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Lion & Serpent

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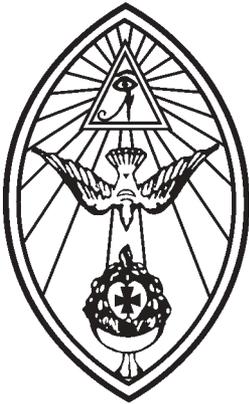
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Cover Art

Les Monstres sont Libres
Frater Greg Foster

Anno IV:xii

Charcoal and Conté crayon on paper
18x24

The First Page

Frater HydraLVX

The last ten moons have seen quite a bit of activity at Sekhet-Maat Lodge, including everything from seasonal rituals to changes in our organizational structure. Thanks to a few very successful fundraising efforts this year, we've pushed a bit ahead of the curve on our rent, but our monthly contributions from membership continue to lag. If you are not already doing so, please consider making a monthly donation, so that we can focus our fundraising efforts on needed upgrades to temple equipment and furniture.

Sun in Cancer: We celebrated the Summer Solstice on Sunday this year with a performance of the Gnostic Mass and a potluck feast. As the sun reached its northern limit in Cancer, the American political climate heated up and many of us found ourselves preoccupied with other volunteering engagements. Nevertheless, we continued our regularly scheduled Sunday Gnostic Mass, and classes including the quarterly Initiation Officer Training offered by G and D, Introduction to the *I Ching* facilitated by H, and K's Basics of Herbalism class.

Sun in Leo: The Feast for the First Night of the Prophet and His Bride, falling on a Thursday night, was appropriately celebrated with a performance of the Gnostic Mass by Priestess K and Novice Priest G, followed by a potluck feast. We also had four consecutive weekends of Man of Earth ritual work.

Sun in Virgo & Libra: Concurrent with her debut as Novice Priestess in the Gnostic Mass (and the present author's debut as well), our Sister R played the eponymous role in B's Rite of Babalon—a late-night performance directed by J and employing the excellent work of many of our members. That same night we also had a workshop by prominent occult author Jason Augustus Newcomb, who escaped the hurricane season in Florida for a few days as he presented a sketch of his newly released workbook and audio CD series, *The New Hermetics*.

Sun in Libra: Over thirty out-of-towners, including many members of U.S. Grand Lodge and others, made use of our space for meetings and ritual work, and many local members had a chance to meet and talk with them at a lounge-themed reception.

Sun in Scorpio & Sagittarius: The momentous Presidential Election drew to a close and many Lodge members gathered on election night to socialize and discuss the results as they came in. On the heels of another round of Man of Earth rituals, Sekhet-Maat Lodge teamed up with local artist luminary Amy Stoner to organize a Yuletide Holiday Art & Craft Faire, which turned out to be somewhat of an "open house" for local Pagans, artists, and neighborhood businesspersons to come and check out the inside of our outwardly-mysterious location. While we didn't see much in the way of cash-

carrying customers, everyone seemed to have a good time and a great deal of networking took place.

Sun in Capricorn: The Sun's journey reached its southern limit at Winter Solstice, celebrated with a ritual by Fr. B and Sr. D. Several locals participated in the ritual, and many new faces were in attendance. The Solstice heralded the cold winter weather that we all must be completely sick of by now! Who could ever tire, though, of the annual masquerade ball, held on the common New Year's Eve?

Sun in Aquarius & Pisces: Another round of Man of Earth initiations brought new Minervals and more out of town visitors, much to our delight! Our Sr. M and Fr. C also were confirmed in EGC. Brother A donated a set of Nuit banners of his own design, packed with symbolism, which now beautifully adorn the classroom wall.

Ebb and Flow: A warm welcome to N and D, who landed in Portland this year. Both were present at Psyche-Eros Chapter's annual Thanksgiving feast, where D delighted us all with his virtuosity in middle-eastern music making, and N offered a "Babalon Bellydance" class recently which was quite a fun and educational experience for several of our members. Meanwhile, J went on an extensive bike trip through the southern U.S., during which he was sorely missed. His return, punctuated by his characteristic tanned skin and beaming smile, was warmly welcomed. Sr. M traveled to the not-so-balmy climes of Jamaica just as hurricane Ivan hit. We were all quite relieved to hear from her once she had access to a working telephone. Our Brother G labors on his doctoral studies in Pennsylvania, but his occasional visits and continued responsibility for the layout of this journal have made him an integral, if remote, Lodge member. Speaking of remote members—several of the folks up at Vortex Camp in Olympia/Tacoma have made numerous trips down to Portland, their faces becoming so familiar and welcome that we nearly expect them at major events!

Tides of Change: After five years of coordinating classes, the present author has passed these duties on to the Lodgmaster, Fr. M, who has done an excellent job so far in scheduling weekly classes and fora. He, meanwhile, has passed along his duties as EGC coordinator to Sr. D, who will be organizing baptisms, confirmations, and our EGC training program. Sr. K has retired from her position as Quartermaster after over a year of reliable and excellent work, and Fr. T has generously taken up the reins. The Initiation Coordinator position has been dissolved, and replaced by an Initiation Committee. With ten members, this committee promises to facilitate even greater productivity and communication to promote the ethos of our mission, inspired by *Liber AL II:35: Let the rituals be rightly performed with joy & beauty!*

Masters of the Names, Masters of the Numbers

A Very Concise History of the Jewish Qabbalah

Part 5

Frater Brian Keck

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

Post-Safed Qabbalah. After the death of Hayim Vital the glory of Safed faded; other centers and other teachers arose, but the focus was now centered solely on the doctrines of Isaac Luria. The Ecstatic Qabbalah, with few exceptions, became more and more uncommon until it was virtually forgotten.

Nevertheless, in Prague Rabbi Judah Liva (1512-1609) became famous for his *golem* workings, and the Frankfort qabbalist Rabbi Naftali Bacharach published *golem* recipes in his *'emeq ha-melek* (Valley of the King), published in 1648. This book was a summary of many of Isaac Luria's teachings together with some mystical material from pre-Safed times. These two men were definitely exceptions, however, since from this time on theosophic qabbalism ruled. In the Lurianic tradition the most important qabbalist during this period was probably the Rabbi Mošeh Hayim Luzzatto.

Mošeh Hayim Luzzatto (1707-1747 c.e.). Moses Luzzatto, living in Padua in 1727 contacted a *maggid* while chanting a Lurianic Passage from his prayer book as he fell asleep one night. This *maggid* would speak to him in his mind but would never appear physically. For three years he communed nightly with this being, who taught him qabbalistic secrets. At the end of the three years he had a vision of both Elijah and the Angel Metatron.

Luzzatto finally confided these visitations to his friend, Jekutiel Gordon, who took it upon himself to publicize his spiritual gift. Thus he gathered together a circle of disciples, but when the Jewish leaders heard of his visions a five year period of relentless persecution ensued. This culminated in Luzzatto being excommunicated from Judaism and his having to sign an oath vowing that he would never again teach the Qabbalah. Shortly after 1730 he, his wife, and his son moved to Amsterdam. Eventually they moved to Palestine where Luzzatto died of the Plague in the city of Tiberius in 1747.

Luzzatto's most important written works are *The Way of God* and *General Principles of the Kabbalah*. Both of these books have been translated into English.

Hebrew	Transliteration
א	= ' (Aleph)
ה	= h (He)
ו	= c (Vav)
י	= ' (Yod)
ז	= z (Zayin)
ש	= š (Shin)
ח	= œ (Chet)

Hasidism. Hasidism, a movement that began about 1700, was greatly influenced by qabbalistic thought but moved in different directions. Hasidism may have been influenced in spirit and name by the earlier German Hasidism, but doctrinally and in praxis it was not related, being an outgrowth of Lurianic Qabbalah. It had some vague ties with Abulafia's techniques, but used simpler and less esoteric methods of attaining mystical states of consciousness.

Hasidism is a popular movement, stressing devotion rather than knowledge. Some groups of Hasids would ridicule and mock those who were trained in Torah and Talmud, would dance in the streets, climb trees, pull pranks and play practical jokes. Their point was to show their rejection of the solemn piety of the scholars and to underscore the joy and play of living.

Hasidism's roots lie in a secret qabbalistic society, the Nistarim. According to tradition, this society was founded in 1621 or 1623, shortly after the death of Hayim Vital. It was founded by the Rabbi Eliahu of Chelm (1537-1653), otherwise known as Eliahu baal Shem. The leaders of the secret Nistarim society took upon themselves the name *ba'al šem* to underscore their belief that the meditative techniques concerning the divine names were tradited mainly through their society (although they rejected the complicated permutations of earlier *ba'alê šemot*).

The last leader of the *Nistarim*, the one who brought the Nistarim to light and became their most popular and influential *zadiq* (holymen/leader) was Rabbi Israel, who took upon himself the name Baal Shem Tov, "Master of the good name." Later Hasids refer to him as "*The Baal Shem Tov*."

The Baal Shem Tov (1698-1760). The Baal Shem Tov was born in the town of Polop on the Polish-Russian border. He received the usual Jewish education, but was an outstanding student, and at the age of 14 was initiated into the Nistarim. By 18 he held a low-level leadership position in that society. In 1734 the Baal Shem Tov assumed complete leadership of the Nistarim when its previous leader, Rabbi Adam, died. He brought the society into the open, and it developed into what we refer to now as the Hasidic movement.

The Baal Shem Tov's religious doctrines were based very much on the system of Isaac Luria. He focused on meditation (*hitbodedut*) and on Luria's system of *yihud* (unification). As a young man he spent 7 years in constant meditation, both in the mountains and in a special cave. As an adult, he always had a "meditation room" built into his house. One of his innovations that made Hasidism so popular was the use of the traditional Jewish prayers as meditations. This had been done among the earlier qabbalists, but they had focused their attention during prayer on qabbalistic concepts. The Baal Shem Tov taught that while one prayed one focused the mind solely on the words of the prayer, as one does with a mantra. By these means an altered state of consciousness is attained, which in Hasidism is called *mo`in de-gadlut*, "expanded consciousness." The purpose of meditation in Hasidism is to attain this *mo`in de-gadlut* by climbing through the four worlds of *`assiah*, *yezirah*, *be'riyah*, and *'azilut*. The ultimate advanced practice for a *Hasid* is

undirected meditation on nothingness (*'en*), which is considered dangerous and must only be done in the presence of a master. The Baal Shem Tov wrote very little; most of his teachings have been preserved in the writings of his disciple, Dov Baer.

Rabbi Nachman of Breslav (1772-1810). He was a great-grandson of the Baal Shem Tov. He also taught meditation techniques, but rather than using the prayers as mantras as his great-grandfather had done, he taught a type of inner directed meditation where one concentrates on the thoughts arising in the mind. His constant companion, Rabbi Nathan of Nemerov was charged with the duty of putting his teachings into print. The most important books are *liqqucê moharan* (Collected Sayings of Our Master) and Rabbi Nachman's treatise on meditation, *hitaput ha-nefesh* (Outpouring of the Spirit). Rabbi Nachman died in 1810 of tuberculosis.

Rabbi Shneur Zalman (1745-1812) and HaBaD Hasidism. Hasidism rejected the complicated doctrines of the Qabbalah in favor of simple meditation techniques. But Shneur Zalman, a student of Dov Baer (the disciple and popularizer of the Baal Shem Tov), re-injected scholarship and qabbalistic doctrines into Hasidism. He founded a school of thought he called HaBaD, which is an acronym of the first letters of the *sefirot* *hokmah*, *binah*, and *da'at*. He believed that the path to *devekut* lay in *hal[agah]*, "intellect." He focused on knowledge (*da'at*), the pseudo-sefirah that lay invisible between *hokmah* and *binah*. He believed in subduing the *nefes*, the animal self, by means of obeying the commandments and praying.

Zalman rejected the prayer meditations of the other *Hasids* and again invoked the *sefirot* of the cosmic tree. He saw the tree as a ladder of ten steps leading to *devekut*. This return to a more qabbalistic and intellectual mysticism created a schism within Hasidism that is still apparent today. His masterwork *liqqucê 'amarim*, "Collected Works" (a.k.a. *The Tanya*), was rejected by many of the Hasidim as being too qabbalistic.

His son Dov Baer (1774-1827), who was named after his father's teacher, continued his tradition. The HaBaD School continues its uneasy alliance with traditional Hasidism even today; presently it is the most thriving branch of Hasidism.

Modern Jewish Qabbalah (1930—Present). The Lurianic Qabbalah never died out after its golden era in Safed, but it was eclipsed by the more popular Hasidic Movement. Lurianic Qabbalah was revived in modern times by Yehuda Ashlag.

Rabbi Yehuda Ashlag (1886-1955). Rabbi Ashlag is the father of modern qabbalism. He revived and reinterpreted Lurianic Qabbalah to meet the demands of the modern world. He translated the Zohar into Modern Hebrew and is best known for his 16 volume work: *The Study of the Ten Luminous Emanations*. He founded the Research Centre of Qabbalah in Jerusalem, which quickly became the worldwide focal point for the study of modern Qabbalah, based on his interpretations of Isaac Luria. After Ashlag

died, his most important student, Rabbi Yehuda Zvi Brandwein (1904-1969) led the Centre until his death in 1969.

Rabbi Philip Berg. At the time of Brandwein's death in 1969, Philip Berg, who had been his student, took over the leadership of the Research Centre of Kabbalah. He has written many books; perhaps his best known is the 3-volume *Kabbalah for the Layman*. With a doctorate in comparative religion, Berg has injected the Qabbalah with ideas from quantum physics and philosophies from writers such as Carlos Castaneda and other New Age and occult traditions. Under Berg's guidance, the Research Centre has opened many branches in Israel and recently in the United States.

Final installment in the next issue: The Practical Qabbalah, Summary, and Bibliography.

The Ancient Egyptian of Liber AL vel LEGIS

Frater M. L. O'Neill

"The fool readeth this Book of the Law, and its comment; & he understandeth it not. Let him come through the first ordeal, & it will be to him as silver. Through the second, gold. Through the third, stones of precious water. Through the fourth, ultimate sparks of the intimate fire. Yet to all it shall seem beautiful. Its enemies who say not so, are mere liars."

Liber AL vel Legis III:63-68

Liber AL vel Legis: The Book of the Law is filled with beauty and mystery. Accompanying the striking language are riddles and puzzles, some yet unsolved. As one comes to an understanding of each of these puzzles the work as a whole shines brighter and brighter. Each answer reaffirms what is found in the whole.

For me, in the short time I have had the work, it has rapidly become one of my most valuable possessions. The more I study it, the more it fascinates me. What follows is part of my own personal journey to understand *Liber AL*. I hope what I have discovered will inspire you on your own path through the work.

Ever since I was a child the mysteries of ancient Egypt have intrigued me. To see them resurrected in *Liber AL* was one of the first things that drew me to the work. But as I began to search for the exact correlations with ancient Egyptian mythology I discovered another puzzle of *The Book of the Law*. The Egyptian words found within very rarely match up exactly with other writings about these figures. In all of the works of E.A. Wallis Budge, the only word to match perfectly is *Nu*.

Luckily many of the spellings are very close, and studying both *Liber AL* and the myths and writings about the various gods reveals their relations. Nuit almost instantly reveals herself as Nut, the goddess of the sky and mother of the gods. She is most often depicted as a woman arching over Seb, the god of the earth, covered in stars. We see her in this form on the Stele of Revealing. One of the many hieroglyphic spellings of her name given by Budge can also be found on the Stele.

Directly below Nuit on the Stele is her secret center, Hadit, the winged globe. Nuit and Hadit are found throughout Egyptian art, paired in the same manner. Below the two, Ankh-af-na-khonsu the scribe petitions Heru-Ra-Ha. Heru is the Egyptian word for Horus, which also appears as Hoor in *The Book*

of the Law. Heru-pa-kraath and Hoor-paar-kraat refer to the same god, also known as Harpocrates, child of Nut. In Heliopolis, Horus was worshiped as Heru-Khuti, and was closely linked with Ra, the sun god. It seems this may be where Ra-Hoor-Khuit comes from. Heru-Khuti has another form known as Heru-Behutet. In this form, Horus personifies the might and power of the mid-day sun, and wages war against Set, the god of darkness. To do battle against Set and his minions, Heru-Behutet assumes the form of a winged disk, the form of Hadit.

In much of Egyptian mythology, gods gain and lose attributes, or seem to become other gods, from one text to another. To further confuse things, each city had its own set of gods. All this name changing stems from the way Egyptian religion developed out of a more primitive culture. Perhaps one of the first cities that sought to reform the old religion of the Egyptians was Heliopolis. The priests of the city sought to crown Ra as the chief of all gods, and to center worship around the sun. However, they did not seek to discredit the other gods. Instead they made room for all gods, as long as they did not surpass the might of Ra. One of the ways the priests of Heliopolis brought the worship of Ra to the forefront was to allow other gods to share the attributes of Ra, most notably Tem or Temu (Tum), Khepera (Khephra), and Hathoor (Ahathoor). Each of these gods represented Ra in different phases as he traveled through the sky. This ancient doctrine of Heliopolis is the very foundation of *Liber Resh*.

The more one reads through these ancient myths, the more similarities there are to be found with the doctrine of Thelema. It is as if Aiwass has given back the ancient secrets in a form acceptable for the new Aeon. Perhaps the most convincing argument for this is the Egyptian idea of *Maat*.

As a goddess, *Maat* is the female counterpart of Thoth, or Tehuti. She is the personification of physical and moral law, as well as order and truth, and she is said to dictate the course that Ra takes through the sky. The hieroglyphic of the word *Maat* is a pedestal, sometimes described as a cubit. The initial idea being that which is straight, which developed into the idea of a rule, or law, that would keep the actions of men true. The phrase, "whose words are truth," found in *The Book of the Law* translates into the Egyptian *Maa-kheru*. That phrase is found throughout Egyptian mythological texts whenever emphasis of the virtue of the speaker is implied. In fact, the dead can not pass through the halls of *Maat* into the judgment chamber of Osiris unless his words are truth, further emphasizing that living by the Law, or *Maat*, was essential if one wished to pass through the trials of the underworld, the *Tuat*, and enter into paradise.

All of these connections further solidify in my mind the message of Aiwass. Contained in *The Book of the Law* is a lesson we must learn if we are to overcome the folly of the old Aeon. The more we understand this lesson the more established our path will be, like the path of Ra-Hoor as he travels daily through the sky in his bark.

“Behold! The rituals of the old times are black. Let the evil ones be cast away; let the good ones be purged by the prophet! Then shall this knowledge go aright.”

Liber AL II:5

In my search for the ancient Egyptian gods of *Liber AL vel Legis* I have come to many new understandings of the work. Some of its many puzzles have begun to shine their light on me. Although *The Book of the Law* has not yet become “ultimate sparks of the intimate fire,” the discovery of these ancient myths hidden within have most certainly helped me along my way.

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Some Ideas on Stars

Frater Douglas A. Rist, a.k.a. Nexist Xenda'ths

"Every man and every woman is a star."

Liber AL I:3

This statement can be seen as the first declaration of Nuit in chapter one (the first two verses being an explanation of the purpose of the book & the nature of the author). What is the significance of this phrase? Why is it accorded—supposedly—such importance, after all, a deity who has not been observed for a couple millennia states she is here, and then the first thing she says is that we are all stars. The belief in the stellar nature of Man¹ is not a new conception. Ancient Stoics also viewed the human spirit as incarnated stars.² If Ulansey is to be believed, the ancient Mithraists³ also believed that Man was a star and that their procession through the seven gates—which would later appear in some Gnostic Christian sects—would return us to our Celestial Abode and the presence of Mithras, the Unconquered Sun.⁴ It is not a far stretch to posit that the stellar nature indicated by verse I:3 is a continuation of a grand tradition of a multitude of religious, mystical & magical systems.

But what does this mean? What is the nature of a star? Science tells us that Stars are large balls of gas involved in the process of nuclear fusion. As science typically does, the mystery, that numinous quality, has been lost. However, let us build upon what science tells us. A star provides light; it exerts influence by nature of its light and mass. This influence includes gravity and through gravity a star affects every other star to various degrees. No star is isolate from this web of influence. This interconnectivity of light and gravity is reflected in Crowley's vision of the Star-Sponge.⁵ This network of causality, of influence dictates the path of each star as it travels its course throughout the heavens. Here again the conceptions of human existence resonate with those of the early philosophers. The Stoics posited that we act as we do because it is our nature, and that all things are (to an extent) predetermined. The paths and actions we choose are predicated on the initial activity of the unmoved mover, which initiated the movement of the universe. Heidegger's *Dasein* seems to have a similar conception whereby we are involved in interplay of influence with others, which is the nature of our being he called *Dasein*.

A star is also a symbol of eternity. We know through Science that stars do eventually die, yet they appear immortal from the human point of view. Ages have passed, and the same stars that the Chaldean astrologers mapped are still present in the sky—and still observed by modern astrologers. If man is indeed a star, then we can assume that there is an essence of man that is also eternal, as are the stars, which he can rightly call brothers.⁶ While the celestial stars are involved in a struggle of

influence, outright conflict is rare. It is a spectacular event when two stars collide. It could be said that were humans to adopt the same natural order, their conflicts would likewise be minimized—or at least all but the truly spectacular ones.

The stars are spectacular things, even when considered singly. However, human experience seldom refers to the stars as singular. Instead, the stars are typically grouped into patterns and labeled, i.e., constellations. Even those stars that are considered singly tend to have a place within a constellation and are also considered in relation to those other stars. The star Sirius is a part of the constellation Canis Major (the Greater Dog) and is known as “Alpha Canis Majoris”. It is also a part of the constellation known as the Winter Triangle, which also includes Betelgeuse and Procyon. While the third star Procyon is not known individually, most do know of it through its association with the stars comprising the smaller dog, or Canis Minor. Most know of Betelgeuse, a star that is also a part of the Orion constellation, and is also known as “Alpha Orionis.” The closest star to the Earth is Alpha Centauri; this star is a part of the constellation Centaurus—hence its name. I’ll wrap up this little perusal of the heavens with Polaris, the Pole Star, or “Alpha Ursae Minoris.” As you may guess from the Alpha name, it is a part of the constellation Ursa Minor, or Little Bear. The Little Bear also contains the stars comprising the Little Dipper, which also include Polaris. So important is the need for association that Polaris was attached to the Little Bear, even though Bears do not have long tails and an accurate depiction of an actual bear would have left Polaris outside the constellation.

The point of this quick presentation of Astronomy is to show that stars exist not only in subtle relationships to each other, but also in overt relationships of communal identity. This is reflected in human interactions and common wisdom by such phrases as “You are known by your friends,” “Birds of a feather flock together,” etc. I am, and I—by my very existence—influence those around me, and through their interaction cascade this influence to every being on this planet. This is an example of subtle influence. Patterns of overt relationship exist in such traditional realms as Family, Spirituality/Religion, Politics, Profession and Recreation. As an example, I have four sons, am a member of the OTO, the EGC, Freemasonry, I work as a Software Quality Assurance Engineer, I enjoy Gothic, Industrial and NeoFolk music, and I like to go Hiking & Camping. All of these things relate to provide definition. I am a Father, Priest, Magician, Mason, SQA Engineer, Goth, and Rivet-Head. The constellations with which I am associated provide definition. These networks are overlapping, as was the case with Sirius, and embedded as with Polaris. An example of the embedded associations would be my employment. I am a part of the Software Engineering Group, then the Engineering Group, and then the Company.

I would like to close with the words of the Prophet, who stated:

From this the Law “Do what thou wilt” follows logically. One star influences another by attraction, of course; but these are incidents of self-predestined orbits. There is, however, a mystery of the planets, revolving

about a star of whom they are parts; but I shall not discuss it fully in this place.

Man is the Middle Kingdom. The Great Kingdom is Heaven, with each star as an unit; the Little Kingdom is the Molecule, with each Electron as an unit. (The Ratio of these three is regularly geometrical, each being 10 to the 22 times greater in size than its neighbour.)⁷

Endnotes:

¹ Man is used here in its original sense of including both genders. Past experience has rendered the inclusion of this caveat desirable.

² The idea can be inferred from Heraclitus' fragments. "Greater deaths are allotted greater fates... rising up to become wakeful watchers of living men and corpses;" as the only things that "rise up" over both men and corpses would be the Heavens. It can be more directly tied to Plato, who had a strong influence on the Stoics, and stated, "when all the stars which were necessary to the creation of time had attained a motion suitable to them, - and had become living creatures having bodies fastened by vital chains...And having made it he divided the whole mixture into souls equal in number to the stars, and assigned each soul to a star; and having there placed them as in a chariot, he showed them the nature of the universe, and declared to them the laws of destiny" (Plato. *Timaeus*)

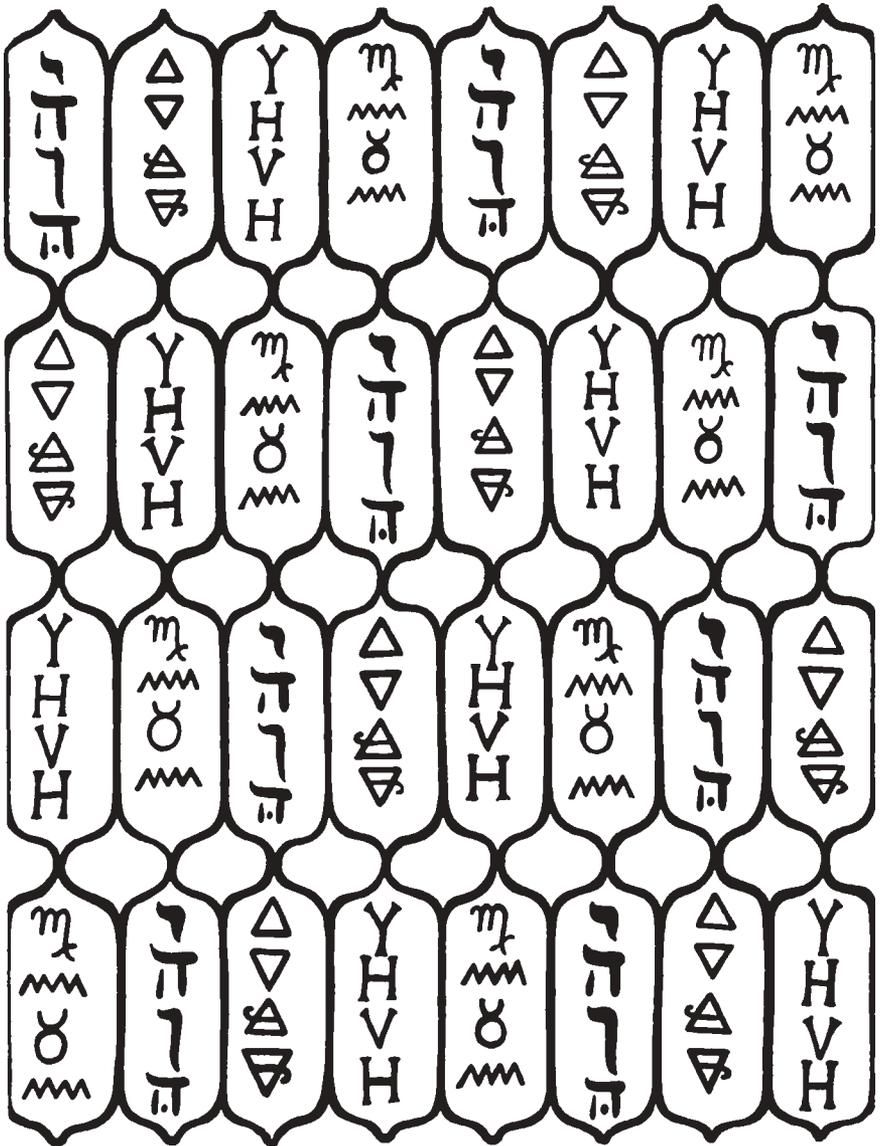
³ Ulansey, David. *The Origins of the Mithraic Mysteries: Cosmology and Salvation in the Ancient World*.

⁴ The Sun about which the fixed stars revolved, in the geocentric conception corresponds to the Polar Axis, and in the modern conception the universal center.

⁵ "I perceived also that each star was connected by a ray of light with each other star. In the world of ideas each thought possessed a necessary relation with each other thought; each such relation is of course a thought in itself; each such ray is itself a star." Crowley, Aleister. *The Confessions of Aleister Crowley*, Chapter 82, p. 810.

⁶ To carry this further, it could also be said that this essence in Man can also be destroyed and returned to the basic elements from which it came, as has been observed with the celestial stars.

⁷ Crowley, A. "The New Comment"



ghvh
Frater Arun
2004
ink on paper

Tetragrammaton and the Magick of Art

Frater Arun

My first conscious experience of True Will came through drawing. As a child, I would spend hours, late into the night, creating companions with paper. There was at first the simple intent to make mythical friends. Later, I discovered that while creating, I felt completion. I would shift from being a larval tube of bodily and emotional needs into being a positive fountain of rushing force. I remember feeling that this was as close as I came to Godhead.

Through interest in drawing, my brother and I discovered the cool grace of Egyptian iconography. From fourth grade onward, I spent hours at a time trying to reach that numinous perfection. I found my reflection in Ptah, the Craftsman; Khnum, the Molder; Tahuti, the Scribe; Khephra, the Maker. During this phase, the identity between creativity and Deity was established within me.

This was all happening while I was still in a Christianoid home where large family Bibles sported obscure glossaries that I studied. It was in these that I first stumbled upon the word Tetragrammaton and the letters *YHVH*. This subject was surrounded by much fear and trembling, yet was spelled out as a minor historical curiosity. It was only after I began my studies of Hermetic Qabalah that encounters with this Formula of the Creator began.

In the New *Æon*, we each accept responsibility as Creator. We no longer pray to the Divine Name with fear and supplication: We Invoke THAT within ourselves by applying the four Letters that Spell the Creative Process. Magick is this *Spell-ing* ... the writing of our own script, the painting of our own mandala-worlds. The Artist, in particular, has an active model through which to approach this identity with the Creator. The purpose of this essay is to present the formula of Tetragrammaton as the Four Elements, the Four Worlds, and the Four Weapons of the Magickal Artist. I will also share some examples of Workings that may illustrate this Formula in motion.

Tetragrammaton: The Four Elements

I tend to experience the creative process in distinct stages. Each of these has its own function, its own energetic qualities and its own chemical or conscious conditions. These stages are often mutually exclusive: what is good for one is detrimental to the next. Sometimes they glide automatically into each other as I work; often, they are totally isolated from each other and must happen during different work sessions, under different conditions of mind and body.

Yod, the Fire or the Father possesses me as Inspiration; blazing visions of things yet to become. *Heh*, the Water or the Mother is the receptive phase,

during which images sink in and begin to take workable form. *Vav*, the Air or the Son, takes over while I focus on executing the actual lines and angles. *Heh* final, the Earth or the Daughter finishes the work, filling in and perfecting the image, sealing the original inspiration into a tangible body of matter.

These stages are often so distinct that while operating in one I cannot imagine how to access the others. While in fiery visions, my system is usually so excited that I am incapable of steady lines or attention span. While in the air or earth stages of execution and completion, new ideas, new images are unavailable. The water stage is often accompanied by a break in the work altogether – a shift from the conscious to the unconscious attention.

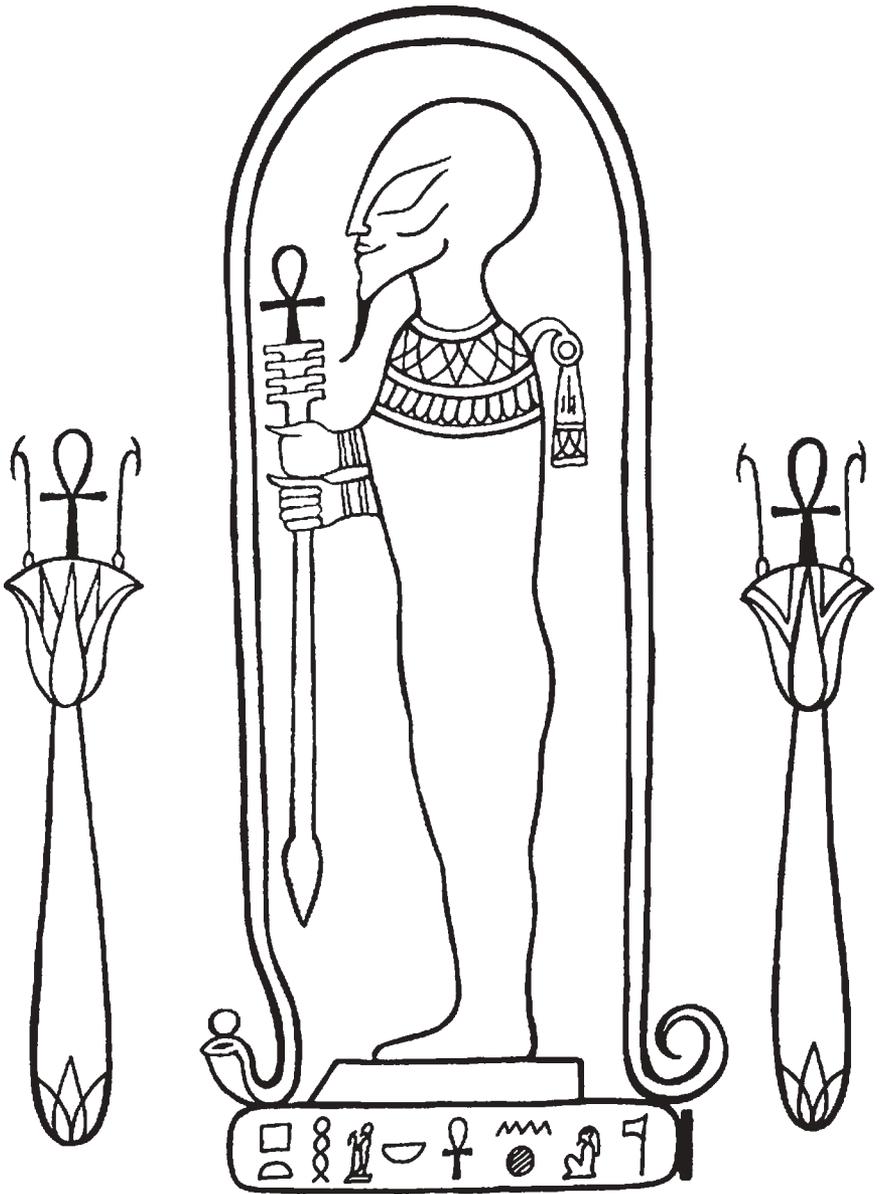
Agents that activate or invoke the elements are usually disruptive to the others. Psychoactives can summon inspiring blaze, but cripple the smooth lines. Alcohol can lubricate the reception of the images but can destabilize the effort needed to complete them. *Yerba maté* is good to create the insect-like emotionless precision of the Air element, but estranges me, at times, from the juicier Fire and Water elements. I often have to eat enough whole foods to be grounded and patient enough for the slow details of the Earth element.

Development of a relationship with each of these Elements, or energetic states, within the Artist is necessary to the Creative work of the Tetragrammaton. It is no accident that many Creator Deities are shown with four faces. Brahma, the Hindu Creator-God has four arms and looks into each of the four directions. A common form of Khnum is an Egyptian Creator-God with four ram's heads, each one being an Elemental Deity (Ra, Shu, Geb, and Osiris). The Cross and the Swastika are both four-fold glyphs of the Quadripartite manifesting force. These images suggest the realized Creator (artist-magician) as one who has activated and equilibrated the Elements of the Creative Process.

Tetragrammaton: The Four Worlds

Another way to view the Tetragrammaton is through the model of the Four Worlds. Each Letter or Stage of the Name draws the original creative spark of *Mezla*, or Divine inspiration down through one of the worlds of becoming, into manifestation in *Malkuth*. Different practices aid the work of each stage.

I find that ritual Magick serves to summon the original Spark from *Atziluth*, the plane of Archetypes. Contemplation draws this Spark into *Briah*, the Creative plane wherein it is related to the rest of the universe. Study, technique and style of the artist translate this concept into an effective image via *Yetzirah*, the plane of Formation. Finally, steady work and solid materials are what ground the inspired vision into *Assiah*, the plane of Form. Loudly or quietly, the Creative Name is pronounced each time a project completes the stages of its passage through these Four Worlds.



ptah
Frater Arun
2001
ink on paper

This path of the Lightning-Flash down the Tree of Life is not a one-way trip. If the vision is successfully transmitted, the finished work should ignite new cycles of inspiration in all who appreciate it. The earthly form awakens the heavenly force and turns the Wheel of Creation once again.

Likewise, this "Descent of the Light" works as a circuit. I find that when I complete a project, the effect is invigorating rather than tiring, as if the materialization of the work releases a new stream of energy from the Solar Genius. When I do not complete a project, there is a sense of occlusion or even enervation. It is as if the thought-form remains trapped in the Creative or Formative World and interferes with the transmission of inspiration and energy up and down the Tree of Life (my nervous system). Fortunately, as I become more consistent in completing the creative cycle of each project, the "Magickal Link" between the planes becomes stronger. Above and Below come into closer relation through Art

Tetragramaton: The Four Weapons

Nature proclaims God to be the Sexual Force, the Sacraments of Love and Will. When personified, YHVH becomes Father-Mother-Son-Daughter: The Divine Family. The Machinery of the journey of Life through Time is the greatest teacher available to all artists. There are, however, many ways to pronounce this Name; many tones and inflections. Within my own practice, each Letter of the Tetragrammaton invokes an aspect of the sexual-creative relationship between myself and the Universe.

The Magician stands between the Inner-Individual World, and the Outer-Universal World. The Union of these Worlds is the goal of Magick, the basis of Joy and Beauty. The Wand, Cup, Dagger and Disk are the instruments of this Intercourse. They must each be found within the nervous system of the Magician himself.

The Work of the Wand is the planting of Seeds. Deep within the nuclear core of my Being, the Creative Fire abides. When it is not expressing itself, my conscious mind may even forget that it is there. When it ejaculates its Seed-Sparks of Gnostic Mania, I set to Work. As the Wand of Mercury, my nervous system serves to unite each of these Seeds of God-Within with the fertile matter of God-Without. The physical medium of the artwork is the Mother in this process. I am the agent uniting the two; my joy is to witness the conjunction of Spirit and Matter through Art.

The Child brought forth from this Union then serves as a Talisman. A Talisman is any material vessel charged with Telesma or Magick-Force. Telesma is invoked by and transmitted through the Wand. Its Source is our own Center. It is modified by the ritual or situation through which it is channeled into the vessel. For this reason, I have become more and more careful with the customs surrounding my actual artwork-sessions. Ceremonial magick, however simple or complex one's style, is an excellent means to set up intentional space for the transmission of the Telesma into images. Each must work out their own applications of this principle. It

rapidly proves itself in practice. One experiences the joy of impregnating the Universe with one's Essence.

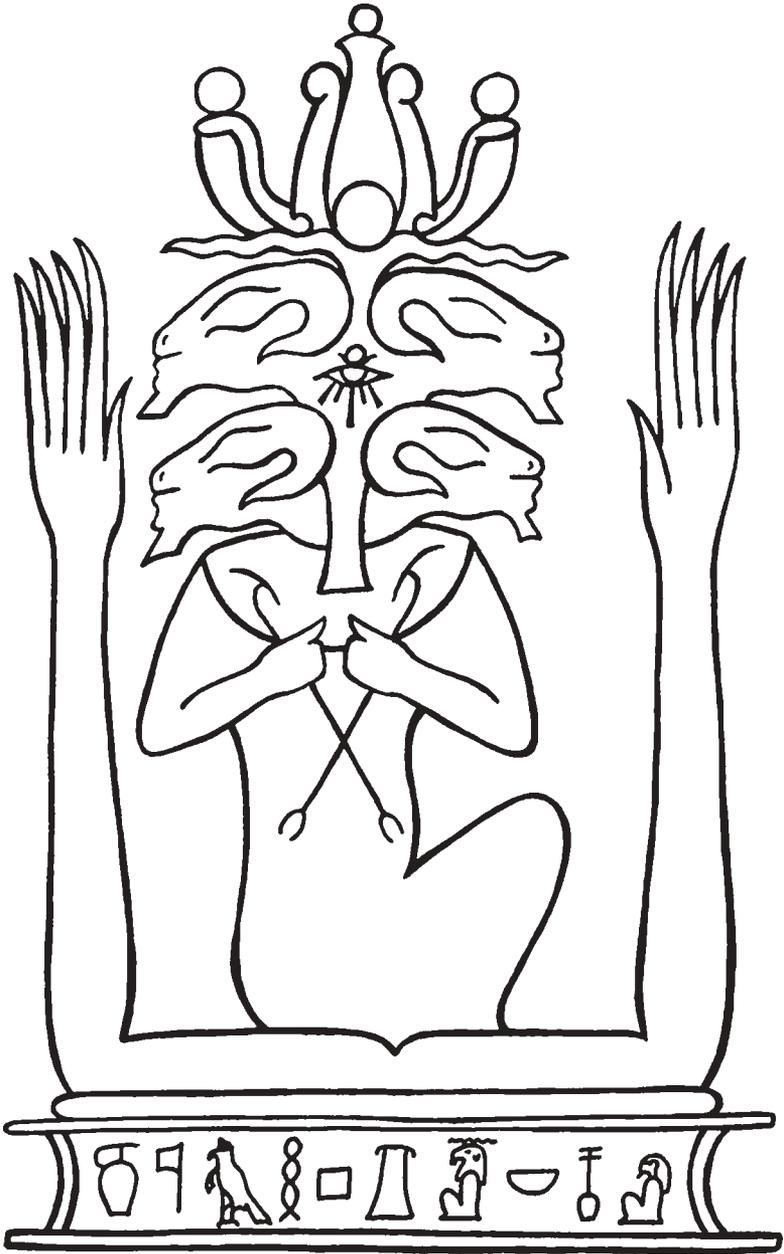
The Work of the Cup is the Reception of Presence. Some of the most surprising developments within my style have occurred while within the context of high-energy group situations. I am often guided to draw free-form during times of social, ritual or musical activity. The feeling is often effort-less non-resistance to images already present that simply need a clear channel through which to manifest themselves. This is very different from the fiery seizures of the ejaculatory Wand-Work. The Cup process uses the Nervous system as a passive receiver of energies pouring through, rather than shooting from the self.

Many times this Reception suggests the idea of an invisible entity or plane being made accessible through the drawing. Objective reality need not be attributed to this feeling, yet it is fulfilling and delightful while it is occurring. The Work of the Cup is an opportunity to operate as Female in relationship with the Universe. One becomes impregnated with Forces both Above and Below (depending upon one's private preferences and the scope of one's magickal work, of course).

The Work of the Dagger is Technical Skill and Training. This is the Work that one can instigate through school and practice. The personal mind, the intellect, is in control of this. The honing of one's own style is a combination of the skills that one trains and the inspirations that one receives. The Dagger can be used on its own to illustrate and to reproduce images. It is often used professionally to make things that sell and that meet specific functions.

I have found that the most fulfilling images have been the ones in which I am forced to ask, "Where is this coming from?" "Who is drawing this?" When this is happening, I know that it is the Work of the Wand or of the Cup. The Dagger serves both of these as the connecting link through my body with the material medium. However, when the technical skills of the Dagger are working on their own, without inspired guidance from the Wand or Cup, the image tends to be merely clever. A feeling of redundancy, or counterfeiting myself characterizes eras governed solely by the Dagger. The skills and practice of the Dagger, however, are vital to the execution of the Work, for without it, all of the visions and revelations remain as pipe dreams and sketches.

The Work of the Disk is purely Material. It is its own joy and reward. The completed images, or writings, or dances, or whatever the art may be, are shared with the outside world. This is the stage of "what-you-do-with-the-work." The manner of dissemination into, or connection with, the outer world of other Creators is very important. It must happen in a way consistent with the character of the Force originally invoked. If not, the contradiction between invocation and manifestation can create obstacles to the Art and to the Magician.



khnum
Frater Arun
2001
ink on paper

The decision of whether one's art is to become a commodity must be made. The manner and context of presentation are also important. These questions of the relationship between one's work and the other forces of the material world are necessary to discern as they influence the connection that one's inspirations will have to the nervous systems of others. What effect is the Artwork to have? In what realm is the Talisman to operate? How can this work empower the works to come?

The Work of the Disk has taken the form of the Economy of the Gift in my life. Having benefited from the abundance and delight of this world all of my days, it is my joy to return this generosity by offering my artwork as a gift of self back to the Divine Family which composes this Garden of Delights. This completes the circuit of prosperity, which sustains through synchronicity and opportunity. So mote it be.

A Few Examples of this Formula

Once a few years ago, I ran into a long dry spell. I felt nothing new happening, no Sparks were animating my pen. I decided to "prime the pump" by activating the part of my psyche most in-tune with the Creative Force: my Child-Mind. To do this, I rented *Jason and the Argonauts* and *Sinbad* movies. These turned me on, in every way, when I was a lad. I watched these and then proceeded to make three images at the same time. These were portraits of Khephra, Khnum and Ptah, executed in essentially traditional Egyptian style. As these three godforms are of Creator-Gods, and as the Egyptian pantheon was the first to empower me as a child, I chose them as the most direct way to affect the early creative centers.

The result was dramatic. Over the next few weeks, I experienced a burst of new images executed on a larger scale than previously and with surprising improvements in style. The three Creator-Gods remain displayed upon the wall of my current temple-workroom. Thus, an intentional use of archetypal images (Atziluth) was materialized as a way to complete the creative circuit and thus trigger a new flow of inspiration.

My participation in the Centennial Equinox of the Gods [see L&S, Vol. 9, No. 2. -Ed.] provided a further development in the Art. While constructing the banners, masks and stellæ for the Horus invocation, I maintained a Temple Protocol. Before each and every work-session, I would wash, cense and anoint myself while chanting the *Gayatri mantra*. I would then perform the Pentagram Ritual, vibrating *HRU* at each quarter instead of the usual Godnames. Partaking of a Cake of Light previously charged during Gnostic Mass, I would devote myself to the manifestation of Horus. This simple sequence purified and consecrated my creative space whether I was in my home-temple or not.

The result of keeping this regimen was a total focus of my thoughts and actions around this one Work. For those months, I was freed from the confusion and duplicity that the current glut of available mystical systems tends to produce. The artwork itself showed me a reflection of my own True

Will as never before. During the weeks immediately after the performance of the Horus Invocation, I was thoroughly inspired by images and essays, including this one.

My final example is not a specific working, but an ongoing process. I now prepare for the Summer Festivals during which I connect with my extended tribe of visionary artists within the context of ecstatic dance. Here, I commune with the Divine Family within tangible human form. The artwork that I labor upon during the previous few months I disseminate as gifts to all of the other creative centers within each dance-vortex. Summer is the time of the bursting of the seedpods. I fertilize and am fertilized by the frenzied sharing of art and joy.

Each of these festivals is a Crossroads between worlds. Every time I pass through one of these, an item of great personal value disappears either voluntarily or otherwise. This I have found to be the Coin or Disk that the Lord of the Crossroads receives in exchange for the privilege of passage. These days I come prepared, bearing gifts that I share freely, creating precious objects that I know will leave my private world and begin their own journey in the Macrocosm. In return, I receive the inspiration and appreciation that fuels the next Pronunciation of the Divine Name. The Wheel of Creation turns yet again as I connect with the friends and lovers that give my Art purpose. Selah.



khephra
Frater Arun
2001
ink on paper

Calling Occupants of Interplanetary Craft

Frater Mick

One of the earliest UFO organizations was the International Flying Saucer Bureau, founded in 1952 by an interesting chap by the name of Al Bender, of Bridgeport, Connecticut. Though the Bureau started out small, with only a few of Al's Connecticut contacts as initial members, popularity grew with the publication of their journal *Space Review*. Membership grew quickly, and the IFSB soon had a presence in most English-speaking countries.

The study of UFOs was then in its infancy, but the popular imagination of the nation was ready for stories of encounters with alien entities. A few years earlier, in June 1947, nine unidentified flying objects were cited in the skies around Pendleton, Oregon. (The press described them as "saucer-like" and the term Flying Saucer soon stuck.) This event, though not the first ever UFO sighting, caused widespread interest in the phenomenon.

At this time those who accepted the validity of these UFO sightings theorized that entities from other planets were investigating the earth. Al Bender too held this view, and seems to have desired contact with the alien pilots of these alleged craft. In the first public document issued by the International Flying Saucer Bureau he writes that, "we would like to be considered the 'Friends of the Flying Saucer Occupants,' providing they decide to land on earth with a friendly gesture." Certainly, the various members of the Bureau engaged in detailed research of UFO sightings, but Bender seems to have longed to go beyond reporting and achieve actual contact.

No doubt this desire was strengthened after George Adamski claimed to have met with aliens in the Mojave Desert towards the end of 1952. Adamski and Bender struck up a correspondence, with the latter being regaled by Adamski's stories of encounters with handsome aliens.

In March 1953, Bender declared a bold move. He announced that the 15th of that month would be the day that members of the IFSB would, individually, make a concerted effort to contact these beings from space through the use of telepathy. Here is the method that was to be employed:

1. Get to a secluded spot.
2. Lie down and relax.
3. Rid your mind of all distraction, and focus with single-mindedness on the following message, which is to be repeated mentally:
4. "Calling occupants of interplanetary craft! Calling occupants of interplanetary craft that have been observing our planet EARTH. We of IFSB wish to make contact with you. We are your friends, and would like you to make an appearance here on EARTH. Your presence before us will be welcomed with the utmost friendship. We will do all in our power to promote

mutual understanding between your people and the people of EARTH. Please come in peace and help us in our EARTHLY problems. Give us a sign that you have received our message. Be responsible for creating a miracle here on our planet to wake up your ignorant ones to reality. Let us hear from you. We are your friends.”¹

It should be noted that many members of the Bureau resigned when these plans were issued. And this is of small wonder – the ‘Contact Day’ exercise was far from the information gathering work that was part and parcel of the UFO researcher. Rather, it is a simple magickal invocation, designed to conjure alien beings to physical appearance.

And the invocation worked, although it did not have the result that Bender had hoped. He began to smell a rather unpleasant odor, “like that of burning sulphur or badly decomposed eggs” and felt like he had left his body. Mentally, he told a voice that warned him that, “We have been watching you and your activities. Please be advised to discontinue delving into the mysteries of the universe. We will make an appearance if you disobey...”

And, days later, they did appear. Woken from sleep, Bender saw three figures. “All of them were dressed in black clothes. They looked like clergymen, but wore hats similar to Homburg style...” This is the first recorded visit of the shadowy entities now known in UFO lore as the “Men in Black.” They again warned Bender of further UFO research, albeit in a tone slightly more friendly this time.

It wasn’t all bad. Later Bender was to visit the aliens’ ship, where he met three beautiful alien women, dressed in tight white uniforms. To ensure that Bender had continued good health, these women removed his clothing “with great efficiency,” then poured a warm liquid on his body. “They massaged every part of my body without exception,” Bender reports.

Bender was scared off and heeded the order to discontinue delving into the mysteries of the universe. He closed the International Flying Saucer Bureau and left the UFO field altogether.

The ‘Contact Day’ experiment was an interesting one indeed – an early mixture of magick and UFOlogy. And, after reading of Bender having every part of his body without exception massaged, I can only repeat the advice of Aleister Crowley: “Invoke often!”²

Endnotes:

¹ The Carpenters later altered this slightly and set it to music. I have no idea why Bender chose to capitalize EARTH throughout.

² This account is drawn from Al Bender’s book, *Flying Saucers and the Three Men*. (Clarksburg, WV: Saucerian Books, 1962.)

Ghost Dance Score

The ghost dance score was composed recently as part of a series of experiments associated with the musical and poetic collective, Clairaudient and the Windsleepers, in Philadelphia, PA. Those wishing further information or downloads of recordings should visit <http://www.clairaudient.org/>.

0. ghost dance score

1. The ghost dance exists in three layers of manifestation—rehearsals, performances, and documentation. Rehearsals are comprised of participants who plan on attending a ghost dance in the relative future. Performances are full gatherings for the particular manifestation of the ghost dance at the appropriate time. Documentations are physical manifestations in either material objects, texts, or in live performances of the ghost dance that are not the ghost dance itself.

2. All attendees of a ghost dance are performers. One mode of performing the ghost dance is to witness, and witnessing does not preclude other forms of performance. Performances in which an audience is present, in which any attendees are not performers, are the occurrence of a documentation of the ghost dance.

3. Performers may share a different mode of consciousness or physical manifestation than other performers. All performers are expected to take into proper consideration the livelihood of other performers and enter into the performance in a state of respect both for other performers and for the ghost dance itself.

4. The ghost dance is performed every three months.

5. Once one performs in a ghost dance, all other intervening performances are understood as either rehearsals for a future ghost dance or documentations of the ghost dance. Once one actually performs in a ghost dance, one will continue to perform in the ghost dance every three months. It is understood upon making the intent to perform and upon finding oneself in such a performance, one is bound to perform the ghost dance every three months. One may perform the ghost dance without knowing so, as the intent is already established. One may perform through absence.

6. Performers of a ghost dance are either musicians or dancers. A performer may be both a musician and a dancer. A performance of a ghost dance requires a musician and a dancer. One of the ways that one is a musician is through silence. One of the ways to dance is stillness.
7. Ghost dances may be performed by a number of collectives or individuals. These collectives and individuals must perform the ghost dance every three months. A given individual or collective does not have to perform a ghost dance with the same individuals or collectives as prior performances in order to perform the ghost dance. For a ghost dance to be performed, though, all attendees must be performing a ghost dance and not a rehearsal or a documentation.
8. Although attendees of a performance of a ghost dance may discuss whether a particular manifestation of a ghost dance was a performance, no definitive answer may be arrived at except by individual participants on their own.
9. Documentations of the ghost dance must make some effort to disguise the actual nature of the ghost dance in its act of documentation. Documentations which fail to do this are not part of the ghost dance.

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