



# BLACK PEARL

THE JOURNAL OF THE COLLEGE OF THELEMA

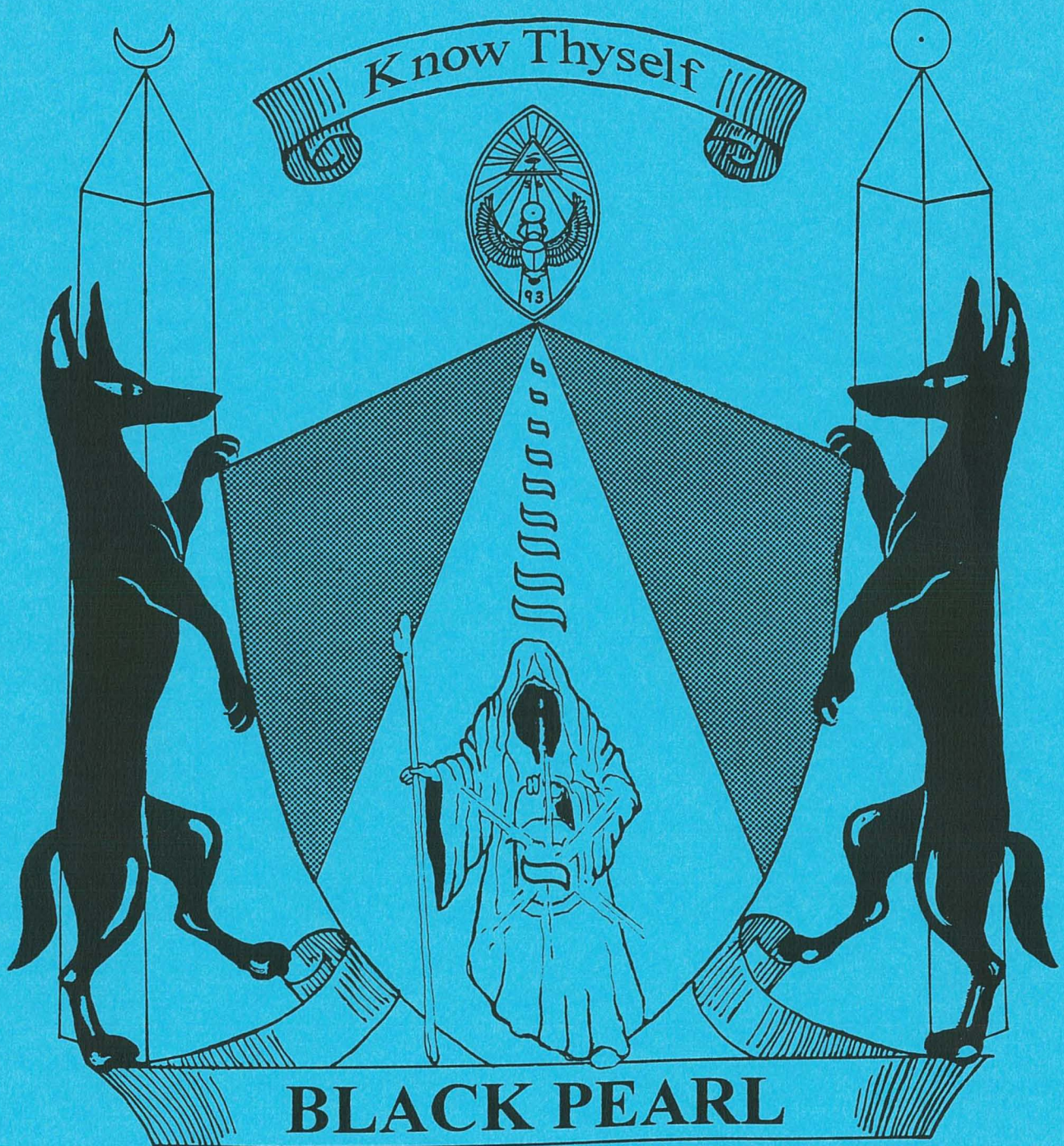
*Open Your Mind...*



Autumn, 1998 E.V.

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COLLEGE OF  
THELEMA



Founded in Service  
to the A.:A.:.

# BLACK PEARL

THE JOURNAL OF THE COLLEGE OF THELEMA

"I have descended, O my darling, into the black shining waters,  
and I have plucked Thee forth as a black pearl of infinite preciousness."

— *Liber LXV*, Cap. III, v. 60

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AT LAST an end of all I hoped and feared!  
Muttered the hermit through his elfin beard.

Then what art thou? the evil whisper whirred.  
I doubt me sorely if the hermit heard.

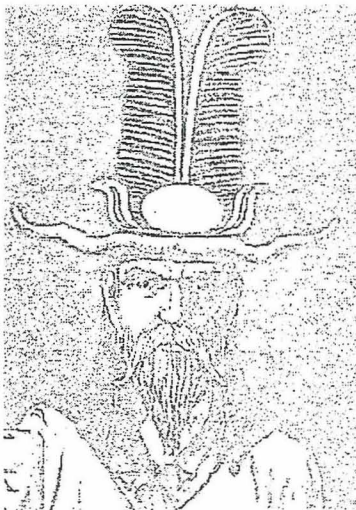
To all God's questions never a word he said,  
But simply shook his venerable head.

God sent all plagues; he laughed and heeded  
not,  
Till people took him for an idiot.

God sent all joys; he only laughed amain,  
Till people certified him as insane.

But somehow all his fellow-lunatics  
Began to imitate his silly tricks.

And stranger still, their prospects so enlarged  
That one by one the patients were discharged.



## THE HERMIT

### AN ATTACK ON BARBERCRAFT

God asked him by what right he interfered;  
He only laughed into his elfin beard.

When God revealed Himself to mortal prayer  
He gave a fatal opening to Voltaire.

Our hermit had dispensed with Sinai's  
thunder,  
But on the other hand he made no blunder;

He knew (no doubt) that *any* axiom  
Would furnish bricks to build some  
Donkeydom.

But! — all who urged that hermit to confess  
Caught the infection of his happiness.

I would it were my fate to dree his weird;  
I think that I will grow an elfin beard.

ALEISTER CROWLEY  
*The Winged Beetle*  
(To Cecil Jones)





## The Roots of the Mysteries

*[As many of you already know, a comprehensive C.O.T. correspondence course has been in preparation for some time, aimed especially at providing both a theoretical and practical foundation in Thelemic occultism. As the project has grown, and especially as BLACK PEARL was born (requiring a great deal of our time and energy to produce twice each year), the course, Pathways to Initiation, has been delayed. We thought, though, that for this Chesed Issue, our readers might enjoy this excerpt from one of its early lessons, concerning the Roots of the Mysteries. — Ed.]*

In opening the second chapter of his classic, *The Cloud Upon the Sanctuary*, Karl von Eckhartshausen summarized the nethermost roots of the initiatic mysteries as follows: “It is necessary. . . to give you a clear idea of the interior Church. . . which is scattered throughout the world, but is governed by one truth and united in one purpose. This community of light has existed since the first day of the world’s creation. . . . From all time. . . there has been a hidden assembly. . . of those who sought for and had capacity for light. . . .”

We shall return to von Eckhartshausen’s “interior Church” often and more deeply in this course. Our present point is only this, that the roots of the Mysteries have always been **necessarily and unavoidably** lost in the mists of antiquity; for they are one with humanity’s own origins. From the first human generation, within our breed has been a “leading edge.” As the baseline of human consciousness has evolved, so has the definition of its Adepts (or “leading edge”) changed as well.

All that has ever been written on the ancient roots of the world’s systems of initiation amounts to no more than a footnote in the enormous **unwritten** chronicle of humanity’s past. To the small extent that this chronicle **could** be written as history, it would best trace the development of human thought and language **about** religious ideas, as a means of charting the unfoldment of human consciousness itself.

Much better for our present purpose is to examine those primitive stages through the power of myth. A tracing of our species’ evolvment survives in each of us, our growth from fertilized ovum to mature adult recapitulating the functional history of human phylogeny. Changing organic form reflects our changing form of thought. The tracing of this, retained in subconsciousness, is usually out of a person’s reach. However, the seeds of myth, fortified by meditation, plant themselves more deeply into subconsciousness than do simple facts, and often give a more lucid way both of accessing and of describing subconscious contents.

For our mythic description of the roots of the Mysteries, we employ a teaching, from Aleister Crowley, that eight individuals are known, from history, who each, in his respective time and place, incarnated the quintessence of humanity’s highest emerging Truth. These men are known as the **Eight Magi**. To each is attributed a **Word**, or verbal concentration of the essence of his doctrine. Some of these figures may have been entirely mythic or even fictional; this is unimportant, since what matters is the progressive doctrine conceived and expressed by humanity itself at each step. The summary that now follows is necessarily brief — an entire large book must one day be addressed to this topic — but should serve sufficiently to stimulate thought on the earliest accessible roots of the Mysteries.

Most ancient of these is eight is **KRISHNA**, who dates from an unknown antiquity in India. His Word, **Aum**, is the oldest and most catholic spiritual formula known to us, from which all others ultimately derive.



Aum is the first letter of the Sanskrit alphabet. Its trilateral structure expresses the entire course of sound in the mouth, from the unconditioned expression of voice (from deep in the throat) of the “A,” through an intervening focused and sustained vowel, to its termination in the labial “M,” ending in silence. Creator, Preserver, and Destroyer. Therefore, Swami Vivekananda rightly called Aum a sound which is “the basis of all sounds. . . It denotes the whole range and possibility of all the words that can be uttered.” As the metaphorical root of all possible words, it expresses the first primitive articulation of ideas, potentially containing all thoughts and expressions whatsoever.

The classic work recording Krishna’s teachings is the *Bhagavad-Gita* (“Song of the Lord”), a Sanskrit work dating from no earlier than c. 300 BCE, generally considered the most essential text of Hinduism, and founded primarily on the Samkhya philosophy and the much older *Upanishads*. It is foremost an instruction in union with the Divine through devotion (*Bhakti Yoga*). In Krishna’s insistence that one must first be true to one’s duty and intrinsic role in life (*Karma Yoga*) are the roots of the later Thelemic philosophy.

The *Aum* of Krishna became the **Amoun** of **TAHUTI** or **THOTH**, who is credited as the creator of writing and (based thereon) of science, including magick. Following upon Krishna, he represents a more complete emergence of self-conscious thought and mental capacity from the sea of preverbal consciousness. It is in the inventing of writing — the recording of ideas, the preservation of words — that he is deemed founder of civilization. “He shewed,” Crowley wrote in *Liber Aleph*, “how by the Mind it was possible to direct the Operations of the Will.” He is thus more of a magical than mystical expression of Wisdom. By inventing mathematics, he is credited with establishing the mystical rudiments on which the Qabalah was later founded, and is the “Hermes” later titled *Trismegistus* (“Thrice-Great”), after whom all of the “Hermetic” sciences are named.

**Amoun** (Amon), from very ancient times, was the name of a god of reproduction, consolidating the powers of solar force with procreative energies. His name means “hidden.” He is “the Concealed One,” symbolizing that Hidden Seed within us, that essence of Self often best symbolized by the Sun or by symbols of sexual fertility. Thus, Thoth “made Men to understand their secret Nature,” Crowley wrote; “that is, their Unity with their True Selves, or, as they then phrased it, with God.”

Upon this Egyptian magical and mathematical foundation, an Egyptian-born Isralite named **MOSHEH** or **MOSES** (c. 13th Century BCE) built his Word, **I.H.V.H.** (יהוה), called “Tetragrammaton,” or “four-lettered.” This Word is the framework and source of all the doctrines of Qabalah. As such it is the basis of nearly all of the mysticism and magick which will be taught in this course. Moshesh therefore accomplished a substantial advance in the development of magick, especially through the careful mapping of symbols, and in providing a cohesive model for the scientific exploration of the human mind.

In the late Fifth Century BCE emerged two Asian figures of vast, interrelated importance. The first is **LAO-TZE**, whose word was **Tao**. The second is **SIDDHARTHA**, whose word was **Anatta**.

**LAO-TZE** (China, 570?-490 BCE) is the reputed author of the *Tao-te Ching*, a small work (of 81 chapters, each only a few sentences in length) which, nonetheless, has had an enormous impact on Chinese thought and civilization. [N.B. It is, however, disputed whether Lao-Tze actually wrote the work, since the book itself is usually dated from the Second Century BCE.] His Word, **Tao**, most commonly translated “the Way,” expresses a doctrine of frictionless “going” or movement in nature. To understand Lao-Tze’s primary message, it is necessary to know something of Chinese culture at the time. Confucianism held sway, teaching an idealized (and artificial) social system to which each individual was expected to conform. In humanity’s increasingly structuralized emergence of ego-consciousness, Confucianism valued the system-mry of civilization and the dictates of society above the path of nature. Lao-Tze contradicted this view, reasoning that society’s artificial dictates should be ignored; that the pattern to which a person should conform, and in which one would find reflected the truth of oneself, was the organic flowing of the Universe, which can only be perceived by silent witnessing. Lao-Tze’s injunction to “do nothing” is often misinterpreted as advising indolence. Rather, it is counsel to set aside artificiality, and to respond instead, without resistance, to the silent currents of one’s own Way (*Tao*) which prompt and move from within.



**SIDDHARTHA** (India, 563?-483? BCE) is best known to succeeding millennia by his title, *Buddha*, “the Enlightened One.” He left no writings; all Buddhist literature is the work of his students and their successors, much of which professes to record his oral teachings. Of these works, the *Dhammapada* is probably the most highly regarded. Siddhartha, like Lao-Tze, taught a way of movement or going. His Word was **Anatta**, “no self.” A companion doctrine was *anikka*, “change;” so that his primary message was that there is no distinctive “self” (*Atman*) which is unchanging and immutable. He also taught the stringent application to the mind of self-reflective analysis. Thus, he continued the work begun by Mosheh and others in defining the framework of the universe.

**DIONYSUS** is the name by which we identify several embodiments of emerging spiritual truth, especially in the eastern Mediterranean region, in the centuries surrounding and succeeding the time of Lao-Tze and Siddhartha. This “Dionysus” — a god who, like the Sun, was annually slain in winter and reborn in the spring — uttered that Word which has come down to us as **I.N.R.I.**, with its concealed cognate, **IAO**.

As Aleister Crowley wrote in his visionary work, *The Heart of the Master*: “Lao-Tse, Gautama [Siddhartha], Zerdusht [Zoroaster], Pythagoras, Dionysus, Osiris. These were sent forth at the same time — and Dionysus under several diverse forms — to enlighten Six Great Civilizations, about to be drawn together by the opening up of communications over the planet by the expansion of the Roman Power.”

*I.N.R.I.* is the anagram of various phrases expressing the sublimity of Nature and Her continual renewal. Its most profane (that is, popularized) expression is in the phrase, *Iesus Nazarenus Rex Iudæorum*, said to have adorned the instrument of execution of the legendary Jesus; for in “Dionysus” we include that entire category of “slain-god” avatars that have dominated Western civilization’s popular religions for over two thousand years, of which Christianity’s Jesus is the foremost example. *IAO*, a Greek name of the Divine, has a complex symbolism; it will perhaps suffice, for now, to say it is a Formula of the Sun.

In Crowley’s view, *I.N.R.I./IAO*, “is the Formula of Magick whereby all Things reproduce and recreate themselves.” Where *Aum* served Krishna as a formula of **natural** change, *IAO* expresses **willed** change; that is, causing change itself to occur **conformed** to Will, or Truth.

**MUHAMMAD** (Arabia, 570?-632 CE) next emerged, as a force of justice to set aright imbalances from the heritage of Dionysus; and it was the followers of Muhammad and of Mosheh who kept learning alive and science progressing during Europe’s Dark Ages. His Word was **Allah**, by which Name (merciful and compassionate) he knew his God. His central doctrine was that God is One. His purpose, correctly summarized by Crowley, was, “to unite all Men in One Reasonable Faith: to make possible Co-operation of all Races in Science.” *Islam*, the name of his religion, means, “surrender.” In context, it means, “surrender to God’s will.” It not yet being recognized by humanity that by “God” is meant **the spiritual source and root of each person**, it was not yet understood that this meant surrender to the inmost Will, or Truth, of oneself.

According to the premises of Thelema, the most recent in this series of Magi was **TO MEGA THERION**, the man named Aleister Crowley (England, 1875-1947 CE). In 1904 CE, he received a channeled work called *Liber Legis*, or *The Book of the Law*, in which was articulated the Word **Thelema**. It is especially this Word, and certain associated ideas, that we will explore in greater detail throughout this course. But the true Word of this present *Æon* is **Abrahadabra**, a Word that encodes the Mystery and method of spiritual progress. These words *Thelema* and *Abrahadabra* incorporate, and give a more mature expression to, many of the seed-ideas of the Magi of millennia past.

JAMES A. ESHELMAN



*The key to happiness is right choices.*

*The key to right choices is developing discrimination.*

*The key to developing discrimination is . . . wrong choices.*

*Treasure your wrong choices. They are important steps on the road to happiness.*

— Swami Pranavananda



# Qabalist's Qorner: 156

by Ike Becker



BABALON, the “Victorious Queen” of the City of Pyramids — an esoteric title for the domain of the Sephirah Binah — is second only to Nuit as the highest expressions of the Divine Feminine in the Thelemic pantheon. In *The Vision & the Voice* (which is being serialized in this Volume I of BLACK PEARL), the relationship of the aspiring Adept to Babalon is gradually disclosed. Her name is actually the word for “harlot” in the Enochian language; but in the Hebrew (בַּאבֶּלֶן) and Greek (Βαβαλον) alphabets, it enumerates to 156.

The term “City of Pyramids” refers to 156 in another way. Each of the four Enochian “watch-towers,” or Elemental Tablets, consists of 12 columns of 13 squares, or 156 squares in all. In a three-dimensional model of these Tablets (originating from within the Second Order of the Hermetic Order of the Golden Dawn), each of these 156 squares is represented by a truncated pyramid.

In the Great Seal of the A.: A.: (shown above), not only do the letters of the name BABALON mark the seven points of the heptagram, but the seven sevens in the center are arranged in an adaptation of the mathematical equation  $77 + (7 + 7) \div 7 + 77 = 156$ .

Other words or phrases enumerating to 156 are symbolically related to Babalon: Zion, צִיּוֹן, is a designation of Binah. The phrase “Bride and Queen,” a title of the Divine Feminine used in the 1 = 10 ceremony of the H.O.G.D. (at the very moment when the first of the Enochian Watchtowers is being activated) is, in Hebrew, *Kallah ve-Malkah*, כַּלָּה וּמַלְכָּה, or 156. In the 2nd Æthyr of *The Vision & the Voice* (a vision of Babalon), the word *Hriliu* is heard, translated as “the shrill scream of orgasm;” written in Greek, as ΠίλιϜ, it enumerates to 156. The seven-sided Vault of the Adepts, an amazing womb-like symbol of the Sacred Feminine, is ceremonially stated to reside in “the mountain of caverns;” in Latin this is MONS CAVERNARUM, 156. The Christian name of the Holy Mother, which literally refers to the Great Sea of Binah, is of course Maria, the Greek Μαριε = 156; while it has been observed that her title, even like the name of popular music’s most Babalon-like cultural icon, may be spelled מַאֲדוֹנָה in Anglo-Hebraic transliteration — again, 156.

*Tzalul*, צָלוּל, means “limpid, clear, lucid.” In a paper from the 4 = 7 Grade of the H.O.G.D., “The Unclean Spirits,” this word is used to describe the Qlipboth of Gemini, the “Clangers” or *Tzelilimiron*, “whose colors are like limpid Blood *Tzalul* (צָלוּל).” It is atypical to the paper that this one adjective is retained in Hebrew. Usually, such atypical representation is a clue that a Qabalistic author has hidden additional information. In the present case the clue is that צָלוּל = 156, here referring to Babalon and the blood-mysteries, and to Binah. Furthermore, דָּם צָלוּל, *dam tzalul* “limpid blood,” enumerates to 200, the value of the letter Resh, the Sun. It is surely no coincidence that Zayin, the Path of Gemini on the Tree of Life, connects Binah with Tiphereth.

Other important Hebrew words enumerating to 156 include:



אבן ולא אבן (Ehven akhad ve-lo ehven) - "One stone and no stone;" an alchemical description of the First Matter  
 אדם עלאי (Adam Elooy) - Heavenly Humanity  
 אהל מועד (Ohel Moade) - The Tabernacle of the Congregation (Lev. 1:1)  
 אפעה (Epheh) - A viper, or hissing reptile  
 בעדף (Ba'odeph) - Of that which remains (Ex. 26:13)  
 האסוף (Haseeph) - Ingathering (Ex. 34:22)  
 ואלעטלי (Falutli) - Cry of Ecstasy from *The Vision & the Voice*, 23rd Æthyr (see BLACK PEARL No. 3).  
 יוסף (Yoseph) - Joseph; lit., "multiplier" (Gen. 30:24 &c.)  
 יחזקאל (Yekhezeqel) - Ezekiel (Ezek. 1:3)  
 ימקו (Yimmaqoo) - They shall melt away (Lev. 26:39)  
 יקום (Yiqqom) - He will avenge (Deut. 32:43)  
 כעוס - A Hebraized spelling of CHAOS (v. *The Vision & the Voice*, 3rd Æthyr): a four-lettered word to balance and equilibrate the seven-lettered BABALON.  
 מלח + למח (Melakh + Lekhem) - Bread + salt  
 לעון (La'aon) - Iniquity (Num. 26:4)  
 מימינו (Meemeenoo) - From his right hand (Deut. 33:2)  
 מצוך (M'tza'ooakh) - Commanding you (Ex. 34:11)  
 נעול (Nawal) - Enclosed, shut up  
 עדן כבוד (Eden Kabode) - Eden of Glory (a phrase in *The 32 Paths of Wisdom* (q.v.) pertaining to the 16th Path of Vav; *Eden* itself means "pleasure."  
 עוף (Oph) - A bird; to cover with the wings; to fly; winged (Gen. 1:21)  
 עין יהוה (A'ayin I.H.V.H.) - The Eye of the LORD  
 עלימו (Aleymoo) - Upon them (Deut. 32:23)  
 פער (Pau) - "Crying aloud." A city of Edom, of King Hadar, attributed to Malkuth.  
 צללו (Tzah'laloo) - They sank (Ex. 15:10)  
 קומי (Qoomie) - Arise (Gen. 21:18)  
 קנאה (Qin'ah) - Jealously (Num. 5:14)

The Latin Simplex Qabalah produces the following additional examples:

AUREUM SÆCULUM - The Golden Age

CENTRUM NATURÆ - Center of nature

MYSTERIORUM - Of or pertaining to the Mysteries; *i.e.*, to the ancient Rites of Initiation

In the English Simplex Qabalah — which simply assigns the numbers 1 through 26 to the 26 English letters in alphabetical order (and therefore integrates totally with Western numerology), 156 is the value of the words "Temple of Thelema."

In its purest form, 156 is an expression of the Hebrew letters קנו, Qoph, Nun, Vav. A deeper understanding of it can be obtained from meditating on the Tarot cards corresponding to these three letters, *viz.*, The Moon, Death, and The Hierophant. Its prime factors are  $2^2 \times 3 \times 13$  suggesting a blending of Chokmah (2) expressed through Chesed ( $2^2 = 4$ ); and Binah (3); and Gimel (13).



# ROOTS OF THE TRUE SELF

by Soror Meral

Carete Fratres et Sorores,

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

Every person must find for themselves the roots of their true selves.

Often one hears that the problems in a person's life or character stem from early childhood experiences, or from the characters of the parents and their relationships with the child. But we know that this is too simplistic. If used exclusively, this way of thinking does not consider all of the many factors responsible for shaping a person, how he or she behaves, and how the character reacts to life situations. Most psychologists do not consider many of these other factors; and we must give thought to what these might be.

Some important factors to consider include:

1. The genetic inheritance of characteristics from the biological parents.
2. The karmic background; that is, the consequences of behavior in past lives causing certain events and behaviors to be worked out in this life.
3. The influence of the horoscope on the present life.
4. The environment, including parents, siblings, friends, and the wider world, such as schools and work places, etc.
5. The purpose or intent of the Spirit for this life: Can the person find the Finite Will and accomplish it, and then (even more difficult) the True Will?

## GENETICS

Scientists are discovering new combinations and new influences which stem from inherited gene patterns. This body of knowledge is always changing, as new facts are discovered. It would be a rewarding study, for those wishing to understand themselves, to read about the new findings in genetics. This present article is too short to attend to this matter, so each person must find out for himself or herself what ancestral characteristics have been passed on. Since a great many persons represent a mixture of races, a broad exposition of the differences in each nationality or race-type will no longer suffice in order to evaluate one's heritage. But racial and other genetic characteristics do come through in our behavior patterns, even when the mixture can be rather confusing. Some of you may find that a study of anthropology is helpful, especially of those branches of the human gene-tree which are represented in one's own background.



## KARMA

Discovering what the karmic background is means that a person needs to have a memory of past lives. Such memories are often difficult to recover.

Sometimes a memory of a past incarnation will be noticed in the favorite play of children, as their lives are very close to what went before. Parents and schools tend to train these remembered influences out of a child. However, when some action is persistent and carries on in spite of environmental influences, it is worth attending to it. Sometimes the life's work on this earth is foreshadowed in a child's play. Everyone has a major purpose in life, and this may show up not only in play, but in dreams and visions. Each purpose that a person may have is connected to past lives. This is why attempts at cultivating the memory of the past become so important.

For instance, if a person (perhaps a child) experiences abuse of some sort, this may be tied to certain behaviors in the past. Lives are delicately balanced, as the Tarot card of Adjustment, Lamed ( ל ), Libra, informs us. This is especially worth working on, as Lamed is the second letter of AL ( אַל ), a name of God. We must all of us make retribution for past mistakes. Abuse might mean that the person so abused may have hurt others. In this life, one should attend to what types of karma one is building for future lives. I heard one person say to another who was contemplating some sort of violence, "Keep your karma clean." This is certainly good advice. In the Thelemic system one does not interfere with others unless the others are interfering with oneself and must be set straight! But anger and violence are not the answer to problems, as they eventually recoil on the person addicted to these negative reactions.

There are other negative and debilitating emotions which may surface again in other lives and must be lived through, sorted out, understood, and rectified. *Visita Interiora Terræ Rectificando Invenies Occultum Lapidem*: "Visit the interior of the Earth" — the interior of **yourself** — and "by rectification thou shalt find the Hidden Stone." For a discussion of this process, see *The Book of Thoth*, page 104, concerning the Tarot card called Art, or Samekh ( א ). Also, many alchemists wrote on this process. Today this process of "rectification," which comes from delving into one's own unconscious, can be studied in the works of many psychologists. The leader in this field, of course, was C.G. Jung.

Sometimes a whole life may be spent in making up for evil done in the past. The story of Edgar Cayce, the American prophet, is a good example of this. He lived a past life as an evil Egyptian priest; then, in his 20th Century life, he went into many trances in order to help others. He did not know what he said while in trance, but others took down every word. At first his work was to aid with health troubles others were experiencing. Later, his work also became a reading of past lives and past mistakes so that the person being helped could go on with a more fulfilling life.

It might be, then, that past karmic mistakes must be worked on and balanced in the present life. This might mean that a person needs to take certain actions, and needs to understand, control, and transform certain negative traits before further progress can be made in the growth of the spiritual life.

Friends and lovers may meet again and again, over several lives, in a close karmic bond. Many persons have had the odd feeling that the stranger they are looking at across the room, or whom they have just met, is somehow familiar to them. Love is also part of karmic ties. Thanks to the work of Cayce, it became apparent that those who loved strongly or who hated strongly were likely to meet the same soul again. The love which existed in a previous life, if not fulfilled com-



pletely, would likely become a part of a person's life at another time. Also, the hate and anger that might occur between persons would have to be resolved until it became neutral and no longer a block to spiritual growth — so those that we hate will show up again and again in our lives.

Also, a child, before it is born, may have a karmic tie, whether of love or hate, to certain types of parents. If a problem needs to be worked out, that incoming soul may choose certain parents as a part of its training. Even the horoscope may be part of the karma. In some instances, an incarnation occurs at a different time than the medically expected or predicted date. Some babies arrive early, and some might be two weeks or more past the due date before they are born. It is obvious that the soul may be waiting for a different position of the Moon, as that luminary moves through one Zodiac sign in about two and a half days. Next in speed is Mercury, then Venus and the Sun. Perhaps Mars is a factor, as it completes a Zodiac revolution in about 22 months, and averages only a slightly slower daily speed than the Sun. But the outer planets must be taken as they are, for they move too slowly to be part of the choice of the incoming soul for a particular embryo.

We are trying to evaluate various forces which make up a person; and now we see that karmic effects get mixed up into a horoscope. There are even some systems of astrology which try to gauge or know what the karma must be, just by reading the aspects and other effects in the horoscope.

## THE HOROSCOPE

Each person should become very familiar with the astrology of his or her horoscope. Most people live exactly to the indications of the planets and their positions in Zodiac signs and in houses. It is a very rare person who knows where the strengths and weakness are in their astrological chart and then also can work with them in order to mitigate the weaknesses and to enhance the strengths. Not to know one's own horoscope is like trying to sail a ship without a rudder for direction, or an engine or sails for power. This is the fate of a vast majority of the human race. They get caught up in events and phenomena not of their own making and suffer needlessly in this way.

Each planetary pattern is unique and cannot be repeated again for **several billion years**. Even then, it is almost inconceivable that the planetary patterns would be in the same houses again. So, from life to life, each person has many choices to make and many experiences to go through. Not much can be said about astrology here, for it is a very complicated and difficult subject. However, each person should learn as much as possible about their own horoscope and evaluate which characteristics should be encouraged and which negativities should be controlled. Every event is a chance to learn something new. We are in a school, and we must learn the material that is presented to us in order to progress along evolutionary lines into the world of a spiritual life.

## ENVIRONMENTAL INFLUENCES

By now it will have become obvious that the environment may be chosen by a soul from the very beginning in order that some lessons may be learned that are very necessary to growth. Family life and those we love and hate are not the whole answer; and this is where modern psychology must come off its attitude that they are. Our knowledge of the human spirit and its effects is certainly in its infancy. Often a person will not take responsibility for the events in his or her own life. This is rather blind behavior, for the person has created most of the phenomena with which he or she must deal. Those who have some spiritual knowledge know that we have made our own phe-



nomena. Those who are not so advanced prefer to blame others for whatever is bothersome to them. Some branches of psychology have, unfortunately, fostered this idea of dependency. We know little enough of psychological effects, but what we do know should be combined with our knowledge of astrology, which is a much older discipline. Some sayings of old may fit in here: “Know thyself,” and “The proper study of mankind is Man.”

## LIFE-PURPOSE

Unknown to many is the life-purpose of the Spirit in the present incarnation. Each person has a unique task to fulfill by incarnation. This can be called the Finite Will. One may be an artist, another must be a physician, another a scientist — and so it goes, through a bewildering gamut of occupations. One of the first things a developing person must do is to find what is his or her unique task, the Finite Will. We each must seek out what can be done to strengthen the human life and Spirit, often employing many different approaches.

In some cases, a person experiences an accident in which he or she is believed to be dead; but modern science then saves the life, and the person lives through an out-of-body experience in which he or she discovers this true work in the world. Examples of this sort of thing can be read in Dr. Raymond A. Moody’s book, *Life After Life*.

If a person has chosen the wrong occupation, that person may be unhappy with his or her work. If the work is not interesting, and is against the fulfillment of the life-purpose, then it would be time to change. This takes courage and an effort of will, in addition to self-knowledge.

In certain cases, where life’s challenges have been met and lessons have been learned, it is time to turn to the spiritual needs. These are defined by Thelemites as the Knowledge and Conversation of the Holy Guardian Angel. Other spiritual disciplines may use other words, such as becoming a Boddhisattva, or experiencing union with God, or becoming a highly advanced yogi. There are many labels for this evolutionary step, and many levels of development. But each person makes the journey for himself or herself. There may be human help along the way; or the person may need to rely wholly on the spiritual Self to advance to such a state.

Now we see that what forces and effects combine to make a person are neither simple nor easily understood. Any discipline which tries to over-simplify this is probably not considering all of the factors. There may be far more factors involved than this poor individual can elucidate; but at least we must try, and do the best we can with the materials at hand.

Certainly we could begin our journey into self-knowledge with these encouraging words from *Liber 78 vel Legis*:

*Remember all ye that existence is pure joy; that all the sorrows are but as shadows; they pass & are done; but there is that which remains. (Cap. II, v. 9)*

*There is help & hope in other spells. Wisdom says: be strong! Then canst thou bear more joy. Be not animal; refine thy rapture! If thou drink, drink by the eight and ninety rules of art: if thou love, exceed by delicacy; and if thou do aught joyous, let there be subtlety therein! (Cap. II, v. 70)*

Love is the law, love under will.



It's In The Basics:

# D IARIES and ICTIONARIES

by Frater Yod

Keep up your diary! Use a dictionary!

These are our main points for this 'Back to School' issue of BLACK PEARL.

Most students of magick and mysticism know they are supposed to be keeping a magical diary or journal, though they don't necessarily know how to do it well. On the other hand, most do **not** understand the extreme importance of the common dictionary not only in magical study, but also in any part of the Great Work that involves the use of words — and thought!

## THE DIARY

You are advised to maintain a diary, or journal, of your occult practices and progress. The word "journal" correctly reflects that this should be a record of your **journey**.

We recommend a loose-leaf notebook, with lined 8½"x11" paper. Avoid prebound blank books. Occasionally you will want to insert a ritual, letter, or other item into the journal, and the loose-leaf format allows for this. It also allows for easily removing and copying pages that you are asked to submit to your instructors.



Write **legibly** and only on one side of the paper. In more advanced (initiated) stages of the Work, this allows the blank facing page for your teacher's notes and comments. It also prevents "bleed-through" problems when photocopying the diary pages.

What should you include?

Foremost, include a record of each practice you undertake, whether it be *Liber Resh*, "Will," working on your autobiography, study, meditations, or ritual — whatever work you have undertaken. Begin each day's entry by writing the day, month, and year. Begin each individual item with the time of the activity or (for more general entries) the time of the entry. For each practice, list what you did, the time, any internal or external conditions that you feel may have affected your practice (unusual weather conditions, illness, interruptions or other environmental factors, your mental or emotional state, etc.), and any unusual perceptions, awarenesses, emotions, sensa-



tions, or other results that may have occurred. Additionally, particular types of practices may have a distinctive type of record best suited for them; learn what these are, and follow them. Make your entries complete, yet concise. Get to the point!

If you fail to do assigned practices on a given day (even if they are self-assigned), make a journal entry that you did not do them. This is important. Don't try to excuse the failure; just note that it occurred. (A **brief** explanatory remark is fine; but don't degenerate into making excuses.)

How much of your personal life and its details should you include in the magical record? It requires experience and artistry to answer this question for oneself. On one hand, this shouldn't be merely a sterile listing of tasks and practices. On the other hand, it should not be the typical "dear diary" record of every life-event, thought, or feeling. Try for something between these extremes. The key consideration is that, to the extent that the magical record can be compared to a laboratory record, **you** are the subject of the experiment and the object of observation. The factual, physical, mental, and emotional circumstances of your life are among the most important factors affecting you and your progress. These must then be included in the record as important factors. It is better, at first, to include a bit too much, rather than too little.

## THE DICTIONARY

Student after student complains that they don't understand Aleister Crowley's writings! Yet, they sit and attempt to read them without a dictionary at hand.

Nor was Crowley unique among occult writers gifted with the kind of superior vocabulary that comes only from a love of education and of language. Occultists are natural students of words! Of course, many writers can be a bit too much in love with **their own** language, and lose sight of the fact that their first purpose is **to communicate**. But, regardless of an author's style, if you don't understand the words he or she uses, you won't understand what he or she is saying.

I am quite serious that a good dictionary should be one of the very first magical tools an aspiring occultist or magician ever acquires! It should be kept at hand in the study area. As you read, **look up the words you don't understand**.

Surely each of you has had the experience of reading along, and suddenly finding that you don't know a thing that you read in the preceding page or two. Your mind is just a blank about it! If this doesn't have an obvious cause (such as a need for sleep or food), it is likely that your brain just lost interest in what you were reading. Attentive reading is a practice in concentration, as much as are the conventional drills in *dharana*; and nearly always, when the mind "goes to sleep" in this way it is because you scooted right past a word that you didn't understand. You can usually find this word by skimming back to the last paragraph you remember reading, and proceeding forward — within a sentence or two you will likely find the unknown word. Look up the word — and go on!

When you read past a word you don't know, you go a little unconscious. You are accepting input without understanding it. In short, you are hypnotizing yourself. Use of a dictionary provides the prophylaxis against this. (If you think that "p" word just has to do with sex, look it up!)

(One author, notorious in many quarters as a foe of freedom, nonetheless built an entire education or learning system around this one simple 'find the word you didn't understand' trick; and, while the College of Thelema does not promote his teachings in general, there is no good reason to ignore this one jewel of "learning tech" just because his initials happen to be LRH!)

For a quarter of a century, my favorite English dictionary has been *The American Heritage Dictionary of the English Language*. It has many excellent features that aren't found in other dic-



tionaries. For example, it is the best etymological dictionary popularly available. That is, it traces the origins and evolution of words. The study of word origins is important for many reasons, not the least of which is that it teaches us the evolution of ideas. In examining the roots of a word we often will find that, despite its current usage, it doesn't **really** mean what we think it means — that it comes from a history that has given it a particular (unsuspected) slant, or has incorporated cultural prejudices into our minds through our use of these words in speech.

It was a real shock, years ago, when a friend and I discovered that almost every single English synonym for 'power' came from a root meaning 'man' or 'husband.' (The one exception we found is 'influence.') This is apparently traceable to the suppression, thousands of years ago, of words connoting a feminine expression of power. A result is that Western languages are mostly bereft of words expressing feminine concepts of power (though these words, and their ideas, are abundant in the East). Take away someone's word for a thing, and you remove their ability to think about it, and certainly their ability to pass their thoughts and feelings on to subsequent generations.

What does that strange, contrived word "abstruotion" mean in *Liber Legis*, Cap. III, v. 11? You won't find it in any dictionary; but if you know your Latin, or at least examine the etymology of similar words, you won't have much difficulty figuring it out for yourself!

Word histories hide amazing and wonderful secrets; and the literal meanings and etymologies of words have been among my own favorite tools in examining obscure passages in *Liber L*. The discoveries one makes for oneself are always best; but perhaps a few simple examples will prime your pump a bit. Consider the word "beware." It simply means, "be wary," or "be attentive." The phrase, "Beware! Hold!" (CCXX III:2), looked at aside from our **habitual** response to the words, is an instruction in yoga (an idea consistent with several verses that follow it). Or consider the phrase, "Dung it about" in verse 6: Consulting a dictionary will show that the **only** use of 'dung' as a transitive verb is in the sense of packing manure about the base of a thing for fertilizer — the meaning of the word is very precise and focused, but most miss it. It makes sense, does it not, to begin our reflection on some of these verses by actually knowing what the component words mean?

Consider "Close it in locked glass" in verse 10. One profitable meditation on *Liber L*. verses was fueled by something as simple as examining the etymology of 'glass.' To make a very long story very short, 'glass' comes from an Indo-European root expressing numerous ideas corresponding in Qabalah to Mercury. "Locked glass" came, to me, to mean, "fixed ('locked') thought." You don't have to agree with my conclusions to get the point: I was only given this avenue of exploration by tracing back to see what our word 'glass' really means, based on its origins.

But mostly, of course, I just want to encourage you to look up words to learn what they mean! When it comes to understanding Crowley, about half the problems beginning students bring to class stem directly from not comprehending the words he used. (Nor are beginners alone in this!) The dictionary is one of your most important magical tools.

*The key of the rituals is in the secret word which I have given unto him.  
Who calls us Thelemites will do no wrong, if he look but close into the word.  
There is division hither homeward; there is a word not known. Spelling is defunct;  
all is not aught. Beware! Hold! Raise the spell of Ra-Hoor-Khuit!*

(P.S. If you didn't understand any of the words in this article, please look them up! — FRA. YOD)



## SACRED READINGS FOR THE HOLY SEASON

Each of the twenty-two days of the Thelemic Holy Season — from March 20 through April 10 each year — may be attributed to one of the twenty-two letters of the Hebrew alphabet. It is recommended that each aspirant, on each of these days, prominently display the corresponding Tarot Trump, and conduct such other meditation, ritual, or other recognition of the principle as he or she may see fit. In the tabulation below are given recommended readings from the Sacred Writings for each day of the holy season.

On the evening before the Vernal Equinox, closing the old year (usually March 19), it is recommended that the aspirant read “The Prologue of the Unborn” from *Liber VII* and meditate on the release of the concluding cycle. On March 20, the Invocation of Horus (“The Supreme Ritual”) may be performed to celebrate the anniversary of the Equinox of the Gods (see *Liber Legis*, Cap. II, v. 40). The following readings (most, but not all, of which are from Class A Documents, the so-called “Holy Books of Thelema”) are then suggested for each of the 22 days.<sup>1</sup>

March 19 .....		<i>Liber VII</i> , “Prologue of the Unborn”
20 TAV, The Universe .....	⚡	<i>Liber VII</i> , Cap. 2 (morning)
	▽	<i>Liber LXV</i> , Cap. 1 (evening)
21 SHIN, The Æon .....	△	<i>Liber LXV</i> , Cap. 4
22 RESH, The Sun .....	☉	<i>Liber VII</i> , Cap. 4
23 QOPH, The Moon .....	☾	<i>Liber VII</i> , Cap. 6
24 TZADDI, The Emperor ...	♁	<i>Liber Tzaddi</i>
25 PEH, The Tower .....	♂	<i>Liber VII</i> , Cap. 1
26 A’AYIN, The Devil .....	♂	<i>Liber A’ash</i>
27 SAMEKH, Art .....	♂	<i>Liber ARARITA</i> , Cap. 7
28 NUN, Death .....	♂	<i>Liber Arcanorum</i>
29 MEM, The Hanged Man ..	▽	<i>Liber LXV</i> , Cap. 3
30 LAMED, Adjustment .....	♂	<i>Liber Libræ</i>
31 KAPH, Fortune .....	♂	<i>Liber VII</i> , Cap. 3
April 1 YOD, The Hermit .....	♂	<i>Liber VII</i> , Cap. 5
2 TETH, Lust .....	♂	<i>Liber Stellæ Ruberæ</i>
3 CHETH, The Chariot .....	♂	<i>Liber Cheth</i>
4 ZAYIN, The Lovers .....	♂	<i>Liber LXV</i> , Cap. 2

1. These may, of course, be used during any other 22-day cycle throughout the year. As such, they may serve as the pattern on which a magical retirement may be built.



- 5 VAV, The Hierophant ..... ♂ *Liber LXV, Cap. 5*  
6 HEH, The Star ..... ♀ *Liber ARARITA, Cap. 6*  
(additional suggestion: "An Account of A.: A.:")  
7 DALETH, The Empress ... ♀ *Liber VII, Cap. 7*  
8 GIMEL, The Priestess ..... ♂ *Liber Legis, Cap. I (Nuit)*  
9 BETH, The Magus ..... ♀ *Liber Legis, Cap. II (Hadit)*  
(additional suggestion: *Liber Magi*)  
10 ALEPH, The Fool ..... ♂ *Liber Legis, Cap. III (Heru-Ra-Ha)*  
(additional suggestion: Silence)
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## THE CIRCLE AND THE POINT

### THE CIRCLE

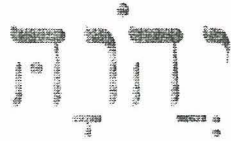
I am the Holy Queen of Heaven!  
Eternal matter is my name.  
The veiled star, the crowned eleven.  
These are my soul, as thou my flame,  
O winged globe of serpents twined,  
O sun of glory in my skies!  
O subtle spirit of my mind!  
O ardent rapture of mine eyes!  
Thou secret centre, motion, rest:—  
Come to my breast! Come to my breast!

### THE POINT

I am the Lord of Heaven, and I  
Am secretly arrayed and robed  
In all the azure abyss of sky  
By serpents winged, wound and globed.  
Thou art the Infinite of space,  
Thou the blue-lidded love of air!  
I burn to kiss the exultant face,  
To grip the body bent and bare.  
O music! to my silence be!  
I come to thee! I come to thee!

ALEISTER CROWLEY  
*The Winged Beetle*  
(*To Ouarda the Seer*)





## HEBREW PRONUNCIATION

Qabalah, in its Hermetic form, has for several centuries developed independent of its Hebraic roots. Despite the employment of the Hebrew alphabet and language, and certain root ideas inherent in the earlier, Hebraic qabalistic form, the Hermetic Qabalah presently has over a thousand years of independent development. The **written** Hebraic Qabalah is scarcely older at all!

A consequence of this separate development is that Hermetic Qabalists rarely have been well versed in the Hebrew language itself. One of the features which has most suffered has been correct Hebrew pronunciation.

The present compiler is among those who holds that correct Hebrew pronunciation is a **comparatively** unimportant matter — comparative, that is, to the personal development of the symbolic elements of the Qabalistic employment of the Hebrew alphabet. Nonetheless, it is something of an embarrassment that over a hundred years of the Golden Dawn-derived tradition has not produced a valid catalogue of Hebrew pronunciation in **any** of the branchings of the “G.D. family tree” known to us — which includes very nearly every historic branching that there has been.

Over the last few years, Temple of Thelema has taken steps to correct this. A pronunciation glossary, issued to senior members of the First Order, contains every Hebrew word found in the rituals or Knowledge Lectures of the T.:O.:T.: First Order. Members receiving this paper are expected to become thoroughly familiar with its contents, and to be ready to help others. This present article contains a subset of that pronunciation glossary, containing words of common Qabalistic usage. This glossary only addresses pronunciation, not translation; but the words listed in the following pages generally will be familiar to those students with a basic background in Qabalah.

*Biblia Hebraica Stuttgarten* has been our primary source for the **pointings** (vowel markings) of most words in this paper. Reference was also made, where necessary, to *Gesenius' Hebrew-Chaldee Lexicon to the Old Testament*. Accents (which are rarely given in classical lexicons) are generally from *The Signet Hebrew/English English/Hebrew Dictionary* by Dov Ben Abba, a dictionary of modern Hebrew, or from *Langenscheidt's Hebrew Dictionary of the Old Testament* by Dr. Karl Feyerabend, one of the few Biblical Hebrew references known to us which gives syllable accent information. A few words were found (with pointings) only in old manuscripts, so a variety of miscellaneous references were also consulted as needed.

Throughout, we have used the Sephardic dialect which is the mainstay of Hermetic Qabalists (and most of the Hebraic ones, for that matter). Theoretically, this dialect is also that used in modern Israël. There are differences, however, including the virtual neglect, among most modern Hebrew speakers, of the soft Tav. We have followed the more ancient usages.

All 22 Hebrew letters are consonants. This includes those letters, such as Aleph, Yod, and A'ayin, which we often transliterate as English vowels, and which often stand in a place where vowels are also found. These letters may be properly designated “pseudo-vowels.”



Vowels, in Hebrew, are indicated by diacritical marks called *pointings*. These are placed usually beneath — but sometimes beside, between, or above — the consonants. In the explanatory tabulation below, the letter *x* is used in each case as a stand-in for any Hebrew letter, to demonstrate how the vowels are used. Examples are then given of transliterating familiar English words into the Hebrew alphabet using each of these marks. Finally, we give the English phonetic emblem which we will use in the present paper to represent each of these vowels, and each of the Hebrew consonants in turn.

אָ	stop or pause; or unstressed vowel	lesson	לֶסֶן	' or ə
אַ	long A	late	לַט	ā
אָי	longest A ( <i>ay</i> diphthong)	pay	פַּי	ay
אָ	broad A (or Eng. short O, <i>god</i> )	father	פֶּחֶר	ä
אֲ	short A (unstressed vowel)	attention	אַטְנַשֵׁן	a
אַ	very short A (unstressed vowel)	but	בֶּט	ə
אֵ	short E (approximately; no accent)	pet	פֶּט	e
אֶ	short E	pet	פֶּט	e
אִי	long E	seed	סִיד	ee
אִ	short I	pit	פֶּט	i
אֵי	long I (Lat. or Grk. <i>ai</i> diphthong)	my	מִי	ai
אֹ	long O	home	הוֹם	ō
אֵי	<i>oi</i> or <i>oy</i> diphthong	join	גוֹיִן	oi
אֻ	short OO or short U	put	פֻּט	u
אֹו	long OO	soon	סוֹן	oo

As a review, below are given the usual phonetic values of the 22 consonants:

א	silent breath ( <i>h</i> in Fr. <i>homme</i> )			
ב	B (hard B)	<b>bib</b>	בִּב	b
ו	V (nearly; a soft B)	<b>viva</b>	וִיב	v
ג	hard G	<b>gig</b>	גִּג	g
ג	soft G	<b>jury</b>	גֵּרִי	j
ד	hard D	<b>deed</b>	דֵּיד	d
ד	soft D (sometimes like <i>th</i> in <i>this</i> ; but usually treated simply as <i>d</i> )			
ה	H	<b>hit</b>	הִט	h



## HEBREW PRONUNCIATION

ו	V	viva	וִיבִי	v
	or W	wow	וָו	w
ז	Z	zebra	זִיבְרָה	z
ח	Ger. <i>ich</i> , Scot. <i>loch</i> ; close to English <i>school</i>		סְחוּל	kh
ט	T	tight	טֵיט	t
י	Y	yes	יֵס	y
כ	hard K	kick	כֵּךְ	k
כּ	soft K (Ger. <i>ich</i> , Scot. <i>loch</i> ; close to English <i>school</i> )			kh
ל	L	lid	לֵד	l
מ	M	mime	מִים	m
נ	N	nine	נֵין	n
ס	S	sauce	סָס	s
ע	(a guttural peculiar to Semitic languages)			‘
פ	hard P	pet	פֵּט	p
פּ	soft P (= <i>ph</i> )	fife	פִּיךְ	f
צ	Tz or Ts (sibilant between <i>s</i> and <i>z</i> )	pizza	פִּיצָה	tz
ק	Q	kick	קֵק	k
ר	hard R	roar	רוֹר	r
ר	soft R	roar	רוֹר	r
ש	S	sauce	סָס	s
שׁ	Sh	shoot	שוּט	sh
ת	hard Tav	tight	תֵּיט	t
ת	soft Tav	thin	תֵּן	th

## DOUBLE LETTERS

The seven Double Letters (כּ, גּ, דּ, פּ, צּ, רּ, תּ) are thus called because they each have two sounds, a hard sound and a soft sound. Shin (שׁ or שׂ) also has two sounds, but has never been included among the Doubles. The reason usually given is that, this is because it is a Mother Letter, which is considered a “higher” classification.

A **general** rule is that these letters, if at the **beginning** of a word, are **hard**, and otherwise are **soft**. (Thus, no Biblical names begin with the letter *F*.) However, there are exceptions to this general rule, which can, therefore, be no more than a guideline.



The double sound has not been preserved for all seven Double Letters. Furthermore, the “double” usage is, in some cases, limited to a particular dialect.

**ב** All Hebrew dialects retain the use of two sounds for the letter Beth. The hard Beth (בּ) has the sound of an English *b*. The soft Beth (Veth, בְּ) has a sound *nearly* like the English *v*, but made with the lips instead of with the teeth. That is, instead of being a dental, it is a labial, like the *b*. It is simply a “softened” *b*. Therefore, our *b* is nearly as accurate as our *v* sound, if one has difficulty saying the labial *v*, and is therefore given below as an alternative pronunciation.

**ג** Other than among Yeminite Jews, there is no *used* difference between the hard and soft Gimel. (To the Yeminites, the soft Gimel has the sound of the English *j*. It, and not a Yod, is the correct way to indicate a *j* sound in Hebrew.) No distinction is made, in the list following, between the hard and soft Gimel.

**ד** Other than the Yeminite Jews, there is no *used* difference between the hard and soft Daleth. (To the Yeminites, the soft Daleth has the sound of the English soft *th*, as in “this.”) No distinction is made, in the list following, between the hard and soft Daleth.

**כ** All Hebrew dialects retain the use of two sounds for the letter Kaph. The hard Kaph (כּ) is exactly like the English *k*. The soft Kaph (Khaph, כְּ) is, for all practical purposes, the same hard *ch* or *kh* sound that is characteristic of the letter Cheth (ח).

**פ** All Hebrew dialects retain the use of two sounds for the letter Peh. The hard Peh (פּ) sounds like the English *p*. The soft Peh (Pheh, פְּ) sounds like the English *ph* or *f*.

**ר** Despite the inclusion of Resh among the Double Letters, no double sound has survived, and none can be readily discerned by Hebrew grammarians. Modern Hebrew does not even recognize the distinction of two forms for the letter. Nonetheless, ten words, appearing in 14 places in the Old Testament, are written with a hard Resh, *i.e.*, the letter Resh written with a Dagesh (רַ). It is likely that the presently accepted sound (close to the English *r*, and even closer to the French) is the original soft sound, and that a very rare hard sound has been lost.

**ת** The hard Tav (תּ) is pronounced like the English *t*. There is, however, greater variation in the pronunciation of the soft Tav (תְּ) than any of these others. Ashkenazic Jews pronounce it like an *s*. (Compare the evolution of the English *goeth*, to the modern English *goes*.) Some Sephardic dialects, including that which is official in modern Israel, pronounce it like a *t*, just like the hard Tav. However, the more ancient usage, which is still common in some modern Sephardic dialects, is to pronounce it like the English hard *th*, as in “thanks.” This latter usage is the one adopted as official of Temple of Thelema, and employed in the list below. (The modern Sephardic usage is also acceptable, though not preferred; alternate pronunciations have, therefore, been given below for words containing the soft Tav.)

JAMES A. ESHELMAN

אֱלֹהִים



# א

אב	Av (Ab)	ÄV
אבן	Ehven (Ehben)	Even
אדום	Edom	eDÖM
אדם	Adam	äDÄM
אדני הארץ	Adonai ha-Aretz	adōNAI hä-ÄRetz
אדני מלך	Adonai Melekh	adōNAI MELekh
אהיה	Eheieh	ehəYE
אוב	Auv (Aub)	ÖV
אוד	Aud	OOD
אופנים	Ophannim	ōfanNEEM
אור	Aur	ÖR
אוריאל	Uriel	ooree-ÄL
אמא, אימא	Aima, Ama	IMmä
אין סוף אור	Ayin Soph Aur	Ayin SÖF ÖR
אל	El	ÄL
אלהים	Elohim	elōHEEM
אלוה נדעח	Eloah va-Da'ath	eLÖə vä-DÄ'ath
אמת	Emeth (Emeht)	eMETH
אלף	Aleph	Älef
אמן	Amen	äMÄN
אצילות	Atziluth (Atziluht)	atzeeLOOTH
אראלים	Aralim	äräLEEM
אריק אנפין	Arikh Anpin	əRIKH anPEEN
ארץ	Eretz	Eretz
אש	Esh	ÄSH
אשים	Eshim	äshEEM
את, אח	Eth (Eht)	äth, eth-
אתה, אתה	Attah	atTÄ, ätTÄ

# ב

בינה	Binah	beeNÄ
בית	Beth (Beht)	BÄTH
בן	Ben	BÄN
בני אלהים	Beni Elohim	b'NAY elōHEEM
בריאה	Briah	b'reeYÄ

# ג

גבור	Gibor	gibBOR
גבורה	Gevurah (Geburah)	g'vooRÄ
גבריאל	Gabriel	gabree-ÄL
גדולה	Gedulah	g'dooLÄ
גוף	Guph	GOOF
גיהון	Gihon	geeKHÖN
גמל	Gimel	GImel

# ד

דלח	Daleth (Daleht)	DÄleth
דעח	Da'ath (Da'aht)	DA'ath

# ה

האניאל	Haniel	hanee-ÄL
הה	Heh	HÄ
הוד	Hod	HÖD

# ו

וגבורה	ve-Gevurah	ve-g'vooRÄ
וגדולה	ve-Gedulah	ve-g'dooLÄ
ו	Vav	VÄV



ז		
זין זעיר אנפין	Zayin Zauir Anpin	ZAyin zä'WEER anPEEN
ח		
חידקל	Hiddekel	khidDEkel
חנה	Chavvah (Eve)	khavVÄ
חיה	Chiah	khai-YÄ
חיות הקדש	Chayoth ha-Qodesh	khaiYOOTH hä-kōDÄSH
חית	Cheth (Cheht)	KHÄTH
חכמה	Chokmah	khäkhMÄ
חלם יסודות	Cholem Yesodoth	khōLÄM y'sōdÖTH
חסד	Chesed	KHEsed
חשמלים	Chasmalim	khashmalEEM
ט		
טית	Teth (Teht)	TÄTH
י		
יה	Yah	YÄ
יוד	Yod	YÖD
יחידה	Yechidah	y'kHeeDÄ
יסוד	Yesod	y'SÖD
יצירה	Yetzirah	y'tzeeRÄ
כ		
כוכב	Kokav (Kokab)	kōKHÄV
כמאל	Kamæl	käma-ÄL
כף	Kaph	KAF

כרובים	Keruvim (Kerubim)	k'roovEEM
כתר	Kether (Keter)	KEther
ל		
לבנה	Levanah (Lebanah)	l'väNÄ
למד	Lamed	läMED
לעולם	le-Olahm	le'ōLÄM
מ		
מאדים	Madim	maDEEM
מזלא	Mezla	mazäLA, mezLÄ
מזלות	Mazaloth (Mazaloht)	mazälÖTH
מטטרון	Metatron	metatRÖN
מיכאל	Mikhæl	meekhä-ÄL
מים	Mem	MÄM
מיימ	Mayim	MA-yim
מלך	Melekh	ME-lekh
מלכה	Malkah	malKÄ
מלכות	Malkuth (Malkuht)	mal-KHOOTH
מלכים	Melekim	m'läKHEEM
משיח	Messiah	mäSHEEakh
נ		
נחר	Nahar	näHÄR
נוגה	Nogah	NÖga
נון	Nun	NOON
נחש	Nachash	näKHÄSH
נפש	Nephesh	NE-fesh
נצח	Netzach	NEtzakh
נשמה	Neshamah	n'shämÄ



ס		
סמך	Samekh	SÄmekh
סנדלפון	Sandalphon	sandälFÖN
ספירה	Sephirah	səfeeRÄ
ספירות	Sephiroth (Sephiroht)	səfeeRÖTH

ע		
עדן	Eden	Äden
עולם	Olahm	ōLÄM
עין	A'ayin	'aYIN
עשיה	Assiah	'əseeYÄ
עתיק יומין	A'atik Yomayin	'atTEEK yomaYIN

פ		
פה	Peh	PE
פישון	Pishon	peeSHÖN
פרת	Phrath (Phraht)	F'RÄTH

צ		
צבאות	Tzavaoth (Tzabaoth)	tz'väÖTH
צדי	Tzaddi	TZÄDdee
צדק	Tzedek	TZEdek
צדקיאל	Tzadkiel	tzadkee-ÄL
צפקיאל	Tzaphkiel	tzafkee-ÄL

ק		
קבלה	Qabalah	kabbäLÄ
קדוש	Qadosh	käDÖSH
קדש	Qodesh	KÖdesh

קדש	Qiddesh	kidDÄSH
קוף	Qoph	KÖF
קלפה	Qlippah	k'lipPÄ
קלפוח	Qlippoth (Qlippoht)	k'lipPÖTH
קמיע	Kamea	käMÄya
קשח	Qesheth (Qesheht)	KEsheth

ר		
רוח	Ruach	rooAKH
רש	Resh	RÄSH
רפאל	Raphæl	räfa-ÄL
רצאל	Ratziel	rätzee-ÄL

ש		
שבתאי	Shabbathai (Shabbatai)	shabbəTHAI
שדי אל חי	Shaddai El Chai	shadDAI ÄL KHAI
שין	Shin	SHEEN
שם המפורש	Shem ha-Mephorash	SHEM ha-məfoRÄSH
שמש	Shemesh	SHEmesh
שרף	Seraph	särÄF
שרפים	Seraphim	seräFEEM

ת		
תו	Tav	TÄV
תפארת	Tiphereth (Tiphereht)	tifEreth
תרעא	Throa	t'RA'a





# LIBER KHEM

## The Book of the Burning Shrine, or The Book of Opposition and Destruction

*This ritual is designed to connect the magician with the current of the netjer ("deity") Set, invoking the secret serpent fire within the individual, and offerings one's Self in Holy Covenant with Set by identifying the magician's consciousness with that of the God as the aspiration of Will towards one's Holy Guardian Angel. Set prepares the aspirant for the Knowledge and Conversation of that Angel through the violent destruction of all illusions, cleansing the psyche of old, worn-out patterns and complexes. The Æon of Osiris is destroyed through the radiant crimson flames of Set, making the Way open for the reception of the Æon of Horus, the Crowned and Conquering Child. And the World is renewed by Fire.*

### 0. Proclamation

Stand in the Sign of Osiris Slain, facing North. Assume the form of the *netjer* Set. Expand your stature to immense proportions, so that your feet are on the Earth and your head reaches out into space (as though you are standing on a small globe in deep space).

Maintaining awareness of your image as the *netjer*, visualize the anahatta [heart] chakra ablaze with radiant crimson light. Allow your aura to fill completely with this living fire. Feel it coruscate throughout your entire being. Chant:

<i>As bak seb ankh</i>	("Thy soul is a Living Star . . .")
<i>s-thenen ab</i>	(" . . . Scintillating heart . . .")
<i>en Set-heh aasha</i>	(" . . . of the Roaring Eternal fire of Set.")

### 1. The Qabalistic Cross<sup>1</sup>

<i>Men-ka</i>	("Unto Thee")
<i>Aiwass</i>	[Replace this with the Name of H.G.A.]
<i>Ta sutenit</i>	("The Kingdom")
<i>Ha-ta S-khemu</i>	("And the Power")
<i>Ha-ta Aaui</i>	("And the Glory")
<i>Er-neheh</i>	("Everlastingly/Forever")
<i>Amen</i>	("The Hidden One")

1. The gestures of this ritual are substantially those of the Lesser Ritual of the Pentagram. See BLACK PEARL No. 3 for a detailed explanation of the performance of that ritual. Many of the signs described in *Liber Khem* may be found in the A.:A.: instruction *Liber O*, or in *Liber Reguli*, both of which are included in Aleister Crowley's *Magick in Theory & Practice*. — ED.

## 2. The Four Quarters (Flaming Stars & Netjeru)

Beginning in the North, perform the following sequence, traveling widdershins about the circumference of the chamber. Visualize a scintillating crimson pentagram upon your forehead. Project the pentagram forward with the gesture *Cervus*.<sup>2</sup> Raising both hands to the brow so as to form a triangle (with the two thumbs, and two index and middle fingers) about the pentagram visualized there, flinging the hands forward, propelling the pentagram before you to expand in the appropriate quarter, radiating the entire quadrant with the fiery crimson light.

In the North: *HERU-PA-KHART* (“Harpocrates”)

In the West: *NEB-THE-T* (“Nephthys”)

In the South: *HE-T-HER* (“Hathor”)

In the East: *RA-HERU* (“Ra-Horakhty”)

Returning to the center, trace the Mark of the Beast ⊗ above the altar towards the north. Assume the Sign of Set Triumphant (*i.e.*, the Sign of Typhon-Apophis), while intoning:

*SET-H'NMAAKHERU!* (“Eternal Set Triumphant!”)

## 3. The Summoning of the Four Kerubim

When ready, release the previous position, and assume the Sign of Osiris Slain.

*Ha-t na QEBUI* (“Before me, Qebui, Lord of the Northern Wind”)

*Khet na SHEHBUI* (“Behind me, Shehbui, Lord of the Southern Wind”)

*Her na unemi HENKHISESUI* (“On my right hand, Henkhisesui, Lord of the Eastern Wind”)

*Her na s-mehi HUTCHAIUI* (“On my left hand, Hutchaiui, Lord of the Western Wind”)

*Teben-na s-aakhut Akhaka* (“About me, the shining stars of flame”)

*Ha khenu-na her-ab Ankh-t* (“And within me is the Divine Heart of Living Fire”)

## 4. The Adoration

Giving whatever Signs, movements, and so forth as seem appropriate to inflame yourself, chant the *Nuk Ib en Suti*<sup>3</sup> with increasing vigor and aspiration. At the climax, assume a receptive, expectant attitude with the Sign of Mulier, allowing the radiant kiss from on high to descend.

**The Lightning Flash. Pause.**

## 5. Repeat the Qabalistic Cross, then the Proclamation

FRA. S.H.A. (418)

2. The gesture *Cervus* (Lat., “stag, deer;” *cf.* *Cernunnos*) is a technique developed by the Aurum Solis. It closely resembles, but elaborates, a technique given in the A. A. A. ritual *The Star Ruby* (Liber XXV). — ED.

3. See BLACK PEARL No. 3, p. 49 for this adoration poem, in both the Egyptian and English languages. — ED.



# MONOKEROS



*Verily and Amen! I passed through the deep sea, and by the rivers of running water that abound therein, and I came unto the Land of No Desire.*

*Wherein was a white unicorn with a silver collar, whereon was graven the aphorism  
Linea viridis gyrat universa.*

— Liber Cordis Cincti Serpente, *Cap. III*, vv. 1-2

Like the unicorn itself, Aleister Crowley's comment on the opening of this chapter on elemental Water is at once both illuminating and obscure. The "Land of No Desire," he tells us, where this fabulous beast is found, is the state achieved after all desire is seen as futile. The unicorn, white, with its silver collar, represents a state of utter purity.

In classical and medieval legends, the wild unicorn could only be tamed by a pure virgin. The unicorn in the Thelemic text quoted above has been tamed by the ever-virgin Ourania herself — the Queen of Heaven. His collar bears her a motto that translates as, "The Green Line winds about the Universe." Venus' love is expressed as an ever growing spiral of green, living energy, placed around the beast's neck or Da'ath center.

Among endangered species, unicorns have had a harder time than some other creatures in recent years. Reported sightings were always rare; and their conversion to cutesy New Age icons for pre-teens is an even worse indignity than what has been done to angels in the same period. The unicorn was once esteemed for its bravery as much as for beauty, but both have been degraded in popular imagination.

There are various legends of one-horned beasts from India and China. Zoologists are probably right in attributing some of these to sightings of the Indian rhinoceros (the name of which means "nose-horn"). Rhino horns from India, painted white at the tip, black in the middle, and red at the base, are sometimes seen in museums.

In Europe, the unicorn was much discussed by the Greeks. Ctesias of Cnidos, court physician to the kings of Persia around 400 BCE, wrote of the wild ass of India that supposedly had a horn. Aristotle, a generation later, mentioned this Indian ass and the long-horned antelope called the oryx as being different kinds of unicorn. The Roman historian Pliny expanded this to seven subspecies. Physiologus, a Greek who wrote a bestiary (the pre-Christian era's equivalent of a coffee-table book), spoke of the unicorn leaping into a virgin's lap and being suckled by her. The role of the famous "virgin's milk" in the alchemical process may be referred to in this legend.

Northern European sailors found the spiral narwhal's tusk — up to six feet long, and one of the few single horns found on a mammal — could plausibly be passed as a unicorn's horn, and it was more esthetically appealing than a rhino horn. Drinking vessels made of parts of narwhal tusks were popular with European nobles because unicorn horns were supposed to neutralize poisons, a constant hazard in political life before we invented supermarket tabloids to do the same job.

It was between the later Middle Ages and the late Renaissance — that is, from the 1200s through to 1600 — that European concepts of the unicorn were standardized and elaborated. The creature became conventionally white and its size closer to that of a large goat. In fact, it often had a goat's cloven feet rather than hooves.

The best known depiction of this noble beast in North America is the Unicorn Tapestries in New York's medieval museum, the Cloisters, built by John D. Rockefeller in the 1930s to house his collection of medieval artifacts. The seven tapestries, or tapestry fragments, were probably made in Belgium around 1500.

These tapestries show a complex interleaving of narrative threads around a hunt for the unicorn. In the second tapestry, the unicorn pauses to dip his horn in a fountain poisoned by a serpent. He tries to evade the hunters and hounds by crossing a stream to disguise his scent, then fights to escape them.

He is trapped, however, by a subtler lure. A sly-looking young virgin entices him where force has failed, the unicorn approaching to lay his head in her lap. The sixth New York tapestry shows the unicorn killed; but in the seventh, it is restored to life. Now, however, he wears a *chaine d'amour*, a leather collar dyed green, to show that the virgin has tamed him — or, perhaps, that he is now fulfilled and realized through Venus: his collar is the green of Netzach.

There is another virgin reference, in the fourth tapestry. A figure that has been identified as Gabriel carries a red hunting horn and a scabbard for his sword, the inscription of which reads "Ave Regina Caelorum), "Hail to the Queen of Heaven," from a hymn to the Virgin Mary.

The New York tapestries often have double meanings. The unicorn is partly a Christ figure, a beloved in a spiritual and a physical sense. Also, the serpent that poisons the fountain is a well-known alter-ego to the Christ. Neutralizing poison is one way of saying the lower nature is purified, or brought into conscious comprehension. The horn, as an antidote to poison, is a symbol of transmutation.

The unicorn is white, and so clearly represents purity. Britain's College of Heraldry, which cherishes archaic language, says the unicorn is a symbol of "the very parfit (perfect) gentil knight." The white color also says it is lunar; and its opposition to the solar lion — a pairing seen today on the British Royal Coat of Arms — is a clear representation of the chymical wedding of inner opposites. Like the changeable moon, which varies in appearance from night to night and for a few nights disappears from view, the unicorn is hard to find.

Medieval thought was little troubled by direct parallels between sex and spirituality. It was the later Protestant Puritan values that excluded sexuality from the equation, more than the writings of celibate monks. In this context, it is intriguing to recall that both the Rosicrucian legends and the most subtly developed writings on alchemy arose at the time such Puritan repression came into vogue, as if to preserve balance in spiritual attitudes. Thus, in medieval times the virgin could be the Virgin Mary, the Regina Coelestis, but also a young woman, or even a bride: the New York tapestries likely were a rich man's wedding gift.

The implication of sexual yearning is clear: the odor of the virgins can be given an earthy, physical meaning, but it can also imply an adolescent libido that is all revved up but denied an outlet before marriage. Perhaps the vogue for unicorns among young teenage girls is not as far out of place as at first it seems. . . .

**Medieval thought was little troubled by direct parallels between sex and spirituality**



More subtly, there is an implication that if libido is properly restrained (as opposed to improperly repressed), it can be focused as kundalini. Then, the arrival of the unicorn truly represents purity, in the sense of attaining an intermediate, but important stage in spiritual growth.

The unicorn itself depicts a transmuted creature. Its horn is phallic, and its goat's feet underscore this association. Salvador Dali, among recent artists, produced paintings that explore the idea of a unicorn's horn as a sexual fetish that, through its virginal associations, does not technically violate chastity.

**The unicorn  
was once  
esteemed  
for its  
bravery as  
much as for  
beauty**

Yet the horn is shown coming from either the snout or the top of the head, *i.e.* the third eye or the crown chakra. It points not to the loins, but to the stars. And as Crowley indicated in his *Liber LXV* commentary, the horn is spiral, with all that this might bring to mind concerning Hermetic doctrines, the caduceus, and the Zoroastrian aphorism, "God is He with the head of a hawk, having a spiral force." In 777, Crowley attributed the unicorn to Chesed, even though its water-purifying associations imply Hod.

There may be a deeper hint on the unicornal enigma here, in that Chesed is the center of Fatherly command, and Hod, as the sephirah of Hermes, also implies speech. Given the connection both Crowley and Carl Jung realized regarding the identity of Hermes and the Christ figure as personifications of the Logos, it is tempting to ponder just what a unicorn might say. In almost all the stories, it is fleet-footed but silent; but if it spoke out of its purified nature — what Word would it whisper?

EDWARD MASON



## NEWSBURST REVIEWS

The new edition of **The Vision & the Voice with Commentary** just released by Weiser will become the standard edition of Crowley's views on these visions. Superbly done and worth the price in hardcover. Get it! (●●●●)

The **Stélés of Revealing** by ThelmiCrafts (not a book, but a product) are the most beautiful we have ever seen, with extraordinary color restoral to the original. Now that they've perfected their technique, the price is about to go up, so you might want to order soon. Check out their web site at [www.best.com/~suti/ThelemiCrafts](http://www.best.com/~suti/ThelemiCrafts) (though the image on the web page doesn't do them justice). (●●●●)

**The Secret Cipher of the Golden Dawn** by Paul A. Clark and J.B. Morgan, Jr. is the best book yet to emerge on its topic of the G.D. cipher manuscripts. We just wish they would give us definitive ordering and pricing information so we can recommend it (ours came for free — the perks of being a reviewer). If you're interested in the book (as we think you should be), try pestering Fraternitas L.V.X. Occulta at P.O.Box 5094, Covina, CA 91723, or [www.lvx.org](http://www.lvx.org). (●●●)

That's all the room they'd give me this time! Details to follow next issue.

QUILL

## CEREMONIAL MAGICK, Part 4: Ease of Circumstances

### OPUS 4: (If necessary) Ease of circumstances (*To ensure sufficient leisure and opportunity for the pursuit of the Great Work*)

Taboos are strongest around those things we desire most. The common disparagement of (and often outright counsel against) “money spells” in High Magick is substantially because money (or the lack thereof) makes us crazy!

Yes, insolvency issues make us (collectively) more pixilated than even sex can, because survival is even more fundamental and instinctually mandated than is sexual reproduction. When we are in dire need of funds, the compelling pressure to survive usually unbalances us. We need to restore our inner equilibrium **before** bringing our magical powers to bear on the situation.

Also, most people do not understand money. At root, money is energy in stored form, related to Jupiter for similar reasons to Jupiter’s rulership of the liver. However, money also is related closely to Mars. It is energy. Energy must be kept in circulation or it stops flowing. Dreams of being out of money often point more to depleted physical and emotional strength than to a depleted checkbook. Prosperity is, of course, not the same as wealth. Chesed, the field of bountiful giving, corresponds to prosperity because it provides each of us with **everything that is needed** — materially, physically, psychologically, and spiritually — **provided that we are open to receiving it**.

Finally, the cause of much failure in “money magick” is that money is usually not what we really need or want. It is not the real goal. At best, it is what we think will get us what we really want. Therefore, as an object of a magical working, it is usually just plain off the mark.

Nonetheless, we are each entitled to have what we need to fulfill ourselves in life, and to carry on the Great Work. What this requires is different for each of us. These several operations thus far are all preparation for Opus No. 6, the attaining of the Knowledge and Conversation of the Holy Guardian Angel. It is for this purpose that Crowley, in his original list of recommended operations, suggested this working to gain ease of circumstances **if necessary**.

While discussing a magical objective that usually draws condescension from the newly righteous magician, we might as well use an approach equally derogated: old fashioned candle magick. Usually identified with pagans and Roman Catholics, rather than ceremonial magicians, the burning of candles with magical intention is an effective way to center consciousness on an objective. This can be as simple as lighting a single candle as a focus of prayer or meditation; or, it can employ qabalistic colors, numbers, etc., along with other supportive magical techniques.

The best book on the subject, when it still can be found, is *Practical Candle Burning* by Raymond Buckland (Llewellyn, 1970). It instructs in the basic principles (which easily can be tweaked to conform to one’s preferred style of working), and gives many valuable examples in both Judeo-Christian and “Old Religion” versions. (You can write your own “New Æon Religion” version!)



Our sample spell for this article was written by Frater S.G. We thank him for his kind permission to print it. We have altered it only by changing the candle colors from green (a traditional candle magick color for money) to blue (to emphasize the Chesed correspondence).

This ritual is only a skeleton, to which the student must add flesh. Anyone who has followed these articles thus far should be able to do this. Now would be a good time, though, to review the recommended preparation from the list in Issue No. 1: You must know what you **really** want, and consider whether this objective is a **necessary** part of your True Will; or, whether it is motivated by, say, laziness. Mobilize creative visualization, involving all the senses, to build a clear picture of yourself in the prosperous, contributing life for which you are reaching; then, **take practical action** to obtain your result: This is the old recommendation that if you want to win the lottery, it helps to buy a ticket; but, in many cases, it will mean something as simple as getting a job! (Or getting a better job!) Also, take a long, deep look at your (often self-defeating) psychological patterns that have contributed to your current life state.

Timing should be during a period when the Moon is increasing in light but not yet near full. Choose an hour when a non-afflicted Jupiter is rising or culminating.

Our six recommended ritual steps (see Issue No. 1) must be designed by the reader. How to “banish, and cast the circle,” for example, is a matter of personal choice. After this, you should perform a general invocation of undifferentiated spiritual force, before proceeding to the declaration of purpose and the specific invocation.

FRA. A.H.

## THE CEREMONY

### PRELIMINARIES

On the altar, set five 25¢ pieces (preferably virgin; that is, uncirculated), heads up, in the pattern of a pentagram. On top of them, stand five blue tapers, dressed with bayberry oil. In the center, place one yellow or gold taper dressed with frankincense oil. For incense, burn frankincense.

### THE RITUAL

Banish and cast the circle. [That is, perform all normal preliminary opening details. — A.H.]

Perform an invocation,<sup>1</sup> including a statement of the intent.

Light the blue tapers, beginning from the top point of the pentagram and continuing clockwise (deosil). Visualize the much needed funds gathering around you.

Light the yellow or gold taper, visualizing the money attracted to you.

Cast a bit more frankincense on the coals and meditate, for a time, on a golden cornucopia above the altar, raining down coins of gold.

Release the visualization, banish, and allow the candles to burn out.

Collect the quarters. Put them in a flannel pouch and secret them away never to be spent.<sup>2</sup>

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1. Not a hierarchical invocation. What is required here is merely a personal “tuning in,” or linkage to the Divine Forces, by whatever means are natural to the magician. — A.H.

2. This is good symbolism: After this spell, you always have \$1.25, no matter how bad things are! — A.H.

THE VISION AND THE VOICE  
WITH ASTROLOGICAL & QABALISTIC COMMENTARY...

THE CRY OF THE 21ST ÆTHYR,  
WHICH IS CALLED



1. A mighty wind rolls through all the Æthyr; there is a sense of absolute emptiness; no colour, no form, no substance. Only now and then there seem, as it were, the shadows of great angels, swept along. No sound; there is something very remorseless about the wind, passionless, that is very terrible. In a way, it is nerve-shaking. It seems as if something kept on trying to open behind the wind, and just as it is about to open, the effort is exhausted. The wind is not cold or hot; there is no sense of any kind connected with it. One does not even feel it, for one is standing in front of it.

2. Now, the thing opens behind, just for a second, and I catch a glimpse of an avenue of pillars, and at the end a throne, supported by sphinxes. All this is black marble.

3. Now I seem to have gone through the wind, and to be standing before the throne; but he that sitteth thereon is invisible. Yet it is from him that all this desolation proceeds.

4. He is trying to make me understand by putting tastes in my mouth, very rapidly one after the other. Salt, honey, sugar, assafoetida, bitumen, honey again, some taste that I don't know at all; garlic, something very bitter like nux vomica, another taste, still more bitter; lemon, cloves, rose-leaves, honey again; the juice of some plant, like a dandelion, I think; honey again, salt, a taste something like phosphorus, honey, laurel, a very unpleasant taste which I don't know, coffee, then a burning taste, then a sour taste that I don't know. All these tastes issue from his eyes; he *signals* them.

5. I can see his eyes now. They are very round, with perfectly black pupils, perfectly white iris, and the cornea pale blue. The sense of desolation is so acute that I keep on trying to get away from the vision.

6. I told him that I could not understand his taste-language, so instead he set up a humming very much like a big electric plant with dynamos going.

7. Now the atmosphere is deep night-blue; and by the power of that atmosphere, the pillars kindle to a dull glowing crimson, and the throne is a dull, ruddy gold. And now, through the humming, come very clear, bell-like notes, and farther still a muttering, like that of a gathering storm.

8. And now I hear the meaning of the muttering: I am he who was before the beginning, and in my desolation I cried aloud, saying, let me behold my countenance in the concave of the abyss. And I beheld, and lo! in the darkness of the abyss my countenance was black, and empty, and distorted, that was (once) invisible and pure.

9. Then I closed mine eye, that I might not behold it, and for this was it fixed. Now it is written that one glance of mine eye shall destroy it. And mine eye I dare not open, because of the foulness



of the vision. Therefore do I gaze with these two eyes throughout the Æon. Is there not one of all my adepts that shall come unto me, and cut off mine eyelids, that I may behold and destroy?

10. Now I take a dagger, and, searching out his third eye, seek to cut off the eye-lids, but they are of adamant. And the edge of the dagger is turned.

11. And tears drop from his eyes, and there is a mournful voice: So it hath been ever: so must it ever be! Though thou hast the strength of five bulls, thou shalt not avail in this.

12. And I said to him: Who shall avail? And he answered me: I know not. But the dagger of penance thou shalt temper seven times, afflicting the seven courses of thy soul. And thou shalt sharpen its edge seven times by the seven ordeals.

13. (One keeps on looking round to try to find something else because of the terror of it. But nothing changes at all. Nothing but the empty throne, and the eyes, and the avenue of pillars!)

14. And I said to him: O thou that art the first countenance before time; thou of whom it is written that "He, God, is one; He is the eternal one, without equal, son or companion. Nothing shall stand before His face"; all we have heard of thine infinite glory and holiness, of thy beauty and majesty, and behold! there is nothing but this abomination of desolation.

15. He speaks; I cannot hear a word; something about the Book of the Law. The answer is written in the Book of the Law, or something of that sort.

16. This is a long speech; all that I can hear is: From me pour down the fires of life and increase continually upon the earth. From me flow down the rivers of water and oil and wine. From me cometh forth the wind that beareth the seed of trees and flowers and fruits and all herbs upon its bosom. From me cometh forth the earth in her unspeakable variety. Yea! all cometh from me, naught cometh to me. Therefore am I lonely and horrible upon this unprofitable throne. Only those who accept nothing from me can bring anything to me.

17. (He goes on speaking again: I cannot hear a word. I may have got about a twentieth of what he said.) And I say to him: It was written that his name is Silence, but thou speakest continually.

18. And he answers: Nay, the muttering that thou hearest is not my voice. It is the voice of the ape.

19. (When I say that he answers, it means that it is the same voice. The being on the throne has not uttered a word.) I say: O thou ape that speakest for Him whose name is Silence, how shall I know that thou speakest truly His thought? And the muttering continues: Nor speaketh He nor thinketh, so that which I say is true, because I lie in speaking His thoughts.

20. He goes on, nothing stops him; and the muttering comes so fast that I cannot hear him at all.

21. Now the muttering has ceased, or is overwhelmed by the bells, and the bells in their turn are overwhelmed by the whirring, and now the whirring is overwhelmed by the silence. And the blue light is gone, and the throne and the pillars are returned to blackness, and the eyes of him that sitteth upon the throne are no more visible.

22. I seek to go up close to the throne, and I am pushed back, because I cannot give the sign. I have given all the signs I know and am entitled to, and I have tried to give the sign that I know and am not entitled to, but have not the necessary appurtenance; and even if I had, it would be useless; for there are two more signs necessary.

23. I find that I was wrong in suggesting that a Master of the Temple had a right to enter the temple of a Magus or an Ipsissimus. On the contrary, the rule that holds below, holds also above. The higher you go, the greater is the distance from one grade to another.

24. I am being slowly pushed backwards down the avenue, out into the wind. And this time I



am caught up by the wind and whirled away down it like a dead leaf.

25. And a great Angel sweeps through the wind, and catches hold of me, and bears me up against it; and he sets me down on the hither side of the wind, and he whispers in my ear: Go thou forth into the world, O thrice and four times blessed who hast gazed upon the horror of the loneliness of The First. No man shall look upon his face and live. And thou hast seen his eyes, and understood his heart, for the voice of the ape is the pulse of his heart and the labouring of his breast. Go, therefore, and rejoice, for thou art the prophet of the Æon arising, wherein He is not. Give thou praise unto thy lady Nuit, and unto her lord Hadit, that are for thee and thy bride, and the winners of the ordeal X.

26. And with that we are come to the wall of the Æthyr, and there is a little narrow gate, and he pushes me through it, and I am suddenly in the desert.

THE DESERT, NEAR BOU-SÂADA.<sup>1</sup>

November 29, 1909. 1.30-2.50 p.m.

NOTES ON **ASP** by Fra. A.H.:

Continuing to ride the Full Moon currents (now about two days past their crest), Crowley also here reached the apex of the first decad of these 30 Aires. The 21st Æthyr corresponds to Kether in the World of Yetzirah. Most symbols in this vision correspond either to this sephirothic attribution, or to the Moon's placement in Sidereal Gemini. In the three visions given in this present issue of *BLACK PEARL*, Crowley concluded, he was introduced, respectively, to the Hierophant, Hiereus, and Hegemon of his initiation to the 8°=3<sup>rd</sup> Grade of Magister Templi. In those terms, this vision provides the Hierophant.

But before getting too deeply into the astrological analysis of what **does** work in the accompanying horoscope, we should first notice what **not**. It cannot be missed that Mars was **precisely** rising at the time this vision commenced; yet the vision is not martial. Certainly there were arduous moments, but no more than any of these visions required of the seer; and martial symbols do not dominate the vision. Where they can be squeezed out — a sharp blade here, a forceful push there — it is just so much *a posteriori* justification. The simple fact is that, based on three decades of astrological experience, and on patterns witnessed in these visions, we would have expected clear Mars symbols at least upon Crowley's stepping into the periphery of this vision — perhaps a good *mêlée*, or a river of blood, or at least a bright patch of red. Even a wolf running past, or a tiny pentagram, or a pair of ruby slippers would have done the job. Something! But it isn't there. I am left to conclude that the nature of the vision itself, into which Crowley seems to have moved immediately and without transition, so overwhelmed the astral ambiance that any such details were lost.

And the rising Mars is part of an important astrological pattern: It completes a T-square by its opposition to Jupiter, and their shared square to the Moon. (The Moon is less than a third of a degree from the mid-point of the other two, halfway between them and equally squaring each.) And this strong pattern is on the angles at the commencement of the vision. Moon-Mars-Jupiter together are jocund, celebratory, and indulgent; also willful, ambitious, and accomplishing. The closest we see to most of this is the emphasis on the senses in the early paragraphs, and the striving for attainment which is common to most of these visions.

So much for the angular planets and the strongest aspect pattern!

Transits to Crowley's horoscope are far more interesting. As a minor detail, Venus remains within 1° of conjunction to his Mars, though separating. Its passionate intensity continues, though it is waning like the Full Moon energies. But, of much greater interest is the fact that, on this day, and as measured in the Sidereal zodiac, transiting Uranus moved to within 1° of the square to Crowley's natal Sun, joining Neptune in that configuration.

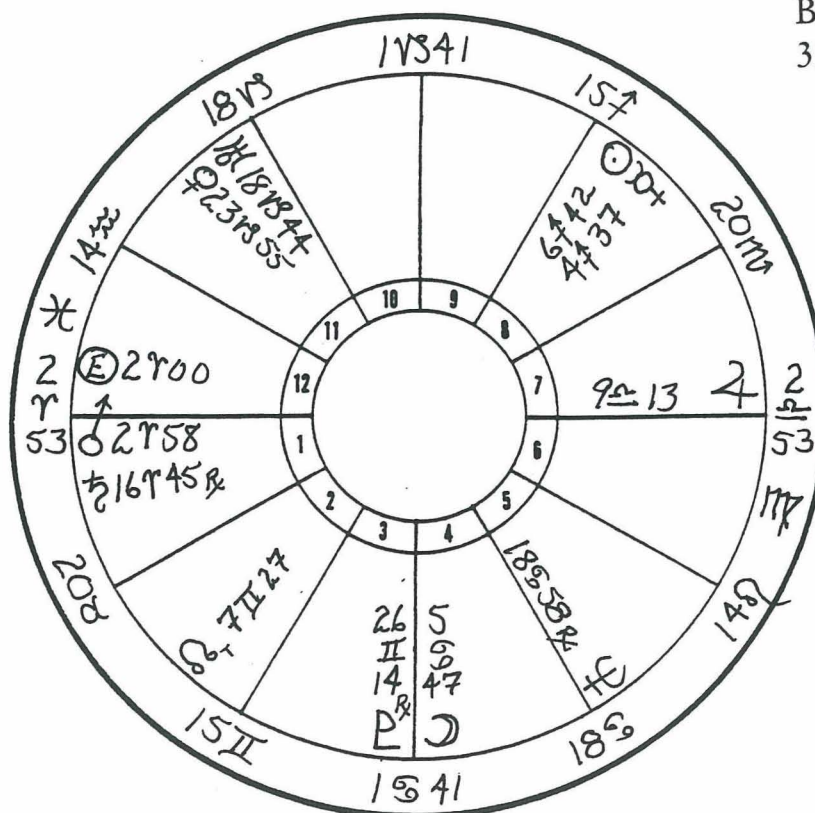
1. This night I took the shew-stone to my breast to sleep, and immediately a Dhyana arose of the Sun, seen more clearly afterwards as the Star. Exceeding was its brilliance.



[illegible]

2:50 p.m. ANGLES:  
MC 26 $\nearrow$ 45  
Asc 9 $\vee$ 41  
EP 0 $\vee$ 10

35N12, 3E53



2:50 p.m. ANGLES:  
MC 20° 14'  
Asc 3° 10'  
EP 22° 39'

Why do I emphasize that this transit now began only in the Sidereal zodiac? It is because the **timing** of transits is somewhat different in the two zodiacal schemes. The Sidereal zodiac is fixed against the background of space — that is, in mystical terms, its matrix is the body of Nuit Herself. But the Tropical zodiac, linked to the ever-moving equinoctial points, continuously recedes along the ecliptic. In the 34 years that Crowley had lived by the autumn of 1909, the Tropical zodiac had retrograded  $0^{\circ}28'$  along the ecliptic — nearly half a degree. Transits to his natal planets in the Tropical framework then appeared to be exact  $0^{\circ}28'$  earlier than in the Sidereal framework. Tropically, both Neptune and Uranus were within a degree of square to his Sun from before the time he began the work on the 28th Æthyr on November 23. In the Sidereal framework, Neptune had been there all along, and Uranus just now moved into range.

There is, however, no question as to the significance of this dual transit of Uranus and Neptune during this stage of Crowley's life. It is epochal in the evolution of a soul in an incarnation. Few would be fortunate enough to experience it in a lifetime; fewer still would regard it as a blessing when it occurred! To put it in simple terms, it is a one-two punch: Neptune softens the ego up for Uranus' illuminative knock-out blow.

More specifically, when Neptune transits in major aspect to natal Sun, ideas long held about who one is seem less certain and more nebulous. The ego's perimeter is softened. Confusion temporarily reigns regarding identity and goals. The 'dividing line' between oneself and others is no longer clear. This partial dissolution of the ego-structure permits a larger concept of self eventually to emerge. The mystical implications in Crowley's situation (leading to his eventual crossing of the Abyss one week later) are quite evident.

Uranus' transit to the Sun is a new lease on life! Its theme word is Awakening. Self-perspective and life-purpose are clarified, and the vital creative spirit newly enkindled. Freedom (from anything that has previously held one back) is the theme of the time. Combined with Neptune's solar transit, we have . . . exactly the sort of transformative psychological and mystical processes through which Crowley then was passing.

This vision occurred with the Moon in Sidereal Gemini, or Tropical Cancer. Both Gemini and Cancer letters occur in the name ASP; but it is the Gemini themes which, more than any other feature of this horoscope, dominate the vision. The wind, the dagger, the avenue of (presumably paired) pillars, the multiplicity of sensory alphabets and efforts to communicate, the abundant Air themes, and the muttering and verbosity of the deity and his ape are all overt Gemini symbols. There are no clear Cancer themes.

Similarly, many of these Gemini themes also correspond to **Kether of Yetzirah**. Upon reading this vision, there is no difficulty understanding the Kether correspondence. Here is the invisible and ineffable ONE. Numerous Kether symbols, which will be itemized as we examine each verse, will be evident to the student on even a superficial reading. Furthermore, the correspondence of this Æthyr is specifically to Kether of **Yetzirah**, that is, of that one of the four Qabalistic Worlds attributed to the element Air. The mighty wind and many other Air symbols have the mark of this element taken to its apex. The vision shows the winds of Ruach whipped to their mightiest strength, then pausing, stilling, even as the yammering mind can be made still, to provide the Portal that opens unto the World of Briah beyond. In this sense, the present vision is quite descriptive of the Dominus Liminis Grade of A.∴.A.∴. and its task.

ASP or ✗Ω = **Taurus, Gemini, Cancer** = Vav, Zayin, Cheth =  $6 + 7 + 8 = 21$ . The message could not be clearer; for 21 is the value of אהיה, *Eheyeh*, the Divine Name attributed to Kether, meaning (more or less) "I Am." Also, 21 is the value of the Trigrammaton אהי, the first three letters of the Tetragrammaton, symbolizing the formation of reality only to the Yetziratic level of manifestation.

Incidentally, this Æthyr is another example of Crowley misattributing Enochian letter values at the time of penning his commentary notes, even though he knew them perfectly correctly at the time of receiving the vision. In his own comment he interpreted ASP as Taurus, Virgo, Leo. With all respect to Fra. O.M., those correspondences are even less elucidative than the correct ones given here!

The individual letters of ASP are of less evident importance than their numeration, other than the central one, corresponding to Gemini. Ultimately, there is no difficulty perceiving an importance in the letters corresponding to the instruction of the Inner Teacher (✗ = 1) and increasing receptivity to Neshamah (Ω = 11); they simply are not as overtly evident in their import as in many of the other visions in this series.



It is likely, therefore, that the simple, elegant truth of this vision is found in its correspondence to Kether of Yetzirah, of which “there is no sense of any kind connected to it.” The astrological correspondences more or less fell away, and the individual significance of the component letters was mostly lost, because the vision itself represents that which, *per se*, has no characteristics.

§1: This wind corresponds to Kether in the World of Air. It is the Ruach of the seer, the surging and shifting substance of his thoughts and passions. Air refers, in its higher aspects, to the void; and Kether, best characterized as being without condition or positive quality (that is, as ‘unextended’ in any dimension or characteristic), is here described as “absolute emptiness; no colour, no form, no substance;” “passionless;” “not cold or hot” (Air, of which element Kether is the ‘root,’ is above polarities such as cold and heat; see *Sepher Yetzirah*, Cap. 3); and that “there is no sense of any kind connected with it.” It is nerve-shaking because this level of mystic contact is demanding on the nerves; partly (I think) because the sensory nerves are attempting to assimilating vastly more individual impressions than they possibly can.

§§2-3: The winds of Ruach part — like the curtain in the classic Portal ceremony — to give a brief glimpse of what is beyond. It is the World of Briah, which lies behind Kether of Yetzirah. If we did not already suspect this, we would have been informed by the presence of the throne, one of the basic symbols of Briah even as it is of Binah. It is of black marble, the color of Binah (see *Liber VII*, Cap. VII, vv. 4-5 with respect to Isis). The avenue of pillars (are these disposed in pairs?) may be a symbol of Gemini, but also of the passage of a threshold. The invisible ONE upon the throne is beyond even this, *i.e.*, is of Atziluth. “Desolation,” from the Latin *solus*, “alone,” simply refers again to Kether, the One.

§§4-5: In the supraphysical levels of existence, communication passes directly, and not through the range of the physical senses. However, those living persons who sojourn in these levels most commonly need to employ the physical senses (or, rather, their inner equivalents) to organize and interpret impressions, until such time as the more subtle faculty is matured. This is, for example, common among those who have briefly died and been resuscitated: It is usual that those who return with any such memories will have a recollection of Beauty plain and simple, but it will commonly be interpreted in terms of one or the other of the physical sense, whether as music beautiful beyond description which could not be captured by any instrument; or light and color of similar splendor, but irreducible to a pallet; or simply of kinesthetic rapture. Similarly, when, beginning in §4, the god attempts to communicate directly with Crowley, the message registers, in each case, through one of the physical senses, as if trying to arise from his nervous system into one of the specialized interpretive sections of his brain.

The first attempt is through the sense of taste. Each taste was representative of an idea. Crowley developed a table of this “alphabet of taste,” included in published accounts of his own commentary on these visions, translating the whole message as: “The Earth is sick of love; with disease and death is she sick . . . the natural lust, fierce as it is, is not enough; virgins, boys, women [make men] sick, weak of semen and sick. The earth shall be cured of her sickness by true Art-of-Sun, and thine own pleasures, and thou . . . , shall abolish the world’s woe, and bring on the Age of Righteousness.”

§6: As before; but hearing is attributed to Spirit or Akasha. The vibration described is much like that of the *pranava* Aom sounding eternally.

§7: The “deep night-blue” and crimson are the colors of Binah in Briah and Atziluth, respectively. The former is also the color of the Akasha-tattwa to which the humming gave access. It allowed portage through the veil of the wind and into the Briatic realm beyond it. The throne is the gold of the Sun, “as if Ra-Hoor-Khuit were alive in the midst of the Womb of his Mother,” as Crowley commented. The sounds are the normal progression of the *nâdas*, or interior sounds, that commonly accompany the rise of kundalini.

§8-9: What was incomprehensible, slowly becomes comprehensible. The mind adapts to a new level of cognition. The text bespeaks the mystery of the Microcosm and Macrocosm from the *Zohar*. Note that the Abyss is the mirror in which the ‘Face of God’ finds reflection. ‘Eye’ is singular: It is the Eye of Horus, or of Providence, or of Shiva, or the Eye of the A.:A.:, here depicted as the **third** eye, or Ajna chakra, of the Most High. It is the gazing with a **single** eye that dissolves the manifest; “Therefore,” the figure says, “I gaze with these two eyes throughout the Æon,” the dualistic view perpetuating creation.



§10: In the spirit of his teacher, Allan Bennett (V.H. Fra. Iehi Aur), Crowley would prefer Shiva to open His eye and destroy the universe, so he tried to help this along. It is the effort of the mystic seeking his own dissolution; that is, it is one big projection! But such projections are useful and constitute the majority of magical symbols and mystical metaphors that we employ. Yet his dagger — his intellect (and the implement of Air) — is incapable of accomplishing the job. The intellect simply is incapable of penetrating the adamantine vault of the Infinite, and is “turned back.”

§11: Five bulls: five occurrences of the letter  $\aleph$ , Vav, corresponding to Taurus: the motto V.V.V.V.V. In one sense, this was Crowley’s Magister Templi motto, not yet fully claimed. In another sense, he had, for many years, regarded it as the name of that Supernal ONE (not himself) who had founded the A.∴A.∴, and had written most of its Class A Documents.

§12: “Dagger of penance” has many implications, especially in the Christian mysticism with which Crowley was quite familiar; but the specific, technical use of this term is in reference to the dagger which sealed the obligation of the Zelator Adeptus Minor, 5=6 of the R.R. et A.C. The new Adept was sealed with this again once admitted to the Vault of his Adepthood, in immediate preparation for gazing upon the face of his “father and brother,” who was also the Mystic Foundation of the Order. The parallel to the present passage is clear. The sevenfold tempering, “afflicting the seven courses of thy soul,” refers to ordeals distinctive to each person. The “tempering” of the steel is done in the flame of the “seven lamps” or chakras (the seven interior planetary powers), and then taken into the World of Action to hone its edge in actuality.

§§14-15: The quote is adapted from the “Chapter of Unity” of the Koran. The phrase “abomination of desolation” comes not only from *Liber Legis*, Cap. III, v. 19, but also from Matthew 24:15 and Mark 13:14.

§§16-19: The essence of the Most High — of Kether, אֵתֶרֶת — is stillness. This Gemini-like verbosity is the “ape” of the god (referring to the ape frequently depicted as companion to Thoth, or “thought”). This is the intellect of the mystic, the “monkey on the back” of all who struggle with their addiction to things mental. Direct, infusing spiritual instruction from the Most High comes in silence, without words, then is rendered into what passes for comprehensibility by the mystic’s own intellect. Because Truth (אֱמֶת) cannot be encompassed by the binary, either-or patterns of intellect, whatsoever of this Truth gains voice is necessarily a lie; that is, it is a gross misrepresentation of what is True.

§20-21: The jabbering intellect reasserts itself fiercely, after which are signs of the seer’s consciousness having dropped back below the portal, into Yetzirah. The phenomena that previously marked his rising on the planes are now reversed. The inner vision is dead. Only the shells of its appearance remain.

§22: Crowley was, at that time, a Babe of the Abyss of the A.∴A.∴, “entitled” to the signs from  $0^\circ = 0^\square$  to  $7^\circ = 4^\square$  Major. The other sign which he already knew was that of  $8^\circ = 3^\square$  (to which Grade he had not yet been fully admitted), the sign called Mater Triumphans which enacts Isis suckling the infant Horus. His reference to not having “the necessary appurtenance” surely referred to something more than lactating mammary glands, else he would never have been able to give the sign in his life; surely the reference is, as well, to an interior “appurtenance.” He did not yet know the signs of  $9^\circ = 2^\square$  and  $10^\circ = 1^\square$ , which were here required (a further confirmation that the vision is one of Kether, to which the  $10^\circ = 1^\square$  Grade corresponds).

§23: See the explanation of the last sentence in *Magick in Theory & Practice*, Cap. VII, Sect. 4.

§§25-26: This instruction and prophesy occurred just as the planet Uranus crossed the Midheaven at vision’s end. Uranus, like Neptune, was now square Crowley’s natal Sun, redefining his self-definition and reorienting his destiny; and as this planet of renewal exactly culminated, he was called “prophet of the Æon arising.” His work was to be in “the World,” not the path of the solitary mystic. He was instructed to worship as declared in *The Book of the Law*. He was returned.



THE GREAT SEAL OF SOLOMON  
by Eliphas Levi

“...let me behold my countenance in the concave of the abyss. And I beheld, and lo! in the darkness of the abyss my countenance was black, and empty, and distorted, that was (once) invisible and pure.”



## THE CRY OF THE 20TH AETHYR, WHICH IS CALLED

**KHR**            

1. The dew that was upon the face of the stone is gone, and it is become like a pool of clear golden water. And now the light is come into the Rosy Cross. Yet all that I see is the night, with the stars therein, as they appear through a telescope. And there cometh a peacock, into the stone, filling the whole Aire. It is like the vision called the Universal Peacock, or, rather, like a representation of that vision. And now there are countless clouds of white angels filling the Aire as the peacock dissolves.

2. Now behind the angels are archangels with trumpets. These cause all things to appear at once, so that there is a tremendous confusion of images. And now I perceive that all these things are but veils of the wheel, for they all gather themselves into a wheel that spins with incredible velocity. It hath many colours, but all thrilled with white light, so that they are transparent and luminous. This one wheel is forty-nine wheels, set at different angles, so that they compose a sphere; each wheel has forty-nine spokes, and has forty-nine concentric tyres at equal distances from the centre. And wherever the rays from any two wheels meet, there is a blinding flash of glory. It must be understood that though so much detail is visible in the wheel, yet at the same time the impression is of a single, simple object.

3. It seems that this wheel is being spun by a hand. Though the wheel fills the whole Aire, yet the hand is much bigger than the wheel. And though this vision is so great and splendid, yet there is no seriousness with it, or solemnity. It seems that the hand is spinning the wheel merely for pleasure, it would be better to say amusement.

4. A voice comes: For he is a jocund and a ruddy god, and his laughter is the vibration of all that exists, and the earthquakes of the soul.

5. One is conscious of the whirring of the wheel thrilling one, like an electric discharge passing through one.

6. Now I see the figures on the wheel, which have been interpreted as the sworded Sphinx, Hermanubis and Typhon. And that is wrong. The rim of the wheel is a vivid emerald snake; in the centre of the wheel is a scarlet heart; and, impossible to explain as it is, the scarlet of the heart and the green of the snake are yet more vivid than the blinding white brilliance of the wheel.

7. The figures on the wheel are darker than the wheel itself; in fact, they are stains upon the purity of the wheel, and for that reason, and because of the whirling of the wheel, I cannot see them. But at the top seems to be the Lamb and Flag, such as one sees on some Christian medals, and one of the lower things is a wolf, and the other a raven. The Lamb and Flag symbol is much brighter than the other two. It keeps on growing brighter, until now it is brighter than the wheel itself, and occupies more space than it did.

8. It speaks: I am the greatest of the deceivers, for my purity and innocence shall seduce the pure and innocent, who but for me should come to the centre of the wheel. The wolf betrayeth only the greedy and the treacherous; the raven betrayeth only the melancholy and the dishonest. But I am he of whom it is written: He shall deceive the very elect.

9. For in the beginning the Father of all called forth lying spirits that they might sift the creatures of the earth in three sieves, according to the three impure souls. And he chose the wolf for the lust of the flesh, and the raven for the lust of the mind; but me did he choose above all to simulate the pure prompting of the soul. Them that are fallen a prey to the wolf and the raven I have not scathed; but them that have rejected me, I have given over to the wrath of the raven and the wolf. And the jaws of the one have torn them, and the beak of the other has devoured the corpse. Therefore is my flag white, because I have left nothing upon the earth alive. I have feasted myself on the blood of the saints, but I am not suspected of men to be their enemy, for my fleece is white and warm, and my teeth are not the teeth of one that teareth flesh; and mine eyes are mild, and they know me not the chief of the lying spirits that the Father of all sent forth from before his face in the beginning.

10. (His attribution is salt; the wolf mercury, and the raven sulphur.)

11. Now the lamb grows small again, there is again nothing but the wheel, and the hand that whirlleth it.

12. And I said: "By the word of power, double in the voice of the Master; by the word that is seven, and one in seven; and by the great and terrible word 210, I beseech thee, O my Lord, to grant me the vision of thy glory." And all the rays of the wheel stream out at me, and I am blasted and blinded with the light. I am caught up into the wheel. I am one with the wheel. I am greater than the wheel. In the midst of a myriad lightnings I stand, and I behold his face. (I am thrown violently back on to the earth every second, so that I cannot quite concentrate.)

13. All one gets is a liquid flame of pale gold. But its radiant force keeps hurling me back.

14. And I say: By the word and the will, by the penance and the prayer, let me behold thy face. (I cannot explain this, there is confusion of personalities.) I who speak to you, see what I tell you; but I, who see him, cannot communicate it to me, who speak to you.

15. If one could gaze upon the sun at noon, that might be like the substance of him. But the light is without heat. It is the vision of Ut in the Upanishads. And from this vision have come all the legends of Bacchus and Krishna and Adonis. For the impression is of a youth dancing and making music. But you must understand that he is not doing that, for he is still. Even the hand that turns the wheel is not his hand, but only a hand energized by him.

16. And now it is the dance of Shiva. I lie beneath his feet, his saint, his victim. My form is the form of the God Phtah, in my essence, but the form of the god Seb in my form. And this is the reason of existence, that in this dance which is delight, there must needs be both the god and the adept. Also the earth herself is a saint; and the sun and the moon dance upon her, torturing her with delight.

17. This vision is not perfect. I am only in the outer court of the vision, because I have undertaken it in the service of the Holy One, and must retain sense and speech. No recorded vision is perfect, of high visions, for the seer must keep either his physical organs or his memory in working order. And neither is capable. There is no bridge. One can only be conscious of one thing at a time, and as the consciousness moves nearer to the vision, it loses control of the physical and mental. Even so, the body and the mind must be very perfect before anything can be done, or the energy of



the vision may send the body into spasms and the mind into insanity. This is why the first visions give Ananda, which is a shock. When the adept is attuned to Samadhi, there is but cloudless peace.

18. This vision is particularly difficult to get into, because he is I. And therefore the human ego is being constantly excited, so that one comes back so often. An acentric meditation practice like mahasatipatthana ought to be done before invocations of the Holy Guardian Angel, so that the ego may be very ready to yield itself utterly to the Beloved.

19. And now the breeze is blowing about us, like the sighs of love unsatisfied — or satisfied. His lips move. I cannot say the words at first.

20. And afterwards: “Shalt thou not bring the children of men to the sight of my glory? ‘Only Thy silence and Thy speech that worship me avail.’ ‘For as I am the last, so am I the next, and as the next shalt thou reveal me to the multitude.’ Fear not for aught; turn not aside for aught, eremite of Nuit, apostle of Hadit, warrior of Ra Hoor Khu! The leaven taketh, and the bread shall be sweet; the ferment worketh, and the wine shall be sweet. My sacraments are vigorous food and divine madness. Come unto me, O ye children of men; come unto me, in whom I am, in whom ye are, were ye only alive with the life that abideth in Light.”

21. All this time I have been fading away. I sink. The veil of night comes down a dull blue-gray with one pentagram in the midst of it, watery and dull. And I am to abide there for a while before I come back to the earth. (But shut me the window up, hide me from the sun. Oh, shut the window!)<sup>2</sup>

22. Now, the pentagram is faded; black crosses fill the Æthyr gradually growing and interlacing, until there is a network.

23. It is all dark now. I am lying exhausted, with the sharp edge of the shew-stone cutting into my forehead.

BOU SÅADA

November 30, 1909. 9.15-10.50 a.m.

#### NOTES ON **KHR** by Fra. A.H.:

Significant astrological factors for this vision are pretty simple: Although Venus and Uranus, and the Moon and Neptune approach the horizon, the most angular planet in the entire chart is Jupiter.

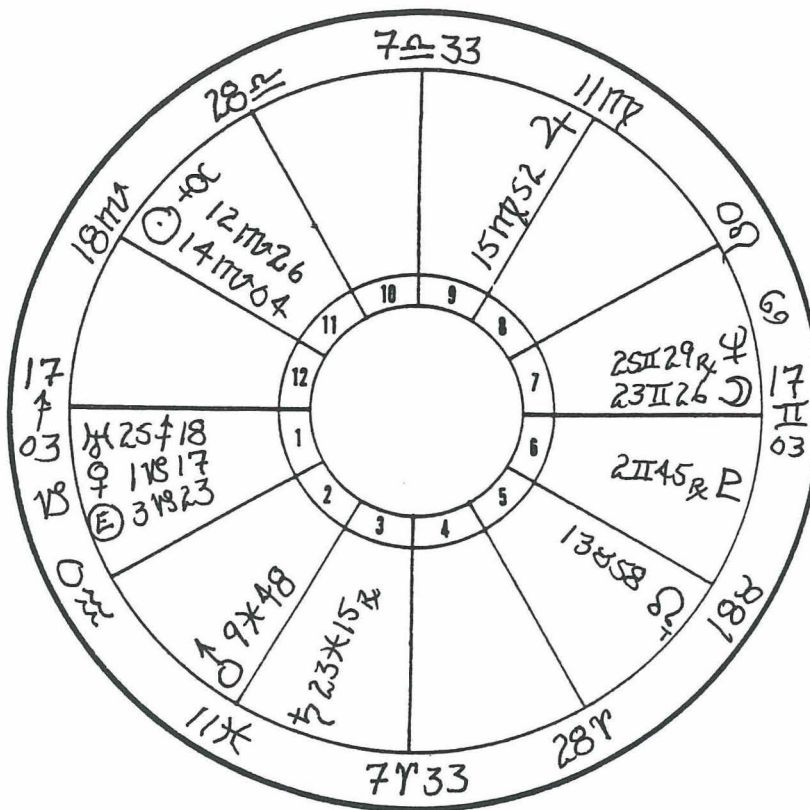
Jupiter? It doesn't look so at first. But Jupiter is barely over a degree from the upper square to the Ascendant and, while the Midheaven is often casually **called** Zenith — meaning the highest point — it is really only the southernmost (in the Northern Hemisphere). The **highest** part of the ecliptic, the actual longitude of the Zenith, is the upper square to the Ascendant, about a degree from where Jupiter is located.

Another subtlety: Jupiter is in the exact degree of the star Vindemiatrix in the constellation Virgo. The name means “grape-gatherer.” The Romans also called it *Ampelos*, the favorite of the wine-god Bacchus. Among Romans, Greeks, and even Egyptians, the star was depicted as a radiant youth, or “boy beautiful.”

What has this to do with the present vision? Reread §15 and see. It explains an otherwise inexplicable inclusion of the Tiphereth-like Bacchus-Adonis archetype in a vision otherwise predominantly jovian.

The Moon's many aspects do little more than enhance the mystic sensitivity of the time. Neither the Sidereal Gemini nor Tropical Cancer sign placement of Luna seems to have any particular bearing on the vision. Venus is now within a degree of square Crowley's natal Venus, but barely so; we shall see this gain greater importance as it gets closer to exact aspect during the Vision of the 19th Æthyr. No, this vision of the 20th Æthyr is of Jupiter, the letter **Ḍ**, Kaph, and the Tarot symbol of the Wheel of Fortune.

2. It was done. — O.V. [Omnia Vincam; *i.e.*, Victor Neuberg, Crowley's assistant for these workings. — A.H.]



Sidereal Zodiac

10:50 a.m. ANGLES:

MC 1♌53  
Asc 13♍04  
EP 26♍50

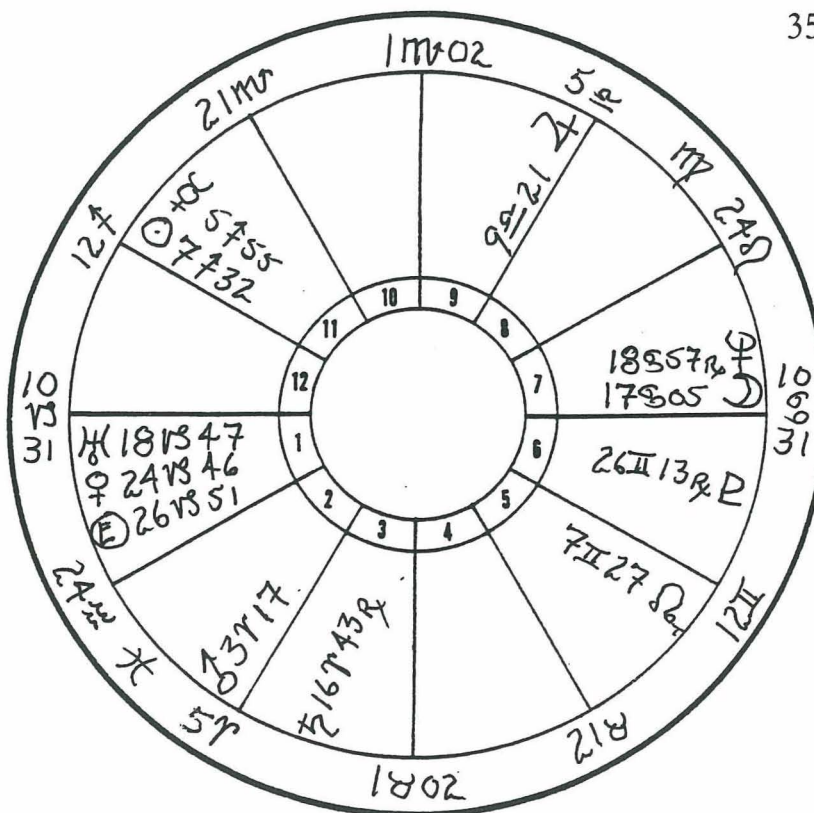
### Vision of the 20th Æthyr

1909 November 30

9:15 a.m. LT

Bou-Sâada, Algeria

35N12, 3E53



Tropical Zodiac



10:50 a.m. ANGLES:


MC 25♌22  
Asc 6♌33  
EP 20♌19



The 20th Æthyr corresponds to **Malkuth in Briah**. Assigned to Heh ( ה ), Briah is that one of the Four Worlds which lies between the Divine World of Atziluth, and the transient, labile, volatile Yetziratic world which is the domain of human personality. For most people it is rightly designated the “spiritual” world, in contrast to the “natural” world of Yetzirah (though there is nothing “unspiritual” about the “natural”). Briatic consciousness, increasingly, is the native state of the Adept. Qabalists describing Briah have used substantially the same expressions as those Hindus who have written of Samadhi. (The student not familiar with the characteristics of the four Qabalistic Worlds is referred to the standard references for a refresher.)

The “night, with the stars therein” in this vision is essentially the same as the “deep night-blue” that peeked through the veil of the previous one. It symbolizes Briah in terms of space and night — symbols of Nuit being employed for the World corresponding to Heh, the Mother. Malkuth in Briah discloses the real nature of the Kingdom: it is composed of “wheels within wheels.” We are given a glimpse of the reality behind the manifest world as we know it — if we are astute enough to see it and understand it!

KHR or  = **Fire, Air, Pisces** = Shin, Aleph, Qoph = 300 + 1 + 100 = 401. Primarily, 401 is the value of the Hebrew word , *Eth*. This word has a special significance to Qabalists because it is composed of the first and last letters of the Hebrew alphabet — it is the Hebrew ‘Alpha and Omega.’ Therefore, it is commonly translated “essence,” and attributed to Spirit. As “the first and the last,” it represents that which is truly eternal, transcendent to the ever-changing phenomena of the worlds of Action and Formation.

Also, understand Pisces, in this trio, to mean Water. This is not only because it is a Water sign. Shin and Qoph are two of the three letters arising from Malkuth on the Tree of Life. They are often compared to the twin channels of Fire and Water (or of Sol and Luna) which rise on either side of the spine. Normally, Tav completes them; but here, Fire and Water are completed by Air, their natural child and mediator! This is accomplished by replacing Aleph, “the First,” for Tav, “the Last,” again hinting at . The pattern is worthy of meditation; a lot may be derived from it. Fire, Air, and Water also provide a close analogy to the three Gunas, or Characteristics of the Manifest, which are the object of much of the present vision!

The Wheel of Fortune in Tarot (Atu X) summarizes the Samkhya doctrine of *Purusha* and *prakriti*. *Purusha* represents the one who sees (“the seer”), while *prakriti* is “the seen.” *Purusha* is the central idea of Self, corresponding to the letter Yod; and Yod, in Hebrew, means not only “hand” but also “axle” — it is “the axle of the wheel” of *Liber Legis*, Cap. II, v. 7. *Prakriti* is **everything else** that is not *Purusha*. She is often called “nature,” by which is meant **anything soever** that extends from or is a characteristic of *Purusha*. *Prakriti* is always changing. Her changes are in terms of the three *Gunas* called Tamas, Rajas, and Sattva in the East, and Salt, Sulphur, and Mercury (respectively) in Western Alchemy. They resemble, but are not exactly, what we also know as Water, Fire, and Air, respectively.

Kaph is the Wheel, *prakriti*. Yod is the Axle, *Purusha*. This vision of the Wheel of Fortune is thus a Briatic exposition of *prakriti*, Nature, the Seen, in all of her ecstatic unfoldment and change.

§1: This may be a physical description of the appearance of the skrying stone at the beginning. The vision was undertaken midmorning, in the desert, with Crowley staring into a topaz engraved with a Rosy Cross design. Peering through the physical veil, he then began to see the image of space, occupied by stars, a common representation of Briah. The peacock is the bird sacred to Juno, the feminine (נ?) expression of Jupiter. The “countless clouds of white angels” fit some descriptions of the *Chashmalim*, or “Brilliant Ones,” the Angelic Choir of Jupiter — an opinion Crowley shared.

§2: The sounding of archangelic trumpets caused **all things** to appear — all manifest things soever, at once, again referring to the Kingdom or Malkuth, the “ten thousand things” of the *Tao Teh Ching*. But in looking beyond their outward appearance, we see them organized in terms of the Vision of the Wheel. 49 is significant for many reasons; for example, one way of counting the Enochian Calls produces 49; as 7 x 7, it is a number sacred to Babalon; one important form of the Rosy Cross has 49 petals; etc.

§§3-4: The hand is Yod; yet Yod also means “axle.” The motive power for the turning is shown to be the primal, universal Will-impulse. Yod equates symbolically to Kether, which in Assiah is called the “Primal Turnings,” of which the wheel may be regarded as a fine representation. Religious art around the world has for millennia used the hand as a common symbol of the presence of deity.



§6: The emerald snake and scarlet heart are the colors of Venus and Mars. They correspond to the heart and serpent from *Liber Cordis Cincti Serpente*. (That snake is explicitly called emerald in Cap. III, vv. 17-18.) It is also a symbol of Nuit and Hadit in their continuing love.

§§7-10: The attributions of the three Gunas and three Alchemical principles to these figures is quite thoroughly confused. This is no doubt partly because each partakes, in some measure, of the others. I assign the Lamb to Sattva/Mercury, the Wolf to Rajas/Sulphur, and the Raven to Tamas/Salt. Tamas represents darkness, the unclean, and melancholy (Isis Mourning); Rajas the fiery, ferocious, and devouring (Typhon-Apophis); and Sattva the brilliant and still purity which transcends the Tamas-Rajas duality, **appearing** to be the apex of attainment (Osiris Risen); yet, like the other two, it is but one more point upon a circle that ever turns, bringing one no nearer to the Center. There are, of course, other ways to assign these; and §10 specifically disagrees with these attributions, apparently because of atypical correspondences being used to associate the Gunas with the Alchemical triad. But in Crowley's comment, he equated the Lamb to Nesmah, the Wolf to Ruach, and the Raven to Nephesh, which is precisely what was intended in assigning them to Mercury, Sulphur, and Salt, respectively. §9 may be compared profitably to *Liber Legis*, Cap. I, v. 50.

§§12-13: The first word is **Abrahamadabra** (see BLACK PEARL No. 2, "Qabalist's Qorner"). The second is **Ararita**. The third is **N.O.X.** He invokes the deity seeking a Vision of *Gedulah* or Glory; this is another name for Chesed. In response, he is expanded and made one with the wheel, and experiences the lightnings of Jupiter, an image preserved, more than three decades later, in the design of Atu X for his own Tarot deck.

§14: "the word and the will" = Chokmah; "the penance and the prayer" = Binah. From the baseline of these two, he invokes Kether.

§§15-16: The gods mentioned, by name and attribute, are those of the Sun; they are categorically represented by the star Vindemiatrix with which the elevated Jupiter is conjoined. The paradox of the dancing youth is the mystery of the "World Dancer" traditionally shown on Atu XXI, representing many deities who 'dance' suspended in eternity. Ptah, who is of Kether, is essence, and Seb, who is the Earth and of Malkuth is form itself: Essence and Form, wine and bread, spirit and flesh must coexist to fulfill "the reason of existence" expressed in this vision of the spiritualized Kingdom. The God and the Adept are conjoined.

§18: The recommendation for an "acentric meditation practice like mahasatipathana . . . before invocations of the Holy Guardian Angel" should be noted. This method (required in the training of the Philosopher, 4° = 7°) is explained in Crowley's article "Science & Buddhism," and in Chapter 6 of *The Mystical & Magical System of the A. A. A.*

§19: Note that he says he "cannot say," not that he "cannot hear." The communication is an example of "the Voice in the Silence." Note that the name *Chashmalim*, given to the Angelic Choir of Jupiter, is also a Rabbinical pun meaning "the speaking silence." A similar meaning is found in the traditional Pass Word of the 7° = 4° Grade, corresponding to Jupiter and Chesed.

§20: The first quotation is from *Liber VII*, Cap. VI, v. 35. The second is based on *Liber LXV*, Cap. III, v. 62, here reversed in terms of speaker and listener. The whole is an instruction to Crowley on the fulfillment of his distinctive life-task. He is called the recluse of Nuit (in whom Had is hidden), the sent-forth of Hadit (who is the showing-forth of Nu), and the warrior of Ra-Hoor-Khu. Whether of bread or of wine — of flesh or of spirit — he is promised that the yeast has been added and a fermentation **shall** come to term.

§§21-23: "veil of night:" Remember that the physical setting was bright sunlight mid-morning. He was placed, for a time, in an astral "decompression chamber" to ease his transition back into his physical senses.

## THANK YOU!

Last summer, the College of Thelema was gifted (by a donor who wishes to remain anonymous), with a complete copy of Victor Newberg's diaries in which the original text of *The Vision & the Voice* was transcribed while the visions were being received. Although there are very few differences between these original manuscripts and the text that originally appeared in EQUINOX No. 5, these source documents will certainly enhance our ability to research certain fine points as we continue. On behalf of the College of Thelema, we want to express publically our appreciation for this important addition to our archives. — THE BOARD OF DIRECTORS



# THE CRY OF THE 19TH ÆTHYR, WHICH IS CALLED

**POP**    ✚    Ω    ∟    Ω

1. At first there is a black web over the face of the stone. A ray of light pierces it from behind and above. Then cometh a black cross, reaching across the whole stone; then a golden cross, not so large. And there is a writing in an arch that spans the cross, in an alphabet in which the letters are all formed of little daggers, cross-hilted, differently arranged. And the writing is: Worship in the body the things of the body; worship in the mind the things of the mind; worship in the spirit the things of the spirit.

A	B	C	D	E	F	G	H	I	J
K	L	M	N	O	P	Q	R	S	T
U	V	W	X	Y	Z				

## *Alphabet of Daggers*

2. (This holy alphabet must be written by sinners, that is, by those who are impure.)

3. "Impure" means those whose every thought is followed by another thought, or who confuse the higher with the lower, the substance with the shadow. Every Æthyr is truth, though it be but a shadow, for the shadow of a man is not the shadow of an ape.

4. (Note. — All this has come to me without voice, without vision, without thought.)

5. (The shew-stone is pressed upon my forehead and causes intense pain; as I go on from Æthyr to Æthyr, it seems more difficult to open the Æthyr.)

6. The golden cross has become a little narrow door, and an old man like the Hermit of the Taro has opened it and come out. I ask him for admission; and he shakes his head kindly, and says: It is not given to flesh and blood to unveil the mysteries of the Æthyr, for therein are the chariots of fire, and the tumult of the horsemen; whoso entereth here may never look on life again with equal eyes. I insist.

7. The little gate is guarded by a great green dragon. And now the whole wall is suddenly fallen away; there is a blaze of the chariots and the horsemen; a furious battle is raging. One hears nothing but the clash of steel and the neighing of the chargers and the shrieks of the wounded. A thousand fall at every encounter and are trampled under foot. Yet the Æthyr is always full; there are infinite reserves.

8. No; that is all wrong, for this is not a battle between two forces, but a *mêlée* in which each warrior fights for himself against all the others. I cannot see one who has even one ally. And the least fortunate, who fall soonest, are those in the chariots. For as soon as they are engaged in fighting, their own charioteers stab them in the back.

9. And in the midst of the battlefield there is a great tree, like a chinar-tree. Yet it bears fruits. And now all the warriors are dead, and they are the ripe fruits that are fallen — the ground is covered with them.

10. There is a laugh in my right ear: "This is the tree of life."

11. And now there is a mighty god, Sebek, with the head of a crocodile. His head is gray, like river mud, and his jaws fill the whole Aire. And he crunches up the whole tree and the ground and everything.

12. Now then at last cometh forth the Angel of the Æthyr, who is like the Angel of the fourteenth key of Rota, with beautiful blue wings, blue robes, the sun in her girdle like a brooch, and the two crescents of the moon shapen into sandals for her feet. Her hair is of flowing gold, each sparkle as a star. In her hands are the torch of Penelope and the cup of Circe.

13. She comes and kisses me on the mouth, and says: Blessed art thou who hast beheld Sebek my Lord in his glory. Many are the champions of life, but all are unhorsed by the lance of death. Many are the children of the light, but their eyes shall all be put out by the Mother Darkness. Many are the servants of love, but love (that is not quenched by aught but love) shall be put out, as the child taketh the wick of a taper between his thumb and finger, by the god that sitteth alone.

14. And on her mouth, like a chrysanthemum of radiant light, is a kiss, and on it is the monogram I.H.S. The letters I.H.S. mean In Homini Salus and Instar Hominis Summus, and Imago Hominis deus. And there are many, many other meanings, but they all imply this one thing; that nothing is of any importance but man; there is no hope or help but in man.

15. And she says: Sweet are my kisses, O wayfarer that wanderest from star to star. Sweet are my kisses, O householder that weariest within four walls. Thou art pent within thy brain, and my shaft pierceth it, and thou art free. Thine imagination eateth up the universe as the dragon that eateth up the moon. And in my shaft is it concentrated and bound up. See how all around thee gather my warriors, strong knights in goodly armour ready for war. Look upon my crown; it is above the stars. Behold the glow and the blush thereof! Upon thy cheek is the breeze that stirs those plumes of truth. For though I am the Angel of the fourteenth key, I am also the Angel of the eighth key. And from the love of these two have I come, who am the warden of Popé and the servant of them that dwell therein. Though all crowns fall, mine shall not fall; for my plumes reach up unto



the Knees of Him that sitteth upon the holy throne, and liveth and reigneth for ever and ever as the balance of righteousness and truth. I am the Angel of the Moon. I am the veiled one that sitteth between the pillars veiled with a shining veil, and on my lap is the open Book of the mysteries of the ineffable light. I am the aspiration unto the higher; I am the love of the unknown. I am the blind ache within the heart of man. I am the minister of the sacrament of pain. I swing the censer of worship, and I sprinkle the waters of purification. I am the daughter of the house of the invisible. I am the Priestess of the Silver Star.

16. And she catches me up to her as a mother catches her babe, and holds me up in her left arm, and sets my lips to her breast. And upon her breast is written: *Rosa Mundi est Lilium Coeli*.

17. And I look down upon the open Book of the mysteries, and it is open at the page on which is the Holy Table with the twelve squares in the midst. It radiates a blaze of light, too dazzling to make out the characters, and a voice says: *Non hæc piscis omnium*.

18. (To interpret that, we must think of Ἰχθύς, which does not conceal *Iesous Christos Theon Uios Soter* as traditionally asserted, but is a mystery of the letter Nun and the letter Qoph, as may be seen by adding it up.

19. Ἰχθύς is only connected with Christianity because it was a hieroglyph of syphilis, which the Romans supposed to have been brought from Syria; and it seems to have been confounded with leprosy, which also they thought was caused by fish-eating.

20. One important meaning of Ἰχθύς: it is formed of the initials of five Egyptian deities and also of five Greek deities; in both cases a magic formula of tremendous power is concealed.)

21. As to the Holy Table itself, I cannot see it for the blaze of light; but I am given to understand that it appears in another Æthyr, of which it forms practically the whole content. And I am bidden to study the Holy Table very intently so as to be able to concentrate on it when it appears.

22. I have grown greater, so that I am as great as the Angel. And we are standing, as if crucified, face to face, our hands and lips and breasts and knees and feet together, and her eyes pierce into my eyes like whirling shafts of steel, so that I fall backwards headlong through the Æthyr — and there is a sudden and tremendous shout, absolutely stunning, cold and brutal: Osiris was a black god!<sup>3</sup> And the Æthyr claps its hands, greater than the peal of a thousand mighty thunders.

23. I am back.

BOU-SÅADA.

November 30, 1909. 10-11.45 p.m.

#### NOTES ON **POP** by Fra. A.H.:

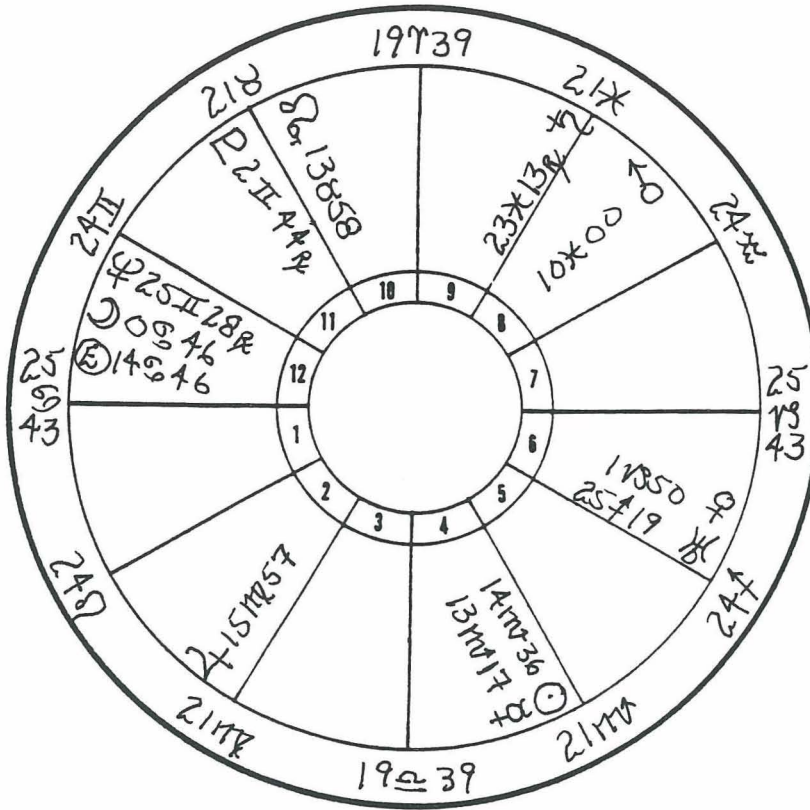
Symbolic themes for this vision are quite clear, because the astrological and Sephirothic symbolism, and that of the letters comprising the Enochian name, all state the same basic idea — and that idea, in turn, is manifest in the vision itself. The theme is primarily lunar, with overtones of Venus-Libra.

Let us begin with the astrological indications. No planets are on the angles (until the end; see the comment on §22). In both the Tropical and Sidereal frameworks, the Moon is in her own sign, Cancer; and Cancer/Cheth symbolism abounds. Luna spends most of the vision within 1° of exact major aspect (an opposition) to Venus, making Moon-Venus the strongest astrological theme of this two hour period. Furthermore, the Moon-Venus pair exactly squares Crowley's own Venus. Perhaps needless to say, the Venus archetype was extremely strong in his psyche that night.

The 19th Æthyr corresponds to **Yesod in Briah**. This is the Sephirah attributed to the Moon.

3. The Doctrine implied is that one must not be the child, but the Mother.

## THE 19th ÆTHYR: POP



## Sidereal Zodiac

11:45 p.m. ANGLES:

MC 15814

Asc 17♌22

EP 118241

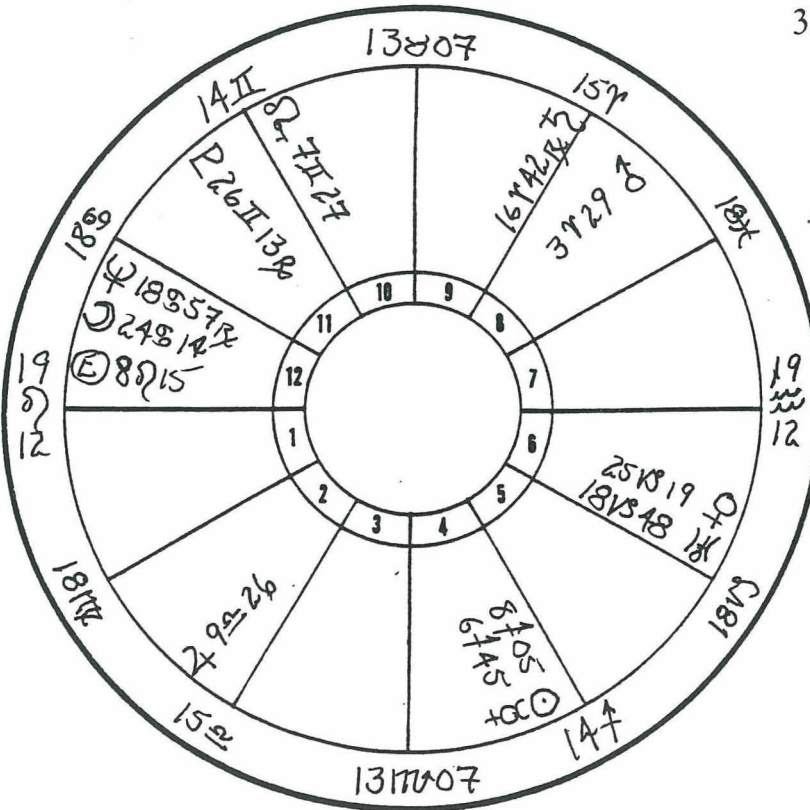
## Vision of the 19th Æthyr

1909 November 30

10:00 p.m. LT

Bou-Sâada, Algeria

35N12, 3E53



## Tropical Zodiac

11:45 p.m. ANGLES:

MC 8743

Asc 10m 51

EP 5m 10



Furthermore, POP or  $\Omega\mathcal{L}\Omega$  = **Cancer, Libra, Cancer** = Cheth, Lamed, Cheth = 8 + 30 + 8 = 46. As Cancer is ruled by the Moon, one excellent hieroglyph of this name would be the scales, or balances, poised between two lunar crescents,  $\mathcal{D}\mathcal{L}\mathcal{C}$ . (Technically,  $\Omega$ , P, is that aspect of Cancer shown by the Moon in her increase, as  $\mathcal{C}$ , L, is the waning Moon.) Many words which are descriptive of Binah and related themes enumerate to 46, although they mostly do not describe exact contents of the present vision. Some of these words are: אִמָּה, *Imma*, “her mother;” בֶּדָם, *be-dam*, “in [the] blood;” כְּבוֹדְךָ, *k’vodeakh*, “your glory;” הַבְדֵּלָה, *ha-badelah*, “a dividing, sundering;” לְבַדִּי, *le-vaddee*, “alone;” CERES and CYBELE, two goddess names; FLOS, “flower;” OMNIA, “all, everything;” and ROS, “dewdrop.”



§1: The black cross, shown at left, was the badge of the Hegemon in the Hermetic Order of the Golden Dawn; and, in his summary of these 30 visions, Crowley concluded that the 19th Æthyr introduced him to the Hegemon (“one who leads”) for his Magister Templi initiation. This is of even greater interest because, in the H.O.G.D., the Hegemon corresponded to the Egyptian goddess Maat, or the Greek Themis, expressions of the Libra archetype active in this Æthyr. Also, this officer was stationed symbolically in Yesod. But notice, then, that the cross turns from black (lead) to gold, as if showing this same energy lifted up to Tiphereth. (The Hieres of this  $8^\circ = 3^\square$  “rite” was shown in the 20th Æthyr corresponding to Malkuth, and the Hierophant was disclosed in the 21st, corresponding to Kether.) The Alphabet of Daggers obviously corresponds to Yesod — the Sphere of Air in the Outer (corresponding to that Grade in the A.:A.: where one forges one’s own Dagger); but these early paragraphs seem still to be Yesod in Yetzirah, not in Briah — a veil intervenes until it is rent in §11. Compare the last sentence to *Liber L.*, Cap. I, v. 50.

§§2-3: To Yesod is attributed the “Pure Consciousness;” but the *impure* are here defined as those still caught in the intellectual embrace of the Ruach. The words “the substance with the shadow,” etc., derive from the Prayer of the Sylphs which concluded the 2=9 (Yesod/Air) ceremony of the H.O.G.D.

§6: The golden six-squared cross — a symbol of Tiphereth — has become his portal. “Door” is דַּלֶּת, Daleth, love; and the Hermit, יוֹד, Yod, is a symbol of Will. His admonishment is crucial! “Thou shalt mingle thy life with the universal life. Thou shalt keep not back one drop” (*Liber Cheth*, v. 3). The “mysteries of the Æthyr” require a Briatic sensorium to be comprehended. (I might add — without having any certainty as to whether it is relevant in this place — that in my own earliest astral forays, I encountered a Temple of the Moon, presumably of Yesod, wherein was a vast library. The librarian exactly matched the description of the doorman in the present vision. A dozen or more other students have mentioned finding the same library, and the same librarian, usually during their earliest explorations.)

§7: Gate = דַּלֶּת, Venus; green = Venus; and, in the Chinese zodiac, Libra is represented by a dragon. The dragon’s appearance in this vision may be related to the Sun’s conjunction with the south lunar node, “the tail of the dragon.” The dragon, like the serpent, is symbolic of the primal energies residing in Yesod.

§§7-8: Now follows a dramatization of the nature of the intellect. Each participant is a thought. The description may be taken as fairly literal. (Don’t miss ‘chariot’ and ‘field’ = פָּת, Cancer.)

§§9-10: So many elements of this vision correspond to details in the old 2=9 ceremony, one of which is the representation of the Tree of Life in the very midst of the field. The chinara is a tree common in Kashmir, with leaves similar to a maple. The right ear corresponds to Saturn and the Path of Tav.

§11: Sebek, the crocodile-headed nemesis defeated by Horus, corresponds to the Path of Tav and the powers of Saturn. He is here as devourer — not quite the exalted view of devouring Saturn which is commonplace in the Binah symbols of these visions, but cognate. He marks the Path (פָּת) by which one gains access to Yesod; and he grants this, in the present place, by rending the veil between Yetzirah and Briah. He swallows up the very ground beneath our feet, removing all solid footing. (In this, he may represent the energies of the Muladhara chakra.) Suddenly, the whole tone of the vision changes!

§12: The angel identifies herself as being of the Path of Samekh (corresponding to Atu XIV) — that Path which opens upward **from** Yesod unto Tiphereth. She is a symbol of the Holy Guardian Angel. The description is mostly straightforward. Her blue is that of Samekh, yet also of Gimel and the higher expression of the Moon that emerges later, in §15. Note the crescent Moons on either side, as in the name POP. More subtly, our glyph for Libra  $\mathcal{L}$  comes from the Egyptian name of the sign, *akhet*, meaning “the place of



sunrise,” such that the overall description of this angel is a fine telesma of the Æthyr’s name, as of the woman in *The Apocalypse*. Penelope, who “carried a torch” for Odysseus during his long absence, and Circe, who offered him the cup of her seduction, provide a fascinating variation on the usual wand-and-cup symbolism of Samekh. What they have in common is that they define the aspirant as Odysseus, and his path as a heroic odyssey. (See §15 for an elaboration of this theme.) The angel bears **both** Penelope’s torch and Circe’s cup. Nor do they present an either-or decision. The symbolism of Samekh requires embracing **both** extremes, and their reconciliation.

§13: Here are further examples of the ongoing preparation of Crowley for the Ordeal of Binah.

§14: “Chrysanthemum” comes from the Greek for “gold flower.” The reference is thus very much to Tiphereth and the kiss of the H.G.A. Normally, I.H.S. is a Christian ecclesiastical ensign, commonly understood to be the first three letters of the Greek ΙΗΣΟΥΣ, “Jesus.” Here the letters serve as notariqons of various phrases: *In Homini Salus*, “In humanity is health (prosperity, well-being, etc.);” *Instar Hominis Summus*, “The Highest is like unto humanity;” *Imago Hominis deus*, “God is the image of humanity.” They are all different ways of saying *Deus est Homo*, or, “God is Humanity.” Though this is normally regarded as the essential mystery of Tiphereth, it is rooted in Yesod, and in the arising of the Yesod within us **unto** Tiphereth. This is hinted by the numeration of both *Deus* and *Homo* as 45, the Mystic Number of Yesod.


§15: The “shaft” is Sagittarius, Samekh, a metaphor for the H.G.A. (here intersecting the Path of Peh). The paragraph should be carefully read and meditated, with attention to the images and sensations described. “Angel of the eighth key” links her to Cancer and Cheth. (This angel admits not only into the Second Order, but also into the Third.) “Plumes,” and “the balance of righteousness and truth” are direct references to Libra and Lamed. The remainder of the paragraph is a splendid description of this angel as the Priestess of Tarot, Gimel, the 13th Path, the highest expression of the Moon on the Tree of Life.

§16: The lunar-maternal theme is paramount. Most striking, though, is that the Angel is described as assuming the Sign of Mater Triumphans, the “grade sign” of  $8^{\circ}=3^{\square}$ . She identifies herself with Isis, and Crowley is thus put into the position of the infant Horus. “The Rose of the World is the Lily of Heaven” that nourishes him is a reversal of the usual equation of Heaven and Earth. (Crowley interpreted this phrase as equating Malkuth and Binah, Heh-the-Daughter and Heh-the-Mother.)

§§17-18: We shall encounter this 12-fold tablet in a later Æthyr. The Latin means, “This fish is not for all,” partly explained by the discussion that follows. *Ichthus* (literally “fish”) is commonly taken as a notariqon for the Greek phrase in §18 meaning, “Jesus Christ, Son of God, Savior.” It enumerates to 1,219. I am unclear how this number relates to Nun and Qoph, except by vague analogy; for example, it is the value of  $\tau\omicron\Omega\mu\epsilon\gamma\alpha$ , “The Omega” or “the End,” and  $\Pi\omicron\sigma\epsilon\iota\delta\omega\nu$ , Poseidon, the Greek Neptune, god of the Sea. It factors to  $23 \times 53$ , two numbers that have much to do with sexual-genetic transmission. In simpler, non-numerical symbolism, Nun means “fish” and Qoph corresponds to Pisces, “the fishes.” (Spelled with Hebrew characters, *Ichthus* is  $\text{יְחִישׁ} = 93$ .)

§20: Crowley worked out two interpretations of this puzzle (and a few small variations). An Egyptian form was Isis Cnuf **Thoth** Un-nefer Sekhet (attributed, respectively, to Daleth, Chesed, Chokmah, Tiphereth, and Teth). A Greek form was Iacchus **Chronos** **Themis** Uranus Serapis. There are various problems with each of these; for example, the correct name of the Greek Saturn is Kronos, not Chronos; and Uranus begins with an O in Greek; but the formulæ are, nonetheless, intriguing to explore.

§§22-23: He strives for union with the angel which, however, is not accomplished. At the moment of the vision’s climax — **exactly** at local midnight, with the Sun and Mercury in Scorpio on the midnight meridian — he is given a mystery of the Midnight Sun and of the Duat: Osiris is a black god. It is difficult to believe Crowley’s note that, “This, to the Seer at that time, was a Revelation of the most appalling terror.” The teaching was quite well known, and he was well-read in such subjects. Also, at least one A.:A.: ritual exists, written by Crowley earlier than December, 1909, which makes use of this doctrine.

But we can accept that, in the context of the vision, the phrase had a profound impact on him. He had, until this point, still worshipped Osiris as an object of aspiration and a symbol of the Light. Here it struck home that Osiris is a corpse, and that the way now before Crowley would be in the Pathway of Night. 



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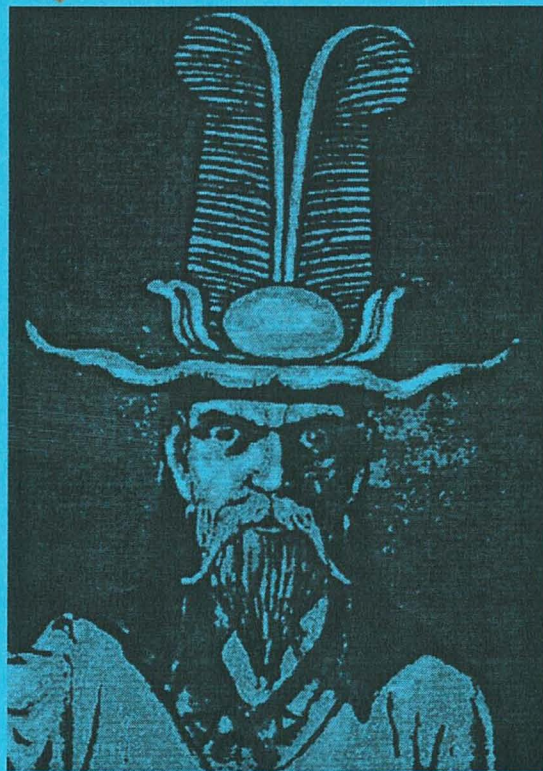
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— Cloud Upon the Sanctuary



*Sweet are my kisses, O wayfarer that wanderest from star to star. Sweet are my kisses, O householder that weariest within four walls. Thou art pent within thy brain, and my shaft pierceth it, and thou art free. Thine imagination eateth up the universe as the dragon that eateth up the moon.*

— The Cry of the 19th Æthyr