henderson-Winnie, and James Wasserman, who each shared their perspectives on Thelema, answered prepared questions, and took questions from the audience. Most local active initiates (and a few from out of town) came to take advantage of the opportunity to listen to experienced and accomplished Thelemites describing their opinions, beliefs, and understandings.

To Nuit! Symposium was immediately followed by a Thelemic New Century countdown and champagne toast. At 10:49 pm, the exact minute of the Centennial Equinox of the Gods, we all raised a glass to Nuit, followed by many present calling out, "Strike, Strike the Master Chord! Draw, Draw the Flaming Sword! Crowned Child and Conquering Lord! Horus, Avenger!"

The Stuff that Fundraisers are Made of: We finished off the night with a reception and book signing, including a substantial selection of hors d'oeuvres, beer and wine. James Wasserman signed copies of his brand new book, *The Slaves Shall Serve*, a chilling and controversial look at American politics through the eyes of the man who wrote *Art & Symbols of the Occult*, and *The Templars and the Assassins: Militia of Heaven*. The new issue of *Lion & Serpent* was distributed, and some of the items from our online store were available at the vending table.

Horus, Avenger! On Saturday, we celebrated the Feast for the Supreme Ritual. The temple was opened at Dawn, the dais placed in the center of the room with a red pentagram on it. A few of our brethren used the space to perform Liber Reguli and/or create art through the day. The Moon became new at 2:42 pm, and everyone gathered to participate in the *Invocation of Horus*, a group adaptation of the ritual Crowley used 100 years ago. The script of this ritual can be found right here in this issue of *Lion & Serpent*.

“The Devil’s Advocate”

*Extending the Light of laughter into the deepening darkness
of an infinite Abyss of Idiocy.*

Frater Aleph Ben Ali

Dear ABA,

I realize it’s impossible to change lead into gold, but have you had any success in changing coal into diamonds? It should be easier since a diamond is nothing more than highly condensed coal. Have you tried it?

Dear Reader,

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

What leads you to the presumption that lead cannot be turned into gold?

My young brother, alchemical allusions regarding the turning of base matter into “gold” tend to be purely metaphorical, for the most part. One can, if one is so inclined, take any base substance and by approaching it in the proper manner, applying proper technique, in the proper way at the proper time, indeed affect the intended result even upon the material plane. An example is perhaps required.

McDonald’s restaurants take the dead flesh of slaughtered bovines (e.g. - base material, dead matter, or “lead”) and by their particular means of Magical manipulation convince the unwary masses that indeed this base matter is actually fit food for consumption. They are indeed quite adept at creating this magical illusion through the media of television and radio advertising and marketing campaigns; to the tune of selling billions and billions of these alleged burgers, creating a literal mega-burger empire worth billions of dollars. Thus the great magician and alchemist, the late Ray Crock (founder of McDonald’s), has successfully turned proverbial “lead,” through his imagination, physical labors, and his skillful invocations of the correct marketers, into actual physical gold. This example can be applied to almost anything in the right circumstances with extremely successful results. I will even point out that in McDonald’s case their primary magical sigil is actually the alchemical glyph of Scorpio – ♀ – the Black Dragon of Putrefaction and Death, yet they have transmuted the dead matter by removing its stinging tail and thus they have transformed dead matter into arches of gold.

Now, as far as “coal into diamonds” goes, that would perhaps be better attributed to the char-broiled Whopper available at Burger King and the treasures thus generated therefrom!

I hope this clarifies the issue for you.

Love is the law, love under will.

Frater Aleph Ben Ali

[To ask your own questions of Fr. ABA, please write email to Ins@sekhetmaat.com with the subject “Dear ABA.”]

On the Correlation of the Enochian Keys to the Watchtowers and the Elements

Part I. The Keys and the 4 Directions

Frater David R. Jones

Two problems must be addressed when trying to attribute elements to the four directions or to the keys, or to both.

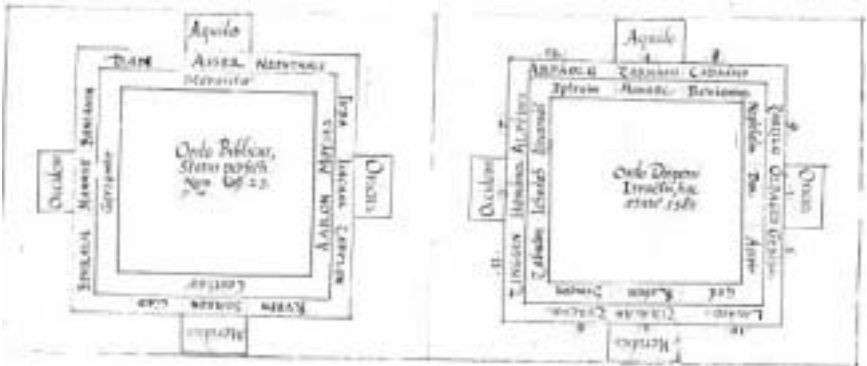
First is the problem of the attributions of the Keys themselves. Secondly, that of the Watchtowers and other ancillary tables and tablets related to them.

Premise: The keys (at least in great part) are fundamentally directional devices.

This can be demonstrated as follows; though certain assumptions must be made, the geometric algorithm used generates verifiable results. Note that the Golden Dawn postulates that the first two Keys are attributed to the Tablet of Union. There would seem to be some truth in this. One issue is that if the Keys are directional they must have a factor of 4 as a baseline. There are 18 naturally numbered keys. The largest factor of 4 that goes into 18 is 16 (4²). 18 - 16 = 2, so if we subtract the first two keys we are left with the later sixteen. All systems begin in the "East." This is typically called "orientation." So let us start with the third Key in the East.

Nota

"Behold sayeth your God, I am a circle on whose hands stand 12 kingdoms"



Sloane MS. 3191

This corresponds with the elemental/directional correlation of the tribes to the signs of the zodiac, cf. James 103. This can be rather easily demonstrated. On the *Ordo Dispersi* (right hand table) the directions are aligned to the tribes and the Angelic Kings. These in turn are numerically ordered. Assuming a zodiacal order here the values are:

1. Aries	Dan	Olpaged	East
2. Taurus	Reuben	Ziracah	South
3. Gemini	Judah	Hononol	West
4. Cancer	Manasseh	Zarnaah	North
5. Leo	Asher	Gebabal	East
6. Virgo	Simeon	Zurchol	South
7. Libra	Issachar	Alpudus	West
8. Scorpio	Benjamin	Cadaamp	North
9. Sagittarius	Naphtali	Zarzilg	East
10. Capricorn	Gad	Lavavoth	South
11. Aquarius	Zabulon	Zinggen	West
12. Pisces	Ephraim	Arfaolg	North

This is the assignment familiar from Agrippa (Book 2, chapter 15) and known to Dee. It puts all of the Fire signs in the East, the Earth signs in the South, the Air signs in the West, and the Water signs in the North.

East: Aires, Leo, Sagittarius
 South: Taurus, Virgo, Capricorn
 West: Gemini, Libra, Aquarius
 North: Cancer, Scorpio, Pisces

This is of course the arrangement of the Lesser Hexagram and common in many systems. It is based on a 0° Aries at the vernal equinoctial point and solar facing point of view (i.e. apparent clockwise motion).

By taking this calculation and applying it to the table next to it, the *Ordo Biblicus*, and rearranging the set, you get Air in the East, Earth in the South, Water in the West and Fire in the North. This compares the Table of the 24 Seniors (cf. James 121). This is not quite what the Golden Dawn used, but the Names here do correlate. That is because this is based on The Original Great Table (James 117) and there is another shift from this to the Corrected or Reformed Great Table (ibid. 118).

“In the first I make you stewards and placed you in the 12 seats of government, giving unto every one of you power successively over 456.”

This, I believe, indicates that this is the first Key of the directional count, followed successively by the fourth, fifth and sixth Keys. This number would seem to indicate not four hundred and fifty six but four-five-six.

If we then assume a circle where the third key points east and moves clockwise, we come to the South and fourth Key – “I have set my feet in the south.” Note that this is identified as the second angle: “which reign in the second angle,” and again “numbered but one, in whom the second

beginning of things," the south being the second 90° angle. This ordinal numbering of angles will become important as we go along. Even the set correspondence that yields this is repeated: "which also successively are the number of time: and their powers are as the first 456." It is attributed to Earth as in both of the Orders above: "and visit the earth."

With the 5th Key we move to the Third angle and Water as in *Ordo Biblicus*: "The mighty sounds have entered in your third angle" "Unto whom I fastened pillars of gladness 19 and gave them vessels to water the earth with her creatures." Here again, we see the order through the angles by relating it to the previous ordinal correlation: "and they are the brothers of the first and second."

The sixth Key closes the circle with the Fourth angle: "The spirits of the fourth angle." This is attributed here to both water and fire as in both Orders: "are nine, mighty in the firmament of waters," and "giving unto them fiery darts." Repeating the order of the previous angles: "as the second and the third."

If this is so then we expect the East first in the next sequence.

The seventh Key yields, "The East is a house of virgins," continuing the previous count: "as the third and fourth strong towers and places of comfort," and implying fire, "singing praises amongst the flames of glory." This whole sequence follows perfectly through this second set of four. In the eighth Key, we have: "The midday," being obviously Sun in the South at midday, and two references to Earth. The ninth Key has: "have settled their feet in the west," and the 10th Key closes the second circumambulation with: "are harboured in the North."

The pattern would seem to be a regular clockwise circle beginning in the East and reckoning each direction in turn. We would expect the next two sets of four to repeat the pattern, either with explicit references to the directions or to the ordinal value of the angles. For the most part this pattern does remain true but it is not perfect.

It should be 11th East, 12th South, 13th West and 14th North. We get East in the 11th: "which flew into the East," and South in the 12th: "O you that reign in the South," but in the 13th Key we get South again: "O you swords of the South" and in the 14th no indication at all. One can compare a T&FR pp. 136 & 193, but there is no indication of error in reception (a comparison of the Cotton Appendix confirms this). The word for South is "Babage,-en" in all cases, and that is what is clearly indicated here. One could substitute the word for West; but this presents difficulties too. My reading of Sloane 3191 would indicate the word is "boln" as the text has "so boln" for "in the west." Laycock has "sobol" but I think that the "so" indicates the preposition "in" (though there is no consistent translation for "in" – in many languages, it is an inseparable preposition or a declensional value). In any case, "sobol" is also a form of "whose/whom." There is only one

occurrence of the word West in the keys, so it is hard to establish the root or forms with any degree of certainty.

The next sequence returns to ordinal values with good consistency. We should get First for the 15th Key, Second for the 16th Key, Third for the 17th Key and Fourth for the 18th Key. The 15th Key in fact has: "O thou the first governor of the first flame"; the 16th Key: "O thou second flame"; and the 17th Key: "O thou third flame"; but the 18th Key has no directional indications at all.

As you can see this pattern, if flawed in one case, is still fairly clear. If you can assign Elements or Tables to the directions, those directions themselves seem fixed. The second problem is that the Tables and the Elements themselves are not fixed. However, there is a pattern to their movement and this will be explained in Part II.

Coming next Part II. The Tables and the Directions.

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HENRICVS CORNELIVS AGRIPPA.



Masters of the Names, Masters of the Numbers

A Very Concise History of the Jewish Qabbalah,

Part 3

Frater Brian Keck

[This is the third of six parts. The bibliography will appear in the final installment. – Ed.]

The Safed Period (1492-1700 c.e.).

In 1492 c.e., the Jews were expelled from Spain. Eventually many of the displaced Spanish qabbalists gathered in a small town in northern Palestine named Safed, which inaugurated the so-called Golden Era of *Qabbalah*. Four Safedian qabbalists are important to remember here: the lawyer Joseph Caro, Moses Cordovero, the great Isaac Luria, and Hayim Vital, Luria's most celebrated student.

Joseph Caro (1488-1575 c.e.). Joseph Caro was born in Toledo, Spain in 1488 c.e. When his family was expelled from that country, they moved to Portugal where Caro studied Jewish law. Caro was to eventually become the most famous legal expert in Judaism, writing numerous books on the subject. When the Jews were expelled from Portugal in 1498 c.e., the Caro family moved to Turkey. Joseph met there a charismatic qabbalist named Shlomo Molcho who taught him the methods for invoking and communicating with a *maggid*. A *maggid* (the term just means a preacher) is, in this context, a preternatural being who teaches the mysteries to the initiate lucky enough to contact one – a spiritual guide, as it were. Molcho learned the meditation techniques in Salonica from a Rabbi Joseph Taitatzak, who may have come in contact with Abulafia's methodologies while living in Spain. Taitatzak headed a qabbalistic circle in Salonica whose sole purpose was to contact *maggidim*. In 1533 c.e., Caro moved to Salonica where he met Joseph Taitatzak himself and reviewed and practiced the *maggid* methodologies.

In 1537 c.e., Caro contacted his *maggid* – an event which began a relationship lasting the rest of his life. His *maggid* would appear in different guises and would only appear on the Sabbath. Eventually Caro was able to dispense with the ritualistic summons and could contact the *maggid* with minimal preparation. Every *Shabbat* afternoon, many others would gather in Caro's house to listen to the entranced lawyer. We know so much about Caro's experiences because of his diary that he kept, entitled the *maggid mešarim* (Preacher of Justice). This diary disappeared when Caro died in 1575 c.e. in Safed, but reappeared in 1646 c.e. in a bookshop in Lublin, Poland.

Hebrew Transliteration
א = '
ח = h
ו = c
י = '
ז = z
ש = š
ו = œ

Unfortunately this interesting 160-page account of his mystical experiences has never been translated into English.

Moses Cordovero (1522-1570 c.e.). Moses Cordovero was born in Safed. He was trained in traditional *Torah* and *Talmud* as well as philosophy, but his true interest was the *Qabbalah*. He systematized the doctrines found scattered and unorganized in the *Zohar* and became an outspoken proponent of that school. But his greatness lies in the fact that he was no mere speculative theosophic *ba'al sefirot*, he was also expert in the meditative and ecstatic methods of the *Qabbalah*; He often quoted from the writings of Abraham Abulafia. He founded a qabbalistic school in Safed and his preeminence earned him the title *Ramak*: an acronym of Rabbi Moshe Kordovero (only the most respected scholars and Rabbis were given nicknames).

Of the many writings of Cordovero, one stands out: his systematic overview of all of the *Qabbalah* up to his lifetime, called *pardes rimmonim* (Pomegranate Orchard). Tragically, this brilliant work has never been translated into English. He did publish a summary of this work, entitled '*or ne'erav*, "The Intermingled Light" which has been translated into English. His work on qabbalistic ethics, *tomar devorah*, "The Palm Tree of Deborah," has also been translated into English and is even available on the Internet (www.digital-brilliance/kab/deborah/deborah.htm).

Isaac Luria (1534-1572 c.e.). This man was probably the most influential and famous of all the qabbalists. He was born in Jerusalem, but his father died when he was very young so he and his mother had to move to Egypt to live with her wealthy brother. Isaac Luria was a prodigy: by the time he was eight years old he had mastered the *Talmud* and had memorized much of it. At 17 he began his study of the *Zohar*. He studied with Qabbalists who belonged to the school of Joseph Taitatzak, the Rabbi from Salonica who invoked *maggidim* and influenced Joseph Caro. Tradition claims that Luria spent 15 years meditating, first with his teachers, then alone. He would meditate on passages of the *Zohar* and other qabbalistic texts. At the end of this period he spent 2 years alone in a hut beside the Nile River. At the end of his 2 year retirement, Elijah appeared to him and commanded him to go to Safed.

He arrived in Safed in 1570 c.e., just a few months before Moses Cordovero died. He quickly gathered together about a dozen students, with Hayim Vital as the chief disciple. It was in Safed that he was given his nickname '*ary*, which is short for '*elohi rabbenu yizaq*: "Our Divine Rabbi Isaac," a commentary on his saintly and ascetic lifestyle. The acronym '*ary* happens to be identical to one of the Hebrew words for lion, so he is often called the "Lion of Safed."

Luria based his doctrines on the *Zohar* and standard theosophic *Qabbalah*, but he developed a unique and very complex doctrinal system, which is heavily charged with Gnosticism. It was he who wove the scattered references to *zimzum* (contraction) in the qabbalistic literature into a coherent cosmological doctrine of creation. He developed the idea of the

Breaking of the Vessels as the source of the *qileppot* (lit. "shells," meaning evil) and the idea of *tikkun* (retribution), the restoration of the vessels through theurgy (the keeping of the commandments).

Luria only lived in Safed for about two years, because he died there on July 15, 1572 c.e., only 38 years old. Luria was a teacher, but apparently not a writer, since very little exists written in his own hand. Most of Luria's teachings were recorded in the many books by his chief disciple, Hayim Vital. Luria had such an impact on the Qabbalah that even now when one speaks of the Jewish or the Rabbinic Qabbalah, it is always a reference to Luria's doctrines.

Hayim Vital (1543-1620 c.e.). Hayim Vital was born in Safed. Being born in the capital of *Qabbalah* provided him with some unique educational opportunities. His father was a scribe who specialized in making *tefillin* (amulets inscribed with verses from the *Torah*). As a boy he studied with a Rabbi Moshe al-Shech, a qabbalist who had studied with both Joseph Caro and Joseph Taitatzak. He also associated with Arab mystics who involved him in crystal gazing and geomancy. At the age of 22, Vital married and at the same time began studying with Moses Cordovero. By the time he was 27, he was considered an expert in *Qabbalah*, Alchemy, Astrology and Jewish magic. Later he began writing his own commentary on the *Zohar*. In 1569 c.e., he went to Damascus to study with a Qabbalist named Joseph Tzayach. He returned to Safed in 1570 c.e. to study with Isaac Luria. He remained in Safed for four years after Luria's death, but in 1576 c.e., he moved to Egypt to join the qabbalistic school of Abraham Castro, a former student of Tzayach. Eventually he returned to Jerusalem, and then finally settled in Damascus in 1594 c.e. He remained in Damascus until his death in 1620 c.e.

Hayim Vital wrote many books, but his most important are the *ša'arê qeduṣah* (The Holy Gates), *'ez hayyim* (The Tree of Life), and the *peri 'ez hayyim* (The fruit of the Tree of Life). The latter two books are expositions of Luria's thought. The former however, contains much material from older qabbalists and interesting summaries of various meditative and techniques. Although the *ša'arê qeduṣah* has been printed in many editions, the fourth chapter, which contains explicit material on Abulafia-style letter permutation techniques has never been published.

Next issue: The Messianic Movement of Shabbatai Zvi.



Crow Spirit
Soror River Bastet Soma
Anno IV:x
Oil on Canvas

Untitled

Anonymous

1. I pass backwards through the sea of time.
2. Upon the altar is the three angled shrine.
3. I stop at the well O so far and bleak,
4. Resurrected is the child no longer weak.
5. "Where is my father, where is my mother?"
6. "I desire to honor no other."
7. "Dear child," I ask "Who art thou?"
8. In reply, "Follow me & you shall know thyself now."
9. "Take an oath that is honorary."
10. "Remove thy nemyss for it is fake, & climb into the sea."
11. I did as the child asked.
12. There I remain as nine months passed.
13. Three nails in place,
14. I am in an awkward & alien space.
15. Awake! Arise! O splendid one.
16. Resurrected art thou most beautiful SUN!

Into The Gayatri Mantra

Arun ben ZyGoat

Aleister Crowley lived a quest to gather together the spiritual jewels from each of the world religions into one New Aeon system. It is fitting that one of these jewels should have been the sacred *Gayatri Mantra*. Obviously, Crowley recognized the brilliance of this simple, universal prayer, but he did not seem to know where to fit it into his grand scheme. Finally, it got assigned the unlikely task of “Lunar adoration.”

The *Gayatri Mantra* holds a special place in my own evolution-story, being the first practice taught to me when I began my own “jewel gathering” quest. I have spent over ten years researching, working with, finding, losing, and rediscovering this mantra. It is my intention to share some of the glory of this Solar Invocation so that each reader may find their own place for it in the Great Work.

Firstly, the *Gayatri Mantra* is a *Maha-Mantra*. This means that it is believed to encompass the entire Great Work, comprehending the Whole rather than a specific phase or function within it. However, whereas most *Maha-Mantras* are the central focus of a particular sect or deity lineage (*Hare Krishna* or *Nichiren* for example), the *Gayatri* is universal, used by almost all sects and orientations of Hindu. It is considered to be necessary to the spiritual adulthood of the Brahmin. It is considered to invoke the Light that shines through the “stained glass window” of each particular god-form.

Secondly, this is a Solar Prayer. It is used most often at Dawn by Hindus of whatever sect to greet the Sun and start the day. Those who practice *Gayatri* as their *Sadhana*, however, repeat it at Dawn, Noon and Dusk in a manner similar to *Liber Resh*. Because its deity is the Spiritual Sun itself, its power is thought to be unlimited. Thus, many believe it to be an all-purpose power incantation. Others however, feel that its primacy among mantras restricts its use to spiritual inspiration and salvation only.

Literally, the *Gayatri* is a meter of three lines of eight syllables each. There is a whole class of mantras in this meter. This is the form that Crowley records in his writings. In actual pronunciation, though, a Vedic prefix is added so that the traditional form of the *Gayatri* mantra is broken down into five lines:

Aum
Bhur Bhuvah Svah
Tat Savitur Varenyam
Bhargo Devasya Dheemahi
Dhiyo yo nah prachodayat

These five lines are attributed to the five Elements, and many other sets of five-ness. The original Twenty Four basic syllables are each believed to be a Seed Sound or Root-Mantra for a particular Deity, Quality, and Zone within the body. It is as if the Solar Force shines through Twenty Four Rays each being a Diving Force within the Macrocosm of Nature and the Microcosm of Man. Just as all of the colors arise from the Sun and all of the sounds arise from *Aum*, so does every Power arise from the *Gayatri Mantra* which is believed to be the incantation used to create the Cosmos.

The twenty four syllables of the mantra are supposed to vibrate each of the twenty four vertebrae of the human spine, thus aiding the rise of the *Kundalini*. For all of these reasons, it is said that by intoning the *Gayatri Mantra*, one is actually intoning twenty four mantras at once.

The structure of the mantra in its Vedic, five-line form shows the extension of the Trinity through the Universe. The first line is "*Aum*," the primal root word or Logos. This "mysterious energy, tri-form" expands to become the next line, representing the three worlds of:

Bhuh: The Earthly Realm, *Malkuth*

Bhuwah: The Sky Realm, *Ruach*

Svah: The Celestial Realm, Supternal Triad

Thus, the Logos unfolds into a tripartite Universe. Each of these realms becomes one of the next three lines: the twenty four divine, creative syllables, which appear in three batteries of eight, just like the Runes of the *Futhark*. This should give an idea of why this is called a *Maha-* (Great) *Mantra*.

Now for an attempt at translation. I have read dozens and dozens of interpretations of the *Gayatri Mantra*. My own imperfect rendering is this:

Aum = Original Triune Logos

Bhuh = Earth Realm *Bhuwah* = Sky Realm *Svah* = Celestial Realm

Tat Savitur Varenyam = That Creative Radiator most Holy

Bhargo Devasya Dheemahi = Pure/purifying Shining One we meditate upon
Thee!

Dhiyo yo nah Prachodayat = May Thy Light guide our intellect!

"*Aum* Creative Light permeating the Three realms! Purifying Radiance most holy! May Thy Light inspire us as we meditate upon Thee!"

This is a simple but direct invocation of the Holy Guardian Angel; a request from the *Ruach* to be guided or inspired by the *Neschamah*. It is a prayer from the personality to the Solar Self. An excellent elaboration of the *Gayatri Mantra* is found in our own Gnostic Mass:

Thou that art One, our Lord in the Universe the Sun, our Lord in ourselves whose name is Mystery of Mystery, uttermost being whose radiance enlightening the worlds is also the breath that maketh every God even and Death to tremble before Thee – By the Sign of Light appear Thou glorious upon the throne of the Sun.

Make open the path of creation and of intelligence between us and our minds. Enlighten our understanding.

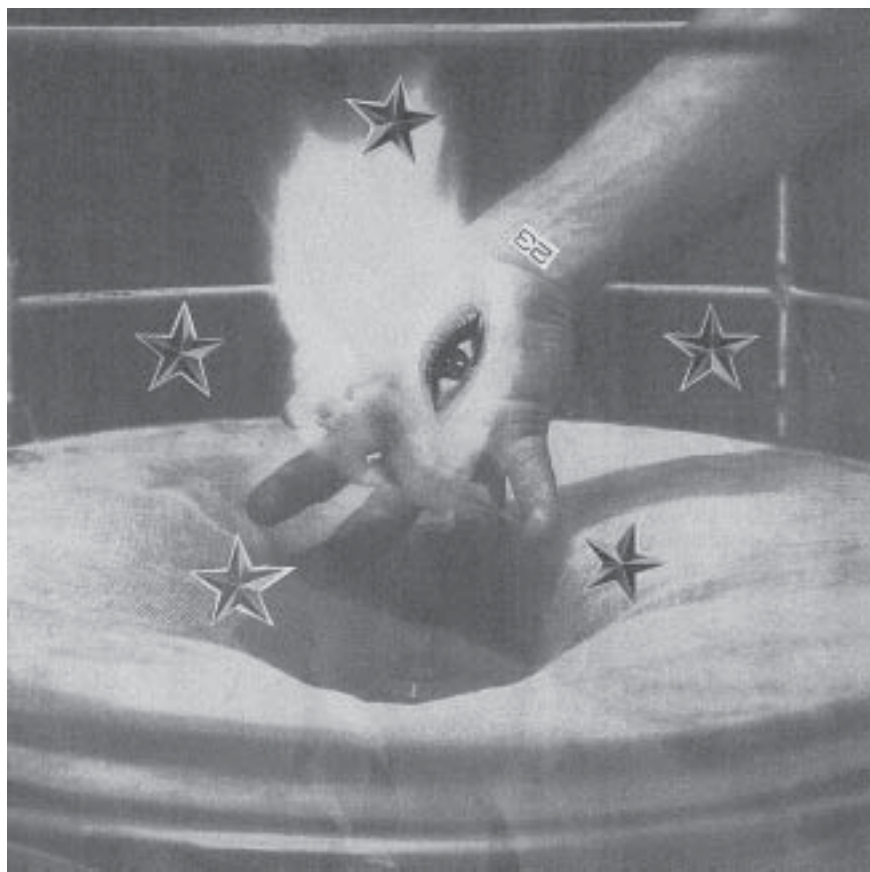
Encourage our hearts. Let thy light crystallize itself in our blood, fulfilling us of Resurrection.

-Liber XV

Versions of the *Gayatri Mantra* can be found throughout Thelemic Ritual and Initiations. Each aspirant should study many translations of this Mantra and then work out their own. Repetition of this mantra is a simple and effective way to “Invoke Often, inflame thyself in Praying.”

A whole tradition has grown around this single prayer from the *Rig Veda*. The energy of this mantra is personified as Gayatri-Ma. She is a five-faced Goddess with ten arms. Her faces represent the five lines of the mantra and the five elements that it controls. Her ten arms represent the ten directions in which the mantra operates. (The ten numerals and sephiroth?) She is an aspect of the female energy of Brahma, the Creator, as it is believed that this is the mantra used to fashion the worlds. The yantras used for the *Gayatri Mantra* vary, but a common one features an inverted Pentagram within a Hexagram. There are entire rituals, holidays and texts devoted just to this mantra. However, I believe that it is the simple, universal directness of this Solar Invocation that is the key to its effectiveness.

As an artist, I use it to request the *Mezla*, the inspiration of the Solar Genius. I intone it at each step of my daily Lustration, Consecration, and Anointing ritual. The millions of people all over the world who daily practice this mantra make it a massive psychic force – truly a *Maha-Mantra*. May you find your own place for the *Gayatri Mantra* within the Temple of the Most High. *Om Tat Sat!*



Untitled
Soror Smashanam
Collage

Invocation of Horus

Frater Arun, and Fraters HydraLVX, Equi Voce Cum Angelis,
Sorors Licentia In Servio Libertas, SeC

adapted from the original by Aleister Crowley¹

Setup

Props (General):

- 6 banner stands and polls on which to hang banners
- 6 banners, with an image of Horus framed by two pylons, on which one is written Thelema and the other Agape in Greek; ABRAHADABRA is written on top
- The Stele of Revealing and an appropriate altar or shrine

Props (Participants):

- cue cards for the speaking parts need to be provided for participants if they don't have them memorized (The Rights of Man², Adoration from Liber Resh³)

Temple:

A rectangular or square dais in the center of a space large enough for five people to move on comfortably. A perfect pentagram is traced on the dais. The banner stands are aligned to Temple East and West. The Stele is placed in the northeast, in the direction of Boleskine.

Preparation:

Before the ritual, the participants should be given their cue cards and told a basic outline of when to participate. It is useful to plant some people who know what to expect.

Officers

Priests (5) – white robes trimmed in blue and gold with inverse red triangle at heart, white aprons with gold ankhs on the front, turbans of white and gold, swords, Horus masks

Banner Guards (6) – black robes

Musicians

Ritual

The Participants assemble outside the Temple; the Priests and Banner Guards assemble outside the Temple in a different location from the Participants. The Participants are lead into the temple to stand around the dais.

-GONG-

Three **Banner Guards** enter the Temple, followed by the **Priests**, followed by the other three **Banner Guards**. The first three **Banner Guards** go to the East of the dais; second three to the West. The **Banner Guards** place the banners in their stands and stand in front of the banners, facing the dais, in the Sign of Osiris. The **Priests** mount the dais from the north and make one full circle deosil, coming to a stop one at each point of the pentagram around the circle's perimeter. **Priests** face out, in the Sign of Osiris.

Priests and **Banner Guards** lead **Participants** in Rights of Man⁴.

-KNOCK 3-5-3

Priests turn in, facing each other.

Priests: *Strike Strike the Master Chord! Draw Draw the Flaming Sword!*

Priests draw swords⁵ and raise them up and inwards to the center, the points forming an approximate five-sided pyramid in the center of the dais.

Priests: *Crowned Child and Conquering Lord! Horus, Avenger!*

Priests sheath swords and turn out, in the Sign of Osiris.

In the following, "Thee, Thee, I invoke!" is punctuated by the **Priest** saying it by giving the Sign of Apophis.

Priest 1: *O Thou of the Head of the Hawk! Thee, Thee, I invoke!*

Priest 2: *Thou only begotten child of Osiris Thy Father and Isis Thy Mother. He that was slain, she that bore Thee in Her womb flying from the Terror of the Water. Thee, Thee, I invoke!*

Priest 3: *O Thou whose Apron is of flashing white, whiter than the Forehead of the Morning! Thee, Thee, I invoke!*

Priest 4: *Thou who didst avenge the horror of death: Thou the slayer of Typhon! Thou who didst lift thine arms and the Dragons of Death were as dust: Thou who didst raise Thine Head and the Crocodile of the Nile was abased before thee! Thee, Thee I invoke!*

Priest 5: *O Thou whose Nemyss hideth the Universe with night, the impermeable Blue! Thee, thee I invoke!*

Priest 1: *Thou who travellest in the boat of Ra, abiding in the Helm of the Aftet boat and of the Sektet boat! Thee, thee I invoke!*

Priest 2: *Thou who bearest the Wand of Double Power! Thee, Thee I invoke!*

Priest 3: *Thou about whose presence is shed the darkness of Blue Light, the unfathomable glory of the outmost Ethyr, the untravelled, the unthinkable immensity of Space. Thou who concentrateth all the Thirty Ethers in one darkling sphere of Fire! Thee, thee I invoke!*

Priest 4: *O Thou who bearest the Rose and Cross of Light and Life! Thee, thee I invoke!*

Priests: *The Voice of the Five.*

Banner Guards: *The Voice of the Six.*

Priests and Banner Guards: *Eleven are the Voices.*

Priests and Banner Guards give the sign of Apophis.

Priests and Banner Guards: ABRAHADABRA

-MUSIC-

Musicians strike a martial beat. **Priests** turn to their right, and go around in one full deosil circle. On the next time around **Priest 1** gives the Sign of Horus in the Northeast (toward Boleskine), without breaking momentum (that is, body facing forward while giving the sign). The next time around **Priest 2** does same, and so forth, until all **5 Priests** have given the Sign. Then one complete final circumambulation happens, ending with all **Priests** back at their initial starting points, facing in.

Priests: *Strike Strike the Master Chord! Draw Draw the Flaming Sword!*

Priests draw swords and raise them up and in, forming a five-sided pyramid-like shape in the center of the dais.

Priests: *Crowned Child and Conquering Lord! Horus, Avenger!*

Priests sheath swords and turn out, in the Sign of Osiris.

Priest 5: *By Thy name, Ra, I invoke Thee, Hawk of the Sun, the glorious One!*

Priest 1: *By Thy name Harmachis, youth of the Brilliant Morning, I invoke Thee!*

Priest 2: *By Thy name Mau, I invoke Thee, Lion of the Midday Sun!*

Priest 3: *By thy name Tum, Hawk of the Even, crimson splendour of the Sunset, I invoke Thee!*

Priest 4: *By Thy name Khep-ra I invoke Thee, O beetle of the hidden Mystery of Midnight!*

Priest 5: *By Thy Name Heru-Pa-Hraat, Lord of Silence, Beautiful Child that standest on the Dragons of the Deep, I invoke Thee!*

Priest 1: *By Thy name Apollo, I invoke Thee! O man of Strength and Splendour, o Poet, O Father!*

Priest 2: *By Thy name Phoebus, that drivest thy chariot through the Heaven of Zeus, I invoke Thee!*

Priest 3: *By thy name Odin I invoke Thee, O warrior of the North, o Renown of the Sagas!*

Priest 4: *By Thy name Jeheshua, o child of the Flaming Star, I invoke Thee!*

Priest 5: *By Thine own, Thy secret name Hoori, Thee I invoke!*

Priests: *The Names are Five.*

Banner Guards: *The Names are Six.*

Priests and Banner Guards: *Eleven are the Names.*

Priests and Banner Guards: give the Sign of Apophis.

Priests and Banner Guards: ABRAHADABRA

Priests turn inward, in the Sign of Osiris.

Priest 1: *Behold! I stand in the midst! Mine is the symbol of Osiris: To Thee are mine eyes ever turned. Unto the splendour of Geburah,*

All **Priests** extend their right arm.

Priest 1: *the magnificence of Chesed,*

All **Priests** extend their left arm, under the right arm of the person to their left. Priests are now in the Sign of Osiris Risen, together forming a pentagon.

Priest 1: *the mystery of Daath do I lift up mine eyes.*

All Priests look upwards.

Priest 1: *This have I sought, and I have sought the Unity: Hear Thou Me!*

Musicians strike a martial beat. **Priests** turn to their right, and circumambulate as before, giving the Sign of Horus in turn in the Northeast. They come back to their places, facing in.

Priests: *Strike Strike the Master Chord! Draw Draw the Flaming Sword!*

Priests draw swords and raise them up, forming a five-sided pyramid in the center of the dais.

Priests: *Crowned Child and Conquering Lord! Horus, Avenger!*

Priests sheath swords and turn out, in the Sign of Osiris.

Priest 2: *Mine is the Head of the Man, and my eyesight is keen as the Hawk's. By my Head I invoke Thee!*

Priest 3: *I am the only-begotten child of my father and my mother, by my body I invoke Thee!*

Priest 4: *About me shines the Diamonds of Radiance white and pure. By their brightness I invoke thee!*

Priest 5: *Mine is the Red Triangle Reversed, the Sign given of none, save it be of Thee, o Lord! By the Lamens I invoke Thee!*

Priest 1: *Mine is the Garment of White sewn with gold, the flaming abba that I wear. By my robe I invoke Thee!*

Priest 2: *Mine is the sign of Apophis and Typhon! By the Sign I invoke Thee!*

Priest 3: *Mine is the Turban of white and gold, and mine the blue vigor of the intimate air! By my crown I invoke Thee!*

Priest 4: *My mystic sigils travel in the Bark of the Akasha, by the Spells I invoke Thee!*

Priest 5: *I bear the Wand of Double Power in the voice of the Master, ABRAHADABRA! By the Word, I invoke Thee!*

Priest 1: *Mine are the Blue Waves of Music in the song that I made of old to invoke thee: Strike Strike the Master Chord. Draw Draw the Flaming Sword! Crowned Child and Conquering Lord! Horus, Avenger! By the Song I invoke thee!*

Priest 2: *In my hand is thy Sword of Revenge; Let it strike at Thy Bidding! By the Sword I invoke Thee!*

Priests: *The Voice of the Five.*

Banner Guards: *The Voice of the Six.*

Priests and Banner Guards: *Eleven are the Voices.*

Priests and Banner Guards give the Sign of Apophis.

Priests and Banner Guards: ABRAHADABRA

Music and circumambulation as before, with the Sign of Horus given by each in turn in the Northeast. **Priests** return to their places, facing in.

Priests: *Strike Strike the Master Chord! Draw Draw the Flaming Sword!*

Priests draw swords and raise them up, forming a five-sided pyramid in the center of the dais.

Priests: *Crowned Child and Conquering Lord! Horus, Avenger!*

Priests sheath swords and turn out, in the Sign of Osiris.

In the next section, the Sign of Apophis is given by all **Priests** and all **Banner Guards** at the word "ABRAHADABRA!"

Priest 3: *Mine is the Head of the Hawk!*

Priests and Banner Guards: ABRAHADABRA!

Priest 4: *I am the only begotten child of Osiris my Father and Isis my mother. He that was slain, she that bore me in Her womb flying from the terror of the Water!*

Priests and Banner Guards: ABRAHADABRA!

Priest 5: *My Apron is of Flashing White, whiter than the Forehead of the morning!*

Priests and Banner Guards: ABRAHADABRA!

Priest 1: *I formulate my father and made fertile my mother!*

Priests and Banner Guards: ABRAHADABRA!

Priest 2: *My garment is of golden glory with azure bars of sky!*

Priests and Banner Guards: ABRAHADABRA!

Priest 3: *I avenge the horror of Death: I am the slayer of Typhon: I lift up mine arms and the Dragons of Death are as dust: I raise Mine Head and the Crocodile of the Nile is abased before me!*

Priests and Banner Guards: ABRAHADABRA!

Priest 4: *My Nemyss hideth the Universe with Night: the impermeable Blue!*

Priests and Banner Guards: ABRAHADABRA!

Priest 5: *I travel in the Boat of Ra! Abiding in the Helm of the Aftet boat and of the Sektet boat!*

Priests and Banner Guards: ABRAHADABRA!

Priest 1: *I bear the Wand of Double Power!*

Priests and Banner Guards: ABRAHADABRA!

Priest 2: *About my presence is shed the darkness of Blue Light, the unfathomable glory of the outmost Ether, the untravelled, the unthinkable immensity of Space. I concentrate all the Thirty Ethers in one darkling sphere of Fire!*

Priests and Banner Guards: ABRAHADABRA!

Priest 3: *I bear the Rose and Cross of Light and Life!*

Priests and Banner Guards: ABRAHADABRA!

Priests: *Therefore I say unto Thee! Come thou forth and dwell in me: so that every Spirit, whether of the Firmament or of the Ether or of the Earth or under the Earth: or on dry Land or in the Water, of Whirling Air or of Rushing Fire: and every spell and scourge of God the Vast One may be Thou.*

Priests and Banner Guards: ABRAHADABRA!

Priests turn to the right and circumambulate as before, but this time as each Priest's turn comes to make the Sign of Horus in the Northeast, that **Priest** instead spins to the center of the dais, giving the Sign of Apophis in the center of the pentagram, facing northeast. The other four **Priests** stop at the cardinal point closest to them and give the Sign of Horus outward in the direction of the cardinal point. This is repeated the usual five times so that each **Priest** has given the sign once at each cardinal point and once in the center.

When each **Priest** in the center gives the Sign of Apophis:

-BELL-

At the end of the final circumambulation, the **Priests** face inwards and draw swords. They connect their swords to create a pentagram at the center of the dais, and rotate deosil during the Adoration.

Priests, Banner Guards and Participants:

*Unity uttermost showed!
I adore the might of Thy breath,
Supreme and terrible God,
Who makest the gods and death
To tremble before Thee: —
I, I adore thee!*

*Appear on the throne of Ra!
Open the ways of the Khu!
Lighten the ways of the Ka!
The ways of the Khabs run through
To stir me or still me!
Aum! let it fill me!*

*The light is mine; its rays consume
Me: I have made a secret door
Into the House of Ra and Tum,
Of Khephra and of Ahathoor.
I am thy Theban, O Mentu,
The prophet Ankh-af-na-khonsu!*

*By Bes-na-Maut my breast I beat;
By wise Ta-Nech I weave my spell.
Show thy star-splendour, O Nuit!
Bid me within thine House to dwell,
O winged snake of light, Hadit!
Abide with me, Ra-Hoor-Khuit!⁶*

At the end of the Adoration, the **Priests** continue circling, maintaining the pentagram formation and immediately begin the next line. **Banner Guard** makes the sign of Apophis.

All and Participants: *Strike Strike the Master Chord!*

While delivering the next line, **Priests** stop circling and pull their swords from the pentagram configuration. **Priests** spin out widdershins, and face outwards, holding their swords high, left legs back so feet touch in a pentagram at the center of the dais, right legs forward. These actions may be choreographed to take place in synchronization with the delivery of the final line.

All and Participants: *Draw Draw the Flaming Sword! Crowned Child and Conquering Lord! Horus, Avenger!*

Music. **Priests**, **Banner Guards**, and **Participants** alike dissolve into dancing and revelry. The Temple is left open for meditation, dance, or ongoing celebration, etc.

Notes:

¹ *Invocation of Horus according to W. The Seer, The Equinox* Vol. 1, No. 7., pp. 375-383

² Liber 77, in its entirety

³ Liber 220, III.37, III.38

⁴ Liber 77

⁵ Swords to be held in right hand by all Priests throughout ritual.

⁶ Liber 220, III.37, III.38

Book Reviews

Michael York. *Pagan Theology: Paganism as a World Religion*. New York: New York University Press, 2003.

Surveying the many publications emerging from magickal religions, one is often struck by the lack of cosmological and theological speculation. This lack proves confusing after one spends time around pagans and magicians and encounters their consistently thoughtful speculations. Perhaps this lack arises from the distinctly practical orientation of magick. Theoretical reflection appears in the nooks or crannies of texts devoted to practical programs for attainment or in handbooks of spellcraft. There is also a second factor operating. Because of the high value placed on individuality and what can only be described as an abject fear of imposing ones worldview on another, it seems that too few thinkers are reluctant to courageously take up the speculative sword and discern a common truth that speaks through our religion and our magick.

Michael York's recent study promises to break this trend. While York's speculations may be problematic, he does begin the conversation—and does so in a way that is interesting and identifies key areas of debate.

Perhaps most interesting to Thelemites will be York's desire to map all religion along a typological continuum, with Pagan religions on one end and Gnostic religions on another. The key distinction that York sees in all religion is the degree to which a religion is world affirming or to which it seeks to transcend and escape the world. Thelemites often claim labels for the spirituality and practice as both "Pagan" and "Gnostic," and York's arguments offer an insight into the degree to which Thelema points beyond the duality of transcendence and immanence and rather seeks an exultant and elevated experience of the world that is both completely Pagan and completely Gnostic. Thelema shares with Paganism its love of the world, but it also carries Gnosticism's desire to see beyond the veil of matter.

A second interesting thread that runs through this book is York's contention that Paganism be understood as a "root religion." In this, York proposes a completely different way of understanding religion—not as discrete systems but as interacting ecologies. Spontaneous, natural cultic behaviors are the focus of Paganism—but comprise the foundation and life of most world religions, no matter what their particular dogma may be. For students of scientific illumination, York provides a new theoretical basis for understanding the importance of devotional and ritual practices within the religions of the world (and so also in our own individual practice and aspirations).

As stated earlier, York's contribution is the opening of a conversation. Most of his ideas remain rather undeveloped, and too many pages of the book are spent cataloging the assorted "Pagan" behaviors of indigenous and world religions. While extensive descriptions of the festivals and rituals of

all the myriad places York has visited provide for interesting reading, at times one gets the feeling they are reading a travelogue as much as a scholarly, theoretical work. As a result, York never spends the time he really needs to develop many of his most insightful thoughts.

Nevertheless, York does take up the sword of speculative thought, and makes some initial, if hesitant cuts. In doing so, he will encourage others to step into the arena with him, that they may all refine their craft, and in turn really produce a solid theoretical discourse for the magickal religions. I do recommend this book as a vital theoretical addition to any magician's library.

-Frater Mantis

Back Cover

Toxic Eden on Venus

Soror Elizabeth Sixsmith

Spring Anno IV:xi

Colored pencil

Errata

Volum 9, Issue 1:

P. 3: "Part I" should read "Part II."

P. 22 (and Table of Contents): Lotus is by Soror River Soma and medium is oil on canvas.

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