

# INSIGHT

*The official  
newsletter of  
Blazing Star Oasis*

*In the Valley of  
Berkeley, California*



**Volume III,  
Number 3**

© in ☉,  
Anno IV:xxi e.n.  
Summer 2013 e.v.

## Table of Contents

### **Oasis Master's Address**

by Frater Pralixus . . . . . 1

**Blazing Star Local Dues Program** . . . . . 3

### **Egyptian Metaphysics: Part 2**

by Frater Sekhem-f n Anpu . . . . . 5

### **Saturn**

by Soror Qadash. . . . . 9

### **Mort**

by Soror Fieri Facias. . . . . 10

**SUPPLEMENT:** Group Magical Record of the  
Screying of Atu XIV: Art. . . . . 12

**Editor:** Frater IA0131

**Executive Editor:** Frater Pralixus

**Assistant Editor:** Soror Fieri Facias

### **Editorial address:**

Blazing Star Oasis, OTO  
PO Box 11386  
Berkeley, CA 94712-1386

*editors@blazingstar-oto.org*

*Copyright © 2012 ev Ordo Templi Orientis U.S.A. All  
rights reserved and assigned to the respective  
authors. The viewpoints and opinions expressed  
herein are the responsibility of the contributing  
authors.*

## OASIS MASTER'S ADDRESS

BY FRATER PRALIXUS

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

Once again, putting out this latest issue of InSight has been delayed for various reasons. While there are no excuses, the biggest reason for our delay has been that we have an incredibly good problem: there has been an immense amount of activity at our local body with classes, the E.G.C., and the M·M·M·. Since this segment from me was the last to be submitted, and had the greatest impact on

the publication delay, we have decided that we need not wait for me in future issues. This will therefore become an occasional, rather than ongoing, feature. Since publishing the last issue of *InSight* in Autumn 2012, e.v., we have had:

- consistent celebrations of the Gnostic Mass every single Sunday with an average attendance of 22 to 28;
- classes or social events every single Tuesday evening, continuing our rotating schedule of Thelema Talk, Magick in Theory, Magick in Practice, and Reading/ Discussion with the occasional 5<sup>th</sup> Tuesday Social Night;
- two Sunday classes/discussions per month on the Gnostic Mass;
- initiated nine Minerval 0<sup>o</sup>'s, and advanced five initiates to I<sup>o</sup>, and five to II<sup>o</sup>.

In mid-November 2012, e.v., we had an episcopal visit from Tau Ce Acatl who held his signature “Gnostic Road Show” discussion of the Gnostic Mass and also ordained 3 new Deacons. Tau Ce Acatl obviously enjoyed himself so much that he came right back in early April 2013, e.v., performing Baptisms and Confirmations. Later in April, we had a visit from T Iatromantis who gave a talk on the basic symbolism of the Mass. All in all, we have been very busy promulgating the Law of Thelema.

In this issue of *InSight* (Vol.III, No.3), we have an interesting assortment of content. Firstly, we have the synopsis of our “Blazing Star Local Dues Program.” Next, we have the second part of the essay “Egyptian Metaphysics” by Frater Sekhem-f n Anpu, which began in the previous issue (Vol.III, No.2) of *InSight*. We then have an art piece entitled “Saturn” by Soror Qadash, and “Mort,” a sonnet based on a scrying experience, by Soror Fieri Facias. As a supplement to this issue, we have a Group Magical Record of the scrying of Atu XIV: Art, collecting magical records of some participants in the event back in November 2012, e.v.. We hope you enjoy our latest issue!

*Love is the law, love under will.*

# BLAZING STAR OASIS LOCAL DUES PROGRAM

There are three recognized levels of formal pledging, commonly known as Local Dues, at Blazing Star Oasis: **Alliance**, **Affiliation**, and **Membership**.

Applications for Affiliation or Membership are available from any Oasis Officer, and are subject to approval by the Executive Staff of the Oasis. Reduced dues and/or full or partial work-trade are available for any level upon request, subject to approval of the Oasis Master. Complete details are available at any Oasis event.

If you are willing and able, you may pledge any amount above the monthly dues rate. Blazing Star Oasis is a non-profit unincorporated association of Ordo Templi Orientis USA, a non-profit, tax-exempt religious organization under Internal Revenue Service Code 501(c) (3). Please consult your tax professional regarding deductibility of dues and donations.

Note also that your pledge of local dues to Blazing Star Oasis as a local body of O.T.O. does not in itself confer or bestow any status or rights recognizable by United States Grand Lodge or O.T.O. International. This is a purely voluntary and entirely local program. Membership in E.G.C. and O.T.O. can be conferred only by their own ceremonies, in person, and neither *requires* the payment of local dues, though doing so is encouraged.

## **ALLIANCE**

**Alliance** is open to anyone who wants to make a financial pledge to support the mission of Blazing Star Oasis. Alliance is especially intended for those who are not formally connected to the Order or the Church.

**Alliance** dues are \$10 per month.

## **AFFILIATION**

**Affiliation** is open to Initiates of O.T.O. and Confirmed Laity of E.G.C. who are of Good Standing. Initiates also must be current on National Dues paid to U.S. Grand Lodge.

Affiliation is especially geared toward those who are not yet eligible for full Membership (see below), those who are already dues-paying Members of another local body, and those who are geographically remote from the Oasis.

**Affiliate dues are \$15 a month**, or \$10 for full-time students, active-duty military, and those whose primary residence is over 50 miles away from our primary Oakland location.

## **MEMBERSHIP**

Full **Membership** in Blazing Star Oasis is open to Initiate Members of O.T.O. of I° or higher, who are in Good Standing and are current on National Dues; check the Treasury webpage (<http://treasury.oto-usa.org/inquiry.html>) if unsure of your status.

Members of the Oasis receive certain Entitlements, such as participation rights at meetings and eligibility for Body Officer roles, in addition to all the benefits of Affiliation. Members also are expected to meet certain Responsibilities, such as timely and proactive payment of local dues and taking leadership in local events.

**Membership dues are \$25 per month**, or \$20 for full-time students and active-duty military.

If you are interested in pursuing local Membership or Affiliation, please let us know at any Blazing Star Oasis event.

# EGYPTIAN METAPHYSICS: PART 2

## BY FRATER SEKHEM-F N ANPU

### **Ren (name)**

As a part of the soul, a person's *Ren* (name) was given to them at birth and the Egyptians believed that the Ren and the person associated with that Ren would live for as long as that name was spoken. Thus, speaking the name gave eternity to the bearer of the name.

For this reason, the Egyptians were very protective of names and made significant efforts to ensure its persistence by placing the name in numerous writings. Hence, the greater the number of places a name was used, the more likely the Ren would survive to be read and spoken.

In later Egypt, the cartouche was developed. In a cartouche, the name was encircled by a magical rope which served to protect and seal the Ren in a safe enclosure. Because the Ren was considered to be eternal, knowing the name of a person was a way of touching that person's essence. However it also gave one the ability to have power over that individual. Note that while knowing a person's name was a way of deifying an individual, it could also be used as a weapon against that person.

The Ren was an unsurpassed "word of power" or "magical word" and to destroy a person's name was considered a way to destroy the very existence of bearer of that name. For this reason, one way to permanently destroy a deceased enemy was to destroy their name inscribed on their tomb or on monuments dedicated to them.

### **Sekhem (power)**

*Sekhem* was not physical might, but was intimately connected to the magical powers associated with spiritual side of an individual.

Sekhem is connected with the soul and seems to indicate the supernatural powers associated with the spirit. It is what gave substance to ritual, prayer, and offerings to the gods.

### **Khaibit or Sheut (shadow)**

In modern times, we view the shadow as nothing more than an area of darkness caused by obstructing the path of light with a physical object. In ancient Egypt, the shadow took on a more complex meaning. To the Egyptian, a person's shadow, *Khaibit*, was always present. A person and that person's shadow were codependent: a person could not exist without their shadow, nor a shadow without the cognate person.

The shadow actually contained something of the person it belonged to. It was not uncommon that the Egyptians referred to the statues of people and deities as their shadows.

Interestingly, the Egyptians felt that the *Khaibit* had the ability to separate itself from the physical body when the latter died and was closely associated with the soul. In fact, it was believed that the resurrection of the soul-body was absolutely dependent on the possession of a shadow. However, the shadow of the deceased had the power to travel wherever it chose. But to be devoid of a shadow meant that resurrection of the soul-body was not possible.

Certain passages in the In the *Book of the Dead* suggest that the *Khaibit* may actually serve to shade the soul-body after death. Moreover, as with destruction of the *Ren* was destruction of the bearer of the name, destruction of a statue of deity was to destroy the shadow of that deity, thereby, destroying the deity itself.

### **Ba (soul)**

The *Ba* is analogous to the Western religious concept of the soul. The task of the *Ba* (soul; individuality) was to guide the person

(body) during life. At death, the Ba flew with the deceased to the heavens. The Ba dwelt in the heart, indicating the "heart" was the receptacle of the higher psycho-spiritual components of man.

Again, similar to Western religion, the Egyptians believed that, like a soul, the Ba lived on after the body died. However, unlike the soul of the Greeks, late Judaica, Christians, and Muslims, the Egyptians believed that the soul (Ba) contained all the components that make up one's individuality, e.g., impression, reputation, power, and personality. The Ba was the specific uniqueness of the individual and it had material existence. Interestingly, there are references in the Egyptian Coffin Texts that after corporeal death, the Ba continued to eat, drink, and copulate. Moreover, the intervention by a deity upon the physical realm was believed to be accomplished by the deity's Ba and not by the deity proper.

Because of the great power that the Egyptians felt was contained in the Ba, there are some that argue that the Ba is not part of the individual, but that the individual is actually their Ba.

In ancient Egypt, the Ba was a material soul. In later Egypt, the Christian concept of an immaterial soul caused a bifurcation in the Egyptian concept of the soul into the Ba (material soul) and adoption of the Greek term psyche (immaterial soul) to describe this new and foreign concept.

As mentioned above, the Ba resides in the heart, in the Khat (body) along with the Ka (double). Whereas the Ka embodies the causal principle behind a person, the Ba is the active principle of that person.

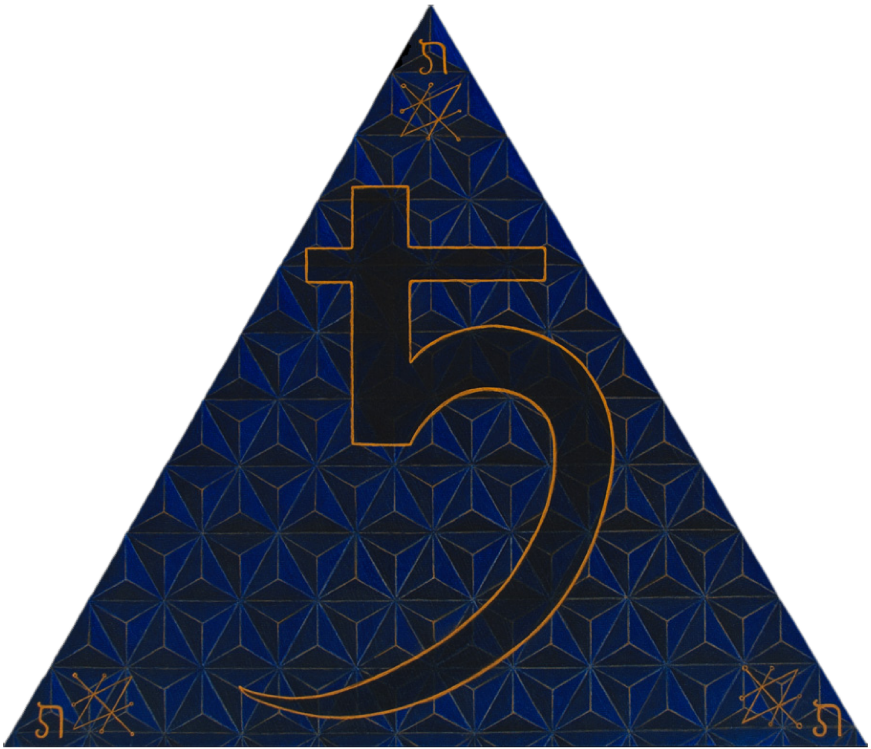
Perhaps the most interesting treatise on the Ba is a text entitled *The Discourse of a Man with His Ba*. This text describes an intimate and tragic discussion between a man and his Ba. In *The Discourse of a Man with His Ba*, we read of man having an internal dialogue of war between his Ib (lower self; ego) and his Ba (higher self; soul and

individuality). His Ib is trying to convince his Ba that ending the life of his physical body would be best. However, knowing that the Ba resides in the heart, and that the weighing of the heart at death will be subject to the judgment of Maat, the Ba fights with the man's Ib because death of the Ib by killing the body would mean death of the Ba. The Ba is supposed to be eternal, so the Ba is quite conflicted and contemplates leaving the man's body. But during this period in Egyptian history, this was not believed to be possible. In fact, the man's Ib argues with the Ba telling it that departure of the Ba would be total annihilation of the man. This man is so psychologically fractured because his ego (Ib) wants death, yet the Ba, which is supposed to be eternal, knows death would be extinction of itself.

It is beyond the scope of this article to elaborate more on this subject, but *Discourse of a Man with His Ba* is an interesting piece of literature that introduces one to the very early concepts of a "lower" and "higher" self that have much in common with more contemporary psychologists such as Maslow, Tart, Woods, and others who introduced us to the concepts of transpersonal experience and altered states of consciousness.

Clearly, the Egyptians were very aware of the complexity of man and mind and felt strongly about the importance of the soul. So to summarize what we know about Egyptian thoughts on the interconnectedness of the body with the psycho-spiritual being, the Khat (living physical body) was comprised of the "lower" human components Ib (ego) and Ka (double) and the "higher" transpersonal components are associated with the Ba (soul), Khu (spirit), and Khabs (star-body).





**Saturn** by Soror Qadash

**Speech in the Silence**



**Speech in the Silence** is the official podcast of Blazing Star Oasis in the San Francisco Bay Area. In this podcast, we focus on the topics of Thelema, Aleister Crowley, and Ordo Templi Orientis while also touching upon the subjects of Magick, Yoga, and Initiation. The podcast includes lectures, music, interviews, discussions, and readings of the Holy Books of Thelema and other important texts written by

Aleister Crowley. Our mission is to spread awareness of the Law of Thelema, the writings of Aleister Crowley, and Ordo Templi Orientis. It is also a creative outlet for Thelemites, and we encourage listener feedback and participation. Download or subscribe at [speechinthesilence.com](http://speechinthesilence.com) or visit our YouTube channel at [youtube.com/speechinthesilence](http://youtube.com/speechinthesilence) and don't forget to send your feedback to: [thelemapodcast@gmail.com](mailto:thelemapodcast@gmail.com)

# MORT

BY SOROR FIERI FACIAS

*This sonnet was inspired by a scrying of Earth performed in early 2012. It illustrates the images seen, sensations felt, and lessons learned from the working. The view described in the first stanza was one I enjoyed sitting on a cliff, beside a large man who called himself Mort, where we watched a sunset. Enjoy.*

When swollen belly hills arise across  
The span of plains in fits of green,  
Flush of birds, rush of wings, the winds accost  
And so escape from blame completely clean,  
A man reclines. His heart affixed with bliss,  
Attention rapt upon the golden globe  
Dropping low, sinking slow, in his sky. “This,”  
He says, “My purpose.” Winds against his robe  
Stir up the darkened scents of cedar’s night  
And sing to soothe the coming of his tears;  
Yearning sore, mourning for, the absent sight  
Of men who turn aside from sunset’s mirror.  
This man, alone, but joyous on his throne,  
Is better to love, and to wed, than to own.

## **General Schedule of Events at Blazing Star Oasis**

*All events held at the Bay Area Thelemic Temple  
130 E 12<sup>th</sup> St, Oakland, CA 94606*

### **Every Sunday**

***Public celebration of the Gnostic Mass.***

**Doors open at 3:30pm; Mass begins at 4:18pm.**

### **Every Tuesday**

***Oasis Master office hours***

Talk with the Master of the Oasis about Thelema,  
initiation applications, or whatever you will.

**5:30pm - 7:30pm.**

### ***Public class***

**Class begins at 7:30pm.**

**1<sup>st</sup> Tuesday:** Thelema Talk, a roundtable  
discussion about some aspect of Thelema

**2<sup>nd</sup> Tuesday:** Magick in Theory, learn about the  
theory and symbolism of a magical practice.

**3<sup>rd</sup> Tuesday:** Magick in Practice, learn about  
how to actually perform a magical practice.

**4<sup>th</sup> Tuesday:** Reading/Discussion, read and  
discuss a text about Thelema and/or Magick.

**5<sup>th</sup> Tuesday:** Social Night, on the occasional 5<sup>th</sup>  
Tuesdays come join us for a potluck social.

*SUPPLEMENT:*  
GROUP MAGICAL RECORD –  
SCRYING OF ATU XIV: ART

*Anno IVxx, e.n.: ☉ in ☿ , ☽ in ♃*

*~8pm to 9pm, 11/25/2012, e.v.*

*Blazing Star Oasis, O.T.O.*

*A Spiritual Experiment*

*by*

Frater IA0131  
Soror Fieri Facias  
Frater Kakoupat  
Frater Anonymous  
and 2 others

**Basic format:**

- 1) Preliminary banishing (Star Ruby) *by Frater Kakoupat*
- 2) Invocation of Atu XIV: Art (Poetry & Barbarous Words of Spirit from Liber Samekh) *by Frater IA0131*
- 3) Scrying (~15 minutes)
- 4) Concluding banishing (LBRP) *by Soror Fieri Facias*

## Foreword

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

We hold group scrying events at Blazing Star Oasis in order to facilitate the growth of a community of like-minded individuals who are united in their dedication to the exploration & knowledge of the self through the use of the spiritual science of Magick. This involves allowing anyone present to perform the banishing preceding or following the scrying as well as everyone present acting as Seers during the scrying itself.

The group scrying sometimes begins with a short introduction to the theory and practice of scrying. The general theory presented is this:

- **Magick** is the name for the spiritual science passed through Aleister Crowley and other occultists. Through it we can come to explore & know ourselves, grow to actualize our potential as living beings. Man is like an iceberg, with consciousness being above water and a vast structure lying hidden underwater in the unconscious. Magick allows us to access the storehouse of potency that lies dormant in our unconscious minds, bringing us to greater knowledge and power and hopefully balance and joy. It will help integrate our whole Self so that our lives may be lived with all parts in harmony, facilitating the accomplishment of our Wills.
- **Scrying** is the ritualistic, intentional release of the contents of the unconscious mind in order to explore and access the hidden potencies of the unconscious. The unconscious works in the language of symbols. By using symbols we can speak to and listen to the unconscious. Rituals are the use of emotionally and intellectually charged symbols. By performing a ritual invoking a certain energy, we essentially set the topic of conversation with the unconscious. We then enter a state of consciousness where image and fantasy may

unfold without the critical mind or 'censor' interfering. This state of consciousness helps open the passageways between the unconscious and the conscious mind and can be said to be the characteristic of the method scrying. These fantasies are then not simply passively received but actively interacted with and explored. The nature of the images and other sensory appearances should “correspond” with the energy invoked.

- **Basic rules of the Temple**

- *Mutual respect.* This means respecting whatever happens or doesn't with someone else, respecting their space and being aware of distracting others through making noise.
- *Non-judgmental.* Let people be silly, dance like a fool, stand in a catatonic stupor in a strange asana, share embarrassing details of vision, and try things out in general.
- *This is a temple, a safe, sacred space.* To maintain a sacred space we need boundaries, much like the Circle is created in rituals. You are free to come as long as you maintain an attitude of mutual respect and do not disrupt the ritual. If you are disruptive, you will be removed in order to provide the frame of a safe space... so be cool.

The practice of scrying depends on whose perspective you are taking, the Magus or the Seer.

- **The Magus** is the chief operator of the ritual, which can include all the ritualistic portions. The Magus must have a specific intention for the targeted 'Energy' of the ritual. She must therefore construct a ritual that will adequately call that intended Energy forth. This usually consists of several basic parts:
  - **Banishing** – A banishing ritual is performed in order to

clear out any imbalances in the environment: it clears the slate so that the invoked energy is not diluted or distorted. Rituals to banish include the Lesser Banishing Ritual of the Pentagram (LBRP) or the Star Ruby.

- **Invocation** – The invocation is performed in order to 'call in' the particular Energy desired. This may involve an invoking version of a ritual (Pentagram or Hexagram), the chanting of a particular word, the reading of relevant poetry, the burning of appropriate incenses, *et cetera*. Barbarous words (from the 'Spirit' section of *Liber Samekh*) are often used at the end of invocations. They are especially useful because their nonsensical nature allow the Seer to enter into a non-rational state, which is conducive to allowing visions to develop.
- **Scrying** – During the actual portion when the Seer(s) are seering, the Magus must remain quiet, respectful, and vigilant to perceive any dangers or problems should they arise. This portion is usually good at ~15 minutes (unless there is verbal communication with the Magus) during the ritual – any more than 15 minutes involves far too much content to remember without an accompanying Scribe or some equivalent way to record what happens.
- **Record writing** – Directly after the vision, the Seer must write everything that occurred in as much detail as possible. One should even include details that seem unimportant. Visions tend to fade in the same manner as dreams – some aspects of the vision can fade within seconds – so it is important to write the record as soon and thoroughly as possible.
- **Banishing** – The scrying ends with a final banishing to re-equilibrate the environment and bring people back to Balance themselves.

- **Discussion** – Discussion occurs where Seers can choose to share their experiences if they will. It is a time to formulate our experiences in words and share them with others, not to offer critiques or interpretations unless they are explicitly invited.
- **The Seer** is the focal point of the ritual insofar as they are the receptacles of the Energy invoked. The work of the Seer occurs in several stages as well:
  - **Relaxation** – The body must first be relaxed within one's chosen *asana*. The best postures involve the spine being erect and the body generally balanced – sitting on a chair or on the ground works perfectly well. This generally corresponds with the initial Banishing portion of the ritual.
  - **Formulate an environment** – The Seer is affected by all the elements of the ritual used to invoke the intended force. The Seer allows the smell of incense or a turn of phrase in the invocation or whatever else to suggest a certain imagined environment. The Seer must use concentration, visualization, and spontaneous creativity to make this imagined environment more and more real.
  - **Formulate one's body** – This is done by interacting with the environment and trying to use all the senses, especially that of touch. The Seer engages with the vision by interacting actively and dynamically with the environment. The Seer touches the ground, smells a flower, drinks a glass of wine, hears the wind, or whatever suggests itself in the attempt to become as centered and grounded within that reality as possible. It is possible and even recommended to call upon an 'angel' or 'guide' or 'ruler' of that environment with whom one may converse.



- **Magical Record** – Directly after the conclusion of the vision, all things experienced are recorded with detail and thoroughness.

This basic formula of invoking a force and “scrying” it has been used several times at Blazing Star Oasis thus far. The focus of our efforts have been upon the Major Arcana of the Tarot. This year, we have invoked and scryed “Atu XIX: The Sun,” “Atu XVII: The Star,” “Atu X: Fortune,” and this record is for “Atu XIV: Art.”

By including this as a supplement to *InSight*, we hope to show some of the magical work that is going on at the Oasis.

Also, these records are presented as examples to others of how the Magical Diary may be kept. Of the four records preserved herein, each is unique in its own way, having its own strengths and weaknesses.

Guided by a spirit of openness and curiosity, we expect the reader to use his or her own judgment in accepting and/or rejecting anything found herein. The spiritual science of Magick is still in its nascent phases, and it is up to individuals like ourselves – the most humble reader included – to determine whether and how we tap its unfathomable and mysterious potential.

Fraternally,

**Frater IA0131**

*Love is the law, love under will.*

## **Magical Record of Frater IA0131**

*Written directly after the Working*

I sat down and saw two arrows that were intertwining. They started from the bottom and kept moving in and out as if attracted by the gravity of one another. I recognized them as the base of a caduceus and they merged together at the top in a luminescent pearl. I entered into this pearl or crystalline sphere and was met by a being who had a partly lionish, partly piggish (or doggish or pug-gish) face. His hair was like stereotypical lightning bolts going out in all directions like a mane or collar. I asked him his name and he said “LI-ON-DOG.” I asked “Lion Dog?” somewhat sarcastically and he said “essentially.” I asked him his numbers and he said “141” immediately; I asked if he had other numbers and he said “58” and then “67” (although it could have been “76”). I doubted this last number because I felt I knew the attribution and was simply conjuring from rational-intentional memory, but I couldn't think of the attributed so I let it go and decided to look it up later.

I then asked what this pearl place was and he said “SAKSALATH,” then explaining that it was “the name of my office.” I asked what he meant by “office,” whether it was his title or duty, and he replied that it was simply the name of this pearl, his “office” in the sense of being his place of work. I asked what he did in this place and he said “make straight the arrows of Will and their aim.” I asked how this was done and he said “they [the arrows] are ruby-girt and gold-gilded.” I asked him about the pearl's purpose in this operation and he said “it is the result of the alembic and the athanor.” I did not know exactly what these things referred to although I knew they were related to alchemy. He pointed out the repetition of the words starting with “a” (alembic, athanor, alchemy) and he turned the A into an Aleph, and implied it related to the breath of life (the life-force or motive-power, and also the breath that blows on the fire of divine aspiration to make it kindle). I asked how I might fashion

myself as an arrow and he gave an answer that essentially amounted to “equilibrium in body, mind, and spirit” but the equilibrium was of a different nature for each plane. The body was to be equilibrated in being neither fat nor emaciated – the equilibrium was one of moderation. The mind was to be equilibrated by never being attached to one thought to the exclusion of its opposite – the equilibrium was one of opposition or reflection. The spirit was to be equilibrated by flying straight and true rather than flying in many directions or wavering – the equilibrium was one of focus or one-pointedness.

I then asked him to explain his numbers and he formed each number as an image. The “141” became a pyramid (4, the square) between two pillars (1 and 1). The “58” was the base of a caduceus (8 by shape and its attribution to Mercury) that terminated in a pentagram (5) almost like it was an arrow itself. The “67” was a Venus symbol or Ankh (7 as Netzach/Venus) that had a solar symbol (6 as Tiphareth/Sun) at the intersection of the lines (where the circular and straight aspects come together). Then, these images combined, one on top of the other, so that the pyramid and pillars was at the base, the pentagram-tipped arrow shot out of the apex of the pyramid upwards towards the Solar Ankh as if to form the “story” that through equilibrium (the two pillars) and balance (the pyramid), one can shoot the arrow of Will (the caduceus) that is tipped with Spirit (the pentagram) to reach the Sun (solar symbol) whose nature is Love (the Ankh/Venus).

I then asked what his symbol was and it was revealed in stages. First, two arrows crossed and curved back on themselves to form a heart-like shape. Then, three other arrows were shot from the bottom at different angles (diagonally up to the right, straight up, and diagonally up to the left) which then converged and shot upward as a single arrow through the middle of the heart. Then, the tip of this upward-pointing arrow was seen to be pointing directly at the

middle of a Sun symbol and all the bottom arrows were surrounded by a lunar crescent at the bottom. It was given the meaning of “The Bow of Divine Intent shoots the Arrow of Highest Aspiration straight towards and into the Sun,” or something similar to that. Since the time was already coming to a close and I was the presiding Magus charged with keeping time, I asked for his blessing and benediction. He encased me in a small sphere with pentagrams floating around as if the LBRP had been done but the pentagrams were moving around the edge of the sphere to show its full protection. I said my thanks and departed.

### **Commentary on the Working**

*NOTE: Commentary in italics.*

*PRELIMINARY COMMENT: I invited a Brother to do the preliminary banishing and a Sister to do the concluding banishing, but I was otherwise the Magus of the operation, generally making sure everything was happening “correctly,” performing the invocations, keeping track of time, encouraging the Seers to write their experiences down, and facilitating discussion afterward. In this way, I had slightly less time to sit down, get relaxed and acclimated, and be fully involved in the vision (since I was making sure to not go too far over the 15 minutes we allotted for the actual scrying). That being said, a fair amount happened.*

*It can be stated that the appearance of arrows and the pearl in the vision can both be attributed to their mention in the invocation itself. While the pearl is only mentioned in the beginning, arrows are mentioned repeatedly throughout the invocation; further, Atu XIV: Art is attributed to Sagittarius whose symbol is an archer or arrow. Their appearance is*

*therefore not particularly surprising, although we might rest assured that their appearance does not at least disconfirm the validity of the working (as opposed to, say, crabs or bulls or virgins appearing). Aside from the arrows, there is actually quite little “Sagittarian” symbolism in the sense of considering it as one of 12 Zodiac signs. Most of the symbolism of the vision appears to stem from the Tarot card itself which is alchemical in nature, specifically the combination or union of opposites (or complements). This is seen repeatedly throughout the vision in the form of the union of the Sun with the Moon.*

I sat down and saw two arrows that were intertwining.

*COMMENT: Arrows are proper to the vision insofar as Sagittarius' symbol is that of an Archer. Various parts of the Sagittarius portions of “Treasure House of Images” were used, which include such phrases as “the arrow-shapen kiss of the firs... O Thou flame-tipped arrow of devouring fire that quiverest as a tongue in the dark mouth of Night... O Thou Sovran Archer of the darksome regions, who shooteth forth from Thy transcendental crossbow the many-rayed suns into the fields of heaven. I know Thee! O Thou eight-pointed arrow of light... O Thou mighty God, make me as a green arrow of Lightning that speedeth through the purple clouds of Night... O woe unto me, my God, woe unto me; for all my craft is as an injured arrow, featherless and twisted... Thou surging river of bewildering beauty who speedest as a blue arrow of fire beyond, beyond!” The appearance of arrows within this vision is, therefore, not surprising.*

They started from the bottom and kept moving in and out as if attracted by the gravity of one another. I recognized them as the base of a caduceus and they merged together at the top in a luminescent pearl.

*COMMENT: These intertwining arrows were seen to be the two*

*complementary serpents that form the base of the caduceus, the weapon of Mercury. Why Mercury would appear in a vision of Sagittarius is a question that might arise. The answer is that this was not a scrying of Sagittarius but of Atu XIV: Art, which is attributed to Sagittarius but is not limited thereto. The Tarot Trump deals with the alchemical intermixing of opposites or complements, often by a central figure who stands like Alchemical Mercury between Sulphur (male) and Salt (female). Further, the path attributed to this card runs between Luna (Yesod) and Sol (Tiphareth), and is the mercurial link or balance between the two. Insofar as Mercury is the planetary symbol of balance between opposites, it is no wonder that its nature shows up in this vision.*

*Also, the two arrows merged into a central pearl, which took the place of the solar disk that is often seen at the top of the caduceus. The pearl is a symbol of purity and enlightenment. On the physical plane, its correlate is the sperm, which is the source or seed of a new world, i.e. a Child. More esoterically, it is Kether, which is the source or seed of a world, i.e. the rest of the entire Tree of Life below it. In this way, the pearl represents the Secret Self. The union of the two opposite arrows strengthens this interpretation insofar as the Secret Self is attained through "love under will" between subject and object, the soul and God. Crowley writes, "the 'pearl' is the rounded perfection of the Angel, who is thus a tangible symbol of the Formlessness of Nuit." He also writes, "the symbolism of the Pearl – or of Dew – is peculiarly appropriate to descriptions of the Chymical Marriage. The Pearl is zro (see the Bagh-i-Muattar; The Lost Continent, etc.), a cloudy Nebula containing the Rashith-ha-Gilgalim ['first swirlings' i.e. Kether] of the new Universe created of the Quintessence of the Substance of the Unity of the Angel and the Adept, expressed therefrom by virtue of 'love under will' at the moment of Rapture."*

*Absolutely none of this was consciously in mind before, during, or directly after the working.*

*The appearance of a pearl is also not surprising since the invocation began with the words, "Pour thine all freely from the Vase in thy right hand, and lose no drop! Hath not thy left hand a vase? Transmute all wholly into the Image of thy Will, bringing each to its true token of Perfection! Dissolve the Pearl in the Wine-cup: drink, and make manifest the Virtue of that Pearl!" (taken from 'The Heart of the Master'). It also appears in the 'Treasure House of Pearls' portion of the invocation in phrases such as, "...the murmur of Thy voice may lull me to a sleep like a pearl lost in the depths of a silent sea... O what art Thou, O God my God, Thou soft pearl set in a bow of effulgent light? O Thou drop of shimmering dew!"*

I entered into this pearl or crystalline sphere and was met by a being who had a partly lionish, partly piggish (or doggish or pug-gish) face. His hair was like stereotypical lightning bolts going out in all directions like a mane or collar.

*COMMENT: That is, I entered the pearl by an act of will, putting my perspective inside the sphere as if it were a room. I was met by an "entity" who bears a striking resemblance to an image in Manly P. Hall's 'Secret Teachings of All Ages' [on the right]. In this text, he is called "Thoth, the Dog-Headed One," linking to the Mercury symbolism mentioned previously. He is also called the "Dog-Headed One" which very strangely and accurately parallels his appearance within this vision. In Hall's text he writes of this image, "Thoth Hermes was called 'The Dog-Headed' because of his faithfulness and*



*integrity. He is shown crowned with a solar nimbus, carrying in one hand the Crux Ansata, the symbol of eternal life, and in the other a serpent-wound staff symbolic of his dignity as counselor of the gods.”*

I asked him his name and he said “LI-ON-DOG.” I asked “Lion Dog?” somewhat sarcastically and he said “essentially.”

*COMMENT: He said the name like “Lee-own-dohg,” and I answered in a characteristically sarcastic manner, perhaps to lighten the situation. The three syllables seemed deliberately separated. This name requires some analysis.*

*LI is composed of the two Hebrew letters Lamed and Yod, which are Libra and Virgo respectively. Interestingly, Crowley writes, “LI is the Hebrew for 'to me.' See AL I, v. 51, 53, 61, 62, 63. (L is Atu VIII = ♋ = the Satisfied Woman; I is ♁, Atu IX, the Hermit).” In a way, the L and I are symbols of the male and female united and satisfied, L or Lamed being the “satisfied woman” and I or Yod being the Hermit or the sperm; together they combine and form the word for 'to me,' which implies the entity is a reflection of the Angel (the path of this Trump leads to Tiphareth, the place of Knowledge and Conversation of the Holy Guardian Angel), who is Himself a reflection of Nuit.*

*ON is a name of the Sun, as stated in the Gnostic Mass “our Lord and Father the Sun, that travelleth over the Heavens in his name ON”). The word is composed of the Hebrew letters Ayin and Nun, which are Capricorn and Scorpio respectively. Ayin is a symbol of the erect Phallus (as in Atu XV: The Devil) and Nun is a symbol of Water insofar as Scorpio is a Water sign and Nun literally means “fish.” Together, they create yet another union of opposites, male and female, that is so characteristic of this vision.*



*DOG is composed of the Hebrew letters Daleth, Vav (or Ayin), and Gimel. For some reason or another, I was struck that this “O” in “DOG” is different from the “O” in “ON” and therefore think that Vav is a more correct attribution. Daleth, Vav, and Gimel correspond to Venus, Taurus, and Luna respectively. Interesting Taurus stands in the midst of two Planets, and Taurus is ruled by Luna and exalted in Venus, both of which appear beside it. Both Luna and Venus are decidedly “feminine” Planets, which complements the Solar symbolism of “ON” nicely. All together, there is the Male (ON), the Female (DOG), and their union in the call of the Angel (LI).*

*His name, LI-ON-DOG, is therefore itself a symbol of the basic lesson of the vision. Interestingly, the name adds to 173 in full which corresponds to a Greek word that means “minister” (διακονη or 'diakonei'). The Angel is a minister of God, just as Aiwass is “the minister of Hoor-paar-kraat” in The Book of the Law, and the name comes from the same root as our word 'Deacon,' who serves the mediating role in the Gnostic Mass that, in many ways, resembles that of Mercury who mediates between opposites as mentioned previously.*

I asked him his numbers and he said “141” immediately; I asked if he had other numbers and he said “58” and then “67” (although it could have been “76”). I doubted this last number because I felt I knew the attribution and was simply conjuring from rational-intentional memory, but I couldn't think of the attributed so I let it go and decided to look it up later.

*COMMENT: These numbers seem to not be related to their value in gematria. Later in the vision, these numbers are given meaning but – instead of their numeric value in gematria being important – the individual numbers that compose each are given symbolic meaning. That being said, one word that equals 58 is the “Night Demon of 1st Dec[anate of]*

*Sagittarius.” 67 has words that mean “Night Demon of 3rd Dec[anate of] Gemini” and “Zayin,” which is the letter attributed to Gemini. Gemini is related intimately with Atu XIV: Art insofar as its Tarot Trump, Atu VI: Lovers, is the complement of Atu XIV: Art. Further, Gemini is ruled by the Planet of Mercury who seems to be showing up quite a bit.*

I then asked what this pearl place was and he said “SAKSALATH,” then explaining that it was “the name of my office.” I asked what he meant by “office,” whether it was his title or duty, and he replied that it was simply the name of this pearl, his “office” in the sense of being his place of work.

*COMMENT: The word “SAKSALATH” bears a resemblance to the final two words intoned during the invocation that were taken from ‘Liber 231,’ “SALATHLALA-AMRODNAQOI SAKSALSALIM.” This was not consciously realized during the vision. The first three letters of the second name are used and then the five letters of the first name are used, which give 8 total letters, a number of Mercury. The name has a repeated “S” which is Samekh, the letter attributed to Sagittarius. There is also a repeated “A” which is attributed to the Element of Air, the balance between Water and Fire. K and Th also appear, Kaph and Tav, which are attributed to Jupiter and Saturn respectively, and can be seen as opposites or complements as well (e.g. Jupiter is expansive, Saturn constrictive). Its enumeration does not appear to significant.*

I asked what he did in this place and he said “make straight the arrows of Will and their aim.” I asked how this was done and he said “they [the arrows] are ruby-girt and gold-gilded.”

*COMMENT: To “make straight the arrows of Will and their*

*aim” equates the arrow with Will itself, much as Mercury or Thoth are seen as the active, speaking Word of the True Self of Sol or Horus (e.g., as in Liber Resh). They are made “straight,” which implies one-pointed purpose that is characteristic of the magical Will and is required to penetrate the Veil of Paroketh to pierce the Sun in Tiphareth, i.e. through concentrated, one-pointed devotion. “Ruby-girt and gold-gilded” relates to Geburah (ruby=Mars) and Tiphareth (gold=Sol), which are attributes of Ra-Hoor-Khuit as well as being the 5<sup>th</sup> and 6<sup>th</sup> Sephiroth, i.e. the union of the 5 (Microcosm) and 6 (Macrocosm) that results in 11 (the Great Work accomplished, among other meanings).*

I asked him about the pearl's purpose in this operation and he said “it is the result of the alembic and the athanor.” I did not know exactly what these things referred to although I knew they were related to alchemy.

*COMMENT: The alembic is an alchemical instrument that involves connecting two vessels (just like Mercury connects the Male and Female), whose primary purpose is refining through distillation. The first vessel is heated and the result is a distilled product in the second vessel. It appears in the Holy Book of Thelema 'Liber Porta Lucis' where it is written, “The many change and pass; the one remains. Even as wood and coal and iron burn up together in one great flame, if only that furnace be of transcendent heat; so in the alembic of this spiritual alchemy, if only the zelator blow sufficiently upon his furnace all the systems of earth are consumed in the One Knowledge.” This is similar to the Hindu concept of 'tapas' which literally means 'heat' and refers to spiritual austerities, i.e. meditation.*

*The athanor is an alchemical instrument that consists of a*

*single vessel that allows for uniform heating over long periods of time. Both alembic and athanor deal with heat, and Sagittarius is a Fire sign. They also seem to refer to spiritual practices, both immediate (alembic, e.g. meditation) and long-term (athanor, e.g. general mindfulness, yama, niyama).*

He pointed out the repetition of the words starting with “a” (alembic, athanor, alchemy) and he turned the A into an Aleph, and implied it related to the breath of life (the life-force or motive-power, and also the breath that blows on the fire of divine aspiration to make it kindle).

*COMMENT: He then gives his own interpretation that centers around Air or breath. Perhaps the idea is that the fire is already kindled, it is not of the ego, but that one requires conscious effort (Air = the mind) in order to inflame it further so that all is consumed.*

I asked how I might fashion myself as an arrow and he gave an answer that essentially amounted to “equilibrium in body, mind, and spirit” but the equilibrium was of a different nature for each plane. The body was to be equilibrated in being neither fat nor emaciated – the equilibrium was one of moderation. The mind was to be equilibrated by never being attached to one thought to the exclusion of its opposite – the equilibrium was one of opposition or reflection. The spirit was to be equilibrated by flying straight and true rather than flying in many directions or wavering – the equilibrium was one of focus or one-pointedness.

*COMMENT: No comment is really needed as one is given in the record, but it is certainly interesting insofar as the terms “Equilibrium” and “Balance” are often bandied about in occult circles without much clarity as to what that actually means in a practical sense.*

I then asked him to explain his numbers and he formed each number as an image. The “141” became a pyramid (4, the square) between two pillars (1 and 1). The “58” was the base of a caduceus (8 by shape and its attribution to Mercury) that terminated in a pentagram (5) almost like it was an arrow itself. The “67” was a Venus symbol or Ankh (7 as Netzach/Venus) that had a solar symbol (6 as Tiphareth/Sun) at the intersection of the lines (where the circular and straight aspects come together). Then, these images combined, one on top of the other, so that the pyramid and pillars was at the base, the pentagram-tipped arrow shot out of the apex of the pyramid upwards towards the Solar Ankh as if to form the “story” that through equilibrium (the two pillars) and balance (the pyramid), one can shoot the arrow of Will (the caduceus) that is tipped with Spirit (the pentagram) to reach the Sun (solar symbol) whose nature is Love (the Ankh/Venus).

*COMMENT: Again, no comment is needed as one is given in the record itself. It is certainly a striking composite image and the resulting phrase seems to describe the process of attaining Knowledge and Conversation succinctly.*

I then asked what his symbol was and it was revealed in stages. First, two arrows crossed and curved back on themselves to form a heart-like shape. Then, three other arrows were shot from the bottom at different angles (diagonally up to the right, straight up, and diagonally up to the left) which then converged and shot upward as a single arrow through the middle of the heart. Then, the tip of this upward-pointing arrow was seen to be pointing directly at the middle of a Sun symbol and all the bottom arrows were surrounded by a lunar crescent at the bottom. It was given the meaning of “The Bow of Divine Intent shoots the Arrow of Highest Aspiration straight towards and into the Sun,” or something similar to that.

*COMMENT: This symbol is composed largely of arrows which*

*we know are symbols of Sagittarius and of Will itself. The basic form is that of an Arrow pierced by three converging arrows that eventually form a single arrow that pierces the Sun. The basic form, the Lunar crescent at the bottom and the Solar symbol on top with the arrows and heart in the middle, show the Tree of Life at the path of Sagittarius which connects Yesod (Luna) and Tiphareth (Sol). The basic idea might be that one must gather up the diverse aspects of oneself (the three arrows) into a single track of Will (the converged, single arrow) through the means of Love (the heart) so that one may attain union with one's Angel.*

Since the time was already coming to a close and I was the presiding Magus charged with keeping time, I asked for his blessing and benediction. He encased me in a small sphere with pentagrams floating around as if the LBRP had been done but the pentagrams were moving around the edge of the sphere to show its full protection. I said my thanks and departed.

## **Magical Record of Soror Fieri Facias**

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

“1st being washed w/ buckets of water by small beings. Then, walking through snow, only left foot moved forward [drawing] until small beings pushed my right forward, too; took concentration. Suddenly, I was shot with an arrow from behind, a golden arrow, through my mid-back, on the slightest bit my right hand side. I turned to see a golden woman, or a woman dressed in gold - she was glowing with gold. She took the arrow out of my body and we drank the blood coming off it; all was painless.

We walked. I said, ‘Do what thou wilt.’ She responded with ‘Do what thou wilt.’ I said, ‘Love is the law, love under will,’ she responded with the same. We walked, like mirror images of each other. We stopped in some place and danced to the Swan by Saens. The dance was like a broken music box, very stuttered, but I later realized we were moving in rhythm w/ my heartbeat.

I asked her name, she said Israfel. I asked her to spell it: I ‘yes’ S ‘yes’ R ‘yes’ A ‘yes’ F ‘yes’ E ‘yes’ L ‘yes.’ Very undular, and hypnotic. I asked her to teach me a lesson of art. ‘Marry me and the world will be yours.’ I said I did not want the world, but didn't know what I wanted. She only repeated herself. I touched her golden hair and breasts as we danced. I got down on my knee and asked her to marry me; she took the ring I offered her and said that we have always loved one another but now we are one.

I asked how I might see her again and give her gifts. A blue light-beam of perspective shot down and to the Right (where I am physically at BATT in proximity to the high altar) into a cup, a grail of water. ‘Drink to me,’ she said, ‘for I love you.’

Remembering that ATU XIV is a card of the unity of fire and water, I asked, ‘What of the fire?’ She put her hands on my chest and said it

was in me, in my heart. I asked for a kiss, and that sent us into one another in an explosion - the night sky. I asked, 'Why always the night sky?' She responded, immaterial now, 'This is the womb of all light and life' and for a moment I understood the Emptiness. She disappeared from me and a giant, dark staircase appeared before me. I climbed, began to run. Running, up and up, the pressure in the center of my forehead growing and growing til it moved beyond my ability to follow it. It just kept shooting upwards.

At points during our dance, she said other things that I recalled later:

1. She very clearly asked, "What is thy will?"

"To learn," I said.

"Yes." She responded.

"To serve."

"Yes."

"To love."

"Yes."

"And to enjoy all things of sense and rapture."

"Yes."

In this exchange, also undular like the spelling of her name, she essentially affirmed my own current comprehension and articulation of my True Will.

2. She also said, "In your love for others, your love for me and my love for you is there, too."

### *Commentary on the Record*

This vision was particularly meaningful to me. The appearance



(specifically the gold) and nature of this woman seemed very solar to me, and therefore (within the context of the Tree of Life and Thelema) a sensible reflection or image of my higher or ‘true’ self. For months, I have meditated on and performed some minor devotional rituals to a nameless and imageless female deity, particularly at night-time, and of a twin-like quality of myself. Getting to “see” a manifestation of her in this vision was very gratifying and overall a positive spiritual experience for me.

I’d like to address a few things in the vision itself.

1. In the beginning, I was being “washed w/ buckets of water by small beings,” and I believe that this image was spurred by the section of the invocation that mentioned pearls submerged in liquids. It also bears symbolic importance with concepts of baptism, birth and ritualistic ablutions in preparation for the ‘journey’ or walk through the snow. Ablutions are a callback to an instruction received in the scrying of Water I did this past summer. When Persival was asked how we might invoke him more efficiently, this was an account of the response: “He’s like, rubbing his hands together. I think he’s saying like, to wash. To wash up. Ablutions I guess.”

2. The nature of our call-and-response interactions is exactly like a devotional meditation I have been doing sporadically over the past several months. As in a mantra meditation, I silently recite the line of communication from Liber XV, “There is no part of me that is not of the gods,” but repeating each word twice: one utterance comes from my own, first-person perspective, and the second response is from an omniscient third-person, namely the female deity with which I was in communion with.

3. Israfel said, “Marry me and the world will be yours.” I experienced some confusion in response to this statement on the meaning of the word ‘world,’ but when I inquired further, she only repeated this phrase. In the moment, I assumed the world to mean the physical planet Earth but it is likely that this is a shortsighted understanding.

Just a few hours before the scrying, I was reading poetry by John Donne for one of my classes, and what I learned in my reading bears some importance and meaning in regards to Israfel's phrasing. Donne was wont to use metaphysical conceits in his poetry, which is a term for an extended poetical metaphor, but one that uses particularly paradoxical imagery for comparisons. A few of the poems I read that night employed the image of 'the world' as a metaphor for two lovers in romantic and sexual union. Here is an example from "The Sun Rising,"

*She's all states, and all princes I ;  
 Nothing else is ;  
 Princes do but play us ; compared to this,  
 All honour's mimic, all wealth alchemy.  
 Thou, Sun, art half as happy as we,  
 In that the world's contracted thus ;  
 Thine age asks ease, and since thy duties be  
 To warm the world, that's done in warming us.*

Even though it did not strike me at first, this particular meaning of 'the world' as employed by Donne seems to make the most sense in the context of my exposure to it earlier that day, and to ATU XIV. Her counsel to "marry" her and thereby acquire "the world," was more likely a subconscious reference to marriage as a vehicle and symbol of union in general, and not a reference to the physical world at all.

4. ATU XIV is a card which symbolizes the unification of opposites, and the creation of a new, third principle. In my scrying of Fire, the entity I encountered was of a notable destructive character. When we asked how we might invoke the creative aspect of fire, the response was to invoke "By these same means which you've used to invoke me, but perhaps through a different medium. Or, if she

chooses the challenge, through the card of Art.” Though Israfel was more solar than fiery, and the images and environment were more watery than fiery (ablutions/baptism, snow, grail of water), the fire of this vision was “in me, in my heart.” Also, in the Fire working, it was mentioned by the entity that the chamber of fire in my body was, “in the core of my heart and the pit of my stomach,” foreshadowing the solar/Tiphareth nature of Israfel.

5. There were some interesting findings in the gematria of Israfel. Using 777 as a reference, here are a select few of the correspondences to the four enumerations:

רחוארסי	312 -Night Demon of 3 <sup>rd</sup> Dec. g -To renew; hence = a new moon, a month
רחוארשי	308 -Daybreak -Approaching, near -Ice
ראוארסי	552 -Desiderium dierum [latin, 'longing for days']
ראוארשי	548 -A name of GOD, referred to Tiphareth -Qliphoth of א and פ

312

The 3<sup>rd</sup> of December falls under Sagittarius, the sign of ATU XIV.

The union of opposites and creation of a third principle is a process which can be described as a ‘renewal,’ as the two are renewing themselves in the form of the third.

308

The ‘night sky’ was important in the context of the vision; a concern or desire for the ‘day-time’ would suggest the aspiration for daybreak.

Again, night time ‘approaches’ or ‘nears’ daybreak. Also, Israfel approached me from behind, nearing me and eventually marking me with her arrow.

The environment of the vision was snowy, and therefore water appeared in the form of ice.

552

As mentioned with the ‘night sky,’ and my concern for the daytime, this correspondence is particularly interesting. Even in the presence of the night sky, or the “womb of all light and life,” I was evidently ‘longing for’ the ‘day.’

548

Again, Israfel’s appearance as golden, female, a mirror-image of myself, and eventually my marriage partner in the vision leads me to understand her quality as that of Tiphareth, or the Sun. Also, ATU XIV corresponds to the path leading from Yesod, the moon, to Tiphareth.

The sign of Libra is particularly important to me in my understanding of my “higher” self. Astrologically, it is my rising sign (which I associate to a certain extent with one’s aspiring or higher self), but more importantly it represents ideals that I cherish such as beauty, justice, equilibrium, wisdom, and structure. I have not developed as personal of a relationship to Aries, so I will only assert a relation to ATU XIV insofar as it is a fire sign, like Sagittarius.

Overall, this vision is turning out to be valuable on many levels. I've received specific instruction for a devotional practice to further strengthen my relationship to this feminine principle/deity through the act of ritualistically consuming water. I have been counseled to be mindful of love as a communion with my higher self, as well as with this feminine principle/deity in the context of my interpersonal relationships. My articulation of the guiding structure of my True Will received affirmation. Though I recognize it as merely an image and a name, fleeting and impermanent, I have been blessed with an *experience*, both visible and sensible, of interacting with what is normally far-removed as a concept or conversation piece. I have built a personal relationship with ATU XIV, the sign of the card, and the concepts it symbolizes. On an extremely practical level, I've gotten another opportunity to practice the science and art of scrying, as well as more direct experience with gematria and transliterating English into Hebrew. For whatever reason, this particular scrying has caused me to pause to reflect on my growth as a magician: where I began and where I'm at with things now. I feel good about how I apply my ideals and principles to my daily life, and am blessed to be able to say that I've experienced a vision where I danced with and married an image of my higher self.

*Love is the law, love under will.*

## Magical Record of Frater Kakoupat

### *Commentary in Italics*

The Vision began with a soft glow like the morning sun in the shape of an egg.

A woman in the most verdant green danced across the vision, turning, turning, turning out of sight.

For a moment I saw a resplendent Drag Queen sitting as though holding court and then she vanished.

*These first images are direct implants from the card. The image of the Drag Queen is my own personal relationship with the unified hermaphroditic person represented on the card.*

The woman in green reappeared in a more masculine form but attention was drawn to the green dress the whirling fabric. A forest appeared whirling and weaving. I realized that it was not the forest that was moving but myself. This was the first indication that this vision was to be different from the others in that I was more central to the action.

*I find in many of my visions that I am a spectator to the action and rarely inside of it.*

Sagittarius gallops through the forest shooting an arrow. I called to him to let me ride, because I felt I should. His reply, “Do you ride?” I laughed in a manner boasting confidence and the next moment I was astride him and we were flashing through the foliage.

*If I focused on the forest I lost my sense of being with Sagittarius. I was always on his back but if I tried to look where his arrow shot or the trees as they whipped by or at the luminescent rainbow in the night sky above I lost my notion of being on his back and there was a great comfort in clutching*

*to his torso and just going along for the ride no matter what else salient might grab my attention.*

I began to hear harp music for a brief moment and then I saw clearly a tree that turned to a negative image and then into molten steel leaping in air and the vision of the tree caught fire and blazed before vanishing into the vision of the forest clearing where a celebration was taking place. There was music permeating the clearing but I couldn't tell from where. A Cirque du Soleil tune from Alegria.

*I am very familiar with this music. It is common for my visions to reference ideas from my daily life. Contrary to what might be supposed by this I am assured by these references as they speak to the "authenticity" of the vision. They allow for concepts to be communicated in a very personal way. Alegria means joy, however, when said as an expletive it is to denote a sorrow most painful, most unbearable; "Alegira! Alegria! Alegria!" Is the cry of one in the deepest pit of pain and suffering. The notion of Joy representing Despair was not lost on me. I understood this sign as representing the the opposing emotions as stages in an equation and relative to a point of view. Crowley speaks to this in Little Essays Toward Truth.*

*"The Book of the Law, anticipating the most subtle of recent mathematical conceptions, that of the greatest genius of this generation, makes the unit of existence consist in an Event, an Act of Marriage between Nuit and Hadit; that is, the fulfillment of a certain Point-of-View. And is not the procession of events the very conditions of Sorrow as opposed to the perfection of 'Pure Existence?' That is the old philosophy, a tangle of false words: we see more clearly. Thus:*

*Each Event is an Act of Love, and so generates Joy: all existence is composed solely of such Events. But how comes it then that there should be even an illusion of Sorrow?*

Simply enough; by taking a partial and imperfect Vision.”

In the center of this clearing was a bonfire, the clearest thing to see despite there being so many bodies dancing around it. The revelers were hard to distinguish and that seemed to be part of their nature, they were not any one thing. Rock-people, tree-people, beast-people, bird-fishes and elephantine insects in a myriad of combinations and raucous laughter and mad dancing round and round. Faces were unclear due to masks or maybe just perception. The smiles were always clear and they were genuine smiles with a corner of Cheshire gleam as if to say they knew what I did not yet know and knowing I would soon be in the know. There was also a great sense of gender confusion and this elicited an image of Tony Kushner's Angels in America where Belize describes a vision of Heaven with racial impurity and gender confusion.

*This again is a reference I am very familiar with. The scene appeared only for a moment and I was able to understand the idea implied.*

The dance continued round and round with various points where we lept over the central fire. It was exhilarating and all the while my head was filled with the music and the laughter.

Soon I found myself presented before a bridge. A short distance away was an old woman who was old and young at the same time she was male and female at the same time and truly a contradiction, what might be called a paradox. “Come and kiss Iambe” she beckoned to me and I went straight up to her and kissed her bearded mouth. In this kiss I felt the first transformation, the sense of all my shame and parts of my self that I didn't like where somehow harmonizing. All the parts of me I wished I could change suddenly seemed irrelevant. When Iambe broke from the kiss she swiftly swept up her skirts and I plunged head first into her gaping pudenda.



*Iambe is an image of bawdy humor. She is a figure in the Eleusinian Mysteries where she is portrayed as the one who gave solace to the mourning Demeter. As Demeter searches for her daughter Persephone she is given a moment of laughter by Iambe. Laughter through tears.*

The tunnel was much like light speed travel is depicted in film. I suddenly found myself in a lake of cool, clear water. I immediately began to backstroke looking up the stars shining bright and the glowing rainbow that illuminated the night sky without diminishing a single star's effulgence. The water was cool in contrast to the warm night's air but I felt perfectly temperate. I realized this lake was nestled amongst a mountain's highest peaks. The summit was at the far end of the lake and upon its purple face stood the Hermit and his lantern and the spermatozoon staff that carried him to the summit. Suddenly in the water with me were a beautiful naked man and woman and we began to make love in dizzying combinations all in the water never fearing to drown. At each turn in the lovemaking I was torn apart by my lovers who at times seemed more than two and at times only a single entity. They would tear me apart as if I were made of soft butter and I didn't seem to mind. It seemed only natural that they should tear me apart for I knew they would put me back together again and better. This cycle happened several times and at one juncture I became a silver fish and my lover a snake but the cycle just continued. All the while I was still hearing the Cirque music but it was farther away like at the other end of Iambe's tunnel. I was also aware at times while thrashing in the water of jumping over the bonfire as if the two were two sides of the same event. As this cycle of fire and water, love and battery continued I was aware that I was becoming stronger with muscle definition yet I was also shrinking and my muscles were getting smaller, if more defined. I was growing breasts and hard abdominals, my penis was priapic but I could feel a womb opening up between my legs. I began to ponder the fast dizzying speed of the bonfire dance to the slower but ever

still moving love swim in the water. I asked my lover(s) at one point why this vision was so different from the others I have had. The reply, “This mystery cannot be seen but must be felt, do not think or you will not be in this vision.”

*There were very few instances of direct communication in this vision and I felt that this was the most important lesson to learn from it. Gnosis is an active principle of the soul not a passive principle of the mind.*

I was aware at different times the vision of the arrow shooting upward across the sky it seemed to go again and again and at the same time never seem to be moving as if it were perpetually in all points of its trajectory all at once. When thinking of the arrow, the vision of a simple tent and its central prop whirled through my mind and was gone.

I asked if there was a lesson, the reply, “One of Mystery”

I asked if I was dreaming and the reply, “Nowhere”

*Nowhere is a film about the value of our delusions. A place where fantasy is just as important as what others might call reality. I took this to mean that visions are not objective and that lessons are incommunicable. In the theatre, the idea of something can be more powerful than the reality. It is transpersonal and imparted through love and trust.*

I was suddenly lifted out of the water like a rocket and I began to speed upward into a bluing sky where the sun lie dead ahead. I was nearing closer and closer when we were called to end the vision. I knew instinctively that if I stayed in the vision I wouldn't make it to the sun anyway so I let go of my pushing up and opened my eyes.

The Vision Ends.

### Magical Record of Frater Anonymous

Did not get much, some vague image of a flat field under a starry night sky. For a while experienced a sensation as if I were sliding down the side of a mountain, descent. A quick, but vivid flash of an image of a swan.

Intensely occupied with the 'mental space', lots of pressure in the 'skull' or wherever 'consciousness' is located. I begin thinking about the 'unconscious'; or rather, what I mean by that term: the default, automatic consciousness (the unconscious as a source of error and illusion as opposed to self-revelation and mystical inspiration). Our 'primitive' mind, so it seems, is prone to make all sorts of errors that, if gone unchecked, can readily distort the world in an undesirable way.

To feel oneself as the point of singularity, what a sorry illusion! In fact, how often we are steeped in illusion, and yet, a creative presence would seem to demand a freedom from self-enslaved illusions...

Some sort of sense datum, along with recognition of certain structural laws (general and precise enough to capture features of 'reality'). The datum: a chunk of information, a propositional fact 'Sacramento is the capital of California' is needed to direct the so called singularity of the personality, even some proposition such as 'the personality is multiform, complex, multiple'. We are empty without facts, facts populated our cognitive maps, direct us toward successful interaction with the world: much better when they are correct! But how do we constitute correct? (note: correct could be such a general attribute that it would apply to seemingly incongruous features; however, the devil is in the details).

The sense datum: some propositional fact, and the logic (the function in which the fact gets plugged into) can correct misapprehension (again, open question on how to understand

misapprehension).

The trick would be to define, not in terms of pure abstractions, but through experience and use, the domain of the logical(?) Or rather, relative personal system that makes use of general and universal logic. It seems to me there are reliable 'facts' but that they are always 'facts' used for this or that end. That is, the system into which the fact is appropriated determines the end to which the fact is put-- in this sense, there are no neutral facts, facts always occur in a context of use.

And the way in which we use these facts have much to do with our illusions--maybe a chance to recuperate the illusion, but maybe also once we have entered into the realm of illusion we have left the realm of fact. Art balances these two realms: Truth and Illusion.

# BLAZING STAR OASIS



# ORDO TEMPLI ORIENTIS

**Website:** <http://www.BlazingStar-OTO.org>

**Facebook:** <http://www.facebook.com/BlazingStarOTO>

**E-mail:** [info@blazingstar-oto.org](mailto:info@blazingstar-oto.org)