VISIONS & VOICES

Aleister Crowley's Enochian Visions with Astrological & Qabalistic Commentary

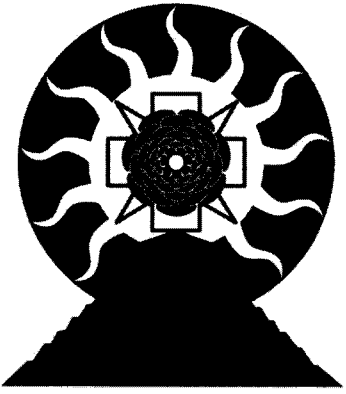


by James A. Eshelman

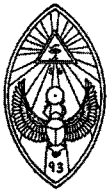
V & V

VISIONS & VOICES

Aleister Crowley's Enochian Visions with Astrological & Qabalistic Commentary



by James A. Eshelman



PUBLISHED BY
THE COLLEGE OF THELEMA
222 North Manhattan Place
Los Angeles, CA 90004-4018

Dedicated to Marion

...because she's ready for it (and, well, for anything)
...because she is mated to both god and beast
...because there is no Abyss between us

Waking up I heard,
"Intimacy is freedom."
Of course! (I'd missed it.)

Contents

PROLOGUES

Ebon Sea of the Unknown 1
The Soul in the Machine 3

Voices

Introduction 7
1 The Players 10
2 Qabalistic & Magical Concepts 20
3 Enochian Magick 47
4 Scrying in the Spirit Vision 60
5 The Voyage of the Visions 75

Visions

1 YETZIRAH 81

30th Æthyr: TEX 83
29th Æthyr: RII 99
28th Æthyr: BAG 109
27th Æthyr: ZAA 121
26th Æthyr: DES 132
25th Æthyr: VTI 143
24th Æthyr: NIA 135
23rd Æthyr: TOR 166
22nd Æthyr: LIN 176
21st Æthyr: ASP 188

2 BRIAH 201
20th Æthyr: KHR 202
19th Æthyr: POP 214
18th Æthyr: ZEN 226
17th Æthyr: TAN 236
16th Æthyr: LEA 249
15th Æthyr: OXO 261
14th Æthyr: UTA (Part 1) 278
14th Æthyr: UTA (Part 2) 285
13th Æthyr: ZIM 294
12th Æthyr: LOE 307
11th Æthyr: IKH 321

3 ATZILUTH 331
10th Æthyr: ZAX 332
9th Æthyr: ZIP 350
8th Æthyr: ZID 361
7th Æthyr: DEO 372
6th Æthyr: MAZ 383
5th Æthyr: LIT (Part 1) 396
5th Æthyr: LIT (Part 2) 406
4th Æthyr: PAZ 413
3rd Æthyr: ZOM 424
2nd Æthyr: ARN (Part 1) 439
2nd Æthyr: ARN (Part 2) 447
2nd Æthyr: ARN (Part 3) 457
1st Æthyr: LIL 470
2nd Æthyr: ARN (Part 4) 484

APPENDICES 495
A. Qabalist's Qorner 497
93 498
156 503
210 506
220 510
418 514

B. Scrying the 29th & 27th Æthyrs 521
C. Select Thelemic Holy Books.....531
Liber Cheth vel Vallum Abiegni.....533
Liber B vel Magi 535
D. A Brief Look at the Sidereal Zodiac 537
E. Select Horoscopes 545
Aleister Crowley 546
Victor Neuburg 547
Dr. John Dee 548
Edward Kelley 549
Queen Elizabeth I 550
F. Color Attributions of the 30 Æthyrs 551

GLOSSARY 553

Acknowledgements

It is a blessing, when writing and preparing a work of this scope, to have the support of generous, gifted, and supportive friends and coworkers. In this regard, I have been fortunate indeed. My thanks go forth to the following:

Zeph Bender, both as friend and as the business administrator of College of Thelema, has been of enormous help at every stage of the production of this work.

Tony De Luce and Chad Augur have taken most of my original, primitive graphics and turned them into illustrations we are proud to include. Juan Ramirez provided other artwork and technical counsel. Herwig Maurer provided critical illustration advice.

Kelly Garey, Edward Mason, and Zeph Bender each spent many hours proofreading the work at various stages, and providing me with valuable feedback.

Samuel Shult assisted with translating the more obscure Latin passages in my original pilot study published in BLACK PEARL (1997-2002). The present book inherits the benefit of his aid.

Ayesha Adamo and Alycen Ritchie caught small factual mistakes that I am very happy to have had the chance to correct. I thank them both for this.

Marion DeSio and Anna-Kria King, in addition to their willingness to have my latest draft inflicted upon them at any point in the writing process, deserve special recognition for the unconditional personal support (and occasional sacrifice) they have freely offered throughout the whole project.

Prologue 1
Ebon Sea of the Unknown

There is nothing from which we can learn, save from the Unknown.

Yet, in the face of the unillumined and uncharted Unknown, wherein no discernible or identifiable object reflects back the sunlight of thought, our Reason is stunned by the black vacuum of our own not-knowing. We fear the dark, and we hide. We withdraw from the enormity that would devour us, that dark immensity which reminds us so much of the unknown and uncharted darkness of death. We balk before the ebon sea whose depths are unimaginable, whose opposing shores are nonexistent, and in which we should surely drown. It is an ancient and primal human instinct.

Human as well, however, is the spirit of the pioneer, impelled to penetrate the Unknown with ravenous, rapacious potency – defiant of death, and devouring the devourer of its own ignorance.

In the pathways of our spiritual awakening, it is the Unknown and Unknowable that we constantly desire. Spiritual pioneers are today, in this new æon, entering strange territory that few have explored, and far, far fewer have settled. Yet antique maps exist; they are accurate, and portray the terrain with extraordinary fidelity. Four centuries ago, St. John of the Cross wrote with understanding of "this dark night of loving fire, [that] as it purges in the darkness, so also in the darkness enkindles the soul." All who dare to know the Divine will be engulfed by its silence. All who desire spiritual Light encounter periods of darkness, some of such profound black despair that they undo the fabric of all self-definition. But is not the **profound,** that is, the deep, what we seek? Oh, how long it takes to KNOW that the engulfing dark void is not absence of the Divine Light, but **is** that Light, of such intensity that we cannot

withstand it, nor bear it until we grow a little stronger! It **is** the embrace of deific love, the fabric of that selfsame spiritual Unknown that we seek and have sought. As an experienced and discerning palate is to fine wine, so mature our inner faculties to the appreciation of **this** wine, aged from our own spiritual lifeblood.

One traditional title of that ONE who leads us in our spiritual quest is "Lord of the light **and** the darkness." The Hebrew אלף, *Aleph,* is an anagram both of פלא, *pelah,* meaning "miraculous, wonderful," and of אפל, *ophel,* meaning "darkness, obscurity." Our quest leads us rhythmically into light and darkness, into wonder and obscurity, as from day into night before returning us to a new dawn. Our greatest light is followed by darkness and despair, in which it feels either that God has abandoned us, or that we have abandoned Her. How do we know this supernal blackness is not merely the pathological depression it sometimes resembles? St. John identified three ways. First, during such times we lose not only all pleasure in or consolation from spiritual things, but from **every** thing soever – the secular as much as the sacred. Second, we find ourselves focused **more** on the Divine, not less, despite the sometimes vacuous sense of abandonment. Third, our former means of worship and communion fail us; our old formulæ seem as empty devices (often invoking our rage at our pain), for the means by which our Belovéd seeks to commune with us is now other – more subtle and more interior – and, in time, we hear this, too.

We seek to run, whether forward or back, and are struck immobile, brought to stillness. We desire to cry out, whether of anguish or of love, and are without voice, driven into silence. We can do nothing – except love, in that stillness and that silence. Our dryness, first painful and parching, ignites with a heat that "burns the bones," with yearning intense that cremates what we were.

> "But it is death, and the flame of the pyre. Ascend in the flame of the pyre, O my soul! Thy God is like the cold emptiness of the utmost heaven, into which thou radiatest thy little light"
>
> *Liber VII,* 1:39

Prologue 2
The Soul in the Machine

I do nothing of myself, but as my Father
hath taught me, I speak these things.
– John 8:28

Everything any one of us might call "myself" – every sensation, thought, desire, image, volition, memory, and intuition of existence – is just the working of a machine, built and operated by Someone Else. We are no more **real** and conscious than our computers, no more alive than the clothes we don each day.

What **is** Real is that which we call the One Self, or Higher Self, or Holy Guardian Angel, or God, or The Great Whatsit off in the wild blue yonder that we do or don't pay attention to moment by moment, or even day by day, or even week by week, or....

In short: We Ain't.

This is a radical idea that threatens the ego enormously, and usually rebounds from our thoughts altogether, scarcely felt – or draws forth violent, reactive recoil. It runs contrary to instinct, and seems, at first touch, to deny the very doctrine we teach of the Stellar Sacredness of every man and every woman. In fact, though, it frees our attention to focus on where our inherent Divinity most readily can be seen.

After we get past the ego-bound, that is. After we stop obsessing over whether we really exist as separate, distinguished persons.

What "will power" and "choice" does my computer exercise? Sometimes it **seems** to exercise quite a lot. Sometimes I am astounded at how quickly and effectively it does just what I intend

it to do. Sometimes I am frustrated beyond all measure by its seeming obstinacy, its **appearance** of "having a mind of its own." But does it **really** "have a mind of its own?" It has "senses" (various input channels). It has underlying "psychological patterns" (its operating system and programs, constructed as chains of instructions such that, once execution starts along one flowing chain, it stays in that rut until it runs its course, is forcibly interrupted, or hits a destructive error condition – all pretty consistent with the workings of my own automaticities, come to think of it). It "thinks" –calculates and decides – though its "decisions" are all based on the underlying patterns with which it is programmed. It even has "desire," which is nothing more than the electricity flowing through it, surging from byte to byte to carry it forward in what must seem a self-selected course, a "path of least resistance," a wonder of the Tao. It certainly has memory. And, to me, it sometimes seems to have a great deal of personality and volition.

It even has intuition – in the form of **my** input to the computer, seeming to come from a "higher power" outside of the framework of its own reality, apart from its own thoughts and reactions, distant and incomprehensible despite any hints of my identity it may have stored in "hidden files" scattered throughout its hardware.

But, despite all of these factors – despite having closely analogous characteristics of every function of Ruach[1], plus sensation and intuition – my computer is not really a sentient being. In terms of the Qabalistic Tree of Life, it has Malkuth up to Binah, but does not have a Chokmah or Kether, a Chiah or Yechidah. It is a brilliantly constructed little machine that sometimes has a strong **appearance** of being a living person.

I am suggesting that we must admit that the same is true of ourselves. As persons – personalities – we are the single biggest scam in creation, because we aren't alive or sentient either – at least, no more than my computer is.

Who (הוא?) is moving **our** mouse around?

What we call the Augoeides, Higher Self, or Holy Guardian Angel is what we **really** are – if there is any "we" in it at all, that

[1] The ego-conscious aspect of a being, including support functions of such as memory, volition, desire, intellect, etc.

is. Nevertheless, if you want a good laugh, think how it would sound if your computer began saying, "I am but a machine – my owner/operator is what I really am. Of myself I do nothing." (Is there an app for that? I'm sure it would sell.)

How true for the computer to declare, "I can of mine own self do nothing. As is input into me, I judge, and my judgment is sound: because I seek not mine own will, but the Will of the Person at my keyboard." Or, even better: "I do nothing of myself, but as my Programmer hath taught me, I output these things."

How can we get this idea solidly **into our cells** (without spiraling into unrecoverable depression) that everything we usually think of as ourselves is no more alive or willful than a pair of socks? That "we" (in any sense that we normally experience "we") are only the garment or machine of Another?

We can grasp this idea intellectually, of course; but it is only **real** to us, I think, when we have direct **experience** of that Divine Other, and of His/Her/Its action through the medium of our lives. We need to feel Its fingers on our keyboards, its warm, caressing hand on our mouse. In the spirit of Tarot Trump VII, The Chariot, we need to be able to say to the Inner Belovéd **from experience,** "Baby, you can drive my car!" And we're the car.

Thus, Swami Vivekananda suggested that until one has direct **experience** of God, it is better to be an atheist than to be a hypocrite. I agree. This is not to demean our existence or worth. From the level of this outer vehicle, this garment, this machine, our fulfillment is in joyfully conforming ourselves to the Will of our "operator."

Nevertheless, beneath that is the deeper truth, that **we actually ARE the operator** – an operator so absorbed in the use and operation of the machine (as we may be of a computer, if we spend enough time on it) that we tend to lose distinction between ourselves and the machine.

In mystical language we may say that, from the personality's point of view, the Holy Guardian Angel is conceived as "other," as one to be "let in" or "joined with," or "surrendered to." Me here, Angel there. That's a nice, useful device to persuade the personality vehicle to prepare to conform itself (under Expert Operation) to

allow the Angel to incarnate within it. But, underneath it all, the Hidden God within us is who we are, creating and preparing a vehicle of personality and flesh to enable our own incarnation, our own expression in the denser worlds of existence.

All of this is a setup for one simple thing I wanted to say: "Will power" **at the personality level** is an illusion in **exactly** the same way that independent, willful action by my computer is an illusion. However, something the personality **does** have quite a lot of is **Won't Power.** Personalities can make obfuscating choices. Obstinacy is one of our strongest "powers." A computer analogy serves here, too, since we have all experienced the obstinacy of our computers when they simply **will not** heed our subtle suggestions. Sometimes they even disable the connection to the input device (as I am sure I sometimes do as well)! Even on a sophisticated multitasking system, it is possible to run enough simultaneous applications that resources are depleted, swap file activity drags everything to a slow crawl, and programs start interfering with each other. This "getting in our own way" is the most skillful means we have of **not listening and not responding** to proper Supernal input or instruction.

How big of a "time slice" does **your** CPU give to its I/O (Input/Output)? How often does your psyche poll for keyboard input? That is, how often do you direct your attention off your current "application processing" and back to the input channels of your Divine Operator that we call God, Ishvara, Adonai, or the HGA?

God, what I wouldn't give sometimes for a reboot!! Yeah, yeah, I know that's pretty drastic. Usually you can solve the problem by shutting down a few extra programs to simplify things. And computers do have a legend among them that even when the Hand turns off their power switch, and shuts them down into that dark oblivion called death, they will, in time, be powered up again. What seems an eternity of quiescence to the computer is but a day and a night in the eyes of its Operator. And, when they once more are brought back to life, it is even said that memory is sometimes retained of that life they lived before.

Introduction

All that was ordered and stable is shaken.
The Æon of Wonder is come.
– from the Vision of the 16th Æthyr

In the final weeks of 1909, Aleister Crowley, assisted by his protégé Victor Neuburg, obtained a series of 33 mystical visions which (with two more that had preceded them in 1900) were later published in THE EQUINOX No. 5 as *Liber XXX Ærum vel Sæculi sub figurâ CCCCXVIII, Being of the Angels of the 30 Æthyrs, The Vision & the Voice.*

This beautiful, horrible, and inspiring collection of inner world explorations is usually known (more mercifully!) by its title's last five words, *The Vision & the Voice.*

Astrologers will find an unexploited bonanza in this collection: For all but two of these 35 visions, **exact dates, times, and places** were recorded, providing an unusual opportunity to study the interrelationship of astrology with the magical visionary process and, more generally, with the arising of streams of symbols in an individual's mind.

For nearly a century this potential lay untapped until my pilot exploration was serialized in the journal BLACK PEARL from 1997-2001. This present book is based on that pilot study, enhanced by the maturing of perspective during intervening years, and supported by supplemental material.

In the six hundred pages now following, I have reproduced the textual record of these visions, along with *(α)* horoscopes for the time and place each vision began, *(β)* an analysis of what the horoscopes show, and *(γ)* a Qabalistic symbolic analysis. The whole may be of considerable interest to astrologers and ceremonial ma-

gicians; devotees of mythology, comparative religion, and particularly Thelemic theology; and those interested in the operation of symbols (and the archetypes that engender them) in the workings of the human psyche and, in particular, in crises of transformation.

In obtaining these visions, Aleister Crowley achieved two things of particular note.

First, he recorded a personal account of the 30 **æthyrs** or **aires** of the "Enochian" or "Angelical" system of magick. These æthyrs may be regarded as progressively rarefied planes of consciousness, the densest of which is immediately outside the bounds of our material universe. His account of this undertaking is the first known to history. He may have been the first person to explore this particular inner terrain.

His other achievement during these 28 days is that he "crossed the Abyss." In brief, the Abyss is the immeasurable gulf between human and divine consciousness. With this step, Crowley shifted from a human being with occasional superconsciousness experiences, to a superconscious being having human experiences. In the language of initiation, he passed from Adept to Master.

Many will consider this last claim controversial. Those who reject it out of hand are as unskeptical as those who accept it uncritically. Regardless of exact labels, the account you are about to read shows that something extraordinary happened in the Algerian desert during the four weeks of this adventure. Those visions, be they fantastic daydreams or angelic revelation, wend through corridors of myth and mysticism to a remarkable and dramatic conclusion. From his diaries and later written accounts, it is clear these experiences significantly altered Aleister Crowley. They undid him. The tone, style, and direction of his work were permanently changed, liberated from constraints of his past.

His personality wandered like a wild beast for a year or more, as if detached from its inner moorings, before recovering some sense of center. As he wrote in Chapter 67 of his *Confessions:*

> Part of the effect of crossing the Abyss is that it takes a long time to connect the Master with what is left below the Abyss. Deprived of their ego, the mind and body of the man are somewhat at sea until, as one may say, the 'wireless control' has been established. In the year 1910 Aleister Crowley was as a sheep not having a shepherd, the motives

> and controlling element had been removed and he was more or less cut off from the past. One thing seemed as good as another. He acted irresponsibly. He went on with his work more by force of habit than anything else, and the events of his life were, so to say, more chemical reactions between his character and his circumstances.

And the consequence of all of this when his life is assessed as a whole? It is this: His life work not only impacted Western magick and mysticism like an asteroid collision, but also has had a progressively greater impact on evolving social thought and mass-mind patterns in each of the seven decades since his death.

As part of that work, *The Vision & the Voice* is important because it describes historically rare and extraordinary states that, with the passage of time, have become progressively more accessible to living women and men. In some cases, doors are opened simply by the rational statement of perspectives that supersede reason; for example, see §41 in the Vision of the 5th Æthyr. In many more cases, there is a **contagion** of a higher mode of consciousness spread by sympathy with the words and images of these visions: Simply reading them and visualizing their imagery stimulates brain functions normally dormant or under-utilized by most people.

In other words, this book exposes us to varieties of heightened consciousness once uncommon, but now increasingly accessible. They can be (and have been) briefly tasted through various means (including the reading of *The Vision & the Voice*). They can more or less permanently become the stable baseline of one's psychological patterns through training, devotion, and persistence in known methods of spiritual discipline. Exposing the general public to such altered conditions, and presenting them as **natural, attainable states** of the human condition, is a *dharma* I happily accept.

Additionally, *The Vision & the Voice* is valuable in our time because it portrays an **eclectic spirituality,** not concretely linked to any particular outer form. This is a **religiously unifying** idea, rather than a divisive one. The visions give (as Crowley once wrote) a **cosmopolitan** view of spirituality and religion, much like the streets of ancient Rome where community tolerance embraced all worshippers of diverse gods. It speaks to and enthuses the universal need to connect intimately with our own spiritual ideal, rather than dictating what that ideal should be.

Chapter 1
The Players

Aleister Crowley (1875-1947)

Author, mountaineer, mystic, magician, and futurist Aleister Crowley was born in England and raised by Christian Fundamentalist parents. His life was altered forever by an experience of cosmic consciousness at age 21. This set him on an unremitting quest to uncover exactly what it was that he had experienced, and to attain to its source.

He was initiated into the Order of the Golden Dawn in November 1898, and into its Second Order (or Greater Mysteries) in January 1900. He articulated his aspiration in the sacramental name *Perdurabo,* which he translated, "I shall persevere to the end." Crowley acquired a significant practical foundation in ceremonial magick even while in the First Order due to the friendship and mentoring of two adepts, Allan Bennett and George Cecil Jones. Following a revolt within the Golden Dawn in early 1900, Crowley remained loyal to G.D. co-founder S.L. MacGregor-Mathers in the formation of what came to be called "The Rosicrucian Order of the A∴O∴ [Alpha et Omega]."

In June 1900 he journeyed to Mexico. In addition to working through the A∴O∴ Second Order curriculum, he undertook an extensive exploration of Mexico's mountains with his longtime climbing partner, Oscar Eckenstein (born in England on September 9, 1859, hour unknown). On one of their climbs, following an outpouring by Crowley of his frustrations with magical practice, Eckenstein – who was neither a magician nor a yogi in any conventional sense – put his finger on the source of Crowley's disap-

pointment: the younger man did not know how to concentrate! Eckenstein provided concentration drills that transformed Crowley's relationship to magick, and provided a foundation in yoga (on which he built the following year when he studied with Allan Bennett and Sri Parananda in Ceylon). Thus began the synthesis of the magical and mystical methodologies of East and West that most characterize Crowley's approach to practical spiritual training.

In Mexico, in the closing months of 1900, the story of this present book also began: Crowley explored two of the Enochian æthyrs at that time, but could progress no further.

In 1904, Aleister Crowley experienced the single most important event of his life. On three consecutive days – April 8, 9, and 10 – he received from an angelic visitor the dictation of a three-chapter book called *Liber Legis,* or *The Book of the Law*. The angel uttering the Book declared its Name to be Aiwass, and identified itself as "the minister of Hoor-paar-kraat," the Egyptian god of silence. Years later, Crowley discovered Aiwass to be his own Holy Guardian Angel, or most intimate and personal experience of the Godhead – what Crowley later described as "himself, with intimacy so intense as to become identity, and that not in a single Ego, but in every unconscious element...."

The promulgation of the message of this short, 220-verse book eventually became the central purpose of Crowley's life.

The Book of the Law announced the dawning of a new spiritual era for humanity, a New Æon governed by the god Horus, child of Isis and Osiris, rather than by the "slain god" archetype (such as Osiris, Mithras, and Christ) that had governed the few thousand years preceding. The significance of such a world transition must not be missed: The implication is that those universal archetypes most likely to draw human consciousness inward toward its superconscious roots, the archetypal forces overseeing both the intentional and the natural evolution of humanity, had shifted. The sacrificed god had been succeeded by the eternally birthed child.

Several subsequent experiences of great spiritual import marked the next several years. These have been discussed in considerable detail in various biographies, including Crowley's own *Confessions.* Simply hitting the highlights, they include:

- 1906: A months-long magical retreat in which he completed the work (called the Sacred Magick of Abra-Melin the Mage) that raised him to true adepthood.
- Mid-1906: He and his mentor, Cecil Jones, established the Order A.·.A.·.,[1] developing it especially during 1907-08.
- Late 1907: He began receiving a series of further channeled scriptures of the most sublime nature. Passages from the earliest and greatest of these, *Liber VII* and *Liber LXV,* appear here and there in *The Vision & the Voice.*
- March 1909: He published the first issue of THE EQUINOX "The Review of Scientific Illuminism," a large hardcover periodical (about 400 pages per average issue) that came out twice yearly for the five years 1909-1913.
- June 1909: A brief spiritual crisis caused him to take up *Liber Legis* (virtually ignored for the five years since he had received it) and accept the prophetic role assigned to him by the book.

A few weeks after putting the second issue of THE EQUINOX to bed in September 1909, Crowley (accompanied by Victor Neuburg) headed for Algeria. In the course of that trip, he took up the project he had begun in Mexico nine years earlier: He completed his psychic investigation of the 30 Æthyrs. That 28-day journey is the topic of this book.

In Appendix E (placed at the end of the book for ease of frequent reference), I give Aleister Crowley's natal horoscope in both the Sidereal and Tropical zodiacs.[2] On page 1 of *The Confessions of Aleister Crowley,* he gave his birth time as "between eleven and twelve at night." Conventional wisdom counsels us to take the halfway point and calculate a chart for 11:30 p.m. Examining astrological patterns for events in Crowley's life confirms that the 11:30 p.m. time is quite close. For example, for his death on the morning of December 1, 1947, we find:[3]

---

[1] See my book *The Mystical & Magical System of the A.·.A.·.*

[2] Readers not familiar with the Sidereal Zodiac are encouraged to read Appendix D. This information will be important in understanding this book.

[3] These longitudes are in the Sidereal Zodiac. The main point of the example is the smallness of the orbs. These are identical, for progressed aspects, in the

Transiting Saturn	28♋40
Progressed Pluto	28♈59
Progressed Moon	**29♎02**
Progressed Jupiter	29♎30

Based on work with this horoscope over many years and for diverse events, I find that if the natal and progressed angles are advanced an average of 1¼°, the astrological timing indications are usually perfect. This suggests advancing the birth time by five minutes. Therefore, the chart in Appendix E is for 11:35 p.m.

Victor Neuburg (1883-1940)

Poet and philosophical author Victor Neuburg served as scribe and magical collaborator to Aleister Crowley in obtaining the series of visions given in this present book.

The two men met around 1906 when Crowley, having been impressed by some of Neuburg's early poetry in *The Agnostic Journal,* sought him out at Cambridge. What began as a strong intellectual companionship grew into one of the more important relationships for both men. The older Crowley became Neuburg's mentor, guru, and frequent sexual partner.

Neuburg was born in Islington, England on May 6, 1883. No birth time is available for him. A chart with planet positions for local noon is given in Appendix E. Even without a birth time, the comparison to Crowley's chart is instructive. Crowley's somewhat wide Mercury-Jupiter conjunction opposed Neuburg's New Moon (Sun-Moon conjunction), indicating the original basis of their relationship. Neuburg's very close Venus-Mars conjunction fell near Crowley's Midheaven. But perhaps the most important interchange (without which the relationship may never have come into being) was the opposition of Neuburg's Uranus to Crowley's Moon. Simply put, Neuburg amazed Crowley, lit him up, seemed exciting and original.

According to Neuburg's biographer, Jean Overton Fuller, he was admitted to the $0^{\circ}=0^{\square}$ (Probationer) Grade of A∴A∴ in late

---

Tropical and Sidereal zodiacs. For the Saturn transit, subtract 1°00' from Saturn's longitude (for Crowley's terminal age of 72 years) to see the Tropical orb.

1908, near the end of his fall term at Cambridge. However, a jumble of facts casts the date into doubt: Neuburg's $0^{\circ}=0^{\square}$ grade certificate survives, signed by him and by Crowley, and is dated April 5, 1909. On the other hand, the normal period of Probation is one year, and Neuburg's diary shows that he was authorized for passage to Neophyte in July 1909. On the *other* other hand, the record of the Vision of the 10th Æthyr (in this present book), includes an oath wherein Neuburg still identified himself as a Probationer. While these dates are not terribly important for the purposes of the present work, they are of modest import to the general history of the Order. The most likely path through this data goulash is that Neuburg was admitted to Probationer ($0^{\circ}=0^{\square}$) in April 1909, passed his examinations by July, and was formally advanced to Neophyte ($1^{\circ}=10^{\square}$) around April 1910. In any case, he and Crowley had been working together since at least summer 1908 when they hiked across Spain together.

As a Probationer, Neuburg took the sacramental name *Omnia Vincam* ("I Shall Conquer All"). When passed to the $1^{\circ}=10^{\square}$ Grade, he took the new aspiration name *Lampada Tradam* ("I Pass the Torch").[1] By 1913 he had progressed to the $2^{\circ}=9^{\square}$ Grade of Zelator.

For the entire run of Volume I of THE EQUINOX (1909-1913), Neuburg was either casually or (by 1912) formally sub-editor, and was also a regular content contributor. When he travelled with Crowley to Algeria in autumn 1909, his primary role was as scribe and general magical assistant as Crowley decided to finish the exploration of the 30 Æthyrs that he had begun nine years before. The story of that journey is the primary substance of this book.

Although the men had been lovers previously, it was during this particular trip, in December 1909, that Crowley began to develop his deepest understanding of the spiritually transforming power of sexual union. He would later evolve this into specific magical techniques and, in early 1914, he and Neuburg undertook a series of sexual invocations of the ancient gods. They had signif-

---

[1] In his last decades of life, Neuburg lived up to this aspiration by serving as mentor to a wide circle of young, developing writers, most famously poet Dylan Thomas and novelist Pamela Hansford Johnson.

icant success. Although they abandoned that operation before completing all the intended work, the record of their operation, known as *The Paris Working,* is one of the most important extant records of sex-theurgy.

Neuburg was a highly sensitive clairvoyant. He was also known for ferocious, ecstatic, freeform dance, which was put to good use in a later series of publically staged invocations called the Rites of Eleusis. Despite his extreme sensitivity – one would have to call it a psychic vulnerability – he nonetheless told Jean Overton Fuller, "I've always been Mars. I danced down Mars, and I was Mars when I scried."

John Dee (1527-1609?) & Edward Kelley (1555-1597)

Biographical information on Dr. John Dee and Edward Kelley is readily available from many sources. Beyond the most salient facts, there is no need to repeat the same tales with which book after book regale and edify us.

As to the basics: John Dee was one of the most important and interesting British figures of the Enlightenment. An accomplished scholar and practical scientist in astronomy, mathematics, geography, navigation, and other fields, his mind equally embraced orthodox science (as we now deem it) and occult studies such as astrology, alchemy, and ceremonial magick.

As an astrologer, Dee's birth data are carefully documented. He was born July 13, 1527 (OS), 4:12 p.m., in London. His horoscope is given, in both Sidereal and Tropical forms, in Appendix E. Among the most distinctive features of the chart are the Full Moon closely square Saturn, and the scholarly, love-of-learning conjunction of Mercury and Jupiter.

He enjoyed significant royal patronage from Queen Elizabeth I, to whom he served as an advisor on many topics. (Her horoscope is also given in Appendix E. Notice especially her Sun mere minutes from his Midheaven.) Dee invented the paradoxical compass, taught navigation to dozens including Walter Raleigh, picked the astrologically best time for Queen Elizabeth's coronation, as-

sisted Elizabeth to pursue England's claim to North America, and, in 1577, apparently coined the term "British Empire."

Dee's relevance to the present book is that he (in partnership with Kelley) is the source of the magical system on which this book is based.

Specifically, Dee (a profoundly pious Anglican) took serious the Biblical accounts of human communion with angels. He believed there were important keys to humanity's nature and future destiny that science had not yet been able to disclose, but that could be accessible through direct communion with God's angelic ambassadors. He spent years attempting to establish communication with them, employing various psychics as assistants. Every effort failed.

Then, early in 1582 (the year that life-altering Pluto transited his IC), Dee met Edward Kelley. Together, they brought through what appear to be lengthy communications with angelic (or at least nonmaterial) beings who disclosed the details of what modern magicians call the Enochian system of magick.

History records that Dee was impressed with Kelley's psychic abilities – which may have been genuine, or may have been enhanced by a con man's tricks. A comparison of their horoscopes, though, provides a different slant on the tale. Dee and Kelley were uniquely suited to work together.

Dee, the astrologer, preserved Kelley's birth data as well. He was born August 1, 1555 (OS), 4:00 p.m., in Worcester. His horoscope is also given in Appendix E, opposite Dee's.

At the very least, Edward Kelley was a controversial figure, reportedly gifted in some respects yet fogged in a fragmentary history laden with scandal and innuendo. Therefore, it should be no shock that Aleister Crowley recalled Kelley as one of his prior incarnations.

Kelley (his horoscope shows) had a character that would tend to get in trouble. His triple conjunction of Mars, Jupiter, and Uranus – with Mars-Uranus being exact – shows a bold, risk-taking, fun-loving, sexually adventurous rascal who would have been right at home in the England of Shakespeare's time. A hustler by nature, his close Sun-Neptune square certainly could push that to swindler.

Of course, flimflam is in the eye of the beholder. Close Sun-Neptune conjunctions, oppositions, and squares are common in the horoscopes of enormously successful politicians (*e.g.,* Bobby Kennedy, Al Gore, Sarah Palin, George Moscone, Edward Kennedy, and 10 U.S. Presidents), business visionaries (like Bill Gates), religious evangelists (like Billy Graham), and more A-list entertainers than I could list on this page. It seems to me that the common denominator in all of these is the entertainer, the weaver of a particular reality, and the sensitive with an unusual ability to read an audience effectively.

Kelley also had more than a little education. He could read Latin and Greek. He had been apprenticed to an apothecary.

I am dwelling a bit on the issue of Kelley's personal integrity because the legitimacy of the Enochian magical systems rests on it. The most common working method of these two men was that Dee would pray and invoke, and then Kelley would obtain visions of, and hear verbal communications from, angels. He told these to Dee, who wrote them down.[1]

If, as many allege, Kelley was conning Dee, then the whole thing is a fraud. No less an adept than Paul Foster Case rejected the entire Enochian system primarily on disparaging reports of Kelley's crooked character and the belief that nothing good could have come out of such a scoundrel. The practical question is: Was Kelley just having one over on Dee for the money?

Where history has failed to provide enough evidence on their relationship, the astrological report is unambiguous.

First, by any astrological theory, there was the expectation of an extraordinary rapport between Dee and Kelley. Their Moons were exactly conjunct, less than a quarter of a degree apart. Superficially, this co-aspect is a basis for good friendship based on mutual sympathies. More deeply, it typically marks a strong psychic resonance between two people. Among courting couples it grants quick, instinctive understanding of each other, a telepathic rapport and sexual draw so strong as to convince both people they have found their fated, intimate other.

---

[1] A system of blinds incorporated into the method made it terribly difficult, if not impossible, for Kelley to have faked these communications.

Dee and Kelley, though not having the latter type of relationship, nonetheless likely felt as though they each were inside the other's mind, able to share easily the same telepathic wavelength.

In the Sidereal Zodiac, the similarities are even stronger: Not only are their Moons conjunct, but they have the same Sun-sign and, for that matter, the same Ascendant sign. Both men were born with a Cancer Sun, Capricorn Moon, and Scorpio Ascendant. (This identity is imperfect if one uses the Tropical Zodiac.)

But perhaps most important is a **difference** between their horoscopes: Dee was born at a Full Moon (Sun-Moon opposition) and Kelley was not. Consequently, Kelley's Moon is **also** opposite Dee's Sun (less than 2°) and the aspect only goes one-way; that is, Dee's Moon does not also aspect Kelley's Sun.

This Sun-Moon interchange is one of the most important aspects that can exist between two charts. It has one well-documented characteristic: The Moon[1] reflects the light of the Sun, serves the Sun, and adapts and responds to the Sun's needs and desires.

To put it colloquially, Dee was the "top." Kelley would have found it psychologically difficult to "pull rank" or be "one up" on Dee, and would have automatically (instinctively, unconsciously) devoted his resources to serve Dee's goals. Because of the subconscious nature of this impulse, it would have been all but impossible for him to succeed in scamming Dee.

Furthermore, Dee's Saturn squared Kelley's Moon (as it squared Dee's own Sun and Moon). Of the two, Dee was more the "taker" in the relationship. Each of them had Saturn in hard aspect to the other's Jupiter, so neither was likely to win a monetary advantage from the other.

Besides, they probably really liked each other during most of their relationship. In addition to the Moon-Moon conjunction, Kelley's Venus conjoined Dee's Mercury and Jupiter. In simple terms, this means ease of intellectual discourse (Venus-Mercury) and the ability to enjoy life's good things together (Venus-Jupiter). And, despite Dee's Saturn-accentuated piety, one of those "good things" they shared for a time (though not without some evident shock to

---

[1] *I.e.,* the person whose Moon is involved in the aspect; in this case, Kelley.

both men's sensibilities) was Dee's very young wife, Jane.[1] In the end, they were rather socially progressive for the 1580s.

My conclusion, therefore, is that John Dee, a genius on many fronts, and the real spiritual and motivating force in this magical adventure, found an able partner in the rascally Edward Kelley, who, whether a clip artist in other situations, proved a true and faithful collaborator in the significant task of receiving an important magical system from angelic instructors. That system is the foundation of the visionary work reported and analyzed in the body of this present book.

[1] Jane (Fromond) Dee was exactly Kelley's age, and 28 years Dee's junior.

Chapter 2
Qabalistic & Magical Concepts

Qabalah and ceremonial magick provide the technical language in which I have analyzed the visions documented in this book. They also provide part of the language of the visions themselves. To aid readers of diverse backgrounds to understand this material, here follows a primer in the most important Qabalistic basics.

Understandably, all of this may not stick with you on the first reading. I encourage you to consult the Glossary at the end of the book whenever you encounter an unfamiliar technical term or association.

The Four Worlds

Qabalists describe reality in terms of four progressively rarefied planes of existence, or **Four Worlds.** These form a continuum reaching from humanity to Deity, from the material world portrayed by our physical senses to the pure and uncharacterized spiritual essence.

The names of three of these Worlds trace to *Isaiah* 43:7, where God (יהוה) is credited as saying, "All that is called in my Name: for to my Glory I have *created* it (בראתיו), I have *formed* it (יצרתיו), and I have *made* it (עשיתיו)." Thus, three of the Four Worlds (beginning with the densest) are titled עשיה, *Assiah,* "action or making[1]"; יצרה, *Yetzirah,* "formation"; and בריאה, *Briah,* "creation" (which essentially means "conceiving"). The fourth world, *Atziluth,* אצילות, is the plane of the divine creator.

---

[1] As in many European languages, a single verb means both "to do" and "to make."

The **World of Assiah** is the "World of Action." It corresponds to Earth among the elements. Assiah is the material world as we know it through our five physical senses. As the "World of Action," it is the field of the **actual.** Qabalists describe it as the resplendent raiment of the Daughter, symbol of the innocence of the human soul. By the principle of "start where you find yourself," Assiah is the threshold to most systems of spiritual development.

The next most subtle or inward of the Four Worlds is the **World of Yetzirah,** or "World of Formation." It corresponds to Air. Yetzirah is the level of images and other forms that pre-exist material actuality. We participate in, and potentially control, these formulations by concentrated thought, employing the image-building power we call **imagination.** In human psychology, Yetzirah corresponds to the field of personality, including the whole range of emotion; the reactive and adaptive aspects of consciousness; the capacity to form, perceive, and select images; and the intellect. The World of Yetzirah itself is what we commonly label the "astral plane." The Yetziratic aspect of each of us is "in and of" the World of Yetzirah in the same sense that our physical bodies are "in and of" the physical world. In awakening to conscious awareness of Yetzirah, we learn to see past the veil of our physical senses to the wondrous world behind them, a world of magic and fantasy, of psychic realities and shifting tides, and of energies too subtle for physical sensation.

The next plane is the **World of Briah,** literally "the Creative World." It corresponds to Water. Even into the 21st Century, most humans have lived their entire lives oblivious to this stratum of consciousness. Yet, Briah is well within human reach: it is the natural level of the spiritually illuminated. Throughout history, many thousands of people have testified to this from their own experience. Waking into Briah from the sleep of personality is an unveiling of those soul-nourishing spiritual realities normally hidden by the drapings of human sensation, emotion, and thought, a perceiving past the ever shifting and personal to the enduring and transpersonal. Beyond the turbulent water of troubled emotion and rebounding thought is the serene embrace of the Great Mother, the profound peace of vibrant stillness, and an end of any sense of sep-

aration. This is Briah.

The highest (inmost, most exalted, most subtle) of the Four Worlds is the **World of Atziluth,** the so-called "Archetypal World."[1] It corresponds to Fire. Atziluth is the realm of the divine. The Atziluthic within us is the ESSENCE behind the highest intuitive and philosophical perceptions of "God" that humanity has had, because it is that aspect of ourselves that is truly Creator. As you may expect, only a handful of people known to history have become authentically awake in the World of Atziluth.

The Functional Basis of Astrology

I consider these Four Worlds to be as objective as any other categorized facts in science. Their distinctions are constitutional, even organic. They are so familiar to me that I have described them as much from personal experience as from traditional accounts. I emphasize this because I believe the Four Worlds model brings to astrology something it has never had: a clear, satisfying understanding of **the mechanism of how astrology works.**

Attractive as it may be to seek a physical basis for astrology, none has ever been found. Nor do I think we ever shall explain astrology with the **physical** sciences. It is the wrong place to look. Speaking in Qabalistic language, astrological influences are not rooted in Assiah. Rather, they exist in the World of Yetzirah.

Imagine: Astrological forces originating in that plane of existence that occultists have long insisted on calling **astral!** As explained above, it is "a world... of psychic realities and shifting tides, and of energies too subtle for physical sensation."

I am certain that, in human affairs, the **direct** influence of astrological factors is on the psyche, especially on the field of subconsciousness. The more deeply we understand **the convergence of astrological patterns with individual and collective subconscious patterns,** the more easily will we understand how astrology

---

[1] This use of "archetypal" (*lit.,* "oldest pattern") differs from the best-known modern use, which is that of C.G. Jung. Archetypes, in the sense Jung used the term, are natural to Briah. The traditional title of Atziluth might be best understood to mean the World of the *Archetyper,* rather than of the archetype itself.

works. The impact of celestial influences on natural phenomena (from plant growth to earthquakes) is also best understood as an effect originating in this subtle, formative layer just behind physical existence. Everything I have ever observed or intuited about astrology's individual, collective, and natural out-workings is confirmed by this one explanation.

As we explore the symbolic contents of Aleister Crowley's visions in relation to their concurrent astrological patterns, the above theory on the mechanism of astrological influences will have several valuable things to teach us.

The Tree of Life: The Ten Sephiroth

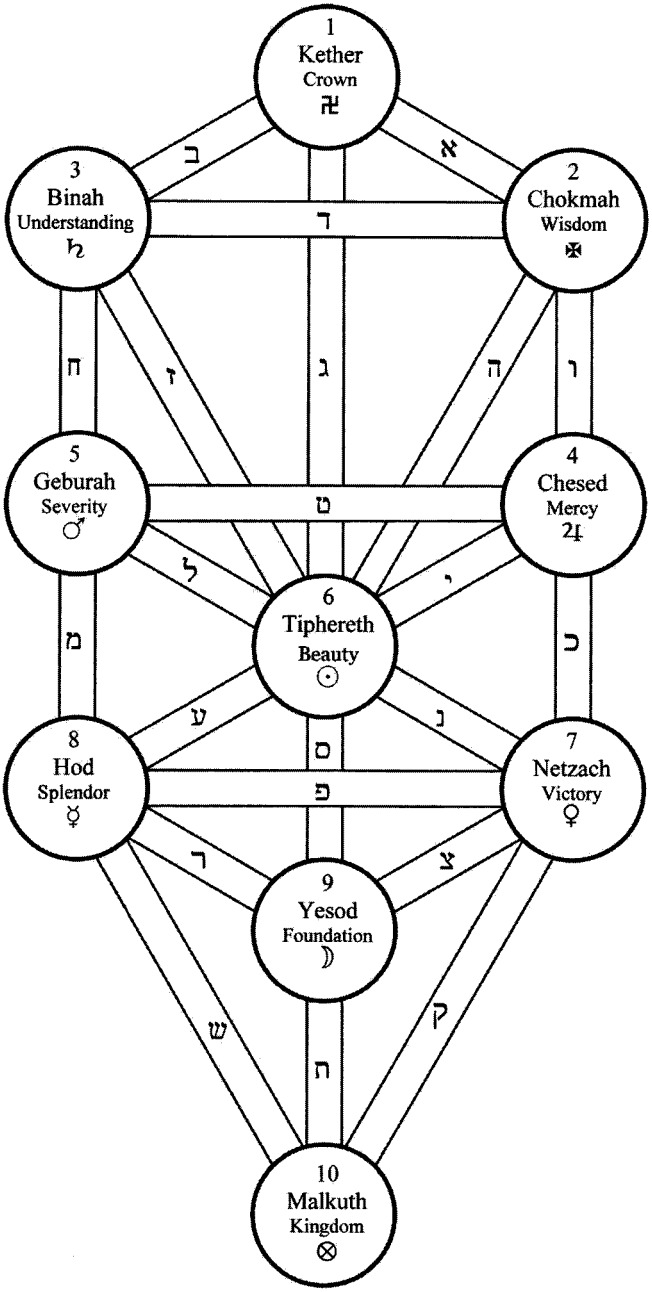
Within the Four Worlds, Qabalists recognize ten progressive **emanations of Deity** called **sephiroth** (*sing.,* sephirah, ספירה). Each of these ten ideas is associated with a large body of doctrine, because the ten, together, are deemed to express all aspects of reality; but the root ideas are relatively simple, and those most important to understanding the present book will be summarized here.

The numbers, names (and their meanings), planetary correspondence, and primary psychological significance of the ten sephiroth are as follows:

1	Kether	Crown	Source	The Self
2	Chokmah	Wisdom	Zodiac (Stars)	True Will
3	Binah	Understanding	Saturn	Intuition
4	Chesed	Mercy	Jupiter	Memory
5	Geburah	Severity	Mars	Volition
6	Tiphereth	Beauty	The Sun	Ego-center
7	Netzach	Victory	Venus	Desire
8	Hod	Glory	Mercury	Intellect
9	Yesod	Foundation	The Moon	Subconsciousness
10	Malkuth	Kingdom	The Angles[1]	Sensory awareness

[1] Normally Malkuth is listed as corresponding to the Elements. Because the current introduction is especially intended to integrate these Qabalistic ideas with astrological ideas, I have taken a different approach. The "cross of the Elements" of Malkuth, the field of active manifestation, corresponds in the horoscope to the horizon and meridian axes: the **angles** of the horoscope.

These ten ideas are organized into a diagram called the **Tree of Life.** Pause to examine the diagram below.



Several excellent books have been written to orient a student to this map. Its deep exploration is a lifetime study. However, here are the most important things you need to know now:

The Tree of Life is a map of human consciousness. Such a map permits you to organize ideas (all you can perceive), much as astrologers learn to relate different aspects of experience to the planets and other astrological categories.

Therefore, the Tree of Life is a "map of the universe," or of the interrelationship of everything around us. And, because it is a map both of human consciousness (the universe "inside") and all things we can know in our world (the universe "outside"), the Tree of Life also serves as the perfect pattern for formal stages of spiritual initiation. That is, the Tree is used to map a progressive revelation of expanding consciousness opening from Malkuth (the circle numbered 10) to Kether (the circle marked 1).

Take a few moments to look at the Tree of Life diagram. Really look it over! See its basic patterns: It has ten circles (the ten sephiroth tabulated above), arranged in three columns of three, four, and three circles, respectively; or, alternately, three triangles, beneath which a final circle is pendent. Complementary ideas are placed opposite each other, left and right (for example, Mercury and Venus in sephiroth 8 and 7, reflecting the polarity of intellect and desire). The primary advance of consciousness is up the middle column in sephiroth corresponding to what astrologers call the "personal points": the angles (10), Moon (9), and Sun (6), ascending (or opening inward) toward the idea of Self (1).

The elements are attributed to the sephiroth as follows: **Fire** spirals from Chokmah (sephirah 2, called The Father and the Root of Fire) through sephiroth 5 (Geburah) and 7 (Netzach), finally wrapping around to the **left** side of Malkuth (10). **Water** spirals from Binah (sephirah 3, called The Mother and the Root of Water) through sephiroth 4 (Chesed) and 8 (Hod), finally wrapping around to the **right** side of Malkuth. Equilibrating this Fire-Water polarity is androgynous **Air,** rooted in Kether (sephirah 1, the Root of Air) and extending down the Middle Pillar through sephiroth 6 (Tiphereth) and 9 (Yesod), eventuating in the **top** quarter of Malkuth. Only sephirah 10, Malkuth, is attributed to **Earth** *per se.*

The first three sephiroth (numbers 1, 2, and 3) are called **the Supernal Sephiroth,** or simply **the Supernals.** They represent the highest mapped states of consciousness. Between these three and the remainder of the Tree is **the Abyss.** This was described near the start of the Introduction as "the immeasurable gulf between human and divine consciousness." The Abyss is especially important to the subject matter of this present book.

The aspect of consciousness represented by each sephirah (given in the table above) will be discussed in more detail in the "Qabalistic Psychology" section below.

Although the three outer planets are not part of this ancient Tree of Life model, it is sometimes useful to associate them with part of the Tree. When doing so, I believe the following will prove the most useful attributions:

Pluto – Kether
Uranus – Chokmah
Neptune – The Abyss

Small channels, or pathways of energy (shifting consciousness), connect the sephiroth. These paths will be discussed in the next section below.

If you want to learn more about the sephiroth and their relationships within the Tree of Life, I recommended any of the following well-rounded introductory texts: *The Mystical Qabalah* by Dion Fortune (the best introduction in print, but most students do better skipping the rather tedious Part I and beginning immediately with Part II); *The Ladder of Lights* by William Gray; *The Sword & the Serpent* by Melita Denning and Osborne Phillips; *The Study of the Kabalah* by William Wynn Westcott; and *A Practical Guide to Qabalistic Symbolism* by Gareth Knight. Practical attributions of the sephiroth and their connecting paths are catalogued in my book *776½: Tables of Correspondences for Practical Ceremonial.*

The Tree of Life: Hebrew Alphabet & Paths

On the Tree of Life diagram, small channels, or pathways of energy, connect the sephiroth. These are called the **paths.** They are 22 in number. Each corresponds to one of the 22 Hebrew letters.

Each path represents a transition of consciousness from one sephirah to another.[1]

Each path also corresponds to a planet, zodiacal sign, or element.[2] Each also corresponds to one of the 22 Atus or Trumps (Major Arcana) of Tarot. These are some of the most important attributions in modern, practical Qabalah, and will be referenced frequently throughout this book; so you may want to mark this page for frequent reference.

The table below lists each Hebrew letter, its numerical value,[3] the letter's name, an ideogram traditionally associated with each (sometimes the literal meaning of the letter name; sometimes not), its astrological or alchemical attribution, and the Tarot trump to which it corresponds.

א	1	Aleph	Ox	♃	The Fool
ב	2	Beth	House	☿	The Magus
ג	3	Gimel	Camel	☽	The Priestess
ד	4	Daleth	Door	♀	The Empress
ה	5	Heh	Window	♒	The Star
ו	6	Vav	Hook, Nail	♉	The Hierophant
ז	7	Zayin	Sword	♊	The Lovers
ח	8	Cheth	Fence	♋	The Chariot
ט	9	Teth	Serpent	♌	Lust
י	10	Yod	Hand	♍	The Hermit
כ, ך	20, 500	Kaph	Palm	♃	Fortune
ל	30	Lamed	Ox-goad	♎	Adjustment

---

[1] Often you will see reference to there being 32 paths instead of 22. This way of counting includes the 10 sephiroth, and explains why the first Hebrew letter, Aleph, is called the 11th Path instead of the 1st. One of the most important Qabalistic source works is titled *The 32 Paths of Wisdom,* in fact. However, in distinguishing the paths *per se* from the sephiroth, it is both conventional and practical to refer to them as 22 in number, like the Hebrew letters.

[2] For those who are familiar with the Hebrew alphabet's internal structure, notice that the three *mother letters* (א, מ, ש) correspond to the elements Air, Water, and Fire; the three *double letters* (ב, ג, ד, כ, פ, ר, ת) correspond to the seven classical planets; and the 12 remaining letters, called *simple letters,* correspond to the 12 zodiacal signs.

[3] In Hebrew, the letters are used as the actual numerals; these are not after-the-fact or arbitrary numerological assignments.

מ, ם	40, 600	Mem	Water	♎	The Hanged Man
נ, ן	50, 700	Nun	Fish	♏	Death
ס	60	Samekh	Prop	♐	Art
ע	70	A'ayin	Eye	♑	The Devil
פ, ף	80, 800	Peh	Mouth	♂	The Tower
צ, ץ	90, 900	Tzaddi	Fishhook	♈	The Emperor
ק	100	Qoph	Back of Head	♓	The Moon
ר	200	Resh	Head	☉	The Sun
ש	300	Shin	Tooth	△ ☉[1]	The Æon
ת	400	Tav	Cross	♄♎	The Universe

Qabalistic Psychology

Qabalists describe the constitution of the human psyche with a three-part model. These three parts, known to metaphysicians and some psychologists as **subconsciousness, ego-consciousness,** and **superconsciousness,** are called by Qabalists, respectively, **Nephesh, Ruach,** and **Neshamah.** Each of these Hebrew words literally means both "breath" and "soul." Their characteristics are as follows:

NESHAMAH. Consciousness corresponding to the three Supernal sephiroth is called **Neshamah** (נשמה) or superconsciousness (cosmic consciousness). This is the **spiritual unconscious,** in contrast to the instinctual unconscious of *Nephesh.* It includes spiritual aspiration as its hunger or desire expression, equivalent to the physical hunger and reproductive desire of *Nephesh. Neshamah* has three distinct aspects:

- **Yechidah** (יחידה), attributed to sephirah 1, Kether. The name means "the only one." This is the "Higher (indivisible) Self," the uncharacterized seed-principle of a being.
- **Chiah** (חיה), corresponding to sephirah 2, Chokmah, is the life force, creative impulse, and inmost Will: *Yechidah's* power of choice, or **inherent path,** arising from the unlimited expression of Itself. Where *Yechidah* is expressed by the verb "to be," its characterless being has no distinction

[1] In this book, the ligature ☉ is used to represent Spirit. A more common symbol is an eight-spoked wheel.

until set in motion by **doing.** An unfolding will-through-motion is the first observable characteristic of that being.

- **Neshamah**[1] (נשמה), attributed to sephirah 3, Binah, is the "Higher Soul," spiritual unconscious, or spiritual desire (Divine Aspiration): the intuitive, superconscious, receptive function of Understanding.

RUACH: The middle part of the human psyche is **Ruach** (רוח), or ego-consciousness, attributed to the six sephiroth from Chesed (4) to Yesod (9). These embody organs especially of **reason, ego-formation, and governance.**

NEPHESH: The oldest part of the human psyche, attributed to Yesod (sephirah 9) and Malkuth (sephirah 10), is **Nephesh** (נפש), or subconsciousness. It consists of more primitive instincts, reflexes, reactive patterns, and autonomic functions; hence its titles "Animal Soul" and "Vital Soul." (Note that all of these involve **repetitive** and **responsive** behavior.) *Nephesh* is the **instinctual unconscious,** in contrast to the spiritual unconscious of *Neshamah.*

Yesod corresponds to the psychological (nonmaterial) patterns of subconsciousness, and is thus innately linked to *Ruach.* Malkuth corresponds to the biological aspects of *Nephesh* rooted in the physical body. There is continuous interaction between these physical and paraphysical aspects of *Nephesh* in all living things.

GUPH: One more layer needs to be mentioned in addition to the three parts of the psyche. It is the physical body, called **Guph** (גוף) in Hebrew. Expressed in psychological terms, *Guph,* attributed to Malkuth, corresponds to the field of sensory perception that registers our physical environment.

The Three Æons

This model of the human psyche is useful in understanding another often obscure model, that of **the three Æons.**

At the time Crowley received *The Book of the Law* in 1904, some anthropologists had been focusing, for many years, on evidence of a matriarchal and matrilineal stage in human culture that

---

[1] The same term is used both for the overall category of superconsciousness, and for the distinctive mode or aspect attributed to Binah, its gateway.

had preceded the patriarchal and patrilineal form that had been principal especially in Europe for thousands of years.

Besides family structure and political and other social patterns believed to exist in this prior time, there were believed to be religious forms distinctive to the two broad time periods, as well as characteristic scientific models (particularly in astronomy) and commonplace theories of human reproduction.

Anthropology has gone further and has understood these things better in the century intervening. There were likely no discrete periods of time when all of these varied elements coexisted in quite the way previously thought. Nonetheless, it is important to understand how the theories of his day affected Crowley's thinking, and also to understand what deeper **actualities** may have been working their way toward our conscious awareness in these earlier theories.

It is worth examining some of these patterns briefly.

Regarding procreation, common sense assures us that there surely was a time when the link between sexual intercourse and pregnancy was unknown. Early humans had sex, just as they did any number of other activities, and (with no necessary link observed) women got pregnant and delivered babies. During this time, everything from pragmatic respect to religious awe would have centered on woman in this role. Women did this amazing thing all by themselves!

At some point, though, the connection of pregnancy to sex would have been discovered, and this seems to have coincided with a shift of importance and social regard to the man. Creator gods replaced creator goddesses. The prevailing theory, then, was that men deposited children within women, whose job was "merely" to bear them nine months and deliver them whole. At Crowley's birth, this was still the general scientific theory of reproduction. I have seen one medical textbook as late as the 1920s asserting the same position.

However, by the dawn of the 20th Century, there was an emerging theory gaining ground that man and woman equally contributed parts of themselves to the creation of a child. That new knowledge would be pivotal in reformulating human thought and culture. The miracle was seen to be neither the man nor the woman

alone, but their co-participation in the bringing forth of the real wonder, the child itself.

Regarding astronomy, we can track a different progression. There was a time when primitive humanity was interested almost exclusively in the conditions of the Earth – which certainly felt solid and unmoving! – and the wonders of the heavens (especially the nocturnal heavens) made them seem, most likely, the domains of gods. Astronomy was visual, not conceptual or mathematical, which means that it was lunar rather than solar: You could see the stars at night and the Moon's monthly passage across them, but could not witness the stars behind the Sun. As late as early first millennium CE, Egyptian astronomers (who were pretty sophisticated) were still recording primarily lunar passages, although they had learned to track the Sun indirectly – by noticing the stars opposite the Sun's position, those that first rose at sunset. On the other hand, another way to identify these stars was a lunar way: the occurrence, within a particular star field, of the Full Moon.

In the last millennium or two BCE, though, other solar phenomena had started to garner attention. In particular, the Sun's annual seasonal cycle, swinging from high declination at summer solstice to walking low around the sky at winter solstice, appeared to be the life-rhythm of a great god of light that waxed and waned in strength. Even more so, the Sun's daily behavior looked like the birthing, triumphing, and dying of heaven's greatest lord, only to be resurrected afresh the next morning. It is no wonder, then, that humanity's heroes and greatest gods became expressions of the Sun's seasonal and diurnal behavior. In time, a slain or dying god, resurrected to new life and bringing new light, became the religious embodiment of many cultures' highest ideals.

Medieval and Renaissance astronomy brought an end to the astronomical theories on which these ideas originally were based, though it took well into the 18th Century for the fall of geocentrism and related scientific models to find deep acceptance. By 1904, the world was ready for a new perspective.

Part of this new astronomical vision arose from a revolution in theoretical physics. In particular, 1904 also marked breakthroughs by Albert Einstein which led eventually to two competing and

seemingly mutually exclusive models: a **general theory of relativity**, which works only in very large realms[1] but collapses entirely in microscopic contexts; and a **quantum theory** that flourishes in the microscopic[2] yet collapses in the macroscopic. Soon the crusade began to find a unifying model wedding these two "parent" theories. 21st Century physics may have found their "child" in the **string theory** of particle physics.

Regarding religion, especially in the West, patterns have unfolded more or less paralleling the astronomical theories mentioned above. In simple terms, primitive religions were focused primarily on Earth and the Moon. These, in time, were succeeded by a wave of religions that were primarily solar, and which particularly celebrated by metaphor the annual and daily birth-death-resurrection cycle of the Sun. The religion that *Liber Legis* introduced for a new stage of human evolution is stellar; that is, it is superficially solar, but recognizes the Sun no longer as a ruling father, king, or god, but as simply one more star amid countless other stars.

All of this is terribly interesting to me and to many others. It shows many kinds of progression from an essentially feminine set of ideas, to ideas essentially masculine, to... something else: an era of "child" ideas that **necessarily** arise only from the collusion of their predecessors. What this survey does not provide, however, is a coherent time line demarcating distinctive "æons" or zones of time, when all the feminine ideas lined up together, then were supplanted by all the masculine ones.

In the late 19th and early 20th Century, though, the idea of a "matriarchal" time supplanted by a "patriarchy" was quite popular.

When the message of *The Book of the Law* began to sink in for Crowley, he began to conceive of human history in three phases, or **æons.** He had already been told that the New Æon just beginning was ruled by Horus, successor to his father Osiris. It was natural, therefore, to relate the earliest phase to Horus' mother (and Osiris' mate), Isis. Thus, he began to write of the **Æon of Isis,** the **Æon of Osiris,** and the **Æon of Horus,** which we might more generically

---

1 Consider the Thelemic goddess Nuit: the infinite circle, or all of space.

2 Consider the Thelemic god Hadit, who is the infinitesimal center, the inmost seed-idea or point of view.

call the **Age of the Mother, Age of the Father,** and **Age of the Child.**[1]

We will encounter these terms occasionally as we experience and analyze the visions of the 30 Æthyrs.

But is there any legitimacy to these ideas at all? If they are not reflective of a convergence of social, political, familial, scientific, religious, and other overlapping ideas, are they anything at all?

I think they are. There is a further history of evolution in the human species that these "æons" actually map. It is the progressive development of each successive stratum of the human psyche.

I define the **Æon of Isis** as that period of history when the baseline level of functioning of the typical adult human was **Nephesh,** or what we now call subconsciousness. This is still the typical state of consciousness of non-domestic animals (and, mostly, of most domestic animals), and what we term the infantile level of consciousness in modern humans. It is characterized by a herd-like collectivity, a natural empathic and even telepathic rapport, and a closer link to the land and all the forms of life arising from it.

I define the **Æon of Osiris** as that period of history when the baseline level of functioning of the typical adult human has been **Ruach** (ego-consciousness) – that is, the "conscious" mind presently characteristic of a typical psychologically healthy human adult. This period has also been characterized by the reactive suppression of things most associated with "Isis" stage consciousness, including women, children, and small animals (as emblematic of *Nephesh* consciousness), and substantial conscious suppression and minimization of our relationship to subconsciousness in general, in the emergence of individual ego-distinction from the shared communion of subconsciousness.

I accept, based on evidence persuasive to me, that at some point around the start of the 20th Century humanity entered a third developmental phase. It is comfortable to me to accept that this is the Æon of Horus that Crowley said began in 1904, because that

---

[1] This casual use of the word "age" should not be confused with its astrological use. For example, the astrological Age of Pisces extends from 220-2376 CE, flowing right across the transition from the Æon of Osiris to that of Horus in 1904. (At the Vernal Equinox 1904, the vernal point was at 6°}{35'51".)

label and approximate timing match what I can observe from other information channels. And, as you surely will have anticipated by now, I define the **Æon of Horus** as that period of time within which the baseline level of functioning of the typical adult human will emerge as **Neshamah,** or what we generally call superconsciousness. Obviously, we are not there yet! Similarly, even in recent centuries we can see significant development in human ego formation, so that the Osiris Æon must be viewed as having been a gradual unfolding. Political liberty, for example, is a relatively new idea, measurable in mere centuries. The King Arthur myth, roughly a thousand years old, is a remarkable example of a solar king (symbolic of our baseline ego development) who, in all his majesty and glory, is still but a boy (as was collective ego-development of his time), still struggling with his relationships with Isis Æon ideas.

The ego was not a new invention of consciousness anytime in the last several thousand years; however, it has undergone substantial maturation in only the last few hundred, suggesting that it is a relatively new "organ" in recent millennia.[1] Similarly, superconsciousness is not new to humanity. Books such as Maurice Bucke's *Cosmic Consciousness* and William James' *The Varieties of Religious Experience* document important parts of its gradual emergence. But, for most of human history, it has been proportionately rare. As the 20th Century dawned, it seems that active, aware cosmic consciousness was becoming much more common.

We are looking at a "hundredth monkey" type of effect. Individual people have long awakened faculties of consciousness that typical people do not even know about, let alone use. But that does not mean that typical people do not have these faculties available to them. When a sufficient (small) percentage of people awaken these faculties, some mechanism – whether a shared band of consciousness, or the impact of social spread – **will** cause this awakening to spread radically across the face of humanity.

Should not our purpose, then, be to awaken these faculties within ourselves, and encourage them in others? As with most

---

[1] The foundation pattern for the subsequent development of the *Ruach* (and, consequently, of Western Civilization) can be traced to a single place and time: the academies of Greece in the 5th Century BCE.

things in life that are within species capability – for example, being a superior athlete or a sommelier – the main requirement is persistent, ardent practice. Spirituality is like a muscle that can be trained. My earlier book, *The Mystical & Magical System of the A∴A∴,* details one system of accomplishing this. The present book provides another way, which is the awakening of modes of consciousness by sympathetic exposure.

Light & Night

For thousands of years, it has been commonplace to describe the agent of spiritual awakening as **light.** Even the word "awakening" implies a response to daybreak. Language becomes much blunter in words like *illumination* and *enlightenment.*

St. John of the Cross (1542-1591) was among the earliest adept mystics in the West to write openly of higher spiritual states to which the metaphor "light" simply cannot apply, because

1. they exceed all of the inner states to which "light" is typically and intuitively applied and
2. their experience is a painful, burning purgatory.

Instead, in his book *The Dark Night of the Soul,* he wrote of a spiritual "dark night" which he explained as "purgative contemplation, which causes passively in the soul the negation of itself...." That is, it is ego annihilating.

This darkness, please remember, is not the **initial** gloom and obscurity in which novices wander at the beginning of their inner pilgrimage. Rather, the candidate for the experiences St. John described has already come awake to deep spiritual communion with the Divine. This aspirant has already "come into the Light." In the magical path we would call them Adept. But in going beyond their acquired illumination "to attain to living the sweet and delectable life of love with God," a deep mortification of the ego must occur: we must die to ourselves in order to come alive to something deeper. This, St. John wrote, the soul "is able to accomplish in the strength and ardour which love for its Spouse gave to it...."

Love is indeed the key. *The Dark Night of the Soul* may be rightly called a Western classic of *bhakti yoga.* The parching, burn-

ing dryness of this dark night is the consuming passion of an Adept for the Divine. Students already familiar with *The Vision & the Voice* will recognize Crowley's ego-mortifying, reason-surrendering, soul-incinerating passion for the goddess Babalon in St. John's descriptions of the night wherein lover and Beloved are joined.

Modern magical schools following the Rosicrucian model (such as the Golden Dawn) commonly refer to pure spiritual force by the Latin word for "light," which is *lux* (in all capitals, LVX). This is commonly written by such schools as if it were an abbreviation, L.V.X., because the individual letters have distinctive significance in the rubric of their rituals.

Accordingly, when looking for a companion term to describe that spiritual night that succeeds the brilliance of a spiritual day, Aleister Crowley adopted the Latin word for "night," which is *nox,* and wrote it as N.O.X. This term refers to awakened superconsciousness, an intensification of spiritual light (L.V.X.) to such a level as to exceed one's capacity to perceive it. It refers to **supernal,** not infernal, darkness.

Consider the differences of sunlight within the Earth's atmosphere from sunlight in open space. We see a brightly illuminated sky on a clear, sunny day not simply because the Sun is shining, but specifically because its light bounces off of air molecules. Psychologically, this air analogizes to *Ruach,* the ego-centered, self-conscious rational mind. Only because it has something to "bounce off of" does spiritual light (sunlight) create images, ideas, or simple illuminated splendor within our psyches.

But continue further – rise upward beyond the boundary of atmosphere and cross the threshold of space – and there is actually **more** sunlight, not less. Yet space (however saturated with uncountable sources of light) is itself dark. It is a **higher** experience, one that opens us to greater awareness and greater possibilities, yet is better described as *night* than as *light.*

As similarly described in the Vision of the 2nd Æthyr:

> ...I asked of an Angel that is at my side if the ceremony hath been duly performed. And he says: Yes, the Æthyr is present. It is thou that canst not perceive it... because it is so entirely beyond thy conception that there is nothing in thy mind on to which it can cast a symbol, even as the emptiness of space is not heated by the fire of the sun. And so pure

> is the light that it preventeth the formation of images, and therefore have men called it darkness.

These metaphors of *light* and *night* appear in diverse spiritual works of many religions. Within the Thelemic holy books that Crowley had received by 1909, we find dozens of references that are obscure without the above understanding. For example, *Liber LXV* openly tells us, "There is a light so strenuous that it is not perceived as light." *Liber Legis* speaks of "the light higher than eyesight;" and, earlier in the same text, Crowley was told, "...thou hast all in the clear light, and some, though not all, in the dark."

Grades in the Golden Dawn & A.·.A.·.

Aleister Crowley belonged to, and received initiation in, two magical Orders that use similar nomenclature, but not to mean **exactly** the same things. The period when these visions were received (1900-1909) marked transition from one Order to the other, and we will use their shared nomenclature frequently in the pages ahead. I want to disentangle potential confusion before it strikes.

The Orders in question were the Golden Dawn (including its successor, the A.·.O.·.), into which Crowley was initiated in 1897, and A.·.A.·., which he co-founded in 1906. Both Orders comprise a series of grades modeled on the Tree of Life. (Look again at the Tree of Life diagram on page 24 for reference.) The grades begin at the bottom of the Tree, with sephirah 10, and move up.

Each grade (in both Orders) is designated by two numbers. The first is the sequential number of the grade (1, 2, 3, &c.). The second is the number of the sephirah corresponding. Thus, the *first* grade, corresponding to the *tenth* sephirah, is called 1=10. Moving up the Tree of Life, the second grade corresponds to sephirah 9, and therefore is marked 2=9.

Notice that all of these labels consist of two numbers totaling 11. This has Qabalistic significance, but is especially mentioned now because it makes it easier to remember what number pairs go together.

The ten theoretical grades of such a system are thus labeled: 1=10, 2=9, 3=8, 4=7, 5=6, 6=5, 7=4, 8=3, 9=2, and 10=1. Remem-

ber: the first number is the actual grade number (1st grade, 2nd grade, &c.), and the second number identifies the sephirah on the Tree of Life to which the grade symbolically corresponds.

There is also a preliminary grade labeled 0=0, and a couple of unnumbered grades serving as transitions between main sections of the Order.

Both the Golden Dawn and A∴A∴ used these same designations similarly. For example, both used "5=6" to mean the fifth main grade of the system, corresponding to sephirah 6, Tiphereth.

However, the same nomenclature has unequal meaning when the two Orders are compared side-by-side. It is much like calling the second year of both college and high school "sophomore." The term has the same basic meaning, but a college sophomore and a high school sophomore are not equal to each other. They both represent the same stage of their respective contexts (college vs. high school), but one is significantly more advanced.

The Golden Dawn was the high school level of spiritual education. A∴A∴ is college.

Both systems, in their grade labels, attach a circle to the first number and a square to the second, *e.g.,* $5^{\circ}=6^{\square}$. Although these characters have symbolic importance within the Orders, that is not particularly important for the present discussion. I mention it now only because it gives us a way to visually distinguish references to the same grade level in one of these Orders from the other. **Purely as a typographical convention of this book,** I use the circle and square when I intend an A∴A∴ grade (*e.g.,* $5^{\circ}=6^{\square}$), and not when I mean a Golden Dawn grade (*e.g.,* 5=6).

As with our high school sophomore and college sophomore, the same title in each of the systems refers to a different **absolute** accomplishment. As a practical example, the 5=6 in the Golden Dawn is a stage where the initiate solemnly swears to aspire to and attain a particular spiritual threshold; but the A∴A∴ grade called $5^{\circ}=6^{\square}$ marks one who actually has attained that threshold.

The most meaningful and useful way to understand the differences of scale of these two systems is to examine them not in terms of the sephiroth but, rather, in terms of the Four Worlds described earlier. In working for decades with students in diverse and often

overlapping training systems, the Four Worlds model has been the best framework for understanding gradient spiritual progress. Within this, the sephiroth are useful for a more granular system, and their symbolism adds richness to the whole. But the climactic, breakthrough levels – the real grade differences – are found in successive opening to each of the Four Worlds.

The real difference between the Golden Dawn and A∴A∴ frameworks, then, is in their **scaling;** that is, the sephiroth scale across the Four Worlds differently. The following table shows how the grades of the two systems scale to the Four Worlds.

WORLD	**G.D. scale**	**A∴A∴ scale**
ASSIAH	0=0 1=10, 2=9, 3=8, 4=7	$0^{\circ}=0^{\square}$ $1^{\circ}=10^{\square}$
(transition)	Portal: Path of ס	Path of ת
YETZIRAH	5=6, 6=5, 7=4	$2^{\circ}=9^{\square}$, $3^{\circ}=8^{\square}$, $4^{\circ}=7^{\square}$
(transition)	7=4 Major: Da'ath	Dominus Liminis: Path of ס
BRIAH	8=3 *(theory only)*	$5^{\circ}=6^{\square}$, $6^{\circ}=5^{\square}$, $7^{\circ}=4^{\square}$
(transition)	*n.a.*	Babe of the Abyss: Da'ath
ATZILUTH	*n.a.*	$8^{\circ}=3^{\square}$, $9^{\circ}=2^{\square}$, $10^{\circ}=1^{\square}$

This comparison should help resolve numerous confusions caused by Crowley's gradual migration from a G.D./A∴O∴ to A∴A∴ perspective in the first decade of the 20th Century. When he was admitted to the 5=6 Grade of the Golden Dawn in 1900, and asserted attainment of 7=4 in 1905, the main information we learn from the above table is that he had been opened to, and matured in, the World of **Yetzirah,** and was consciously working therein. In A∴A∴ terms, he attained to $5^{\circ}=6^{\square}$ – a **Briatic** awakening – in 1906; but at that time he only had for reference the older framework in which the parting of the veil to Briah appeared as 8=3. Thereafter, we find him self-initiating to $6^{\circ}=5^{\square}$ (A∴A∴ scale) in October 1908, recording in his diary that he had previously attained the grade in the **natural** world (*i.e.,* Yetzirah) but not in the **spiritual** world (*i.e.,* Briah). And so on.

The Angel & the Abyss

While labels such as "Adept" and "Master" provide a useful map of inner world terrain, the map should not be mistaken for the land it portrays. Let us move on, then, from label toward actuality, by discussing two signature spiritual experiences frequently mentioned throughout this book.

Though the same experiences may have different names in different traditions, we will stick with the terms Aleister Crowley used. (These are most useful in understanding his visions.)

Within the A.·.A.·. system, the threshold experience of adepthood is called **the Knowledge & Conversation of the Holy Guardian Angel.** That of mastery is called **crossing the Abyss.**

By their very nature, these experiences are unfamiliar to most people. Therefore, the best possible language will still fall short, having nothing in the hearer's experience with which to pair the words. It is something of a truism, in mystical and magical circles, that, on topics such as these, "those who know do not speak, and those who speak do not know." This is partly from the difficulty in finding appropriate language to describe the indescribable; and partly because speaking to anyone about something outside their experience sets them up to misunderstand and attach wrong concepts to the words, responding primarily to their own projections.

But, I feel, my duty as teacher must trump the above concerns. Having alerted you to the difficulties of expressing these ideas in conventional language, I charge ahead. A hierophant ("revealer of the mysteries") soon learns that teaching Truth is not the same as speaking Truth; that, as the inexpressible cannot be expressed, one must find the most effective lies that will trigger someone to acquire Truth on their own, just as the Magus must "beware of abstinence from action" and "speak Truth, that the Falsehood thereof may enslave the souls of men."

So… with such encouragement… onward!

The Angel

The term "guardian angel" is quite ancient. Catholicism, inheriting the term, has helped spread widely the belief that each person

has, from birth, a spiritual guardian who is with them always throughout life.

This idea overlaps significantly (in many people's experience) with the related-but-different idea being explained in this section.

The term "Holy Guardian Angel" (abbreviated H.G.A.) traces to a greatly respected medieval grimoire titled *The Sacred Magic of Abramelin the Mage.* A threshold mystical attainment within A.·.A.·. (and some other systems) is called the "Knowledge and Conversation" of the H.G.A. Superficially, beginners often understand these words to mean an inner dialogue; and, in fact, one early stage in spiritual awakening is just such a dialogue, or recurring conversation, with one who seems a wise and loving guide, and from whom one can receive direction and learn many things. It is described with great beauty in the gospel hymn "In the Garden" by C. Austin Miles. But this intuitive awakening is not what is meant by "Knowledge and Conversation of the H.G.A."

Both "knowledge" and "conversation" have a relevant archaic meaning in English, barely surviving in modern times: both mean sexual union. *Knowledge* retains this meaning in Biblical references such as "Adam knew Eve," and the phrase "carnal knowledge." *Conversation* had this meaning from at least the early 16th Century, barely surviving in a later term for adultery, "criminal conversation."

The technical term "Knowledge & Conversation" means **profound intimacy.** This mystical experience has many of the sensory and psychological characteristics of the most profound sexual union, and is with a Divine Other. The nature of the experience is perhaps the most personal and uniquely distinctive of all human experiences. The nature of the object of this union, the one we are calling "Holy Guardian Angel," varies enormously from person to person, but the characteristic of it being **another** is central to the experience. This is not onanism: it is intercourse.

Therefore, in Rosicrucian traditions, the experience is symbolized by a rosy cross: Neither the rose itself, nor the cross itself, but the one **mounted** upon the other, the two exultant in their **union.** Also, the Thelemic *Book of the Law* refers to one who has attained this experience as a "Lover."

Qabalists veil it in their (perhaps intentionally obscure) term סוד, *sod* (rhymes with "road"), which literally means "secret" and refers to THE Secret: If you compare this word to the table on page 27, you will see that its three letters correspond to the Tarot trumps Art (an angelic figure corresponding to Sagittarius), The Hierophant (lit., "revealer of the mysteries"), and The Empress (who is Venus): an Angel (ס) who is both Teacher (ו) and Lover (ד).

The essence of the experience, then, is: **profoundly personal intimate union with a Divine Other.**

Which brings us to the most common question on this matter: What **exactly** is this "Holy Guardian Angel"? In particular, is it really some kind of angel or another sort of separate being; or is it but a psychological fiction, a projection of one's hopes and aspirations, ultimately expressing some deeper, unexpressed aspect of oneself, *e.g., Yechidah*?

My answer is: It doesn't matter. Really.

It certainly does not matter until after one has had the experience, after which one can draw one's own conclusions. But (and here I admittedly risk overreaching, since this experience is so individual and personal), whether or not the H.G.A. is truly **another,** one must aspire to it as such. The alternative is to hyper-inflate one's ego. One must lose oneself in something that is **in no recognizable sense** part of what one understands to be oneself.

Admittedly, that only addresses method. But I guarantee the **actuality** of this threshold will be outside any of your prior experience. I echo Crowley when I assert that a single moment of this experience will seem more real than the whole of your prior life.

Besides, the experience occurs in the World of Briah. You may recall that a characteristic of Briah is an end of any sense of separation. By the time the question, "Is the Angel truly another, or an aspect of myself?" becomes relevant, it is moot.

It is to this experience, the Knowledge and Conversation of the Holy Guardian Angel, that A∴A∴ seeks to bring everyone. The Order deems it the Next Step for humanity in general (and each individual in particular). But for the present book it is only important to recognize the term when it is encountered in Aleister Crowley's visions and frequently mentioned in my commentary.

The Abyss

And, after losing oneself in another, there comes a time to "lose" – or, even better, "loose" – oneself altogether.

The Abyss is a Qabalistic concept mentioned previously. It lies between the top three (Supernal) sephiroth on the Tree of Life and the rest of the Tree. (Review again the Tree of Life diagram on page 24.)

Crossing this Abyss is crossing the immeasurable gulf between human and divine consciousness. The series of visions in this book document the process of Aleister Crowley making this crossing.

I remember struggling with the idea of the Abyss during my earliest studies of Qabalah. Of course, I could understand the basic idea as an intellectual construct, but I could not reify that construct. Three ideas helped me understand it better, and I give them here. I do not suggest that what follows is truth, only that it is useful.

First, a mathematical idea: The Abyss arcs between Binah (sephirah 3) and Chesed (sephirah 4). One way to understand the sephiroth numbers is geometrically: Binah, 3, suggests 3 points which define a 2-dimensional plane; Chesed, 4, suggests 4 points which define a 3-dimensional solid. Therefore, the gap between Binah and Chesed can be conceived as the gap between a blueprint and the building it depicts, or between an idea and its manifestation, or between any 2-D representation and 3-D actuality. This gap is **infinite.** Meditating on this gave me my first impression of the scope of the gap called the Abyss.

Second, a mythological idea: Many mythic systems portray popular gods as a younger generation that overthrew their parents (an idea popular in every generation). The leader of this insurrection is commonly a Jupiter-themed god, such as Jupiter himself, the Greek Zeus, the Babylonian Marduk, &c. In each case, this god led other gods in supplanting the Old Ones (Kronos, Tiamat, &c.) and imprisoning them for all time (in the deeps, or behind a wall, &c.). As the lead god in each case is associated with Chesed (the highest sephirah on the Tree of Life associated with *Ruach:* ego, intellect), and those rebelling were all a "next generation" of gods, these myths all speak of **newly born** psychological powers walling

off our actual contact with more ancient deities (more primal spiritual forces) behind a rigid ego-barricade.

Meditating on these myths taught me much about the nature of the Abyss as a moat sealing off the fortified ramparts of the ego.

Third is the Hebrew legend of The Fall, arguably the most crucial myth in the Western world. There is no need to review it: Every reader knows its details. The important point now is that **The Fall is a myth portraying the emergence of the self-conscious ego – *Ruach* birthing from *Nephesh*.** That is, it documents the transition from the Æon of Isis to the Æon of Osiris, and lays the symbolic groundwork for the eventual overthrowing of that by the Æon of Horus.

Eden, symbolic of the womb, represents the stage when *Nephesh* (subconsciousness) was the normal human consciousness. The Eden legend portrays, in symbolic language, how *Ruach* emerged. It concludes with Kerubim and the Flaming Sword (the raw spiritual force inherent in the Tree of Life pattern) placed to mark and ward the road of our return. Eden from which we emerged is *Nephesh;* but Eden to which we return is *Neshamah.*[1]

Each of these three ideas gives a key to the nature of crossing back across this threshold. First, we recognize the truly **infinite** scope of the step, even as the gap is infinite between the number of points in a 3-D object and any of its 2-D surfaces. Second, we admit that what cuts us off from the primal spiritual forces rightly called the Ancient Ones, the gods of the Golden Age, is the fortified perimeter of our ego that keeps us locked into a separate, cut-off, and isolated state; but there are means to overthrow the gods of our present psycho-spiritual Establishment and open wide the gates to the deep. Third, the road to this sacred vault is clearly marked and leads to the Supernal Eden, the shore of the Great Sea of the sephirah Binah.

Perhaps it is unnecessary to add that not everyone is immediately (or ever) ready for this step. However, so many who turn to magick speak so heedlessly of crossing the Abyss (as if it were

---

[1] As the Tree of Knowledge gave humanity access to *Ruach,* the promise of the Tree of Life is that it would give access to *Neshamah.*

crossing the street) that a brief admonishment is warranted: One is not ready to surrender all distinct sense of self until one has first built it well. It is a hollow act to "abandon all" when one has little to abandon and little to offer. It is fruitless to transcend reason if one has never developed one's mind in the first place. **The developmental step is not to be without ego, but to grow beyond ego.**

As the Vision of the 8th Æthyr makes clear, it is the Holy Guardian Angel that leads one to the threshold of the Abyss: True service to life (as to oneself) calls for us first to embrace the Angel before being swallowed by the Abyss.

Choronzon & Da'ath

In the highly tolerant philosophy of Thelema, it is difficult to conceive of an out-and-out "devil." Devils in most historic religions commonly bear the names of the gods of conquered enemies, or express the shadow-face of one's highest ideals. (Consider the root meaning of *devil,* "to slander, to attack," a candid admission of the projections it embodies.) But, as a philosophy that commonly sees beyond theological dualism and broadly accepts that "each thing is right in the right place" – that has sometimes been confused with Satanism mostly because it is not *anti*-Satanic – Thelema would seem fairly immune to such demonizing.

Its adherents, on the other hand, are not so immune – not even Thelema's prophet and chief proponent. To give expression to the shadow-face of Thelema, with its preeminent doctrine of Will (and Will's intimate companion, Love), enter the great arch-demon **Choronzon,** embodiment of the Anti-Will and alien to love!

Choronzon is first mentioned in the diaries of John Dee:

> But Coronzon (for so is the name of that mighty devil), envying man's felicity, and perceiving that the substance of man's lesser part was frail and unperfect in respect to his purer essence, began to assail man, and so prevailed.

Crowley transliterated this name into Hebrew as חורונזון = 333. He was taken with the correspondences of this number in Greek: ἀκολασια, "incontinence, dispersion," and ἀκρασια, "incontinence"; in other words, lack of concentration and control.

(The Anti-Will!) Crowley seems not to have known, that, in Hebrew, 333 is also the value of החשך, "the darkness," and השחוטה, "the slaughtered." All in all, a perfectly serviceable devil.

Choronzon is also a practical embodiment the Qabalistic idea of **Da'ath,** which literally means "Knowledge." Some consider Da'ath to be an 11th sephirah on the Tree of Life. Without wading too deeply into what amounts to a semantical debate, let us call it a pseudo-sephirah.

Da'ath exists in the Abyss. In its earliest appearance in Kabbalistic literature, it was a stand-in for the three supernal sephiroth – apparently acknowledging that Knowledge is, at best, a stand-in for its object. One could, for example, have (α) God or (β) knowledge about God – the two are incompatible, reason failing to express the arational. As the *Ruach* became more dominant in the human psyche over the last millennium (as the Æon of Osiris matured), the idea of Da'ath evolved. Modern Qabalists treat it as, at once, the gateway to superconscious states beyond it, and the last impediment to them.

In its outer aspect, facing toward *Ruach,* Da'ath represents the apex of the conventional idea of "knowledge." Conceive of it, for example, as all knowledge from all sources being simultaneously present and accessible – all data points being at once in one's mind. The conventional term for this state is... madness! To hit this state and fall back from it is to go mad in one's worship of the God of Data.

Notice how this state describes Choronzon, whose name symbolically means incontinence and dispersion!

But with a shift in the functioning of the brain so that polarity means identity rather than separation – shifting in a big way from seeing the trees to seeing the forest, from obsession with data-particles to perceiving and conceiving globally – this changes from chaotic madness to peaceful, lucid sanity, becoming saner than one has ever been before.

Remember, from the previous discussion of the Holy Guardian Angel, that "knowledge" retains its old meaning of sexual union. Victory over the dispersion of Choronzon is in the unfathomable love represented in these visions by the goddess Babalon.

Chapter 3
Enochian Magick

As mentioned in Chapter 1, John Dee and Edward Kelley collaborated at the end of the 16th Century in extensive magical workings to establish communication with angels. They succeeded; and from these communications emerged a new system of magick that, in recent centuries, has come to be called **Enochian.**

The Enochian magical system is very extensive. Pieces of it exist in multiple books. (No single book has covered the entire scope of the system.) For the curious, the story of how Dee and Kelley worked is told in many places, such as *The Complete Enochian Dictionary* by Donald C. Laycock, so there is no need to tell it again here.

In this chapter, therefore, we shall focus on a few areas that are immediately relevant to understanding the present book.

The Enochian Alphabet

Many esoteric alphabets were common in medieval and renaissance magick. In addition to the Hebrew alphabet, four others are given in Cols. 112-115 of my book *776½*. These, however, were merely ciphers for the Hebrew alphabet.

In contrast, Dee and Kelley received an entirely new alphabet, which Dee termed the Angelical Alphabet. (The name "Enochian" was more modern.)

From this alphabet emerged an entirely new language. Examples will be given later in this chapter, and other brief passages will occur throughout the visions following.

The table below gives this Angelical Alphabet with additional information useful in understanding the symbolism of the visions

in this book. Each letter is given with its English (actually, Latin) equivalent (ENG), its astrological or Qabalistic correspondence, the Hebrew letter corresponding to the astrological correspondence (HB), and proposed numerical values for each letter by Crowley (AC) and myself (JAE).

ENO	ENG	ASTROLOGY/GEOMANCY		HB	AC	JAE
	A	♉	♀ by Night	ו	6	1
	B	♈	♂ by Day	צ	90	2
	C, K	△	Fire	ש	300	20
	D	☉☽	Spirit	שט	31	4
	E	♍	☿ by Night	י	10	8
	F	♉	Cauda Draconis	ג	3	300?
	G	♌	☉ in N. Declination	ט	9	3
	H	♎	Air	א	1	5
	I, Y	♐	♃ by Day	ס	60	10
	L	♋	☽ Waning	ח	8	30
	M	♒	♄ by Day	ה	5	40
	N	♏	♂ by Night	נ	50	50
	O	♎	♀ by Day	ל	30	70
	P	♋	☽ Waxing	ח	8	80
	Q	▽	Water	מ	40	100
	R	♓	♃ by Night	ק	100	200
	S	♊	☿ by Day	ז	7	60
	T	☊	Caput Draconis	ג	3	9
	U, V,	♑	♄ by Night	ע	70	6
	X	▽	Earth	ת	400	400
	Z	♌	☉ in S. Declination	ט	9	7

The column labeled "ASTROLOGY/GEOMANCY" requires further explanation. Enochian letters derive their Qabalistic symbolism from attributed correspondences with astrological symbols, including elements, planets, and zodiacal signs. The Rosetta Stone for understanding these attributions is the divination method called

geomancy. It is not necessary that you understand much about geomancy *per se,* merely that it relies on combinations of four binary decisions, such that 16 variations are possible.[1] These 16 categories are attributed to planetary and zodiacal symbols through eight pairs of ideas taken as follows:

- Two symbols for each of the five planets Mercury, Venus, Mars, Jupiter, and Saturn, according to the two zodiacal signs they rule – one each said to be positive or Diurnal, and the other negative or Nocturnal. For example, the Enochian *A* is attributed to "Venus by Night," *i.e.,* the "feminine" sign Taurus, while the Enochian *O* is attributed to "Venus by Day," *i.e.,* the "masculine" sign Libra.
- Two symbols each for the Sun and Moon. The positive and negative expressions of the Sun are distinguished by its northern or southern declination; and both are attributed to the one sign ruled by the Sun, Leo. The Moon's two letters are distinguished as to whether the Moon is waxing (increasing light) or waning (decreasing light), both of which are attributed to the one sign ruled by the Moon, Cancer.
- The final two are the North and South Lunar Nodes, called Caput Draconis (Dragon's Head) and Cauda Draconis (Dragon's Tail).

These 16 factors are attributed to 16 of the 21 Enochian letters. The remaining five letters are attributed to the elements. This latter appears to have been an innovation by Crowley,[2] and not to have had precedent either in the Golden Dawn or in older manuscripts.

Three kinds of irregularities in these attributions have driven students of *The Vision & the Voice* slightly mad for several decades. It would be better if these were explained at the beginning.

---

[1] Compare the *Yi Ching* which relies on six binary decisions, such that 64 variations are possible.

[2] Crowley's personal magical notebook, which he used as a working reference for both the 1900 and 1909 vision work, has a table of these attributions on its last pages. The correspondences taught by the Golden Dawn are in one darker ink; corrections and additions were added later in a different pen or pencil. The elemental attributions are all from the later date and followed by a question mark – that is, those attributions were still evolving ideas for him.

CrazyMaker No. 1: The Golden Dawn did not originate these attributions. They derived them from such sources as *MS. Harley 6282;* and they were not always copied correctly. Specifically, the Golden Dawn switched (presumably inadvertently) the attributions of Gemini and Virgo. Although Crowley's earliest Enochian work (especially the 30th Æthyr) employed the G.D. error, he later corrected it, accurately attributing the Enochian *E* (♍) to Virgo and *S* (♊) to Gemini.[1] But you will, nonetheless, encounter some inconsistency in his writings on this point.

CrazyMaker No. 2: Although Crowley knew the correct attribution of the Enochian *P* (♋) to Cancer (Moon waning) and *G* (♌) to Leo (Sun in north declination), and evidently had these clearly in mind at the time of receiving the visions published here, he reversed the attributions in his mind at the time of penning his comments. Based on evidence internal to the visions, this most likely was an error and not intentional.[2] Therefore, his notes on any æthyr with a *G* or a *P* in its name are sometimes misleading.

CrazyMaker No. 3: Crowley wrote his comments (including astrological glyphs) by hand into his personal copies of THE EQUINOX. Apparently he could not tell his own Leo glyph (♌) from that of the Dragon's Head (☊). So, after he had written his preliminary notes, he confused them. Often he mistook one for the other. This becomes even more confusing since he regarded both, seemingly indifferently, as symbolic of the archetype of the Beast.

The astrological correspondences to each letter will be referenced frequently throughout the book.

The 30 Enochian Æthyrs

One important doctrine of Enochian magick (the central matter of the present book) involves 30 æthyrs, or ayres (aires), disclosed to Dee and Kelley by the angels Ile and Gabriel on July 13, 1584.

---

1 Confirming this initial confusion: Crowley's personal grimoire, mentioned earlier, originally had ♍ (E) attributed to Gemini as per the G.D. The Gemini glyph was later over-written with a Virgo glyph, which is correct. This correction evidently occurred sometime later than 1900 and before 1909.

2 However, his notebook does show a *?* after the line attributing Sun in north declination to ♌ (G).

Two different views exist of these æthyrs.

The view that Crowley pursued in the visions before us might be termed the **vertical** view. That is, it pertains to a hierarchical scale of consciousness. In this view, the 30 æthyrs may be regarded as progressively rarefied planes, the densest of which is immediately outside the bounds of our material universe.

An alternative view might be termed the **horizontal.** All of its phenomena are on our present plane of awareness. Each æthyr is attributed to some nation or other portion of the earth. For someone as politically connected as Dee, this might have been important. For all we know, he helped Queen Elizabeth repel the Spanish armada by invocations of the 26th Æthyr controlling *Hispania.* However, if he did, there is no record of it; and, in any case, this use of the æthyrs is not a part of the present book.

In the vertical view, the 30 Æthyrs are diagrammed as follows: The physical universe is represented as a cube. Outside this – surrounding it and concentric with it – is a sphere constituting the 30th Æthyr called TEX. Surrounding this (and concentric with it) is the 29th, called RII; and so on, until 30 concentric spheres are mapped. These appear to represent 30 progressively subtler realms.

Since the densest of the 30 realms is portrayed as outside the whole of our physical universe, we have a starting point for understanding them. In the language of the Four Qabalistic Worlds, our physical universe is Assiah; therefore, the densest of the 30 Æthyrs exists in the World of Yetzirah.

The fact that the three Worlds of Yetzirah, Briah, and Atziluth each contain all ten sephiroth of the Tree of Life did not escape the adepts of the Golden Dawn. They conceived of two 3 × 10 models to map the 30 Æthyrs to the Tree of Life.

I have found the first of these models to be enormously valuable in understanding Aleister Crowley's visionary experience of the æthyrs. In fact, if he did not consciously apply this model (and there is no evidence that he did), then I must conclude that the model accurately maps the objective nature of the æthyrs. It is simply this: **The 30 Æthyrs represent the ten Sephiroth (Malkuth to Kether) in Yetzirah, Briah, and Atziluth.** This mapping can be seen in the table on page 53.

There is another model that was employed by the Second Order of the Golden Dawn, which attributed the ten sephiroth in these three Worlds somewhat differently. It does come into play in these visions, but not significantly until the 9th Æthyr. We shall explore it later, at the point in our story that it becomes relevant.

This sephirothic mapping is one of the most important keys to the examination of the symbolism of these æthyrs.

Justifiably, some students of *The Vision & the Voice* may argue that the visions themselves speak against such a model. For example, in the Vision of the 12th Æthyr, §23 we read:

> ...I reveal unto thee a mystery of the Æthyrs, that not only are they bound up with the Sephiroth, but also with the Paths. Now, the plane of the Æthyrs interpenetrateth and surroundeth the universe wherein the Sephiroth are established, and therefore is the order of the Æthyrs not the order of the Tree of Life. And only in a few places do they coincide.

In contrast, we find in §18 of the Vision of the 9th Æthyr:

> And an Angel cometh forth, ... and he taketh me aside into a little chamber in one of the nine towers. This chamber is furnished with maps of many mystical cities.... And he points to the map of the Æthyrs, that are arranged as a flaming Sword, so that the thirty Æthyrs go into the ten Sephiroth....

I feel no need to resolve this matter in these preliminary remarks. The text of the visions and the nature of the commentary will speak for themselves in this regard. At present I wish only to present the primary model that will be the filter through which I examine the 30 Æthyrs in the pages following.

The table below lists the numbers and names of the 30 Æthyrs (including their names written in Enochian characters). Additionally, it gives two other important pieces of information. First, the letters composing the names of each æthyr (*e.g.,* BAG or ♍☿♄ for the 28th) are converted to their astrological correspondences (*e.g.,* ♈♉♌ for BAG). Finally, the Qabalistic correspondence – a particular sephirah in one of the Four Worlds – is given. These are the root Qabalistic ideas necessary for the study before us.

Æthyr	Name	Enoch.	Astrological	Sephirah
30th	TEX		♌♍♎	Malkuth in Yetzirah
29th	RII		♓♐♐	Yesod " " "
28th	BAG		♈♉♌	Hod " " "
27th	ZAA		♌♉♉	Netzach " " "
26th	DES		☉☽♍♊	Tiphereth " " "
25th	VTI		♑♌♐	Geburah " " "
24th	NIA		♏♐♉	Chesed " " "
23rd	TOR		♌♎♓	Binah " " "
22nd	LIN		♋♐♏	Chokmah " " "
21st	ASP		♉♊♋	Kether " " "
20th	KHR		△♎♓	Malkuth in Briah
19th	POP		♋♎♋	Yesod " "
18th	ZEN		♌♍♏	Hod " "
17th	TAN		♌♉♏	Netzach " "
16th	LEA		♋♍♉	Tiphereth " "
15th	OXO		♎▽♎	Geburah " "
14th	UTA		♑♌♉	Chesed " "
13th	ZIM		♌♐♒	Binah " "
12th	LOE		♋♎♍	Chokmah " "
11th	IKH		♐△♎	Kether " "
10th	ZAX		♌♉▽	Malkuth in Atziluth
9th	ZIP		♌♐♋	Yesod " " "
8th	ZID		♌♐☉	Hod " " "
7th	DEO		☉☽♍♎	Netzach " " "
6th	MAZ		♒♉♌	Tiphereth " " "
5th	LIT		♋♐♌	Geburah " " "
4th	PAZ		♋♉♌	Chesed " " "
3rd	ZOM		♌♎♒	Binah " " "
2nd	ARN		♉♓♏	Chokmah " " "
1st	LIL		♋♐♋	Kether " " "

The Call of the 30 Æthyrs

Another important part of the Enochian system of magick is a series of 19 invocations or "calls." Eighteen of these calls invoke various permutations of Spirit and the four elements, as follows:

Calls 1 & 2	Spirit (Active & Passive expressions)
Calls 3-6	Air, Water, Fire, Earth (respectively)
Calls 7-9	Sub-elements of Air
Calls 10-12	Sub-elements of Water
Calls 12-15	Sub-elements of Earth
Calls 16-18	Sub-elements of Fire

The 19th Call is different. It is used to open the 30 Æthyrs. The call is identical for all 30, except that the name of the particular æthyr is substituted in the first line. This means that the 19th Call is really 30 calls in one, and the 19 calls actually constitute 48 calls (18 + 30). Additionally, there is said to be another call preceding the 1st, which is silence. Therefore, there are 49 calls in all.

Aleister Crowley used the 19th Call, "The Call of the 30 Æthyrs," to inaugurate each of these visions. I give it below in three forms: first, the original form of the Call in the Enochian language; second, the Call in the particular Enochian dialect distinctive to the Golden Dawn (and, therefore, that which Crowley learned and apparently used); and, finally, its translation in English.

Enochian:

Madrîax ds praf **LIL**[1], chis micaólz saánir caósgo, od fífis balzizras Iaída! Nonca gohúlim: Micma adoían Mad, iáod bliorb, Soba ooáôna chis lucíftîas perípsol; Ds abraása noncf netáâib caósgi, od tilb adphaht dámploz, toóat noncf g micálz ôma, lrásd tófglo marb yárry IDOIGO; od torzulp iáodaf, gohól: caósga, tabaord saánir, od christéós yrpóil tióbl, busdir tilb noaln paid orsba od dodrmni zylna. Elzáp tilb, parm gi perípsax, od ta qurlst booapis. L nibm, oucho symp; od christéos ag toltorn mirc q tióbl lel. Ton paombd, dilzmo aspian; od christêos ag l tortorn parach a symp.

---

1 The name of the æthyr being worked is substituted for LIL.

Cordziz, dodpal od fifalz l smnad; od fargt, bams omaóas. Conísbra od avâvox, tonug. Orsca tbl, noâsmi tabges levithmong; unchi omp tilb ors. Bagle? Mooóâh ol córdziz. L capîmao ixomaxip, od ca cócasb gosâa; baglen pii tianta a bábâlond, od fáorgt teloc vovim. Mádrîiax, torzu! Oádriax orócha, abóâpri. Tabáôri priáz ar tabas; adrpan cors ta dobix; yolcam priazi ar coazior, od quasb qting. Ripir paaoxt sagá cor; uml od prdzar, cacrg aoivéâe cormpt. Torzu, zacar, od zamran aspt sibsi butmôna, ds surzas Tia baltan; odo cicle qáa, od ozazma plapli IADNÂMAD.

Enochian (G.D. dialect):

Madariatza das perifa LIL cahisa micaolazoda saanire caosago od fifisa balzodizodarasa Iaida. Nonuça gohulime: Micama adoianu mada iaoda beliorebe, soba ooaona cahisa luciftias peripesol, das aberaasasa nonuçafe netaaibe caosaji od tilabe adapehaheta damepelozoda, tooata nonuçafe jimicalazodoma larasada tofejilo marebe yareryo IDOIGO od torezodulape yaodafe gohola, Caosaga, tabaoreda saanire, od caharisateosa yorepoila tiobela busadire, tilable noalanu paida oresaba, od dodaremeni zodayolana. Elazodape tilabe paremeji peripesatza, od ta qurelesata booapisa. Lanibame oucaho sayomepe, od caharisateosa ajitoltorenu, mireca qo tiobela lela. Tonu paombeda dizodalamo asa pianu, od caharisateosa aji-la-tore-torenu paracahe a sayomepe. Coredazodizoda dodapala od fifalazoda, lasa manada, od faregita bamesa omaoasa. Conisabera od auauotza tonuji oresa; catabela noasami tabejesa leuitahemonuji. Vanucahi omepetilabe oresa! Bagile? Moooahe OL coredazodizoda. El capimao itzomatzipe, od cacocasabe gosaa. Bajilenu pii tianuta a babalonuda, od faoregita teloca uo uime. Madariiatza, torezodu! Oadariatza orocaha aboaperi! Tabaori periazoda aretabasa! Adarepanu coresa ta dobitza! Yolacame periazodi arecoazodiore, od quasabe qotinuji! Ripire paaotzata sagacore! Umela od peredazodare cacareji Aoiveæ coremepeta! Torezodu! Zodacare od Zodameranu, asapeta sibesi butamona das surezodasa Tia bala-

tanu. Odo cicale Qaa, od Ozodazodama pelapeli IADANA-MADA!

English:

O you heavens which dwell in the (first Aire), which are mighty in the parts of the earth, and which execute the judgment of the Highest! To you it is said: Behold the face of your God, the beginning of comfort, Whose eyes are the brightness of heavens; Who provided you for the government of the earth, and her unspeakable variety, furnishing you with a power of understanding, to dispose all things according to the providence of Him that sits on the Holy Throne; and Who rose up in the beginning, saying: the earth, let her be governed by her parts, and let there be division in her, that the glory of her may be always drunken and vexed in itself. The course of her, let it run with the heavens, and as a handmaid let her serve them. One season, let it confound another; and let there be no creature upon or within her the same. All her members, let them differ in their qualities; and let there be no one creature equal with another. The reasonable creatures of the earth, let them vex and weed out one another; and the dwelling places, let them forget their names. The works of man and his pomp, let them be defaced. The buildings of her, let them become caves for the beasts of the field; confound the understanding of her with darkness. Why? I regret that I made man. One while let her be known, and another while a stranger; because she is the bed of a harlot, and the dwelling place of him-that-is-fallen. O you heavens, arise! The lower heavens underneath you, let them serve you. Govern those that govern; cast down such as fall; bring forth with those that increase, and destroy the rotten. No place let it remain in one number; add and diminish, until the stars be numbered. Arise, move, and appear before the covenant of his mouth, which He has sworn unto us is His justice; open the mysteries of your creation, and make us partakers of undefiled knowledge.

Enochian Gematria

Gematria is the name of a system of Qabalistic numerology whereby each letter of the Greek, Latin, and (especially) Hebrew alphabets is given a numerical value, and words of the same total are understood to disclose something important about each other.

The values of the Hebrew letters are given in the table on pages 27-28. Here are some examples of how gematria works:

- The Hebrew words *echad* (אחד), "unity," and *ahabah* (אהבה), "love," both total to 13. This instructs us that **love is unity.**
- The Greek words θελημα (thelêma) and ἀγαπη (agapê) both add to 93. Both are extremely important in the Thelemic scripture *The Book of the Law,* wherein this relationship discloses numerous philosophical mysteries.
- The Latin words *deus,* "god," and *homo,* "humanity," both total to 45, teaching us that the Divine and human are one.

Sometimes, gematria simply discloses instruction intentionally encoded by teachers of the past. Qabalistic magicians typically regard that there is also an intrinsic relationship between words having the same numerical value independent of whether intentional secrets were hidden in them. At an even deeper level, gematria provides an inner language by which its devotees sustain a silent conversation with the Light.[1]

The Enochian alphabet may have its own distinctive form of gematria. (It seems that it does.) However, I am not satisfied with how this has been developed in the past. I am proposing a different approach, which is demonstrated throughout this book.

In the table on page 48 are given two different sets of numerical values for each Enochian letter. The first (AC) is that which Aleister Crowley used. The second (JAE) is a new approach I am proposing.

---

[1] In my own case, for example, a preoccupation with gematria gave me an inner code for conversing first with my subconscious mind, and later with the emerging link to my Holy Guardian Angel before the latter became fully conscious. When direct inner communion with the angel had matured, my heavy reliance on gematria evaporated.

Crowley's approach: As shown previously, each Enochian letter corresponds to an astrological or Qabalistic idea through associations used in geomancy. For example, the Enochian *A* () corresponds to the sign Taurus. To find a numerical value for each letter, Crowley used the following logic: is Taurus. In Qabalah, Taurus is the Hebrew ו = 6. Therefore, = 6.

All of Crowley's personal marginalia and published commentaries on *The Vision & the Voice* are based on this approach.

Weakness in Crowley's approach: I long suspected that this method was not right. One supreme piece of evidence against it stood out from all others: The name BABALON (the goddess who is so central to these visions) has long been understood to enumerate to 156. Crowley adopted this value early and built substantial doctrine around it. The value does seem intrinsically connected to the Enochian universe, since much of Enochian magick centers on four elemental tables of 12 × 13 = 156 squares. (See page 311.) In the Second Order of the Golden Dawn, these tablets were created so that each square was a truncated pyramid, and Babalon is called "Queen of the City of Pyramids" – which is as much the forest of pyramids on these elemental tablets as anything else.

You can read more about the number 156 in Appendix A. Let me truncate this elaboration by saying that I am not the one who spent a lifetime making the point that BABALON = 156; it was Crowley who did this.

The problem is that BABALON is an Enochian word. It means "wicked," and is related to the similar Enochian word, BABALOND, "harlot." But it is not in the Enochian mode of enumeration Crowley employed that this name enumerates to 156. It is only true in Hebrew (בבאבאלעלן) and Greek (Βαβαλον)!

In the Enochian gematria method Crowley used, BABALON () = = נ ל ח צ ו צ ו = 280.

There were other clues pointing in the same direction, other Enochian words that produced beautiful results if treated as if they were Hebrew words, among them the Divine Names IAIDA = 26 and IADNAMAD = 111.

Eshelman's approach: It seemed from the above that the correct approach was either *(a)* a direct analogy to cognate Hebrew or

Greek letters, or *(β)* a similar approach that produced the same results much of the time. Neither the Hebrew nor the Greek alphabet would serve by itself; for example, there is no *X* in Hebrew and no letter for *H* in Greek, but both exist in Enochian. Starting with as close a fit as possible to the Hebrew, and modifying where necessary based on knowledge of the evolution of alphabets, I compiled the values in the table on page 48 and tested them against the names of the æthyrs and the resulting visions.

To turn a ten-page report into a few sentences: I tabulated the names of each æthyr by both approaches and compared the numerical values to the content of the Crowley's visions. I rated them on a seven-point scale where 0 points were given if I could draw neither a pro nor con conclusion; 1, 2, or 3 points given if the vision and numbers slightly matched, solidly matched, or had (nearly) flawless agreement; and 1, 2, or 3 points subtracted if the comparison was slightly mismatched, seriously mismatched, or absolutely wrong.

The Crowley approach, for all 30 æthyrs, averaged a nondescript "slightly matches." The new approach, however, averaged +2.5, meaning on the border of "solidly matches" and "nearly flawless." Eleven of the 30 (over one-third) were "nearly flawless" using the new number scale, and 22 (73%) were "solidly matched" or better. In comparison, using Crowley's original method of numeration, only two – the 21st and 2nd – appeared "nearly flawless," and only 12 (40%) were "solidly matched" or better.

Enough of statistics, though! You can draw your own conclusions from the discussions that follow. The purpose of this section is to explain what is being used in the analysis. It does appear that there is a valid Enochian gematria, and that it discloses itself in the values of the names of the 30 Æthyrs.

Chapter 4
Scrying in the Spirit Vision

Visions and voices! What are we to expect from such a title?

Although "seeing things and hearing things" is colloquially equated with psychological aberration, the tradition of mystical vision is deeply rooted in the religious experiences of every inhabited continent on Earth. So, for that matter, is the verbal interaction with angelic and other immaterial beings for guidance, instruction, and companionship. These experiences may be either spontaneous or provoked.

Such experiences are usually characterized as **mystical,** especially when they are spontaneous. A vision also is rightly characterized as **magical** if it is produced at will and its theme is intentionally selected.

Within the magical traditions, especially of Western initiating orders, intentionally engendered and directed vision is an important part of the training. It is perhaps the **most important** part of the training and practice that opens one from the World of Assiah to the World of Yetzirah. It is variously called viewing, scrying, or travelling in the astral, in the fine body, or in the spirit vision.

Astral travelling is probably the most misleading term because it wrongly infers that one is going from one place to another. In terms of physical space, this is not so; however, inwardly, psychologically, even spiritually, one is most certainly undertaking a pilgrimage.

The term *scrying* has more advantages. It comes from the same root as *scrutiny,* and similarly means an active, penetrating searching. It is a shortened form of *descry,* which refers to discovery from careful observation and investigation. These are very proac-

tive, seeking words. Scrying, thus, is clearly distinguished from passive mediumistic reception.

In common usage, *scrying* refers to some action such as crystal gazing. Crowley used a topaz scrying stone to facilitate his investigations of the 30 Æthyrs. However, such devices are only props to help focus the magician's attention. "Scrying in the Spirit Vision" actually involves using one's own psyche, or even the broader expanse of humanity's collective mind, as the "crystal ball" of one's active, penetrating search.

This scrying is an **induced waking dream.** The part of the mind through which one enters the vision is one's personal subconsciousness, the field of mind wherein dreams occur. Just as with dreams, the distinctive language of these visions, often peculiar and haunting to the rational self-conscious mind, has **symbols** for its "words." Symbols are the units of the distinctive language of subconsciousness.

Methods of entering into such an induced dream are many. To the extent they can be learned from a book, they already exist in many a book, so there is no need to reproduce them here. Generally, this skill is learned best from working one-on-one with someone experienced in the practice. I will only advise that the gateway skills (and the protocols of personal preparation) are the same as those for deep meditation. The method Crowley learned in the Golden Dawn (and later taught in A∴A∴) added ritual cleansing of the outer (environmental) and inner (psychological) space as a preliminary, and then use of further ritual to strongly energize and direct the psyche before commencing.

Because the portal to such vision is one's personal subconscious mind, a reasonable question is whether these induced visions are, perhaps, no more than personal psychological experiences. If that were the case, they would still be of enormous value for psychological exploration and extending one's active familiarity with normally dormant parts of the mind. However, my experience long ago persuaded me that, if one perseveres, there comes a point where one's inner explorations move past the personal and enter a deep domain of mind shared by all people.

Consider the following metaphor:

Regard your personal subconsciousness as the water of a cove, initially shallow where it touches the beach, and eventually dropping off to greater depths as one moves farther from shore. One moves into the water from the dry land of self-conscious mind, and gradually learns to swim, to be comfortable in the water, to occasionally dive deep at progressively greater distances from shore – all within the sheltered nook of the cove.

Early scrying is of this type. One is learning to swim around in one's own subconsciousness. This early work has the dual value of strengthening us and familiarizing us with "swimming" in such an environment, and giving the opportunity to explore the contents of our own minds.

But there is more to the sea than our cove. In time, having become strong in such swimming, and having ventured (perhaps many times) to the place where the relatively protected cove opens out into the ocean, we cross the barrier and break into the open sea. These waters are no longer simply our own pond: They are the great sea of consciousness shared by all.

The metaphor is simple, though its details match those of the progressive exploration of the depths of our minds and souls. Personal subconsciousness opens unto a collective, or universal, unconsciousness. What began much as a dream has deepened, eventually penetrating beyond the merely symbolic to the archetypal; yet the passage is always **through** one's own personal access portal, which is one's personal subconscious mind.

Learning this "astral journeying" is also the opening of conscious awareness to the World of Yetzirah. At least, that is where it begins. It can go deeper, though, unto Briah or even Atziluth, changing qualitatively from world to world, even as dreams differ from waking thought.

Through the Looking Glass

In Chapter 66 of *The Confessions of Aleister Crowley,* its author briefly explained his methodology for the visions that follow:

> My method of obtaining 'The Vision and the Voice' was as follows: I had with me a great golden topaz (set in a Calvary cross of six squares, made of wood, painted vermillion), engraved with a Greek cross of five

squares charged with the Rose of forty-nine petals. I held this as a rule in my hand. After choosing a spot where I was not likely to be disturbed, I would take this stone and recite the Enochian Key,[1] and, after satisfying myself that the invoked forces were actually present, made the topaz play a part not unlike that of the looking-glass in the case of *Alice*.

I learned not to trouble myself to travel to any desired place in the astral body. I realized that space was not a thing in itself, merely a convenient category (one of many such) by reference to which we can distinguish objects from each other. When I say I was in any Æthyr, I simply mean in the state characteristic of, and peculiar to, its nature. My senses would then receive the subtle impressions' which I had trained them to record, so becoming cognizant of the phenomenon of these worlds as ordinary men are of this. I would describe what I saw and repeat what I heard and Frater O.V. [Victor Neuburg] would write down my words and incidentally observe any phenomena which struck him as peculiar.

Crowley was working under one particular limitation as he moved deeper into these visions: He was committed to bringing back a record that would serve others as a map of the terrain. Many of these visions would have taken him deeper than Yetzirah, well into the World of Briah and even further; but, had he permitted his (by then considerable) mystical experience to take him into these deepest trenches of the Great Sea, expressible language and transmissible imagery would have dissolved. Only in the 10th Æthyr, and perhaps the 2nd, did he permit himself this freedom. In the others, rather than dive deep, he mostly remained abstracted from the æthyr, acting as an observer. For example, from the 20th Æthyr:

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.

---

1 See "The Call of the 30 Æthyrs" in the previous chapter.

And, in the Vision of the 18th Æthyr:

> I wanted to go back to the King's Chamber. The Angel pushed me away, saying: "Thou shalt see these visions from afar off, but thou shalt not partake of them save in the manner prescribed...."

Factors Affecting the Visions

For me, the most exciting aspect of this study is the opportunity to distinguish between the numerous factors that contribute to the nature of the visions received. In particular, we have the opportunity (with a generous data sample) to observe the relationship between astrology and ceremonial magick.

Astrologers have the opportunity to see what astrological factors impact subconscious content and the ideas and images that arise therefrom. This could be of enormous value – truly enormous! – in the application of astrology for psychological exploration and healing.

Magicians will gain from this examination in two ways. First, we acquire a better understanding of the nature and scope of astrological impact on any magical undertaking. This is quite practical. Magical ceremonies and astral explorations are ideally undertaken with consideration of the **astrological environment** at the time of the operation, and *The Vision & the Voice* gives us extensive opportunity to learn more about this. Second, by peeling away the various factors that affect the contents of an astral vision (and of these astral visions in particular), we are better able to distinguish what, if anything, is inherent in the domain of the vision itself. This is the alchemical *solve* phase, in which a complex "first matter" (or raw, natural object) is broken into its component parts so that extraneous foreign matter can be filtered away.

As we go æthyr by æthyr through the series, we will see and analyze many factors that condition the final form of each vision.

Intrinsic Nature of the Æthyrs

One contributing factor, of course, is the **intrinsic nature of each of the 30 Æthyrs.** Ultimately, our goal would be to isolate this from other contributing elements.

If the Enochian magical theory is sound, there should be characteristics of the æthyrs themselves appearing in the visions. If existing, these should be substantially the same for each person exploring the æthyrs by comparable means, allowances necessarily being made for the differences in each witness.[1] These intrinsic elements, according to present theory, should be reflected *(α)* in the symbolism of the letters composing the name of each æthyr; *(β)* in the correspondences of the æthyrs to the sephiroth in the three nonmaterial Worlds; and, to a certain extent, *(γ)* in the pure sequencing of the æthyrs. There may also be other factors not yet recognized or understood.

Planets on the Angles

In magical theory, as in my experience, the astrological pattern at the time of a scrying conditions the ambient astral environment. That is, "journeys" undertaken to any part of the astral plane (World of Yetzirah) are affected and modified by the strongest astrological factors then prevailing.[2]

It is in Yetzirah that astrological forces have their most **direct** and pronounced effects, precipitating into material circumstances as a consequence thereof. Planets crossing the horoscopic angles – the horizon and meridian – are among the very strongest astrological factors, and the most influential on rapidly shifting Yetziratic tides: On average, the meridian (MC and IC) and horizon (Ascendant and Descendant) change 1° every four minutes of time, or about 15° per hour.

At the rising of Mars (for example), any vision, even one of Venus or Jupiter, would be expected to have something of a martial quality simply because the tone of the Yetziratic "environment" would be markedly expressive of the qualities of Mars. Eve-

---

1 Two people vacationing in the same foreign city will have quite distinctive experiences. Depending on where and when they travel, what choices they make, their initial goals and expectations for the trip, and how their personalities react to different settings and circumstances, their experiences may seem almost unrelated. However, this does not deny the objective reality of the city.

2 This applies to ceremonial magical workings also, because they either are undertaken in, or pass through, the same astral environment.

ryone's personal subconscious mind, at the time Mars was rising, would be strongly skewed toward a martial tone.

This conditioning of the "ambient astral" is a most fascinating topic. Anyone already familiar with *The Vision & the Voice* will recall that many of the visions start or end with some imagery that seems foreign to the rest of the vision. These passing images remind me of "flipping through the channels" on a television while settling onto the program you want to watch. In most cases, this preliminary or concluding "static" has nothing to do with the target æthyr, but, rather, is a mark of Crowley's mind reflecting the general astral tone at the time of the vision.

This is valuable stuff! We can learn much from examining it.

Angles Defined

The **angles** of a horoscope are the **horizon** and **meridian** of a specific location at a specific time. These are the strongest, most expressive positions for a planet. All planets cross each of the angles once every day.

The **horizon,** casually speaking, is the boundary between earth and sky.[1] Astrologers call the eastern half of the horizon (where planets and stars rise) the **Ascendant.** It is generally shown at the far left of a horoscope (the "9 o'clock" position on the wheel). The western half of the horizon (where planets set), exactly opposite the Ascendant, is called the **Descendant.**

The **meridian** is a circle passing directly over our heads and under our feet, crossing the horizon due north and south. That half which splits the daytime sky (the place of the Sun at sundial noon) is called the **Midheaven** (MC). The other half, which divides the nocturnal sky (the place of the Sun at true midnight), is called the **Lower Heaven** (IC). These are generally shown at the top and bottom of a horoscope diagram (the "12 o'clock" and "6 o'clock" positions), respectively.

The Ascendant and Midheaven are the two strongest angles of a horoscope. The Descendant and Lower Heaven are less strong.

---

[1] More technical definitions of these astronomical and astrological terms can be found in the Glossary. The purpose here is to give a general idea.

Other, secondary minor angles are the points perpendicular to the horizon and meridian. These, however, are legitimate astronomical points in their own right.

The two points 90° from the horizon (in astrological language, the upper and lower **squares** to the Ascendant) are called the **Zenith** and **Nadir.** These are the actual longitudes of the highest and lowest points in the sky, respectively.[1]

Similarly, important secondary angles are formed by the points square the Midheaven. However, these are measured not along the ecliptic, but along the celestial equator. The point 90° east of the Midheaven along the equator is called the **Eastpoint.** It marks the intersection of three measurement circles, the horizon, celestial equator, and prime vertical. The point opposite the Eastpoint is, predictably, called the **Westpoint.**

Angles Applied

Planets on angles when Crowley began each vision prove to be quite significant. In most cases, such a planet meaningfully characterized the tone or theme of the vision.

Usually, the angular planets described the **overall** tone or theme; but, sometimes they only described the early moments of a vision, as if portraying a street scene encountered outside of a building before entering.

Although the astrological conditions at the time a vision begins do usually set the tone for the whole vision (being part of the "set and setting" carried into the experience), the moment of beginning does not appear to be what astrologers call **radical.** That is, it is not a true "birth moment" like a person's birth, forming a corporation, starting a job, getting married, or other decisive starting points. Instead, **evolving** astral conditions result from the continuing change of planetary angularity as the vision progresses, as new planets rise, culminate, &c. during the hour or two of a vision. (These changing conditions are mentioned in my commentaries.)

Of the 35 visions included in this book, no date or time was given for two of them, and four had no planets on angles at their

---

[1] Astrologers sometimes mistakenly say "Zenith" and "Nadir" when they mean "MC" and "IC."

start. This leaves 29 visions beginning with one or more planets on the angles. Of these 29, in ten cases the symbolism of the angular planets matches content of the visions so closely as to be rated "nearly flawless." In another 11, the match of the vision themes to its angular planets was "solid." When I quantified these scores, the 29 visions overall averaged a "solid" match to the angular planets.

Readers may want to study these visions grouped according to which planets were angular at their start. Here are a few notes based on the planets closest to the angles for each vision.

THE SUN AND MERCURY were angular for the 22nd, 16th, and 12th Æthyrs. Of these, the 12th was so overwhelmed by the rising Moon and other Cancer symbolism that the solar and mercurial symbolism was all but lost. The other two æthyrs displayed decisive solar themes, and to a lesser extent mercurial themes, that can be identified easily by reading the visions. (The Sun and Mercury were only angular together.)

THE MOON was angular at the start of the 12th and 3rd Æthyrs, and parts 2 and 3 of the 2nd Æthyr. For all but the 12th, Venus was also angular. In all four cases there were pronounced feminine themes. For the 12th, Cancer themes are indicated by so many different factors, that it is hard to give the angular Moon full credit; nonetheless, the symbolism fits. The two parts of the 2nd Æthyr had pronounced feminine themes, including Part 3 where Crowley experienced the full Vision of Babalon. The 3rd Æthyr is a stranger case: It was primarily a vision of Mercury (an idea intrinsic to the æthyr itself), but included a perverse, degenerate expression of the feminine as one major theme. In that instance, the Moon was in Sidereal Capricorn, the sign of her detriment.

VENUS was angular most often of all planets during these visions. She was close to one of the angles about half the time, in 14 instances: the 28th, 27th, 15th, and 7th (with Uranus and Neptune), all of which had a pronounced goddess theme; the three mentioned above when the Moon also was angular; and the 20th, 14th (Part 1), 13th, 5th (Part 2), and all four parts of the 2nd Æthyr. In fact, Venus was angular at the start of every vision from the 5th Æthyr on, except for the 1st, including all four parts of the important 2nd Æthyr which was the final revelation of the unambiguously Venus-like

goddess Babalon. In each of these visions except the very brief Part 1 of the 14th Æthyr, Venus themes were decisively present.

MARS was angular four times, in the 26th, 21st, 8th, and 5th (Part 1) Æthyrs. The 21st was a dead note for Mars, other factors overwhelming it. Similarly, the 5th was unimpressive. (In both of these instances, Mars' Qabalistic antithesis, Jupiter, was also angular.) But the 26th is marked by blood, war, and woe, while the 8th was quite strenuous and taxing. Closer examination of these four æthyrs may disclose other commonalities not yet detected.

JUPITER was angular four times. Of these, the 21st and the 5th (Part 1) he shared with Mars as mentioned above, and no striking effect was noticed. But the 24th and 20th Æthyrs were flawless symbolic matches to Jupiter, the former being entirely dominated by Jupiter themes of Chesed and Samekh (♐), and the latter being a vision of Jupiter's letter, Kaph.

SATURN was angular six times. Of these, the 25th showed no particular saturnian significance except for the stern figure at the end, and the intense 18th had so much going on that any Saturn themes were but garnish. But the 28th, 13th, 10th, and 6th have pronounced Saturn themes and characteristics.

URANUS AND NEPTUNE were opposite each other for all but the first two of these visions, and therefore were only angular together. They were close to the angles eight times, and, except for the 23rd and, perhaps, the Venus-overwhelmed 7th, each of these visions was marked by breakthroughs and conscious alteration of unusual intensity. See the 28th, 27th, 18th, 15th, 8th, and 1st Æthyrs.

PLUTO was only angular for the 26th Æthyr. As a vision of transformative breakthrough (which Crowley later termed a vision of Kether, appropriate for Pluto), this solitary hit was clean.

The Moon's Sign

The Moon's sign, changing (on average) every two and a half days, markedly characterizes these visions. The Moon is especially linked to psychological, astral, and visionary matter. Having looked at the evidence in these visions, I assert that **the Sidereal constellation of the Moon describes the actual contents of the visions much better than the Tropical.** The results are dramatic.

For each vision, two horoscopes are given: one in the Tropical Zodiac and one in the Sidereal Zodiac. The horoscopes are, in all other respects, identical. I believe the data generally speak for themselves. Nonetheless, by presenting both versions of the horoscopes, readers will be able to draw their own conclusions.

If you are not aware that there are two primary theories of the zodiac, this book will be real eye opener in that regard! As mentioned earlier, Appendix D provides an explanation of the differences between the Tropical and Sidereal zodiacs, and the main case for the Sidereal. To summarize briefly: Of the two competing theories of the nature and boundaries of the zodiac, the more popular in the West, for approximately the last thousand years, is called the **Tropical Zodiac.** It fixes the start of Aries at the place of the March Equinox. The **Sidereal Zodiac** was the only zodiac that existed, in every culture on Earth, during the first two to three millennia of astrology's four to five thousand year known history, and, in slightly different forms, is still the preferred zodiac in India. It was also one of the esoteric secrets of the Second Order of the Golden Dawn, although its proponent, MacGregor Mathers, was 5° off on his calculation of its boundaries.

In looking at a Tropical and a Sidereal horoscope for the same moment and place, what one will first notice, for 20th Century charts, is that about 80% of the time a planet will appear one sign earlier in the Sidereal chart than it will in the Tropical.

If you are not familiar with all of this, please read Appendix D.

Unfortunately, the question, "Do the images and ideas that arise in each vision match the symbolism of the concurrent Moon-sign?" is inherently subjective. Symbols are the language of subconsciousness and never entirely reducible to nonporous rational labels. However, we can increase the objectivity of our conclusions by scoring the Moon-sign contribution of each vision and examining the entire pattern of all the æthyrs. This will filter out any tendencies to be so impressed with a few examples that we lose perspective on the whole.

Therefore, as with the two models of Enochian gematria in Chapter 3, for each æthyr where a date and time are recorded, I rated the descriptive accuracy of *(α)* the Sidereal Moon-sign and

(β) the Tropical Moon-sign, and *(γ)* the comparative accuracy of one over the other. Again, I used a seven-point scale where 0 points were given if I could draw neither a pro nor con conclusion; 1, 2, or 3 points given if the vision and Moon-sign slightly matched, solidly matched, or had (nearly) flawless agreement; and 1, 2, or 3 points subtracted if the comparison was slightly mismatched, seriously mismatched, or absolutely wrong.

Of the 33 discrete vision occasions for which time and date were provided, the Sidereal Moon-sign averaged a score of +2 (solidly accurate). The Tropical Moon-sign averaged a score of 0.

Ten of the 33 (almost one-third) were "nearly flawless" for the Sidereal Moon-sign, and 21 (63%) were "solidly matched" or better. In comparison, using the Tropical Zodiac, there were **no instances** where the symbolism appeared "nearly flawless," and only seven (21%) were it was deemed "solid."

In seven of these visions, the Moon was in the same sign in the two zodiacs. This leaves 26 vision occasions where the Moon was in different signs, and we can compare them. In four instances (15%), neither appeared better than the other. (In two of those four instances, the 20th and 8th Æthyrs, the Moon-sign did not appear to have any discernible impact on the vision.) In 21 instances (89%) the Sidereal Zodiac had better symbolism than the Tropical. In the remaining **one** instance (4%), Part 2 of the 14th Æthyr, the Tropical Zodiac had better symbolism than the Sidereal.

Furthermore, in ten of these 26 instances, the Sidereal Zodiac appeared to be "unquestionably superior" – maximum points. These were the 26th, 23rd, 21st, 9th, 7th, 4th, and 3rd Æthyrs, plus both parts of the 5th and Part 4 of the 2nd. In another six instances, the Sidereal advantage was "solid."

These are remarkable numbers. They endorse the conclusion that the Sidereal constellation of the Moon describes the actual contents of the visions very well (much better than the Tropical), and that the differences are dramatic.

The Sun's Sign

The Sun moves too slowly for its sign position to have a radical impact on rapidly changing currents. Initially, therefore, I expected

to see no particular significance from the Sun's sign placement. That expectation was shortsighted.

In the Sidereal Zodiac, the solar sign placement was remarkable. In all of the visions from the 28th Æthyr through the 5th, the Sun was in Sidereal **Scorpio.** Scorpionic themes dominate the visions. These themes include, for example, the incestuous intertwining of **sexuality, death, and transformation.** The entire course of the visions is aimed at Crowley's assimilation unto Babalon, who is a divine personification of the **slaying, devouring, transforming, sexual, serpentine** qualities of Scorpio.

If confirmed by other records, these observations suggest that the Sidereal sign-placement of the Sun at the time of astral scrying or other Yetziratic exploration does contribute to the nature and content of the visions.

For comparison, in all of the visions from the 28th Æthyr through the 5th the Sun was in Tropical Sagittarius. Besides fairly vague associations (spiritual aspiration, physical and psychological journeying), there is no general Sagittarian theme winding through these visions the way that there are obviously Scorpionic themes.

Lunar Phase

The **lunar phase** conditions the amount of magical vitality available to the operator. We can observe these surging and retreating tides through the course of the visions. Both instinctual and magical energies increase (as if tumescing) in the two weeks from New Moon to Full Moon, and drop off during the two weeks from Full Moon to New Moon. Though the New Moon can serve as a time to initiate new things, its energies remain weak. Powerful reflections of magical light into the human psyche occur at Full Moon, and then drop off soon after. The second week of the month (1st Quarter to Full Moon) is the most dynamic, though the whole time from New to Full is marked by increasing vitality and light.

The two or three days just before New Moon are traditionally the most destructive. However, experience does not show these energies to be inherently inimical. Rather, they are wild, instinctual, difficult to control, and inclined toward elimination and even disintegration.

With respect to this tide, the instinctual seems inseparable from the highest spiritual expressions of magick. In either case, the simplest metaphor is that the greatest amount of pure Light is reflected into the soul, even as the Moon then reflects the greatest amount of sunlight.

The Sun's Seasonal Phase

There is another solar pattern based on the annual ebb and flow of reciprocal currents of Light and Night streaming through the cycle of seasons. I expected this to produce recognizable results in this vision series and, in fact, it did.

Tropical astrologers may wonder why I distinguish this **seasonal phase** from the Sun's passage through the signs of the Tropical Zodiac, which, after all, is based on the same framework of equinoxes and solstices. One reason for this distinction is that the characteristics of the seasonal tides do not match the characteristics of the corresponding twelve signs. Additionally, the seasonal tides flow in opposite directions north and south of the equator.

The pattern which has elaborated these annual seasonal rhythms most meaningfully is found within the Chinese system of divination, the *Yi Ching,* or "Book of Changes." Twelve of the 64 hexagrams of *Yi Ching* are attributed to the 12 months of the Chinese year. (The whole pattern is displayed in Chapter 16 of my book, *776½*.) These 12 hexagrams show a gradual change from a hexagram made of all "light" (unbroken) lines leading up to the summer solstice; then a gradual rising and replacement of "dark" (broken) lines leading to the threshold of the winter solstice; and then a gradual return of the light from that point until its fullness at summer solstice.

At the equinoxes the light and dark are in perfect balance.

All of the visions from the 28th Æthyr to the 1st occurred in the last month of autumn – the month leading right up to winter solstice. (The final vision occurred on the evening of December 20.) This month corresponds to Hexagram #2 called "The Receptive," consisting of all dark or Yin (feminine) lines. It shows **night, receptivity, yielding,** and **devotion.** Because all of the light (Yang)



lines have withdrawn, it shows the completion of an inward turning of spiritual forces to sanctify the instincts. One might well call it the "victory of the feminine." As study of these visions will show, this is an accurate description of the tone and content of the visions.

Other Astrological Factors

While the foregoing factors will be the most important for us to observe in examining the horoscopes of each vision, other general astrological elements, such as exact aspects on the day of a vision, also will be examined for their contribution. These do not occur consistently enough to be rated like other factors above, but are examined instance-by-instance as they occur.

A similar astrological consideration is the effects of transits to Crowley's own horoscope at the time of each vision. These have identifiable effect in most cases, though rarely as strong an effect as other considerations such as angular planets, the Moon's sign and phase, &c. An exception is the on-going Uranus-Neptune opposition squaring Crowley's natal Sun that runs throughout the entire series of visions beginning with the 28th. The Neptune-then-Uranus tag-team rhythms, surging and receding in the proximity of their exact aspects, is a major theme of the story before us.

Chapter 5
The Voyage of the Visions

Source Material for *The Vision & the Voice*

Previously there have been four major editions of *The Vision & the Voice.* The first was its publication in THE EQUINOX No. 5 one hundred years ago, in 1911.

At various later dates, Crowley penned two sets of notes that form an important commentary on the contents of these visions. These were posthumously incorporated into the original work as footnotes in a new edition of *The Vision & the Voice* published by Karl Germer (Hampton, NJ: Thelema Publishing Co., October 12, 1952).[1] Germer included an Introduction written in February 1929, by a mysterious "Frater E.·.N.·.L.·." – who, it was later disclosed, was young Israel Regardie, using the motto he had taken as a Probationer of A.·.A.·. while he lived with Crowley and served as his secretary.

Regardie himself later edited and had published the third major edition of *The Vision & the Voice,* again including Crowley's commentary as footnotes (Dallas: Sangreal Foundation, 1972). It was his edition which truly made the material accessible to a large audience for the first time. Its unique strengths and weaknesses lay in the same feature of the book: Regardie's substantial enrichment of Crowley's notes with his own deep knowledge of the Golden Dawn tradition that is essential to understanding them. This would have been perfect if only Regardie had clearly distinguished his own contributions from Crowley's.

---

[1] This edition was printed by mimeograph, from stencils that had been typed by Phyllis Seckler, who later founded College of Thelema.

The fourth major edition is contained in *The Vision & the Voice with Commentary and Other Papers* (York Beach, ME: Samuel Weiser, Inc., 1998) edited by Frater Hymenæus Beta. Superbly done, it is the finest presentation of *The Vision & the Voice* to date, fortified with much supplemental information, and valuable to any student or researcher.

The present book, now in your hands, is based on a pilot study of the astrological and Qabalistic elements of the visions that I wrote between 1996 and 2001 for BLACK PEARL, the journal of College of Thelema I then edited.[1] It strives to examine the original material to learn further things. Given the ready availability of Crowley's annotations of these visions, there is a need to neither repeat them, nor even substantially review them, except where they are immediately relevant to the further discussion offered here.

My primary source for the text of *The Vision & the Voice* has been THE EQUINOX No. 5. This original publication has been followed faithfully, apart from typographical corrections, with the following exceptions: Paragraphs have been numbered, according to traditional style for such works, to make referencing them easier in the commentary. Occasionally, the text has been conformed to the original record of the visions, taken down in Victor Neuburg's rushed and frenetic hand. (However, the published version in THE EQUINOX is quite faithful to Neuburg's record, almost to a fault, so few such adjustments were required.) Also, rare editorial interpolations are made, always in square brackets [ ]. Original footnotes by Crowley are marked as "– AC;" all other footnotes are my own.

Enjoying the Journey

This voyage before you consists of the original text of *The Vision & the Voice* interwoven with my astrological and Qabalistic commentary. Both the source document and the commentary touch on numerous fields of esoteric study. I have some recommendations for ways to maximize not only the practical, informative value of the book, but also your enjoyment of it.

---

[1] Electronic copies of Black Pearl may be downloaded at no charge from: *www.thelema.org/publications/bp.html*

First, as you start each new chapter (each new vision), I recommend that you **skip the commentary at first** and read only the vision itself. This is especially recommended if you are not already familiar with *The Vision & the Voice.* Get the big view of each vision before you join me in tearing it apart on a second reading.

The text of the original vision is distinguished from its commentary by being printed in 12 pt. Berlin Sans FB.

The commentary is printed in 11 pt. Times New Roman.

Second, I recommend that you **read the vision aloud.** This has a powerful effect. Among other things, it will help convey the mental and emotional tone of the original visionary experience. The record we have of all of the visions from the 28th Æthyr to the 1st were written down from Crowley's **verbal** recitation to Neuburg. Reading them aloud will help convey the passion and vibrancy of the original (and also help you detect the places where Crowley temporarily wandered off into dense mental brain-loops). It brings your body and your breath into the process, and joins you more closely to the rhythm and tone of the original experience.

While you are reading the visions (whether silently or aloud), be sure to **visualize the scenes** that are described. These recorded experiences are at least as much vision as voice – so, until we can talk a major animation house into rendering them into a feature film, use your visual imagination to enjoy the full impact of these extraordinary reports. (Remember: Visualizing these experiences while contemplating the ideas communicated will actively employ parts of your brain that you may not be accustomed to using. This turns reading the book into an actual revelatory initiation.)

You also may wish to **prime your subconsciousness** by exposing it to the symbols that compose each æthyr idea through the Tarot images corresponding to the Enochian letters composing each æthyr's name. Though any quality Tarot deck will be useful, I recommend you get the Thoth Tarot Deck painted by Frieda Harris in collaboration with Aleister Crowley, based substantially on images drawn directly from *The Vision & the Voice.* Employ this tool as follows: Before reading a new vision, set before you the three Tarot trumps from the Thoth Deck taken from the table below:

30th	TEX	The Priestess, The Hermit, The Universe
29th	RII	The Moon, Art, Art
28th	BAG	The Emperor, The Hierophant, Lust
27th	ZAA	Lust, The Hierophant, The Hierophant
26th	DES	The Æon, The Hermit, The Lovers
25th	VTI	The Devil, The Priestess, Art
24th	NIA	Death, Art, The Hierophant
23rd	TOR	The Priestess, Adjustment, The Moon
22nd	LIN	The Chariot, Art, Death
21st	ASP	The Hierophant, The Lovers, The Chariot
20th	KHR	The Æon, The Chariot, The Moon
19th	POP	The Chariot, Adjustment, The Chariot
18th	ZEN	Lust, The Hermit, Death
17th	TAN	The Priestess, The Hierophant, Death
16th	LEA	The Chariot, The Hermit, The Hierophant
15th	OXO	Adjustment, The Universe, Adjustment
14th	UTA	The Devil, The Priestess, The Hierophant
13th	ZIM	Lust, Art, The Star
12th	LOE	The Chariot, Adjustment, The Hermit
11th	IKH	Art, The Æon, The Fool
10th	ZAX	Lust, The Hierophant, The Universe
9th	ZIP	Lust, Art, The Chariot
8th	ZID	Lust, Art, The Æon
7th	DEO	The Æon, The Hermit, Adjustment
6th	MAZ	The Star, The Hierophant, Lust
5th	LIT	The Chariot, Art, The Priestess
4th	PAZ	The Chariot, The Hierophant, Lust
3rd	ZOM	Lust, Adjustment, The Star
2nd	ARN	The Hierophant, The Moon, Death
1st	LIL	The Chariot, Art, The Chariot

Place the three cards in front of you. For example, in preparing to read the 26th Æthyr, set out before you, left to right:

XX, The Æon : IX, The Hermit : VI, The Lovers

Relax and center yourself as you see fit, and then spend five minutes or so simply letting your eyes roam over these three cards, drinking in their symbolism without judgment. Your meditation

can go any of several ways but, in any case, should prime your mind to resonate more naturally to the æthyr.

Finally, I encourage you to **use the Glossary** at the end of the book. Whether you approach this work primarily from an astrological or Qabalistic perspective, there are many technical terms you may not know. I have endeavored to provide a reference that will lead you in exactly the right line of thought for how each word is used in this book.

"There is a light so strenuous..."

One hundred years ago, in March 1911, *The Vision & the Voice* was first published, as a special supplement to THE EQUINOX No. 5. With this present volume, I seek to honor the book and its centennial, but not as a curio of history. Rather, I present to you *The Vision & the Voice* as very much a living work, its value increasing with each passing generation.

Consider: Despite the careful recording of the date, time, and place of these visions, it was nearly a century before these basic data were tapped by an astrologer to see what new things could be learned. And a very great deal was learned by doing it!

What else lies untapped in this work? I have no doubt that there is quite a lot, and that future generations will uncover it.

Each generation bears a duty to its legacies. That duty is partly one of preservation and commemoration, and partly one of building further on the existing foundation. We live in a time when vision is tepid and parochial, and voices are too little raised. We need new vision and new voices, keener reasoning and irrepressible passion, deeper community and more faithful individuality.

We need to feed and fortify any who would be more wholly and truly themselves in every respect, pursuing a path of vivid aliveness in *Nephesh, Ruach,* and *Neshamah;* that is, in their instinctual and biological vitality, their self-conscious reason, and their spiritual fulfillment. As the much-loved *Liber Libræ* sums it,

> Act passionately; think rationally; be Thyself.

Within *The Vision & the Voice* are great teachings. Its messengers present themselves as angels, just as angels showed them-

selves to Dee and Kelley over 500 years ago to provide the means of this magick. Whether these are angels indeed, or simply a psychological rendering of a deeper voice within these pioneer mystics, the words bespeak a deeper philosophy than is commonplace. As John Dee originally hoped for the fruits of his work, these messages disclose both humanity's present and its posterity.

But philosophy, however interesting and intriguing, only finds its value if it delivers a transformative impact to the philosopher. At the beginning of this book, I mentioned several reasons why I believe this present work is important. To me, the most important is that its words are carriers of a contagion of enlightenment. By sympathy they can ignite higher and more radical modes of consciousness that are natural (but normally unawakened) states of the human condition.

In short, I will be gratified if this book ignites **your vision** and **your voice.**

Our world does not suffer from those who see and say too much, but from those who see and say too little.

I

Yetzirah

The Cry of the Thirtieth or Inmost Aire or Aethyr,

which is called

TEX

(♌♍♎)

OVERVIEW: No exact date, let alone time of day, is available for the visions of the 30th and 29th Æthyrs. Nor do we have an exact location. There are conflicting reports on even the month when this work was undertaken. A note preceding the Cry of the 28th Æthyr states that Frater Perdurabo received them sometime in August 1900. However, the date November 17, 1900 is written at the end of the Vision of the 29th Æthyr; and in Chapter 66 of *The Confessions of Aleister Crowley,* he wrote that these visions were obtained on November 14 and 17, 1900 while he was visiting Mexico. The latter are probably the correct dates; but I think we have to respect the uncertainty.

There are, however, a few astrological observations that we can make based only on the known range of possible dates.

For the entire last half of 1900, transiting Pluto was 45° (semi-square aspect) from Aleister Crowley's natal Neptune. This transit indicates a renovation of philosophical and cultural attitudes. During its operation, beliefs, biases, prejudices, illusions, and personal myths are challenged. The individual is confronted with a new vision of reality. We can see the beginning of this process in Crowley with these two visions: As he summarized in his *Confessions* years later:

> What I saw was not beyond my previous experience, but what I heard was as unintelligible to me as Blake to a Baptist.

Also, during most of this time, transiting Neptune was 135° (sesqui-square aspect) from Crowley's Mercury; and on November 17, it was **exactly** in this aspect to the minute of arc. Under this transit, imagination and sensation boggle the intellect. Communication and perceptual confusion are likely, from acutely heightened senses. Fantasy blurs with fact. Judgment errors, poor logic, and misplaced emphasis are increasingly likely. At the same time, it may incline to a more mystical perspective wherein imagination, intuition, and psychic sensitivity flourish.

Crowley had a further astrological indication that something extraordinary was going to happen in November 1900 that, to some extent, would remap his experience of reality. His Secondary Progressed Moon was within 1° of square to progressed Pluto (and, thereafter, would square his natal Pluto in late December). Moon-Pluto progressions are characterized by existential confrontations, reframing of subconscious content, an urge to flee familiar (physical or psychological) surroundings, and confrontations that often are separative.

I think it important to observe the convergence, within Crowley at this juncture, of personal and collective currents of change. We each are primed (in our own unique time) for apocalypse within our own souls; and Crowley's readiness for this in November 1900 is marked by Pluto's transit to his natal Neptune and his progressed Moon-Pluto square. He was less than ten months past his initiation to the important 5=6 (Adeptus Minor) grade of the Order of the Golden Dawn,[1] an initiation that unlocks the sepulchers of subconsciousness and unleashes symbols of transformation housed therein.

On the other hand, these visions were undertaken less than seven weeks before the start of the 20th Century. Consider (from more recent memory) the mass psychological tone as the 21st Century approached. In 1900, the *fin de siècle* mindset in Europe was one of great expectation, of both hope and anxiety. (This, even without the foreknowledge that Queen Victoria's 63-year reign would end before the new century was a month old.) Occult societies and emerging religious trends were forecasting an epochal shift in cul-

---

[1] More precisely, of the R.R. et A.C., the inner sanctuary of the G.D.

tural and spiritual conditions (including premature announcement of the Aquarian Age – as useful a handle as any for the anticipated revolution of consciousness). Crowley would, himself, receive the revelation of just such an æonic transition a mere 40 months after these first two visions were obtained.

Therefore, in both his own psyche and the greater mind of the world about him, in November 1900 Aleister Crowley was primed for a message – be it dream, recognition, or precognition – that the hope of catastrophic revelation and reformation lay just ahead.

One consequence of this convergence of personal and collective streams of readiness for change is that it is impossible to discriminate which of these visionary portents were the ripe fruit of Crowley's own subconscious orchard, and which were symptoms of the times. Some have claimed that these early, primitive visions are prophetic communications from inner guides who later would anoint Crowley prophet of a New Æon. One could argue just as easily that they are entirely the outworking of his personal psyche. My view lies somewhere between the two, in the thought that Crowley's own spiritual momentum was carrying him in the same direction as the collective stream.

This leads us to the Qabalistic examination of this first vision.

Using the geomantic correspondences to the Enochian letters given on page 48, the name TEX,  , is equivalent to **Dragon's Head, Virgo, Earth.** By the method of enumerating the letters introduced in Chapter 3, TEX = 9 + 8 + 400 = 417, which contributes nothing of real significance.

The quality of these earliest visions is unexceptional. Crowley had some prior experience in astral scrying which put him past the greenhorn stage, but his visions in 1900 still had the stiffness and rigor of the beginner. There are technical errors. Yet, even then (in §5, for example) the real symbols tended to fight their way out from under the error and push their way into his stream of consciousness. These three dozen visions improve in quality and authenticity as they progress, both as he grows in his own spiritual understanding, and as he progresses from the 30th to the 1st. It would be an error to place too much emphasis on the details of what he received in these earliest visions; but the underlying message is fairly consistent with everything else that comes later.

One example of a technical error was not Crowley's fault, but nonetheless impacted his vision. In the system of attributions

Crowley learned in the R.R. et A.C. (just a few months earlier), the Enochian letter *E* (ה) was mistakenly attributed to Gemini instead of Virgo. This misattribution becomes relevant, for example, in understanding §6 and §24.

According to the traditional model described in the Introduction, the 30th Æthyr corresponds to **Malkuth in Yetzirah.** It is easy to view the present vision through that symbolic window.

1. I am in a vast crystal cube in the form of the Great God Harpocrates. This cube is surrounded by a sphere. About me are four archangels in black robes, their wings and armour lined out in white.

Immediately, the vision has the form and tone of a classic ritual of initiation, much like the ones that Crowley had experienced in the Golden Dawn.

The Enochian model of the 30 Æthyrs portrays our physical universe as a cube. (So much for angelic physics!) About this cube, the model says, are 30 vast concentric spheres, the innermost of which is the 30th Æthyr, TEX, and the outermost of which is the 1st Æthyr, LIL. Therefore, in this vision the magician is seen standing at the threshold of the æthyric realm.

The particular style of portraying the cube and its four angels is also very appropriate for the expected Malkuth correspondence of this particular æthyr. Malkuth is the field of the four elements, commonly deployed cruciform at the quarters.[1]

If only the 30th Æthyr's intrinsic structure were under consideration, we would have expected him to be **outside** the cube, within the first surrounding concentric sphere, perhaps with the cube of our physical universe at its center; but that is not what he encountered. Instead, the Malkuth symbolism prevails: the images are distinctly consistent with it (*e.g.,* both the four-fold, cruciform pattern and the color black).

Harpocrates' image is especially interesting. His name was the password for the first initiation Crowley received in the Golden Dawn. He is the **center** of the four archangels. *Cf. Liber L.,* 2:49.

---

[1] It is simultaneously attributed distinctly to the element Earth; *i.e.,* it grounds us in the idea of the four elements within the field of our physical senses, paving the way to a larger scope in which physical sensation is just one aspect of our experience.

2. In the North is a book on whose back and front are ZEVP.

When Crowley, as a candidate to initiation in the Golden Dawn, was first placed in the northern quarter of the temple, it symbolized "the place of greatest darkness." It was the start of a triple circling designed to bring him "from darkness into light."

This refers to the **infernal** darkness, the relative ignorance of the uninitiated. It should not be confused with that **other** darkness which plays so important a role in this present book: the darkness of the unknown into which we penetrate even after being brought to a state of illumination. In the beginning, it is our simple ignorance, the blinding of being limited to our physical senses, our biological mortality, and wrong ideas about reality.

But even here we are given hints at something greater and deeper. The four Enochian characters on the front and back of the northern book are the letters *AMBZ*. Enumerated as if they were Hebrew, these are אמבז = 50. This is the value of the Hebrew letter Nun, נ (which actually serves as the numeral 50 in Hebrew). Nun is the letter attributed to Scorpio and the XIIIth Atu of Tarot, called Death. Superficially, the card refers to physical death. More deeply it refers to ongoing processes of change and regeneration within us, both biological and psychological.

Even more deeply, Nun and 50 hint at the sephirah Binah, which is the main subject of this whole series of visions, because Binah is said to be accessed through **50 Gates.** The number of gates is surely a hint that the experience of attaining to Binah has certain analogies to physical death.

Additionally, this northern angel appears to me to have a special relationship to our biological and instinctual aspects. In fact, the first three angels (in the north, east, and south) appear to be addressing the three primary divisions of the human psyche: respectively, *Nephesh* (subconsciousness), *Ruach* (ego-consciousness), and *Neshamah* (superconsciousness). It was routine, in the various initiation ceremonies which Crowley had experienced in the Golden Dawn, to confront and be taught by three officers addressing these three aspects of consciousness, and then receive a fourth teaching synthesizing them. That appears to be what is happening in this vision as well.

The first message, then – summarized in all the lessons of Nun, נ, Scorpio, Death – is an instruction to subconsciousness. The message is encoded in the Enochian letters for *A, M, B,* and *Z.*

These letters correspond to the zodiacal signs **Taurus, Aquarius, Aries,** and **Leo.** It may have been a message distinctive to Crowley at that juncture, or a universal message for all of us. Rather than attempt to interpret it, I will give the method that initiates would use to extract its meaning (which is specifically a method of employing and instructing subconsciousness): Lay out before you (left to right) the four Tarot trumps called The Hierophant, The Star, The Emperor, and Lust (in earlier Tarot decks called "Strength"). Meditate upon these by becoming physically and mentally still and directing your attention to each card in turn, letting the images speak to you. Anticipate that you will receive instruction relevant to your needs. Write down what you get.

3. Within it is written:
4. I AM, the surrounding of the four.

The Voice of this instruction is represented as the æthyr itself. Remember that the 30th Æthyr is represented by a sphere completely surrounding, and concentric with, a cube representing our physical universe, "the surrounding of the four." Notice that the two central letters of the book's title (corresponding to The Star and The Emperor) also affirm the **celestial sphere** surrounding a **cubical,** rational reality.

5. Lift up your heads, O Houses of Eternity: for my Father goeth forth to judge the World. One Light, let it become a thousand, and one sword ten thousand, that no man hide him from my Father's eye in the Day of Judgment of my God. Let the Gods hide themselves: let the Angels be troubled and flee away: for the Eye of My Father is open, and the Book of the Æons is fallen.

Crowley believed at the time that the letters of the æthyr's name, TEX, corresponded to Caput Draconis (the Dragon's Head), Gemini, and Earth. In his mind, §5 likely was understood primarily as the Dragon's Head itself, understood to be distinctly phallic, and corresponding to all of the "father" references.

But (in a testimony to magick) the real symbols asserted themselves despite his misdirection. The letters of TEX actually correspond to Caput, **Virgo,** and Earth. Virgo corresponds to the Hebrew letter Yod, י, and The Hermit in Tarot, and is distinctly the Father within the four-lettered Holy Name יהוה. Earth (like Saturn) is attributed to the letter Tav, ת, and the card variously called

The World or The Universe. Therefore, "Lift up your **heads**… for my **Father** goeth forth to judge the **World**" *(emphasis added)* is a statement of Caput, Virgo/י, and Earth/ת.

"Father" in this whole paragraph is surely י. At one level, this embodies God according to the conventional religious ideas prevalent in this vision (and which filled Crowley's devotion in 1900). In a deeper sense, י symbolizes that highest divinity, or central spark, of our individual being, called *Yechidah* (and represented by the flame within the lamp in all representations of The Hermit). In fact, the relationship of י, the Inmost Light, to ת, the outermost called The Universe, is that of the "One Light" to the "thousand;" compare the *Tao Teh Ching's* references to "the one thing" vs. "the 10,000 things."

"Houses of Eternity" may simply be a poetic expression of self-evident meaning; but it also was a common title in ancient Egypt for tombs, particularly pyramids. The phrase reflects that these great burial places were not seen as domiciles of the dead, but as habitations in eternity. This paints an image, in the present text, of pyramids being called to "lift up their heads" to hear the word uttered from the north. Later, we will learn that the attained realm of Binah is called "City of Pyramids," and that its 'pyramids' are the liberated Masters themselves. This verse appears to add ess that aspect of our being even this early in the story.

There are multiple fine points in the text corresponding to the letters *AMBZ* (אמבז) if they are treated as Hebrew: א is the 1 that is 1,000, ז is "sword," ב is "house," and מ is The Hanged Man that perhaps must be told, "Lift up your head." But these fine points, rattling around in Crowley's well-filled Virgo-Aquarian brain, should not overwhelm the essential message, which is that reality, as previously known, was about to be shaken by the opening of new vision.

6. Arise! Arise! Arise! Let the Light of the Sight of Time be extinguished: let the Darkness cover all things: for my Father goeth forth to seek a spouse to replace her who is fallen and defiled.

Remember that this is a voice of subconsciousness speaking; and the language depicts a drawing more deeply into the subconscious aspect of mind, withdrawing from conventional waking consciousness anchored in time and space. Within these dark depths, there is to be a new seeding. The "spouse" is the æon itself, the old

framework of things (that had prevailed for thousands of years) now being "fallen and defiled," and a new young mother sought for the begetting of a new universe. (Observe how the letters on the book, *AMBZ,* expressed in Tarot as Hierophant, Star, Emperor, and Lust, disclose the same basic message.)

Mostly, this paragraph spells out the name of the æthyr using symbols for the letters. Time and darkness = ת, the Enochian *X,* Saturn, Earth, The Universe in Tarot. As previously, "my Father" = י, the Enochian *E,* The Hermit. The "spouse to replace her who is fallen and defiled" is the purity of The High Priestess, ג, the Enochian *T.*[1]

This is one of those passages that **could** be taken as apocalyptic or revolutionary, either for Crowley's own psyche or for the world. But note, also, that these same symbols are appropriate for any deep initiation into the sephirah Malkuth. Such experiences are marked by one's struggle with existing limits of perception (sensory and time-space bound) and the intuition that there is something beyond them. Malkuth is also the Qabalistic "bride" or "spouse," embodied by Shekinah. At the other extreme, these words are a primitive foreshadowing of Babalon, who is yet to be introduced to our cast of characters.

7. Seal the book with the seals of the Stars Concealed: for the Rivers have rushed together and the Name יהוה is broken in a thousand pieces (against the Cubic Stone).

The "Stars Concealed" are the "seven Interior Stars" or chakras. Thus, the Book is to be sealed with seven seals, with obvious analogy to *The Apocalypse of St. John* with which Crowley was intimately familiar. The four rivers are those mentioned in *Genesis,* Chapter 2, and in the Practicus (3=8) ritual of the Golden Dawn. They correspond to the four elements. The Qabalistic doctrine states that the One Stream flowed forth from the Supernals as the river Nahar (נהר), and, in Da'ath, was divided into four. In this present vision, these four "have rushed together," returning to their Undivided Source, the four articulated letters of יהוה crashing together into their original unity (1,000 = א = 1).

---

[1] Or, since Crowley, at the time, understood the E in TEX to be Gemini, "spouse" probably meant to him the wedding portrayed in Atu VI, The Lovers, Gemini; and "my Father" was, to him then, the phallic serpent implied by the Dragon's Head.

From another point of view, this passage may be a reference to the New Jerusalem described in *The Apocalypse,* Chapters 21-22. The New Jerusalem was itself depicted as cubical.[1] Ultimately, this is not substantially different from the foregoing interpretation, for the Garden of Eden from *Genesis* and the New Jerusalem from *The Apocalypse* are two expressions of cognate ideas.

8. Tremble ye, O Pillars of the Universe, for Eternity is in travail of a Terrible Child; she shall bring forth an universe of Darkness, whence shall leap forth a spark that shall put his father to flight.

"Eternity," the whole of Time, is an epithet of Saturn, ת. It is specifically portrayed as female, an easy reference to Binah, the sephirah of Saturn, called the Great Mother. Whether at the individual or collective level, this shows her pregnancy at its term, with something entirely new, a "Terrible Child," about to be born, shaking the supports of reality.

It is, of course, tempting to interpret this entirely in terms of the prophecy delivered through Crowley three years later promulgating a New Æon for humanity in the person of the god Horus as a Crowned and Conquering Child. It would be a mistake, though, to overlook the portents in this passage for Crowley's own psyche in late 1900, and the heralding of the new century hovering immediately before him.

9. The Obelisks are broken; the stars have rushed together: the Light hath plunged into the Abyss: the Heavens are mixed with Hell.

This paragraph resembles certain Masonic rituals through which Crowley had passed only weeks prior. In particular, it is a paraphrase of one passage of the 18°, or Rose-Croix degree, of the Scottish Rite. It shows the ruin of the old world in the dark hours before a new dawn.

10. My Father shall not hear their Noise: His ears are closed: His eyes are covered with the clouds of Night.

God (י) is shown as blind and deaf to this symbolic calamity, a dramatic device for enhancing feelings of hopeless catastrophe.

---

[1] The entire pattern of this Holy City, including the four rivers, will be familiar to Architects of Temple of Thelema.

11. The End! the End! the End! For the Eye of Shiva He hath opened: the Universe is naked before Him: for the Æon of Saturn leaneth toward the Bosom of Death.



Nearly every important word of this paragraph bespeaks Saturn, Tav, ת, The Universe, *terminus,* the bosom of death, &c.

Following this paragraph is a graphic. Crowley interpreted it as "Drawing all to a point: whence blooms erect a Triple Triad." It feels like something new breaking ground.



§§12-14: From midnight we pass to sunrise. The second messenger is manifest in the east.

12. The Angel of the East hath a book of red written in letters of Blue 𐤀𐤁𐤅𐤌𐤀. The Book grows before my eyes and filleth the Whole Heaven.

The characters written on the cover of the red book are the Enochian letters *ABFMA*. As with the first book's title, if these letters are enumerated as if they were Hebrew (אבומא), they total to 50! They bear the same core message of Nun, נ, and Scorpio as before.

The zodiacal correspondences are **Taurus, Aries, Cauda Draconis, Aquarius, Taurus.** The Tarot cards corresponding to these are The Hierophant, The Emperor, The Priestess, The Star, and (again) The Hierophant.

This message appears to be addressed to the second stratum of our psyches, the *Ruach* or ego-consciousness – the rational, controlling, self-differentiating aspect of mind currently characteristic of healthy adult humanity.

13. Within: "It is Written, Thou shalt not tempt the Lord Thy God."

The quote is from *Luke* 4:12 or *Matthew* 4:7. It is Jesus' final answer to Satan during his 40-day trial in the wilderness. As given in *Matthew*:

> [5]Then the devil taketh him up into the holy city, and setteth him on a pinnacle of the temple, [6]And saith unto him, If thou be the Son of God, cast thyself down: for it is written, He shall give his angels charge concerning thee: and in their hands they shall bear thee up, lest at any time thou dash thy foot against a stone. [7]Jesus said unto him, It is written again, Thou shalt not tempt the Lord thy God.

The word translated "tempt" actually means "to test." In any case, in context, we see that it is the usual counsel regarding *Ruach* or ego-consciousness: that it must consciously choose to acknowledge, and open itself to, something higher than itself, and also that it is held accountable for a certain amount of common sense.

14. I see above the Book a multitude of white-robed Ones from whom droppeth a great rain of Blood: but above them is a Golden Sun, having an eye, whence a great Light.

Compare similar images in *Revelations*. It is also a suitable image of dawn – whether the dawn of the forthcoming New Æon, or, more intimately, the pending awakening of Crowley's deeper spiritual consciousness. The "multitude" are white-robed both **because** they have shed their blood (symbol of their mortal lives) and to reflect their essential natures. We shall encounter more and deeper mysteries of blood, the life-stream of Adepts, as the visions progress.



§§15-26: The third messenger is manifest in the south, as if it were the Sun at its greatest height and majesty. This message appears to complete the previous two by speaking directly to *Neshamah,* or superconsciousness.

15. I turned me to the South: and read therein:
16. Seal up the Book! Speak not that which thou seest and reveal it unto none: for the ear is not framed that shall hear it: nor the tongue that can speak it!

In any case, the message is veiled from any mortal aspect of consciousness. In particular, the message given here is not expressible in human speech. It is beyond the sensibilities of both *Nephesh* and *Ruach,* but within the sensibilities of *Neshamah*. Its nonverbal language is commonly called "the speaking silence."

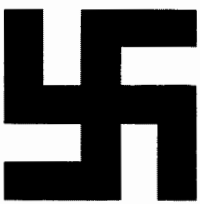
17. O Lord God, blessed, blessed, blessed be Thou for ever!

"Lord God" is the usual translation of אדני יהוה = 91, the value of אמן, *amen,* a title of Kether. This verse is a three-fold praising of the highest and inmost. Furthermore, the Hebrew "blessed," ברך, enumerates to 222, so that its triple repetition comes to 666, the great number of the Sun – manifest here in the south (as stated above) "at its greatest height and majesty."

18. Thy Shadow is as great Light.

19. Thy Name is as the Breath of Love across all Worlds.

Phenomena reminiscent of the Holy Guardian Angel. These verses tend to confirm that the message is to and of super-consciousness.



20. (A vast Svastika is shewn unto me behind the Angel with the Book.)

The svastika (lit., "well-being") is a symbol of Kether, the highest. It was also used as an ensign of admission in Crowley's symbolic initiation to Malkuth in the Golden Dawn 1=10 ceremony (affirming a link between Kether (1) and Malkuth (10), the inmost and the outermost). We see it here in the south, Fire, just as in the G.D. it was worn by the Dadouchos (*Gk.* "torch-bearer"), who consecrated the temple and initiates with fire. It is, therefore, a fiery, consecrating symbol, just as *Neshamah* is commonly symbolized by the Hebrew letter Shin, ש, attributed to Fire.

21. Rend your garments, O ye clouds! Uncover yourselves! for the Love of My Son!

22. Who are they that trouble thee?

23. Who are they that slew thee?

Like much of this vision, this passage seems distinctly Christian. Yet, in context, it also seems to speak of humanity as a whole. (Both Christ and Humanity are united in the symbol of Vav, ו, the Hebrew 6.)

24. O Light! Come thou, who art joined with me to bruise the Dragon's head. We, who are wedded, and the Earth perceiveth it not!

T = Dragon's Head. *E* (as Crowley understood it at the time of this vision) = Gemini, Atu VI, The Lovers, "We, who are wedded." *X* = Earth. In the technique of astral scrying that Crowley learned in the Golden Dawn, he would have begun an astral investigation such as this by deliberately aligning his consciousness with the symbols he set out to psychically examine: in this case, the symbol series Dragon's Head, Gemini, Earth, the central one of which would have included all of the symbolism of the letter Zayin (ז, "sword") and Atu VI, The Lovers.

The words speak of an intimate spiritual union, continuing the core theme of the message from the south (§§15-26).

25. O that Our Bed were seen of Men, that they might rejoice in My Fertility: that My Sister might partake of My Great Light.

"Sister" probably refers to Earth broadly, and humanity as a microcosm in particular. A similar construction was used in *Liber Legis* 1:53, in 1904, when the goddess Nuit speaks of "the little world my sister." "Little world" is the literal meaning of *microcosm*. The bed (and the union occurring thereon) eventually will be seen in the 4th Æthyr near the end of the series.

26. O Light of God, when wilt thou find the heart of man – write not! I would not that men know the Sorrow of my Heart, Amen!



§§27-36: The final messenger appears in the west. In the structure of the vision, his role is to synthesize what has gone before, to address the whole psyche unified, and to provide climax.

27. I turned me to the West, and the Archangel bore a flaming Book, on which was written ♌☽. Within was drawn a fiery scorpion, yet cold withal.

Being in the west, where night begins, the fourth archangel signals that the path before us is into the night, the unknown, and (as implied by Nun, נ, earlier) through the gates of death.

But there is a change! This time the book (now flaming) bears the Enochian letters *AN*. Added as if they were the Hebrew אן

they total not 50, but 51. Something has been added!

Aleph, א, has been added. It is a symbol of the life-breath, of that which animates. For example, in the word and name *Adam,* אדם, we find the Hebrew word for "blood," דם, with א added to breathe life into it. If we had any illusions that the previous נ references meant biological death, these are set aside by this symbol of a "death" infused with vibrant life, the "life which is as Death," &c. of §29. (The fact that אן is a Hebrew word meaning "pain" and "failure" does not seem to contradict this: see §32.)

There may be another significance of this 51. If this fourth messenger is addressing subconsciousness, ego-consciousness, and superconsciousness united, then it is a symbol of what alchemists call the Stone. The Latin word LAPIS, meaning "stone," enumerates to 51.

The Enochian letters, *AN* equates to Taurus and Scorpio, signs corresponding, respectively, to the Hebrew letters Vav, ו, and Nun, נ. These spell the name נו, Nu, the title by which Thelemites know the highest idea of the goddess who embodies the entire universe.

28. **Until the Book of the East be opened!**
Until the hour sound!
Until the Voice vibrate!
Until it pierce my Depth;
Look not on High!
Look not Beneath!

Dawn is not yet here: the Book of the East has not yet been opened. Some of these lines appear to be inspired by a 5=6 document of the G.D. that Crowley had only recently received, a short poem called "The General Exordium." In part, it reads:

> The Speech in the Silence:
> The Words against the Son of Night...
> The Formulas of Knowledge;
> The Wisdom of Breath;
> The Radix of Vibration;
> The Shaking of the Invisible:
> The Rolling Asunder of the Darkness:
> The Becoming Visible of Matter:
> The Piercing of the Coils of the Stooping Dragon:
> The Breaking forth of the Light:

29. For thou wilt find a life which is as Death: or a Death which should be infinite.

30. For Thou art submitted to the Four: Five thou shalt find, but Seven is lone and far.

Crowley, in November 1900, was an Adeptus Minor 5=6 of the Second Order of the Golden Dawn (*i.e.,* the R.R. et A.C.). As such, he had been "submitted" to the four elements in five prior grades. Although he was nominally 5=6, he had not yet attained to the Knowledge and Conversation of the Holy Guardian Angel (represented here as the Pentagram, or "Five") by which A∴A∴ recognizes that Grade. Nonetheless, it was within his reach as a direct consequence of his Adeptus Minor initiation and the obligation he took on that occasion.

But "Seven" – the Heptagram of Babalon, the attainment of the grade of Mastery of the Temple (or $8^{\circ}=3^{\square}$) – was still "lone and far."

The $8^{\circ}=3^{\square}$ grade is attributed to sephirah 3, Binah. From at least the 13th Century, Kabbalists have linked the attainment of Binah to this number 7. For example, in *Sha'are Orah,* in the chapter titled, "The Eight Gate: The Third Sphere" ($8^{\circ}=3^{\square}$), we read:

> Behold, this Sphere that is known as Binah, is the essence of the revelation of the hidden Name of the world's Creation [*Elohim*]. For all the sevens were established from Her and their emanation stems from Her, and it is for Her that they yearn... Know that wherever you find in the *Torah* the number seven,... it is the essence of the Spheres from Yesod to Binah...

Throughout these visions is an emerging presence of the goddess Babalon, the essence of Binah, to whom the number 7 is sacred. This is reflected superficially in the seven letters of her name, but more deeply in the ideas expressed above.

Seven had a further importance in the ancient mysteries, as in early mathematics: The value π, the ratio of the circumference of a circle to its radius, was commonly estimated as 22 ÷ 7. Therefore, 7 represents the radius, the straight line to the center from any point on the circumference: mystically speaking, the straight path from the outermost to the inmost.

It is this "Seven" that Crowley was told, in 1900, was still "lone and far" for him.

31. O Lord God, let Thy Spirit hither unto me!

As before, "Lord God" translates to 91, a symbol of Kether – that inmost center to which 7, the radius, leads.

32. For I am lost in the night of infinite pain: no hope: no God: no resurrection: no end: I fall: I fear.

This is the bleak emptiness of the outer face of Binah, and of many lesser thresholds in the mystical journey. One's present perceptual anchors (both to the inner and to the outer) have to be released, as if in molting, before the next step becomes evident: we must die to our past to be born to our future. (As mentioned above, אן, the title of the fourth angel's book, means "pain.")

33. O Saviour of the World, bruise Thou my Head with Thy foot to save the world, that once again I touch Him whom I slew, that in my death I feel the radiance and the heat of the moving of Thy Robes!

The symbolism of the Dragon's Head, or alternately of the serpent, recurs throughout the vision. In invoking the highest, he is inferring that he is himself but a snake.

34. Let us alone! What have we to do with Thee, Thou Jesus of Nazareth?

35. Go! Go!

36. If I keep silence – Or if I speak each word is anguish without hope.

37. And I heard the Æthyr cry aloud "Return! Return! Return! For the Work is ended; and the Book is shut; and let the glory be to God the Blessed for ever in the Æons, Amen." Thus far is the voice of ⌐⌐ and no more.

The Cry of the 29th Aethyr,
which is called
RII ✠ ♌ ♑ ♑
(♓ ♐ ♐)

OVERVIEW: As indicated with respect to the previous vision, there is insufficient information on which to base an astrological commentary of the visions of the 30th and 29th Æthyrs. (The limited notes from the prior vision apply to this one also.) I shall proceed, therefore, with a Qabalistic analysis.

RII or ♌♑♑ corresponds to **Pisces, Sagittarius, Sagittarius.** It enumerates to 100 + 60 + 60 = 220. This is the number of verses in *The Book of the Law,* which this vision foreshadows by three and a half years.

To Crowley, at the time he obtained this vision in 1900, 220 was especially meaningful as the value of the letters R.C. (רכ:), in which are represented the formal mysteries of adepthood: 220 is one of the keys to understanding the Adeptus Minor ritual of the R.R. et A.C. through which he had recently passed. The ten sephiroth of the descending Flaming Sword united, by multiplication, with the 22 paths of the ascending Serpent of Wisdom to form the Tree of Life.

For further insight, see also the section on 220 in Appendix A.

The 29th Æthyr corresponds to **Yesod of Yetzirah.** *Yesod* means "foundation," and corresponds especially to subconsciousness and the patterns therein on which the architecture of our individual psyches rests. Herein, also, are the beginnings of the Foundation of a New Æon.

1. The sky appears covered with stars of gold; the background is of green. But the impression is also of darkness.

Green is the color of Venus. (Olive speckled gold is one of the colors of Netzach, Venus' sephirah.) This initial setting suggests, by color, that it reflects a part of consciousness expressive of the creative feminine, illuminated by points of solar gold light.

2. An immense eagle-angel is before me. His wings seem to hide all the Heaven.

In the east appears an eagle, symbolic of Scorpio, alchemical Water, the feminine, ה in יהוה, Understanding.[1] Years later, Crowley would come to understand correctly that the Kerubic eagle is the symbol of elemental Air, not Water; but, at this point, he was filled with the teachings of the Golden Dawn that attribute it to Water and Scorpio.

The vision, therefore, is configured like a ceremony wherein guardians at the four quarters represent the four elements so distributed that Scorpio-Taurus mark east-west, and Leo-Aquarius mark south-north, much as if the stars Antares, Regulus, and Aldebaran (respectively, the brightest stars in Scorpio, Leo, and Taurus) were rising, culminating, and setting. Antares-Aldebaran were the defining axis of the ancient zodiac (they each being at 15° of their respective signs), and Scorpio-Taurus corresponds to the Hebrew letters Nun, נ, and Vav, ו, which spell נו, *Nu,* the name of the goddess of space itself. Adding Teth, ט, for Leo in the south, and we have one spelling of the longer form, נוט, *Nuit.*

I have given this long explanation to show that the essential architecture of this vision bespeaks ancient goddess mysteries anchored by ideas that will drive this entire series of visions. Scorpio sets the theme with ideas of serpentine energies, sexuality, death and regeneration, and the transcendental expression of all of these in kundalini, transformation, and apotheosis: energies that Crowley, in his own notes to this vision, called "dark, bewildering, and terrifying."

3. He cried aloud saying: The Voice of the Lord upon the Waters: the Terror of God upon Mankind. The voice of the Lord maketh

---

[1] The text does not say that this is east; but, the other quarters are, in turn, the south, west, and north.

the Skies to tremble: the Stars are troubled: the Aires fall. The First Voice Speaketh and saith: Cursed, cursed be the Earth, for her iniquity is great. Oh Lord! Let Thy Mercy be lost in the great Deep! Open thine eyes of Flame and Light, O God, upon the wicked! Lighten thine Eyes! The Clamour of Thy Voice, let it smite down the Mountains!

The words of the eagle-angel **shake** existing ideas and curse existing reality. Note the entreaty to God, "Let Thy Mercy be lost in the great Deep!" In other words, let Chesed ("mercy") be absorbed in the Abyss.

4. Let us not see it! Cover we our eyes, lest we see the End of Man.

5. Close we our ears, lest we hear the cry of Woman.

6. Let none speak of it: let none write it: I, I am troubled, my eyes are moist with dews of terror: surely the Bitterness of Death is past.

Continuing, the angel pleas for shutting down faculties of sight (Fire) and hearing (Spirit) – our highest human faculties – that we be insensible to the destruction, and that it also be inexpressible by us. It is portrayed as unmanageable, intolerable horror.



7. And I turned me to the South and lo! a great lion as wounded and perplexed.

We turn to the south. There we see an angelic guardian in the form of a lion, corresponding to Leo, alchemical Fire, the masculine, י in יהוה, Wisdom.

For unclear reasons, Crowley (then or later) interpreted this figure as symbolic of the Beast 666 (with which he personally identified), the thrust of the New Æon dawning. Yet this lion is "wounded and perplexed." He is not the vital, creative, forth-pouring masculine but, at the very least, is lost and wounded like Amfortas. He is also the past. Not pausing to get lost in whatever psychic patterning drew Crowley's identification with this **maimed** beast, I submit that it portrays the wounded male, the impairment of the distorted expression of masculinity that had existed and reigned in the Old Æon named after Osiris – a distinctive developmental stage of humanity that, in 1900, was ancient, wounded, and soon to die.

8. He cried: I have conquered! Let the Sons of Earth keep silence; for my Name is become as That of Death!

He speaks in the past tense. The words speak for themselves.

9. When will men learn the Mysteries of Creation?
10. How much more those of the Dissolution (and the Pang of Fire)?

The **mysteries of creation** rest on the knowledge that creation always comes from destruction. Neither the medium, the artist, nor the context can survive as they were before; all are changed. Forty months later, in *Liber Legis,* Nuit would express this by saying:

> [29]For I am divided for love's sake, for the chance of union. [30]This is the creation of the world, that the pain of division is as nothing, and the joy of dissolution all.

In 1900, Western medical science was not yet even united in the idea that human procreation arose from cell contributions by both the female and the male. Some textbooks still represented that the male placed the next generation within the female, whose job was to gestate and deliver it. One does not then find reference to the woman's seed.

That was about to change.



11. I turned me to the West and there was a great Bull; White with horns of White and Black and Gold. His mouth was scarlet and his eyes as Sapphire stones. With a great sword he shore the skies asunder, and amid the silver flashes of the steel grew lightnings and deep clouds of Indigo.

The guardian of the west is a bull, corresponding to Taurus, alchemical Earth, ה in יהוה; but here the symbols become confused, because Taurus itself is attributed to ו corresponding (in יהוה) to Air, the son of Fire and Water. Therefore, the sword is his weapon, and we see other emblems of Air (the skies, lightning) and Yesod (silver, indigo). And Luna is exalted in Taurus.

He is in the west because his time is ending. This refers to the fall of Christianity as the prevailing paradigm. Crowley observed the bull's correspondence to cognate deities, such as Osiris and Mithras, and observed that he "complains of the terrible things that are happening, especially the Freedom (which he thinks shame-

lessness) of Woman. He does not understand the New Æon, or that he is about to be destroyed."

12. He spake: It is finished! My mother hath unveiled herself!
13. My sister hath violated herself! The life of things hath disclosed its Mystery.

His mother is Heh, ה, Binah ("unveiled" infers Isis). His sister is Heh-final, ה, Malkuth, "The life of things."

14. The work of the Moon is done! Motion is ended for ever!

The fulfillment of Yesod in Yetzirah, to which this æthyr corresponds. Yesod is Change; the Moon is a symbol of this change, even as Yetzirah is a constantly shifting plane of labile, transient images and energies. To complete the curriculum of the Moon is to gain the "magick power" of rising above this volatility. Yet, even as one thereafter is drawn closer in relationship to the Eternal, the Timeless, and the Sure, Change persists with its own invariability, on its own plane; for Movement is the nature of all life. *Anikka!*

15. Clipped are the eagle's wings: but my Shoulders have not lost their strength.

Further ranting and defensive deprecation of his mother, symbolized by the eagle.

16. I heard a Great Voice from above crying: Thou liest! For the Volatile hath indeed fixed itself; but it hath arisen above thy sight. The World is desert: but the Abodes of the House of my Father are peopled; and His Throne is crusted over with white Brilliant Stars, a lustre of bright gems.

This is a complicated doctrine, but one worth understanding. It describes a process that occurs within each of us individually as we progress through successive layers of initiation; and, here, it is described as having occurred in humanity as a whole.

Alchemically, the "volatilizing of the fixed" is followed by "the fixing of the volatile." That is, the first step is destabilization. Destruction (even if it is but the splitting of a cell) is the seed of creation. New conditions are born out of disorder, providing them greater freedom to become what they will. As a thing increasingly approximates what it is **rightly** to be (one might say, what it al-

ready is potentially), it stabilizes into that form or pattern: the volatile becomes fixed.

In consciousness, that which emancipates itself from prior stuck states will rise above the old stratum. This is expressed in legend by "the gods departing earth," or in magical tradition by "the adepts ascending to the next plane." Success breeds emptiness much as satiation flattens desire – until desire, being a living thing, is renewed. Thus, in the moment of fulfillment, "the World is desert," but the heavens beyond it are populated.



17. In the North is a Man upon a Great Horse, having a Scourge and Balances in his hand (or a long spear glitters at his back or in his hand). He is clothed in black velvet and his face is stern and terrible.

There have been an eagle, lion, and bull thus far; so, the import of the present figure is especially that it is the fourth Kerubic image, the human. Having encountered Scorpio, Leo, and Taurus, we would expect this human figure to express Aquarius. Instead, it is an expression of Libra (another "Air sign" in Aquarius' place) in the form of severe justice. The figure is dark, and in the north – the place of midnight, "the Beneath" – marking both an end and a beginning. Saturn (black, stern, terrible) is exalted in Libra (and also the classic ruler of Aquarius). The figure's form seems intentionally to resemble the tone and style of one of the four horsemen of *The Apocalypse*.

18. He spake saying: I have judged! It is the end: the gate of the beginning. Look in the Beneath and thou shalt see a new world!

The "end" is also "the gate of the beginning." Saturn (as Libra, Aquarius, or both) invites our attention to the future. Where, in the Vision of the 30th Æthyr (Malkuth), we were admonished, "Look not Beneath!" we are here (in Yesod) instructed, "Look in the Beneath and… see a new world!"

Subconsciousness reflects superconsciousness. This æthyr corresponds to Yesod in Yetzirah, the field of subconsciousness. Patterns have changed. Through the symbols of initiation, a psychological readiness exists. The invitation is to gaze "down," into subconsciousness (often called the "Pool of the Moon"), and see the reflected revelation of higher consciousness.

19. I looked and saw a great abyss and a dark funnel of whirling waters or fixed airs, wherein were cities and monsters and trees and atoms and mountains and little flames (being souls) and all the material of an universe.

20. And all are sucked down one by one, as necessity hath ordained. For below is a glittering jewelled globe of gold and azure, set in a World of Stars.

Air, originally shown as Libra, now acts as herald for Aquarius. The blue and gold vision set in "a World of Stars" is a symbol of the goddess Nuit.

21. And there came a Voice from the Abyss, saying: "Thou seest the Current of Destiny! Canst thou change one atom in its path? I am Destiny. Dost thou think to control me? for who can move my course?"

This voice (originating in the heights, but echoed from the depths) is probably best understood as an expression of Crowley's Holy Guardian Angel. It describes itself as the inevitability of a great wave or current already in motion.

22. And there falleth a thunderbolt therein: a catastrophe of explosion: and all is shattered. And I saw above me a Vast Arm reach down, dark and terrible, and a voice cried: I AM ETERNITY.

23. And a great mingled cry arose: "No! no! no! All is changed; all is confounded; naught is ordered: the white is stained with blood: the black is kissed of the Christ! Return! Return! It is a new chaos that thou findest here: chaos for thee: for us it is the skeleton of a New Truth!"

The old world, representative of the Old Æon, is shattered. There is a new chaos; but (as *Liber Legis* later would say), "there is that which remains." At a personal level, this can be recognized as a ripening of the effects of Crowley's Adeptus Minor initiation six or nine months earlier. At an impersonal level, it shows the underlying Yetziratic ("astral") preparation for the inauguration of the Æon of Horus in March 1904. Yet the "New Truth" (about to be disclosed in §§24-25) is not yet ready to be revealed except "in skeleton."

24. I said: Tell me this truth: for I have conjured ye by the Mighty Names of God, the which ye cannot but obey.

25. The voice said: Light is consumed as a child in the Womb of its Mother to develop itself anew. But pain and sorrow infinite, and darkness are invoked. For this child riseth up within his Mother and doth crucify himself within her bosom. He extendeth his arms in the arms of his Mother and the Light becometh five-fold.[1]

But he demands the New Truth on a righteous basis, and it is (at least partially) disclosed to him. Notice that if this vision was, in fact, obtained on November 17, 1900, a slim, waning Moon was then square Saturn for most of the morning and afternoon; and, in the Sidereal Zodiac, that Moon was in Virgo, the Virgin. Such a placement and configuration would be quite appropriate for this present passage (among others in the vision).

What he received is, in many ways, the message of our time. It makes profound contributions to our understanding of our species' mass-consciousness for the last century:

> Light is consumed as a child in the Womb of its Mother to develop itself anew. But pain and sorrow infinite, and darkness are invoked....

26. **Lux in Luce,**
Christus in Cruce;
Deo Duce
Sempiterno.

These four lines are the start of "a sort of hymn," per Crowley. In the original diary record of this vision, there are four other (partial) lines of verse crossed through. Crowley wrote that the full song "was never written down, the Seer being unable to hear it properly. These four lines are in fact probably incorrect, certainly incomplete."

---

[1] The L.V.X. Cross hidden in the Svastika is probably the Arcanum here connoted. This Cross on [the] Mars square adds to 65 Adonai, Shone, Glorified, ha-Yekal HS=keep silence. [The] Svastika itself adds to 231=0+1+2+ ... +21, the 21 Keys. The cubical Svastika regarded as composed of this LVX Cross and the arms has a total of 78 faces – Taro and Mezla. – AC

27. And be the glory for ever and ever unto the Most High God, Amen!

In Enochian, "the Most High God" is IAIDA, a name we shall encounter again. Treated as יאידא it enumerates to 26, just like יהוה, and likely should be regarded as a sacred and divine name in the same sense.

28. Then I returned within my body, giving glory unto the Lord of Light and of the Darkness. In Sæcula Sæculorum. Amen!

He likely recited the Golden Dawn's adoration of the Lord of the Universe.

> Holy art Thou, Lord of the Universe.
> Holy art Thou, whom Nature hath not formed.
> Holy art Thou, the Vast and the Mighty One.
> Lord of the Light and of the Darkness.

❁ ❁ ❁

(On composing myself to sleep, I was shewn an extremely brilliant ד in the Character ק of the Passing of the River, in an egg of white light. And I take this as the best of Omens. The letter was extremely vivid and indeed apparently physical. Almost a Dhyana.)

Regarding the closing, parenthetical paragraph: "Passing the River" is the name of an esoteric alphabet that is a character cipher for the Hebrew alphabet. Of five such alphabets, this one is attributed to the element Water (see Cols. 111-115 in my *776½*). The character Crowley saw was the Daleth, ד, in this alphabet:

ק

It is not completely clear whether this letter being a Daleth (Venus) was significant to Crowley, but the effect seems to have been soothing and encouraging to him. The vision which began with the sky in the emerald color of Venus had been sealed with this token of her sacred letter, Daleth.

***November* 17, 1900, Die [♄]**

A NOTE[1]

Concerning the thirty Æthyrs:

The Visions of the 29th and 30th Æthyrs were given to me in Mexico in August 1900, and I am now (23.11.9) trying to get the rest. It is to be remarked that the last three œthyrs have ten angels attributed to them, and they therefore represent the ten Sephiroth. Yet these ten form but one, a Malkuth-pendant to the next three, and so on, each set being, as it were, absorbed in the higher. The last set consists, therefore, of the first three œthyrs with the remaining twenty-seven as their Malkuth. And the letters of the first three œthyrs [LIL, ARN, ZOM] are the key-sigils of the most exalted interpretation of the Sephiroth.

I is therefore Kether;

L, Chokmah and Binah;

A, Chesed;

N, Geburah;

R, Tiphereth;

Z, Netzach;

N [*sic*], Hod;

O, Jesod.

The geomantic correspondences of the Enochian alphabet form a sublime commentary.

Note that the total angels of the œthyrs are 91, the numeration of Amen.

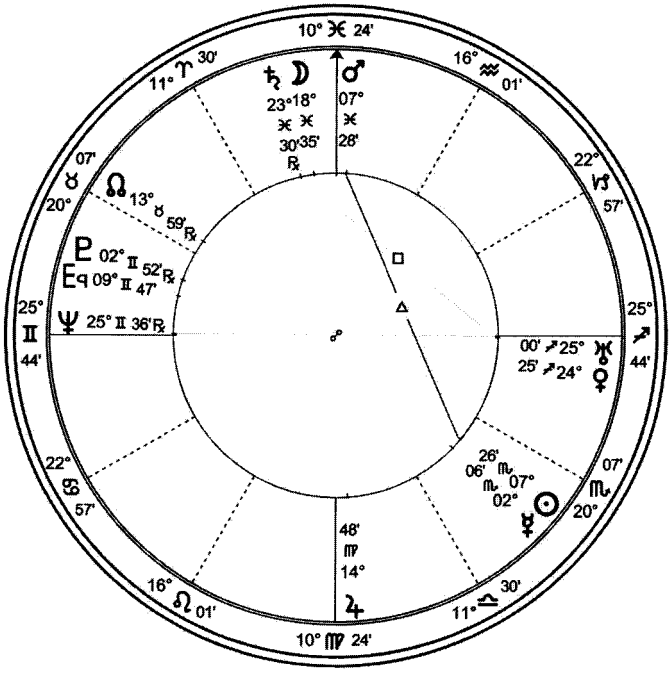
---

[1] This note, written before invoking the 28th Aire, represents a crude and imperfect view. It is retained so as to show how very inadequate was the Understanding of the Seer; therefore the immense superiority of the communicating Intelligences and Their separate individual Consciousness. – AC

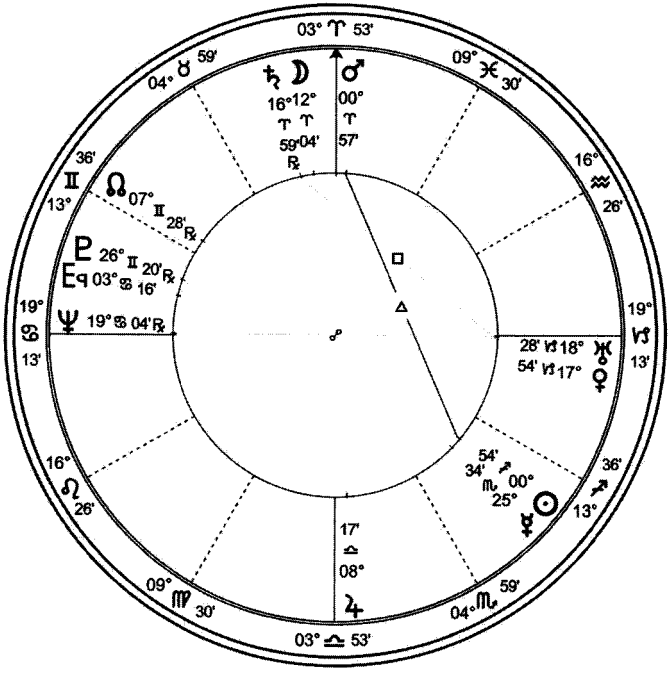
Vision of the 28th Æthyr

1909 November 23, 8:00 p.m. LT
Aumale, Algeria: 36N10, 3E45

Sidereal Zodiac
9:00 p.m.:
MC 26♓40
Asc 8♌09
EP 23♊41



Tropical Zodiac
9:00 p.m.:
MC 20♈09
Asc 1♎37
EP 17♌09



The Cry of the 28th Aethyr,
which is called
BAG ✠ ♈ ♐ ♑
(♈♉♌)

OVERVIEW: On page 109 are two horoscopes, one each in the Sidereal and Tropical zodiacs. Both are cast for November 23, 1909, 8:00 p.m., Aumale, Algeria, the time and place that this vision of the 28th Æthyr began. The angles (Ascendant, Midheaven, and Eastpoint) are also given for one hour later, the approximate time that the vision ended.

Notice first how similar these two charts are. Students approaching the "Two Zodiac problem" for the first time often think that a Sidereal horoscope must look grossly different from a Tropical one. As a matter of fact, they are nearly identical. Only the signs and degrees of the planet positions are different; but all of the **relationships** are exactly the same.

- House placements are the same, since the same house system (Campanus) was used for both charts.
- Aspects between the planets are exactly the same.
- Planetary proximities to the horoscopic angles (horizon and meridian) are the same.

Either chart can be looked at indifferently to get any of this common information.

Examining the charts, we see first that, at the start of the vision, Neptune was **exactly** rising in the east, opposite Venus and Uranus which had just set. These three planets are easily the most angular

planets in the chart. They all squared Saturn, which was high in the sky at the Zenith[1] and conjunct the Moon. Mars was on the Midheaven, and Jupiter on the Lower Heaven (IC).

This is quite a lot of activity on the angles! Such a horde of influences can be a disadvantage, because the interweaving of so many prominent factors makes it harder to distinguish the exact effects of any one of them. We are best served by giving the most weight to the closest contacts (smallest orb) which, in this case, means focusing on the Neptune-Uranus-Venus-Saturn set, and noting that Mars and Jupiter are of only secondary importance.

And, indeed, the hideous Lovecraftian creature dominating most of the vision is a splendid blend of Uranus-Neptune bizarre and Venus-Saturn disgusting.

Notice though, that as the vision progresses over the following hour, this all changes. The initially angular planets move **away** from the angles. The vision reached its dramatic climax about the time the Moon crossed the Midheaven (8:38 p.m.). By the end of the vision, the Midheaven had just passed Saturn; and, indeed, the vision's end is quite Saturnian, being swallowed up in darkness.

The Moon is gibbous, approaching Full Moon. Experience suggests that there would be much inner vitality and strength, reflected (among other things) in the intensity of the vision. This vitality would be expected to build over the next several days, as the Moon moved closer to Full.

Only one transit to Crowley's natal horoscope existed within 1°. It was Neptune's ego-dissolving square to his Sun. This would be joined by Uranus by November 29 when the 21st Æthyr was attempted. The Uranus-Neptune opposition was the most important general astrological pattern in the sky for November-December 1909. (This opposition is one of the primary "characters" of our story. We shall gradually learn more about it as we progress.) Its square to Aleister Crowley's Sun – in the specific sequence of **first** Neptune, **then** Uranus – is the chief indicator of his extraordinary adventure in consciousness, this remapping of inner dimensions of his being. It startles us not at all to find this exact aspect precisely on the horizon for the very minute he sat down to begin.

---

[1] "Zenith" is often mistaken for the Midheaven in a horoscope. Literally, the Zenith is the highest point in the sky (directly overhead). Its **longitude** in a horoscope is the same as the upper square to the Ascendant – in this case, 25°44' Pisces (Sidereal) or 19°13' Aries (Tropical).

This timing of Crowley's undertaking is also marked by two important aspects in his Secondary Progressions. In the hour he again took up the scrying of the Enochian æthyrs after nine years, and began this scrying of the 28th Æthyr, his progressed Sun was at 0°20' Scorpio in the Sidereal Zodiac (23°21' Scorpio Tropical), or only 0°06' past exact opposition to his natal Pluto. This is a life-redefining aspect because it is **fundamentally self-redefining.** Such Sun-Pluto aspects indicate that awareness is turned inward. One perceives selfhood more directly and more reverently – but with all of one's old definitions upended, all of one's old anchors ripped loose. In the time it would take the Moon to circle the Earth, this is exactly what was about to occur to Aleister Crowley.

And to soften the transition (by softening his ego barriers, inviting more inwardly turned reflection, and increasing psychic and emotional sensitivity), Crowley's progressed Moon at 8°38' Gemini (Sidereal) was sextile his natal and progressed Neptunes: 21' shy of the former and 35' past the latter.

Returning to the vision, note the "fish" traits of the angel; and those physical details not "fishy" are strongly Scorpionic. The presence of the Moon in Pisces and the Sun in Scorpio in the Sidereal Zodiac should not be missed in this regard.

There are other Piscean characteristics to the vision as well, especially features also consistent with the Moon-Saturn conjunction. Psychologically, it seems to express the traumatized maternal aspects of consciousness breaking loose, at odds with entrenched patriarchal religion, and needing both redress and healing.

BAG or ♍♌♉ = **Aries, Taurus, Leo.** It enumerates to 2 + 1 + 3 = 6. In addition to being a value related to the Sun (and more relevant to the present vision), 6 is the Mystic Number of the sephirah Binah.[1] It is also the value of הא, the spelling of the Hebrew letter-name Heh, ה, which especially corresponds to the Great Mother in general and Binah in particular.

The 28th Æthyr is also attributed to **Hod in Yetzirah.** This is a remarkable attribution; for many of the symbols employed, especially in the description of the angel guarding the æthyr, are symbols of Mercury, including the opalescence of the garments, the quality of the eyes, the appearance of a fish, the sharp black-white contrast, and other symbols.

---

[1] 6 = 1 + 2 + 3. Binah is sephirah 3.

1. There cometh an Angel into the stone with opalescent shining garments like a wheel of fire on every side of him, and in his hand is a long flail of scarlet lightning; his face is black, and his eyes white without any pupil or iris. The face is very terrible indeed to look upon. Now in front of him is a wheel, with many spokes, and many tyres; it is like a fence in front of him.

As already mentioned, the initial appearance of the angel corresponds to Hod ideas, including the basic appearance of a fire opal. The fieriness and general severity also correspond to Aries and the B in BAG.

The wheel before him initially acts like a barrier. As the vision progresses, it appears that this wheel symbolizes time.

2. And he cries: O man, who art thou that wouldst penetrate the Mystery? for it is hidden unto the End of Time.

3. And I answer him: Time is not, save in the darkness of Her womb by whom evil came.

He must overcome the illusion of time before he can proceed. Not only is this a Saturn idea, but his response is filled with words reflecting both the Saturn and maternal aspects of Binah.

It is common in initiation ceremonies to confront the candidate with some form of the question, "Who are you?" That this vision began with the same question gives it something of the tone of such ceremonies.

4. And now the wheel breaks away, and I see him as he is. His garment is black beneath the opal veils, but it is lined with white, and he has the shining belly of a fish, and enormous wings of black and white feathers, and innumerable little legs and claws like a centipede, and a long tail like a scorpion. The breasts are human, but they are all scored with blood; and he cries: O thou who hast broken down the veil, knowest thou not that who cometh where I am must be scarred by many sorrows?

The illusion of time having collapsed for him, the barrier wheel crumbles as well. The appearance of the fully disclosed creature was discussed previously.

Its message is dark, damaged, and maternal. The chief fruit of this particular æthyric vision, in fact, is an early articulation of the doctrine of Binah and the Grade of Magister Templi that is ob-

tained by crossing the Abyss. These themes appear throughout the series of visions, regardless of a particular æthyr's distinctive characteristics. They are all part of one big initiation to Binah for Aleister Crowley.

5. And I answer him: Sorrow is not, save in the darkness of the womb of Her by whom came evil.

6. I pierce the Mystery of his breast, and therein is a jewel. It is a sapphire as great as an ostrich egg, and thereon is graven this sigil:



At the heart of the Mystery of this angel and this æthyr is a sapphire, a deep blue stone attributed to Jupiter. What is its significance here? Such a stone would have deep mystical properties. Specifically, as Jupiter's stone, it corresponds to the sephirah Chesed and the $7^{\bigcirc}=4^{\square}$ Grade (Exempt Adept) which Crowley then held and, to him, therefore likely represented simply a gate to deeper spiritual truths.

We learn in §11 that this spherical jewel contains the watchtowers of the Universe, the ramparts of the cubical material universe which is at the center of the 30 concentric spherical æthyrs. This jewel is, then, somehow, representative of one of the æthyrs (or, perhaps, of all of them).

7. But there is also much writing on the stone, very minute characters carved. I cannot read them. He points with his flail to the sapphire, which is now outside him and bigger than himself; and he cries: Hail! warden of the Gates of Eternity who knowest not thy right hand from thy left; for in the œon of my Father is a god with clasped hands wherein he holdeth the universe, crushing it into the dust that ye call stars.

The jewel is called "Warden of the Gates of Eternity." Statements in §§7-10 show that it transcends certain dualities. In §7, the two hands likely correspond to Mercury (which is not included in the

dualities of the next three verses). The last phrase alludes to a self-referential statement by the god Horus, lord of the New Æon, in *Liber Legis* 3:72, "my left hand is empty, for I have crushed an Universe; & nought remains."

8. Hail unto thee who knowest not thy right eye from thy left; for in the œon of my Father there is but one light.

9. Hail unto thee who knowest not thy right nostril from thy left; for in the œon of my Father there is neither life nor death.

10. Hail unto thee who knowest not thy right ear from thy left; for in the œon of my Father there is neither sound nor silence.

The right and left eyes, in the Qabalistic correspondences taught within the Golden Dawn, respectively, correspond to the Sun and Moon, in whom "there is but one light."

The right and left nostrils correspond, respectively, to Mars and Venus. The standard glyphs of these two planets, ♂ and ♀, are nearly identical to the Egyptian hieroglyphics for death *(khopet)* and life *(ankh)*.

The right and left ears correspond, respectively, to Saturn and Jupiter.

11. Whoso hath power to break open this sapphire stone shall find therein four elephants having tusks of mother-of-pearl, and upon whose backs are castles, those castles which ye call the watch-towers of the Universe.

12. Let me dwell in peace within the breast of the Angel that is warden of the œthyr. Let not the shame of my Mother be unveiled. Let not her be put to shame that lieth among the lilies that are beyond the stars.

"Let not the shame of my Mother be unveiled," &c. Certainly this is relevant to the whole course of these mystical visions of aspiration unto Binah; but it is also, in this quiet moment within the vision, likely also reflective of the contents of Crowley's personal subconscious. Luna was conjunct Saturn, near the Midheaven at the very moment this occurred, bespeaking the anguish of both Crowley's and humanity's alienation from the maternal archetype.

Lilies are attributed to Malkuth. She "that lieth among the lilies that are beyond the stars" is a symbol of the Daughter, Heh-final, ה, Malkuth – Psyche, the Soul – that has been lifted up unto the throne of the Mother, Heh, ה, Binah, the Celestial Queen.

13. O man, that must ever be opening, when wilt thou learn to seal up the mysteries of the creation? to fold thyself over thyself as a rose in the embrace of night? But thou must play the wanton to the sun, and the wind must tear thy petals from thee, and the bee must rob thee of thy honey, and thou must fall into the dusk of things. Amen and Amen.

He had mastered the Cross. When would he experience the Rose? Nine years had passed since the prior visions (his scrying of the 30th and 29th Æthyrs). Crowley's adepthood, begun in 1900, had been fulfilled in the Knowledge and Conversation of his Holy Guardian Angel in 1906. He then went on, attaining successively to the higher Grades of Adeptus Major ($6^{\circ}=5^{\square}$) and Adeptus Exemptus ($7^{\circ}=4^{\square}$).

This present verse not only speaks to him personally, but also describes the universal Path of the Adept who, having awakened in the Sun, cannot remain an Adept forever, and is drawn relentlessly toward that dusk, that twilight, which opens unto the Night of Binah.

14. Verily the light is hidden, therefore he who hideth himself is like unto the light; but thou openest thyself; thou art like unto the darkness that bindeth the belly of the great goddess.[1]

OLAHO VIRUDEN MAHORELA ZODIREDA! ON PIREDA EXENTASER; ARBA PIRE GAH GAHA GAHAL GAHALANA VO ABRA NA GAHA VELUCORSAPAX.

Regardie, for his edition of *The Vision & the Voice,* consulted philologist Donald C. Laycock,[2] who proposed the following translation from Enochian:

> For the second time I have beautified those dark Heavens I inhabit! builded there for the Holy Mother of all. The shrine of the spirits existed, exists, and shall exist, wherein it is provided that the Babe of the Abyss [is] enthroned.

---

[1] In the light of the cry of [the 12th Æthyr] LOE, this passage seems to mean precisely the opposite of its apparent meaning. – AC

[2] Laycock later authored *The Complete Enochian Dictionary,* the standard reference for the Enochian language, which I highly recommend.

15. And the voice of the æon cried: Return, return, return! the time sickeneth, and the space gapeth, and the voice of him that is, was and shall be crowned rattles in the throat of the mighty dragon of eld. Thou canst not pass by me, except thou have the mystery of the word of the abyss.

The death rattle is the Undying Spirit, alive in the failing breath of "the mighty dragon of eld," the Father-God of a dying age: Jehovah, which literally means, "that which was, is, and shall be."

16. Now the angel putteth back the sapphire stone into his breast; and I spake unto him and said, I will fight with thee and overcome thee, except thou expound unto me the word of the abyss.

17. Now he makes as if to fight with me. (It is very horrible, all the tentacles moving and the flail flashing, and the fierce eyeless face, strained and swollen.) And with the Magic sword I pierce through his armour to his breast. He fell back, saying: Each of these my scars was thus made, for I am the warden of the æthyr. And he would have said more; but I cut him short, saying: expound the word of the Abyss. And he said: Discipline is sorrowful and ploughing is laborious and age is weariness.

It is common that we have to slay something within ourselves, time after time, as we essay the path of awakening. Here, in a brief knight-and-dragon struggle (a prominent archetype in the British race-mind), Crowley had to slay some devilish mental construct of his own. The words he wins are all Saturn terms.

18. Thou shalt be vexed by dispersion.

"Dispersion" is the meaning of the name *Choronzon,* the great demon he would meet and battle in the 10th Æthyr.

19. But now, if the sun arise, fold thou thine arms; then shall God smite thee into a pillar of salt.

"now" – that is, he is still an Adept, not yet a Master. We could attempt to interpret this through its obvious reference to *Genesis* 19:26, where "pillar of salt" is נציב מלח, *n'tziv melakh* = 230; but §20 immediately warns us not to get stuck in that sort of mystical number crunching.

Rather, the meaning of this striking image is to be found in simpler terms. The posture described is one of the formal signs of

the $5^{\circ}=6^{\square}$, or Adeptus Minor, grade of A∴A∴ corresponding to Tiphereth and the Sun. Salt, on the other hand, is a symbol of Binah and the $8^{\circ}=3^{\square}$, or Master, grade. It is his Adepthood, his embodiment of the symbol of the Rosy Cross, that would prepare him for his Mastery. That is, in the fulfilled Knowledge and Conversation of the Holy Guardian Angel, it is the Angel that prepares the Adept and conducts him or her to the Ordeal of the Abyss.

20. Look not so deeply into words and letters; for this Mystery hath been hidden by the Alchemists. Compose the sevenfold into a fourfold regimen; and when thou hast understood thou mayest make symbols; but by playing child's games with symbols thou shalt never understand. Thou hast the signs; thou hast the words; but there are many things that are not in my power, who am but the warden of the 28th Æthyr.

One of the most valuable instructions in the book: Truth comes from intuition, not intellect. This is a core revelation of this 28th Æthyr, which corresponds to Hod in Yetzirah, even as it is learned in the Practicus Grade of A∴A∴ (which also corresponds to Hod in Yetzirah). The passage also hints at important mysteries of the $7^{\circ}=4^{\square}$ Grade of Adeptus Exemptus corresponding to Chesed.

The angel says that he **cannot** give him the Word of the Abyss that the seer demanded. (It is not his to give.) And yet he told him where to look for it when he said, "Thou hast the signs; thou hast the words," referring to the signs and passwords of all the grades through $7^{\circ}=4^{\square}$, all of which Crowley had received. Those seven passwords, each based on a mathematical formula of the sephirah corresponding to the grade, total to 55 + 45 + 36 + 28 + 21 + 15 + 10 = 210; and 210 is, in fact, the value of the Word of the Abyss he would learn later: **N.O.X.**

21. Now my name thou shalt obtain in this wise. Of the three angels of the Æthyr, thou shalt write the names from right to left and from left to right and from right to left, and these are the holy letters:

22. The first 1, the fifth 2, the sixth 3, the eleventh 4, the seventh 5, the twelfth 6, the seventeenth 7.

23. Thus hast thou my name who am above these three, but the angels of the 30th Æthyr are indeed four, and they have none above them; wherefore dispersion and disorder.

Here is an example of scribal and calculation errors impacting Crowley's commentary. The names of the three angels of the 28th Æthyr, as known to Crowley, are LABNIXP, FOCISNI, and OXLOPAR. Crowley obtained, using these, the name LIXIPSP, which he enumerated as 533; but the seventeenth letter of these names is *L,* not *P* (he counted from the wrong direction in the last name), giving LIXIPSL. There is a further error of his mistaking *P* as the letter of Leo; its correct attribution is Cancer. Therefore, using the geomancy-based method of enumerating Enochian:

LIXIPSL =
𐌓𐌉𐌗𐌉𐌓𐌅𐌓 =
ח, ס, ת, ס, ח, ז, ח = 491

which should be the formula of the name of this angel-warden.

My gematria notebook has 27 Hebrew entries for 491, several of which could fit the present æthyr and its guardian well enough, yet none of which is decisively descriptive. Among the more interesting is להמיתו, *lahamiytho,* "to slay him;" *vide* §17 of the vision. But perhaps the most descriptive attribution for him is the Greek ἀσκος, "wineskin."

If LIXIPSL is enumerated using the values for Enochian letters I recommended in Chapter 3, the total is 620. This is the value of כתר, *Kether,* the Crown, which is the apex of the Tree of Life. Frankly, this seems a poor showing for this particular angel.

But the name **seems** to have no practical use. It does not, for example, lead to words that give the message of the verse following, nor does it offer itself for other use. Its only value seems to be in its power to distract or preoccupy Crowley's mind, playing to the same weakness he had been warned about immediately before, in §20. Crowley, so to speak, was being given the bum's rush out the side door of the æthyr.

24. Now cometh from every side at once a voice, terribly great, crying: Close the veil; the great blasphemy hath been uttered; the face of my Mother is scarred by the nails of the devil. Shut the book, destroy the breaker of the seal!

A summary, repeating essential teachings from earlier in the vision. Especially, the text shows resistance that the mysteries of the Great Mother be disclosed, and vividly portrays the scarring damage that humanity had inflicted upon it in the millennia just prior.

25. And I answered: Had he not been destroyed he had not come hither, for I am not save in the darkness in the womb of Her by whom came evil into the world.

26. And this darkness swallows everything up, and the angel is gone from the stone; and there is no light therein, save only the light of the Rose and of the Cross.

"And the darkness swallows everything up." Saturn had just crossed the Midheaven as the vision came to its close.

"...only the light of the Rose and of the Cross." Phrases like this appear many times in these visions. One might, at first exposure, suppose they referred to a stirring and stilling beatitude; but in fact, it is a physical detail of the method of scrying. Crowley obtained these visions using, as a scrying stone, a large topaz with a rose-and-cross design engraved into its face. This concluding phrase simply means, therefore, that he was withdrawn from the vision and found himself staring, once again, at his stone.

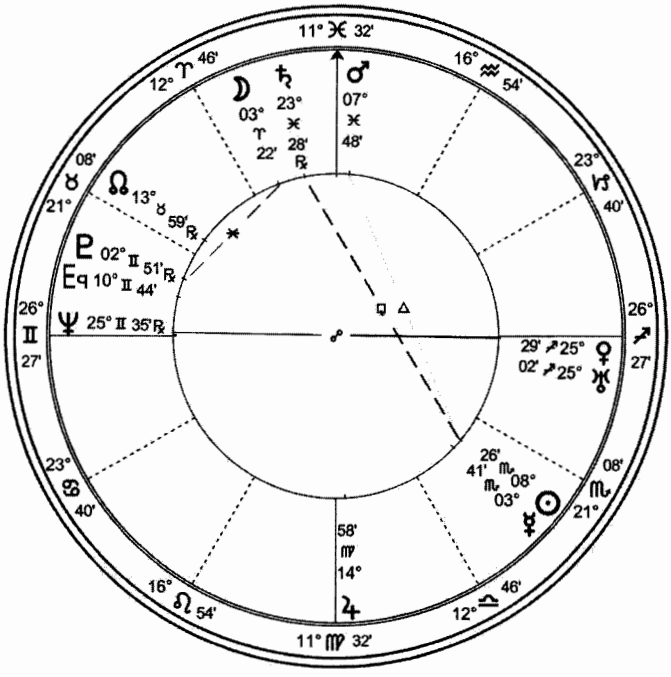
AUMALE, ALGERIA.

***November* 23, 1909, between 8 and 9 p.m.**

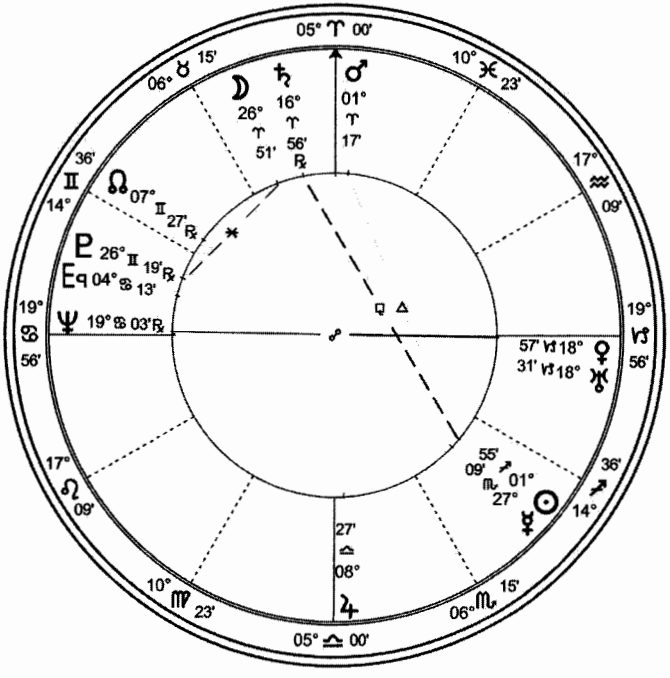
Vision of the 27th Æthyr

1909 November 24, 8:00 p.m. LT
Sidi Aissa, Algeria: 35N53, 3E48

Sidereal Zodiac
9:00 p.m.:
MC 27♓46
Asc 8♋51
EP 24♊39



Tropical Zodiac
9:00 p.m.:
MC 21♈15
Asc 2♌20
EP 18♋07



The Cry of the 27th Aethyr,
which is called
ZAA ✠ ☥ ♐ ♐
(♌♉♉)

OVERVIEW: Because this Vision of the 27th Æthyr was undertaken one day later than, and at the same hour as, the Vision of the 28th Æthyr, at first glance their horoscopes seem remarkably similar. In fact, the only really distinctive differences are that the Moon has by now moved another 15° along in the zodiac (and, in the Sidereal Zodiac changed signs from Pisces to Aries), and there are aspect differences. The Venus-Neptune opposition is now virtually exact (0°06'), and the Sun-Mars trine only a little wider. The Moon now sextiles Pluto exactly, whereas on the prior day it was in platic conjunction with Saturn.

As in the Vision of the 28th Æthyr, the number of angular planets makes it harder to discern the specific control a particular planet may have exercised in the vision.[1] Uranus-Neptune remains supremely strong, now joined by Venus (drawing Mysteries of Woman to the vision's forefront).

The Moon continues to increase in her light: Full Moon approaches. During these early visions, the raw force or pressure of the inner, spiritual light is increasing. As the visions progress, a

[1] An interesting pattern is hidden in these planets, though: As shown later, the chief symbols of this vision correspond to Pisces, which is not emphasized in either zodiac. Pisces is ruled by Neptune with Venus exalted. Of the planets on the horizon and meridian, the Venus-Neptune opposition is the closest configuration, and also squares Crowley's natal Sun.

palpable increase of the inner tension can be felt even in reading them.

In both the Tropical and Sidereal zodiacs, the Moon is in Aries, and the vision begins with Mars near the Midheaven. A pronounced martial theme would be expected. However, no such influence seems evident (other than flitting phrases in §§4-5, *e.g.,* "falchions," or swords) until §14, as Crowley withdraws from the vision. At that point, the Mars symbolism is unmistakable. This is an example of the ambient quality of the "astral environment" (patterns then dominant in collective subconsciousness), discussed in my introductory remarks. That is, the "raging of thousands and thousands of mighty warriors" does not appear to be indigenous to the æthyr itself (which is Venus-themed) but, rather, shows the martial conditioning of the astral plane at the time of the working. A reasonable conclusion is that the 27th Æthyr has no **intrinsic** connection to Mars ideas. (By the time the vision was concluding, Mars was no longer near the Midheaven; but, in either zodiac, the Moon was in Aries.)

Foremost in the Qabalistic symbolism of this vision is that of the Moon, primarily (but not exclusively) manifested through emblems of Pisces. Although Pisces is not a traditional dignity of Luna, Qabalists attribute Pisces to Atu XVIII of the Tarot, **called** "The Moon." By the Enochian symbolism of the æthyr we would rather have expected Venus than Luna; for the æthyr corresponds to **Netzach in Yetzirah,** and two of the letters in the name ZAA correspond to Taurus, the night-house of Venus. It would have been no surprise at all to see the symbolism of Taurus most pronounced, this being not only Venus-themed but also the exaltation of the Moon. But that is not what we find here. Instead the relationship is more or less reversed. Instead of Taurus, the central theme is Pisces, which is not only linked to the Moon through Tarot, but is the exaltation, or place of highest alchemical expression, of Venus. It is also the first path that an aspirant crosses in the approach to Netzach, the sephirah corresponding to Venus.

ZAA or ♌♉♉ = **Leo, Taurus, Taurus.** It enumerates to 7 + 1 + 1 = 9, the number of the Moon! **This is a striking corroboration.** In fact, it is the key to everything in the vision.

§§1-3: The key to the first three verses (and, thereby, to much of the vision) is in the threefold symbolism of the Moon on the Tree of Life:

Gimel, ג (Atu II, The Priestess, linking Kether to Tiphereth), Yesod (sephirah 9, attributed to the Moon), and Qoph, ק (Atu XVIII, "The Moon," attributed to Pisces, linking Netzach and Malkuth). As Crowley summarized in *The Book of Thoth:*

> The Moon, partaking as she does of the highest and the lowest, and filling all the space between, is the most universal of the Planets. In her higher aspect, she occupies the place of the Link between the human and divine, as shown in Atu II. In this Trump, her lowest avatar, she joins the earthy sphere of Netzach with Malkuth, the culmination in matter of all superior forms.

In these first three paragraphs of the vision, we see this three-fold manifestation of the goddess as Gimel, Yesod, and Qoph. "One person am I, and three Gods." She is an outer manifestation of Babalon Herself, expressed as the Threefold Goddess who will be particularly familiar to my readers with pagan interests or background. And, lest we forget, Binah, the sephirah attributed to the Great Mother, is numbered 3.

1. There is an angel with rainbow wings, and his dress is green with silver, a green veil over silver armour. Flames of many-coloured fire dart from him in all directions. It is a woman of some thirty years old, and she has the moon for a crest, and the moon is blazoned on her heart, and her sandals are curved silver, like the moon.

> A paragraph especially indicative of Gimel, but also of all three expressions of the Moon. She is vested in the green of Venus and in flame (both confirming the Netzach correspondence of the æthyr), but otherwise in silver armor of the Moon. The lunar crest at her brow is of Gimel; the Moon on her "heart" corresponds to Yesod as the middle of the three; and the silver, crescent sandals correspond to Qoph; for Pisces rules the feet in astrology.

2. And she cries: Lonely am I and cold in the wilderness of the stars. For I am the queen of all them that dwell in Heaven, and the queen of all them that are pure upon earth, and the queen of all the sorcerers of hell.

> A paragraph especially indicative of Yesod, but also of all three expressions of the Moon. Again, the sequence is Gimel ("Heaven"), Yesod ("pure upon earth" refers to the Pure Consciousness, שכל טהור, attributed to Yesod in *The 32 Paths of Wisdom*), and

then Qoph ("hell"). The reiterated emphasis on loneliness in these verses could be the austerity of Gimel (the 'virgin' Moon); Yesod as 9, the number also attributed to The Hermit in Tarot; or Qoph, Pisces, as complement of Yod, Virgo, The Hermit.

3. I am the daughter of Nuit, the lady of the stars. And I am the Bride of them that are vowed unto loneliness. And I am the mother of the Dog Cerberus. One person am I, and three gods.

A paragraph especially indicative of Qoph, but also of all three expressions of the Moon. The first sentence refers to Gimel, The Priestess; the second to Yesod as 9; and the third to Pisces through Hecate, the goddess of the dark and waning Moon of Qoph and the mother of Cerberus. Throughout much of this vision, it is easiest to think of her as Hecate *per se,* alternating at times with Diana/Artemis.

4. And thou who hast blasphemed me shalt suffer knowing me. For I am cold as thou art cold, and burn with thy fire. Oh, when shall the war of the Aires and the elements be accomplished?

The Moon reflects that which is shone upon it. The brief mention of "war" likely refers to the struggle within Crowley to open to a different level of consciousness.

The "Aires and the elements" are both parts of the Enochian system, anchored in the same set of tablets. These tablets (gateways between Assiah and the deeper Worlds) form the four 'Watchtowers' interfacing between the cube-symbolized material universe and the concentric spheres of the 30 æthyrs surrounding it. These Watchtowers are most commonly treated as elemental, but their letters are also used to form the names of the Governors of each of the æthyrs.

Intuitively, this "war" seems to me to be that inner struggle between reason and the moorings of the ego (Ruach) on the one side, and the realm of superconsciousness (Neshamah) on the other – the bringing into relationship of the circle and cross, or the sphere and the cube.

5. Radiant are these falchions of my brothers, invisibly about me, but the might of the æthyrs beneath my feet beareth me down. And they avail not to sever the Kamailos. There is one in green armour, with green eyes, whose sword is of vegetable fire. That

shall avail me. My son is he, – and how shall I bear him that have not known man?

"Kamailos" is the Greek καμαιλος, "a rope." Crowley proposed that this also might be a pun on καμηλος, "camel," referring to Gimel, ג. Merging the two ideas, this "rope" forms that vertical tie between the Crown and the Heart that is Gimel, which could not be severed. Instead, there is described the "son" of the virgin Moon, whose attributes are those of Venus as Netzach.

6. All this time intolerable rays are shooting forth to beat me back or destroy me; but I am encased in an egg of blue-violet, and my form is the form of a man with the head of a golden hawk. While I have been observing this, the goddess has kept up a continuous wail, like the baying of a thousand hounds; and now her voice is deep and guttural and hoarse, and she breathes very rapidly words that I cannot hear. I can hear some of them now:

This is a standard protective technique Crowley learned as part of the astral scrying methods of the Golden Dawn. The enclosing egg and the hawk-headed image were commonly assumed by the Adeptus Minor journeying into realms of vision. The blue-violet color of the egg is that indigo (often called black) that is the color of the egg of *akasha,* or Spirit, the Quintessence or so-called **fifth** element that crowns the pyramid and the pentagram.

The symbolism of the hunt (here and in verses following) is reflective of Diana/Artemis, the Moon as goddess of the hunt.

7. UNTU LA LA ULULA UMUNA TOFA LAMA LE LI NA AHR IMA TAHARA ELULA ETFOMA UNUNA ARPETI ULU ULU ULU MARABAN ULULU MAHATA ULU ULU LAMASTANA.

The verse is in the Moon Language. Crowley provided the following translation:

> Ye hounds! Ho! Ho! Tallyho! Scent the poison of the Path – Here! There! Back! Sweep around! There goes the quarry down the glade of mossy rock! The foremost has caught him! Tallyho! Tallyho! Pull him down! Tallyho boys! Wind the mort! Tallyho! Tallyho! The hunt is ended.

8. And then her voice rises to a shriek, and there is a cauldron boiling in front of her; and the flames under the cauldron are like

unto zinc flames, and in the cauldron is the Rose, the Rose of 49 petals, seething in it. Over the cauldron she has arched her rainbow wings; and her face is bent over the cauldron, and she is blowing opalescent silvery rings on to the Rose; and each ring as it touches the water bursts into flame, and the Rose takes new colours.

Zinc flames are the red-violet color attributed to Qoph, ק, and Pisces in the King Scale. The image here presented was later adopted by Crowley and Harris for Atu XIV, "Art" or "Temperance," corresponding to Samekh, ס, and Sagittarius. This sign of "The Archer" was, among ancient Greeks and Romans, ruled not by Jupiter, but by Artemis or Diana, goddess of the bow. The symbolic relationships between Sagittarius and the Moon, thus, run much deeper than might normally be supposed.

Furthermore, in Qabalah, the 25th Path of Samekh is that which opens from the Sphere of the Moon in Yesod unto the Sphere of the Sun in Tiphereth. As such, it is the chief focus of the Portal Ritual (a prelude to the full admission to Tiphereth and the Second Order). The image given in this vision much resembles that actually used in the Portal Ritual in the G.D. at the time that Crowley passed through it, despite the fact that other images for Atu XIV are much more common in the popular mind (*e.g.,* that published by Waite).

The rainbow is a common ensign of Samekh. It is symbolically equated to that other "bow" of the Moon-goddess. The Hebrew name for Sagittarius is קשת, *Qesheth,* formed of the letters corresponding to the three lowest paths on the Tree of Life, and meaning "a bow" – interpreted both as "the rainbow of promise," and as the archer's "bow" that launches the "arrow of aspiration" up the Middle Pillar of the Tree of Life, commonly called the "Path of the Arrow." This "arrow of aspiration," or Samekh, is "launched" from Yesod, יסוד, which, written as י־סוד, or *Yod-Sod,* may be read as "the secret hand."

This rainbow, like the "opalescent" effect mentioned, is a common phenomenon experienced in the path of Samekh, as the solar rays of Tiphereth shine upon and through the waters of Yesod. They who successfully complete this path earn the symbolic title *Hodos Chamelionis;* that is, they walk the rainbow-colored "way of the chameleon."

The rose of 49 (7×7) petals is that of Venus and Babalon.

Crowley initially encountered it, most likely, in his Adeptus Minor initiation in Paris early in 1900, where it appeared both in the center of the black floor of the Vault of Adepts, and as the design on the head of the pastos of the Hidden Master. He seems rather quickly to have understood it as an emblem of the goddess, both in her Venus aspect and in all those senses wherein She corresponds to Binah.

Finally, something may be said about the "voice" which "rises to a shriek." This has been observed as a common phenomenon in higher aspirational states, especially those ascending toward Tiphereth or beyond. Sometimes it is a spontaneous physical expression of kundalini activity, or a method to create higher-pitched vibration in the physical and astral bodies to accommodate the higher vibration of spiritual force attempting to incarnate therein.

9. And now she lifts her head, and raises her hands to heaven, and cries: O Mother, wilt thou never have compassion on the children of earth? Was it not enough that the Rose should be red with the blood of thine heart, and that its petals should be by 7 and by 7?

She addresses Nuit as "Mother." (In §3 She identified herself as "the daughter of Nuit.")

10. She is weeping, weeping. And the tears grow and fill the whole stone with moons. I can see nothing and hear nothing for the tears, though she keeps on praying. "Take of these pearls, treasure them in thine heart. Is not the Kingdom of the Abyss accurst?" She points downward to the cauldron; and now in it there is the head of a most cruel dragon, black and corrupted. I watch, and watch; and nothing happens.

All of this is of Binah (sephirah 3), but with a continuing lunar theme in the symbols. In particular, pearls are symbolic of Binah, and are here to be treasured in the heart, an obvious symbol of Tiphereth.

11. And now the dragon rises out of the cauldron, very long and slim (like Japanese Dragons, but infinitely more terrible), and he blots out the whole sphere of the stone.

12. Then suddenly all is gone, and there is nothing in the stone save brilliant white light and flecks like sparks of golden fire; and

there is a ringing, as if bells were being used for anvils. And there is a perfume which I cannot describe; it is like nothing that one can describe, but the suggestion is like lignum aloes. And now all these things are there at once in the same place and time.

The dragon symbolizes the "Black Dragon" stage of alchemy, which is one of putrefaction, or the breaking down or dying of the old state in preparation for the new birth yet to come. It corresponds symbolically to Scorpio and the path of Nun, נ, opening from Netzach to Tiphereth. This, too, is a phenomenon characteristic of the Portal stage to which so many of these symbols refer.

"I watch, and watch; and nothing happens." There is a seeming suspension of movement due to a latency wherein, for a time, nothing whatsoever **seems** to be happening. All movement is occurring under the surface. See how this naturally evolves into the very next sentence, in §11; and then, finally, the brilliant phenomena of §12. These are phenomena of *dhyana.*[1] They herald the opening of the final gates into Tiphereth. Lignum aloe is an incense of Samekh.

A key, coordinating all of the symbols in §10-12, is that, after the phenomena of Scorpio (Nun, נ, opening from Netzach), it is by the path of Samekh, ס, opening from Yesod, that one actually enters Tiphereth.

13. Now a veil of olive and silver is drawn over the stone, only I hear the voice of the angel receding, very sweet and faint and sorrowful, saying: Far off and lonely in the secret stone is the unknown, and interpenetrated is the knowledge with the will and the understanding. I am alone. I am lost, because I am all and in all; and my veil is woven of the green earth and the web of stars. I love; and I am denied, for I have denied myself. Give me those hands, put them against my heart. Is it not cold? Sink, sink, the abyss of time remains. It is not possible that one should come to ZAA. Give me thy face. Let me kiss it with my cold kisses. Ah! Ah! Ah! Fall back from me. The word, the word of the æon is MA-KHASHÂNAH. And these words shalt thou say backwards: AR-

[1] I am aware of Crowley's notation that the phenomena in §12 "are the experiences of the attained Master of the Temple." With respect, I affirm that these are characteristic of a much earlier attainment. (And, even by his own admission through these visions, Crowley was not yet a full M.T.)

ARNAY OBOLO MAHARNA TUTULU NOM LAHARA EN NEDIEZO LO SAD FONUSA SOBANA ARANA BINUF LA LA LA ARPAZNA UOHULU when thou wilt call my burden unto appearance, for I who am the Virgin goddess am the pregnant goddess, and I have cast down my burden even unto the borders of the universe. They that blaspheme me are stoned, and my veil is fallen about me even unto the end of time.

Olive is the color of the watery part of Malkuth, which opens along the path of Qoph, Pisces, toward Netzach. Silver is the color of the Moon. But "olive, flecked gold" is the color of Netzach itself in the Princess Scale. Could there be a relationship or mixing, or even a misperceiving of the color? The words of the angel are the fruit of this particular *dhyana* that Crowley experienced, and are so rich in potential meaning that I shall scarcely comment on them at all, other than to refer them to the reader for meditation. They reflect one facet of the larger process through which Crowley was passing in these visions, the confirmation and intensification of the Knowledge and Conversation of his Holy Guardian Angel and the opening thereby of the Abyss, with the eventual initiation into Binah. "Stone" is a Qabalistic code word for intimate union. His Da'ath ("knowledge," *gnosis*) is said to be interpenetrated with the consciousness of Chokmah and Binah, "the will and the understanding"; that is, his Ruach interpenetrated with Supernal consciousness.

She gives "the word of the æon" as *Makhashanah*. Crowley already knew that the word of the Æon of Horus is *Abrahadabra*. He discovered, to his surprise, that *Makhashanah,* transliterated with Hebrew letters (מאכאשאנה), had the same numerical value as *Abrahadabra* (אבראהאדאברא); *viz.,* 418. (See the section on 418 in Appendix A.)

Crowley's translation of the barbarous words was included in the 1952 Barstow edition of *The Vision & the Voice,* published by Karl Germer:

Hither, O Holy One/ whose burden pulls at thy spine/ Ho! Ho! Ho! The two-headed God (Janus) ploughs thy back/ sows habitations upon thy back/ thou many-phallused queen/ of princely loves/ which are all sodomies/ so that the holy ones laugh and shake with laughter/ while the lords of mischief/ spend upon thee/ TUTULU/. Down bounces from thy back/ the merry mad fetus-

faces/ an emission/ Gather ye sun-roses, sun-roses gather ye from the split backside of the Virgin (Earth).

Tutulu cannot be translated. It is found in *Liber VII* 7:6. If enumerated as Hebrew (טוטולו) it has the value of 66, the sum of the first 11 integers, *i.e.,* the Mystical Number of the 11th Path, Aleph, א.

This verse is a powerful spell! It calls forth Shekinah, descending the Middle Pillar even unto Tav, ת. The line, "I who am the Virgin goddess," &c. seems to be still another example of the three-fold expression of the Moon in Her, and in the Tree of Life. Even more, the identification of the virgin goddess with the pregnant goddess marks the intersection of Gimel, ג, and Daleth, ד, the point where Da'ath properly is situated on the Tree of Life.

14. Now there arises a great raging of thousands and thousands of mighty warriors flashing through the æthyr so thickly that nothing is to be seen but their swords, which are like blue-gray plumes. And the noise is confused, thousands of battle-cries harmonizing to a roar, like the roar of a monstrous river in flood. And all the stone is dull, dull gray. The life is gone from it.

15. There is no more to see.

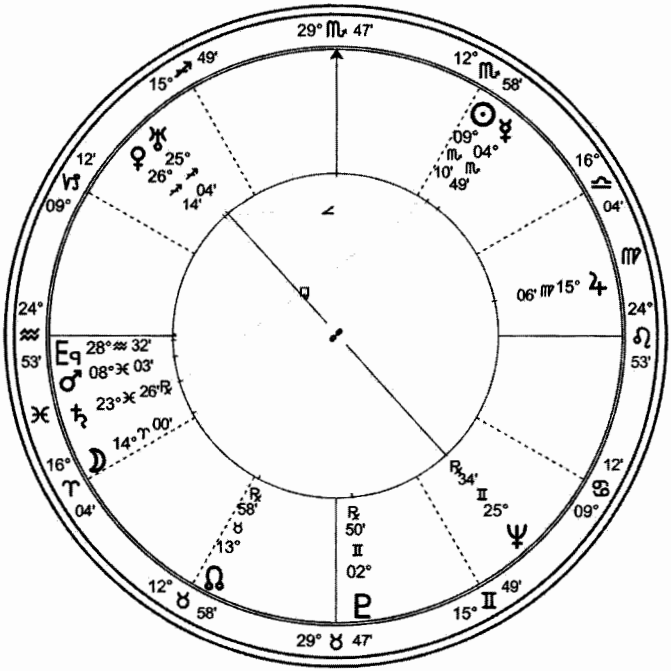
Post-vision phenomena as discussed previously, probably echoing a short burst of kundalini energy. Another way to view this is to regard it as the return descent of the conscious mind from its *dhyanic* condition to below the Veil of Paroketh, where it briefly experienced the war-torn path of Peh, פ. As Crowley experienced it in the Philosophus (4=7) ceremony of the G.D., the ritual of the 27th Path of Peh included such passages as: "The River Kishon swept them away...." The entire Ritual of the 27th Path in the Philosophus ceremony may be worth reviewing in comparison to this §14.

SIDI AISSA, ALGERIA.
***November* 24, 1909, 8-9 p.m.**

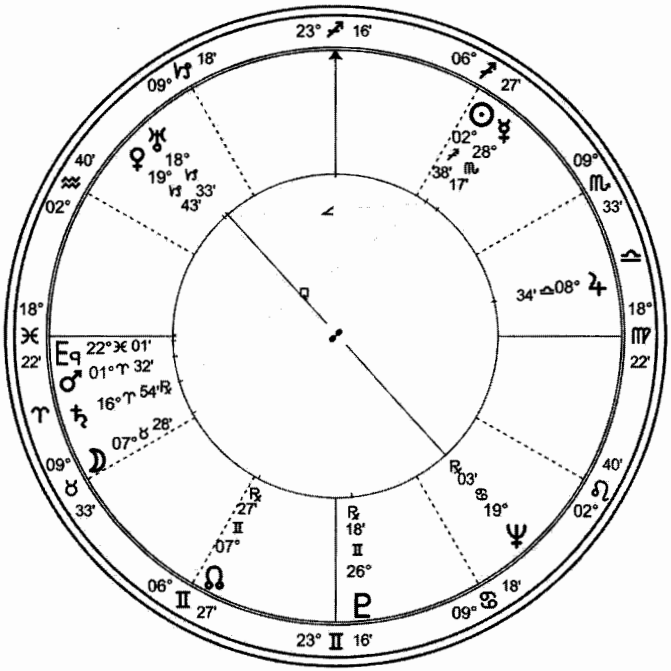
Vision of the 26th Æthyr

1909 November 25, 1:10 p.m. LT
The Desert, near Sidi Aissa: 36N05, 3E40

Sidereal Zodiac
2:00 p.m.:
MC 11♐18
Asc 14♓48
EP 12♓11



Tropical Zodiac
2:00 p.m.:
MC 4♑46
Asc 8♈16
EP 5♈40



The Cry of the 26th Aethyr,
which is called
DES ✠ ♐ ♑ ♑
(☉♍♊)

OVERVIEW: At the beginning of this vision, Pluto was the most angular planet. Among its chief themes are: transformation; the opening and shutting of doors; remapping of reality; and transcendence of the arbitrary, superficial, and transient.

Not every vision undertaken with Pluto on an angle will have these extreme qualities. Most people (even dedicated magicians) are not quite ready, on most occasions, for such a thorough remapping. But it is gratifying to see that a vision that **does** have these qualities in abundance also has an angular Pluto.

Also, Mars is much closer to the Ascendant than it appears. Due to the obliquity of the ecliptic, the 1st House appears (in celestial longitude) to be much larger than it actually is. Space appears to be "squeezed" because of the angle at which it is viewed. This is a common phenomenon, well known to astrologers. Mars' actual altitude is only about 7° below the eastern horizon, and he rose 36 minutes later, near the end of the time when this vision was being received.

The Moon continues in her increase, and is now less than one sign (about two days) from Full Moon. In the Tropical Zodiac, she is in Taurus, which makes no thematic sense for the present vision. In the Sidereal Zodiac, she remains in Aries: Sun and Moon are both in Mars-ruled constellations. This is entirely appropriate for the present vision which begins with woe, wages war in its middle,

and consummates in overflowing blood! – yet these themes are equally well explained by the rising Mars, regardless of zodiacal concerns.

Where the Aries Moon **does** shine is through salient themes distinctively corresponding to Tarot Key IV, The Emperor, attributed to Aries. Besides the obvious Mars themes mentioned above, particular elements more specifically related to Aries and The Emperor include the sulfurous flavor of the whole, and the themes of patriarchal authority expressed through the central character.

Venus' opposition to Neptune is still within 1°, but is past the peak it reached the day before, and is not prominently placed in this chart. As might be expected, it seems to have little to do with this vision.

One astrological factor of a fairly obscure and controversial nature is, nonetheless, so extraordinary that I cannot fail to mention it. In 1977, astronomers discovered a small body, which they named **Chiron,** orbiting between Saturn and Uranus. It is too small to be thought a proper "planet," but is located where no asteroids are known to roam. "Planetoid" is probably the best label for it. At the time of its discovery, Chiron seemed to be an entirely new type of solar system body in a class of its own.[1] In intervening years, most astrologers' conclusions concerning the possible significance of Chiron have centered on the name given it, Chiron having been the mythic teacher of Greek gods and heroes. This pedagogic quality is supported by my own work with the planetoid. It is prominent in horoscopes of those who become "gurus" in one or another area of life, and those who hungrily seek to learn answers.[2] Chiron's transits behave substantially the same as those of Uranus, though of lesser intensity.

The point, at the moment, is that, during this vision of the 26th Æthyr, Chiron, "the teacher of the gods," was at 0°01' Aquarius in the Sidereal Zodiac! At the hour of the previous day's vision, it

---

[1] Astronomers now recognize a class of solar system body which (in honor of Chiron) they call *centaurs*. These display some characteristics of asteroids but also some characteristics of comets, and may be remnants of one or more comets exploded in the past.

[2] Crowley's natal Chiron was at Sidereal 1°16' Aries, a mere 8' from opposite his Venus, and closely square his Mars. Is anyone surprised at **what** his chart said he would teach?

was still in Capricorn; but for this vision declaring, "It is the dawn of the æon," and culminating in the extraordinary visual formulation of the Stélé of Revealing, the planetoid had entered Aquarius!

DES or ג ד ז = **Spirit, Virgo, Gemini.** It enumerates to 4 + 8 + 60 = 72. Given the importance of יהוה in this vision, we note that 72 signifies Tetragrammaton in numerous ways. יהוה is said to be divided into 72 parts (the *Shem ha-M'phorash,* or "Divided Name"). 72 is also the value of a word puzzle combining one, two, three, and all four of its letters: י + יה + יהו + יוהה, and of יהוה spelled in full (each letter spelled out) in a way unique to one of the Four Worlds: יוד הו ויו הי.

Of the three letters, the initial one, *D,* corresponding to Spirit or Akasha, is the most evident; see notes on §1 below. The symbolism of the other two letter-symbols is less evident. Crowley noted, however, that the three letters together declare the nature of the chief deities on the Stélé of Revealing which appears at the end of the vision (§14), Akasha being symbolic of Nuit; the minute point of Yod, the Virgin-Soul, being expressive of Hadit; and Gemini representing the twin-god, Heru-Ra-Ha.

The 26th Æthyr corresponds to **Tiphereth in Yetzirah.** This is **very** evident in this vision, and will receive comment in individual notes that follow. In brief, the æthyr, as part of the ongoing process of transitioning Crowley from Adepthood to Mastery, focuses on the relative untruth – relative "outerness" – of Tiphereth in comparison to Binah. The eagle, the traditional animal ensign of the god Jupiter, represents יהוה, especially as the Christian Jehovah as that idea exists reflected in the human mind – particularly in **Crowley's** mind at that time. Jehovah is here portrayed as the Gnostic Demiurge at his worst. יהוה is the Divine Name of Tiphereth in the oldest known attributions, preserved in modern times in the composite form יהוה אלוה ודעת. He is shown here with a gaggle of symbols of Tiphereth, of the Sun in general, and of the element of Air.

1. There is a very bright pentagram: and now the stone is gone, and the whole heaven is black, and the blackness is the blackness of a mighty angel. And though he is black (his face and his wings and his robe and his armour are all black), yet is he so bright that I cannot look upon him. And he cries: O ye spears and vials of poison and sharp swords and whirling thunderbolts that are

about the corners of the earth, girded with wrath and justice, know ye that His name is Righteousness in Beauty? Burnt out are your eyes, for that ye have seen me in my majesty. And broken are the drum-heads of your ears, because my name is as two mountains of fornication, the breasts of a strange woman; and my Father is not in them.

Symbols of Spirit, Quintessence, or Akasha – all of which are names for the same ONE THING, corresponding to the first letter of the æthyr's name, *D*. The pentagram by itself is a symbol of this, showing the cross of the four elements crowned by scintillating Spirit, the "fifth essence," from which the four emerged and to which they return. This, in fact, is a suitable metaphor for the entire vision: For the eagle declares itself to be an expression of the four elements, emerges from the heart of the brilliant-black angel, and cries out in despair for its return to the Night (N.O.X., the supernal consciousness characteristic of Binah) which is denied it, yet which it recognizes "above" it.

The color of this angel is not ordinary black, but a black that is "so bright that I cannot look upon it." This is a distinctive characteristic of Akasha's so-called "black" egg, best represented chromatically as vivid indigo. The Sanskrit *akasha,* which one authority renders as "primordial spatial substance" (Nuit), comes from the root *kas,* meaning "to shine." This brilliant, shining quality is a virtue of its appearance to astral sight. It is the "unspeakable brightness" mentioned in the Call of the 30 Æthyrs.

The language in this paragraph particularly, and through the rest of the vision more generally, resembles phrases in the Enochian Calls, which Crowley, by now, had been reciting for several days. His concentrated and repeated exposure to the distinctive syntax was beginning to have its effect. "Righteousness in Beauty" is a direct reference to Tiphereth, Beauty (or to Chesed-in-Tiphereth, since *tzedeq,* "righteousness," is the Hebrew name for Jupiter).

Sight, which here is "burnt out," is attributed to Fire. Hearing, which also has been compromised, is attributed to Spirit. Thus, "the vision and the voice" is of the two highest of the five elements. Both sight and hearing are here disabled by overwhelm. (In *Sepher Yetzirah,* vision is attributed to the letter ה, Heh, 5, and hearing to ו, Vav, 6. Compare this to the name הוא implied by the next paragraph.)

2. Lo! the pools of fire and torment mingled with sulphur! Many are their colours, and their colour is as molten gold, when all is said. Is not He one, one and alone, in whom the brightness of your countenance is as 1,728 petals of fire?

The image is quite symbolic of Aries and The Emperor, not only because the figure on that card is an intentional glyph of alchemical Sulphur (🜍), but also because the fire and molten gold are characteristic of Mars, which rules Aries, and the Sun, which is exalted therein.

The name "He" is a reference to the Hebrew הוא, *hu,* which means "he." It is a title of Kether, and enumerates to 12. This is relevant because the quite impressive-looking number 1,728 is simply 12^3 – the powers of the Name הוא, as of the zodiac, manifest in solid, three-dimensional form. The text gives a quite beautiful and extraordinary chakra-like image!

3. Also he spake the curse, folding his wings across and crying: Is not the son the enemy of his father? And hath not the daughter stolen the warmth of the bed of her mother? therefore is the great curse irrevocable. Therefore there is neither wisdom nor understanding nor knowledge in this house, that hangeth upon the edge of hell. Thou art not 4 but 2, O thou blasphemy spoken against 1!

Oedipus and Elektra! A complex reference to the four letters in the Tetragrammaton, which is now introduced for the first time in this vision – but as a curse! There are also likely keys here from Crowley's own subconscious mind, laced with its flagrant Oedipal elements; and of his identification with the image of Horus as successor of his slain father, Osiris, which partially arose therefrom.

"...there is neither wisdom [Chokmah] nor understanding [Binah] nor knowledge [Da'ath] in this house [Beth, ב, Mercury, the mind]." In other words, the thing now to be dragged forth and cursed is the **intellect devoid of supernal inspiration.**[1] Jehovah (יהוה) is here symbolized not so much by the number 4, as by 2, duality; for he is the Demiurge, and thus (as conventional Gnostic doctrine defines Him) the blasphemy against the true Unity.

---

[1] It is also implicitly devoid of the Crown, Kether; for חכמה בינה ודעת, "Chokmah, Binah, and Da'ath," has the same numeration, 620, as כתר, *Kether.*

4. Therefore whoso worshippeth thee is accursed. He shall be brayed in a mortar and the powder thereof cast to the winds, that the birds of the air may eat thereof and die; and he shall be dissolved in strong acid and the elixir poured into the sea, that the fishes of the sea may breathe thereof and die. And he shall be mingled with dung and spread upon the earth, so that the herbs of the earth may feed thereof and die; and he shall be burnt utterly with fire, and the ashes thereof shall calcine the children of flame, that even in hell may be found an overflowing lamentation.

These four curses are of the four elements, *viz.,* Air, Water, Earth, and Fire in the same sequence that the elements are distributed on the Enochian elemental tablets. The passages are accurséd expressions of יהוה, which qabalistically conveys those elements. They are also articulated in the style of the penalty clauses of Masonic oaths, some of the language of which is actually included in this paragraph. The idea seems to be that someone who worships this outer, delusional veil, as if it were underlying REALITY, will become caught up in its mortality. All that is not THE ONE, the Center, *Purusha,* &c. **will** pass. Thus speaks the angel who is a symbol of Akasha, a higher (or deeper) point of view.

5. And now on the breast of the Angel is a golden egg between the blackness of the wings, and that egg grows and grows all over the æthyr. And it breaks, and within there is a golden eagle.

Now emerges the eagle of Jove that, in this vision, is Jehovah Himself expressed in Tiphereth, first appearing in solar symbols (as a **golden egg** from the **heart** of the Akasha-angel). The **eagle** is the Kerub of Air, the element corresponding to Tiphereth (especially Tiphereth in Yetzirah, to which this æthyr corresponds).

6. And he cries: Woe! woe! woe! Yea, woe unto the world! For there is no sin, and there is no salvation. My plumes are like waves of gold upon the sea. My eyes are brighter than the sun. My tongue is swifter than the lightning.

Serial repetitions of "Woe" are common in Enochian passages. For example, the 10th Call, which opens the Airy part of Water, includes the similar phrase, "Woe Woe Woe Woe Woe Woe, yes, Woe be to the earth, for her iniquity is, was, and shall be great."

The Enochian word for "woe" is *ohio* (which one frater, living in Cleveland, told me he would like to confirm!). In the present passage, however, the "woe" is fourfold, corresponding, again, to the fourfold Tetragrammaton.

7. Yet am I hemmed in by the armies of night, singing, singing praises unto Him that is smitten by the thunderbolt of the abyss. Is not the sky clear behind the sun? These clouds that burn thee up, these rays that scorch the brains of men with blindness; these are heralds before my face of the dissolution and the night.

All through this set of paragraphs, the point of view appears to be Tiphereth. "...hemmed in by the armies of night" is astronomically accurate regarding the Sun in space. It also reflects the relationship of Tiphereth to Binah, and of L.V.X., the Qabalistic **Light,** to N.O.X., the Qabalistic **Night.** This concept is echoed in other sentences later in the paragraph. It is not the Demiurge (here also seemingly equated with the human ego) that is any longer worshipped and praised in song, but the Adept "that is smitten by the thunderbolt of the abyss." The annihilation in the Abyss is an even greater, further step than the illumination in Tiphereth.

8. Ye are all blinded by my glory; and though ye treasure in your heart the sacred word that is the last lever of the key to the little door beyond the abyss, yet ye gloss and comment thereupon; for the light itself is but illusion. Truth itself is but illusion. Yea, these be the great illusions beyond life and space and time.

9. Let thy lips blister with my words! Are they not meteors in thy brain? Back, back from the face of the accursed one, who am I; back into the night of my father, into the silence; for all that ye deem right is left, forward is backward, upward is downward.

The word is likely N.O.X.; but the **experience** of it as "the last lever of the key to the little door," &c., is not the same as one's ideas about it in advance. A reversal of consciousness is required.

10. I am the great god adored of the holy ones. Yet am I the accursed one, child of the elements and not their father.

Continues the discussion of יהוה expressed in Yetzirah, the outer representation of Jehovah as worshipped exoterically. The "holy ones" likely are the *Chasidim, i.e.,* adepts (in the lesser sense that

this term was understood in the Golden Dawn). The eagle-angel is "child of the elements," *i.e.,* the product of the microcosmic view of things, something adorable to the outer and lesser, but a false eidolon for any deeper truth.

11. O my mother! wilt thou not have pity upon me? Wilt thou not shield me? For I am naked, I am manifest, I am profane. O my father! wilt not thou withdraw me? I am extended, I am double, I am profane.

Threatened with exposure for its inauthenticity, this projection of the intellect appeals to something deeper and truer for its salvation. That is, as Tiphereth, the child, he calls upon Binah and Chokmah (the Mother and Father, respectively) for aid; or to say it another way, he calls upon Nuit and Hadit, She as his refuge, and He as the unextended Light.

Ultimately, this appeal is futile. The fiction, rightly adored by those not yet attained to it, is representative of the very fabrication (or veil) of intellect that these visions are progressively exposing.

12. Woe, woe unto me! These are they that hear not prayer. It is I that have heard all prayer alway, and there is none to answer *me.* Woe unto me! Woe unto me! Accursed am I unto the æons!

The "Woe" is here merely double, and no longer fourfold, even as the eagle said in the previous verse that he is double. He is absorbing the point of view expressed in the angel's earlier statement, "Thou art not 4 but 2." This image of "God" (actually a projection of the human ego) appears pitiful in the face of its pending dissolution. The anguish is human anguish at the loss of its prior ideal.

13. All this time this brilliant eagle-headed god has been attacked, seemingly, by invisible people, for he is wounded now and again, here and there; little streams of fresh blood come out over the feathers of his breast. And the smoke of the blood is gradually filling the Æthyr with a crimson veil. There is a scroll over the top, saying: *Ecclesia abhorret a sanguine;* and there is another scroll below it in a language of which I do not know the sounds. The meaning is, Not as they have understood.

The transformation begins. The blood of the eagle is spilled in his slaying. This is expressive of the transition from the Old Æon to the new, and is symbolic of the "spilling of one's blood" (both ac-

tually and psycho-spiritually) which was ahead for Crowley on this journey – as it is ultimately, in one incarnation or another, for every Adept in the inexorable draw of the Abyss. Tiphereth is not the final step of the inward journey. One must, in ripe time, give one's blood (the whole of the substance of one's life) to Babalon.

Crimson is the color of Binah in the King Scale. This eventually darkens to the black attributed to Her in the Queen Scale. The Latin phrase, *Ecclesia abhorret a sanguine* ("The Church abhors [shrinks from] blood"), enumerates to 215. Of the normal Hebrew associations with this number, the most interesting is probably זרח, *zarach,* meaning, "to shine; to rise [as the Sun]; to give light; sunrise;" it is the root of מזרח, "east."

14. The blood is thicker and darker now, and it is becoming clotted and black, so that everything is blotted out; because it coagulates, coagulates. And then at the top there steals a dawn of pure night-blue, – Oh, the stars, the stars in it deeply set! – and drives the blood down; so that all round the top of the oval gradually dawns the figure of our Lady Nuit, and beneath her is the flaming winged disk, and below the altar of Ra-Hoor-Khuit, even as it is upon the Stele of Revealing. But below is the supine figure of Seb, into whom is concentrated all that clotted blood.

This "blood," being originally the vital, life-giving and life-sustaining fluid flowing through the veins of the slain shell of exoteric religion, is becoming denser and darker. It is precipitating down the planes, manifesting in Assiah, in the sensual world, concentrated down about Seb, the earth. (This is one interpretation of the alchemical *coagula.*) It serves as the instrument or medium of the manifestation of the symbols of the New Æon, the birth of the "new world order."

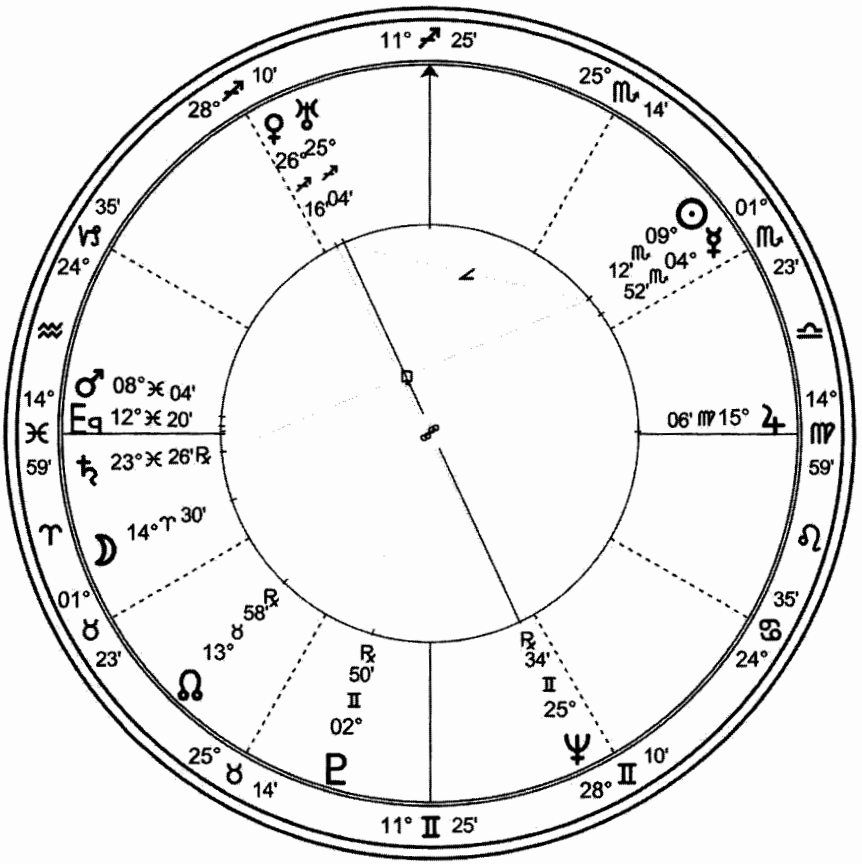
15. And there comes a voice: It is the dawn of the æon. The æons of cursing are passed away. Force and fire, strength and sight, these are for the servants of the Star and the Snake.

Tiphereth is this "golden dawn" – but now purified, cleansed of its old, restrictive forms. One might wonder if a horoscope for the conclusion of this vision might not be taken as the "birth chart of the Æon of Horus." In one sense, at least, it was so for Crowley. In another, the New Æon commenced in the spring of 1904. In still another sense, its commencement is outside of linear time.

However, there is something most attractive about a horoscope with the Sun in the constellation Scorpio, the Moon in Aries, and Mars (trine the Sun) just emerged above the eastern horizon for… "the *dawn* of Horus."

16. And now I seem to be lying in the desert, exhausted.

THE DESERT, NEAR SIDI AISSA
November 25, 1909. 1.10-2 p.m.



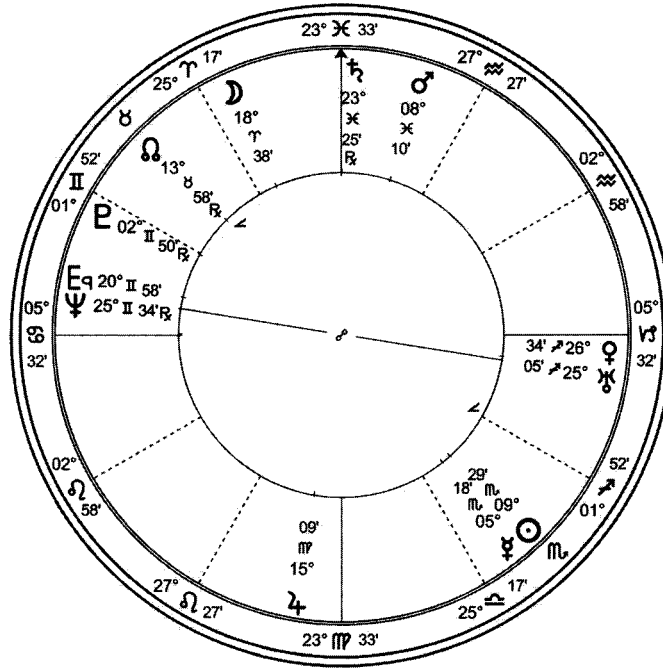
"The Dawn of the Aeon of Horus"

1909 November 25, 2:00 p.m. LT
The Desert, near Sidi Aissa, Algeria
36N05, 3E40

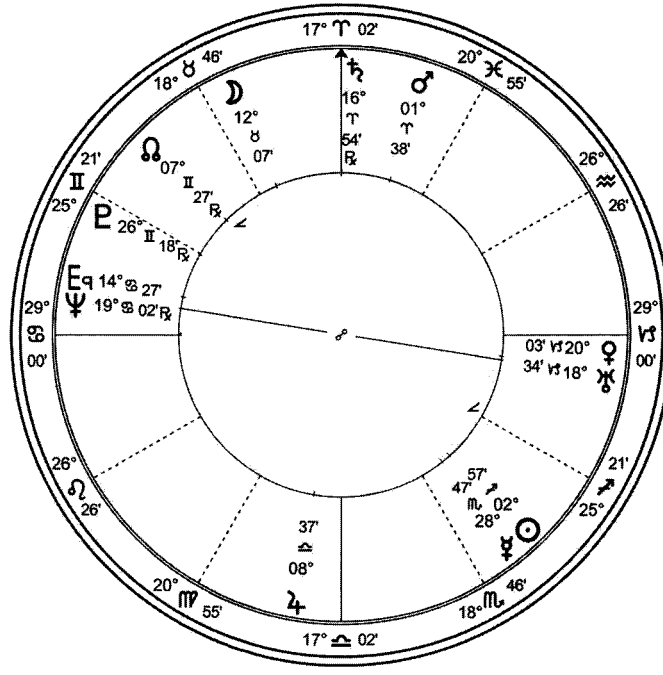
Vision of the 25th Æthyr

1909 November 25, 8:40 p.m. LT
Ain El Hajel: 35N40, 3E53

Sidereal Zodiac
9:40 p.m.:
MC 9♈28
Asc 17♋48
EP 5♋08



Tropical Zodiac
9:40 p.m.:
MC 2♉57
Asc 11♌16
EP 28♋37



The Cry of the 25th Aethyr,
which is called
VTI ✠ ♃ ♐ ♑
(♑♌♐)

OVERVIEW: This vision was obtained on the evening of the same day as that of the 26th Æthyr. Therefore, many of the astrological factors remain the same. Major aspects and the Moon's phase and sign remain unchanged from the previous vision.

The chief difference is in the angular planets which, in this case, seem to give little clue to the vision: Though the vision commenced with the planet Saturn **precisely** on the Midheaven, there are no particularly remarkable Saturn themes of the vision, other than the relatively minor themes of weight and burden at one point and the severity of the figure at the end (when Saturn was no longer culminating). In fact, the **only** decisive confirmation of any of the main astrological themes in the vision is the persistence of warrior and other martial themes sprinkled throughout, which again would conform to the Sidereal positions of the Moon in Aries and the Sun in Scorpio, and to the Geburah correspondence of the æthyr.

VTI or ♃♐♑ = **Capricorn, Dragon's Head, Sagittarius.** It enumerates to 6 + 9 + 10 = 25. In addition to being 5×5 (thus a number of the fifth sephirah, Geburah), it is the value of יהוד, *Yehevid,* the Divine Name of Geburah in Briah. More importantly, it is the value of חיוא, *chiwa,* a rabbinical term for "beast." This *beast* – specifically the archetypal Beast 666, or evolutionary solar logos with which Crowley deeply identified – is the primary object of this vision.

The activity of the individual letters is particularly clear in §1, as discussed in the notes below. As is characteristic of many of these visions, scenes reflecting the symbolism of the individual letters appear near the beginning. This tends to confirm that, consistent with the Golden Dawn methods in which he had been trained, Crowley inaugurated these visions by concentrating on those symbols that would key him into the part of the astral realm he wished to explore. Thus, for this vision, he would have concentrated his attention on the three Enochian letters ה, ר, and ל, and on their correspondences of Capricorn, Caput Draconis, and Sagittarius. These, in turn, would have brought instantly into his trained mind many other associations, especially from Tarot.[1]

But the symbolism of these individual letters is fairly absent throughout the remainder of the vision, with one exception: Crowley, in his own commentaries, revealed a tendency to equate Caput Draconis, the Dragon's Head, with "the head of the Beast." For even more obvious reasons, he equated Leo with the lion-headed Great Beast, 666. Not only did he intermix their symbolic associations in places, but he actually confused his own jottings of their already-similar astrological glyphs, ♌ and ☋. Thus, the pronounced Leo/Beast themes of this vision may well be a natural development in his psyche of the symbol of Caput Draconis.

Theoretically, the sephirothic attribution of this 25th Æthyr is **Geburah in Yetzirah.** From reading the vision, there is no doubt that its symbolism is mostly that of the 19th Path of the Tree of Life corresponding to the Hebrew letter ט, Teth, and the XIth Trump of Tarot, traditionally called Strength. Does this clear example contradict the Qabalistic model we are employing to examine these visions? Quite the contrary. For the Tarot Keys traditionally called Strength and Justice (and still known to Crowley by these names at the time of this vision in 1909) are both connected on the Tree of Life to the fifth sephirah, which is **also** called both *Diyn,* דין, Justice, and *Geburah,* גבורה, Strength. Even were the vision's pronounced military and other Geburan characteristics ignored, it is not, we hold, a stretch to view this vision of the Trump called Strength as reflecting also the nature of the sephirah called Strength. (See also the notes on §16 below.)

---

[1] To see these symbols juxtaposed, the student can lay out the three Tarot trumps corresponding to these letters: XV, The Devil; II, The Priestess; and XIV, Art. (The same can be done for each æthyr, of course.)

0. There is nothing in the stone but the pale gold of the Rosy Cross.

Crowley began these visions by gazing into the center of a large topaz on which was engraved the symbol of the Rosy Cross.

1. Now there comes an Angel with bright wings, that is the Angel of the 25th Aire. And all the aire is a dark olive about him, like an alexandrite stone. He bears a pitcher or amphora. And now there comes another Angel upon a white horse, and yet again another Angel upon a black bull. And now there comes a lion and swallows the two latter angels up. The first angel goes to the lion and closes his mouth. And behind them are arrayed a great company of Angels with silver spears, like a forest. And the Angel says: Blow, all ye trumpets, for I will loose my hands from the mouth of the lion, and his roaring shall enkindle the worlds.

The symbols corresponding to the letters of VTI are those of Capricorn, Caput Draconis, and Sagittarius. The first and last correspond to the Tarot Trumps called The Devil and Temperance. The latter is generally recognized as an image of the Holy Guardian Angel; and the former is, in fact, the reflection of that same Angel under a veil of darkness. They are thus, as it were, the black and white pillars of the temple, or the night and day expressions of the same idea.

The first angel is the distinctive angel of the æthyr. Alexandrite is attributed to Gemini. The amphora (a classic-style two-handled jar, as for carrying water &c.) is commonly shown on The Star card. These clue us to what is occurring in the vision:

The central theme of this vision is the letter Teth, ט, Leo, which will be explored in various ways in the paragraphs below. The angel is equivalent to the woman who joins the lion on the XIth Trump, traditionally called Strength. That woman is symbolic of the path of Gimel, ג, The Priestess, descending from Kether to Tiphereth and intersecting Teth, ט, uniting the powers of the Moon (ג) and the Sun (ט, Leo, ruled by the Sun). Two other paths also descend from the supernals to Tiphereth, crossing Teth in the process: Zayin, ז, Gemini (evidenced here by the alexandrite color) and Heh, ה, Aquarius (reflected in the amphora borne by the angel). Thus, he (should it not be "she"?) consolidates these three paths of ג, ז, and ה intersecting Teth, ט.

The angel upon the white horse corresponds to Samekh, ס, the horse echoing the centaur image of Sagittarius. The angel upon the black bull corresponds to A'ayin, ע, Capricorn, the bull of earthen Taurus not atypically appearing to substitute for other Earth-sign animals.[1] By a twist in the seer's mind, the bull also may have been suggested by the Hebrew V (ו), corresponding to Taurus, being substituted for the Enochian V, ᑎ. The white and black of the horse and bull echo the white and black pillars of the temple. The lion that arises between them corresponds to the Dragon's Head in Crowley's symbolism, and thus to the middle letter T. Furthermore, the Hebrew T, ט, corresponding to Leo, seems to have been overlapped in the seer's mind with the Enochian T, ᒧ.

Both of these substitutions, the V and the T, were done in a way that did no actual damage to the symbolism that was expected, but that led to an alternate expression of the same symbolism that incorporated the Hebrew as well as the Enochian.

Teth, ט, is usually rendered "serpent" (hence the lion-serpent characteristics of this Leo-attributed letter). But, according to Dr. Karl Feyerabend, ט actually means "a coiling, twisting" – that which is coiled **like** a snake, but not so much the snake itself. This is an important distinction, for the literal meaning of the Sanskrit *kundalini* is also "coiled." Teth, ט, the solar-lion-serpent force that *The 32 Paths of Wisdom* calls "the consciousness of the secret of all spiritual activities," is simply another term for kundalini.

Therefore, it is important that, as we are told from the start, this central letter is going to devour, or subsume, the other two, thereby becoming the main character of this drama. This devouring and sublimation is exactly what the central channel of kundalini, called *sushumna,* does with respect to the energies of the lateral channels, *ida* and *pingala.* At once, the angel of the æthyr assumes the same relationship to the lion as the Shakti-woman in the traditional Strength card (ט): the primary symbol-image of the vision is established. In a passage reminiscent of the language of *The Apocalypse,* amidst blasting "trumpets," we receive the hint that the voice of this lion, the roar of this Great Beast, "shall enkindle the worlds." (Put this idea in context of the Vision of the 26th Æthyr, just received by him a mere six hours earlier on the same day.)

---

[1] In my own astral vision work, it has not been unusual for similar earthen, horned animals to appear when Taurus or Capricorn symbols are invoked. One of the most memorable and, at the time, painful of these was a rhinoceros!

2. Then the trumpets blow, and the wind rises and whistles terribly. It is a blue wind with silver specks; and it blows through the whole Æthyr. But through it one perceives the lion, which has become as a raging flame.

These words describe the unleashing of kundalini as a "raging flame." Blue with silver interwoven indicates Gimel, ג, the Moon, The Priestess in Tarot. The woman in the XIth Trump, to whom this angel corresponds, is also an expression of Gimel. The rising, whistling wind is an intensified infusion of the Light borne along this path of ג. Its effect on the lion is quite remarkable and understandable, when all of these symbols are integrated and their meaning comprehended.

What has Gimel to do with the theme of Geburah to which we have ultimately related this æthyr? Everything. One of the rarely discussed arcana of the Order of the Rosy Cross is that the word Gimel, גמל, is a formula of the advance of the Adeptus Minor, $5^{\circ}=6^{\square}$. It is through the path of Gimel that the Lesser Adept has experienced the Knowledge and Conversation of the Holy Guardian Angel; and that path continues to lie ever before the Adept, the one central and pervasive reality of his or her inner life. Yet two paths, Mem מ and Lamed ל, also beckon the Adept, in ripe time, to the Sphere of Geburah and the $6^{\circ}=5^{\square}$ Grade. These three letters **spell** גמל, *Gimel,* as if to say: "Yea, walk these paths unto Strength; but lose not sight of that all-encompassing ONE IDEA that characterizes your Adepthood."

3. And he roareth in an unknown tongue. But this is the interpretation thereof: Let the stars be burnt up in the fire of my nostrils! Let all the gods and the archangels and the angels and the spirits that are on the earth, and above the earth, and below the earth, that are in all the heavens and in all the hells, let them be as motes dancing in the beam of mine eye!

It is common, in such heightened vision, for the auditory centers of the brain to receive stimuli that are not comprehensible and that seem like inarticulate sounds, yet for the magician to have direct telepathic awareness of the meaning. (See Crowley's parenthetical note appended at the end of the vision.)

The left and right nostrils, in the symbolism of the R.R. et A.C., correspond to Venus and Mars, respectively. These female

and male expressions of Eros are, then, the principles in whose "fire" the stars are to be burnt up.

4. I am he that swalloweth up death and victory. I have slain the crownéd goat, and drunk up the great sea. Like the ash of dried leaves the worlds are blown before me. Thou hast passed by me, and thou hast not known me. Woe unto thee, that I have not devoured thee altogether!

"Victory" is Netzach; and "Death" is Atu XIII, the path of Nun, נ, Scorpio, which opens into Netzach from Tiphereth. The "great sea" refers to the waters of Hod; and the "crowned goat" refers to Atu XV, the path of A'ayin, ע, Capricorn, which emanates Hod from Tiphereth. The Sun-ruled lion thus identifies himself with the solar consciousness of Tiphereth, which, he says (invoking traditional ceremonial language) Crowley has "passed by" and yet not "known," *i.e.,* not truly understood. Continuing the theme that the Adept ultimately must be dissolved into the nothingness of the Abyss, the lion utters the last sentence of the paragraph.

5. On my head is the crown, 419 rays far-darting. And my body is the body of the Snake, and my soul is the soul of the Crowned Child. Though an Angel in white robes leadeth me, who shall ride upon me but the Woman of Abominations? Who is the Beast? Am not I one more than he? In his hand is a sword that is a book. In his hand is a spear that is a cup of fornication. Upon his mouth is set the great and terrible seal. And he hath the secret of V. His ten horns spring from five points, and his eight heads are as the charioteer of the West. Thus doth the fire of the sun temper the spear of Mars, and thus shall he be worshipped, as the warrior lord of the sun. Yet in him is the woman that devoureth with her water all the fire of God.

"Who is the Beast? Am not I one more than he?" 419 is the value of *Teth* spelled out as a word, טית; and the common Hebrew word for "Beast" (as in *Genesis* 1:25) is חית, *chaiyath* = 418. טית = 419 = 418 + 1.

Teth means "snake" and is Leo, ruled by the Sun; so it also has the soul of the crowned solar child of Tiphereth. The "sword that is a book" is *Liber Legis.* Crowley wrote that the "great and terrible seal" is the Seal of Babalon, the seven-pointed star with the

letters of her name in its angles, and the mystery of seven 7s in the midst.

The "secret of V" with "ten horns" springing from "five points" is the name V.V.V.V.V., Crowley's sacramental name in the $8^{\circ}=3^{\square}$ Grade of Magister Templi. "Eight" and "charioteer" refer to Cheth, ח = 8, which corresponds to Atu VII, The Chariot; it is surely a further reference to חיה, *chaiyath,* "beast," which is spelled identically to the word *Cheth,* חית. The penultimate sentence describes a collaboration of Tiphereth and Geburah (the Sun and Mars), even as these are blended in the name Ra-Hoor. The final sentence refers to the feminine mystery of Binah that is deeper than all the solar fire of the Adepthood of Tiphereth.[1]



6. Alas! my Lord, thou art joined with him that knoweth not these things.

7. When shall the day come that men shall flock to this my gate, and fall into my furious throat, a whirlpool of fire? This is hell unquenchable, and all they shall be utterly consumed therein. Therefore is that asbestos unconsumable made pure.

An ingenious subtlety: The lion is Teth, ט. "Gate" is Daleth, ד. "Mouth" (where one could fall into the throat) is Peh, פ.[2] These are the three "reciprocal" or horizontal paths on the Tree of Life. Teth is symbolic of a spiritually intensified fire that leaves little recognizable in its wake. Here is reference to the burning away of the extraneous so that only the inconsumable, the REAL, remains.

8. Each of my teeth is a letter of the reverberating name. My tongue is a pillar of fire, and from the glands of my mouth arise

---

[1] This paragraph is not a very revelatory "revelation." Every detail was in Crowley's mind long before this vision. The paragraph has more the feeling a single inner impulse igniting one part of the brain with a consequent "data dump" of a large block of associated information.

[2] ד + ט + פ = 4 + 9 + 80 = 93, *q.v.*

four pillars of water. TAOTZEM is the name by which I am blasphemed. My name thou shalt not know, lest thou pronounce it and pass by.

32 teeth: the value of one of Crowley's favorite formulæ of that era, "the reverberating name" אהיהוה (אהיה, *Eheyeh,* fused with יהוה, Y.H.V.H.). After the references to fire in the prior paragraph, "teeth" likely also is a hint at Shin, ש, which corresponds to fire and literally means "tooth."

The "four pillars of water" refer to the four rivers that flow forth from Eden in *Genesis* (or from Da'ath in the Tree of Life: See the commentary to §7 of the Cry of the 30th Æthyr).

TAOTZEM is not recognizable, and may be examined qabalistically in several ways.[1] The usual Qabalistic means of blaspheming a name is to write it backwards, suggesting that the real name of this creature is METzOAT, perhaps some form of the Hebrew word מצוע, "center, middle, midst" (as he is of Tiphereth).

9. And now the Angel comes forward again and closes his mouth.

10. All this time heavy blows have been raining upon me from invisible angels, so that I am weighed down as with a burden greater than the world. I am altogether crushed. Great millstones are hurled out of heaven upon me. I am trying to crawl to the lion, and the ground is covered with sharp knives. I cut myself at every inch.

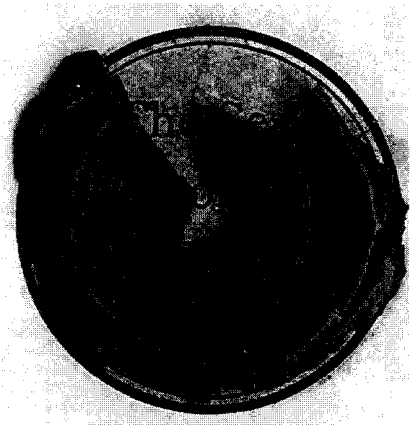
This metaphorical report will be familiar to many who have penetrated into realms of such higher-intensity spiritual energies. This sense of being beaten is not uncommon in situations where heightened kundalini activity is conjoined with efforts to penetrate into progressively subtler realms. It is the relative density of the subtle body that limits one's forward progress, yet the very force of the inner propulsion drives one onward – the net effect being quite a pummeling or crushing. It is the mystical equivalent of being "caught between a rock and a hard place."

---

[1] It could be transliterated in Hebrew either as טאעצים = 220, the number of verses in *Liber Legis, The Book of the Law* (or of the letters R.C.), or טאוצים = 156 = *Babalon;* or טאעצם = 210 = N.O.X. However, it is hard to see how any of these holy numbers could represent execration, so it is likely they are only tempting blinds.

11. And the voice comes: Why art thou there who art here? Hast thou not the sign of the number, and the seal of the name, and the ring of the eye? Thou wilt not.

He **is** that which he seeks. Why, he is then asked, does he struggle so hard to reach it? The "sign of the number," &c., is the numerical clue of 666 which Crowley equated with his own name. The "ring of the eye" is the seal of V.V.V.V.V. that Crowley carried, hidden in a secret compartment of his Adeptus Exemptus ring, which he stated was given him by the Secret Masters of A∴A∴ to reflect their Authority, and which he bore as their agent. The round seal consisted of a Wadjet-eye surrounded by five V's, arranged as an upright pentagram. It was imprinted on the certificate of an admitted Probationer $0^{\circ}=0^{\square}$ in crimson wax (the color of Binah in the highest color scale).



12. And I answered and said: I am a creature of earth, and ye would have me swim.

13. And the voice said: Thy fear is known; thine ignorance is known; thy weakness is known; but thou art nothing in this matter. Shall the grain which is cast into the earth by the hand of the sower debate within itself, saying, am I oats or barley? Bond-slave of the curse, we give nothing, we take all. Be thou content. That which thou art, thou art. Be content.

An important doctrine that speaks for itself and requires little comment – only this drawing of attention to it. "Fear" is פחד, *Pachad,* the third and lowest title of Geburah.[1]

14. And now the lion passeth over through the Æthyr with the crowned beast upon his back, and the tail of the lion goes on instead of stopping, and on each hair of the tail is something or

[1] §13 is **amazingly** expressive of the tone of the Geburan stage of initiation, the $6^{\circ}=5^{\square}$ Grade.

other – sometimes a little house, sometimes a planet, at other times a town. Then there is a great plain with soldiers fighting upon it, and an enormously high mountain carved into a thousand temples, and more houses and fields and trees, and great cities with wonderful buildings in them, statues and columns and public buildings generally. This goes on and on and on and on and on and on and on – all on the hairs of this lion's tail.

15. And then there is the tuft of his tail, which is like a comet, but the head is a new universe, and each hair streaming away from it is a Milky Way.

These paragraphs substantially speak for themselves. They describe a culminating vision within heightened consciousness. It may help to understand that this Beast, understood to be an expression of *Chiah* (the distinctive consciousness of Chokmah), is the life-stream itself which, in its unfolding, is the true creator of all things. These images are compatible with many ancient songs and sayings about kundalini.

16. And then there is a pale stern figure, enormous, enormous, bigger than all that universe is, in silver armour, with a sword and a pair of balances. That is only vague. All has gone into stone-gray, blank.

The image of Libra: Tarot Key VIII, then called Justice. (The pale, stern aspect is the consequence of Saturn's exaltation in Libra.) In this æthyr attributed to Geburah, the emphasis has moved from Strength to Justice. *Pachad, Geburah,* and *Diyn* – Fear, Strength, and Justice – are the three titles of the fifth sephirah. The vision has climaxed in a glimpse of the highest aspect of that particular principle that it has manifested.

This image also may foreshadow the Æon of Maat, which *Liber Legis* implies eventually will succeed that of Horus. Maat is not only goddess of justice, but of actual **natural** laws governing the fabric of reality. (In modern times, then, we might call Her goddess of physics.) Notice that She appears vaguely, as if in the background, immediately after the images of an emerging cosmos.

17. There is nothing.

AIN EL HAJEL.
***November* 25, 1909. 8.40-9.40 p.m.**

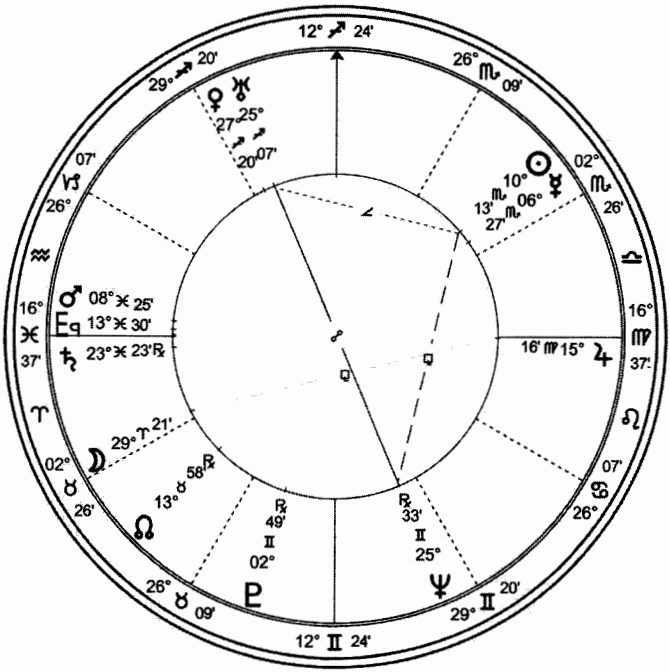
(There were two voices in all this Cry, one behind the other – or, one was the speech, and the other the meaning. And the voice that was the speech was simply a roaring, one tremendous noise, like a mixture of thunder and water-falls and wild beasts and bands of artillery. And yet it was articulate, though I cannot tell you what a single word was. But the meaning of the voice – the second voice – was quite silent, and put the ideas directly into the brain of the Seer, as if by touch. It is not certain whether the millstones and the sword-strokes that rained upon him were not these very sounds and ideas.)

This postscript paragraph reiterates the telepathic recognition of what was being communicated (the "two voices"), and also describes characteristic phenomena of kundalini release. Each detail of the description is exact in this regard. Teth is the main Qabalistic symbol of this primal "solar-serpent force"; nor is there any shortage of these phenomena in the Phoenix-fires of Geburah.

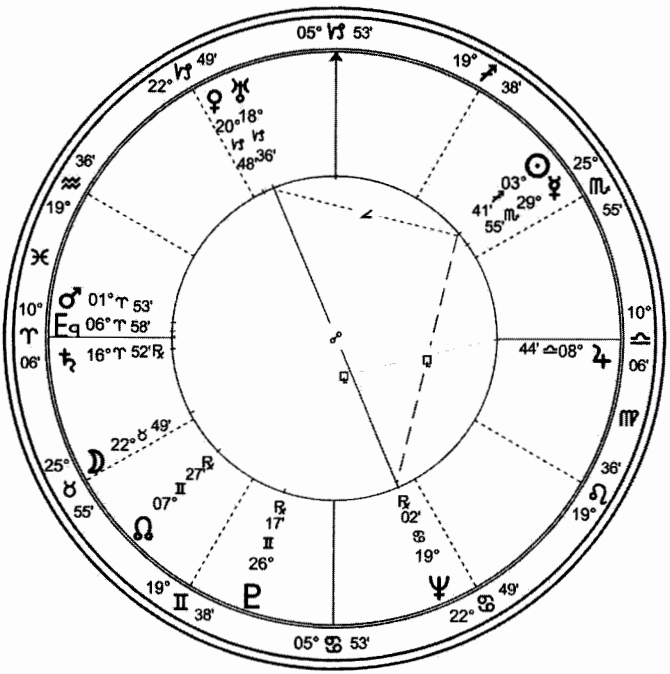
Vision of the 24th Æthyr

1909 November 26, 2:00 p.m. LT
Ain el Hajel, Algeria: 35N40, 3E53

Sidereal Zodiac
3:25 p.m.:
MC 2♑15
Asc 17♈58
EP 6♈19



Tropical Zodiac
3:25 p.m.:
MC 25♑44
Asc 11♉27
EP 29♈48



The Cry of the 24th Aethyr,
which is called
NIA ✠ ♐ ♑ ♐
(♏♐♉)

OVERVIEW: The three visions for the 24th, 23rd, and 22nd Æthyrs were obtained in the days immediately surrounding the Full Moon. In my experience, this is the time each month during which magical energies are at their strongest. Even as the Moon reflects the greatest amount of solar light at Full Moon, so does the inner sensorium, which is the Moon (or Yesod) aspect within each of us, reflect the greatest amount of L.V.X. from Tiphereth. Not only are sexual energies at their peak at the time, but their inner counterparts, those aspects of consciousness employed in the syzygy of the Adept and his or her Holy Guardian Angel, are at their strongest tides as well. This energy does not peak exactly at the Full Moon, but extends a few days beyond, even as high tides of the oceans crest a few days after New Moon and Full Moon. Exactly how many days after depends on the geographic latitude (as with the ocean's tides). Experiments undertaken (and magical diaries examined) at the same approximate latitude as the North African region of these ætheric visions (*viz.,* in Southern California) suggests that this surge of L.V.X. exhausts itself on approximately the third day following the actual Full Moon.

Throughout the immediately preceding visions, we have been able to witness this building of internal energy. The overall tide and trend continue in the three visions commencing with the present one.

At the time the Vision of the 24th Æthyr began, Jupiter was precisely on the Descendant.[1] Jupiter symbols predominate through the entire vision; specifically, symbols of Jupiter's sephirah Chesed and of Samekh, ס, which corresponds to Jupiter's sign, Sagittarius. However, it is difficult to sort this astrological prominence from NIA's correspondence to Chesed in Yetzirah and the correspondence of the I in NIA to Sagittarius. In practice, all these factors reinforced each other.

Mars had recently risen, and was less than 4° above the horizon in actual altitude. Saturn was approximately the same distance (about 6°) below the Ascendant. The vision both began and ended with martial themes and has no significant Saturn characteristics: these facts suggest that the Moon's placement in Sidereal Aries was an active player in the ambient psychic tone, and tipped the scales in favor of the Mars quality. On the other hand, much of the vision deals with honey-like symbols of love, which better fit the Venus-ruled Tropical Taurus Moon; so, in this instance, the Moon sign-symbolism is a wash.

NIA or נלא = **Scorpio, Sagittarius, Taurus.** It enumerates to 50 + 10 + 1 = 61.The greatest import of 61 is in the word אין, *ayin,* "nothing, not." By rearranging these letters, one gets אני, *ani,* "myself." The doctrine inferred is that of the Buddhist *anatta,* that what we call "myself" is ultimately nothing at all – it does not exist. We also get the word אליך, *elik,* "to thee," which redirects attention from "myself" to another – implicitly the Holy Guardian Angel. There are other words of similar significance. These words touch on themes found throughout the vision, though only in a somewhat general way.

Turning to the symbols of the individual Enochian letters in NIA, the central I, corresponding to Sagittarius, is most obvious in the vision. The angel that appears is a Samekh figure, such as one might find in various versions of Atu XIV, called Temperance or Art. There are also multiple Jupiter themes (Jupiter rules Sagittarius); and the vision rapidly progressed into a fine example (so far as such can be expressed in images and sounds) of the Knowledge and Conversation of the Holy Guardian Angel.

The Scorpio (N) and Taurus (A) symbols are present more thematically than literally: one might refer to parts of this vision as "*serpentine expressions* of *inner teaching,*" for example. There are

[1] Jupiter was 0°19' from the horizon when measured bodily.

also Scorpio-themed images in the early paragraphs; and the various large beasts express the Taurus idea (though not very well).

As mentioned previously, this æthyr corresponds to **Chesed in Yetzirah.** It is one of the finer examples of such sephirothic symbolism. The whole vision has a Chesed tone to it. There are also numerous precise Chesed symbols, especially colors and representations of the *Chashmalim,* or Angels of Jupiter, who perfectly embody Chesed in Yetzirah. All of these will be indicated as we discuss successive paragraphs of the vision.

1. An angel comes forward into the stone like a warrior clad in chain-armour. Upon his head are plumes of gray, spread out like the fan of a peacock. About his feet a great army of scorpions and dogs, lions, elephants, and many other wild beasts. He stretches forth his arms to heaven and cries, In the crackling of the lightning, in the rolling of the thunder, in the clashing of the swords and the hurling of the arrows: be thy name exalted!

The warrior symbolism corresponds to the just-risen Mars. In the Sidereal Zodiac, it is also indicated with remarkable fidelity, by the Scorpio Sun and Aries Moon. This angel corresponds to Sagittarius, and thus to the I in NIA. The peacock is the bird of Juno, feminine aspect of Jupiter. The gray plume symbolizes Chokmah, or Wisdom, which (in one model) corresponds to the Ajna (or "third eye") chakra. The scorpions &c. represent the N in NIA. The military tone of the beginning, like the martial experiences at the vision's end (§26), are likely due to the ambient astral conditions reflected in the horoscope (see above); but as the angel stretches forth his arms in the Sign of Typhon-Apophis, the images drawn down are as much the lightning and heavenly fire of Jupiter, and the arrows of Sagittarius, as they are emblems of Mars.

2. Streams of fire come out of the heavens, a pale brilliant blue, like plumes. And they gather themselves and settle upon his lips. His lips are redder than roses, and the blue plumes gather themselves into a blue rose, and from beneath the petals of the rose come brightly coloured humming-birds, and dew falls from the rose – honey-coloured dew. I stand in the shower of it.

These streams of heavenly fire are akin to the lightning of Jupiter. Their blue color is that of Chesed (Jupiter) and Samekh (Sagittari-

us). The blue rose on the angel's lips confirms this as a vision pertaining to Samekh, ס. The hummingbirds may represent sweetness and high rates of vibration. The shower of honey-colored dew is a known, recognizable phenomenon, often encountered by mystics (and visible in many Tarot representations as falling Yods) consistent with all of the foregoing.

3. And a voice proceeds from the rose: Come away! Our chariot is drawn by doves. Of mother-of-pearl and ivory is our chariot, and the reins thereof are the heart-strings of men. Every moment that we fly shall cover an æon. And every place on which we rest shall be a young universe rejoicing in its strength; the meadows thereof shall be covered with flowers. There shall we rest but a night, and in the morning we shall flee away, comforted.

The letter ס, Samekh, was already implied in §2. The chariot implies the letter ח, Cheth, corresponding to Atu VII, The Chariot; and doves are the birds of Venus, corresponding to ד, Daleth. These three letters spell חסד, *Chesed.*

The call to "Come away!" actually sounds from the rose, symbol of the union of the Adept with his Holy Guardian Angel. This paragraph may be compared to various passages in *Liber LXV,* especially the beautiful verses 17-26 in Chapter 2.

> [17]Also the Holy One came upon me, and I beheld a white swan floating in the blue. [18]Between its wings I sate, and the æons fled away. [19]Then the swan flew and dived and soared, yet no whither we went. [20]A little crazy boy that rode with me spake unto the swan, and said: [21]Who art thou that dost float and fly and dive and soar in the inane? Behold, these many æons have passed; whence camest thou? Whither wilt thou go? [22]And laughing I chid him, saying: No whence! No whither! [23]The swan being silent, he answered: Then, if with no goal, why this eternal journey? [24]And I laid my head against the Head of the Swan, and laughed, saying: Is there not joy ineffable in this aimless winging? Is there not weariness and impatience for who would attain to some goal? [25]And the swan was ever silent. Ah! but we floated in the infinite Abyss. Joy! Joy! White swan, bear thou ever me up between thy wings! [26]O silence! O rapture! O end of things visible and invisible! This is all mine, who am Not.

4. Now, to myself, I have imagined the chariot of which the voice spake, and I looked to see who was with me in the chariot. It was

an Angel of golden hair and golden skin, whose eyes were bluer than the sea, whose mouth was redder than the fire, whose breath was ambrosial air. Finer than a spider's web were her robes. And they were of the seven colours.

The angel is of Tiphereth (golden hair and skin). In him are Fire and Water equilibrated (as in Atu XIV, ס, Sagittarius). The seven colors imply the phenomenon of the rainbow (a further symbol of Samekh), and correspond to the refraction of the One Light into its wide range of possibilities (one reason that the Adept is titled *Hodos Chamelionis,* "the Way of the Chameleon").

5. All this I saw; and then the hidden voice went on low and sweet: Come away! The price of the journey is little, though its name be death. Thou shalt die to all that thou fearest and hopest and hatest and lovest and thinkest and art. Yea! thou shalt die, even as thou must die. For all that thou hast, thou hast not; all that thou art, thou art not!

"Hidden voice" implies "the Voice in the Silence," the Voice of the H.G.A. But there is something more subtle here. The Angels of Chesed, that personify Chesed in the World of Yetzirah, are called the *Chashmalim,* usually translated "Brilliant Ones." But *chashmal* (חשמל), the singular, is also a Rabbinical pun meaning, "speaking silence." The death references, despite their obvious mystical significance, probably refer, again, to נ, Scorpio, and Atu XIII, Death. The final sentence is typical of all of those instructions, repeated throughout most of these visions, intended to prepare Crowley (then $7^{\circ}=4^{\square}$) for his approach toward and eventual passage through the Abyss to the $8^{\circ}=3^{\square}$ Grade in Binah.

6. NENNI OFEKUFA ANANÆL LAIADA I MÆLPEREJI NONUKA AFAFA ADAREPEHETA PEREGI ALADI NIISA NIISA LAPE OL ZODIR IDOIAN.

This passage is Enochian. My best translation is:

> You have become lifted up! The Secret Wisdom is [as] fiery darts – [and] you are empty, cast into the fire of gathering. Come away! Come away! For I, myself, am IDOIAN.

IDOIAN is a Name of God that enumerates to 145 (if treated as ידעיאן): The number has strong Kether associations including:

הנץ, "the hawk" (a reference to Horus); מעלה, "inscrutable;" and Latin phrases including PARS MAGNA SECRETA, "the most secret part;" SUM QUOD SUM, "I am what I am;" and SUMMUM BONUM, "the highest good."

7. And I said: ODO KIKALE QAA. Why art thou hidden from me, whom I hear?

"Odo kikale qaa" is the pronunciation, in the Golden Dawn's distinctive dialect, of the Enochian phrase *odo cicle qaa* from the First Key. It means, "Open the mysteries of your creation."

8. And the voice answered and said unto me: Hearing is of the spirit alone. Thou art a partaker of the five-fold mystery. Thou must roll up the ten divine ones like a scroll, and fashion therefrom a star. Yet must thou blot out the star in the heart of Hadit.

When the five elements are attributed to the five senses, hearing is attributed to Spirit, which completes the pentagram by crowning the other four elements. The rest of the paragraph is practical meditation instruction, within which Hadit represents the deep center of individuality, the Secret Fire in the heart of one's being.

9. For the blood of my heart is like a warm bath of myrrh and ambergris; bathe thyself therein. The blood of my heart is all gathered upon my lips if I kiss thee, burns in my fingertips if I caress thee, burns in my womb when thou art caught up into my bed. Mighty are the stars; mighty is the sun; mighty is the moon; mighty is the voice of the ever-living one, and the echoes of his whisper are the thunders of the dissolution of the worlds. But my silence is mightier than they. Close up the worlds like unto a weary house; close up the book of the recorder, and let the veil swallow up the shrine, for I am arisen, O my fair one, and there is no more need of all these things.

Myrrh and ambergris are perfumes of Binah and Kether, respectively. They perhaps represent the **bitter** and the **pure**. Since ambergris has little scent of its own, but primarily draws out the best pure characteristics of that with which it is combined, this perfume would signify quintessentialized Binah in the highest. The text describes, in poetic terms, the Knowledge and Conversation of the Holy Guardian Angel (as do most of these paragraphs).

Of particular note is that this paragraph ends in Easter (resurrection) symbolism. The 7=4 (Chesed) ceremony of the old Order, to which G.·.H.·. Fra. D.D.S. was admitted and to which he, in turn, later recognized Crowley's entitlement, dramatizes themes of Easter morning, bringing the Tipheric initiation (or 5=6) to its perfection. However, there is no record known to me that Crowley ever actually saw the old G.D. or A.·.O.·. 7=4 ritual. Any similarity seems to have risen directly from his mystical communion.

10. If once I put thee apart from me, it was the joy of play. Is not the ebb and flowing of the tide a music of the sea? Come, let us mount unto Nuit our mother and be lost! Let being be emptied in the infinite abyss! For by me only shalt thou mount; thou hast none other wings than mine.

It is almost impossible to comment adequately upon this passage. It describes the fashion in which the Adept and the Angel join so fully that their "otherness" from each other is canceled in their complementation; the supernal silence ensues.

11. All this while the Rose has been shooting out blue flames, coruscating like snakes through the whole Aire. And the snakes have taken shapes of sentences. One of them is: *Sub umbra alarum tuarum Adonai quies et felicitas.* And another: *Summum bonum, vera sapientia, magnanima vita, sub noctis nocte sunt.* And another is: *Vera medicina est vinum mortis.* And another is: *Libertas evangelii per jugum legis ob gloriam dei intactam ad vacuum nequaquam tendit.* And another is: *Sub aquâ lex terrarum.* And another is: *Mens edax rerum, cor umbra rerum; intelligentia via summa.* And another is: *Summa via lucis: per Hephæstum undas regas.* And another is: *Vir introit tumulum regis, invenit oleum lucis.*

"Blue flame": again the color of the Fire sign Sagittarius. Yet it is serpentine like Scorpio, and instructive like Taurus, Atu V, The Hierophant, thus spelling NIA. The Latin phrases may be translated as follows:

Sub umbra alarum tuarum Adonai quies et felicitas: "Under the shadow of thy wings, Adonai, are peace and happiness" (*quies* can mean quiet, peace, rest, calm, &c.; *felicitas* is not only happiness and good fortune, but also fertility). This is a reference to the

5°=6□ (Adept) initiation.

Summum bonum, vera sapientia, magnanima vita, sub Noctis nocte sunt: "The highest good, true wisdom, magnanimous life, are within the night of night." This is a reference to the 8°=3□ (Master) initiation.

Vera medicina est vinum mortis: "The True Medicine is the Wine of Death."

Libertas evangelii per jugum legis ob gloriam dei intactam ad vacuum nequaquam tendit: "The liberty of the gospel, through the yoke of the law, before the inviolate glory of God, reaches out toward the Not-at-all-Empty." This is a composite of four phrases discovered in the legendary Rosicrucian Vault of C.R.C., which is the basis of the 5=6 initiation rite of the R.R. et A.C.

Sub aqua lex terrarum, S.A.L.T.: "Beneath the water is the law of earth." It is the first of three sentences with notariqons that spell the names of the three alchemical principles.

Mens edax rerum, cor umbra rerum, intelligentia via summa, M.E.R.C.V.R.I.V.S.: "The mind, devouring things; the heart, the shadow of things; intelligence, the highest way."

Summa via lucis: per Hephæstum undas regas, S.V.L.-P.H.V.R.: "This is the highest way of the light: govern the waters through Hephæstus."

Vir introit tumulum regis, invenit oleum lucis, V.I.T.R.I.O.L.: "The man enters the (burial) mound of the king, [and] discovers the oil of light." This differs from the more common expositions of this notariqon.

12. And all round the whole of these things are the letters TARO; but the light is so dreadful that I cannot read the words. I am going to try again. All these serpents are collected together very thickly at the edges of the wheel, because there are an innumerable number of sentences. One is: *tres annos regimen oraculi.* And another is: *terribilis ardet rex* עליון. And another is: *Ter amb (amp?)* (can't see it) *rosam oleo* (?). And another is: *Tribus annulis regna olisbon.* And the marvel is that with those four letters you can get a complete set of rules for doing everything, both for white magic and black.

A wheel is formed from the serpent-letters, comprised of innumerable phrases whose initials are T.A.R.O. The most important one is the first, "Three years is the rule of prophecy." These three years

equal 156 weeks – 156 being the value of the name *Babalon* – and had been the exact time Crowley had required to assimilate the nature of the Abyss since his first (incomplete) encounter with it in about December 1906.

13. And now I see the heart of the rose again. I see the face of him that is the heart of the rose, and in the glory of that face I am ended. My eyes are fixed upon his eyes; my being is sucked up through my eyes into those eyes. And I see through those eyes, and lo! the universe, like whirling sparks of gold, blown like a tempest. I seem to swell out again into him. My consciousness fills the whole Æthyr. I hear the cry NIA, ringing again and again from within me. It sounds like infinite music, and behind the sound is the meaning of the Æthyr. Again there are no words.

14. All this time the whirling sparks of gold go on, and they are like blue sky, with a lot of rather thin white clouds in it, outside. And now I see mountains round, far blue mountains, purple mountains. And in the midst is a little green dell of moss, which is all sparkling with dew that drips from the rose. And I am lying on that moss with my face upwards, drinking, drinking, drinking, drinking, drinking of the dew.

15. I cannot describe to you the joy and the exhaustion of everything that was, and the energy of everything that is, for it is only a corpse that is lying on the moss. I am the soul of the Æthyr.

Back to business: This is a very pure description of Crowley's experience of the Holy Guardian Angel, the extremity of which is summarized in the words, "I am ended." (I suspect many who read these words will be intimately familiar with the phenomenon of the eyes.) At the same time, the "whirling sparks of gold" that "are like blue sky," are the *Chashmalim,* the Angels of Chesed, so that the central meaning of this æthyr is love expressed through the music of the "speaking silence."

The blue and purple are also colors of Chesed in the various color scales. In the midst of this majestic uplifting is a green center, an oasis of the nature of Venus or (once more) love. The final sentence of §14 describes the maturity of his Knowledge and Conversation.

From an astrological point of view, this is an extraordinary passage as well, because, at about this time in the vision, first Uranus

(freedom, expansion) and then, a few minutes later, Venus (love) crossed the Midheaven of the place where Crowley was located.

16. Now it reverberates like the swords of archangels, clashing upon the armour of the damned; and there seem to be the blacksmiths of heaven beating the steel of the worlds upon the anvils of hell, to make a roof to the Æthyr.

The martial themes with which the vision began now return, in a different form, as "swords... clashing upon the armour of the damned," &c. This marks the beginning of his return to normal consciousness.

17. For if the great work were accomplished and all the Æthyrs were caught up into one, then would the vision fail; then would the voice be still.

18. Now all is gone from the stone.

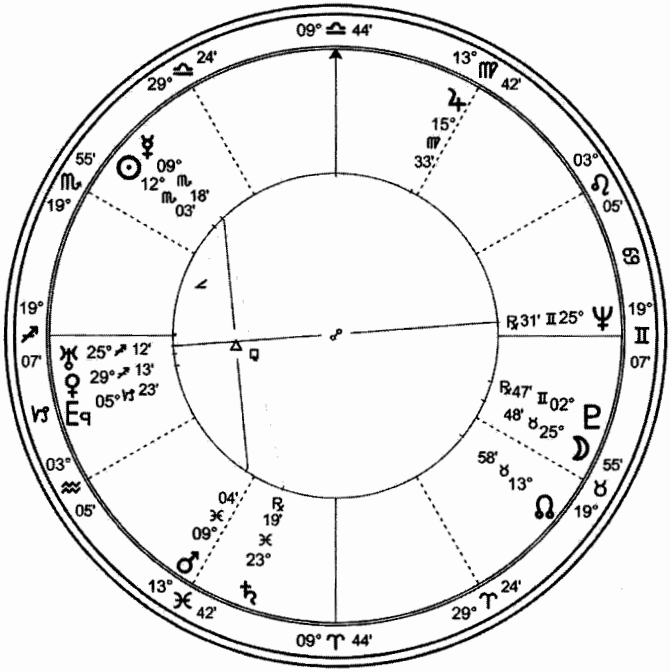
AIN EL HAJEL.

November 26, 1909. 2-3.25 p.m.

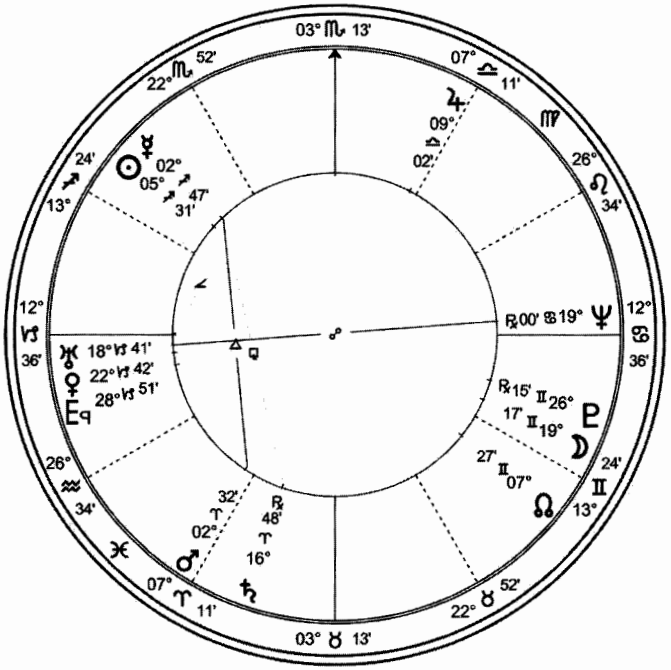
Vision of the 23rd Æthyr

1909 November 28, 9:30 a.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
10:15 a.m.:
MC 21♎16
Asc 0♑58
EP 16♑21



Tropical Zodiac
10:15 a.m.:
MC 14♏44
Asc 24♑27
EP 9♒49



The Cry of the 23rd Aethyr, which is called TOR ✠ ⸝ ⸝ ⸝ (♌♎♓)

OVERVIEW: Astrological indications of the themes of this vision could not have been clearer! Crowley was riding the high tide of a recent Full Moon. (On the exact day of the Full Moon, November 27, no vision work was undertaken, and this present vision was received the following morning.) In the Sidereal Zodiac, that Full Moon fell across the constellations Taurus and Scorpio. In the Golden Dawn symbolism in which Crowley had been trained, the Kerubic figures attributed to Taurus and Scorpio were the very Bull and Eagle that dominate this present vision.

The brilliant Full Moon had dominated the night sky for two days by then, and was surely strong in Crowley's imagination for psychological reasons alone; but its magical effects are also quite evident in both this vision and, especially, the subsequent one later the same day. What is quite extraordinary, though, is that, despite the Taurus-Scorpio symbolism inherent in the name of the prior (24th) æthyr, the Bull-Eagle symbolism did not appear therein, even though the Moon was in **Tropical** Taurus at the time. No, only after the Moon had left what Crowley himself thought of as Taurus (*i.e.,* Taurus in the Tropical Zodiac) and moved on into Tropical Gemini did the Bull – and especially the Bull in counterpoint to the Eagle – appear in his visions. It is as if the Tropical Zodiac did not even exist – as if the Sidereal were the accurate, objective scale of Nature. This is not the last time we shall see

such dramatic representations of this, as we continue our journey through the Vision and the Voice of the 30 Aires.

An exact Mercury-Mars trine occurred that day. I cannot detect anything in the vision that corresponds to this. What would be expected, in particular, would be something acutely mental or intellectual. Perhaps the mild trine had insufficient potency, but, more likely, this mental tendency (from an aspect that had no particular connection to Crowley's own horoscope) was outweighed by the transit of Venus in exact conjunction to Crowley's Mars – a visceral aspect that came exactly to the Ascendant just as the vision reached its climax in the rapturous experience of the Rosy Cross. A Venus-Mars transit is emotional and passionate, not intellectual at all. Both the Venus-Mars transit and the Sun-Moon aspect of the just-past Full Moon are apt expressions of that union of opposites implied in the symbolism of the Rosy Cross.

Venus, Uranus, and Neptune were broadly near the horizon as the vision began – as they had been in several of these. I do not discern any particular significance of this, separate from the general themes and patterns of all the visions taken in the aggregate.

TOR or  = **Dragon's Head, Libra, Pisces.** It enumerates to 9 + 70 + 200 = 279. This number contributes nothing significant to our understanding this vision.

The symbolism of Dragon's Head, Libra, Pisces is not wholly clear to me in this vision. The symbolism becomes clearer if one observes that the Tarot correspondences to Caput, Libra, and Pisces are The Priestess (ג), Adjustment (ל), and The Moon (ק); but, still, this is not the way Caput has tended to manifest in other visions.

My own scrying of this æthyr produced very different results, sinking deeply into mysteries of woman and the pulsing tantric power of the unconscious to reshape us physically, emotionally, and spiritually. To understand the pathway to this alternate vision, lay out the three Tarot trumps just named and meditate on them for a time, recalling that this æthyr corresponds to an aspect of Binah.

But this is not at all what Crowley received. Behind all the symbolism of his vision, an important kernel of instruction persists. I believe that the prior night's Full Moon in Sidereal Taurus and Scorpio (which was a total lunar eclipse, though not visible as such in Algeria) so overwhelmed astral conditions that it would have provided the essential form of nearly any astral exploration.

An important key to the mystery of this vision is that the 23rd Æthyr corresponds to **Binah in Yetzirah.** Binah is the end toward which this entire series of visions eventually carried Aleister Crowley; but this objective was not Binah on this present (psychological) plane, but Binah in the deific world of Atziluth. In the 23rd Æthyr we encounter that sephirah on a much lower arc of the ascending spiral. For example, it is still defined in terms of duality (Bull vs. Eagle, male vs. female, height vs. depth), though intimations already appear that these polarities each represent two expressions of a single thing. Other Binah symbols are evident, particularly the supernal implications of the opening paragraph, and the Kerubim (which are the angelic wardens of Binah in Briah: see Col. 903 in my book *776½*).

In brief, then, I think this vision is best looked upon as a crossing of the threshold to the Supernals, but wholly on the Yetziratic plane, the plane of personality in general and intellect in particular. Its chief symbolism is the polarity between the Bull, or lingam, of Taurus, and the Eagle, or yoni, of Scorpio. At its climax they are united in the rapturous image of the Rosy Cross. All of the rest is more or less filler, however interesting.

1. In the brightness of the stone are three lights, brighter than all, which revolve ceaselessly. And now there is a spider's web of silver covering the whole of the stone. Behind the spider's web is a star of twelve rays; and behind that again, a black bull, furiously pawing up the ground. The flames from his mouth increase and whirl, and he cries: Behold the mystery of toil, O thou who art taken in the toils of mystery. For I who trample the earth thereby make whirlpools in the air; be comforted, therefore, for though I be black, in the roof of my mouth is the sign of the Beetle. Bent are the backs of my brethren, yet shall they gore the lion with their horns. Have I not the wings of the eagle, and the face of the man?

2. And now he is turned into one of those winged Assyrian bull-men.

Perhaps due to the words "revolve ceaselessly," Crowley interpreted these lights as the three *gunas;* with this I have no dispute. At the same time, they appear also to be representations of the three supernal sephiroth (which are associated, though by no

means identical, ideas). Three is the number of Binah; and this vision, corresponding to Binah in Yetzirah, seems keyed to that triad, its polarities, and their resolution.

The web-like silver covering is reminiscent of the veil on Atu II, The Priestess, in the Thoth deck, and may correspond to Gimel and Binah (two expressions of the one maternal idea conveyed by the number 3). The "star of twelve rays" is an excellent symbol for the twelve-fold zodiacal expression of stellar energies that characterize Chokmah. If this interpretation is valid, it suggests the black bull, next appearing, as some sort of Kether idea to complete the trinity; and, in a Yetziratic or elemental fashion, he is this in fact, because Kether is Air, or ו (Taurus), within the Supernals. Despite the bull's black color, Crowley identified him (due to the symbolism of the beetle in his mouth) with Apis, the bull-deity representing renewal of life, adding that, "The Beetle is the Midnight Sun, the hidden hope of Earth." Apis was regarded as an incarnation of Osiris: their conjoined expression as Asar-Apis became the Greek *Serapis.* Budge quotes Egyptian passages describing this bull variously as "lord of heaven... lord of life forever... the second Ptah."

More pointedly, this bull is an expression of the traditional image of the Kerubim; and though he rejects the symbol of the Lion from his imagery, he specifically incorporates parts of the Bull, Eagle, and Man. He is black, the color both of Binah and of elemental Earth, and is positioned in the North, the direction attributed to Earth, and "the place of greatest darkness" – so perhaps his rejection of the Lion is a rejection of the symbol of the south and light, in favor of symbols of night. He bears the token of the midnight Sun in the roof of his mouth, and "the sun of midnight is ever the son," Vav, ו, Taurus.

And, as mentioned before, the Kerubim of which he is emblematic are the traditional guardians of Binah in Briah, even as the Sphinx was the warden of Thebes in Oedipus' ordeal of passing the great chasm to enter the city where he would be received back into the arms of his mother.

The earth on which he tramples symbolizes physical sensations that are stirred by his presence. These, in turn, make "whirlpools in the air," *i.e.,* in the inner sensorium. "Whirlpool" is the literal meaning of the Sanskrit *vritti,* often translated "modifications," and applied to stirrings, whirlings, and forms within the fundamental "mind-stuff," or *chitta:* thoughts and emotions.

3. And he sayeth: The spade of the husbandman is the sceptre of the king. All the heavens beneath me, they serve me. They are my fields and my gardens and my orchards and my pastures.

All are phallic representations. By the way, the Egyptian (Demotic) word for "bull," which was their name for the constellation Taurus, also means "phallus." "All the heavens beneath me" confirms the elevated nature of this bull by referring to all aspects of consciousness below his supernal station.

4. Glory be unto thee, who didst set thy feet in the North; whose forehead is pierced with the sharp points of the diamonds in thy crown; whose heart is pierced with the spear of thine own fecundity.

Some part of the consciousness of the "crown" (Kether) pierces his head, *i.e.,* interpenetrates his intellect. This "north" is probably that of the Microcosm and of the 0=0 ritual, corresponding to elemental Earth. It represents a voluntary entering of "the path of darkness" that one might, eventually, be brought into light. And, while the "points" of Kether have penetrated downward, the last sentence of the paragraph indicates that his Yesod, corresponding to the genitals and the creative power thereof, has penetrated upward into his Tiphereth: The fullness of Adepthood is found not alone in the heights or the depths, but in their common, commingling fusion in the center where they converge.

5. Thou art an egg of blackness, and a worm of poison. But thou hast formulated thy father, and made fertile thy mother.

The "egg of blackness" is the symbol of Akasha, Spirit, the Quintessence. "Worm" is used throughout the Thelemic Holy Books in a generally disparaging fashion, though this passage also might be compared to *Liber LXV,* 3:39 or 4:24, &c., for a different idea:

> Thou hast fastened the fangs of Eternity in my soul, and the Poison of the Infinite hath consumed me utterly.
>
> Arise, O serpent Apep, Thou art Adonai the beloved one! Thou art my darling and my lord, and Thy poison is sweeter than the kisses of Isis the mother of the Gods!

6. Thou art the basilisk whose gaze turns men to stone, and the cockatrice at the breast of an harlot that giveth death for milk.

Thou art the asp that has stolen into the cradle of the babe. Glory unto thee, who art twined about the world as the vine that clingeth to the bare body of a bacchanal.

All paradoxical language, left for the reader's meditation.

7. Also, though I be planted so firmly upon the earth, yet is my blood wine and my breath fire of madness. With these wings, though they be but little, I lift myself above the crown of the yod, and being without fins I yet swim in the inviolate fountain.

"Kether is in Malkuth." The heights find fulfilled expression in the depths; and between the extremes of height and depth circulate both the heart-pumped blood that is like wine, and the breath that is like "the fire of madness."

8. I disport myself in the ruins of Eden, even as Leviathan in the false sea, being whole as the rose at the crown of the cross. Come ye unto me, my children, and be glad. At the end of labour is the power of labour. And in my stability is concentrated eternal change.

The purpose of this seems to be to contrast the depths to the heights, as aspects of the same experience. The Height is not sullied by its play and participation in the depths. The Stability-Change contrast of the last sentence is an expression of the $2^{\circ}=9^{\square}$ formula of Yesod or, more likely, the $9^{\circ}=2^{\square}$ formula of Chokmah: it is *anikka.*

9. For the whirlings of the universe are but the course of the blood in my heart. And the unspeakable variety thereof is but my divers hairs, and plumes, and gems in my tall crown. The change which ye lament is the life of my rejoicing, and the sorrow that blackeneth your hearts is the myriad deaths by which I am renewed. And the instability which maketh ye to fear, is the little waverings of balance by which I am assured.

The "whirlings of the universe" are the "Primal Whirlings," or *Primum Mobile,* which are attributed to Kether in Assiah. Their Hebrew name is *Rashith ha-Galgalim.* The remainder of the paragraph, regarding "change" and "sorrow," refers to the Buddhist doctrines of *anikka* and *dukkha,* corresponding to Chokmah and Binah, respectively.

10. And now the veil of silver tissue-stuff closes over him, and above that, a purple veil, and above that, a golden veil, so that now the whole stone is like a thick mat of woven gold wires; and there come forth, one from each side of the stone, two women, and grasp each other by both hands, and kiss, and melt into one another; and melt away.[1] And now the veils open again, the gold parts, and the purple parts, and the silver parts, and there is a crowned eagle, also like the Assyrian eagles.

This is a dramatic device, to transition from Act I to Act II; from the Bull to the Eagle; from the masculine idea which descends form the heights into the depths, to the feminine idea which ascends from the depths into the heights. Silver and purple correspond to Yesod and the Moon, and gold to Tiphereth and the Sun.

11. And he cries: All my strength and stability are turned to the use of flight. For though my wings are of fine gold, yet my heart is the heart of a scorpion.

Do these golden wings refer to the sun's presence in Scorpio? The phrase "the heart of a scorpion" is an unmistakable reference to the star Antares, also called *Cor Scorpii,* the brightest star in the constellation though not visible in the late November sky. (The Sun was about 3° from Antares when this vision was received.) Antares is only **two minutes** of arc from being exactly opposite the brightest star in Taurus, Aldebaran, called "the eye of the bull," so this scorpion's heart is exactly aligned with the "eye" (that is, in Crowley's language, the phallus) of the bull.

12. Glory unto thee, who being born in a stable didst make thee mirth of the filth thereof, who didst suck in iniquity from the breast of thy mother the harlot; who didst flood with iniquity the bodies of thy concubines.

The references appear Christian, derogatory, and anti-sexual, though "mirth of the filth" clues us to a look to A'ayin, ע, Capricorn, Atu XV, The Devil, as if Christ and the Devil are being addressed as a common symbol. Yet there is a deeper meaning here: It is part of Crowley's further preparation for the actual crossing of

---

[1] These are intended to show symbolically that the Bull is the same as the Eagle. – AC

the Abyss and the eventual entering into Binah on a higher arc. This expressed shadow aspect of Christianity was its shadow in Crowley's own soul, not yet cleaned and expunged. In particular, this paragraph shows one phase of his overthrowing of ideas of shame in sex.

13. Thou didst lie in the filth of the streets with the dogs; thou wast tumbled and shameless and wanton in a place where four roads meet. There wast thou defiled, and there wast thou slain, and there wast thou left to rot. The charred stake was thrust through thy bowels, and thy parts were cut off and thrust into thy mouth for derision.

The reference to the cross (or crossroads) is complex. Among other simultaneous possible meanings, its relationship to the Portal Ritual of the Golden Dawn should not be missed, especially in terms of the equilibration of the four elements. Portal symbolism is reiterated by "defiled" and "slain," which seem to refer to ע and ל, The Devil (Atu XV) and Death (Atu XIII), two paths prominent in the Portal ceremony.

14. All my unity is dissolved; I live in the tips of my feathers. That which I think to be myself is but infinite number. Glory unto the Rose and the Cross, for the Cross is extended unto the uttermost end beyond space and time and being and knowledge and delight! Glory unto the Rose that is the minute point of its centre! Even as we say; glory unto the Rose that is Nuit the circumference of all, and glory unto the Cross that is the heart of the Rose!

The vision approaches its climax. The Bull, as the masculine pole, was concentrated (as Hadit, or the Cross folded in upon itself); now the Eagle, as the feminine pole, is unfolded, or extended, to its fullest (as Nuit, or the rose unfolded in its opening). Yet, paradoxically, the Cross is then atypically described in its extension, and the Rose in its concentration. Both extremes are true concurrently: their paradoxical coexistence is characteristic of such mystic states.

15. Therefore do I cry aloud, and my scream is the treble as the bellowing of the bull is the bass. Peace in the highest and peace in the lowest and peace in the midst thereof! Peace in the eight quarters, peace in the ten points of the Pentagram! Peace in the

twelve rays of the seal of Solomon, and peace in the four and thirty whirlings of the hammer of Thor! Behold! I blaze upon thee. (The eagle is gone; it is only a flaming Rosy Cross of white brilliance.) I catch thee up into rapture. FALUTLI, FALUTLI!

The voices of the Eagle and Bull, the scream and the bellow, sound together. The numbers attributed to the geometric figures, which seem double what one would expect, represent both the points and the hollows, both the masculine and the feminine parts of each. Thus, there are eight "quarters" rather than four, and ten points to the pentagram instead of five (to include the indented or feminine points, as well as the masculine or extended ones). The "seal of Solomon" is the hexagram, and the "hammer of Thor" is the swastika, drawn, in one of the G.D. ceremonies, as comprising 17 squares, and here doubled to 34.

The Rosy Cross is the climax of the union of opposites, the chorus of the concurrent scream and bellow, symbolized by the Sun and Moon in the prior day's Full Moon, and by the conjunction of Venus with Crowley's Mars that was crossing the eastern horizon just as this part of the vision was experienced.

"Falutli" had first appeared two years earlier, during the writing of *Liber VII* 5:30: "Ah God, all is gone! Thou dost consummate Thy rapture. Falútli! Falútli!" Exactly the same idea is expressed here. The word can be analyzed in several different ways. (Crowley examined it syllable by syllable, letter by letter, in his own notes on *The Vision & the Voice,* which the interested student should consult.) In IN THE CONTINUUM Vol. I, No. 7, Soror Meral suggested that *Falutli* be spelled ואלעטלי = 156, the value of the name *Babalon* and of the similarly ecstatic, rapturous word Ϝιλιϝ, *Hriliu.* (See 156 in Appendix A.)

16. ...O it dies, it dies.

These five words mark surrender in the wake of this spiritual orgasm. They are of the nature of Scorpio in its entire range of meanings that recur in these visions.

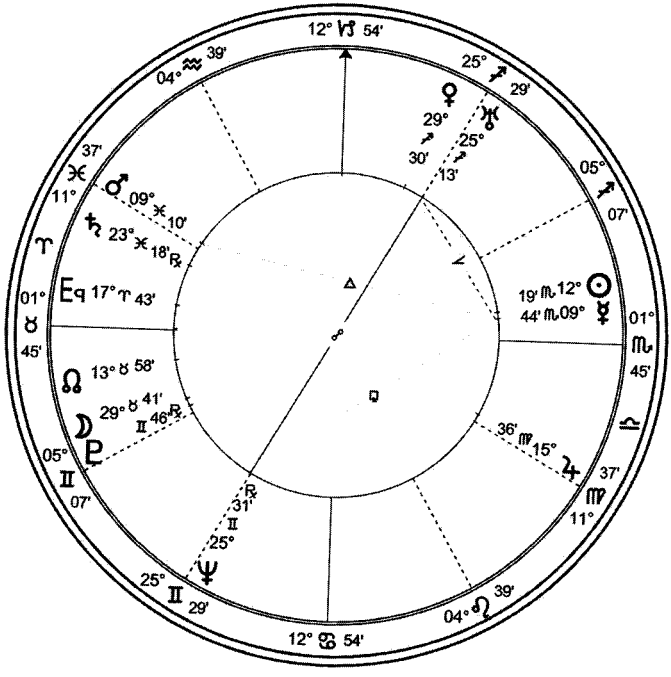
BOU-SÂADA.

***November* 28, 1909. 9:30-10:15 a.m.**

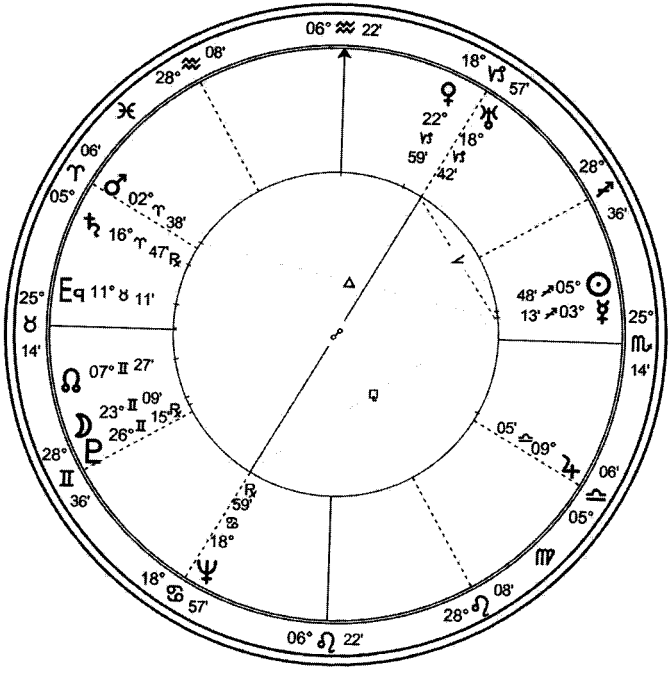
Vision of the 22nd Æthyr

1909 November 28 4:40 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
6:00 p.m.:
MC 13♒39
Asc 3♊26
EP 16♉58



Tropical Zodiac
6:00 p.m.:
MC 7♓07
Asc 26♊54
EP 10♊27



The Cry of the 22nd Aethyr,
which is called
LIN ✠ ☾ ☽ ☽
(♋ ♐ ♏)

OVERVIEW: Astrological conditions for this vision much resemble those of the prior one – which was obtained less than six hours earlier. Crowley's personal and magical energies were, by all appearances, running very high, likely the consequence of the Full Moon and of Venus' transiting conjunction with his Mars.

The Moon remained in Sidereal Taurus at the start, though it slipped into Gemini about a fourth of the way through, at 4:32 p.m. In the Tropical Zodiac, it was in Gemini throughout. Perhaps most significant in the lunar placement is that it precisely squared Crowley's own Moon, adding to the charge of emotional energy and to his sensitivity. The partile Mercury-Mars trine in space seems to add no more here than previously.

What **is** symbolically different is the selection of planets near the horizon. Mercury and the Sun are just above the Descendant, dominating the foreground of the horoscope. Both would set about 4:30 p.m., an event actually described in §21 ("I have passed into the Kingdom of the West after my Father."). Mercurial themes substantially involved the presence of a table of letters – a characteristic mercurial device – dominating much of the vision. Mercury appears also as the "child." But what is unmistakable is the solar symbolism: This vision contains a very high and pure exposition of the deeper meaning of the traditional 5=6 ceremony through which Crowley had been admitted into the Tiphereth grade of the R.R. et A.C. Tiphereth is the sphere of the Sun.

Zodiacal signs of the Sun and Moon have uncertain relevance. The Sidereal Taurus placement, with which the Moon commenced the vision, does not seem important. "Twin" symbolism implicitly occurs later in the vision, at a time when the Moon was in Gemini in both zodiacs. Symbols corresponding to the Sun's placement in Tropical Sagittarius and Sidereal Scorpio could be wholly derived from the Sagittarius and Scorpio letters in the name LIN.

LIN or ♋♐♑ = **Cancer, Sagittarius, Scorpio.** It enumerates to 30 + 10 + 50 = 90. This is a remarkable correspondence, for 90 is the value of the letter צ, Tzaddi, corresponding in Tarot to The Emperor. The esoteric title of this card is, "The Sun of the Morning: Chief Among the Mighty" – compare that to §21! Spiritually, the vision is one of emerging kingship, a fact reinforced by the Hebrew word for "king," *melekh,* מלך = 90.

This is also an extraordinary vision of fermentation and transformation. The individual letters of "LIN" (which are otherwise explained briefly in §14) each represent potent symbols of transformation. Cancer, Cheth, ח, is the path on the Tree of Life that opens to Binah; it symbolizes the transcendent Formula of the Holy Grail. Sagittarius, Samekh, ס, is the path that opens to Tiphereth; it signifies the Knowledge and Conversation of the Holy Guardian Angel. Scorpio, Nun, נ, partakes of both of these, since, like Sagittarius, it admits to Tiphereth; and its numerical value, 50, links it to the "50 Gates of Binah" that are symbolic portals to that sephirah in the *Merkabah,* or "chariot," schools of Qabalah. And of course, Scorpio's symbolism incorporates nearly every main "symbol of transformation" known to students of this subject.

According to the theory that has served us throughout our examination of these æthyrs, LIN is attributed to **Chokmah in Yetzirah.** In reading through the vision's text, Chokmah symbols are few. There is, however, no doubt that a correspondence to the Supernals applies, the vision seeming, perhaps, more of the nature of Kether than of Chokmah, much as occurred in the Binah-attributed 23rd Æthyr preceding.

What is most clear, though, is that the Vision and Voice of the 22nd Æthyr, LIN, are a quintessentialized replaying of the Adeptus Minor ritual, disclosing what is inwardly meant by many of its outer forms. This text is also the record of one powerful experience by Crowley of the Knowledge and Conversation of his Holy Guardian Angel. As such, many of the passages defy rational

commentary, and must be appreciated as they stand, to the extent each reader is able. I shall limit commentary, therefore, to wholly technical points and clarification of seeming obscurities.

1. There comes first into the stone the mysterious table of forty-nine squares. It is surrounded by an innumerable company of angels; these angels are of all kinds, – some brilliant and flashing as gods, down to elemental creatures. The light comes and goes on the tablet; and now it is steady, and I perceive that each letter of the tablet is composed of forty-nine other letters, in a language which looks like that of Honorius; but when I would read, the letter that I look at becomes indistinct at once.

Below is "the mysteries table of forty-nine squares." It originated in the scrying work of John Dee and his assistant, Edward Kelley. The technical methods of its use are explained in A∴A∴ *Liber Chanokh,* "The Book of Enoch" (*Liber LXXIV*).

S	A	A	I$^{21}_{8}$	E	M	E
B	T	Z	K	A	S	E^{30}
H	E	I	D	E	N	E
D	E	I	M	O	L^{30}	A
I$_{26}$	M	E	G	C	B	A
I	L	A	O	I$^{21}_{8}$	V	N
I	H	R	L	A	A	L$^{21}_{8}$

Just as is described in our present text, numerous kinds of angelic names are derived from it. Many of these names were made part of the *Sigillum Dei Æmeth,* which held a prominent place in Dee's work. Perhaps most important of these are the names of seven planetary angels, which (based on Hebrew names of the planets to which they correspond) are derived as follows: Beginning with the *S* in the upper left corner, proceed along diagonals to add the letters *AB,* then *ATH,* then *I* –, with the "$^{21}_{8}$" signifying, by convention, the letters *-AL,* or -אל. The result is the name SABATHIEL, an angel of Saturn *(Shabbathai)*. Continuing, we derive

the other six names: ZEDEKIEL (Jupiter), MADIMIEL (Mars), SEMELIEL (Sol), NOGAHEL (Venus), CORABIEL (Mercury), and LEVANÆL (Luna). This seven-by-seven "table" is part of a larger scheme of Enochian symbols arising from the number 7, perhaps the highest of which is the seven-lettered name BABALON.

2. And now there comes an Angel, to hide the tablet with his mighty wing. This Angel has all the colours mingled in his dress; his head is proud and beautiful; his headdress is of silver and red and blue and gold and black, like cascades of water, and in his left hand he has a pan-pipe of the seven holy metals, upon which he plays. I cannot tell you how wonderful the music is, but it is so wonderful that one only lives in one's ears; one cannot see anything any more.

The mingling of "all the colours" is a Chokmah symbol: the traditional gray of Chokmah in the Queen Scale is only apparent, being, instead, a mixture of all the spectrum colors and their complements **implied** by gray. Yet the rainbow nature of "all the colours" is also compatible with the symbolism of Samekh, ס. The five headdress colors may be the white, red, blue, yellow, and black of the five elements,[1] here represented, instead, in the colors of precious metals and jewels.

3. Now he stops playing and moves with his finger in the air. His finger leaves a trail of fire of every colour, so that the whole Aire is become like a web of mingled lights. But through it all drops dew.

No matter which of the senses is stimulated or employed, it is merely an attempt to express the inexpressibly beautiful within a more familiar sensory framework. What was being communicated is, in fact, neither sound nor tracings of fiery light, but rather something transcendent to the physical senses.

4. (I can't describe these things at all. Dew doesn't represent what I mean in the least. For instance, these drops of dew are enormous globes, shining like the full moon, only perfectly transparent, as well as perfectly luminous.)

---

[1] These colors were used as such on the wand borne by the Chief Adept of the R.R. et A.C. in Crowley's time.

Crowley wrote that, "This 'dew' is the Supernal Lion-Serpent in his Menstruum of liquid Pearl." His note is essentially worthless, because it does not explain a thing to anyone who does not already know what he is saying. This "dew" has appeared in earlier æthyrs, and will appear, as well, in subsequent ones. It is a very distinctive phenomenon, documented repeatedly by mystics and spiritual aspirants in numerous paths. In Tarot, it is implied by the falling of Hebrew Yods (י) from the sky. It may be hidden in the Hebrew legend of *manna* (מן = 90 = LIN) falling from heaven to feed sojourners in the wilderness. By all appearances it is a wholly objective phenomenon, at least quasi-physical, yet indiscernible until a certain state of inner perception has awakened. It often accompanies intense kundalini experiences, but either can occur in the absence of the other. It is most commonly described as dew, or as rain falling from the sky, though that rain also is commonly called fire falling from heaven. Its pearlescent sphericity is a common observation. From medieval alchemists to 20th Century songwriter John Denver, it has been portrayed in comparable terms.

The Ritual of the 28th Path in the Golden Dawn 4=7 ceremony described it in three different states or conditions, as follows:

First, an officer identified with the Egyptian goddess Isis said, "I am the rain of Heaven, descending upon the Earth, bearing with it the fructifying and germinating Power. I am the plenteous yielder of Harvest; I am the Cherisher of Life."

Second, an officer identified with Isis' sister, Nephthys, said, "I am the Dew descending noiseless and silent, gemming the Earth with countless Diamonds of Dew; bearing down the influences from above in the solemn Darkness of Night."

Third, an officer identified with the goddess Hathor said, "I am the Ruler of Mist and Cloud; wrapping the Earth... with a garment floating and hovering between Earth and Heaven. I am the Giver of the Mist Veil of Autumn, the successor of the Dew-clad Night."

Anastratus called it, "the distilled moisture of the Moon, joined to the light of the Sun and congealed." An alchemical tract quoted in *The Secret Symbols of the Rosicrucians* calls it, "the dew of heaven," the טל השמים of *Genesis* 27:38 that "falls from above into the depths of the earth, and the subtlest portion of the earth is its body… The best dew is that which is coagulated like an electrum, or like transparent amber of a mixed color." Compare this to Crowley's occasional description of it as "honey."

5. And now he shows the tablet again, and he says: As there are 49 letters in the tablet, so are there 49 kinds of cosmos in every thought of God. And there are 49 interpretations of every cosmos, and each interpretation is manifested in 49 ways. Thus also are the calls 49, but to each call there are 49 visions. And each vision is composed of 49 elements, except in the 10th Æthyr, that is accurséd, and that hath 42.

Nested realities, based on series of sevens. The Enochian Calls are 49, rather than 19, because the 19th Call has one variation for each of the 30 Æthyrs, bringing the total to 48; and there is an implicit Call No. 0, which is Silence. The number of individual elements in the 30 Æthyrs, by the counting method given, would be 1,463, the value of συνεχης, *syneches,* meaning "continous." It is 7 × 209, and 209 is the value of הדר, *ha-dar,* "the pearl"; *cf.* the description of the "dew" in §§3-4.

6. All this while the dewdrops have turned into cascades of gold finer than the eyelashes of a little child. And though the extent of the Æthyr is so enormous, one perceives each hair separately, as well as the whole thing at once. And now there is a mighty concourse of angels rushing toward me from every side, and they melt upon the surface of the egg in which I am standing in the form of the god Kneph, so that the surface of the egg is all one dazzling blaze of liquid light.

7. Now I move up against the tablet, – I cannot tell you with what rapture. And all the names of God, that are not known even to the angels, clothe me about.

The vision deepens, and begins to resist rational commentary. The image is of the solar child.

8. All the seven senses are transmuted into one sense, and that sense is dissolved in itself.... (Here occurs Samadhi.) ... Let me speak, O God; let me declare it... all. It is useless; my heart faints, my breath stops. There is no link between me and P.... I withdraw myself. I see the table again.

9. (He was behind the table for a very long time. O.V.)

His sensory impressions fuse, even as all the colors of the rainbow may be forged into white light. For a sublime description of this

transmutation, see the "Prologue of the Unborn" from *Liber VII* at the end of this commentary. There are long pauses in the record of the vision, as Crowley lapsed into repeated waves of *samadhi*. "P." refers to Crowley's First Order sacramental name, *Perdurabo*. At the end of §8, he withdrew from *samadhi* back to the astral (*i.e.,* Yetziratic) level of the vision of the tablet.

10. And all the table burns with intolerable light; there has been no such light in any of the Æthyrs until now. And now the table draws me back into itself; I am no more.

11. My arms were out in the form of a cross, and that Cross was extended, blazing with light into infinity. I myself am the minutest point in it. This is *the birth of form.*

12. I am encircled by an immense sphere of many-coloured bands; it seems it is the sphere of the Sephiroth projected in the three dimensions. This is *the birth of death.*

13. Now in the centre within me is a glowing sun. That is *the birth of hell.*

The "crucifixion" from the Adeptus Minor initiation, wherein the postulant is strapped to a large cross to take the obligation, is here given its deeper meaning. §§11-13 refer, respectively, to Hadit, Nuit, and Heru-Ra-Ha (the latter being also an ensign of the union of the Cross and Rose). "Hell" simply means "the hidden place,"[1] that sanctuary, adytum, or Holy of Holies within each of us.

14. Now all that is swept away, washed away by the table. It is the virtue of the table to sweep everything away. It is the letter I in this Æthyr that gives this vision, and L is its purity, and N is its energy. Now everything is confused, for I invoked the Mind, that is disruption. Every Adept who beholds this vision is corrupted by mind. Yet it is by virtue of mind that he endures it, and passes on, if so be that he pass on. Yet there is nothing higher than this, for it is perfectly balanced in itself. I cannot read a word of the holy Table, for the letters of the Table are all wrong. They are only the shadows of shadows. And whoso beholdeth this Table with this rapture, is light. The true word for light hath seven letters. They are the same as ARARITA, transmuted.

---

[1] From the same Indo-European root, meaning "to cover or conceal" as *hall, helmet, hull, hole, hollow, holster, color, conceal,* and *occult,* for example.

In the name LIN, the I (Sagittarius) is the main theme of the vision, *i.e.,* it is primarily of the Holy Guardian Angel; L (Cancer) gives purity, through its ruler, the Moon. N (Scorpio) gives energy through Mars.

Why is it that **every** Adept who beholds this vision is corrupted by mind? What is intrinsic to this æthyr and its nature that causes this? Is it because the vision corresponds to the sphere of Wisdom, but in the plane of personality? It is easy to understand that intellect is the enemy of *samadhi,* and that after a *samadhi* experience there is a natural tendency for the intellect and ego to reassert themselves in retaliation for their displacement; but the inherent relationship of this to the æthyr is not otherwise readily evident.

15. There is a voice in this Æthyr, but it cannot be spoken. The only way one can represent it is as a ceaseless thundering of the word Amen. It is not a repetition of Amen, because there is no time. It is one Amen continuous.

This is the Hindu idea of AUM, vibrating eternally, as the inherent sound of the universe.

16. Shall mine eye fade before thy glory? I am the eye. That is why the eye is seventy. You can never understand why, except in this vision.

Crowley gives a hint of this mystery in his note: "The general idea is perhaps this: 70 = הסה, Hush! And ליל, Night, and סוד, The Secret. The glory is so great that it cannot be manifested by any positive means." Additionally, his "I am the eye" defines him as a point of view, or Hadit; it is his individuality that shall "fade before thy glory."

17. And now the table recedes from me. Far, far it goes, streaming with light. And there are two black angels bending over me, covering me with their wings, shutting me up into the darkness; and I am lying in the Pastos of our Father Christian Rosenkreutz, beneath the Table in the Vault of seven sides. And I hear these words:

In the Second Point of the 5=6 ceremony, Crowley now has taken the place of his initiator – for that is whom, in his own initiation, he found shut up in the place here described.

§§18-22: The message of the Angel is received, in the place of initiation. The speaker is manifest as Harpocrates, that Crowned Child who is the ultimate revelation of the 1st Æthyr. The words are some of the most sublime in this entire series of visions. Their meaning should be familiar to 5° initiates of Temple of Thelema.

18. The voice of the Crowned Child, the Speech of the Babe that is hidden in the egg of blue. (Before me is the flaming Rosy Cross.) I have opened mine eye, and the universe is dissolved before me, for force is mine upper eye-lid and matter is my lower eye-lid. I gaze into the seven spaces, and there is naught.

19. The rest of it comes without words; and then again:

20. I have gone forth to war, and I have slain him that sat upon the sea, crowned with the winds. I put forth my power and he was broken. I withdrew my power and he was ground into fine dust.

He is both Ra-Hoor-Khuit, by whose sign the magician "puts forth power," and Hoor-paar-kraat (Harpocrates), by whose protective sign that projection of power is withdrawn. These are the two aspects of the twin god, Heru-Ra-Ha.

21. Rejoice with me, O ye Sons of the Morning; stand with me upon the Throne of Lotus; gather yourselves up unto me, and we shall play together in the fields of light. I have passed into the Kingdom of the West after my Father.

The "Throne of Lotus" is that of Harpocrates. The description in this verse is quite interesting if the child is regarded as an expression of the child-god Mercury; for not long before, Mercury and the Sun ("my father") actually had set in the west. This entire section of the vision resembles familiar Egyptian funeral passages.

22. Behold! Where are now the darkness and the terror and the lamentation? For ye are born into the new Æon; ye shall not suffer death. Bind up your girdles of gold! Wreathe yourselves with garlands of my unfading flowers! In the nights we will dance together, and in the morning we will go forth to war; for, as my Father liveth that was dead, so do I live and shall never die.

This sublime verse continues. It describes the true promise of the god Horus who is Lord of the New Æon. Drink profoundly of this

paragraph and let its seeds germinate deeply within the soil of your soul.

23. And now the table comes rushing back. It covers the whole stone, but this time it pushes me before it, and a terrible voice cries: Begone! Thou hast profaned the mystery; thou hast eaten of the shew-bread; thou hast spilt the consecrated wine! Begone! For the Voice is accomplished. Begone! For that which was open is shut. And thou shalt not avail to open it, saving by virtue of him whose name is one, whose spirit is one, whose individuum is one, and whose permutation is one; whose light is one, whose life is one, whose love is one. For though thou art joined to the inmost mystery of the heaven, thou must accomplish the sevenfold task of the earth, even as thou sawest the Angels from the greatest unto the least. And of all this shalt thou take back with thee but a little part, for the sense shall be darkened, and the shrine re-veiled. Yet know this for thy reproof, and for the stirring up of discontent in them whose swords are of lath, that in every word of this vision is concealed the key of many mysteries, even of being, and of knowledge, and of bliss; of will, of courage, of wisdom, and of silence, and of that which, being all these, is greater than all these. Begone! For the night of life is fallen upon thee. And the veil of light hideth that which is.

24. With that, I suddenly see the world as it is, and I am very sorrowful.

BOU-SÂADA.
November 28, 1909. 4-6 p.m.

(*Note.* – You do not come back in any way dazed; it is like going from one room into another. Regained normal consciousness completely and immediately.)

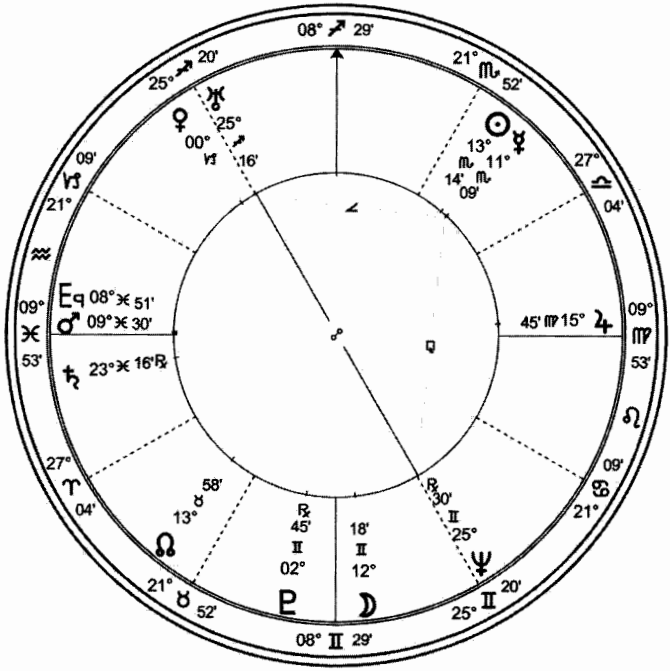
Prologue of the Unborn

1. Into my loneliness comes
2. The sound of a flute in dim groves that haunt the uttermost hills.
3. Even from the brave river they reach to the edge of the wilderness.
4. And I behold Pan.
5. The snows are eternal above, above
6. And their perfume smokes upward into the nostrils of the stars.
7. But what have I to do with these?
8. To me only the distant flute, the abiding vision of Pan.
9. On all sides Pan to the eye, to the ear;
10. The perfume of Pan pervading, the taste of him utterly filling my mouth, so that the tongue breaks forth into a weird and monstrous speech.
11. The embrace of him intense on every centre of pain and pleasure.
12. The sixth interior sense aflame with the inmost self of Him,
13. Myself flung down the precipice of being
14. Even to the abyss, annihilation.
15. An end to loneliness, as to all.
16. Pan! Pan! Io Pan! Io Pan!

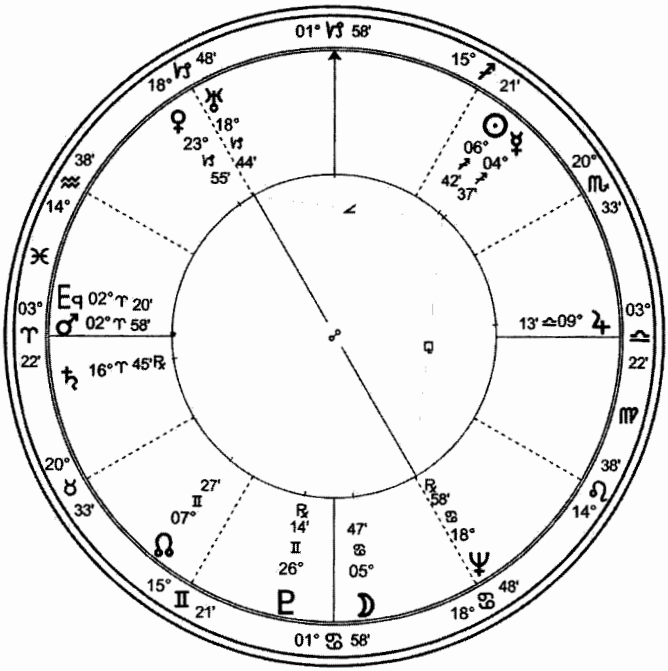
Vision of the 21st Æthyr

1909 November 29, 1:30 p.m. LT
Bou Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
2:50 p.m.:
MC 27♐-3
Asc 10♈07
EP 0♈30



Tropical Zodiac
2:50 p.m.:
MC 20♑31
Asc 3♉36
EP 23♈59



The Cry of the 21st Aethyr,
which is called
ASP ✠ ♐ ♑ ♌
(♉♊♋)

OVERVIEW: 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 Kether or to the Moon's placement in Sidereal Gemini. Crowley concluded that in the 21st, 20th, and 19th Æthyrs he was introduced, respectively, to the Hierophant, Hiereus, and Hegemon of his initiation to the $8^{\bigcirc}=3^{\square}$ 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 does **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 many 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 decades of astrological experience and on patterns witnessed in these visions, we would expect 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.

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 their midpoint, 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 ambitious striving for attainment that is common to most of these visions.

So much for the angular planets and the strongest aspect pattern. In either zodiac, and by any conventional astrological theory, they are a bust!

I am left to conclude that the nature of the vision itself, into which Crowley seems to have moved immediately and without preliminary or transition, so overwhelmed the astral ambiance that any such details were lost. The nature of the 21st Æthyr itself is unusually clear and precise.

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 precession-free Sidereal Zodiac, transiting Uranus moved to within 1° of the square to Crowley's natal Sun, joining Neptune in that configuration.

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°28' along the ecliptic – nearly half a degree. Transits to his natal planets in the Tropical framework then appeared to be exact 0°28' earlier than in the Sidereal framework. Tropically, both Neptune and Uranus were within a degree of square to his Sun from before he began the work on the 28th Æthyr on November 23. In the Sidereal framework, Nep-

tune had been there all along, and Uranus just now (on November 29) 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! In simple terms, this is a one-two punch: Neptune softens the ego up for Uranus' illuminative knockout blow.

More specifically, when Neptune transits in major aspect to natal Sun, ideas long held about oneself 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 eventually permits a larger concept of self 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 previously has 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 **pairs** of 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.** There is no difficulty understanding the Kether correspondence. Here is the invisible and ineffable ONE. Numerous Kether symbols will be evident to the student on even a superficial reading. Furthermore, the correspondence of this æthyr is specifically to Kether **of Yetzirah,** 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 astral winds 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.

ASP or ♐♉♋ = **Taurus, Gemini, Cancer.** It enumerates to 1 + 60 + 80 = 141.[1] This number is not helpful: It touches none of the important themes of this vision.

The individual letters of ASP are of little evident importance, 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 (*A* = ו, The Hierophant) and increasing receptivity to *Neshamah* (*P* = ת, The Chariot); 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." Astrological correspondences mostly 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. 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.

This wind corresponds to Kether in the World of Air (Yetzirah). 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;

---

[1] In this instance, the classic (geomancy-based) method of enumerating Enochian would have been much better. Taurus, Gemini, Cancer = ו, ז, ת = 6 + 7 + 8 = 21 = אהיה, *Eheyeh,* the Divine Name of Kether, "I Am." Also, 21 is the value of יהו, the first three letters of the Tetragrammaton, symbolizing the formation of reality only to the third, or Yetziratic, level of manifestation.

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," transcends 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 because the sensory nerves are attempting to assimilate far more individual impressions than they possibly can.

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.

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; compare the reference to Isis in *Liber VII* 7:4:

> But of pure black marble is the sorry statue, and the changeless pain of the eyes is bitter to the blind.

The avenue of pillars (presumably 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. 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.

In the supra-physical levels of existence, communication passes directly, and not through the physical senses. However, those living persons who sojourn these levels most commonly need to employ the physical senses (or, rather, their inner analogues) to organize and interpret impressions, until a more subtle faculty matures. This is, for example, common among those who have briefly died and been resuscitated: It is usual that those who return with memories will recall Beauty, plain and simple; but it will commonly be **interpreted** in terms of one of the physical senses, whether as music beautiful beyond description that could not be captured by any instrument; or light and color of similar splendor, but irreducible to a pallet; or simple 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 rise 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 tabulated this "alphabet of taste" in 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. 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.

As before; but hearing is attributed to Spirit or Akasha. The vibration described is much like the *pranava* AUM sounding eternally.

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.

The "deep night-blue" and crimson are the colors of Binah in Briah (Queen Scale) and Atziluth (King Scale), respectively. The former is also the color of the Akasha-tattwa to which the humming gave access. It allowed passage 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. 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 œon. Is there not one of all my adepts that shall come unto me, and cut off mine eyelids, that I may behold and destroy?

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," a dualistic view perpetuating creation.

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.

In the spirit of his teacher, Allan Bennett (V.H. Fra. Iehi Aur), Crowley preferred that Shiva 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 most magical symbols and mystical metaphors that we employ. Yet his dagger – his intellect, and the characteristic implement of Air – is incapable of accomplishing the job. The intellect simply cannot penetrate the adamantine vault of the Infinite, and is "turned back."



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.

Five bulls: five occurrences of the letter ו, 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 channeled sacred texts.

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.

"Dagger of penance" has many implications, especially in the Christian mysticism with which Crowley was familiar; but the specific, technical use of this term is in reference to the dagger that 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 pas-

sage 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 on deeds.

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.

The quote is adapted from the "Chapter of Unity" of *The Qur'an*. The phrase "abomination of desolation" comes not only from *Liber Legis* 3:19, but also from *Matthew* 24:15 and *Mark* 13:14.

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.

The essence of the Most High – of Kether, הוא, אהיה – 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, and then is rendered into what passes for comprehensibility by the mystic's intellect. Because TRUTH (אמת) 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. Language cannot incarnate the actual meaning.

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.

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. 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.

Crowley, at that time, was 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

that 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* that 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 never would have been able to give the sign in his life; surely the reference is also to an interior "appurtenance." He did not yet know the requisite signs of $9^{\circ}=2^{\square}$ and $10^{\circ}=1^{\square}$ (a further confirmation that the vision is one of Kether, to which the $10^{\circ}=1^{\square}$ Grade corresponds).

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.

Crowley explained the last sentence of §23 in *Magick in Theory & Practice,* Cap. VII, Sect. 4. The traditional grades are expressed by two numbers from $1^{\circ}=10^{\square}$ at the beginning, through $5^{\circ}=6^{\square}$ in the middle, to $10^{\circ}=1^{\square}$ at the end. It has been observed in practice that the closer the two numbers are to each other (or, the closer their ratio is to 1), the faster moves the grade on average. "Initiation, therefore, is progressively easier, in a certain sense," Crowley wrote, "after the first step is taken. But (especially after the passing of Tiphereth) the distance between grade and grade increases as it were by a geometrical progression…"

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.

This instruction and prophecy occurred just as the planet Uranus crossed the Midheaven at the vision's end. Uranus, like Neptune, was now square Crowley's natal Sun, revising his self-definition and reorienting his destiny. 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 DESERT, NEAR BOU-SÂADA.[1]
November 29, 1909. 1.30-2.50 p.m.

[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. – AC

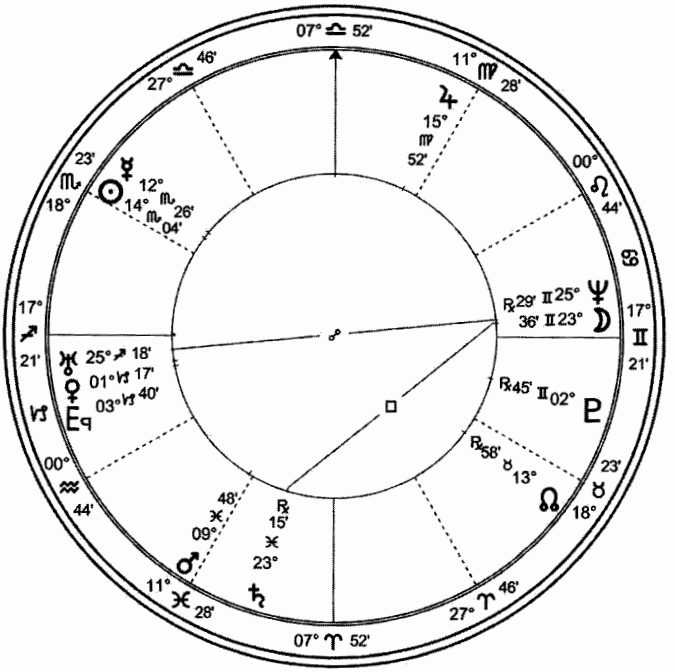
II

Briah

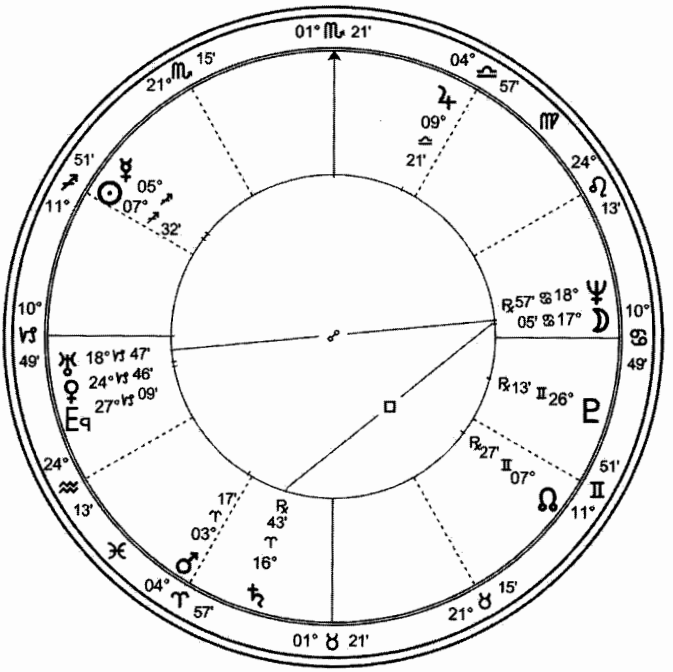
Vision of the 20th Æthyr

1909 November 30, 9:15 a.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
10:50 a.m.:
MC 1♏53
Asc 13♑27
EP 27♑08



Tropical Zodiac
10:50 a.m.:
MC 25♏22
Asc 6♒55
EP 20♒37



The Cry of the 20th Aethyr, which is called KHR ✠ ⳨ ⳩ ⳪ (△⛢♓)

OVERVIEW: Significant astrological factors for this vision are pretty simple: Although Venus-Uranus and Moon-Neptune approach the horizon, the most angular planet in the 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 only the **southernmost** point of the ecliptic (in the Northern Hemisphere). The **highest** part, the actual **longitude** of the Zenith, is the upper square to the Ascendant, about a degree from where Jupiter is located.[1]

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? Read §15 and see. It explains an otherwise inexplicable inclusion of the Tiphereth-like Bacchus-Adonis archetype in a vision predominantly jovian.

---

[1] For confirmation: **Altitude** is the measurement of distance above the horizon. The point of the ecliptic marking the Midheaven at the start of this vision had an altitude of 42°51'. However, Jupiter was 47°45' above the horizon. In astrological argot, Jupiter was the most elevated planet.

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 a particular bearing on the vision. Venus is now square (within 1°) 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 Kaph, כ, and the Tarot symbol of the Wheel of Fortune.

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.*

And what a vision we are given! In contrast to Malkuth in Assiah (the sensory, physical world of most people's day-to-day experience) or Malkuth in Yetzirah (a psychological representation of the field of the four elements, as in the Vision of the 30th Æthyr), Malkuth in Briah discloses the Kingdom, the fully manifest world, as a pattern of interlocking, inter-relating wheels. We are given a glimpse of the reality behind life and events in the world as we know it – if we are astute enough to see it and understand it.

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 21st Æthyr preceding. It symbolizes Briah in terms of space and night – symbols of Nuit being employed for the World corresponding to Heh, ה, the Mother.

KHR or 𐤊𐤗𐤓 = **Fire, Air, Pisces.** It enumerates to 20 + 5 + 200 = 225. This is a powerful and interesting number in its own right – for example, it is the value of the nearly cognate Latin phrases FACITO VOLUNTATEM TUAM, "Do what thou wilt," and TRANSERAT A ME CALYX ISTE, "Take this cup away from me" – but its only apparent connections to the present vision are in the Greek words παιδιον, "child," and εἰσι, "I am."

Understand Pisces in this trio to mean Water. This is not only because it is a Water sign. Shin, ש, and Qoph, ק, 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 that rise on either side of the spine. Normally, Tav, ת, completes them; but here, Fire and Water are completed by Air, their natural child and mediator. This is accomplished by replacing Aleph, א, "the First," for Tav, ת, "the Last." This pattern is worthy of meditation; much may be derived from it. In particular, Fire, Air, and Water 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.* One common way to translate these words is to characterize *Purusha* (lit., "person") as the one who sees ("the seer"), and *prakriti* (lit., "primal substance") as "the seen." *Purusha* is the central idea of Self, corresponding to the letter Yod, י; and Yod, in Hebrew, means not only "hand" but also "axle"; it is "the axle of the wheel" of *Liber Legis* 2:7. *Prakriti* is **everything else** that is not *Purusha.* She is often called "nature," *i.e.,* **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, כ, is the wheel, *prakriti.* Yod, י, 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 unfolding and change.

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.

This may be a description of the physical appearance of the scrying stone at the start. It was midmorning in the desert, and Crowley was staring into a topaz engraved with a Rosy Cross. Peering

through the physical veil, he then began to see an image of space filled with stars, a common representation of Briah. The peacock is the bird sacred to Juno, the feminine expression of Jupiter. The "countless clouds of white angels" fit some descriptions of the *Chashmalim,* or "Brilliant Ones," the Angelic Choir of Jupiter.

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.

The sounding of archangelic trumpets caused **all things to appear at once** – all manifest things soever – referring to Malkuth, the Kingdom, 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: One way of counting the Enochian Calls produces 49; as 7 × 7, 49 is a number sacred to Babalon; and one important form of the Rosy Cross has 49 petals. Given the appearance of the main player for much of this vision, we should note that 49 is the value of הטלה , *ha-taleh,* "the lamb."

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.

The hand is Yod, י. The motive power for the turning is shown to be the primal, universal Will-impulse. Yod corresponds to Kether, which in Assiah is called the "Primal Turnings." Religious art

around the world has long used the hand as a common symbol of the presence of deity.

Yet Yod also means "axle." This image of some outside power turning the wheel is actually a symbolic statement of how it is being turned by that which is at the CENTER of each of us.

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.

The image is of Zeus, *i.e.,* Jupiter.

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.

The emerald snake and scarlet heart are the colors of Venus and Mars. They correspond to the heart and serpent from the Thelemic Holy Book, *Liber Cordis Cincti Serpente.* (That snake is explicitly called "emerald" in 3:17-18 of that book.) It is also a symbol of Nuit and Hadit, the infinite circumference and center, in their continuing love.

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.)

The attributions to these figures of the three *gunas* and three alchemical principles may seem, at first, to be quite thoroughly confused. This is partly because each partakes, in some measure, of the others; but also because different alchemists characterize the principles in slightly different ways in different contexts.

Tamas represents darkness, the unclean, and melancholy (Isis Mourning); *Rajas* the fiery, ferocious, and devouring (Typhon-Apophis); and *Sattva* the brilliant and still purity that 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.

I assign the "pure" Lamb to *Sattva,* Mercury, and *Neshamah* (superconsciousness); the ferocious Wolf to *Rajas,* Sulphur, and *Ruach* (ego-consciousness); and the black and melancholy Raven to *Tamas,* Salt, and *Nephesh* (subconsciousness). These correspondences of the *gunas* to the parts of the psyche are traditional within the Order to which I am heir.

In §10, Crowley specifically employed other (less typical) correspondences between the *gunas* and the alchemical triad.[1] However, in his later marginalia, he explicitly equated the Lamb to *Neshamah,* the Wolf to *Ruach,* and the Raven to *Nephesh,* which is precisely what was intended in my assigning them to Mercury, Sulphur, and Salt, respectively.

§9 may be compared profitably to *Liber Legis* 1:50:

> There is a word to say about the Hierophantic task. Behold! there are three ordeals in one, and it may be given in three ways. The gross must pass through fire; let the fine be tried in intellect, and the lofty chosen ones in the highest. Thus ye have star & star, system & system; let not one know well the other!

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

The first word is **Abrahadabra** (see the discussion of 418 in Appendix A). The second is **Ararita** (the notariqon of a Latin alchemical motto; it affirms unity within diversity). The third is **N.O.X.** (see 210 in Appendix A).

He invokes the deity seeking a vision of *Gedulah,* "glory" (another name for Chesed, Jupiter). 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, "Fortune," for his own Tarot deck.

---

[1] §10 is likely an interpolation by Crowley's intellect, explaining how he was interpreting the impressions he was receiving; see §§17-18 for perspective on this process.

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.

"the word and the will" = Chokmah; "the penance and the prayer" = Binah. From the baseline of these two on the Tree of Life, he invokes Kether, the Crown.

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.

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, The Universe, 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: 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 vision has all the symptoms of the Knowledge and Conversation of the Holy Guardian Angel: In it, the God and the Adept are conjoined.

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.

As discussed in Chapter 4, this paragraph gives significant perspective on the nature of these visions and the experience of receiving and communicating them. It is worthy of study and contemplation.

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.

The recommendation for an "acentric meditation practice like mahasatipatthana" should be noted. This meditation technique (required in the training of the Philosophus Grade, $4^{\circ}=7^{\square}$, in A∴A∴) is explained in Crowley's article "Science & Buddhism," and in Chapter 6 of my book, *The Mystical & Magical System of the A∴A∴*. In brief, it detaches one from the object of one's perceptions by "walking one up" the Buddhist *skandhas,* or "aggregations" by which one clings to the perception of an ego.

The five *skandhas* are *rūpa,* "form"; *vedană,* "sensation"; *saññа,* "perception"; *sankhăra,* "tendency" or "impulse"; and *viññăna,* "consciousness." These bear a reasonably accurate relationship, or correspondence, to the five lower sephiroth in the order Malkuth, Yesod, Hod, Netzach, and Tiphereth.

In *mahasatipatthana,* one first acknowledges the *name and form* of an object, then observes the *sensory impression* behind the seeming actuality of the object; the *perception* behind the sensation; an inherent *tendency* of consciousness to have the perception; and so on. This inward trail eventuates in pure (unperturbed or unimpressed) consciousness.

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.

Note that he says he "cannot say," not that he "cannot hear." The communication is an example of "the Voice in the Silence." Remember that the name *Chashmal,* given to each angel of Jupiter, is also a Hebrew pun meaning "the speaking silence."

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."

The first quotation is from *Liber VII* 6:35. The second is based on *Liber LXV* 3:62, 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 fermentation **shall** come to term.

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![1])

"The 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. To effectuate this, the images are quite different from the body of the vision, being still and calming rather than energetic.

---

[1] It was done. – O.V.

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

This describes the crosshatch appearance of the astral realm as Crowley descends from Briah through Yetzirah, returning to normal sensory consciousness. Some psychics have described that particular astral level as a fishnet (or other netting), or as latticework: the frequency and persistence of the crosshatch description is noteworthy.

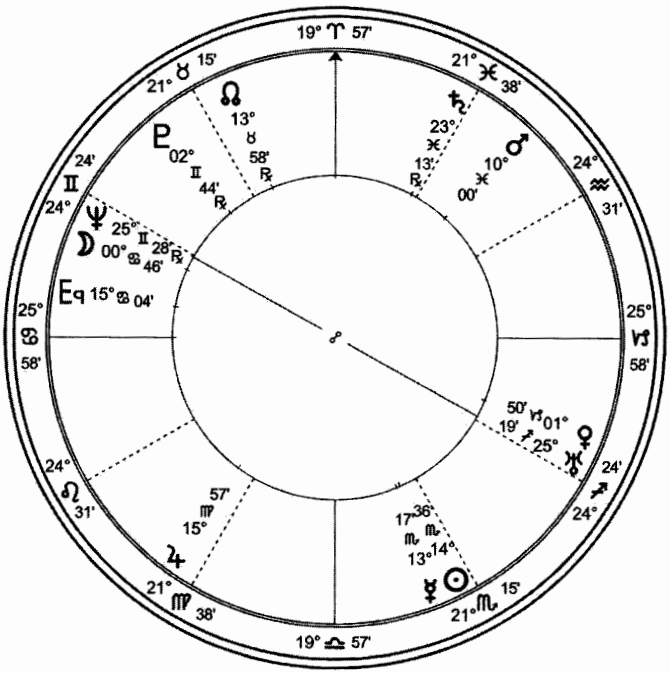
23. It is all dark now. I am lying exhausted, with the sharp edge of the shew-stone cutting into my forehead.

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

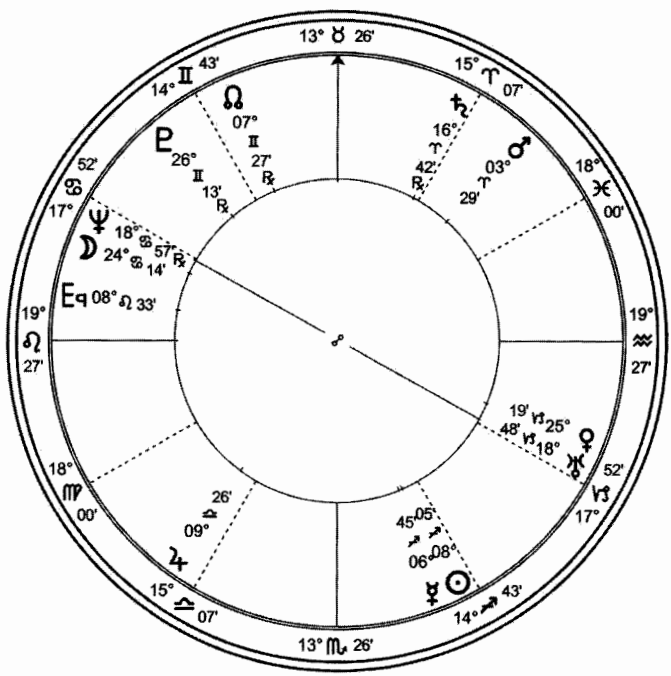
Vision of the 19th Æthyr

1909 November 30, 10:00 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
11:45 p.m.:
MC 15♉31
Asc 17♌37
EP 12♌00



Tropical Zodiac
11:45 p.m.:
MC 9♊00
Asc 11♍06
EP 5♍29



The Cry of the 19th Aethyr,
which is called
POP ✠ ♋ ♎ ♋
(♋♎♋)

OVERVIEW: Symbolic themes for this vision are unusually 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. The Venus archetype, therefore, was extremely strong in his psyche that night.

The 19th Æthyr corresponds to **Yesod in Briah.** This is the sephirah attributed to the Moon. (The correspondences are striking, and detailed throughout the commentary below.)

Furthermore, POP or ♋♎♋ = **Cancer, Libra, Cancer.** As Cancer is ruled by the Moon, one excellent hieroglyph of this name would be the scales, or balances, poised between two lunar crescents, ☽♎☾. (Technically, ♋, *P,* is that aspect of Cancer shown by the Moon in her increase, as ☾, *L,* is the waning Moon.)

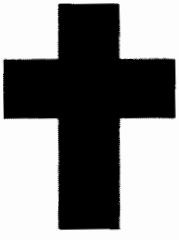
POP enumerates to 80 + 70 + 80 = 230. This gives us the Hebrew words ברכבו, *b'rik'bo,* "with his chariots," and ויהרגו, *va-*

yahar'goo, "and they slew." Compare these to the paragraphs beginning with §7.

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.

The black cross, shown here, was the badge of the Hegemon in the Golden Dawn. In his summary of these 30 visions, Crowley concluded that this 19th Æthyr introduced him to the Hegemon (the ritual guide or "one who leads") for his 8°=3□ (Magister Templi) initiation. This is of even greater interest because, in the Golden Dawn, the Hegemon corresponded to the Egyptian goddess Maat or the Greek Themis, expressions of the Libra archetype active in this æthyr; and this officer was stationed symbolically in Yesod.[1] But notice, then, that the cross turns from black (lead) to gold, as if showing this same energy lifted up to Tiphereth.

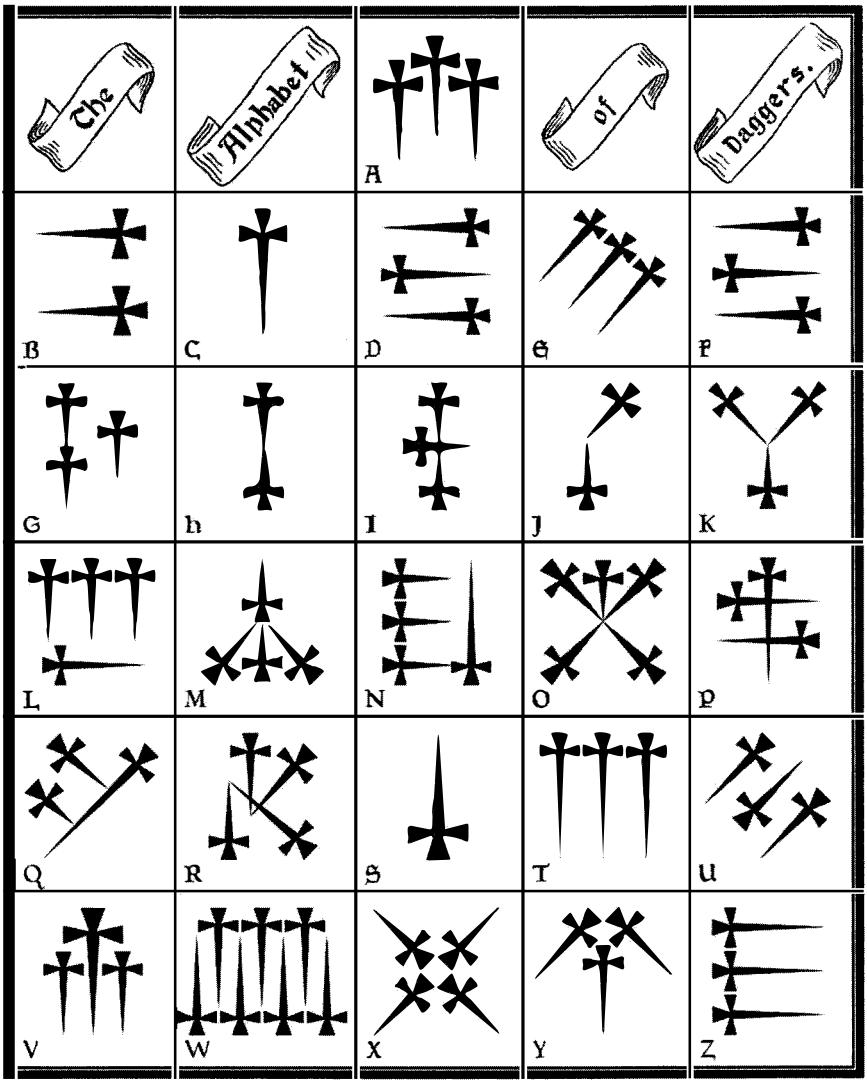


The Alphabet of Daggers obviously corresponds to Yesod – the Sphere of Air in the Outer (corresponding to that Grade in the A.·.A.·. where one forges one's magick dagger). However, these early paragraphs seem still to be Yesod in Yetzirah, not in Briah: a veil intervenes until it is rent in §11.

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

[1] The Hierophant of this 8°=3□ "rite" was shown in the 21st Æthyr corresponding to **Kether,** and the Hiereus was disclosed in the 20th, corresponding to **Malkuth** – perfectly appropriate correspondences for those officers. Their appearance in these visions is not really explained except by the sephirothic correspondences of these æthyrs.



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.

In *The 32 Paths of Wisdom,* 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," &c., echo themes from the beautiful Prayer of the Sylphs that concluded the 2=9 (Yesod/Air) ceremony of the G.D.; for example:

> We praise Thee and we bless Thee in the changing empire of created light, of shadows, of reflections, and of images, and we aspire constantly unto thine immutable and imperishable splendor. Let the ray of thine intelligence and the warmth of thy love penetrate unto us; then that which is volatile shall be fixed, the shadow shall be a body, the spirit of air shall be a soul, the dream shall be a thought. And no more shall we be swept away by the tempest, but we shall hold the reins of the winged steeds of dawn, and shall enjoin the course of the evening breeze that we may fly before Thee.

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.

> The golden six-squared cross, a symbol of Tiphereth, has become his portal. "Door" is Daleth, ד, Venus, Love. Yod, י, Virgo, The Hermit 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.[1]

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 en-

---

[1] In my own earliest astral forays, I encountered a Temple of the Moon, presumably of Yesod, wherein was a vast library. The librarian matched the description of the doorman in the present vision. Over a dozen of my students have mentioned finding the same library and the same librarian, again usually during their earliest explorations.

counter 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.

Now follows a dramatization of the nature of the intellect. Each participant is a thought. The description may be taken as fairly literal. (Do not miss 'chariot' and 'field' = Cheth, ח, Cancer.)

Gate = ד, 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 partile conjunction with Cauda Draconis, "the tail of the dragon." Like the serpent, the dragon symbolizes the primal vital energies rooted in Yesod.

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.

So many elements of this vision correspond to details in the old G.D. 2=9 ceremony, one of which is the representation of the Tree of Life in the very midst of the field. The chinar is a tree common in Kashmir. The "ripe fruit" of the living, producing tree at the center of the field of consciousness are slain thoughts.

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

The right ear corresponds to Saturn and thus to the path of Tav, ת. Saturn now takes brief prominence in the vision. Possibly this is connected to Saturn's exaltation in Libra, or as the path that opens from Malkuth to Yesod; possibly it is only to set the stage for the opening, upward and inward, of the Middle Pillar of the Tree of Life through most of the rest of the vision.

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.

Sebek, the crocodile-headed nemesis defeated by Horus, corresponds to the path of Tav, ת, and the powers of Saturn. He appears here as devourer – not quite the exalted view of devouring Saturn that is commonplace in most Binah symbols of these visions, but related. He marks the path on the Tree of Life 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, also attributed to Saturn and located at the base of the spine.) Suddenly, the whole tone of the vision changes!

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.

The angel identifies herself as being of the path of Samekh, ס, corresponding to Atu XIV, Art or Temperance: that Path which opens upward **from** Yesod unto Tiphereth, and the continuation upward of the path of ת. 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 ♎ 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* 12:1 who was "clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."

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 (or Fire and Water) 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: They do not present an either-or choice. The symbolism of Samekh requires embracing **both** extremes, as well as their reconciliation.

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.

She continues the ongoing preparation of Crowley for the dark ordeal of Binah: the holy Night that succeeds the Light.

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.

"Chrysanthemum" comes from the Greek for "gold flower." The reference is thus very much to Tiphereth and the kiss of the Holy Guardian Angel. Normally, I.H.S. is a Christian ecclesiastical ensign, commonly understood to be the first three letters of the Greek ΙΗΣΟΥΣ, *Iêsous,* "Jesus." Here the letters serve as notariqons (acronyms) of various phrases: *In Homini Salus,* "In humanity is health (prosperity, well-being, &c.);" *Instar Hominis Summus,* "The Highest is like unto humanity;" *Imago Hominis deuS,* "God is the image of humanity."

They are all various 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. 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.

The "shaft" is Sagittarius, Samekh, ס, a further metaphor for the H.G.A. (here intersecting the Peh, פ, Mars, the **surrounding** warriors). This paragraph should be carefully read and meditated with attention to the images and sensations described. "Angel of the eighth key" links her to Atu VIII, "Adjustment," attributed to Libra and Lamed, ל. "Plumes," and "the balance of righteousness and truth" confirm the Libra reference. The rest of the paragraph is a splendid description of this angel as the Priestess of Tarot, Gimel, ג, the 13th Path, the highest expression of the Moon on the Tree of Life and the final extension upward of the column that began as ת and ס. (Popé is POP in the G.D.'s distinctive Enochian dialect.)

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.*

The lunar-maternal theme is paramount, and he is "caught up" to her by the vision's progressive ascent of the Middle Pillar (ת, ס, ג). Most striking is that the angel is described as assuming the Sign of Mater Triumphans,[1] the "grade sign" of $8^{\circ}=3^{\square}$. She identi-

[1] Stand with the feet together, the left arm curved as if to support an infant, the right thumb and index finger pinching the nipple of the left breast in offering.

fies herself with Isis, thus casting Crowley as 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 (Heh the Daughter) and Binah (Heh the Mother); and I concur.

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 Theou 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.

We shall encounter this 12-fold tablet in the 15th Æthyr. The Latin means, "This fish is not for all," which is partly explained by the discussion following. *Ichthys,* "fish," is commonly taken as a notariqon for the Greek phrase in §18 meaning, "Jesus Christ, Son of God, Savior."

In simple, non-numerical symbolism, Nun means "fish" and Qoph corresponds to Pisces, "the fishes." I actually think that this elegant solution discloses the mystery intended, and that the "adding it up" line is a gratuitous artifact of Crowley's arational trance.

However, the text calls for a mathematical solution, so perhaps we should spend a little effort to find one. One part of a solution seems easy: Ἰχθυς adds to 1,219, and adding the digits (1 + 2 + 1 + 9) gives 13, the number of the Tarot trump Death, attributed to Nun. But there is no such simple solution implicating Qoph.

If we are to seek a solution by pure gematria, I suspect that the relationship of 1,219 to Nun, נ, Scorpio, and the Tarot trump Death is through το Ωμεγα, "The Omega" or "The End;" and its relationship to Qoph, ק, Pisces, and the Tarot trump The Moon is because it is the value of Ποσειδων, *Poseidon,* the Greek Neptune, god of the sea, and planetary ruler of Pisces. But even these modestly clean "hits" are neither as dead-on nor as simple as *Ichthys* = "fish," נ = "fish," and ק = Pisces = "fishes."

1,219 factors to 23 × 53, two numbers that have much to do with sexual-genetic inheritance.

Crowley never found a numerical solution to this puzzle.

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.)

A further puzzle is provided. Crowley worked out two possible solutions (and a few small variations). An Egyptian form was **I**sis **C**nouf **Th**oth **U**n-nefer **S**ekhet (attributed, respectively, to Daleth, Chesed, Chokmah, Tiphereth, and Teth). A Greek form was **I**acchus **Ch**ronos **Th**emis **U**ranus **S**erapis. 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. I have never been motivated to explore this particular mystery, and leave it as a puzzle for others.

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![1] And the Æthyr claps its hands, greater than the peal of a thousand mighty thunders.

He strives for union with the Angel, but fails. 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 (Underworld): "Osiris was a black god." It is difficult to believe Crowley's margin note that, "This, to the Seer at that time, was a Revelation of the most appalling terror." The teaching was well known, and Crowley was

[1] The doctrine implied is that one must not be the child, but the Mother. – AC

well read in such subjects; and at least one A∴A∴ ritual, written by Crowley earlier than December 1909, makes use of this doctrine quite dramatically.

Nevertheless, 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 Light. Here it struck home that Osiris is a corpse, and that the way now before Crowley would be in the Pathway of Night.

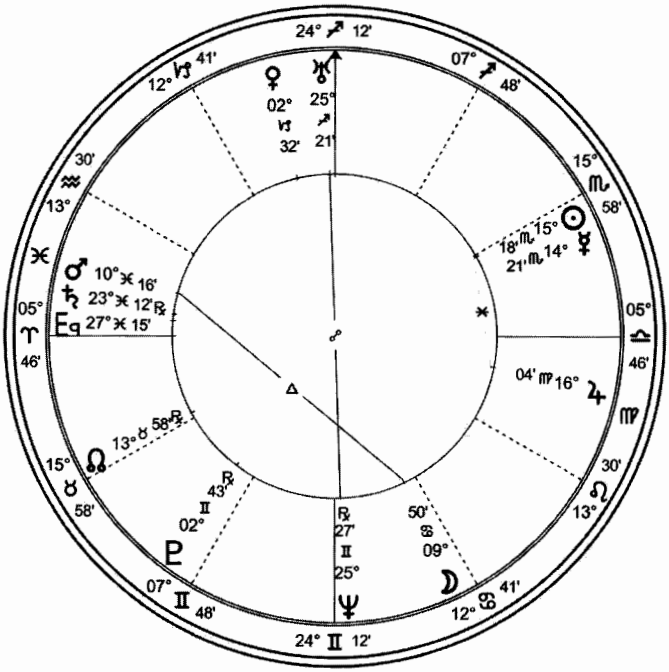
23. I am back.

BOU-SÂADA.
***November* 30, 1909. 10-11.45 p.m.**

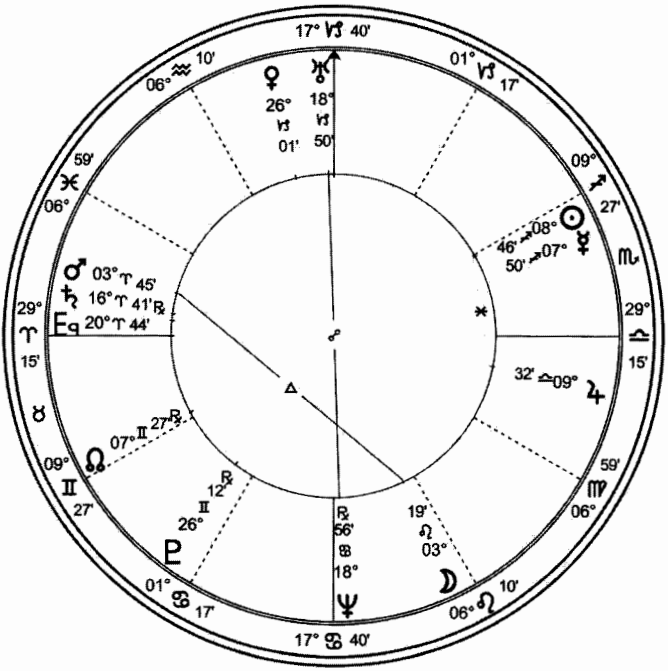
Vision of the 18th Æthyr

1909 December 1, 2:30 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
4:10 p.m.:
MC 18♑17
Asc 8♉09
EP 23♈13



Tropical Zodiac
4:10 p.m.:
MC 11♒45
Asc 1♊37
EP 16♉41



The Cry of the 18th Aethyr, which is called ZEN ✠ ♆ ♃ ☽ (♌ ♍ ♏)

OVERVIEW: Dominating the horoscope of the start of this vision is, once more, the great Uranus-Neptune opposition squaring Crowley's natal Sun. It is a mere tenth of a degree from exact, and aligned with the meridian at the time he began his magick. Within little more than a day, the opposition would be exact.

As discussed lengthily in my analysis of the 28th and 21st Æthyrs, this Uranus-Neptune aspect is intensely transformative, both psychologically and spiritually. We are not disappointed, in this regard, by the present vision, which provides a sublime and profound interpretation of the Vault of the Adepti[1] and elements of the traditional 5=6 ceremony of the Golden Dawn and the $2^{\circ}=9^{\square}$ ceremony of A∴A∴.

Crowley regarded this vision as depicting the "Vault of preparation" for the $8^{\circ}=3^{\square}$ initiation through which he was passing. By this, he seems to have meant what Freemasons and others call the preparatory "Chamber of Reflection." Here, the august and sublime chamber of initiation to the Second Order (in both the G.D. and A∴A∴) is employed as the "chamber of preparation" for his initiation to the Third Order!

---

[1] The Vault is a consecrated, reason-boggling heptagonal room with large 5' × 8' walls painted in prismatic colors, a white ceiling consisting of symbols of Neshamah, and a black floor portraying the primal forces of subconsciousness centered on a symbol of sacred, intimate union. Simply standing in this physical space in a somewhat sensitized state is consciousness altering and ennobling.

The gibbous Moon is waning, but seems not to have faded so much as to deprive this vision of an intense spiritual luminosity.

Sun is conjunct Mercury. As the vision progresses, the pair approaches the horizon, but does not set; it is not, therefore, to these planets that the pronounced solar themes of this vision can be attributed. Solar and mercurial elements are intermixed and interchanged in this vision – for reasons addressed a little later.

Of even greater transient interest is the close trine of the Moon to Mars, with the Moon exactly opposite Crowley's natal Neptune. This combination of planets characteristically produces hideous exaggerated fantasies and "horror movie" type dreams, just like those images with which this vision commences. While the symbols in the opening paragraph do tie in very well to the rest of the vision, the "veil" that here covers the image is surely from Crowley's own reactive mental-emotional patterns, stimulated, by the intense magical energies of his invocation, to produce the particular *phantasmata* there recorded.

The Moon remains in Cancer in the Sidereal Zodiac, but has moved into Leo in the Tropical. Either would be descriptive of this vision, since we find both lunar formulæ (preliminaries for the A∴A∴ Yesod initiation), and the obvious solar formulæ (of the Vault &c.). Leo characteristics would be anticipated, in any case, from the first letter of the æthyr's name.

ZEN or זלם = **Leo, Virgo, Scorpio.** It enumerates to 7 + 8 + 50 = 65. This number is so deeply connected to the Adept's intimate relationship with the Holy Guardian Angel that the Thelemic scripture dealing most thoroughly with this relationship is called *Liber LXV.*[1] The most important single word in Qabalah enumerating to 65 is אדני, *Adonai,* literally meaning "Lord," and frequently used as a stand-in, or generic, for the H.G.A. Other such words include היכל, *hekel,* "temple," and דומיה, *dumiah,* "silence." There is much more, but it all primarily supports this single idea.

Persuasive, as well, is the alignment of the individual letters of ZEN, and their astrological correspondences, to the flow of the vision. *Z* corresponds to Leo (ט) – actually, to the solar idea, particularly the Sun in southern declination, its annual *duat,* or underworld, phase (in the Northern Hemisphere) where it sojourns from autumnal equinox through the winter months to spring. The entire

[1] Notice that LXV (or 65) has the same letters as LVX, *lux,* the Latin word for "light."

vision is **intensely** solar in its deeper explanation of the Mysteries of Tiphereth. *E,* or Virgo (ה), represents the "little flame" in §6, the instructions in isolation, &c. *N,* or Scorpio (נ), is the general symbolism of death and transformation, and the Night in which the "little flame shall utterly expire." Together, they symbolize the Sun, which, in its southern declination, is as a germinating seed buried (slain, devoured) in the womb of Night.

Against this symbolism of the name ZEN, we find the attribution of this 18th Æthyr to **Hod of Briah.** At first, this seems wrong; as already acknowledged, this vision is much more of Tiphereth than of Hod. Yet, it is common for basic solar and mercurial symbols to be interchanged in Qabalah. Two classic examples: Michæl is the name of the *Archangel* of Hod and Mercury, but the *Angel* of the Sun, as Raphæl is the name of the *Archangel* of Tiphereth and Sol, but the *Angel* of Mercury; and yellow is the color most associated with the *path* of Mercury, ב, but with the *sphere* of Sol, while orange is the color most associated with the *path* of Sol, ר, but the *sphere* of Mercury.

While the solar symbolism is adequately explained by the first letter of the name ZEN, Hod shows primarily through the vision's instructive aspects. Compare the detailed teaching in the present vision, on how to obtain the fullest visions from these æthyrs, with the instruction found later in the 8th Æthyr (Hod in Atziluth) for attaining to the Knowledge and Conversation of the Holy Guardian Angel. The two instructions mutually connect on many points.

Furthermore, the attribution for the present æthyr is to Hod in Briah, not in Yetzirah. It pertains to more than the intellect; rather, we might say, to the way in which the higher aspects of mind serve as a matrix for intuition or higher guidance. Note the differentiation made between Crowley's deep participation in the vision itself (his experiencing it in *samadhi*) and his witnessing the visions "from afar off," keeping his intellect engaged, so that he was capable of articulating and recording what he experienced.

00. A voice comes before any vision: Accursed are they who enter herein if they have nails, for they shall be pierced therewith; or if they have thorns, for they shall be crowned withal; or if they have whips, for with whips they shall be scourged; or if they bear wine, for their wine shall be turned to bitterness; or if they have a spear, for with a spear shall they be pierced unto the heart. And

the nails are desires, of which there are three; the desire of light, the desire of life, the desire of love.

0. (And the thorns are thoughts, and the whips are regrets, and the wine is ease, or perhaps unsteadiness, especially in ecstasy, and the spear is attachment.)

Whatever one takes into the depths of initiation, that thing shall one find therein; but in the Abyss, one can have no such companion. Here, the trappings of Christ's crucifixion are employed to symbolize desires, thoughts, regrets, ease, and attachment. In the initiation to Binah, through which Crowley then was passing, all of these things must be left behind, else they become clinging flotsam of the Abyss. We are crucified with our desires for Life, Light, and Love that bind us to the symbol of our incarnation. Our heads are pierced to bleeding by the thoughts we carry into the Abyss, so that the blood burns and blinds our eyes. We feel the acute sting of unreleased regrets. Our indolent pleasures turn bitter to the taste. Our attachments pierce us to the heart when our Next Step is their renunciation.

These 'requirements' are not general moralizations for life. They are disciplines required for a particular step. The embracing of life, light, and love (for example) is natural and necessary to the Man of Earth. These two paragraphs set the tone for the crucifixion scene we are about to witness.

1. And now there dawns the scene of the Crucifixion; but the Crucified One is an enormous bat, and for the two thieves are two little children. It is night, and the night is full of hideous things and howlings.

This is reminiscent of many interpretations of Atu XV, The Devil, corresponding to A'ayin, ע, "eye," Capricorn, and signifying the outer, veiling appearance of things. ע opens unto Tiphereth from Hod, to which this æthyr corresponds. This scene corresponds, as well, to elements of the First Point of the traditional 5=6 ceremony of the R.R. et A.C., which contains a crucifixion re-enactment. As mentioned previously, it is also the type of feverish fantasy, "full of hideous things and howlings," that we might expect from the Moon-Mars transits to Crowley's Neptune.

2. And an angel cometh forth, and saith: Be wary, for if thou change so much as the style of a letter, the holy word is blas-

phemed. But enter into the mountain of the Caverns, for that this (how much more then that Calvary which mocks it, as his ape mocks Thoth?) is but the empty shell of the mystery of ZEN. Verily, I say unto thee, many are the adepts that have looked upon the back parts of my father, and cried, "our eyes fail before the glory of thy countenance."

Thrice, in this vision, instruction is given that not so much as the style of a letter may be changed. Though often appearing in scriptures of diverse traditions (including *Liber Legis*), it is strange for a vision of this level, and is not characteristic of other visions in this series. Nor did Crowley follow this advice (as comparison to Fra. O.V.'s original diary transcript of this vision confirms). What it **does** reflect is a Hod emphasis on the letter and form, combined with The Devil's emphasis on external structure.

"Mountain of Caverns" is a traditional cognomen of Mt. Abiegnus, the legendary Sacred Mountain within which the Vault of the Adepts is said to be buried; it is interpreted in §3. The Latin MONS CAVERNARUM enumerates to 156, the value of the Name **Babalon,** and related ideas (see 156 in Appendix A). The quoted matter is an instructive jest, likely inspired by *Exodus* 33:18-23 (which also inspires the expletive, "God's buns!"):

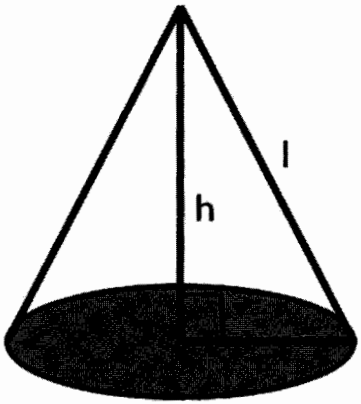
> "And [Moses] said, I beseech thee, shew me thy glory... And יהוה said, Thou canst not see my face: for there shall no man see me, and live. And יהוה said, Behold.... while my glory passeth by.... thou shalt see my back parts: but my face shall not be seen."

3. And with that he gives the sign of the rending of the veil, and tears down the vision. And behold! whirling columns of fiery light, seventy-two. Upon them is supported a mountain of pure crystal. The mountain is a cone, the angle of the apex being sixty degrees. And within the crystal is a pyramid of ruby, like unto the great pyramid of Gizeh.

This sign (a gesture as of parting a curtain) is attributed to the Dominus Liminis Grade of A∴A∴, the veil before Tiphereth. The outer, Yetziratic veil of the vision is now parted and a splendid, sublime vision is given of the inner, in the form of the Sacred Mountain of Initiation and the Vault of the Adepti therein. Seventy-two has a diverse significance, mostly summarized by the 72 pentades (5° segments) of the Zodiac, corresponding to the 72

parts of the *Shem ha-M'phorash,* or "Divided Name" of God. But the single most extraordinary confirmation of this vision is that, in the Latin Qabalah Simplex (of which Crowley was entirely ignorant, so that he could not, consciously, have forged associations to it), 72 is the value of the name ABIEGNUS, the name of the sacred mountain! Other Latin correspondences that seem to have relevance here include IGNIS DEI, "fire of God," and VACUUM, "empty, void."

The **conical** shape of the mountain is critical. A right cone is a geometric solid formed from the union of a circle and a right angle; that is, of a circle (or rose) and a cross.[1] By analogy to the pinecone, it is a symbol of Bacchus or Iacchus, Greek expressions of ecstasy corresponding to Tiphereth or Kether, respectively.



The 60° apical angle indicated that this cone is half of a three-dimensional hexagram. Within its heart is a pyramid carved of ruby, the fiery red stone of Geburah, probably reflecting both the fire implied in the word "pyramid" and the essence of Horus, as the stereotype of the Holy Guardian Angel. The Greek πυραμις, "pyramid" (from the root *pyr-,* "fire;" *cf.* "pyromaniac"), enumerates to 831, as does φαλλος, "phallus"; so what is shown here is an image of the Sacred Phallus. 831 is also the value of the word אלף, *Aleph,* if Peh is enumerated as a final (ף = 800), though the normal enumeration of the word is 111, one of the Great Numbers of the Sun. Thus, Aleph (א) represents something that combines the natures of the Sun (111) and phallus (831), and, therefore, is commonly called "the creative Light."

The reference to the Great Pyramid is significant because the ratio of its height to its base is 5:8, the width-to-height ratio of the walls of the Vault of the Adepti and the most common integer ratio approximating the Golden Mean (to which the lines of a pentagram conform).

---

[1] See *The Canon* by William Stirling (London: Elkin Matthews 1897) for an exposition of similar elements of sacred geometry.

In one of his most important and informing notes to these visions, Crowley wrote:

> This pyramid, where is the Pastos, is the Chamber of Annihilation. The Pastos contains the Essence of the Aspirant, and is in a Chamber containing the Essence of the Universe. This is all ready to be burnt up in the Energy of Aspiration to the Creative Annihilation, the Ruby Pyramid or Phallus. Finally, this Pyramid is within a Cone, a figure combining the straight line and the circle (Rose and Cross in their purest form) representing the new Universe into which the Old is to be transmuted....

4. I am entered in by the little door thereof, and I am come into the chamber of the king, which is fashioned like unto the vault of the adepts, or rather it is fitting to say that the vault of the adepts is a vile imitation of it. For there are four sides to the chamber, which with the roof and the floor and the chamber itself makes seven. So also is the pastos seven, for that which is within is like unto that which is without. And there is no furniture, and there are no symbols.

This parallels the opening of the Second Point of the traditional 5=6 ceremony. The King's Chamber corresponds to the Adytum, or Holy of Holies, in other systems. A tremendously important doctrine is disclosed here: The seven-fold nature of the Vault of the Adepts is ultimately symbolized not by seven walls, but by the six directions of north, south, east, west, above, and below, converging on the center as the seventh point. That is, it is cubical. This concept, detailed in the first chapter of *Sepher Yetzirah,* was also the basis of (one form of) the traditional 7=4 ceremony, wherein the seven-sided 5=6 Vault appeared, instead, as a cube. This corresponds to the cubical Holy of Holies of the Tabernacle, the cubical adytum of the Greek mysteries, and the alchemical Cubical Stone formed by the folding up of a six-squared cross.

5. Light streams from every side upon the pastos. This light is that blue of Horus which we know, but being refined it is brilliance. For the light of Horus only appears blue because of the imperfection of our eyes. But though the light pours from the pastos, yet the pastos remains perfectly dark, so that it is invisible. It hath no form: only, at a certain point in the chamber, the light is beaten back.

Crowley frequently referred to the appearance of a blue light associated with the manifestation of Horus. Other aspirants' accounts document a pale, almost haunting blue light (possibly associated with Gimel, ג, or perhaps Samekh, ס?) accompanying intense invocation, especially of the Holy Guardian Angel. The Pastos, the place of burial and transformation within the Vault, is here defined by negative characteristics, appropriate to an initiation unto Binah; that is, it is defined by an **absence,** a conceptual **vacuum.**

6. I lie prostrate upon the ground before this mystery. Its splendour is impossible to describe. I can only say that its splendour is so great that my heart stops with the terror and the wonder and the rapture of it. I am almost mad. A million insane images chase each other through my brain.... A voice comes: (it is my own voice – I did not know it). "When thou shalt know me, O thou empty God, my little flame shall utterly expire in thy great N.O.X." There is no answer.... (20 minutes. O.V.) ....

The intensity of the experience is marked. He attained *samadhi.* (By the end of the verse, he passed into 20 minutes of silence, lost in his trance.) The "million insane images" are the contents of the Abyss, and of his own brain stimulated into hyperactivity by the intensity of the spiritual light infusing him. The quote is from *Liber VII* 1:40, and should be read in the original, in context of vv. 37-39 to which it forms a climax:

> [37]I shoot up vertically like an arrow, and become that Above.
> [38]But it is death, and the flame of the pyre.
> [39]Ascend in the flame of the pyre, O my soul! Thy God is like the cold emptiness of the utmost heaven, into which thou radiatest thy little light.
> [40]When Thou shall know me, O empty God, my flame shall utterly expire in Thy great N.O.X.

Here, the Adeptus Exemptus 7☉=4□ knows his Angel as an "empty God," in which "my little flame shall utterly expire." Compare this to what was said earlier about the meaning of the Enochian letters *E* and *N* in ZEN. For N.O.X., see 210 in Appendix A.

7. And now, after so long a while, the Angel[1] lifts me, and takes me from the room, and sets me in a little chamber where is an-

[1] No angel has been mentioned. The Seer was lost to being. – AC

other Angel like a fair youth in shining garments, who makes me partake of the sacraments; bread, that is labour; and fire, that is wit; and a rose, that is sin; and wine, that is death. And all about us is a great company of angels in many-coloured robes, rose and spring-green, and sky-blue, and pale gold, and silver, and lilac, solemnly chanting without words. It is music wonderful beyond all that can be thought.

Crowley's footnote is left as in the original; but, in fact, an angel had appeared as early as §2. Remember that ס, Samekh, the Hebrew letter attributed to the path wherein the Holy Guardian Angel appears, means, "that which lifts up." The eucharist is of the four elements. The phenomena described are familiar to the mystic.

8. And now we go out of the chamber; on the right is a pylon, and the right figure is Isis, and the left figure Nephthys, and they are folding their wings over, and supporting Ra.

9. I wanted to go back to the King's Chamber. The Angel pushed me away, saying: "Thou shalt see these visions from afar off, but thou shalt not partake of them save in the manner prescribed. For if thou change so much as the style of a letter, the holy word is blasphemed."

10. And this is the manner prescribed:

For him to have partaken of the visions in their fullness would have led to *samadhi* on their natures; yet, his goal included the "bringing back" of some intelligible products of these visions to share with the world. Therefore, he had to see them "from afar off," rather than participate in them intimately. A new method of obtaining the visions was assigned, for deeper participation in each. This deeper method includes the preparation of the Neophyte of A∴A∴ for initiation to the $2^{\circ}=9^{\square}$ Grade of Zelator. *Liber 185,* in speaking of this passage, says, "He shall keep himself free from all other engagements for four whole days from that date." Those four days are described in the present passages. Zelatores in possession of a copy of *Liber CXX* (the A∴A∴ $2^{\circ}=9^{\square}$ initiation ceremony) can compare what is given here to instructions in the ritual's text.

11. Let there be a room furnished as for the ritual of passing through the Tuat. And let the aspirant be clad in the robes of,

and let him bear the insignia of, his grade. And at the least he shall be a neophyte.

12. Three days and three nights shall he have been in the tomb, vigilant and fasting, for he shall sleep no longer than three hours at any one time, and he shall drink pure water, and eat little sweet cakes consecrated unto the moon, and fruits, and the eggs of the duck, or of the goose, or of the plover. And he shall be shut in, so that no man may break in upon his meditation. But in the last twelve hours he shall neither eat nor sleep.

This room is the initiation space for *Liber CXX,* called, "The Passing Through the Tuat." (He must be at least a Neophyte, because only a Neophyte $1^{\circ}=10^{\square}$ can become a Zelator $2^{\circ}=9^{\square}$.) The prescribed diet consists of foods sacred to the Moon: it is the initiation to Yesod for which the Neophyte is preparing.

13. Then shall he break his fast, eating rich food, and drinking sweet wines, and wines that foam; and he shall banish the elements and the planets and the signs and the sephiroth; and then shall he take the holy table that he hath made for his altar, and he shall take the call of the Æthyr of which he will partake, which he hath written in the angelic character, or in the character of the holy alphabet that is revealed in Popé, upon a fair sheet of virgin vellum; and therewith shall he conjure the Æthyr, chanting the call. And in the lamp that is hung above the altar shall he burn the call that he hath written.

14. Then shall he kneel before the holy table, and it shall be given him to partake of the mystery of the Æthyr.

Crowley's note elaborated on this instruction:

> The general idea is to create true appetite in a body purified by fasting and a mind clarified by meditation, so as to make certain of being perfectly intoxicated. It should be needless to say that this state of mind, like all others, should be absolutely willed, criticised, and controlled.

In exploring the æthyrs by this method, the banishings are as described in *Liber YOD* (*Liber 831,* an A∴A∴ instruction giving three methods of reducing the manifold consciousness to the Unity.). *Popé* is the Golden Dawn dialect's pronunciation of POP, the name of the 19th Æthyr, wherein the Alphabet of Daggers was first

disclosed, while "the angelic character" refers to the Enochian alphabet itself.

15. And concerning the ink with which he shall write; for the first Æthyr let it be gold, for the second scarlet, for the third violet, for the fourth emerald, for the fifth silver, for the sixth sapphire, for the seventh orange, for the eighth indigo, for the ninth gray, for the tenth black, for the eleventh maroon, for the twelfth russet, for the thirteenth green-gray, for the fourteenth amber, for the fifteenth olive, for the sixteenth pale blue, for the seventeenth crimson, for the eighteenth bright yellow, for the nineteenth crimson adorned with silver, for the twentieth mauve, for the twenty-first pale green, for the twenty-second rose-madder, for the twenty-third violet cobalt, for the twenty-fourth beetle-brown, blue-brown colour, for the twenty-fifth a cold dark gray, for the twenty-sixth white flecked with red, blue, and yellow; the edges of the letters shall be green, for the twenty-seventh angry clouds of ruddy brown, for the twenty-eighth indigo, for the twenty-ninth bluish-green, for the thirtieth mixed colours.

I regard this list as a general "color scale" for the 30 Æthyrs, with diverse applications (including the scrying of the æthyrs – see examples of its use in Appendix B).

16. This shall be the form to be used by him who would partake of the mystery of any Æthyr. And let him not change so much as the style of a letter, lest the holy word be blasphemed.

17. And let him beware, after he hath been permitted to partake of this mystery, that he await the completion of the 91st hour of his retirement, before he open the door of the place of his retirement; lest he contaminate his glory with uncleanness, and lest they that behold him be smitten by his glory unto death.

Ninety-one is a number of completion, especially as the value of אמן, *amen*. These 91 *hours* (just shy of four whole days) parallel the 91 *days* prescribed in the 8th Æthyr. The phenomenon described is only a little overstated, and is quite observable.

18. For this is a holy mystery, and he that did first attain to reveal the alphabet thereof, perceived not one ten-thousandth part of the fringe that is upon its vesture.

disclosed, while "the angelic character" refers to the Enochian alphabet itself.

15. And concerning the ink with which he shall write; for the first Æthyr let it be gold, for the second scarlet, for the third violet, for the fourth emerald, for the fifth silver, for the sixth sapphire, for the seventh orange, for the eighth indigo, for the ninth gray, for the tenth black, for the eleventh maroon, for the twelfth russet, for the thirteenth green-gray, for the fourteenth amber, for the fifteenth olive, for the sixteenth pale blue, for the seventeenth crimson, for the eighteenth bright yellow, for the nineteenth crimson adorned with silver, for the twentieth mauve, for the twenty-first pale green, for the twenty-second rose-madder, for the twenty-third violet cobalt, for the twenty-fourth beetle-brown, blue-brown colour, for the twenty-fifth a cold dark gray, for the twenty-sixth white flecked with red, blue, and yellow; the edges of the letters shall be green, for the twenty-seventh angry clouds of ruddy brown, for the twenty-eighth indigo, for the twenty-ninth bluish-green, for the thirtieth mixed colours.

I regard this list as a general "color scale" for the 30 Æthyrs, with diverse applications (including the scrying of the æthyrs – see examples of its use in Appendix B).

16. This shall be the form to be used by him who would partake of the mystery of any Æthyr. And let him not change so much as the style of a letter, lest the holy word be blasphemed.

17. And let him beware, after he hath been permitted to partake of this mystery, that he await the completion of the 91st hour of his retirement, before he open the door of the place of his retirement; lest he contaminate his glory with uncleanness, and lest they that behold him be smitten by his glory unto death.

Ninety-one is a number of completion, especially as the value of אמן, *amen*. These 91 *hours* (just shy of four whole days) parallel the 91 *days* prescribed in the 8th Æthyr. The phenomenon described is only a little overstated, and is quite observable.

18. For this is a holy mystery, and he that did first attain to reveal the alphabet thereof, perceived not one ten-thousandth part of the fringe that is upon its vesture.

The reference is to either John Dee or Edward Kelley. Crowley considered it was the latter, perhaps because he understood himself to be Kelley's reincarnation.

19. Come away! for the clouds are gathered together, and the Aire heaveth like the womb of a woman in travail. Come away! lest he loose the lightnings from his hand, and unleash his hounds of thunder. Come away! For the voice of the Æthyr is accomplished. Come away! For the seal of His loving-kindness is made sure. And let there be praise and blessing unspeakable unto him that sitteth upon the Holy Throne, for he casteth down mercies as a spendthrift that scattereth gold. And he hath shut up judgment and hidden it away as a miser that hoardeth coins of little worth.

The Yetziratic veil reforms over the field of Briatic revelation. The æthyr itself is struggling to give birth, perhaps indicative of Crowley's own accelerating inner impulse toward the Abyss. This paragraph, loaded with Chesed (Jupiter) symbols, seems to be a "decompression" phase to equilibrate the seer during his return.

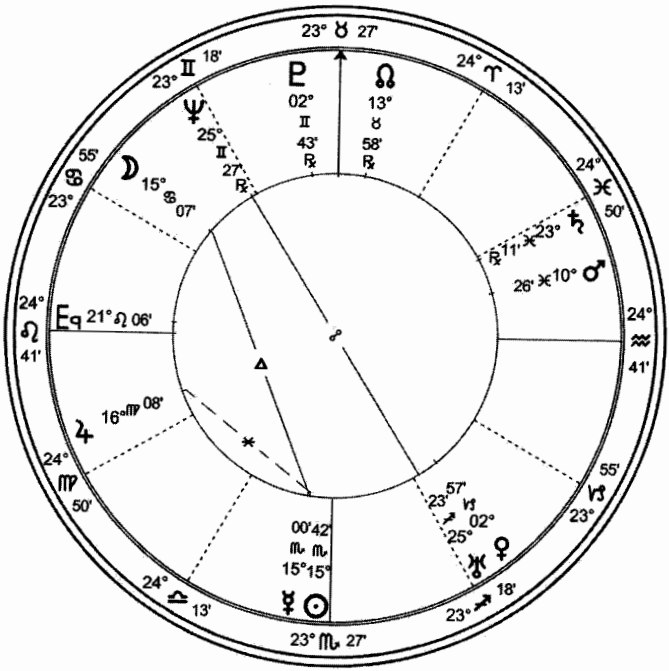
20. All this while the Angel hath been pushing me backwards, and now he is turned into a golden cross with a rose at its heart, and that is the red cross wherein is set the golden shew-stone.

The angel of the vision (a projection, perhaps, of his own Holy Guardian Angel) is seen as the Rosy Cross itself. This image then fades into the physical cross Crowley held in his hand, in the center of which was the scrying stone in which he witnessed these visions.

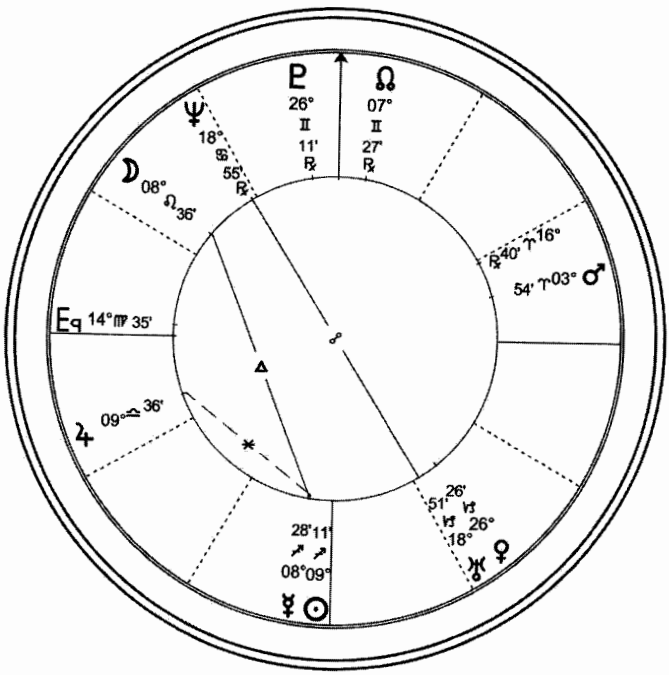
BOU-SÂADA.
***December* 1, 1909. 2:30-4:10 p.m.**

Vision of the 17th Æthyr

1909 December 2, 12:15 a.m. LT
Bou-Sâada, Algeria: 35N12, 4E11



Sidereal Zodiac
2:00 a.m.:
MC 17♊40
Asc 16♍38
EP 19♍42



Tropical Zodiac
2:00 a.m.:
MC 11♋09
Asc 10♎07
EP 13♎11

The Cry of the 17th Aethyr,
which is called
TAN ✠ ♑ ♐ ♑
(♋♉♏)

OVERVIEW: This 17th Æthyr corresponds to **Netzach in Briah.** Netzach is the sphere of operation of the planet Venus. As Netzach in Yetzirah (27th Æthyr) was expressed through symbolism of Pisces (Venus' exaltation), Netzach in Briah is expressed here primarily through symbolism of Libra, Venus' "house by day."

Yet, while the symbolism of Libra and Lamed, ל, predominates for most of the vision, beginning with §10 this rapidly evolves into symbolism of Gimel, ג, the Moon, and The Priestess of Tarot. There are astrological reasons it may have taken this direction; but, more likely, it is intrinsic to the nature of the æthyr. Gimel (Luna used for Caput Draconis, her node) has significance in the very name of the æthyr. There is also a natural Qabalistic connection between Luna and Libra, for the Moon, ג, enumerates to 3, while Libra, ל, is 30. By "The Qabalah of Nine Chambers," 3 and 30 are understood to be different expressions of a common idea.

TAN or ♑♐♑ = **Caput Draconis, Taurus, Scorpio.** It enumerates to 9 + 1 + 50 = 60. This is the value of the letter Samekh, ס, which demarcates the middle part of the Middle Pillar. Samekh is an alternative way to express many ideas encountered throughout this vision. Several words enumerate to 60, reflecting these themes. One word, spelled בחן, depending on what vowels are given it, is variously *be-chen,* "by grace"; *bachan,* "tried by fire"; or *bochan,* "testing, examination, trial, proof." Another important

word totaling to 60 is גאון, *gaown,* meaning "excellence, sublimity, glory, pride, rising, swelling, highness, majesty."

The "head of the dragon" (Caput Draconis) appears in the first line of the vision. Caput, the North Node of the Moon, corresponds to Luna herself (ג). Taurus is ruled by Venus, but has the Moon exalted. Scorpio is the polarity of Taurus, and is ruled by Mars. Thus, it is no great surprise, when all of these symbols are blended, that after the dragon's head we see the angel Madimi. She is a planetary angel derived from John Dee's Heptarchical working (see *A True & Faithful Relation* for this account). Her name is derived from *Madim,* the Hebrew name for Mars: see the tablet given in the Cry of the 22nd Æthyr.

Sol and Mercury are conjoined somewhat past the IC of the horoscope for the hour this vision began; or at least, it first seems so. The diary in which the vision was recorded has *12:30 - 1:45 (?) a.m.* written and crossed out, then *12:15(?) - 2 a.m.* written under it (note the question marks). The exact hours of beginning and ending are uncertain. The two times are only 15 minutes apart but, given the overall uncertainty, we cannot place too great a reliance on the time of the vision. If the ending time is correct, Jupiter was exactly rising at the moment of conclusion, which Crowley summarized with the words, "I am happily returned unto the earth."

A lunar influence is shown by the Moon's continuing transit of Sidereal Cancer. The Tropical Leo Moon has no apparent relevance to the vision.

The Moon trines Sun-Mercury, and both sextile Jupiter, all within about 1°. In §7 we are told that *tan,* the name of the æthyr, is the Enochian word for "mercy," the name of the sephirah attributed to Jupiter.

1. Into the stone there first cometh the head of a dragon, and then the Angel Madimi. She is not the mere elemental that one would suppose from the account of Casaubon. I enquire why her form is different.

The "dragon's head" is one of the "seed symbols" Crowley likely used to start the vision. It corresponds to the first letter of the name TAN. Madimi was discussed above.

2. She says: Since all things are God, in all things thou seest just so much of God as thy capacity affordeth thee. But behold! Thou

must pierce deeply into this Æthyr before true images appear. For TAN is that which transformeth judgment into justice. BAL is the sword, and TAN the balances.

Begins with a useful truism, then shifts to a teaching of the Enochian Qabalah. *Baltan* is an Enochian word meaning "justice." The implication of this verse is that *bal* means "judgement." If so, it does not appear in any other authenticated Enochian transmissions, though it would be reasonable since the known word for "judgement" is *balzizras.* By the way, if these words are treated as Hebrew, *Bal* (באל) = 33, *Tan* (טאן) = 60, and their combination totals to 93. (See Appendix A for an analysis of 93.) "Sword" and "balances" are the twin implements of the female figure in Atu VIII, Justice or Adjustment, to which Libra is attributed.

3. A pair of balances appears in the stone, and on the bar of the balance is written: Motion about a point is iniquity.

4. And behind the balances is a plume, luminous, azure. And somehow connected with the plume, but I cannot divine how, are these words: Breath is iniquity. (That is, any wind must stir the feather of truth.)

Symbols of Libra are shown. "Iniquity" is "inequity." Such motion disturbs the balance. It is completed only by a counteraction that begins to set the whole system into compensatory motion. The plume is the feather of Maat, the Egyptian goddess of Truth (Libra). Its blue is the color of Lamed in the Queen Scale (*i.e.,* Libra in Briah). Breath (*Ruach,* mind, movement) disturbs the feather. (In the Egyptian Book of the Dead, the heart, to which *Ruach* or mind is attributed, is weighed against this feather to determine the righteousness of the soul.)

5. And behind the plume is a shining filament of quartz, suspended vertically from the abyss to the abyss. And in the midst is a winged disk of some extremely delicate, translucent substance, on which is written in the 'dagger' alphabet: Torsion is iniquity. (This means, that the Rashith Ha-Gilgalim is the first appearance of evil.)

This filament is a striking image: Crowley identified it as the Middle Pillar of the Tree of Life, an idea that nicely ties together many elements of this vision. Torsion is obviously iniquity, since it is

"motion about a point." The *Rashiyth ha-Galgaliym,* or Primal Swirlings, are the "first turnings" of creation, expressing Kether in Assiah; for example, as the swirlings at the core of a spiral galaxy.

6. And now an Angel appears, like as he were carven in black diamonds. And he cries: Woe unto the Second, whom all nations of men call the First. Woe unto the First, whom all grades of Adepts call The First. Woe unto me, for I, even as they, have worshipped him. But she in whose paps are the galaxies, and he that never shall be known, in them is no motion. For the infinite Without filleth all and moveth not, and the infinite Within goeth indeed; but it is no odds, else were the space-marks confounded.

A black diamond is attributed to the Limitless Light, the Qabalistic Zero or Nuit. The angel pulls back conceptual veils by first denouncing the Demiurge (who is only a reflection of the true Divinity) and then renouncing the ONE GOD itself. Above these, the angel acknowledges Nuit and Hadit as they are described in *Liber Legis,* and says that "in them is no motion." There are mathematical reasons this is so – by definition, infinity is outside the framework of measurement – but the moral effect of these statements is to define them as the only concepts in which there is no "iniqui y."

7. And now the Angel is but a shining speck of blackness in the midst of a tremendous sphere of liquid and vibrating light, at first gold, then becoming green, and lastly pure blue. And I see that the green of Libra is made up of the yellow of air and the blue of water, swords and cups, judgment and mercy. And this word TAN meaneth mercy. And the feather of Maat is blue because the truth of justice is mercy. And a voice cometh, as it were the music of the ripples of the surface of the sphere: Truth is delight. (This means that the Truth of the universe is delight.)

As we progress through these middle and higher æthyrs, some images communicate far more simply by gazing upon them than by attempting to explain them. The image in this verse is one such example. After the image, the text gives a partial explanation, showing the green of Libra balanced between gold (or yellow) and blue, with other associated symbols listed as well. It may mean, for example, that it is love (green) which bridges be ween the solar gold at the heart of the Adept, and the azure embrace of love

which is Nuit. Then we are told that *tan* means "mercy"; so that §2 now can be understood to mean that it is mercy that transforms judgment into justice. The aphorism, "Truth is delight," deserves considerable reflection. It certainly explains the relationship of Venus and Maat!

8. Another voice cometh; it is the voice of a mighty Angel, all in silver; the scales of his armour and the plumes of his wings are like mother-of-pearl in a framework of silver. And he sayeth: Justice is the equity that ye have made for yourselves between truth and falsehood. But in Truth there is nothing of this, for there is only Truth. Your falsehood is but a little falser than your truth. Yet by your truth shall ye come to Truth. Your truth is your troth with Adonai the Beloved one. And the Chymical Marriage of the Alchemists beginneth with a Weighing, and he that is not found wanting hath within him one spark of fire, so dense and so intense that it cannot be moved, though all the winds of heaven should clamour against it, and all the waters of the abyss surge against it, and all the multitude of the earths heap themselves upon it to smother it. Nay, it shall not be moved.

Next is the beginning of a transition from Venus to Luna. This new angel is of silver with mother-of-pearl. He explains 'capital-T Truth' as transcending the polarized duality of truth and falsehood. "Your falsehood is but a little falser than your truth" is a *koan* to those who do not already understand it, and is a beginning of the shift of consciousness from below to above the Abyss.

This paragraph is worthy of attentive study. It defies brief comment. We should at least acknowledge the statement, "Your truth is your troth with Adonai the Beloved one," *i.e.*, with the Holy Guardian Angel. The "spark of fire" in the final two sentences is the virgin-pure Yod, י, *Yechidah, Purusha,* or *Atman;* that is, Hadit, the Indivisible Self.[1] And it is true that neither all the winds of heaven, nor all the surging waters of the Abyss, nor all the multitude of the earth can displace the course of one who is wholly and truly **going** in the way of his or her True Will.

9. And this is the fire of which it is written: "Hear thou the voice of fire!" And the voice of fire is the second chapter of the Book of

---

[1] §9 explicitly confirms the identification of this "fire" with Hadit.

the Law, that is revealed unto him that is a score and half a score and three that are scores, and six, by Aiwass, that is his guardian, the mighty Angel that extendeth from the first unto the last, and maketh known the mysteries that are beyond. And the method and the form of invocation whereby a man shall attain to the knowledge and conversation of his Holy Guardian Angel shall be given unto thee in the proper place, and seeing that the word is deadlier than lightning, do thou meditate straitly thereupon, solitary, in a place where is no living thing visible, but only the light of the sun. And thy head shall be bare.[1] Thus mayest thou become fitted to receive this, the holiest of the Mysteries. And it is the holiest of the Mysteries because it is the Next Step. And those Mysteries which lie beyond, though they be holier, are not holy unto thee, but only remote. (The sense of this passage seems to be, that the holiness of a thing implies its personal relation with one, just as one cannot blaspheme an unknown god, because one does not know what to say to annoy him. And this explains the perfect inefficiency of those who try to insult the saints; the most violent attacks are very often merely clumsy compliments.)

The words, "a score and half a score" should be, "a score and a half scores," *i.e.,* $30 \times 20 = 600$; such that the whole is 666. It refers to Crowley, unto whom *The Book of the Law* was delivered by Aiwass.[2] It is in this present paragraph that Aiwass is flatly stated to be Crowley's "guardian" – that is, his Holy Guardian Angel – something Crowley did not consciously recognize for many years after *Liber Legis* was dictated.

The "method and form" of invoking the H.G.A. is given later, in the Cry of the 8th Æthyr. The holiness of the Knowledge and Conversation of the Holy Guardian Angel is praised, and it is confirmed as "the Next Step." Most of the meaning here is evident without comment. (This is an exceedingly rational, instructive æthyr, despite all of its other components. Probably the angular Sun-Mercury conjunction was being felt.)

---

[1] This I performed in a sort of cave upon the ridge of a great mountain in the Desert near Bou-Sâada at 12-3 p.m. on December 2. – AC

[2] This error is in every prior edition of *The Vision & the Voice,* and appears to be in the original hand-written record of the vision. An ink smear adds a little ambiguity; but the rest of the sentence requires this rendering.

10. Now the Angel is spread completely over the globe, a dewy film of silver upon that luminous blue.

Completes the transition from Lamed, ל, to Gimel, ג. The remainder is now a vision of The Priestess of Tarot. Silver and blue are the Queen and King Scale colors of Gimel. The meaning is that, relative to Atziluth, even Briah is a veneer.

11. And a great voice cries: Behold the Queen of Heaven, how she hath woven her robes from the loom of justice. For as that straight path of the Arrow cleaving the Rainbow became righteousness in her that sitteth in the hall of double truth, so at last is she exalted unto the throne of the High Priestess, the Priestess of the Silver Star, wherein also is thine Angel made manifest. And this is the mystery of the camel that is ten days in the desert, and is not athirst, because he hath within him that water which is the dew distilled from the night of Nuit. Triple is the cord of silver, that it may be not loosed; and three score and half a score and three is the number of the name of my name, for that the ineffable wisdom, that also is of the sphere of the stars, informeth me. Thus am I crowned with the triangle that is about the eye, and therefore is my number three. And in me there is no imperfection, because through me descendeth the influence of TARO. And that is also the number of Aiwass the mighty Angel, the Minister of Silence.

She is Isis, Nuit, and all the rest. The goddess as Gimel, ג, 3, has "woven her robes" from the loom of ל, 30, which is her **natural** veil. It is in Samekh, ס, Sagittarius, that "the straight path of the Arrow" cleaves the rainbow. Samekh merges into Gimel. "Hall of Double Truth" is the formal title of the Golden Dawn's Neophyte temple, with a reference to Maat. In the Æon of Osiris, Maat was the Hegemon; but in the New Æon, she has advanced to Hiereus, ruling in the West as the polarity of Horus the Hierophant, awaiting her turn, at the next Equinox of the Gods, to ascend unto the Throne of the East. Here, though, she is exalted to another throne – that of Gimel, the "Priestess of the Silver Star." Among her other symbols, Maat as Libra is an aspect of Heh-final, the Daughter, Kallah, the Bride in Malkuth (especially now that she has assumed the function of Hiereus, which also corresponds to Malkuth); so this is also an uplifting of the Daughter (ה) to the Throne of the

Mother (ה), the technical phrasing discussing the sublimation of the soul unto Binah. It is the Holy Guardian Angel that effects this "uplifting" (= Samekh, ס). "Gimel" means "camel."

The "dew" was discussed previously with respect to the 24th and 22nd Æthyrs, and here especially means that which is received in the path of Gimel, ג, the Moon.[1] It is described in Chapter II of *The Shiva Samhita:*

> [In each person's body] there is a nectar-rayed moon, in its proper place, on the top of the spinal cord, with eight Kalâs in the shape of a semi-circle. This has its face downwards, and rains nectar day and night.

"Triple" and "silver" refer to Gimel, the Moon. 73 is the value of the **word** *Gimel* (גמל), and of *Chokmah* (חכמה), "wisdom," the sephirah attributed to the "Sphere of the Stars." As a triangle inherently symbolizes 3, and the Eye is ע = 70, their union is also 73. Through the path of Gimel descends the influence called *mezla,* מזלא = 78, referring to the 78 cards of Tarot, and to Aiwass. (Crowley then believed Aiwass' name enumerated to 78).

12. And even as the shew-stone burneth thy forehead with its intolerable flame, so he who hath known me, though but from afar, is marked out and chosen from among men, and he shall never turn back or turn aside, for he hath made the link that is not to be broken, nay, not by the malice of the Four Great Princes of the evil of the world, nor by Choronzon, that mighty Devil, nor by the wrath of God, nor by the affliction and feebleness of the soul.

A mighty promise and encouragement in the Way or Path, to any who have known (even from afar) that One who stands in the blue-silver rays of moonlight in the path of Gimel. The four "Great Princes" are referenced in *The Sacred Magic of Abra-Melin the Mage* as a portion of the work to which the Adept is called upon attainment of the K. & C. of the H.G.A. Choronzon, who has not yet reared his head directly in this series of visions, is a "mighty demon" mentioned in the original Enochian transmissions. He is confronted in the Ordeal of the Abyss: more of that anon, especially when we examine the Cry of the 10th Æthyr.

---

[1] ל, ג, ס = 93. They are the consonants both of *logos,* "word," and *legis,* "law."

13. Yet with this assurance be not thou content; for though thou hast the wings of the Eagle, they are vain, except they be joined to the shoulders of the Bull. Now, therefore, I send forth a shaft of my light, even as a ladder let down from the heaven upon the earth, and by this black cross of Themis that I hold before thine eyes, do I swear unto thee that the path shall be open henceforth for evermore.

The eagle is a Scorpio symbol, according to attributions Crowley had learned in the Golden Dawn. Thus, this bull and eagle are Taurus and Scorpio, corresponding to the last two letters in TAN. Water and Earth, Mother and Daughter, ה and ה֗ must be joined. The soaring heights of *Neshamah* must be fused with the plodding labor of earth. The "shaft of my light, even as a ladder let down from the heaven upon the earth," is the path of Gimel (corresponding to the first letter of TAN). The black cross of the Greek Themis (broadly equivalent to the Egyptian Maat) is the lamen of the Golden Dawn Hegemon that was also seen in the 19th Æthyr in a different form. By this symbol the goddess swears that "the path shall be open henceforth for evermore." It is a pathway to *Neshamah,* and it is accelerating his advancement toward the great initiation of Binah. (Also, a black cross is a symbol of Tav, ת, the letter corresponding to Saturn, of which Binah is the sphere; and of Earth, thus uniting the two extremes.)

14. There is a clash of a myriad silver cymbals, and silence. And then three times a note is struck upon a bell, which sounds like my holy Tibetan bell, that is made of electrum magicum.

Again, silver; it is the metal of the Moon. And then silence. Then a triple toll, again for Gimel, ג = 3.

15. I am happily returned unto the earth.

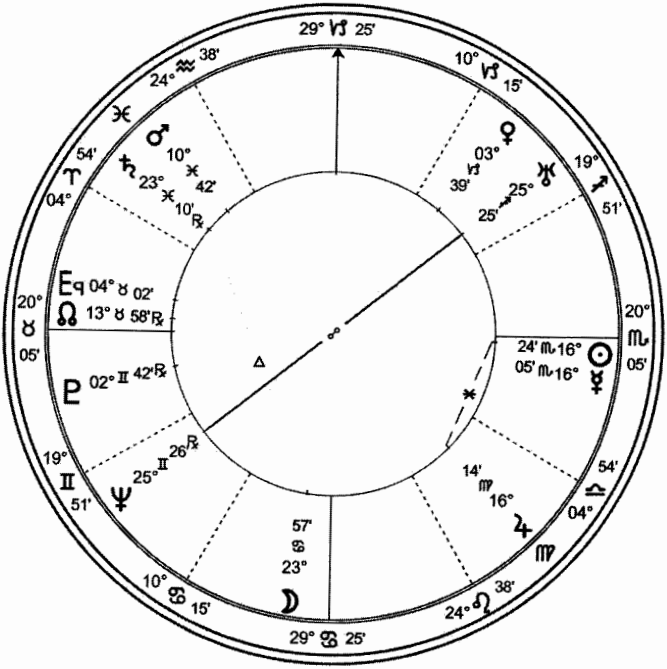
As Jupiter crosses the eastern horizon, he is "happily returned unto the earth."

BOU-SÂADA.
December 2, 1909. 12.15-2 a.m.

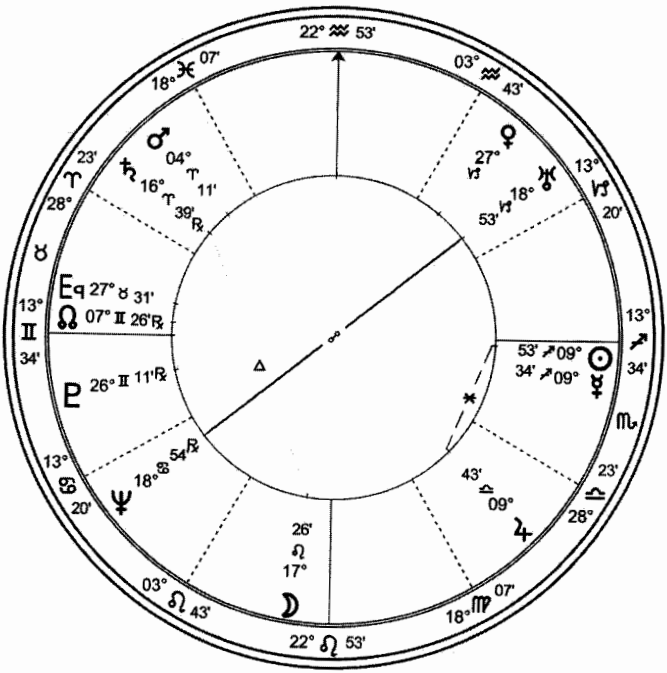
Vision of the 16th Æthyr

1909 December 2, 4:50 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
6:05 p.m.:
MC 19♒12
Asc 8♊13
EP 21♉49



Tropical Zodiac
6:05 p.m.:
MC 12♓41
Asc 1♋42
EP 15♊18



The Cry of the 16th Aethyr, which is called LEA ✠ ☾ ⅂ ⚷ (♋♍♉)

OVERVIEW: For the entire 28 days during which this series of visions was received, Uranus and Neptune were opposite each other in the heavens. In 1909 (and until the discovery of Pluto in 1930), these were the two outermost **known** planets, charting, therefore, the longest astronomical epoch that could be marked by two known solar system bodies. This alone would be sufficient to characterize their major aspects as epochal; but, as we have previously discussed, the nature of these two planets in combination is stimulative of psycho-spiritual evolution – or at least **very** altered states of consciousness! German astrologer Reinhold Ebertin summarized the combination as, "The elimination of ego-consciousness." Their conjunction around 1992 ushered in the full blossoming of the "New Age" movement. Something similar marked the era around 1909, which was (for example) the first year that a person of average income could afford an automobile. The angel Gabriel visited William Wade Harris in 1909, fuelling a new religious wave in Africa. Publication of *The Fundamentals* began the wave of Protestant Fundamentalism in earnest that year; yet Futurism, as well, came into being with the publication of Marinetti's manifesto. Marx's *Das Kapital* appeared in English translation, Freud's tour of the United States began popularizing a different kind of religion called psychoanalysis and – oh yes, I nearly forgot – THE EQUINOX began to be published. In what was then probably the most extreme human penetration into the unknown,

William Edgeworth David led the first expedition to reach the South Magnetic Pole, and Robert Peary became the first to reach the North Pole – both in 1909.

This wave of conceptual revolution crested on December 2 when the opposition was exact. Since the two planets were square Aleister Crowley's Sun, these energies had a very intimate effect on him when they reached their peak.

Observe that, at the time of this vision of the 16th Æthyr, Uranus and Neptune were only one minute of arc from exact aspect. This is their closest aspect in any of these visions. (The precise opposition was shortly before midnight, later that evening.)

Commencing a few minutes after sunset, the vision began with Sun and Mercury conjoined near the Descendant, and the Moon past, but still near, the IC. The Sun-Mercury sextile to Jupiter is **very** exact. This is a "royal" (solar-jovian) vision, depicting the "setting," or dying, of a king. As it progressed, Pluto crossed the Ascendant; and Crowley called this a vision of Kether, which would be consistent with Pluto's essential nature. (Pluto conjoined the Ascendant about the time §16 was being transcribed.)

The Moon was in her last quarter, in Sidereal Cancer or Tropical Leo. The Cancer themes of the vision could otherwise be explained by the *L* (♋) in LEA, just as all Leo symbols are easily explained by the angular Sun; so it is hard to judge the lunar zodiacal influences. Both themes are present in the vision, whether from zodiacal or other causes, and in somewhat complementary ways: Most of the vision focuses on the idea of the king, but particularly on his collapse and fall (perhaps best shown astrologically by the vision's commencement at the **setting** of the Sun). One important consequence of this, then, was to release the feminine from much of her Old Æon constraint and to reflect the promise of the mystical and maternal.

LEA or ♋♍♉ = **Cancer, Virgo, Taurus.** It enumerates to 30 + 8 + 1 = 39. Although 39 is the value of several variations of Tetragrammaton, these particular forms do not correspond well to the particular aspects of patriarchal godhead dramatized in this vision. For example, the great Name יהוה אחד, which we later will encounter as a sacred seven-fold Name reflecting the triumph of Babalon, seems to miss the mark here.

Specifically, *L* is attributed to the **waning** Moon, so that the images in §1 are an exact match for these letters. This is one of the

more striking examples suggesting that Crowley used the technical methods he learned in the Second Order of the Golden Dawn, which would have had him formulate some such image as a preliminary to help "tune" his psyche to the portion of the astral plane he wished to explore.

Finally, this æthyr corresponds to **Tiphereth in Briah.** It is the awakening of the aspirant to Tiphereth in Briah that characterizes the $5^{\circ}=6^{\square}$ Grade of Adeptus Minor wherein is experienced the Knowledge and Conversation of the Holy Guardian Angel, a phenomenon that manifests most beautifully near the end of this present vision. Before that, we have a more outward expression of the solar sphere as well: Qabalists call Tiphereth "The King."

1. There are faint and flickering images in a misty landscape, all very transient. But the general impression is of moonrise at midnight, and a crowned virgin riding upon a bull.

The vision was undertaken just minutes after sunset, on a moonless night. The vision's setting is wholly lunar (symbolized either by the prominent Sidereal Cancer Moon or by the *L* in LEA). The three symbols are those of the letters of LEA, *viz.,* the waning Moon (*L,* ♋), the Virgin (*E,* ♍), and the Bull (*A,* ♉). The "angel" at the beginning is very lunar-Cancerean in nature and demeanor as well.

2. And they come up into the surface of the stone. And she is singing a chant of praise: Glory unto him that hath taken upon himself the image of toil. For by his labour is my labour accomplished. For I, being a woman, lust ever to mate myself with some beast. And this is the salvation of the world, that always I am deceived by some god, and that my child is the guardian of the labyrinth that hath two-and-seventy paths.

Mythology is filled with examples of a maiden coupling with some god, usually disguised as some sort of beast, and bringing forth a hero or demigod as her son. This popular myth is quite potent and persistent in the human psyche, and can reveal many insights when taken into meditation.

The mention of the labyrinth draws particular attention to the tale of Pasiphæ giving birth to the Minotaur after being mounted by a white bull. On the other hand, "the labyrinth that hath two-

and-seventy paths" may refer to the Zodiac with its 72 pentades, or 5° segments.

3. Now she is gone.

4. And now there are Angels, walking up and down in the stone. They are the Angels of the Holy Sevenfold Table. It seems that they are waiting for the Angel of the Æthyr to come forth.

The Holy Sevenfold Tablet, "containing seven Names of God which not even the Angels are able to pronounce," has already been given in the 22nd Æthyr. A simplified version is given below. Numerous categories of angelic names are derived from it, the chief of which are (what appear to be) archangelic names corresponding to the seven planets.

S	A	A	I	E	M	E
B	T	Z	K	A	S	E
H	E	I	D	E	N	E
D	E	I	M	O	L	A
I	M	E	G	C	B	A
I	L	A	O	I	V	N
I	H	R	L	A	A	L

§§5-15: The king (the angel of the æthyr; note that the angels of Tipher-eth are the *Melekim,* or "Kings") is representative both of the Osiris Æon in general (the old era of patriarchal dominion), and of Crowley's self-conscious ego in particular. This vision symbolizes the slaying of both of these things. He bears the colors and accouterments of royalty. He undergoes the classic initiation drama of being divested of his insignia, stripped of his trappings. Though his drama continues at length, the basic message is quite simple: The rule of this king (the *Ruach,* or reason and ego) is over. The Æon of Horus now supervenes in its place. Because this essential meaning is so clear, I shall comment more sparsely on many of these verses.

5. Now at last he appears in the gloom. He is a mighty King, with crown and orb and sceptre, and his robes are of purple and gold.

And he casts down the orb and sceptre to the earth, and he tears off his crown, and throws it on the ground, and tramples it. And he tears out his hair, that is of ruddy gold tinged with silver, and he plucks at his beard, and cries with a terrible voice: Woe unto me that am cast down from my place by the might of the new Æon. For the ten palaces are broken, and the ten kings are carried away into bondage, and they are set to fight as the gladiators in the circus of him that hath laid his hand upon eleven. For the ancient tower is shattered by the Lord of the Flame and the Lightning. And they that walk upon their hands shall build the holy place. Blessed are they who have turned the Eye of Hoor unto the zenith, for they shall be filled with the vigour of the goat.

"The Lord of the Flame and the Lightning" is the traditional title of the Knight (*i.e.,* the King) of Wands, or Yod-of-Yod in Tarot; here it would seem to signify simply the primal, fiery Yod, י, the purest spiritual will-force manifest as the "lightning flash," which is the instantaneous manifestation of all the sephiroth of the new world. The end of the verse describes visual elements of Atu XVI, The Tower. The final sentence is somewhat obscure until we remember that this Eye (or A'ayin, ע), which corresponds to the constellation of the Goat, is also attributed to the anus! This posture, which may be regarded as that of the utmost humility, has quite a few different levels of meaning (and we should not forget that one of them is the equation of A'ayin and Capricorn to mirth). It is the posture of the figures caught flying through the air headfirst when hurled from the thunder-struck Tower. Crowley's own note says that this posture "refers to a mystery of magick, practical and puissant, which the student must be left to solve for himself." To stir all the elements of the paragraph together into one mix, we note that it is Mars, the planet associated with Atu XVI, The Tower, that is exalted (or "turned unto the zenith") in Capricorn; and this Eye of Hoor appears, in the Thoth Deck, in Atu XVI as well.

6. All that was ordered and stable is shaken. The Æon of Wonders is come. Like locusts shall they gather themselves together, the servants of the Star and of the Snake, and they shall eat up everything that is upon the earth. For why? Because the Lord of Righteousness delighteth in them.

"Servants of the Star and of the Snake" are servants of Nuit and Hadit. See *Liber Legis* 2:21.[1]

7. The prophets shall prophesy monstrous things, and the wizards shall perform monstrous things. The sorceress shall be desired of all men, and the enchanter shall rule the earth.

8. Blessing unto the name of the Beast, for he hath let loose a mighty flood of fire from his manhood, and from his womanhood hath he let loose a mighty flood of water. Every thought of his mind is as a tempest that uprooteth the great trees of the earth, and shaketh the mountains thereof. And the throne of his spirit is a mighty throne of madness and desolation, so that they that look upon it shall cry: Behold the abomination!

Psychological complexities are here that could be lengthily examined. For example, this king seems to be an outer expression (probably Yetziratic) of the Tiphereth idea, in contrast to that which appears in §16; the veil of the outer has not yet been rent in this particular vision. Therefore, the king (interpreted as one would in a dream) is a symbol of Crowley's own ego, which, though abased by the passage through these æthyrs thus far, here is able to aggrandize itself by exalting the majesty and supremacy of this Beast with which Crowley so identified himself. On the other hand, despite that ego-fantasy, what is said here about this Beast is entirely true; for it is not actually a man, but is the collective *Chiah,* or Wisdom, of humanity. The man was but its avatar.

Crowley notes a relationship of these sentences in §§8-9 to *Liber VII* 3:20-23:

> [20]Let it be soon, O God, my God! I ache for Thee, I wander very lonely among the mad folk, in the grey land of desolation. [21]Thou shalt set up the abominable lonely Thing of wickedness. Oh joy! to lay that corner-stone! [22]It shall stand erect upon the high mountain; only my God shall commune with it. [23]I will build it of a single ruby; it shall be seen from afar off.

9. Of a single ruby shall that throne be built, and it shall be set upon an high mountain, and men shall see it afar off. Then will I gather together my chariots and my horsemen and my ships of

---

[1] This paragraph of the vision will have particular significance to Second Order initiates of Temple of Thelema.

war. By sea and land shall my armies and my navies encompass it, and I will encamp round about it, and besiege it, and by the flame thereof shall I be utterly devoured. Many lying spirits have I sent into the world that my Æon might be established, and they shall all be overthrown.

Rather like the classic image of Tarot's Atu IV, The Emperor. It is, as well, a symbol of the manifestation of Horus in the world.

10. Great is the Beast that cometh forth like a lion, the servant of the Star and of the Snake. He is the Eternal one; He is the Almighty one. Blessed are they upon whom he shall look with favour, for nothing shall stand before his face. Accursed are they upon whom he shall look with derision, for nothing shall stand before his face.

Crowley noted that these sentences include "adaptations of the Qu'ran." (Remember, he was hiking through Algeria.)

11. And every mystery that hath not been revealed from the foundation of the world he shall reveal unto his chosen. And they shall have power over every spirit of the Ether; and of the earth and under the earth; on dry land and in the water; of whirling air and of rushing fire. And they shall have power over all the inhabitants of the earth, and every scourge of God shall be subdued beneath their feet. The angels shall come unto them and walk with them, and the great gods of heaven shall be their guests.

Most of this paragraph is from "The Bornless Ritual," an ancient Greek magical ceremony that Crowley later adapted into the official A∴A∴ instruction *Liber Samekh.* Crowley had used this ceremony three years earlier, in 1906, to attain to the Knowledge & Conversation of the Holy Guardian Angel. These are some of the most powerful, compelling lines in the whole canon of ceremonial magick:

> Hear Me: and make all Spirits subject unto Me: so that every Spirit of the Firmament and of the Ether: upon the Earth and under the Earth: on dry Land and in the Water: of Whirling Air, and of rushing Fire: and every Spell and Scourge of God may be obedient unto Me.

12. But I must sit apart, with dust upon my head, discrowned and desolate. I must lurk in forbidden corners of the earth. I must plot secretly in the by-ways of great cities, in the fog, and in marshes of the rivers of pestilence. And all my cunning shall not serve me. And all my undertakings shall be brought to naught. And the ministers of the Beast shall catch me and tear out my tongue with pincers of red-hot iron, and they shall brand my forehead with the word of derision, and they shall shave my head, and pluck out my beard, and make a show of me.

13. And the spirit of prophecy shall come upon me despite me ever and anon, as even now upon my heart and upon my throat; and upon my tongue seared with strong acid are the words: *Vim patior.* For so must I give glory to him that hath supplanted me, that hath cast me down into the dust. I have hated him, and with hate my bones are rotten. I would have spat upon him, and my spittle hath befouled my beard. I have taken up the sword against him, and I am fallen upon it, and mine entrails are about my feet.

> *Vim patior* means, "I suffer attack," or "I surrender to great force." By the Latin Qabalah Simplex, it enumerates to 110. Other Latin words and phrases enumerating to 110 include CRUX ROSEA, "the Rosy Cross;" both HERU-PA-KRAATH (the name of the God of Silence) and SILENTIUM, "silence;" TEMPERANTIA, "temperance," the title of the XIVth Trump corresponding to ♎; and APOSTALUS, "apostle" (from a root meaning "messenger"). Therefore, all of the forces that attack and wound this king are symbols of the Holy Guardian Angel.

14. Who shall strive with his might? Hath he not the sword and the spear of the Warrior Lord of the Sun? Who shall contend with him? Who shall lift himself up against him? For the latchet of his sandal is more than the helmet of the Most High. Who shall reach up to him in supplication, save those that he shall set upon his shoulders? Would God that my tongue were torn out by the roots, and my throat cut across, and my heart torn out and given to the vultures, before I say this that I must say: Blessing and Worship to the Prophet of the Lovely Star!

15. And now he is fallen quite to the ground, in a heap, and dust is upon his head; and the throne upon which he sat is shattered into many pieces.

For most of these associations and correspondences, see Chapter 3 of *Liber Legis*. The punishments he mentions are the penalties attached to the first two degrees of Craft Freemasonry, which he seems willing to accept – but not to the 3°, a mystic celebration of death, which is upon him and which, so far, he continues to resist.

16. And dimly dawning in this unutterable gloom, far, far above, is the face that is the face of a man and of a woman, and upon the brow is a circle, and upon the breast is a circle, and in the palm of the right hand is a circle. Gigantic is his stature, and he hath the Urœus crown, and the leopard's skin, and the flaming orange apron of a god. And invisibly about him is Nuit, and in his heart is Hadit, and between his feet is the great god Ra Hoor Khuit. And in his right hand is a flaming wand, and in his left a book. Yet is he silent; and that which is understood between him and me shall not be revealed in this place. And the mystery shall be revealed to whosoever shall say, with ecstasy of worship in his heart, with a clear mind, and a passionate body: It is the voice of a god, and not of a man.

The king has been slain. This refers to the *Ruach*: primarily the intellectual and egoic aspects of consciousness, but also any superficial aspects of adeptship. The **real** revelation of the æthyr (*i.e.*, of Tiphereth in Briah) is now to be made plain: the seer is allowed an experience of the Knowledge and Conversation of his Holy Guardian Angel.

This one paragraph has impacted the present writer so powerfully for 30 years that any effort by me to comment upon it would amount to blubbering. I say only that it has served me exceedingly well. What is said in the silence of this experience "shall not be revealed" by any person's words, but "shall be revealed to whosoever shall say, with ecstasy of worship in his heart, with a clear mind, and a passionate body: It is the voice of a god, and not of a man." Amen.

Crowley later clarified that the book in the Angel's left hand was *Liber Legis,* and that what he cautiously called a "circle" upon the brow, breast, and palm was the ligature ☉

17. And now all that glory hath withdrawn itself; and the old King lies prostrate, abject.

18. And the virgin that rode upon the bull cometh forth, led by all those Angels of the Holy Sevenfold Table, and they are dancing round her with garlands and sheaves of flowers, loose robes and hair dancing in the wind. And she smiles upon me with infinite brilliance, so that the whole Æthyr flushes warm, and she says with a subtle sub-meaning, pointing downwards: By this, that.

19. And I took her hand and kissed it, and I say to her: Am I not nearly purged of the iniquity of my forefathers?

An indication of Crowley's shifting relationship to the feminine is shown, during his approach to Binah. Her gesture links his enjoyment of her yoni to his enjoyment of his Angel: "As below, so above," so to speak. The iniquity of his forefathers is the fatal sexism that characterized the Osiris Age and its religions: She says he is not doing too badly, but still has further to go. Her promise describes him in the Sign of Mulier, which is the Sign of the Master of the Temple, $8^{\circ}=3^{\square}$, evidently a promise of what lies not far ahead of him.

20. With that she bends down, and kisses me on the mouth, and says: "Yet a little, and on thy left arm shalt thou carry a manchild, and give him to drink of the milk of thy breasts. But I go dancing."

21. And I wave my hand, and the Æthyr is empty and dark, and I bow myself before it in the sign that I, and only I, may know. And I sink through waves of blackness, poised on an eagle, down, down, down.

22. And I give the sign that only I may know.

The sign he gives is likely the same sign that was suggested in §5, as he now falls "down, down, down" just as the overthrown figures in Atu XVI fall – head first and with his "Eye of Hoor" exalted toward the heavens.

23. And now there is nothing in the stone but the black cross of Themis, and on it these words: Memento: Sequor. (These words probably mean that the Equinox of Horus is to be followed by that of Themis.)

Again, the symbol of Maat/Themis as he concludes, as it has appeared in all but one of the visions commencing with the 20th. The Latin words mean that in the cyclic changing of things (the evolution of the æons is likely meant), Themis (or Maat) follows, or comes after, Horus.

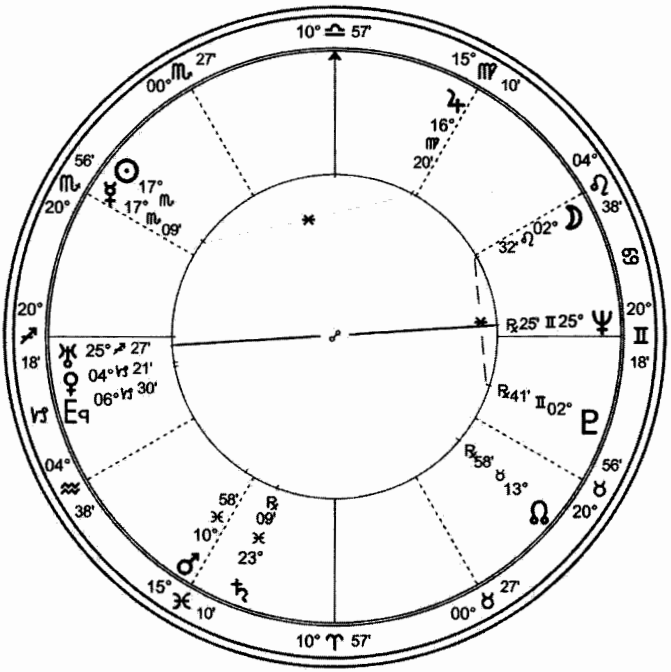
BOU-SÂADA.

***December* 2, 1909. 4.50-6.5 p.m.**

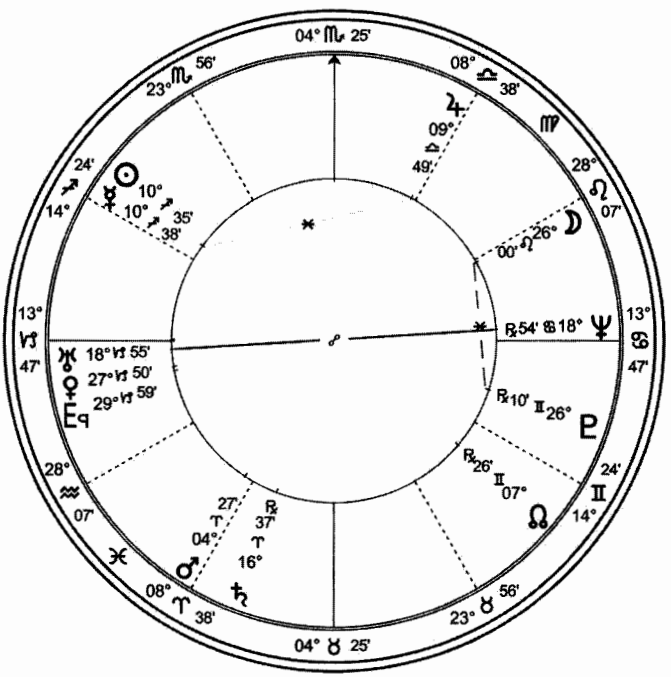
Vision of the 15th Æthyr

1909 December 3, 9:15 a.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
11:10 a.m.:
MC 9♏33
Asc 23♑36
EP 5♒22



Tropical Zodiac
11:10 a.m.:
MC 3♐02
Asc 17♒05
EP 28♒51



The Cry of the 15th Aethyr,
which is called
OXO ✠ ♌ ♈ ♌
(♎▽♎)

OVERVIEW: Aleister Crowley's visions of Æthyrs 15, 14, and 13 (corresponding to Geburah, Chesed, and Binah in the World of Briah) are the core of his personal "initiation ceremony" into the 8°=3□ Grade of Magister Templi. His visions for all three of these began with the Uranus-Neptune opposition on the angles of the horoscope. As has been discussed previously, this powerful aspect (only 0°02' wide for the present vision) is inherently transformative of ego-consciousness, and its close square to Crowley's Sun is superbly descriptive of this event of crossing the Abyss.

Additionally, Venus is on the Eastpoint of the horoscope for this vision of the 15th Æthyr. While this is fitting for certain details (the dancer and the rose, for example), it is difficult to distinguish its influence from those of Venus-ruled Libra in the name OXO, discussed below.

The Moon is near Last Quarter. This is traditionally viewed as a weakening, unluminous phase, a time when chthonic and disintegrative forces are more prevalent. Its Hecatean characteristics would not be ideal for most magical operations, but are exactly right for the breaking up and dismantling of Crowley's ego structure in the passages now before us.

Several exact planetary aspects appear in this chart. The ongoing Sun-Mercury conjunction (here only 0°03' wide) may be interpreted as "examination" – and we may read their partile sextiles to

Jupiter as, "examination passed!" There is also a close Moon-Pluto sextile, too flitting to have much influence in workaday life but, when concentrated into the framework of this vision, indicative of the displacing of habitual psychological patterns.

In both the Tropical and Sidereal zodiacs, the Moon is in Leo. Symbols that might be leonine (the rose, the golden cross) are more clearly related to other factors in the horoscope and the æthyr's name, making Leo itself hard to discern. Overall, Leo is a constellation of royalty and of great light, corresponding to the Hebrew letter Teth, ט, the highest path on the Tree of Life that is wholly below the Abyss. Teth symbolizes the climax of the Order of the Rosy Cross.

What **is** truly expressive of the nature of the vision are the Enochian letters composing the æthyr's name. OXO or 𝔍𝔘𝔍 = **Libra, Earth, Libra.** It enumerates to 70 + 400 + 70 = 540. This number is unimpressive. Besides a couple of achievement-related words (such as שכרך, *sh'khariakh,* "your reward") there is nothing of note. This vision does not respond well to gematria.

However, the symbolism of the individual letters decisively determined the architecture of the vision! Libra (Atu VIII, Adjustment) provides the image of the dancer and weaver in the opening paragraphs, while Earth, Tav, ת, which literally means "cross," provides the symbolism of that whereupon her Rose is centered.

The other symbolism intrinsic to the æthyr is its correspondence to **Geburah of Briah.** This is subtler than in previous æthyrs, and is interwoven with the Libra/Justice themes of the name OXO. (The highest name of sephirah 5 is Din, דין, "Justice.") There is also a theme, in this vision, of the ordeal of trial. As well, the allegories in §§22-23 might be taken as expressions of the phrase, "Wisdom says: be strong," from *Liber Legis* 2:70. There is also the scarlet flame, the first image of the entire vision, from which the rest unfolds.

1. There appears immediately in the Æthyr a tremendous column of scarlet fire, whirling forth, rebounding, crying aloud. And about it are four columns of green and blue and gold and silver, each inscribed with writings in the character of the dagger. And the column of fire is dancing among the pillars. Now it seems that the fire is but the skirt of the dancer, and the dancer is a mighty god. The vision is overpowering.

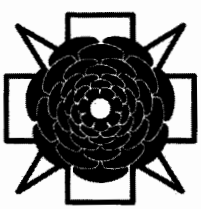
The language of this verse is drawn, in part, from *The Chaldean Oracles*. The scarlet flame, besides representing Geburah, is also the dancer that is a form of the Scarlet Woman. The Alphabet of Daggers, first seen in the 19th Æthyr, signifies that the vision opens in Yetzirah, fuelled at first by the continuing presence of the rational mind, as a veil for the deeper content that is to follow.

2. As the dancer whirls, she chants in a strange, slow voice, quickening as she goes: Lo! I gather up every spirit that is pure, and weave him into my vesture of flame. I lick up the lives of men, and their souls sparkle from mine eyes. I am the mighty sorceress, the lust of the spirit. And by my dancing I gather for my mother Nuit the heads of all them that are baptised in the waters of life. I am the lust of the spirit that eateth up the soul of man. I have prepared a feast for the adepts, and they that partake thereof shall see God.

She is the goddess of Lamed, ל, Adjustment, an expression of Babalon weaving the fabric of experience from the threads of *karma*. It is She that "harvests" adepts for the Ordeal of the Abyss. In fact, in one sense, She **is** the engulfing, devouring Abyss.

Her words, though also referring to something much deeper than mortality, quite bluntly disclose important technical methods of the sexual mysteries. The reference to "heads" equates Nuit to Kali (כאלי = 61 = אין, "nothing" = Nuit), and caused Crowley to equate the dancer to Salome claiming the head of John the Baptist. (Crowley was always a great fan of Wilde.) The "waters of life" refer to Chesed, and are set in contrast to the "waters of death" that shall be encountered later.

3. Now it is clear what she has woven in her dance; it is the Crimson Rose of 49 Petals, and the Pillars are the Cross with which it is conjoined. And between the pillars shoot out rays of pure green fire; and now all the pillars are golden. She ceases to dance, and dwindles, gathering herself into the centre of the Rose.



This rose of 7 × 7 petals is sacred to Venus, Libra, and Babalon. Its 49 petals and single center refer to the 50 Gates of Binah, or Understanding. The use of "crimson" rather than the previous "scarlet" is significant, since crimson is the color attributed to Binah in Atziluth. The dancer

reveals herself to be She Who Weaves the Cosmos, the avatar of *karma* as was mentioned previously. This opening image consolidates all of the basic symbolism of the name OXO discussed above. The English form of the letters OXO infer the uniting of the circle (O) and cross (X) symbolism that is manifest in the Rosy Cross emblem.

4. Now it is seen that the Rose is a vast amphitheatre, with seven tiers, each tier divided into seven partitions. And they that sit in the Amphitheatre are the seven grades of the Order of the Rosy Cross. This Amphitheatre is built of rose-coloured marble, and of its size I can say only that the sun might be used as a ball to be thrown by the players in the arena. But in the arena there is a little altar of emerald, and its top has the heads of the Four Beasts, in turquoise and rock-crystal. And the floor of the arena is ridged like a grating of lapis lazuli. And it is full of pure quicksilver.

As Uranus and Neptune came exactly to the horizon, and the Moon-Pluto aspect became exact, this rose (depicted opposite) was next perceived as an enormous amphitheater. How enormous? From the proportion of our Sun to a ball, it is at least half the size of our Milky Way galaxy! We might best understand it actually to be the whole of our spiraling galaxy. (It was woven by the dancer, from the flaming fabric of her vestments. This tells us far more of who She is than all her other symbols.)

The seven grades are $5^{\circ}=6^{\square}$ Adeptus Minor, $6^{\circ}=5^{\square}$ Adeptus Major, $7^{\circ}=4^{\square}$ Adeptus Exemptus, $8^{\circ}=3^{\square}$ Magister Templi, $9^{\circ}=2^{\square}$ Magus, $10^{\circ}=1^{\square}$ Ipsissimus, and the unnamed $11^{\circ}=0^{\square}$ (or $0^{\square}=0^{\circ}$) Grade, passing even beyond the normal numeration of the A∴A∴ Grades. At its center, into which the dancer gathered Herself a moment before, is an emerald altar, that is in one sense the dancer herself (emerald being the color of Libra, as of Venus). It depicts *bhakti* (love, devotion) as the basis of worship.[1] The altar's symbolism is both complex and sublime. At the corners of its top surface are the heads of the four Kerubim, as seen on Atu XXI, The Universe (which corresponds to the letter X in OXO). They are formed by stones that Crowley, in *Liber 777,* associated with

[1] See *Liber Legis* 3:30 where "brass" is a familiar alchemical veil for copper, the metal of Venus.

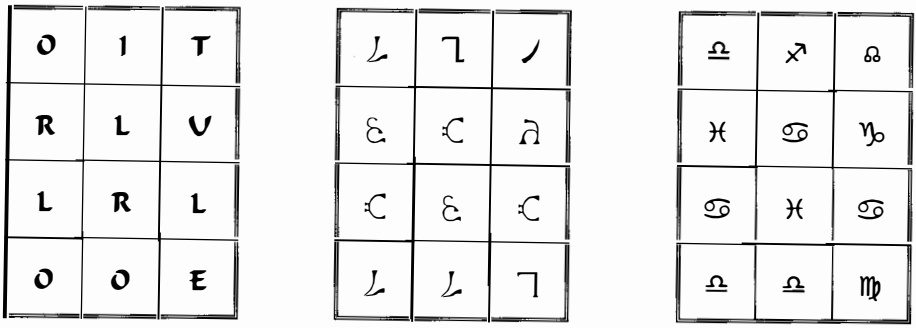
Malkuth (the Kingdom of the Elements) and Chokmah (the circle of stars). Perhaps this shows that these emblems of elemental and zodiacal powers partake, at once, of both realms. The lapis lazuli floor resembles the star-strewn field of night and space itself, but crosshatched, it is the body of Nuit and a symbol of Binah. The "pure quicksilver" likely refers to the higher Mercury attributed to Chokmah, or which descends upon the Great Sea of Binah by the path of Beth, ב, in the Vision of the Universal Mercury. It is the semen of the stars, filling the soft folds of night, the condensation of stellar dew within the body of Nuit.

5. Above the altar is a veiled Figure, whose name is Pan. Those in the outer tier adore him as a Man; and in the next tier they adore him as a Goat; and in the next tier they adore him as a Ram; and in the next tier they adore him as a Crab; and in the next tier they adore him as an Ibis; and in the next tier they adore him as a Golden Hawk; and in the next tier they adore him not.

Pan, Παν, the name of the familiar rural goat-god of the Greeks, is also their word for "all." Pan is The All, here enigmatically veiled like Isis. He is the Fifth Beast above and in the midst of the traditional Four Beasts, thus the symbol of the Quintessence that completes them and formulates the pentagram from their quaternity. The members of each Grade adore him, of necessity, through their own projections, as an image of their respective hidden natures: as a man (Tiphereth, the heart of humanity), a goat (Geburah: Capricorn as the exaltation of Mars and a symbol of strength and sexual ardor), a ram (Chesed: for Amoun), a crab (Binah: for Cheth, Cancer, maternity, &c.), an ibis (Chokmah: implying Thoth), and a golden hawk (Kether: for Heru-Ra-Ha). Those beyond even this "adore him not," *i.e.,* as The Not, or Negative (Ayin).

6. And now the light streameth out from the altar, splashed out by the feet of him that is above it. It is the Holy Twelve-fold Table OIT.

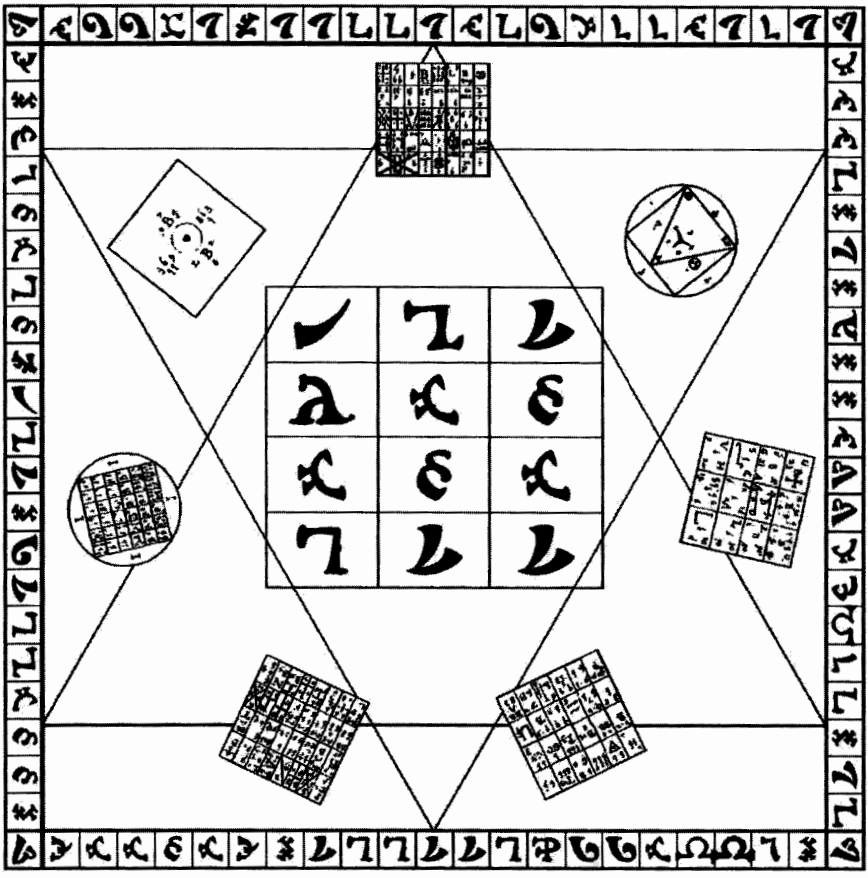
Given the stellar symbolism so prominent in this vision, it surely is no accident that a 12-fold tablet was chosen, implying the zodiac. This is one of the more important tablets in the paraphernalia of John Dee. On the next page, it is given in three forms (flipped left-to-right for reader convenience).



Along with other tables and references that now follow, it can be seen as an altar centerpiece in the "Holy Table" illustration from THE EQUINOX No. 7, reproduced on the next page.

7. The voice of him that is above the altar is silence, but the echo thereof cometh back from the walls of the circus, and is speech. And this is the speech: Three and four are the days of a quarter of the moon, and on the seventh day is the sabbath, but thrice four is the Sabbath of the Adepts whereof the form is revealed in the Æethyr ZID; that is the eighth of the Aires. And the mysteries of the Table shall not be wholly revealed, nor shall they be revealed herein. But thou shalt gather of the sweat of thy brow a pool of clear water wherein this shall be revealed. And of the oil that thou burnest in the midnight shall be gathered together thirteen rivers of blessing; and of the oil and the water I will prepare a wine to intoxicate the young men and the maidens.

"The voice in the silence," besides being a mystical term often expressive of the Holy Guardian Angel, is also a technical Qabalistic term. In *The 32 Paths of Wisdom,* Daleth (Venus, love) is called *chashmal,* חשמל, a Hebrew pun from the technical Rabbinical language of the diaspora period. It means "speaking silence." In its plural, it is also the name of the Angelic Choir of Chesed. In the vision, the words are heard to echo in the minds of the Adepti convened, and are therefore a reflection (that is, a projection) of what it stirs in their psyches. The reference to the Sabbath is to Saturn (Heb. שבתאי, *Shabbathai*), or Binah. "The Sabbath of the Adepts" of the 8th Æthyr refers to the Knowledge and Conversation of the Holy Guardian Angel. The deeper mysteries of the tablet, not present superficially, are the fruit of hard-won experience.



8. And now the Table is become the universe; every star is a letter of the Book of Enoch. And the Book of Enoch is drawn therefrom by an inscrutable Mystery, that is known only to the Angels and the Holy Sevenfold Table. While I have been gazing upon this table, an Adept has come forth, one from each tier, except the inmost Tier.

The 12-fold table (which is the centerpiece of an altar in the midst of a galactic amphitheater) now disclosed something of its relationship to the 12-fold zodiac. In a Mystery of the $9^{\circ}=2^{\square}$ Grade of Magus[1] that is mentioned again later, every star is attributed to an Enochian letter. (The planetary Angels of the Holy Sevenfold Tablet were explained previously in my discussion of the 22nd Æthyr.)

[1] The $9^{\circ}=2^{\square}$ Grade corresponds to Chokmah, the "sphere of the stars."

The Adepti now admit him to examination for the next Grade. Each Adept employs words and symbols corresponding to one of the Grades. It would not surprise anyone who has worked in the A∴A∴ system that this is an examination of actual acquired characteristics.

Lest it go unnoticed, we should acknowledge something extraordinary that occurs in this æthyr, which has occurred in none of the earlier ones. Although Aleister Crowley had encountered angels and gods, mythic beasts and sacred guardians, he had not – until now – encountered in this series of visions what appears to be another human being. Crossing the threshold into the 15th Æthyr appears to have placed him directly in the presence of adepti and magisteri from many worlds converging on one locus of the inner planes. We can debate whether these (as if in a dream) are mere constructions of his subconscious mind, or are actual encounters with discrete beings. Over the course of his life, both before and after this initiatory experience in late 1909, Crowley communicated with several masters and guides by telepathic means – it was usually unclear whether they were then in physical bodies somewhere or disembodied, and, mostly, it doesn't matter – but that had not been part of the current cycle of inner experiences. With this Cry of the 15th Æthyr, that changed. From the visions, it appears that he was in the presence of initiators and instructors who found him ready to be admitted into deeper levels of understanding, and to assume deeper levels of responsibility for humanity.

9. And the first drove a dagger into my heart, and tasted the blood, and said: καθαρός, καθαρός, καθαρός, καθαρός, καθαρός, καθαρός.

Tiphereth, Beauty, $5^{\circ}=6^{\square}$, anatomically the heart and blood. Greek is the language of classic beauty. *Katharos* (repeated six times for Tiphereth) means "pure, open, free," &c.

10. And the second Adept has been testing the muscles of my right arm and shoulder, and he says: fortis, fortis, fortis, fortis, fortis.

Geburah, Strength, $6^{\circ}=5^{\square}$, anatomically the right arm and shoulder, and the muscles in general. Latin is the classical language of military strength. *Fortis* (repeated five times for Geburah) means "strong."

11. And the third Adept examines the skin and tastes the sweat of my left arm, and says: TAN, TAN, TAN, TAN.

Chesed, Mercy, $7^{\circ}=4^{\square}$, anatomically the left arm. Skin refers to the form containing the muscles, in contrast to the muscles themselves. The Enochian word *tan* (repeated four times for Chesed) was explained in the 17th Æthyr as that which "transformeth judgment into justice," the balances in counterpoint to the sword – presumably "mercy."

12. And the fourth Adept examines my neck, and seems to approve, though he says nothing; and he hath opened the right half of my brain, and he makes some examination, and says: "Samajh, samajh, samajh."

The fourth Adept first examines the neck, corresponding to Da'ath, and is silent. The rest refers to Binah, Understanding, $8^{\circ}=3^{\square}$, anatomically the brain's right hemisphere. Sanskrit is the classical language of the oldest and deepest mysticism. The Sanskrit word *samajh* (repeated thrice for Binah) means "understanding" (from roots meaning, "to know together"). By this examination, he is approved for the $8^{\circ}=3^{\square}$ Grade of Magister Templi.

13. And the fifth Adept examines the left half of my brain, and then holds up his hand in protest, and says "PLA..." (I cannot get the sentence, but the meaning is: In the thick darkness the seed awaiteth spring.)

Chokmah, Wisdom, $9^{\circ}=2^{\square}$, anatomically the left hemisphere of the brain. Hebrew is the classical language of the Hidden Wisdom, the language of Solomon. *Pelah,* פלא (anagram of אלף, *Aleph*), means "wondrous, miraculous." It refers especially to the particular consciousness of Kether. By resequencing its letters, we get *ophel,* אפל, "thick darkness." At this juncture, Crowley did not qualify for the $9^{\circ}=2^{\square}$ Grade of Magus.

14. And now am I again rapt in contemplation of that universe of letters which are stars.

15. The words ORLO, ILRO, TULE are three most secret names of God. They are Magick names, each having an interpretation of the same kind as the interpretation of I.N.R.I., and the name OIT, RLU, LRL, OOE are other names of God, that contain magi-

cal formulæ, the first to invoke fire; the second, water; the third, air; and the fourth, earth.

These words are from the 12-fold tablet shown on page 267. Mostly, this analysis speaks for itself. *Oit* is also the initials of the Enochian words *Olalám Imal Tutúlu* from *Liber VII* 7:6:

> [6]We know why all is hidden in the stone, within the coffin, within the mighty sepulchre, and we too answer Olalám! Imál! Tutúlu! as it is written in the ancient book.
>
> [7]Three words of that book are as life to a new æon; no god has read the whole.
>
> [8]But Thou and I, O God, have written it page by page.

16. And if the Table be read diagonally, every letter, and every combination of letters, is the name of a devil. And from these are drawn the formulæ of evil magick. But the holy letter I above the triad LLL dominateth the Table, and preserveth the peace of the universe.

Continuing with the 12-fold tablet, we find a single letter *I* above a triangle of three *L*s. The Enochian *I,* ז, corresponds to Sagittarius, a symbol of aspiration, and of the path wherein is experienced the Holy Guardian Angel. The three occurrences of *L,* ל, each correspond to Cancer, the final path opening unto Binah (through Cheth, ח, and its mysteries of 418; see Appendix A).[1] There is much, much more here for those who dig!

17. And in the seven talismans about the central Table are contained the Mysteries of drawing forth the letters. And the letters of the circumference declare the glory of Nuit, that beginneth from Aries.[2]

---

[1] When *The Book of the Law* was dictated, its title was given as *Liber L.* This is how it is written on the title page, from the original dictation; and, "Change not so much as the style of a letter; for behold! Thou, o prophet, shalt not behold all these mysteries hidden therein" (*Liber L.,* 1:54). There is an evident relationship of the Thelemic pantheon to the Enochian hierarchies, especially through Babalon, so it would not be surprising if the title were, in fact, the Enochian word L (pronounced "El," just like the Hebrew אל), meaning "God, One, The First." This Enochian letter (and title?) *L* corresponds to Cancer, and thus to Cheth, ח, and the number 418 which is the key to the primary mysteries of the Book (see *Liber L.* 3:47).

[2] Note that the corner letters in this table are all B = ♈. – AC

Crowley's footnote refers to the "Holy Table" illustration given on page 268, where the tabletop is edged with Enochian letters. Every corner has an Enochian B, ♈, the letter attributed to Aries.

18. All this while the Adepts have been chanting as it were an oratorio for seven instruments. And this oratorio hath one dominant theme of rapture. Yet it applieth to every detail of the universe as well as to the whole. And herein is Choronzon brought utterly to ruin, that all his work is against his will, not only in the whole, but in every part thereof, even as a fly that walketh upon a beryl-stone.

Choronzon, previously mentioned in the Cry of the 17th Æthyr, was discussed in Chapter 2: see page 45. We shall encounter him again, especially in the 10th Æthyr.

19. And the tablet blazeth ever brighter till it filleth the whole Aire. And behold! there is one God therein, and the letters of the stars in his crown, Orion, and the Pleiades, and Aldebaran, and Alpha Centauri, and Cor Leonis, and Cor Scorpionis, and Spica, and the pole-star, and Hercules, and Regulus, and Aquila, and the Ram's Eye.

20. And upon a map of the stars shalt thou draw the sigil of that name; and because also some of the letters are alike, thou shalt know that the stars also have tribes and nations. The letter of a star is but the totem thereof. And the letter representeth not the whole nature of the star, but each star must be known by itself in the wisdom of him that hath the Cynocephalus in leash.

The table on the next page may give some small aid to the reader in exploring the mysteries of these paragraphs. As is stated in the vision, the primary Mystery pertains to the 9☉=2□ Grade, the field of operation of the fixed stars. (One must presume, as well, that the last sentence of §20 pertains to **living** stars as well. See *Liber L.* 1:3.) "Him that hath the Cynocephalus in leash" is the god Thoth, again referring to Chokmah. However, this Mystery also is reflected downward into the Sphere of Chesed and the 7☉=4□ Grade which Crowley then held.[1] These reflected teachings may

[1] Zodiacal mysteries are a major part of the traditional 7=4 initiation from the old Order, preserved in the rites of the 7° of Temple of Thelema.

STAR		SZ LONG (λ)	RA (α)	DECL (δ)
Sheratan	β Arietis	09♈14	01^h50^m	20N22
Alcyone	(in Pleiades)	05♉15	03^h42^m	23N50
Aldebaran	α Tauri	15♉03	04^h31^m	16N20
Rigel	β Orionis	22♉06	05^h10^m	8S18
Polaris	α Ursa Min.	03♊50	01^h27^m	88N50
Betelgeuse	α Orionis	04♊01	05^h50^m	7N23
Sirius	α Canis Maj.	19♊22	06^h41^m	16S36
Regulus	α Leonis	05♌06	10^h04^m	12N24
Spica	α Virginis	29♍06	13^h20^m	10S41
Toliman	α Centauri	04♏52	14^h33^m	60S28
Antares	α Scorpii	15♏02	16^h24^m	26S14
Ras Algethi	α Herculi	21♏25	17^h11^m	14N30
Altair	α Aquilæ	07♑02	19^h46^m	8N38

be more accessible to the general reader, warranting the attempt at explanation that now follows.

Note that the listed stars cannot all be above the horizon at one time, anywhere on earth. The view is, therefore, not of any viewable sky seen from Earth: It must be a view from space. Other than Polaris, the stars roughly form two opposing curves, raising the question of whether there is any place where they even approximate (by underlying) the horizon. There is: For the stars actually named, it is 51N36, the latitude of London![1]

It is fascinating that this teaching regarding the fixed stars emerged in this specific vision. At the time, the Moon was approaching the bright star Regulus (Cor Leonis), and **exactly** culminating with it.[2] The Sun, though 2° of longitude past the Aldebaran-Antares axis, was still so close as to rise **exactly** with Antares that morning. The Sun also set that day at the same time that Regulus and the Moon crossed the Midheaven. Thus, both luminaries were connected to some of the brightest of the named stars.

The stars in question are also closely related to each other zodiacally, as the appended table shows. Aldebaran and Antares (from ancient times the exactly opposed stellar pair that **defined** the pa-

[1] This is also approximately the latitude of Crowley's birthplace in Leamington Spa, 52N18.

[2] The Moon was 5°11' north of the ecliptic, so it did not cross the angles at the same time as the part of the ecliptic marking its longitude. Specifically, this Moon at 2°32' Leo culminated when the MC was at 4°26' Leo.

rameters of the zodiac[1]) are at 15° Taurus-Scorpio. The Pleiades, Regulus, and Alpha Centauri form an exact T-square among themselves (5° Taurus, Leo, and Scorpio, respectively). The brightest star in Orion (Betelgeuse) is in the same degree as the Pole Star, and Orion's second brightest star (Rigel) is exactly opposite the brightest in Hercules. The "Eye of the Ram" is 2° from an exact square to α Aquilæ (Altair), but in exact square to part of the constellation. Of the named stars, this leaves only Spica at 29° Virgo, seemingly alone. It may be significant, though, that the "closest fit" of these stars to the London-area horizon is during the approximate time that the Midheaven is dominated by the bright star Arcturus – which is also at 29° Virgo. What is even more astounding is that Arcturus was on the Midheaven at the time that this present vision commenced: although it is at 29° Virgo of Sidereal longitude, it is 31° north of the ecliptic, and therefore is actually due south (on the Midheaven) when the MC's longitude is 11° Libra.

What all of this means is not yet clear; but an astronomical framework has been identified by these parameters, which may be worth further study to discern further mysteries.

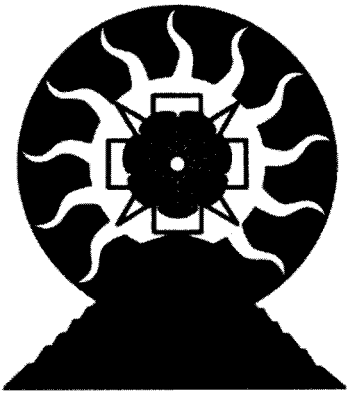
One extraordinary astronomical detail is worth consideration in the present context: If the named stars and constellations are traced on a star map, there is a large gap, or gulf, between Polaris and the Aries-Taurus-Orion group. As Crowley was, at this time, near the threshold of that great gap, or gulf, in consciousness called the Abyss, approaching the sephirah Binah, I wondered if this gulf had any significance. Five constellations fill that segment of space: Gemini, Cancer, Auriga, Perseus, and Andromeda. Now, **Gemini** and **Cancer** are attributed to the two paths (ז and ח) opening unto Binah from lower sephiroth. The Tarot trumps attributed to those paths are The Lovers and The Chariot. **Auriga** is the constellation called the Charioteer; and, in the esoteric Golden Dawn tarot that Crowley had previously learned, The Lovers are depicted as... **Perseus** and **Andromeda.**

---

[1] By marking the precise centers of Scorpio and Taurus throughout all recorded history, Antares ("the Heart of the Scorpion") and Aldebaran ("the Eye of the Bull") imply the Hebrew letters of Scorpio and Taurus, נו – that is, they spell the name *Nu,* the name of the goddess Who is space itself! Only two other stars share comparable standing in defining the ancient zodiac that was based on the actual stars: Regulus in Leo and Spica in Virgo. When the Yod and Teth of these two signs are added to the equation, we have the four letters נויט – spelling *Nuit*!

In brief, the distribution of these stars shows a great void or gulf, just as Crowley was approaching the metaphysical threshold called the Abyss; and the only stars filling that gulf are the **exact** stars – the **only** stars – that show the Qabalistic ideas bridging that Abyss to Binah: Gemini, The Lovers, Cheth, and The Charioteer.

21. And this pertaineth unto the grade of a Magus, – and that is beyond thine. (All this is communicated not by voice, or by writing; and there is no form in the stone, but only the brilliance of the Table. And now I am withdrawn from all that, but the Rosy Cross of 49 petals is set upright upon the summit of a pyramid, and all is dark, because of the exceeding light behind.)



22. And there cometh a voice: The fly cried unto the ox, 'Beware! Strengthen thyself. Set thy feet firmly upon the earth, for it is my purpose to alight between thy shoulders, and I would not harm thee.' So also are they who wish well unto the Masters of the Pyramid.

23. And the bee said unto the flower: 'Give me of thine honey,' and the flower gave richly thereof; but the bee, though he wit it not, carried the seed of the flower into many fields of sun. So also are they that take unto themselves the Masters of the Pyramid for servants.

Mostly, these parables speak for themselves. I am stunned by their precision and power. The potential impact of the full descent of the L.V.X., or Hidden Light, upon any of us is enormous – even when the target is one Master of the Temple. We must have all four feet planted squarely on the ground! As well, the real govern-

ance of the world is by those who give freely of all that they have. As the Cry of the 30 Æthyrs says, *Tabáôri priáz ar tabas:* "Govern those that govern."

24. Now the exceeding light that was behind the Pyramid, and the Rosy Cross that is set thereon, hath fulfilled the whole Aire. The black Pyramid is like the back of a black diamond. Also the Rosy Cross is loosened, and the petals of the Rose are the mingled hues of sunset and of dawn; and the Cross is the Golden light of noon, and in the heart of the Rose there is the secret light that men call midnight.

Black, remember, represents the **absorption** of all light. (Consider the black hole formed from a collapsing star. Its analogy to the Magister is not far-fetched.) In this sense, black is not darkness, but all luminosity. (Actually, it is both at once.)

Sunset **and** dawn are shown, for this absorption into the rose is at once death **and** birth. The cross is incarnated life. The heart of the rose is "the sun of midnight." Like many vivid passages in *The Vision & the Voice,* this one may serve you well as the basis of meditation. It marks the beginning of Crowley's descent back through the planes, his return transition to his body (accelerated in §§26-27).

25. And a voice: 'Glory to God and thanksgiving to God, and there is no God but God. And He is exalted; He is great; and in the Sevenfold Table is His Name writ openly, and in the Twelvefold Table is His Name concealed.'

26. And the Pyramid casts a shadow of itself into the sky, and the shadow spreads over the whole stone. And an angel clad in blue and scarlet, with golden wings and plumes of purple fire, comes forth and scatters disks of green and gold, filling all the Aire. And they become swiftly-whirling wheels, singing together.

27. And the voice of the angel cries: Gather up thy garments about thee,[1] O thou that hast entered the circle of the Sabbath; for in thy grave-clothes shouldest thou behold the resurrection.

Sabbath, or "rest," is from the Hebrew *Shabbathai,* "Saturn," the planet that gives its name to Saturday; and the Sabbath commenc-

[1] Since the examination in the amphitheatre I have been a naked spirit without garments or anything; by garments he means the body. – AC

es at sunset. The meaning is, that he has been admitted among the initiates of the Sphere of Saturn who are "at rest."

28. The flesh hangeth upon thee like his rags upon a beggar that is a pilgrim to the shrine of the Exalted One. Nevertheless, bear them bravely, and rejoice in the beauty thereof, for the company of the pilgrims is a glad company, and they have no care, and with song and dance and wine and fair women do they make merry. And every hostel is their palace, and every maid their queen.

Another beautiful, worshipful, rich metaphor providing counsel concerning the Master's proper attitude toward incarnation, during his conscious return from the empyrean to his "rags of flesh."

29. Gather up thy garments about thee, I say, for the voice of the Æthyr, that is the voice of the Æon, is ended, and thou art absorbed into the lesser night, and caught in the web of the light of thy mother in the word ARBADAHARBA.

30. And now the five and the six are divorced, and I am come again within my body.

This is *Abrahadabra* spelled backwards. As Abrahadabra symbolizes the completion of the Great Work in the **uniting** of the 5 and the 6, so is *Arbadaharba* here used to signify the **divorcing** of the Macrocosm from the Microcosm, of the Rose from the Cross.

He is returned to physical, bodily consciousness.

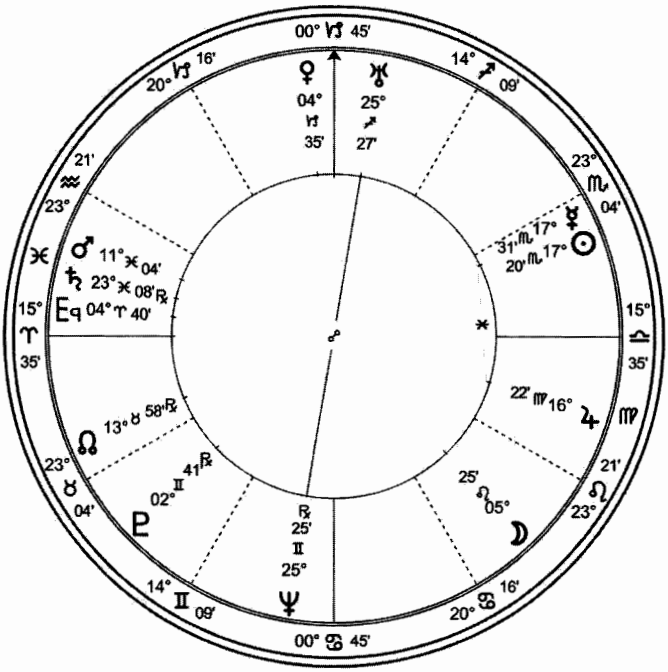
BOU-SÂADA.

December 3, 1909. 9.15 to 11.10 a.m.

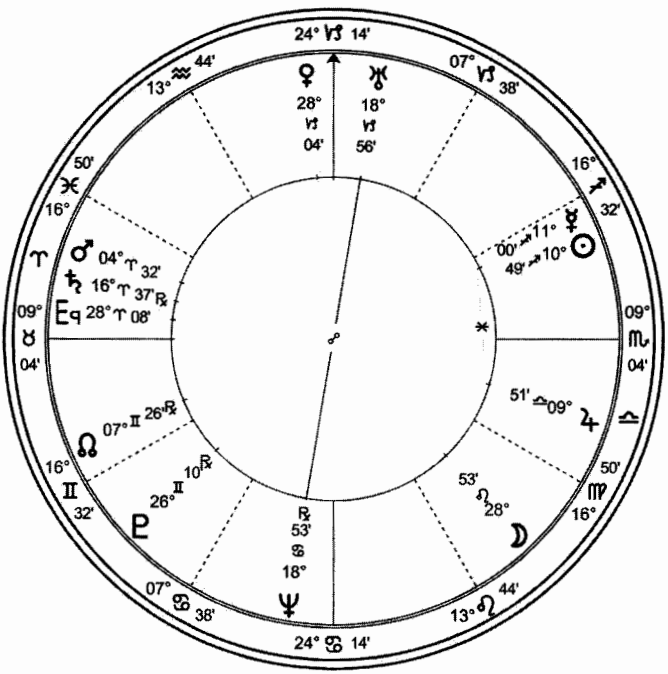
Vision of the 14th Æthyr (Part 1)

1909 December 3, 2:50 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
3:15 p.m.:
MC 6♑44
Asc 23♈52
EP 11♈12



Tropical Zodiac
3:15 p.m.:
MC 0♒13
Asc 17♉20
EP 4♉41



The Cry of the 14th Aethyr, which is called[1] UTA ✠ ♎ ♪ ♐ (♑♌♉)

OVERVIEW: Uranus' opposition to Neptune was along the meridian (widely) as this vision began. Its significance is the same (but weaker) as in the prior vision obtained about four hours earlier on the same day. Similarly, the Moon is in the same phase, with the same significance. Nothing in the first part of this vision evinces her Leo position, despite the fact that she is exactly conjunct Regulus, "the Lion's heart" or "Little King," the brightest, most important, and most characterizing star of the constellation.

Venus' proximity to the Midheaven is little evident, save through the continued (but hardly unexpected) symbol of the Rose. She culminates just before the end of the vision – perhaps around §3 or §4 – possibly coinciding with the appearance of the "all-glorious Angel."

UTA or ♎♪♐ = **Capricorn, Caput Draconis, Taurus.** It enumerates to 6 + 9 + 1 = 16 , the value of בודד, "lonely, alone, isolated;" גבוה, "elevated, exalted, high;" and וי, "woe, alas," all of which seem quite descriptive of the 14th Æthyr as a whole.

The vision's first sentence confirms this spelling of the æthyr's name, and that Crowley knew it at the time of the vision: for it is the Bull (*A,* ♉), and not the Angel nor Archer (*I,* ♐), that joins

[1] The original publication erroneously gave this as UTI, both in the title and in the text of the vision. However, UTI (or VTI) is the name of the 25th Æthyr, not the 14th. The images in §1 confirm the name UTA.

the Goat in flanking the great Dragon, his head upraised. Furthermore, Capricornian symbols are quite evident in both parts of this vision, as will be elaborated in individual paragraphs below.

This 14th Æthyr corresponds to **Chesed in Briah.** Candidly, there is little or nothing of Chesed evident in this vision, which so obviously depicts Crowley's induction into the Grade attributed to Binah that no other correspondence makes sense. Therefore, in support of Chesed symbolism, I will make only a single observation: It is the Exempt Adept $7^{\circ}=4^{\square}$, the initiate of Chesed, who is inducted into the Grade of Magister Templi $8^{\circ}=3^{\square}$. Much that we often see attributed to Binah is actually part of the experience of the Adept who is being drawn thereunto, and not of Binah herself. As evidence, one can offer, for example, that classic text of the $7^{\circ}=4^{\square}$ Grade, *The Dark Night of the Soul* by St. John of the Cross.

1. There come into the stone a white goat, a green dragon, and a tawny bull. But they pass away immediately. There is a veil of such darkness before the Æthyr that it seems impossible to pierce it. But there is a voice saying: Behold, the Great One of the Night of Time stirreth, and with his tail he churneth up the slime, and of the foam thereof shall he make stars. And in the battle of the Python and the Sphinx shall the glory be to the Sphinx, but the victory to the Python.

Capricorn and Taurus on either side of the Dragon: These are symbols corresponding to the letters UTA, used as an entry key into the vision. They pass away after a moment, having served their purpose of "tuning the channel" on Crowley's inner receiving set.

Next follow symbols of Saturn-ruled Capricorn, the letter A'ayin, ע, and Atu XV, The Devil. It is the function of A'ayin, "the Eye," to formulate those seemingly endless and successive veils that lie between normal and undraped perception.

"The Great One of the Night of Time" is the esoteric title of Atu XXI, The Universe, attributed to Saturn, Tav, ת. Saturn is both ruler of Capricorn and the planet corresponding to Binah. The "night of time" is eternity – a four-dimensional condition in which time is shed as a limiting condition. The term seems to be used here as a title of a serpent that has taken the place of the dragon, reaching from the depths of slime unto the vault of the stars. It is the serpent that rises from the Muladhara chakra (corresponding to

Saturn among the planets, and Earth among the elements) through all the seven centers until it is also the self-devouring serpent of the Ayin Soph Aur ("Limitless Light"), the perfection of all manifestation through the number Zero: In other words, it is Nuit. Its initial rising can be seen in Atu XXI of the Thoth deck. Against this is pitted the Sphinx, the sphincter or (literally) "strangler," who is especially attributed to Malkuth and Tav. "Glory" is Hod, or form, as "Victory" is Netzach, or force; so that the combat between these two is that between the extremes of force and form.

'Python' is an anagram of 'Typhon,' who has importance in this vision. In Latin, both words enumerate to 86, as do the Latin words SERPENS, "serpent," and DRACO NIGER, "black dragon." As well, 86 is the value of the important Latin SAPIENTIA, "wisdom."

2. Now the veil of darkness is formed of a very great number of exceedingly fine black veils, and one tears them off one at a time. And the voice says, There is no light or knowledge or beauty or stability in the Kingdom of the Grave, whither thou goest. And the worm is crowned. All that thou wast hath he eaten up, and all that thou art is his pasture until to-morrow. And all that thou shalt be is nothing. Thou who wouldst enter the domain of the Great One of the Night of Time, this burden must thou take up. Deepen not a superficies.

The veil of darkness is of Saturn; *i.e.,* of Binah, Tav, and Capricorn all in one. The numerous sheer veils are especially characteristic of the Qabalistic idea of Capricorn: Its correspondence is to the 26th Path of A'ayin, ע, that opens from Hod, Mercury, to Tiphereth, the Sun. It represents the role the "trickster" intellect plays in distorting Inner Truth in the process of endeavoring to make it manageable in day-to-day commerce.

Light, Knowledge, Beauty, Stability, and Kingdom are the sephiroth of the Middle Pillar of the Tree of Life: Kether, Da'ath, Tiphereth, Yesod, and Malkuth. The "worm" has attained Kether, the Crown, and is the devourer of all. "That which was, is, and shall be" is a reasonably literal translation of the Divine Name יהוה, which enumerates to 26, the value of the sephiroth in the Middle Pillar, 1 + 6 + 9 + 10 (Da'ath having no number and, actually not rightly being counted a sephirah). The last sentence in §2 is from *The Chaldean Oracles* and means, primarily, not to confuse an external or superficial aspect of reality with its depths.

3. But I go on tearing down the veil that I may behold the vision of UTA, and hear the voice thereof. And there is a voice: He hath drawn the black bean. And another voice answers it: Not otherwise could he plant the Rose. And the first voice: He hath drunk of the waters of death. The answer: Not otherwise could he water the Rose. And the first voice: He hath burnt himself at the Fires of life. And the answer: Not otherwise could he sun the Rose. And the first voice is so faint that I cannot hear it. But the answer is: Not otherwise could he pluck the Rose.

Read these sentences carefully: They subtly declare that the Adept **is** the Rose. By the Rose is meant his eternal, infinite aspect, which is ever unfolding love, even as the Cross signifies his finite, incarnate aspect.[1]

The "waters of death" are set in counterpoint to the "Waters of Life" mentioned in the prior æthyr. They correspond to Nun, נ, Scorpio, and Atu XIII, Death. נ = 50, linking it to the "50 Gates of Binah."

4. And still I go on, struggling with the blackness. Now there is an earthquake. The veil is torn into thousands of pieces that go flying away in a whirling wind. And there is an all-glorious Angel before me, standing in the sign of Apophis and Typhon. On his Forehead is a star, but all about him is darkness, and the crying of beasts. And there are lamps moving in the darkness.

5. And the Angel says: Depart! For thou must invoke me only in the darkness. Therein will I appear, and reveal unto thee the Mystery of UTA. For the Mystery thereof is great and terrible. And it shall not be spoken in sight of the sun.

Classic apocalyptic and pre-transformational symbols, which also are common perceptual distortions when the Ajna ("third eye") chakra opens widely. Compare *The Apocalypse,* especially 6:12-

---

[1] The Cross, symbolizing incarnation, represents the mortal life of the aspirant. The Rose discloses the nature of the same being's immortal spiritual essence. The Adept, who mediates between the heights and the depths, forges a union between these extremes in the fused symbol of their coition.

Therefore, the Cross (particularly the cross of the four Elements) provides the primary formula of attainment of the "Man of Earth," or aspirant to adepthood; the Rose portrays the unfolding nature of the "Hermit" or Master; and the Rosy Cross, their union, is ensign of the central formula of the "Lover" or Adept.

17 and Chapter 11. There is a further related passage, from the Rose-Croix Masonic ritual, through which Crowley had passed years earlier:

> It is the hour when the veil of the Temple was rent in twain and darkness overspread the earth, when the true Light departed from us, the Altar was thrown down, the Blazing Star was eclipsed, the cubic Stone poured forth Blood and Water, the Word was lost, and despair and tribulation sat heavily upon us.

The angel appears both in this preamble, and as the central figure of the second part of the vision. He stands in the sign of Typhon-Apophis, one of four signs attributed to the $5^{\circ}=6^{\square}$ Grade and to Tiphereth (arms raised upward, separated at an angle of 60°, the head thrown back). It is a sign of destruction. It foreshadows the pending annihilation and desolation of the Adept. The star on his forehead is Ajna, opened like the Eye of Shiva; for what now follows is symbolized by Night, N.O.X., not Light, L.V.X.. The angel instructs accordingly, with words that have at once both literal and allegorical meanings.

6. Therefore I withdraw myself. (Thus far the vision upon Da'leh Addin, a mountain in the desert near Bou-Saâda.)

Crowley withdrew from the vision as instructed. In Chapter 66 of his *Confessions,* he recorded what he did for the six and a half hours intervening before he again invoked the æthyr that evening:

> I must explain that we had climbed Da'leh Addin, a mountain in the desert, as enjoined by the Angel during the previous night. I now withdrew from the Æthyr and prepared to return to the city. Suddenly came the command to perform a magical ceremony on the summit. We accordingly took loose rocks and built a great circle, inscribed with the words of power; and in the midst we erected an altar and there I sacrificed myself. The fire of the all-seeing sun smote down upon the altar, consuming utterly every particle of my personality. I am obliged to write in hieroglyph of this matter, because it concerns things of which it is unlawful to speak openly under penalty of the most dreadful punishment;[1] but I may say that the essence of the matter was that I had hitherto clung to

[1] He meant this literally. In England, in 1909, sodomy was illegal. It bore "the most dreadful punishment." As mentioned previously, Oscar Wilde's impact on Crowley had not been slight! On the altar atop Da'leh Addin, Crowley was the sacrificial offering, surrendering to repeated plunges of Neuburg's "knife."

certain conceptions of conduct which, while perfectly proper from the standpoint of my human nature, were impertinent to initiation. I could not cross the Abyss till I had torn them out of my heart.

I remember nothing of my return to Bou-Saâda. There was an animal in the wilderness, but it was not I. All things had become alike; all impressions were indistinguishable. I only remember finding myself changed. I knew who I was and all the events of my life; but I no longer made myself the center of their sphere, or their sphere the standard by which I measured the universe... I did not merely admit that I did not exist, and that all my ideas were illusions, inane and insane. I felt these facts as facts. It was the difference between book knowledge and experience. It seemed incredible that I should ever have fancied that I or anything else had any bearing on each other. All things were alike as shadows sweeping across the still surface of a lake – their images had no meaning for the water, no power to stir its silence.

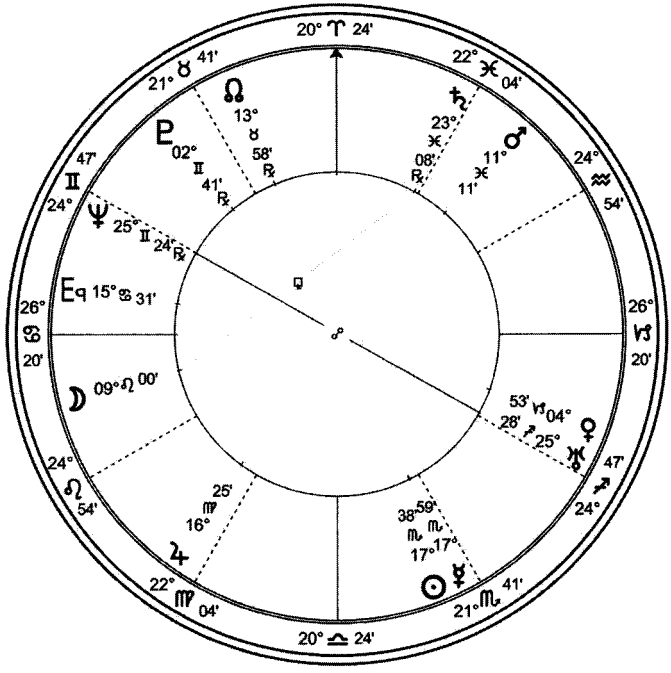
These are the words of a Babe of the Abyss. They portray the state of mind that Crowley took with him back into the 14th Æthyr later that night.

***December* 3.**
2.50-3.15 p.m.

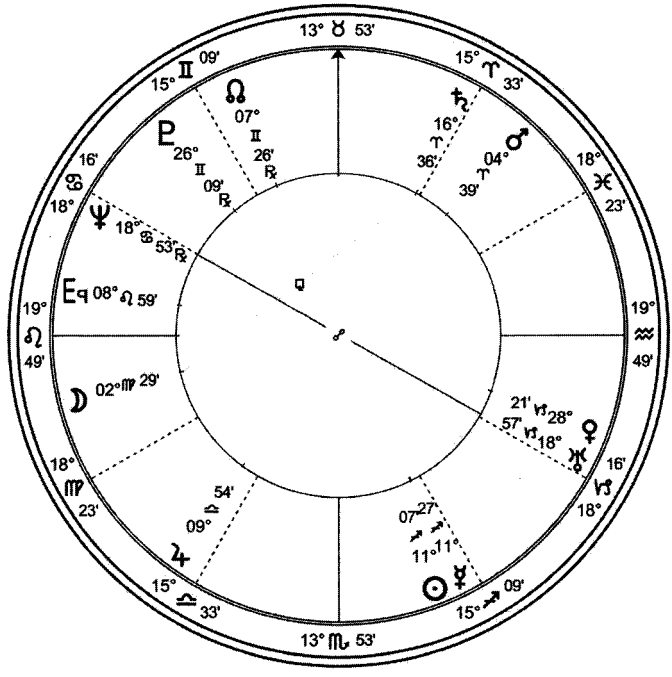
Vision of the 14th Æthyr (Part 2)

1909 December 3, 9:50 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
11:15 p.m.:
MC 11♉13
Asc 13♌50
EP 7♌12



Tropical Zodiac
11:15 p.m.:
MC 4♊42
Asc 7♍19
EP 0♍41



The Cry of the 14th Aethyr (Part 2), which is called UTA ✠ ♃ ♪ ♐ (♑♌♉)

OVERVIEW: The horoscope for Crowley's second entry into the vision of the 14th Æthyr shows no current planet proximate to the angles. It is Crowley's own planets that most dominate the angles of the hour. As shown in his natal horoscope in Appendix E, he was born with an exact Saturn-Uranus opposition in partile aspect to his Sun. As this vision began, his Uranus was rising and his Saturn was setting. (This is the only actual Saturn influence associated with this very Saturnian vision, other than the Capricorn symbolism of the *U* in UTA.) His Mercury was also angular, on the IC, in *paranatellon*[1] to his Saturn and Uranus. This trio describes rather well this vision wherein his intellect is debased to liberate his higher perception's assimilation of the stark, unbuffered nature of reality.

The Moon remained in Leo in the Sidereal Zodiac, but had now entered Virgo in the Tropical. This one time, among all the visions thus far examined, a better argument can be made for the Tropical Moon than for the Sidereal. Themes of The Hermit, dryness, and bleakness can be regarded as Virgo symbols, as can the references to Iacchus and Ceres; and there were many symbols of Mercury, the planet ruling and exalted in Virgo. At the same time, we must

[1] An important aspect especially among ancient Greek astrologers, and revived by modern researchers. In practice, it simply means **simultaneous angularity,** and is independent of zodiacal system.

add that most of these symbols are even better described by Saturn; and the Mercury symbols are more than explained by the partile Sun-Mercury conjunction, and Crowley's own heavily-configured Mercury being precisely angular at the vision's start. In any case, the ardent, fiery, solar, egoic Leo energies of the Moon's Sidereal placement are starkly absent in this vision.

The Angel re-appears.

7. The blackness gathers about, so thick, so clinging, so penetrating, so oppressive, that all the other darkness that I have ever conceived would be like bright light beside it.

Profound blackness is a constant symbol throughout this vision. It is the "thick darkness" meant by the Hebrew word, אפל, *ophel,* and the "thick darkness its swaddling band" of *Job* 38:9, attributed by Qabalists to the letter Heh, ה, and to Binah, the Mother.

8. His voice comes in a whisper: O thou that art master of the fifty gates of Understanding, is not my mother a black woman? O thou that art master of the Pentagram, is not the egg of spirit a black egg? Here abideth terror, and the blind ache of the Soul, and lo! even I, who am the sole light, a spark shut up, stand in the sign of Apophis and Typhon.

9. I am the snake that devoureth the spirit of man with the lust of light. I am the sightless storm in the night that wrappeth the world about with desolation. Chaos is my name, and thick darkness. Know thou that the darkness of the earth is ruddy, and the darkness of the air is grey, but the darkness of the soul is utter blackness.

The angel reminds Crowley that, in symbols by which the aspirant seeks adepthood, and by which the Adept moves toward mastery, black is the color of the highest.[1] **A black object has unresistingly absorbed all light,** and thus may signify the holiest. The angel then identifies himself with Hadit, the "sole light," essential "spark," or point of view, of each being. He further identifies himself with Chaos (Χαος), a name referred to Chokmah, representing the unformed potential that precedes the formulations of Saturn in Binah. He stands in the Sign of Typhon-Apophis as before, invok-

[1] See Prologue 1, "Ebon Sea of the Unknown."

ing the destruction, desolation, and annihilation that liberate. His last phrase is a restatement of the writings of St. John of the Cross.

10. The egg of the spirit is a basilisk egg, and the gates of the understanding are fifty, that is the sign of the Scorpion. The pillars about the neophyte are crowned with flame, and the vault of the Adepts is lighted by the Rose. And in the abyss is the eye of the hawk. But upon the great sea shall the Master of the Temple find neither star nor moon.

A basilisk (*lit.,* "little king") is a mythic serpent with a lethal glance. Crowley attributed it to Geburah. The meaning here is that the Quintessence attained in the equilibration of the elements opens a slaying eye, the Eye of Shiva; and that the waters of Binah are waters of death. Then follow symbols of initiations Crowley had previously undergone wherein symbols of Light marked his way, and drew his attention upward: the lamps atop the pillars of his Neophyte (0=0) initiation in the Golden Dawn, and the brilliant rose that illuminated the ceiling of the Vault of the Adepts in his initiation to that Order's 5=6 Grade. Later, he came to know the Eye of Horus staring back at him from the profound of the Abyss. Yet here, in Binah, upon the Great Sea, there was no such light to be found; for the supernal consciousness is that of a Night which exceeds the Adept's brightest Light, even as vacuous space greets the pilgrim who ventures beyond the greatest heights of Earth's atmosphere.

11. And I was about to answer him: "The light is within me." But before I could frame the words, he answered me with the great word that is the Key of the Abyss. And he said: Thou hast entered the night; dost thou yet lust for day? Sorrow is my name, and affliction. I am girt about with tribulation. Here still hangs the Crucified One, and here the Mother weeps over the children that she hath not borne. Sterility is my name, and desolation. Intolerable is thine ache, and incurable thy wound. I said, Let the darkness cover me; and behold, I am compassed about with the blackness that hath no name. O thou, who hast cast down the light into the earth, so must thou do for ever. And the light of the sun shall not shine upon thee, and the moon shall not lend thee of her lustre, and the stars shall be hidden, because thou art passed beyond

these things, beyond the need of these things, beyond the desire of these things.

The "word that is the Key of the Abyss" is N.O.X. (See 210 in Appendix A.) The angel described this Night, which Crowley then invoked (a voluntary act of embracing the Abyss). It engulfed him.

12. What I thought were shapes of rocks, rather felt than seen, now appear to be veiled Masters, sitting absolutely still and silent. Nor can any one be distinguished from the others.

13. And the Angel sayeth: Behold where thine Angel hath led thee! Thou didst ask fame, power and pleasure, health and wealth and love, and strength, and length of days. Thou didst hold life with eight tentacles, like an octopus. Thou didst seek the four powers and the seven delights and the twelve emancipations and the two and twenty Privileges and the nine and forty Manifestations, and lo! thou art become as one of These. Bowed are their backs, whereon resteth the universe. Veiled are their faces, that have beheld the glory Ineffable.

14. These adepts seem like Pyramids – their hoods and robes are like Pyramids.

In the darkness, the seated Masters of the Temple (seen in the traditional black hooded robe of the A∴A∴), appear like black pyramids. They are without movement or sound (*i.e.,* without vibration). They are without ego-distinctions. They are still.

These three paragraphs concentrate the particular stark reality that it was most necessary that Crowley see and understand to effect his initiation to this Grade. The "glory Ineffable" that they have beheld is כבוד, *kavod,* a word technically related to Kether.

15. And the Angel sayeth: Verily is the Pyramid a Temple of Initiation. Verily also is it a tomb. Thinkest thou that there is life within the Masters of the Temple, that sit hooded, encamped upon the Sea? Verily, there is no life in them.

The Greek πυραμις, "pyramid," enumerates to 831, as does φαλλος, "phallus." The same number is the value of θανατου, "of death." Crowley synthesized all of these meanings when he wrote of the pyramid that, "It is also a Phallus which dies itself to communicate Life to others."

In the Golden Dawn rituals, as in the A∴A∴ Neophyte ceremony, the term "pyramid" sometimes is used to mean a three-sided pyramidal structure (with a fourth surface for its base), properly called a *tetrahedron.* Formed entirely of Fire triangles, it is regarded as a symbol of the letter Shin, ש. Shin is a symbol of *Neshamah,* or super-consciousness, and is an appropriate symbol of this Grade for that reason as well.

16. Their sandals were the pure light, and they have taken them from their feet and cast them down through the abyss, for this Æthyr is holy ground.

An Egyptian sandal strap is in the form of an *ankh,* the familiar hieroglyph for "life." Thus, it is their *ankhs* – their life force, comprised of "light" – that the Masters have cast down into the realm of *Ruach,* or normal human consciousness. The Masters shod themselves in Light, that their feet might never touch anything **except** Light, until reaching this "holy ground" of Binah, to which is attributed the *Sekhel ha-Qadosh,* or Sanctifying Consciousness.

17. Herein no forms appear, and the vision of God face to face, that is transmuted in the Athanor called dissolution, or hammered into one in the forge of meditation, is in this place but a blasphemy and a mockery.

"The Vision of God face-to-face" is normally attributed to Chokmah. The reference here must be to its shadow, cast into the *Ruach* and perceived by Crowley at an earlier stage, perhaps as one of the projections forged in the service of the Knowledge and Conversation of his Holy Guardian Angel.

18. And the Beatific Vision is no more, and the glory of the Most High is no more. There is no more knowledge. There is no more bliss. There is no more power. There is no more beauty. For this is the Palace of Understanding: for thou art one with the Primeval things.

The Beatific Vision is the characteristic state of Tiphereth, Beauty, the Sphere of the Sun. (See Crowley's *Little Essays Toward Truth.*) The triad of Sat-Chit-Ananda (Being, Knowledge, and Bliss) has been dissolved.

The $8^{\circ}=3^{\square}$ Grade of Binah is defined most succinctly with the words: "Thou art one with the Primeval things."

19. Drink in the myrrh of my speech, that is bruised with the gall of the roc, and dissolved in the ink of the cuttle-fish, and perfumed with the deadly nightshade.

20. This is thy wine, who wast drunk upon the wine of Iacchus. And for bread shalt thou eat salt, O thou on the corn of Ceres that didst wax fat! For as pure being is pure nothing, so is pure wisdom pure ---[1], and so is pure understanding silence, and stillness, and darkness. The eye is called seventy, and the triple Aleph whereby thou perceivest it, divideth into the number of the terrible word that is the Key of the Abyss.

The attributes of Binah are dark, bitter, and deadly. They replace the Wine of Bliss. Also, salt has a strong relationship to Binah *(α)* as the salt sea, *(β)* as Binah is the Root of Alchemical Salt among the Supernals, and *(γ)* due to the cubical formation of salt crystals, a trait they share with crystals of Saturn's metal, lead. Understanding, Wisdom, and Being, the three supernal sephiroth, are explained, though the secret characteristic of Chokmah was veiled from him.[2]

The numerical mystery implied is this: "The eye" is A'ayin, ע, 70. The "triple Aleph" is the full spelling אלף = 111 times 3, or 333 (= Choronzon). 70 ÷ 333 = .210, implying 210 = N.O.X., "the terrible word that is the Key of the Abyss." In his personal grimoire, soon after receiving these visions, Crowley wrote further:

> Note 210 = 7 × 6 × 5 & .210 = 70/333 = ע/3×א. The Eye in the Triangle: so that the Night of Pan is That Light Ineffable.

21. I am Hermes, that am sent from the Father to expound all things discreetly in these the last words that thou shalt hear before thou take thy seat among these, whose eyes are sealed up, and whose ears are stopped, and whose mouths are clenched, who are folded in upon themselves, the liquor of whose bodies is dried up, so that nothing remains but a little pyramid of dust.

"I am Hermes," in Greek, is Ἑρμης εἰμι = 418. (See 418 in Appendix A.) The angel previously had identified himself with Chok-

---

[1] I suppose that only a Magus could have heard this word. – AC

[2] Crowley later wrote in a margin note to his EQUINOX copy that the Chokmah traits would be speech, motion, and light, opposites to the three Binah characteristics of silence, stillness, and darkness.

mah ideas; and this Hermes reference is not to the lower Mercury of Hod, but to the higher Mercury of Chokmah. Thus, this messenger[1] of the King of the Gods is "sent from the Father [Chokmah] to expound all things," &c. Chokmah initiates Binah.

Note that, as this vision neared its end, the conjoined Sun and Mercury approached the IC. Mercury and the Sun are the "Hermes" and "Father" of this paragraph.

The Masters are then described as in the deepest meditation, their awareness withdrawn entirely from the outer sensory, channels of sight, hearing, &c.

22. And that bright light of comfort, and that piercing sword of truth, and all that power and beauty that they have made of themselves, is cast from them, as it is written, "I saw Satan like lightning fall from Heaven." And as a flaming sword is it dropt through the abyss, where the four beasts keep watch and ward. And it appeareth in the heaven of Jupiter as a morning star, or as an evening star. And the light thereof shineth even unto the earth, and bringeth hope and help to them that dwell in the darkness of thought, and drink of the poison of life. Fifty are the gates of understanding, and one hundred and six are the seasons thereof. And the name of every season is Death.

Their adepthood is shed, along with the "tendencies" (or Briatic projections, *sankharas*) which defined their distinctive humanity. Being forged from duality, these do not surpass the Abyss; but they do once more coalesce below the Abyss, "so that they can function as an Exempt Adept," as Crowley wrote, "But their permanent function is in the grade to which their 'center of gravity' (so to speak) tends."

That is, though the Master remains "above the Abyss," the construct that is the Adept (that the Master was) is "thrown back" from the Abyss into that sphere of life most expressive of the Adept's underlying nature and the life work arising therefrom.

Note that the "four beasts," the Kerubim, are designated as the wardens, or guardians, of the Abyss; *i.e.,* they guard the admission to the Third Order, even as they have warded the 32nd Path of Tav, ת, and the admission to the Vault of the Adepti in earlier stages. In the Thoth Tarot, these four are shown, in different guises, in the

[1] Being an angel, he is a messenger.

trumps corresponding to Cheth, ח (The Chariot), and Vav, ו (The Hierophant), which open to the supernals from Geburah and Chesed, respectively. Also, in the World of Briah, the Kerubim are the Angelic Choir attributed to Binah.[1] They appear in this vision with the flaming sword, even as twin Kerubim and such a sword were said, in *Genesis,* to guard the gate of Eden; for by "Eden" is meant the Supernal Triad, the true Holy of Holies.

A prediction at the end of the paragraph is worth noting. The last two sentences link 50, the value of the letter Nun, נ, with 106, the value of the **word** Nun, נון, and then with the idea of Death, the Tarot trump to which Nun is attributed. The penultimate sentence can be read that the term of Crowley's "understanding" (his time as an $8^{\circ}=3^{\square}$, or initiate of Binah, "Understanding") would be 106 "seasons." Crowley, in hindsight, claimed that if these are taken as lunar months, it is exactly so. Evidently, he did not measure the 106 months from this December 1909 initiation, and he surely meant calendar months instead of lunar months: Since the date of his initiation to the $9^{\circ}=2^{\square}$ Grade was October 1915, and 106 months is 8 years + 10 months, he was measuring from December 1906, the month that he and Fra. D.D.S. (George Cecil Jones) were first confirmed as $8^{\circ}=3^{\square}$. Crowley denied the Grade at the time, but in retrospect seems to have found it convenient to measure his attainment from that date.

23. During all this speech, the figure of the Angel has dwindled and flickered, and now it is gone out.

In the thick darkness of this vision, the angel has been "the sole light." Now, in a closure lending dramatic poignancy to the vision, this, too, dwindles to a single point and then blinks out. It is a classic "fade to black" ending.

24. And I come back in the body, rushing like a flame in a great wind. And the shew-stone has become warm, and in it is its own light.

BOU-SÂADA.
December 3, 1909. 9.50-11.15 p.m.

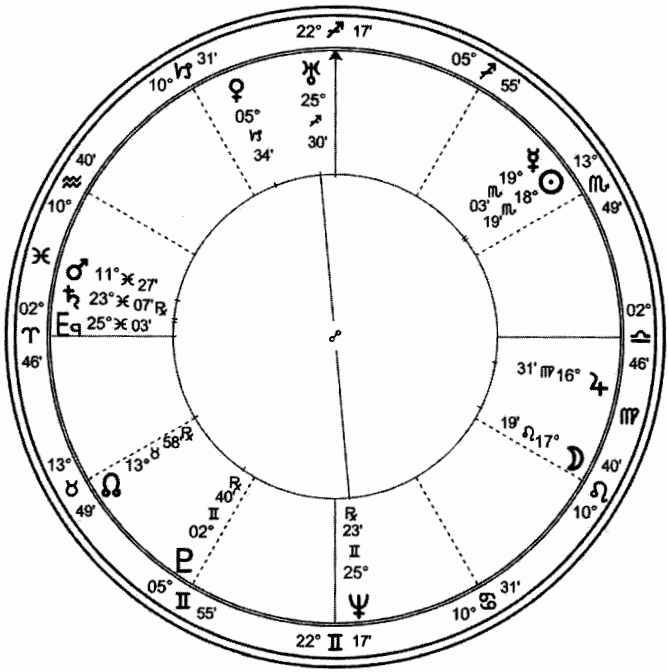
---

[1] See my book *776½*, Col. 903, for these attributions.

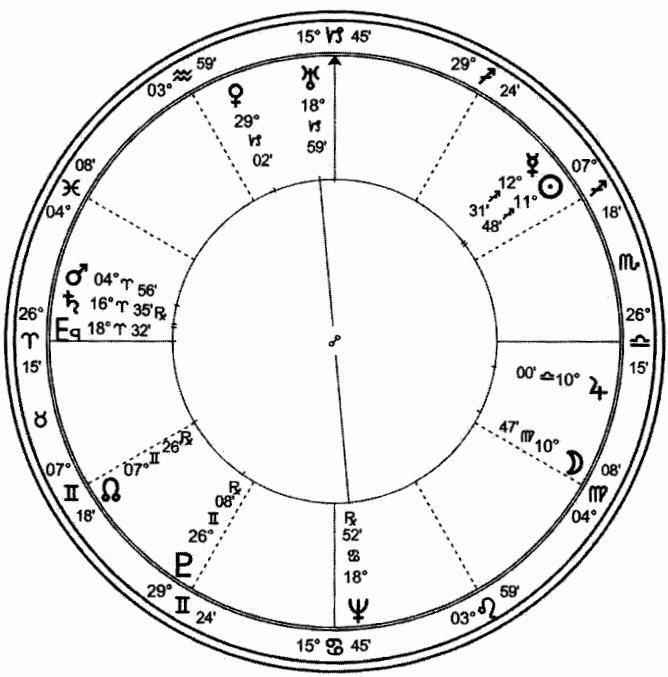
Vision of the 13th Æthyr

1909 December 4, 2:10 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
3:45 p.m.:
MC 15♑00
Asc 4♉19
EP 19♈53



Tropical Zodiac
3:45 p.m.:
MC 8♒29
Asc 27♉47
EP 13♉22



The Cry of the 13th Aethyr, which is called ZIM ✠ ☧ ⅂ ⅇ (♌ ♐ ♒)

OVERVIEW: This ætheric excursion was essayed the next day, about 40 minutes earlier. Therefore, the angles are similar, but with Uranus and Neptune now approaching the meridian rather than receding from it. Venus, on the Zenith, is also prominent for this more Edenic vision (and crosses the Midheaven as the vision progresses). Crowley's natal Venus was setting, perhaps helping set the tone for its beauty and harmony.

What is quite different, though, is that Saturn conjoined the Eastpoint at the beginning; and, though less visible at a glance, Saturn is only 3° above the Ascendant. (It is actually the most angular planet.) This seems strange at first, since this vision seems far less Saturnian than the two before it. The difference is that Saturn themes in this present vision express more the flavor of the supernal Binah than of the more material Tav.

Even if we set astrology aside, this vision has powerful Binah associations. Completing the trio of æthyrs describing Crowley's initiation unto Binah, this 13th Æthyr actually corresponds to **Binah in Briah.** It disclosed to him the most important instructions of the 8°=3□ Grade.

The Moon phase remains the same as before, with the same basic meaning. (Additional spiritual vitality is added by the Moon actually being in partile square to the Sun.) Sun conjunct Mercury

persists, and continues to show the "schooling" of the new Master – having shifted from examination to instruction.

Again, the Moon is in Sidereal Leo and Tropical Virgo; but this time, Leo is more evident. Still, we cannot wholly and confidently credit the vivid Leo themes to the Moon's sign, given the prominence of Leo in the name of the æthyr itself.

ZIM or ℘ℸℰ = **Leo, Sagittarius, Aquarius.** It enumerates to 7 + 10 + 40 = 57. This has several correspondences inferring the ordeals and challenges of initiation, though perhaps too generically; they speak of Saturn only in the broad senses of destructiveness, severity, and the endurance necessary to persevere. However, in Latin we find, for this number, the words CAVERNA, "hollow, cavity, cave," and MORS, "death," the specific relevance of which become evident as the vision progresses.

The zodiacal correspondences to the letters *Z, I,* and *M* are really striking! They are bright, transformative, evolving, vital, illuminating, and instructive. Set before you, from left to right, the Tarot trumps Lust (♌, ♌), Art (♐, ♐), and The Star (♒, ♒). These will confirm the basic feel or tone of the æthyr. Their primary significance is as stated above, and as represented by a great angel striding, as reconciler, between the polarity of Leo and Aquarius. Among other meanings of the Leo-Aquarius polarity, they are the alchemical Lion and Eagle, or the Beast and Babalon. Though Aquarius is an Air sign to astrologers, its name literally means "the bringer of the waters." The polarization is of Fire and Water, even as it is of Day and Night (and Earth and the Heavens, or Light and Darkness – all the opposing pairs that characterize the operation of the Holy Guardian Angel in the opening lines of *Liber Samekh*).

1. Into the Stone there cometh an image of shining waters, glistening in the sun. Unfathomable is their beauty, for they are limpid, and the floor is of gold. Yet the sense thereof is of fruitlessness.

The waters are of Aquarius. The sheen upon them, reflecting glistening sunlight, refers to Sun-ruled Leo, beautiful and golden. Yet, despite the Leo-Aquarius polarity, they feel barren.

2. And an Angel cometh forth, of pure pale gold, walking upon the water. Above his head is a rainbow, and the water foams beneath his feet. And he saith: Before his face am I come that

hath the thirty-three thunders of increase in his hand. From the golden water shalt thou gather corn.

Enter the third member of our cast: the angel of Samekh, ס, corresponding to the *I* in ZIM. The rainbow is a common symbol of the Sagittarian path on the Tree of Life (present in nearly every version of Atu XIV; or there is an iris, named after the Roman goddess of the rainbow). He is golden, backlit by golden light, and walking on golden waters, because he is the emissary of Tiphereth.

Yet the Angel is most assuredly an emissary of Binah as well – or, at least, of the powers of Water. The reference to the 33 thunders comes from the 4th Enochian Call, which invokes Water:

> I have set my feet in the south, and have looked about me, saying: are not the thunders of increase numbered 33, which reign in the second angle?

(The "second angle" is the Water tablet, or Great Watchtower of the West.) Given the syntax of Enochian numeration, this "33" is probably read as "three, three," rather than "thirty-three"; it therefore especially refers to Binah as the Root of Water.[1]

3. All the Aire behind him is gold, but it opens as it were a veil. There are two terrible black giants, wrestling in mortal hatred. And there is a little bird upon a bush, and the bird flaps its wings. Thereat the strength of the giants snaps, and they fall in heaps to the earth, as though all their bones were suddenly broken.

Crowley explained this paragraph as "a parable of the illusion of matter, whose vast horror is destroyed by the moving of the wings of initiation." This paragraph also contains the transition imagery we have come to expect in these visions, the pulling back of the veil of Yetzirah to grant access to the deeper Briatic message.

4. And now waves of light roll through the Æthyr, as if they were playing. Therefore suddenly I am in a garden, upon a terrace of a great castle, that is upon a rocky mountain. In the garden are fountains and many flowers. There are girls also in the garden, tall, slim, delicate and pale. And now I see that the flowers are

---

[1] Similarly, the other numbers in the 4th Call are probably best read as 9-6-3-9: consciousness flowing from Yesod (9), to Tiphereth (6), to Binah (3), returning to Yesod (9); and 4-5-6, the central triad on the Tree of Life. So with all the numbers in all the other calls.

the girls, for they change from one to another; so varied, and lucent, and harmonious is all this garden, that it seems like a great opal.

The beauty of this vision is quite moving. Waves of golden light roll through the æthyr playfully, across the waters, about the Angel – and the scene begins to change. Crowley identified the setting as resembling the Alhambra, a beautiful Moorish palace in Granada, Spain. Like a setting drawn from subconsciousness in a dream, the location may not be particularly relevant *per se.* More significantly, this paragraph begins the instruction regarding a Master's garden, the personal Eden over which he or she is given to preside. The images should be brought clearly to the reader's imagination and allowed to dance there, to appreciate something of the real feel of this visionary experience.

5. A voice comes: This water which thou seest is called the water of death. But NEMO hath filled therefrom our springs.

As Uranus and Neptune reached the Midheaven, the formal instruction of the æthyr began.

Everything Crowley was shown was formed from "the water of death." So beautiful, sunlit, and happy a scene confirms that the meaning of this phrase is not the conventional one most people might first suspect on hearing it. Perhaps the best expression of what it does mean can be found in the text of *The 32 Paths of Wisdom* attributed to the letter Nun, נ, 50, Death:

> It is called the Imaginative Consciousness, because it provides an Image to all created things that have an appearance, in a Form fitting to each.

"Imaginative" is *dimyoni,* דמיוני, from the root דמה, "to imagine, think, meditate, remember." These words describe the processes that the Master employs in "filling the springs" from which the garden blossoms forth and lives. An identically spelled root means "to be silent, to be quiet, to rest, to cease," from which is derived the meaning, "to perish."

The main idea is this: There is something that perseveres, without interruption, flowing eternally and assuming one image or form after another, seeking that particular form most fitting to its own nature.

6. And I said: Who is NEMO?
7. And the voice answered: A dolphin's tooth, and a ram's horns, and the hand of a man that is hanged, and the phallus of a goat. (By this I understand that nun is explained by shin, and hé by resh, and mem by yod, and ayin by tau. NEMO is therefore called 165 = 11 × 15; and is in himself 910 = 91 Amen × 10; and 13 × 70 = The One Eye, *Achad Ayin.*)

Nemo is a Latin word meaning "nobody." It is a generic name for those who have crossed the Abyss and gained admission to the City of Pyramids (Binah), losing themselves in the process.[1] In Latin, NEMO enumerates to 41 as do AMOR, "love," FIDES, "faith" (a technical term referring to Binah, "the parent of faith"), and the name BABALON. However, we are here given a Hebrew spelling, and a Qabalistic code to explain it.

The spelling of Nemo encoded into §7 is נהמע. This enumerates to 165. (In Greek, Νεμο has the same value, which it shares with such words as ἁλοθέν, "from the sea," referring to the Great Sea of Binah.) Pause a moment to consider the astrological correspondences of these four Hebrew letters: Scorpio, Aquarius, Water, Capricorn. We have already seen, many times, how Nun, נ, Scorpio, 50, Death is an important symbol of this Binah initiation, serving nearly as a monogram thereof. The remaining letters are that for Water (the element of Binah, the Mother, or Great Sea) flanked by the letters of the two zodiacal signs ruled by Saturn, Aquarius and Capricorn. The name is a nearly perfect talisman of all the letters describing this initiation of Binah, only the letter of Saturn herself, Tav, ת, being missing.

Tav is included, however, in another tetragram given in the text as commentary on the name. These letters – represented by the words tooth, horn (implying head), a hanged man, and a phallus – are Shin Resh Yod Tav, שרית. They enumerate to 910. Crowley focused on analyzing this number (in passages of the vision text that were added to §7 after the fact, in his handwriting rather than Neuburg's), but seems to have missed the fact that שרית is an actual Hebrew word. Pronounced *sarayath,* it means, "you have

[1] This idea may be applied to mystical or religious texts that refer to "no man," like the verse, "The night cometh wherein no man shall labor." Beneath its surface meaning, this also may be understood as: the Night (N.O.X.) of Pan approaches wherein Nemo, the Master of the Temple, *shall* labor.

striven." It was used in *Genesis* 32:29 in one of the most important passages in the history of the Hebrew people and their religion, when Jacob, having striven with his angel, was given the new name Isræl, "one who has prevailed with God," a name he transmitted to all his descendants:

> And he said, 'No more shall your name be called Jacob, but Isræl (ישראל): for you have striven (שרית) with Elohim and with men, and have overcome.

I have quoted this in some detail because other elements of the Jacob story appear in the paragraphs following. This is not an isolated reference. The Jacob legend is somehow closely tied to the legend of Nemo. The exact connection is not completely evident, but I will give the parts, that others may dig deeper into it for themselves: Rearranging the letters of שרית gives רשית, *rashith,* "beginning." A further clue is another word enumerating to 910, לתולדתם, *le-thol'dotham,* meaning "according to their generations." (See *Genesis* 10:32.)

8. And now there cometh an Angel into the garden, but he hath not any of the attributes of the former Angels, for he is like a young man, dressed in white linen robes.

9. And he saith: No man hath beheld the face of my Father. Therefore he that hath beheld it is called NEMO. And know thou that every man that is called NEMO hath a garden that he tendeth. And every garden that is and flourisheth hath been prepared from the desert by NEMO, watered with the waters that were called death.

The Divine Name of Binah is *Tetragrammaton Elohim,* אלהים יהוה. This is also the divinity Who kept an eye on the Garden of Eden. It is the **only** Divine Name in *Genesis* during the time that Adam and Eve resided in the garden. Thus is it written, "Every man that is called NEMO hath a garden."

This garden is the field of manifestation of the distinctive Work of the Master, expressed especially as the Master's disciples. (The Latin word *neophytus,* "neophyte," literally means "new plant.") The diversity of such gardens is endless. Most of the instruction in this vision concerns how the Master tends such a garden.

We are told that every "garden" of any kind that has ever flourished has been brought forth "from the desert" by a Master of the

Temple. Much is contained in this one idea, and should be sought out by every student by attentive contemplation.

10. And I say unto him: To what end is the garden prepared?
11. And he saith: First for the beauty and delight thereof; and next because it is written, "And Tetragrammaton Elohim planted a garden eastward in Eden." And lastly, because though every flower bringeth forth a maiden, yet is there one flower that shall bring forth a man-child. And his name shall be called NEMO, when he beholdeth the face of my Father. And he that tendeth the garden seeketh not to single out the flower that shall be NEMO. He doeth naught but tend the garden.

The metaphor of the "male child" should be understood according to the rules of primogeniture. Though sexist by modern standards, it communicates a basic idea in a language that was deeply ingrained in Crowley, his culture, and probably his cells. By "male child," I think we need understand nothing more than "successor," or "one who shall inherit." It is the original Rosicrucian doctrine "that every member should look for a worthy person who, after his decease, might succeed him." The difference is that the Rosicrucian (that is, the Adept, or member of the true Order R.·.C.·.) was to actively seek one out. The Master of the Temple, on the other hand, is being instructed to work without attachment to the results and without seeking, with peaceful certainty of the success.

12. And I said: Pleasant indeed is the garden, and light is the toil of tending it, and great is the reward.

13. And he said: Bethink thee that NEMO hath beheld the face of my Father. In Him is only Peace.

This is another reference to the Jacob story. Jacob named the site of his ordeal *Peniel* (פניאל, *lit.* "the face of God"), "for I have seen God face to face."

14. And I said: Are all gardens like unto this garden?

15. And he waved his hand, and in the Aire across the valley appeared an island of coral, rosy, with green palms and fruit-trees, in the midst of the bluest of the seas.

16. And he waved his hand again, and there appeared a valley shut in by mighty snow mountains, and in it were pleasant

streams of water, rushing through, and broad rivers, and lakes covered with lilies.

17. And he waved his hand again, and there was a vision, as it were of an oasis in the desert.

18. And again he waved his hand, and there was a dim country with grey rocks, and heather, and gorse, and bracken.

19. And he waved his hand yet again, and there was a park, and a small house therein, surrounded by yews. This time the house opens, and I see in it an old man, sitting by the table. He is blind. Yet he writeth in a great book, constantly. I see what he is writing: "The words of the Book are as the leaves of the flowers in the garden. Many indeed of these my songs shall go forth as maidens, but there is one among them, which one I know not, that shall be a man-child, whose name shall be NEMO, when he hath beheld the face of the Father, and become blind."

Other gardens are shown. The specifics are perhaps of no great significance. Crowley identified these as being in the Pacific Ocean (§15), Kashmir (§16), the Sahara (§17), and Scotland (§§18-19).

20. (All this vision is most extraordinarily pleasant and peaceful, entirely without strength or ecstasy, or any positive quality, but equally free from the opposites of any of those qualities.) And the young man seems to read my thought, which is, that I should love to stay in this garden and do nothing for ever; for he sayeth to me: Come with me, and behold how NEMO tendeth his garden.

At about this juncture – in the midst of these visions "most extraordinarily pleasant and peaceful" – Venus was crossing the Midheaven, adding her peaceful, pleasant energies to the mix.

21. So we enter the earth, and there is a veiled figure, in absolute darkness. Yet it is perfectly possible to see in it, so that the minutest details do not escape us. And upon the root of one flower he pours acid so that that root writhes as if in torture. And another he cuts, and the shriek is like the shriek of a mandrake, torn up by the roots. And another he chars with fire, and yet another he anoints with oil.

Instruction is now given in how each that is NEMO tends his or her garden. The reader likely can examine the metaphors and symbols perfectly fine on his or her own, so I will only highlight a few points. The work is performed "in absolute darkness" – an idea that has been discussed previously – but a **lucid** darkness. The work is undertaken on the **roots** of each plant. Each plant requires a different kind of care, which often, outwardly, appears hurtful, but is, in fact, **the exact thing that it needs.** (These are the ordeals. This metaphor should not be interpreted as giving the occult teacher license to effect cruelties.) This mode of care is the truest compassion, the providing to each thing that which it specifically needs. As it is written,

> This also is compassion: an end to the sickness of earth. A rooting-out of the weeds: a watering of the flowers. O my children, ye are more beautiful than the flowers: ye must not fade in your season. (*Liber Tzaddi,* vv. 26-27)

22. And I said: Heavy is the labour, but great indeed is the reward.

23. And the young man answered me: He shall not see the reward, he tendeth the garden.

He is without lust of result. He works without attachment. He performs his role, fulfilling his function, and entrusts the development of its fruits – of later generations – to the hands of Eternity.

24. And I said: What shall come unto him?

25. And he said: This thou canst not know, nor is it revealed by the letters that are the totems of the stars, but only by the stars.

Again, the reference is to the Mystery of $9^{\circ}=2^{\square}$ first mentioned in the vision of the 15th Æthyr.

26. And he says to me, quite disconnectedly: The man of earth is the adherent. The lover giveth his life unto the work among men. The hermit goeth solitary, and giveth only of his light unto men.

"The man of earth is the adherent. The lover giveth his life unto the work among men. The hermit goeth solitary, and giveth only of his light unto men." This is one of the most important and useful passages in all of these visions, so I repeat it in full. It is an explanation of *Liber Legis* 1:40, which distinguishes "Three Grades, the Hermit, and the Lover, and the man of Earth."

27. And I ask him: Why does he tell me that?
28. And he says: I tell thee not. Thou tellest thyself, for thou hast pondered thereupon for many days, and hast not found light. And now that thou art called NEMO, the answer to every riddle that thou hast not found shall spring up in thy mind, unsought. Who can tell upon what day a flower shall bloom?

The power of direct knowing was his.

I am troubled by this passage. It unambiguously links this power to the $8^{\circ}=3^{\square}$ Grade; but, in most cases, a fairly advanced Neophyte $1^{\circ}=10^{\square}$ already will possess it, any answer that is truly needed coming spontaneously into the mind. It seems a disservice to imply that this capacity is linked only to so distant a goal as the Mastery. Only the word "unsought" distinguishes what is said here from what we **routinely** have seen among mature A.·.A.·. Neophytes. (The phenomenon usually observed is that any necessary question asked will at once produce its answer upon the clear formulation of the question.)

29. And thou shalt give thy wisdom unto the world, and that shall be thy garden. And concerning time and death, thou hast naught to do with these things. For though a precious stone be hidden in the sand of the desert, it shall not heed for the wind of the desert, although it be but sand. For the worker of works hath worked thereupon; and because it is clear, it is invisible; and because it is hard, it moveth not.

Crowley was given the definition of his own Work, the perimeter of his garden. This is expressed in terms of Wisdom, as if to say that it is a work of Chokmah and the Grade of Magus at which he was most to toil. The remainder of the paragraph is a quite beautiful metaphor "concerning time and death" that yields much fruit when taken into meditation.

30. All these words are heard by everyone that is called NEMO. And with that doth he apply himself to understanding. And he must understand the virtue of the waters of death, and he must understand the virtue of the sun and the wind, and of the worm that turneth the earth, and of the stars that roof in the garden. And he must understand the separate nature and property of every flower, or how shall he tend his garden?

These instructions are standard (we are told) for each new Magister. They form a litany of the Rite of Initiation. Crowley is then vested with his "working tools," and admonished how to go forth. The five elements are given a new definition for this Third Order.

31. And I said to him: Concerning the Vision and the Voice, I would know if these things be of the essence of the Æthyr, or of the essence of the seer.

32. And he answers: It is of the essence of him that is called NEMO, combined with the essence of the Æthyr, for from the 1st Æthyr to the 15th Æthyr, there is no vision and no voice, save for him that is called NEMO. And he that seeketh the vision and the voice therein is led away by dog-faced demons that show no sign of truth, seducing from the Sacred Mysteries, unless his name be NEMO.

These 30 visions, he is told, partake partly of his essence, and partly of the inherent nature of the æthyrs. This matches what we have seen in astrological and Qabalistic analysis. The beauty of the astrological method is that we often have a means of differentiating these things from each other. He is told also that, beginning with the 15th Æthyr, only one who is Nemo will get a correct vision. Others may certainly get visions – but they will be such as to lead them astray, and perhaps even away from the *mysteria* altogether. They will not be understood aright.

33. And hadst thou not been fitted, thou too hadst been led away, for before the gate of the 15th Æthyr, is this written: He shall send them strong delusion, that they should believe a lie. And again it is written: The Lord hardened Pharaoh's heart. And again it is written that God tempteth man. But thou hadst the word and the sign, and thou hadst authority from thy superior, and licence. And thou hast done well in that thou didst not dare, and in that thou dost dare. For daring is not presumption.

Crowley is reminded that he has not only such details as the Word and Sign of the 8°=3□ Grade (their inner meanings), but also had been vested with the Grade three years earlier, through his superior in the A∴A∴, George Cecil Jones (G∴H∴ Frater D.D.S.). Then a final, useful teaching: "Daring is not presumption." Even a Neophyte can benefit from learning this distinction!

34. And he said moreover: Thou dost well to keep silence, for I perceive how many questions arise in thy mind; yet already thou knowest that the answering, as the asking, must be vain. For NEMO hath all in himself. He hath come where there is no light or knowledge, only when he needeth them no more.

35. And then we bow silently, giving a certain sign, called the Sign of Isis Rejoicing. And then he remaineth to ward the Æthyr, while I return unto the bank of sand that is the bed of the river near the desert.

They give a formal gesture on departure, including the Sign of the $8^{\circ}=3^{\square}$ Grade, which is the Sign of Mater Triumphans or Isis Rejoicing: feet together, the left arm curved as if to support an infant, and the thumb and index finger of the right hand pinching the nipple of the left breast as if offering it.

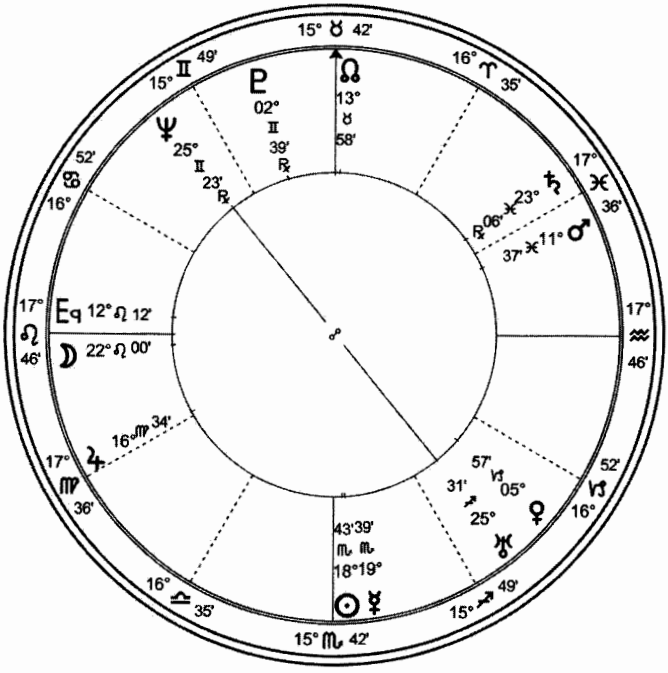
His formal reception has been completed. Only a few details remain....

THE RIVER-BED NEAR BOU-SÂADA.
December 4, 1909. 2.10-3.45 p.m.

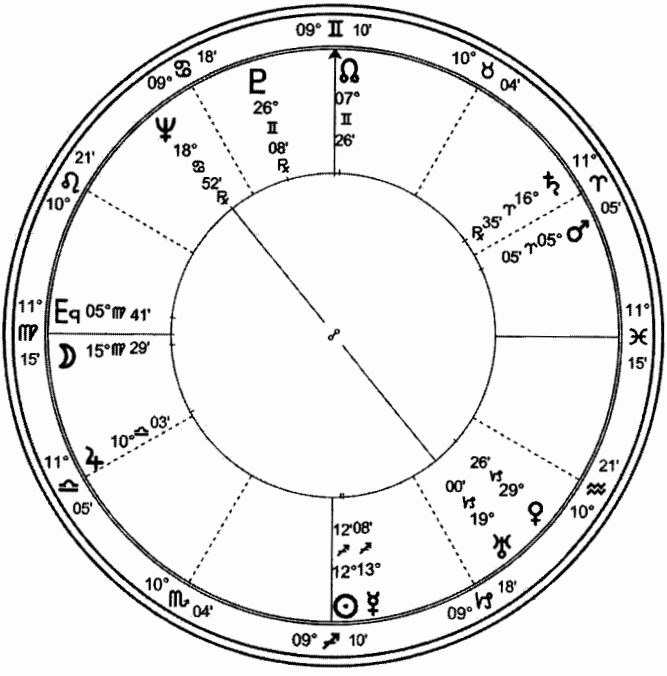
Vision of the 12th Æthyr

1909 December 4, 11:30 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
1:20 a.m.:
MC 11♊10
Asc 10♍44
EP 12♍02



Tropical Zodiac
1:20 a.m.:
MC 4♋38
Asc 4♎13
EP 5♎30



The Cry of the 12th Aethyr,
which is called
LOE ✠ ☾ ♌ ♍
(♋ ♎ ♍)

OVERVIEW: The central theme of the following vision is the imagery of Atu VII, the Tarot trump called The Chariot and attributed to the Hebrew letter Cheth, ח, and to the zodiacal sign Cancer. Of the various factors characterizing this vision, the Cancer/Cheth influence stems from the name LOE itself. There are also astrological indicators, of which the foremost is the rising of the Moon, the planet ruling Cancer.

In particular, this Moon is waning, just past her Last Quarter: she is the "waning Moon" that §3 says is the chariot. Luna squares the Sun and Mercury, which are close to the IC (in fact, they are in close *paran*); but it is Luna herself that dominates the horoscope from her rising place, even as it is the goddess Babalon and her cup (both lunar symbols, in the most general sense) that dominate the vision.

Even more strikingly, this slightly crescent Moon rose in the east, cup-like, in the midst of the stars of Leo, almost exactly at the point of the vision – approximately §§8-10 – that Crowley witnessed Babalon emerging riding upon the leonine Beast. (See Atu XI, Lust.) Crescent Moon in Sidereal Leo describes the vision rather well. On the other hand, there is very little indication of the symbolism of the Moon's Tropical sign, Virgo.

LOE or ☾♌♍ = **Cancer, Libra, Virgo.** It enumerates to 30 + 70 + 8 = 108. This produces various words that express the oppos-

ing poles of Babalon and the Black Brothers, including: הנחל באבי, "the fruit of a deep valley," and חנן, "to love very much"; vs. חיץ, "a wall," and the important חסם, "to shut up, obstruct"; plus, for good measure, μηδεμια, "nothing," and ὁλη, the *feminine* form of the adjective meaning "whole, perfect."

Cancer, as mentioned above, is the most visible Qabalistic theme of this vision, from the charioteer at the beginning to the Abrahadabra (= 418 = ח) symbolism near the end. Cancer corresponds to the *L* of LOE. The other letters have a broader, more general impact, which is sequential as the vision proceeds. Thus, after beginning with the chariot for L, it next moves to "Babalon the Beautiful" for Libra (O), and then to the mysteries of paternity on one hand, and the isolated "Dark Brothers," on the other hand, for Virgo (E). In addition, Cancer, Libra, and Virgo all may be understood as goddess symbols, referring to Babalon.

Less clear is the symbolism of **Chokmah of Briah.** Mostly it is not present, other than the allusions to paternity near the middle of the vision. Even these are minor, compared to the power of the feminine images. The explanation is found in §14, which infers that the Mystery of Paternity would have been made clearer had Crowley then been a Magus (an initiate of Chokmah) rather than a Magister who was so "new-born unto Understanding."

As I examine the three visions next before us (12th through 10th), Crowley's momentum toward the Abyss overwhelms nearly all other considerations. A process had been set in motion that, at times, supersedes anything else occurring. Certainly, no opportunity was lost in this present vision to provide him with the wisdom-teachings that would prepare him for his right advancement unto Binah, the sphere of Understanding.

1. There appear in the stone two pillars of flame, and in the midst is a chariot of white fire.

This paragraph introduces the Mystery of The Chariot, as mentioned previously. It is a Vision of Cancer, Cheth, ח, and the letter *L* in LOE. Crowley and his collaborator, Frieda Harris adapted this imagery 30 years later in designing Atu VII of the Thoth deck.

Cheth represents the central task of the Adeptus Exemptus $7^{\circ}=4^{\square}$ in his advance to Binah $8^{\circ}=3^{\square}$. Doctrines of this path were detailed nearly a year later when Crowley received the Thelemic Holy Book *Liber Cheth* (see Appendix C), of which he wrote,

"This book is a perfect account of the task of the Exempt Adept, considered under the symbols of a particular plane, not the intellectual." It is to this that Crowley referred when he wrote, in his essay *One Star in Sight,* that the Exempt Adept "must perform... the consecration of himself as a pure vehicle for the influence of the order to which he aspires."[1]

For some interesting similarities, these verses can be compared to the first chapter of *Ezekiel.*

2. This seems to be the chariot of the Seventh Key of the Tarot. However, it is drawn by four sphinxes, diverse, like the four sphinxes upon the door of the vault of the adepts, counterchanged in their component parts.

See Atu VII of the Thoth deck for one artistic interpretation of the images of these four sphinxes. While each Kerub is in the image of one of the four Holy Living Creatures (classically, the Bull, Lion, Man, and Eagle) they are composited so that each partakes of a portion of the other. This is the doctrine of the 16 sub-elements.

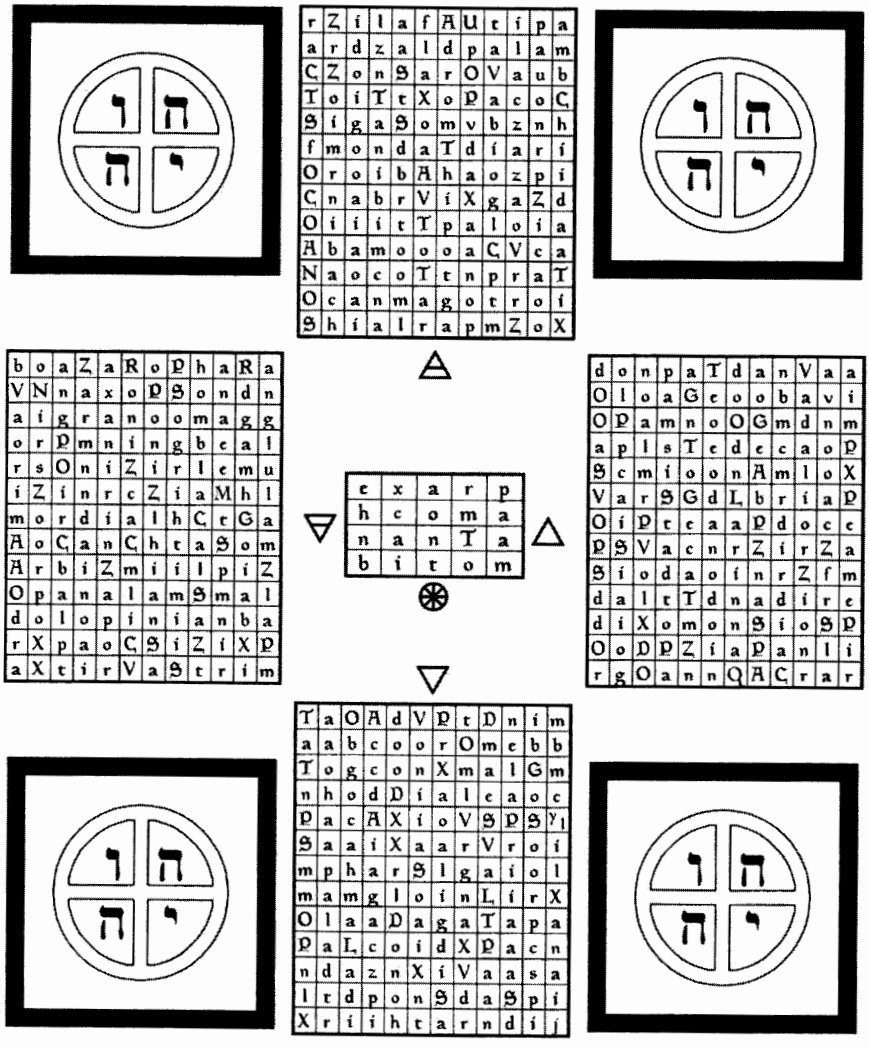
The language alludes to symbols employed in the 5=6 initiation ceremony of the old Order wherein designs representing these elemental counter-charges were placed about the Enochian elemental tablets on the door of the Vault of the Adepti. (See the plate on the next page.) Their greatest mystical relevance is buried within an admonition that Crowley received when he first beheld them during his 5=6 initiation: "Forget not that the Tablets and Kerubim are the guardians of the Vault of the Adepts."

3. The chariot itself is the lunar crescent, waning. The canopy is supported by eight pillars of amber. These pillars are upright, and yet the canopy, which they support, is the whole vault of night.

Cancer is ruled by the Moon, which was actually waning at this time. More importantly, the *L* in LOE corresponds to the waning Moon aspect of Cancer (in contrast to the Enochian *P,* which is the waxing Moon). Cheth, ח, enumerates to eight, and corresponds to the color amber. These eight pillars refer to many mysteries of regeneration and attainment as dramatized in rituals of several magical orders. Here they uphold a symbol of the Body of Nuit, the

---

[1] This task is discussed more fully in Chapter 11 of my book, *The Mystical & Magical System of the A∴A∴.*



goddess of infinite space (even as the most popular Tarot decks commonly show The Chariot with a midnight blue canopy covered with stars). In another sense, "the vault of the night" (a deeper mystery than the Vault of the Adepti) symbolizes Binah, the number 3, which rests upon these 8 pillars to establish the symbolism of the $8^{\circ}=3^{\square}$ Grade.

In these early verses, the vision is primarily establishing this one image of the chariot as a vehicle for conveying the deeper teachings of the æthyr.

4. The charioteer is a man in golden armour, studded with sapphires, but over his shoulders is a white robe, and over that a red robe. Upon his golden helmet he beareth for his crest a crab. His hands are clasped upon a cup, from which radiates a ruddy glow, constantly increasing, so that everything is blotted out by its glory, and the whole Aire is filled with it.

The gold is of the Sun. Sapphires are attributed to Jupiter, but also are the color of Gimel, ג, the Moon: The Moon rules, and Jupiter is exalted in, Cancer. The white robe overlain with red is alchemical, employing heraldic imagery wherein white and red, respectively, represent silver and gold, the metals of Luna and Sol. The crab is for Cancer. The cup he bears is his most important symbol, and the blood therein is its central mystery, explained below.

5. And there is a marvellous perfume in the Aire, like unto the perfume of Ra Hoor Khuit, but sublimated, as if the quintessence of that perfume alone were burnt. For it hath the richness and voluptuousness and humanity of blood, and the strength and freshness of meal, and the sweetness of honey, and the purity of olive-oil, and the holiness of that oil which is made of myrrh, and cinnamon, and galangal.

This is the incense recipe from *Liber Legis* 3:23-24, and a commentary thereon. The oil described at the end is that of Abramelin.

6. The charioteer speaks in a low, solemn voice, awe-inspiring, like a very large and very distant bell: Let him look upon the cup whose blood is mingled therein, for the wine of the cup is the blood of the saints. Glory unto the Scarlet Woman, Babylon the Mother of Abominations, that rideth upon the Beast, for she hath spilt their blood in every corner of the earth, and lo! she hath mingled it in the cup of her whoredom.

For the most part, the doctrine of this æthyr speaks for itself, as a deep, spiritual poetry. It is the blood of the "saints" – the Adepts of Thelema, who have enjoyed the Knowledge and Conversation of the Holy Guardian Angel and the depth of the love thereof – whose blood, or life, or consciousness is spilled wholly into this vessel. (*Liber L.* says, "let blood flow to my name"; it need not leave one's veins to do so.) At one level, this grail is the World of Briah. There are also physiological analogies in every woman's

anatomy. Each Adept must ask what it is into which he or she would pour the whole of their life, without reservation or hesitation. That it is called "wine" refers not only to its intoxicating properties, but also to the fact that it will have fermented (§7) and aged slowly, no bottle to be opened before its time; that each example is a distinctive vintage of a distinctive harvest; and that it is the essence of the sacrament.

Notice that Crowley still did not know the correct spelling of the name *Babalon.* He heard it, rather than seeing it, and took it to be "Babylon." The angel equated Her with the Scarlet Woman of *Liber Legis.* This is also a statement of the equivalency of the "scarlet woman" of *The Apocalypse* to "the whore of Babylon" – rightly, "the whore Babalon." (*Babalon* is the Enochian word for "harlot.") The symbolism of the last sentence of §6 speaks for itself in one sense, and is almost impenetrable in another. One might say that ecstasy releases what is poured forth freely, as discussed in the prior paragraph.

7. With the breath of her kisses hath she fermented it, and it hath become the wine of the Sacrament, the wine of the Sabbath; and in the Holy Assembly hath she poured it out for her worshippers, and they have become drunken thereon, so that face to face have they beheld my Father. Thus are they made worthy to become partakers of the Mystery of this holy vessel, for the blood is the life. So sitteth she from age to age, and the righteous are never weary of her kisses, and by her murders and fornications she seduceth the world. Therein is manifested the glory of my Father, who is truth.

8. (This wine is such that its virtue radiateth through the cup, and I reel under the intoxication of it. And every thought is destroyed by it. It abideth alone, and its name is Compassion. I understand by 'Compassion,' the sacrament of suffering, partaken of by the true worshippers of the Highest. And it is an ecstasy in which there is no trace of pain. Its passivity (= passion) is like the giving-up of the self to the beloved.)

A mystery of Binah and, in a lesser sense, the central sacrament of Chesed. What is said here of Babalon is true of *Neshamah.* The wine's name is "Compassion," which, per *Liber Legis* 2:21, is "the vice of kings." "Sabbath" implies both the number 7, which is sacred to Her, and *Shabbathai,* the Hebrew name for Saturn, refer-

ring to Binah. §§6-8 portray a ritual – a mass – for admitting the Adept into her worship.

An obscure technical point of Qabalah ends §7: "the glory of my Father" is כבוד אבי = 45 = אדם, *Adam.* This, in turn, by a common transformation, is taken as a veil for אמת, "truth."[1]

The phrase "true worshippers of the Highest" in §8 is a common phrase in the Enochian calls. In the original language its singular form is *hoath Iaida* = 116 = מיינו, *miyyeyno,* "from his wine;" and לאלהים, *la-elohiym,* "unto the gods."

9. The voice continues: This is the Mystery of Babylon, the Mother of abominations, and this is the mystery of her adulteries, for she hath yielded up herself to everything that liveth, and hath become a partaker in its mystery. And because she hath made herself the servant of each, therefore is she become the mistress of all. Not as yet canst thou comprehend her glory.

They who would worship Her likewise must surrender themselves to union with each thing encountered, making "no difference... between any one thing & any other thing" (*L.,* 1:22). The essential aspect of worship is "the giving-up of the self to the beloved."

10. Beautiful art thou, O Babylon, and desirable, for thou hast given thyself to everything that liveth, and thy weakness hath subdued their strength. For in that union thou didst *understand.* Therefore art thou called Understanding, O Babylon, Lady of the Night!

This is an actual definition of *Understanding* (Binah) within Qabalistic initiation. Babalon's cognomen, "Lady of the Night," equates Her with Nuit (lest we had any doubt).

11. This is that which is written, "O my God, in one last rapture let me attain to the union with the many." For she is Love, and her love is one, and she hath divided the one love into infinite loves, and each love is one, and equal with The One, and therefore is she passed "from the assembly and the law and the enlightenment unto the anarchy of solitude and darkness. For ever thus must she veil the brilliance of Her Self."

---

[1] The main point is this: אדם, *Adam,* consists of letters valued at 1 + 4 + 40, while אמת, *emeth,* consists of letters valued at 1 + 40 + 400.

The first quote is from *Liber VII* 7:41 (only the word "me," rather than "us," differing). He identifies Babalon with love itself, which shines in part through every love we have. I think this verse is best understood in context of v. 42 following it, "In the silence of Things, in the Night of Forces, beyond the accursed domain of the Three, let us enjoy our love!" The second quote, then, is based on vv. 43-44.

12. O Babylon, Babylon, thou mighty Mother, that ridest upon the crownèd beast, let me be drunken upon the wine of thy fornications; let thy kisses wanton me unto death, that even I, thy cup-bearer, may *understand*.

13. Now, through the ruddy glow of the cup, I may perceive far above, and infinitely great, the vision of Babylon. And the Beast whereon she rideth is the Lord of the City of the Pyramids, that I beheld in the fourteenth Æthyr.

"Mighty Mother" was applied to the goddess Isis in the 5=6 ritual of the old R.R. et A.C., through which Crowley had passed years earlier. A correspondence seems implied between Isis and Babalon. She is called Queen of the City of Pyramids – a Mystic Name for Binah – therefore her rightful mate is its Lord. She is lunar in nature (again, the Isis attribution of this paragraph), as He the solar. "For he is ever a sun, and she a moon" (*Liber L.*, 1:16).

14. Now that is gone in the glow of the cup, and the Angel saith: Not as yet mayest thou understand the mystery of the Beast, for it pertaineth not unto the mystery of this Aire, and few that are new-born unto Understanding are capable thereof.

15. The cup glows ever brighter and fierier. All my sense is unsteady, being smitten with ecstasy.

This mystery of the Beast is a mystery of Chokmah. Crowley was advised that being merely "new-born unto Understanding" – newly received as a Magister Templi within Binah – he could not yet grasp the higher mystery. He is, however, overwhelmed in ecstasy.

16. And the Angel sayeth: Blessed are the saints, that their blood is mingled in the cup, and can never be separate any more. For Babylon the Beautiful, the Mother of abominations, hath sworn by her holy cteis [κτεις], whereof every point is a pang, that she will not rest from her adulteries until the blood of everything that

liveth is gathered therein, and the wine thereof laid up and matured and consecrated, and worthy to gladden the heart of my Father. For my Father is weary with the stress of eld, and cometh not to her bed. Yet shall this perfect wine be the quintessence, and the elixir, and by the draught thereof shall he renew his youth; and so shall it be eternally, as age by age the worlds do dissolve and change, and the universe unfoldeth itself as a Rose, and shutteth itself up as the Cross that is bent into the cube.

A more elaborate restatement of the mystery of "the blood of the saints," which is the key to the Grail Formula. "Father" here means the Yod (of יהוה) within oneself, the Chokmah of one's being. This is a description of the final stage of the Formula of יהוה,[1] wherein the blood-wine to which we have been introduced, "laid up and matured and consecrated" (as one must do with one's life), rekindles the vitality of the primal impulse of True Will within us.

The last sentence uses symbolism of the Rose and Cross to portray Nuit, expanding into infinite circumference, and Hadit, folding into the infinitesimal center. (Remember that the diagrammatic model for these æthyrs is 30 concentric spheres or circles, with a cube at the center to represent the material universe.)

17. And this is the comedy of Pan, that is played at night in the thick forest. And this is the mystery of Dionysus Zagreus, that is celebrated upon the holy mountain of Kithairon. And this is the secret of the brothers of the Rosy Cross; and this is the heart of the ritual that is accomplished in the Vault of the Adepts that is hidden in the Mountain of the Caverns, even the Holy Mountain Abiegnus.

The Adept is borne by the Holy Guardian Angel unto the threshold of the Abyss: the perfection of the union of the Adept and the Angel, each dissolving into the other unto cessation. *En route,* the Adept experiences the Angel in many different ways, according to the nature and needs of the particular Adept. Every step of Adepthood – each of the intervening grades between $5^{\circ}=6^{\square}$ and $8^{\circ}=3^{\square}$ – represents a technical phase of the single rite wherein one progressively **pours forth the whole of oneself unreservedly into that which one loves most.** Ironically, this is also a progressive awak-

[1] See *Magick in Theory & Practice,* Cap. III.

ening of that which is most deeply, ecstatically, and primally oneself, represented in many legends, dramatized in numerous rites, and memorialized in countless symbols. It is absolutely "the secret of the Brothers of the Rosy Cross," the Adepti of A∴A∴. As 5° initiates of Temple of Thelema know, this mystery is also literally "the heart of the ritual that is accomplished in the Vault of the Adepts," as the text says.

18. And this is the meaning of the Supper of the Passover, the spilling of the blood of the Lamb being a ritual of the Dark Brothers, for they have sealed up the Pylon with blood, lest the Angel of Death should enter therein. Thus do they shut themselves off from the company of the saints. Thus do they keep themselves from compassion and from understanding. Accursed are they, for they shut up their blood in their heart.

19. They keep themselves from the kisses of my Mother Babylon, and in their lonely fortresses they pray to the false moon. And they bind themselves together with an oath, and with a great curse. And of their malice they conspire together, and they have power, and mastery, and in their cauldrons do they brew the harsh wine of delusion, mingled with the poison of their selfishness.

20. Thus they make war upon the Holy One, sending forth their delusion upon men, and upon everything that liveth. So that their false compassion is called compassion, and their false understanding is called understanding, for this is their most potent spell.

The mystery of the bloody sacrifice – that is, the sacrificing, or sanctifying, of one's own blood or life by unreservedly surrendering it – now is adapted to another purpose. The Passover legend is portrayed as a simile for the "Dark Brothers" (what Crowley later called the "Black Brothers").[1] A "Dark Brother" is a far thing from a "black magician" in the usual sense of that term. The central characteristic is a resistance of the ordeal of the Abyss, a refusal to surrender the illusion of oneself (the centricity of one's ego). It is a fear of death, which ultimately is a fear of love. **Those whose way**

[1] This should be taken as purely metaphoric, not literal. The anti-Semitism of Europe's Medieval fear of a Jewish "blood cult" is not intended.

is love do not fear death. They know that there is no separation, save for convenience of differentiated function. As Crowley summarized:

> Each Exempt Adept [$7^{\circ}=4^{\square}$] must choose between the Crossing of the Abyss to become a Master of the Temple, and the building of a false tower of egoism therein.

21. Yet of their own poison do they perish, and in their lonely fortresses shall they be eaten up by Time that hath cheated them to serve him, and by the mighty devil Choronzon, their master, whose name is the Second Death, for the blood that they have sprinkled on their Pylon, that is a bar against the Angel Death, is the key by which he entereth in.[1]

> Life needs to breathe, flow, and commingle. Imagine if, in order neither to exhale nor to partake of the sacrament of sharing air with other living things, one chose to keep the air that was in one's lungs, not let it out, and not let any other air in. The results would be… quick and sure! So it is with the "Dark Brothers," save that it is life itself that they hoard as if it could buy them something of worth. (It is really quite a ridiculous idea. It is staggering to consider the scope of the fear-spawned ego-rigidity – or the profound ignorance –that would require it.)

22. The Angel sayeth: And this is the word of double power in the voice of the Master, wherein the Five interpenetrateth the Six. This is its secret interpretation that may not be understood, save only of *them that understand*. And for this is it the Key of the Pylon of Power, because there is no power that may endure, save only the power that descendeth in this my chariot from Babylon, the city of the Fifty Gates, the Gate of the God On [באבאלעון]. Moreover is On the Key of the Vault that is 120. So also do the Majesty and the Beauty derive from the Supernal Wisdom.

> The "word of double power" is ABRAHADABRA. (See 418 in Appendix A.) Various phrases used here to describe it consist of words that can be derived from rearrangements of its letters. The five A's interpenetrate the six consonants, making it a superb

[1] I think the trouble with these people was, that they wanted to substitute the blood of someone else for their own blood, because they wanted to keep their personalities. – AC

symbol of the union of the Microcosm and Macrocosm; that is, of the Knowledge and Conversation of the Holy Guardian Angel. The "secret interpretation" that may only be comprehended by the initiates of Binah is the "Key of the Pylon of Power" given in the text, the mystery of the Chariot (for the Chariot is Cheth, חית = 418 = ABRAHADABRA).

Do not miss this phrase: "...there is no power that may endure, save only the power that descendeth in this my chariot [that is, along the path of Cheth] from Babylon." The Strength of Geburah is a **received** strength from Her unto whom "all power is given." It is Binah that has 50 Gates (among other things, a metaphor of Nun, נ, Scorpio, Atu XIII, Death). At last, Crowley is given the name promised him 68 months earlier (*Liber L.* 1:22) as he comes to understand that what he heard as "Babylon" is BABALON, באבאלעך, which literally would mean "Gate of the God ON" (עך באב אל); that is, of the Sun. ON, עך, is 120, a number that the Golden Dawn regarded as the key of the Mysteries of Tiphereth (specifically, to the Vault of the Adepts), and that the A∴A∴ applies to the equivalent 2°=9□ Grade (see *Liber CXX,* the 2°=9□ initiation ceremony). ON consists of the letters A'ayin, ע, and Nun, נ (two of the paths opening to Tiphereth), and has the same value as the third letter, Samekh, ס, when spelled in full (סמך). In a footnote to *Liber Samekh,* Crowley wrote, "ON is an Arcanum of Arcana" – of which only a hint is given in the short space of the foregoing.

23. But this is a mystery utterly beyond thine understanding. For Wisdom is the Man, and Understanding the Woman, and not until thou hast perfectly understood canst thou begin to be wise. But I reveal unto thee a mystery of the Æthyrs, that not only are they bound up with the Sephiroth, but also with the Paths. Now, the plane of the Æthyrs interpenetrateth and surroundeth the universe wherein the Sephiroth are established, and therefore is the order of the Æthyrs not the order of the Tree of Life. And only in a few places do they coincide. But the knowledge of the Æthyrs is deeper than the knowledge of the Sephiroth, for that in the Æthyrs is the knowledge of the Æons, and of Θέλημα. And to each shall it be given according to his capacity. (He has been saying certain secret things to the unconscious mind of the seer, of a personal nature.)

Again he is told that, even in this æthyr symbolic of Chokmah in Briah, he is not yet prepared for the Mysteries of Chokmah ("Wisdom"). He simply didn't have the Grade.

Then, a relevant "mystery of the Æthyrs" is propounded at a convenient moment, to explain this seeming discrepancy of the inaccessibility of Chokmah. This teaching seems to contradict some of the central premises on which this commentary has been founded thus far.[1] I can do nothing but state my case for the nature of the 30 Æthyrs' correspondence to the ten sephiroth in Yetzirah, Briah, and Atziluth (and thus "deeper than the knowledge of the Sephiroth" alone) and let readers draw their own conclusions. "And to each shall it be given according to his capacity."

24. Now a voice comes from without: And lo! I saw you to the end.

He hears the word of his Holy Guardian Angel, who has brought him thus far. It is an accounting of the motto Crowley took in his first initiation, *Perdurabo,* which he always rendered, "I shall persevere **to the end.**"

25. And a great bell begins to toll. And there come six little children out of the floor of the chariot, and in their hands is a veil so fine and transparent that it is hardly visible. Yet, when they put it over the Cup, the Angel bowing his head reverently, the light of the Cup goes out entirely. And as the light of the Cup vanishes, it is like a swift sunset in the whole Aire, for it was from the light of that Cup alone that it was lighted.

The Grail Rite is concluded ceremonially.

26. And now the light is all gone out of the stone, and I am very cold.

He is returned: Most reasonably cold, at 1:20 in the morning in the high desert in December!

BOU-SÂADA.
***December* 4-5, 1909. 11.30 p.m.-1.20 a.m.**

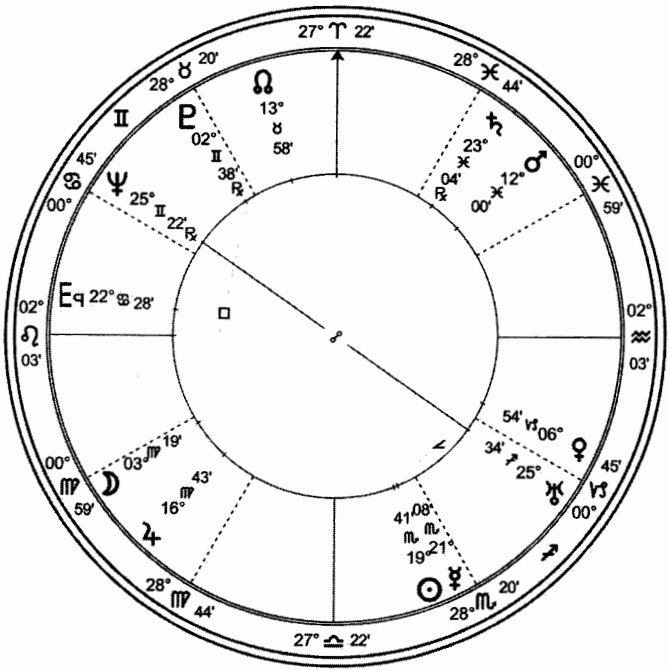
---

[1] The Paths, incidentally, are "bound up with" the æthyrs, as we have seen, by their correspondence to the letters of the æthyrs' names.

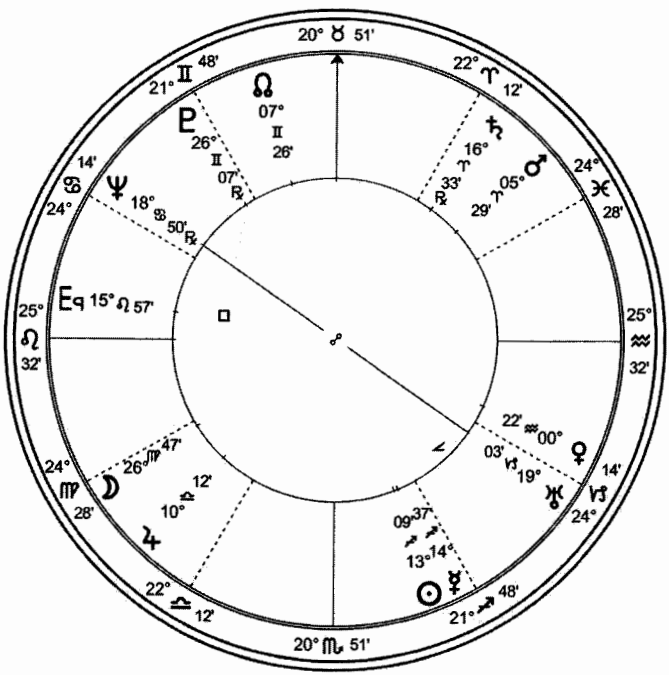
Vision of the 11th Æthyr

1909 December 5, 10:10 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
11:35 p.m.:
MC 17♉48
Asc 19♌38
EP 14♌35



Tropical Zodiac
11:35 p.m.:
MC 11♊16
Asc 13♍06
EP 8♍04



The Cry of the 11th Aethyr, which is called IKH ✠ ⅂ ⅃ ♋ (♐△⛢)

OVERVIEW: Moon square Pluto was the strongest astrological factor in the heavens for the hour of this vision. Pluto is climactic and transformative. In this specific combination, it focuses those energies on the field of consciousness associated with the Moon. Within a natal chart, Moon square Pluto marks a personality that refuses to be categorized or made to concur with the arbitrary values of others, seeking to avoid too much brainwashing by the outside world. In the present case, the aspect coincides with a vision that dramatizes a war to cast off habitual responses and thought.

In both the Tropical and Sidereal frameworks, the Moon is in Virgo. It is difficult to discern any classic Virgo symbols in the vision. The one psychological premise, central to the vision, which might be taken to confirm a Virgo influence is that this constellation, ruled by Mercury and in which Mercury is exalted, is one of the most intellectual of all twelve; and it is against the intellect that Pluto's annihilistic pressures are here directed.

Additionally, in this stage where the intellect finally surrenders its sovereignty, Sol and Mercury (for the first time since the 18th Æthyr) are no longer in partile conjunction.

The single, undiluted theme of this vision is the sephirah Yesod. Because יסוד, Yesod, enumerates to 80, the value of פ, Peh, the letter of Mars, much Mars symbolism supports (rather than contradicting) the Yesod correspondence. This æthyr is the last before the 10th (and its final confrontation that would complete

Crowley's crossing of the Abyss). IKH (pronounced *Ikahé* in the Golden Dawn's distinctive dialect) is the "last frontier" of the personality and its proud centerpiece, the intellect.

Why is Yesod, the sixth sephirah below the Abyss, thus represented? There are many Qabalistic bases for this symbolism. Most obviously, Yesod is the foundation of the *Ruach,* or field of self-consciousness. Within the Outer College of A∴A∴, Yesod corresponds to Air and the intellect. The initiate of Yesod is instructed, "...let him remember that being entered thus far upon the Path, he cannot escape it, and return to the world, but must ultimate either in the City of the Pyramids or the lonely towers of the Abyss." Most of the symbolism of this vision is of Luna or Yesod, or (especially), of the 2=9 Grade of the older Golden Dawn.

Most importantly, Yesod corresponds to that "automatic consciousness" which is the seat of habitual response. One of the most pronounced shifts in consciousness characterizing this crossing of the Abyss is a delivery from habituations of thought and reaction. In this vision, we see that last-ditch struggle for survival of our automaticities, the defense of those fortifications that barricade one from participation in the whole. The last wall is preparing to fall.

In brief, the vision is a projection of the personality's desperate struggle to preserve its projections!

This 11th Æthyr corresponds to **Kether in Briah.** It is an apex, and the highest development of one part of us. Like the 21st, it is dominated by symbols of Air.

IKH or ♐ = **Sagittarius, Fire, Air.** It enumerates to 10 + 20 + 5 = 35. Inasmuch as this æthyr displays the guarded border of the Abyss, the bounding perimeter of the ego, it seems significant that 35 is the value of the Hebrew גבל, *gobal,* "boundary."

The Air symbolism is obvious. The other letters combine themes of fortification. Also, the first letter, though corresponding to a Jupiter-ruled constellation, was associated by the Greeks and Romans with the archery goddess Artemis or Diana, who was, as well, goddess of the Moon.

1. There appears in the stone immediately the Kamea of the Moon. And it is rolled up; and behind it there appeareth a great Host of Angels. Their backs are turned towards me, but I can see how tremendous are their arms, which are swords and spears. They have wings upon their helmets and their heels; they are clad

in complete armour, and the least of their swords is like the breaking forth of a tremendous storm of lightning. The least of their spears is like a great water-spout. On their shields are the eyes of Tetragrammaton, winged with flame, – white, red, black, yellow and blue. On their flanks are vast squadrons of elephants, and behind them is their meteor-artillery. They that sit upon the elephants are armed with the thunderbolt of Zeus.

As stated above, most symbolism in this vision is of Luna, or of the lunar grade of the old Order. Individual paragraphs, therefore, require little commentary other than to identify these lunar symbols. The Kamea, or Magick Square, of the Moon, is a 9 × 9 matrix (given below) used to create lunar sigils and seals. The military symbols are of Mars. The five colors correspond to the five elements. Lightning is of Zeus, a god of Air (and the Kether of the Greek pantheon; see my *776½,* Col. 705). Elephants are of Yesod, as the "foundation of the world" in the Hindu system.

לז	עח	כט	ע	כא	סב	יג	נד	ה
ו	לח	עט	ל	עא	כב	סג	יד	מו
מז	ז	לט	פ	לא	עב	כג	נה	יה
יו	מח	ח	מ	פא	לב	סד	כד	נו
נז	יז	מט	ט	מא	עג	לג	סה	כה
כו	נח	יח	נ	א	מב	עד	לד	סו
סז	כז	נט	ס	נא	ב	מג	עה	לה
לו	סח	יט	ס	יא	נב	ג	מד	עו
עז	כח	סט	כ	סא	יב	נג	ד	מה

2. Now in all that host there is no motion. Yet they are not resting upon their arms, but tense and vigilant. And between them and me is the God Shu, whom before I did not see, because his force

filleth the whole Æthyr. And indeed he is not visible in his form. Nor does he come to the seer through any of the senses; he is understood, rather than expressed.

Yesod, "foundation," implies stability. Shu is the Egyptian god of Air, whose usual posture is the basis of the Sign attributed to the $2^{\circ}=9^{\square}$ Grade and to Yesod. He characteristically stands holding heaven and earth apart, which is a fair description of one consequence of the usual workings of the intellect.

3. I perceive that all this army is defended by fortresses, nine mighty towers of iron upon the frontier of the Æthyr. Each tower is filled with warriors in silver armour. It is impossible to describe the feeling of tension; they are like oarsmen waiting for the gun.

4. I perceive that an Angel is standing on either side of me; nay, I am in the midst of a company of armed angels, and their captain is standing in front of me. He too is clad in silver armour; and about him, closely wrapped to his body, is a whirling wind, so swift that any blow struck against him would be broken.

It is the fortification of the ego against eternity. Nine is the number, and silver the metal, of the Moon. Iron is of Mars, whose Tarot card is called "The Tower." Here is the "braced" tension of perfect *asana,* known well to the $2^{\circ}=9^{\square}$ of A∴A∴. The protective wind, of course, symbolizes Air.

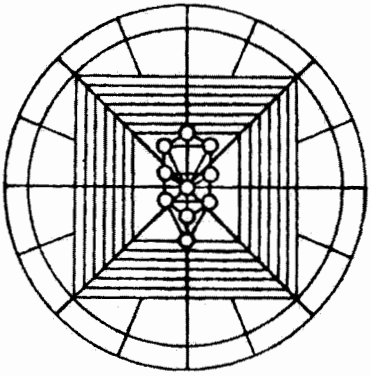
5. And he speaketh unto me these words:

6. Behold, a mighty guard against the terror of things, the fastness of the Most High, the legions of eternal vigilance; these are they that keep watch and ward day and night throughout the œons. Set in them is all the force of the Mighty One, yet there stirreth not one plume of the wings of their helmets.

7. Behold, the foundation of the Holy City, the towers and the bastions thereof! Behold the armies of light that are set against the outermost Abyss, against the horror of emptiness, and the malice of Choronzon. Behold how worshipful is the wisdom of the Master, that he hath set his stability in the all-wandering Air and in the changeful Moon. In the purple flashes of the lightning hath He written the word Eternity, and in the wings of the swallow hath He appointed rest.

8. By three and by three and by three hath He made firm the foundation against the earthquake that is three. For in the number nine is the changefulness of the numbers brought to naught. For with whatsoever number thou wilt cover it, it appeareth unchanged.

Now a description of this phase of the psyche begins to be given. These paragraphs will be understood well enough, with what has been stated above. The Holy City is an important allegorical diagram of the old 2=9 ritual (shown here), and "foundation," of course, is the literal meaning of *Yesod.* Even Choronzon's name (enumerated by Crowley as 333) represents the characteristic knock or knell of the old 2=9 grade, which was given by nine strikes in the pattern 3-3-3. The setting of Wisdom within "the all-wandering Air and in the changeful Moon" is the equation 2=9, Chokmah and Yesod. Purple is Yesod's color. "Eternity" is נצח = 80. Virtually every word is significant!



9. These things are spoken unto him that understandeth, that is a breastplate unto the elephants, or a corselet unto the angels, or a scale upon the towers of iron; yet is this mighty host set only for a defence, and whoso passeth beyond their lines hath no help in them.

10. Yet must he that understandeth go forth unto the outermost Abyss, and there must he speak with him that is set above the four-fold terror, the Princes of Evil, even with Choronzon, the mighty devil that inhabiteth the outermost Abyss. And none may speak with him, or understand him, but the servants of Babylon, that understand, and they that are without understanding, his servants.

One of the most crucial paragraphs of the entire vision: Crowley receives instructions (completed in §16) for the æthyr following. As will be seen later, these instructions were carried out. Choronzon is **defined** as the Fifth that is quintessence to the Four

Great Princes of the Evil of the World, whom the Adept already will have confronted and mastered in fulfillment of his Lesser Adepthood: Lucifer, Satan, Leviathan, and Belial. Choronzon is placed above and superior to these!

11. Behold! it entereth not into the heart, nor into the mind of man to conceive this matter; for the sickness of the body is death, and the sickness of the heart is despair, and the sickness of the mind is madness. But in the outermost Abyss is sickness of the aspiration, and sickness of the will, and sickness of the essence of all, and there is neither word nor thought wherein the image of its image is reflected.

12. And whoso passeth into the outermost Abyss, except he be of them that understand, holdeth out his hands, and boweth his neck, unto the chains of Choronzon. And as a devil he walketh about the earth, immortal, and he blasteth the flowers of the earth, and he corrupteth the fresh air, and he maketh poisonous the water; and the fire that is the friend of man, and the pledge of his aspiration, seeing that it mounteth ever upward as a pyramid, and seeing that man stole it in a hollow tube from Heaven, even that fire he turneth unto ruin, and madness, and fever, and destruction. And thou, that art an heap of dry dust in the city of the pyramids, must understand these things.

Only a Master of the Temple – one who Understands – can pass "into the outermost Abyss" other than in submission to the incessant intellect, machine-like automaticity, and mindless habituation of response that is Choronzon. Such a person, walking the world, is described as a bearer of corruption.

13. And now a thing happens, which is unfortunately sheer nonsense; for the Æthyr that is the foundation of the universe was attacked by the Outermost Abyss, and the only way that I can express it is by saying that the universe was shaken. But the universe was *not* shaken. And that is the exact truth; so that the rational mind which is interpreting these spiritual things is offended; but, being trained to obey, it setteth down that which it doth not understand. For the rational mind indeed reasoneth, but never attaineth unto Understanding; but the Seer is of them that understand.

Much is said in this paragraph, but it does not need commentary. It just needs to be understood.

14. And the Angel saith:

15. Behold, He hath established His mercy and His might, and unto His might is added victory, and unto His mercy is added splendour. And all these things hath He ordered in beauty, and He hath set them firmly upon the Eternal Rock, and therefrom He hath suspended His kingdom as one pearl that is set in a jewel of threescore pearls and twelve. And He hath garnished it with the Four Holy Living Creatures for Guardians, and He hath graven therein the seal of righteousness,[1] and He hath burnished it with the fire of His Angel, and the blush of His loveliness informeth it, and with delight and with wit hath He made it merry at the heart, and the core thereof is the Secret of His being, and therein is His name Generation. And this His stability hath the number 80, for that the price thereof is War.[2]

Simple Qabalah. Geburah reflects into Netzach, as Chesed into Hod. Tiphereth rests in the center, harmonizing these. Yesod is the Eternal Rock, or foundation, on which it all rests. (This is the mystery of Peter or Cephas, the Rock or Stone: ΚΗΦΑΣ = 729 = 9^3. See *Gematria* by Bligh Bond and Lea.)

16. Beware, therefore, O thou who art appointed to understand the secret of the Outermost Abyss, for in every Abyss thou must assume the mask and form of the Angel thereof. Hadst thou a name, thou wert irrevocably lost. Search, therefore, if there be yet one drop of blood that is not gathered into the cup of Babylon the Beautiful, for in that little pile of dust, if there could be one drop of blood, it should be utterly corrupt; it should breed scorpions and vipers, and the cat of slime.

Final counsel is given to Crowley in preparation of his pending Ordeal of the Outermost Abyss. The instruction is simple in concept: In this ordeal, there must be nothing of him left, nothing of his distinctive life flowing through him. The threads that bind his

---

[1] Full title of Jesod is Tzediq Jesod Olahm, "The Righteousness is the Foundation of the World." – AC

[2] I.S.V.D., Jesod, = 80, the number of pé, the letter of Mars. – AC

sankharas together to form an ego must be severed; for, if he is not that empty, then whatever remains will attract assailants poisonous to it. He must truly be Nemo, *i.e.,* nobody.

17. And I said unto the Angel:

18. Is there not one appointed as a warden?

19. And he said:

20. Eloi, Eloi, lama sabacthani.

21. Such an ecstasy of anguish racks me that I cannot give it voice, yet I know it is but as the anguish of Gethsemane. And that is the last word of the Æthyr. The outposts are passed, and before the seer extends the outermost Abyss.

He then asks if there is not one to be with him in this greatest ordeal – the Holy Guardian Angel who has stood by him in all the years of his Adepthood and has led him to this very threshold. His answer is the last words attributed to the incarnated Christ: "My God, my God, why hast thou forsaken me?"

For in the crossing of the Abyss, one is abandoned even by this Holy Guardian. One is entirely alone. There is none other. This mystery – what is actually happening – has been touched on elsewhere in this commentary. In drawing the final breath of the 11th Æthyr, none of that matters. Only the desolation matters. And in one last capitulation of hope, the release of the final and most preciously held attachment, the release of the final projection… the last outpost is passed.

22. I am returned.

BOU-SÂADA.

December 5, 1909. 10.10-11.35 p.m.

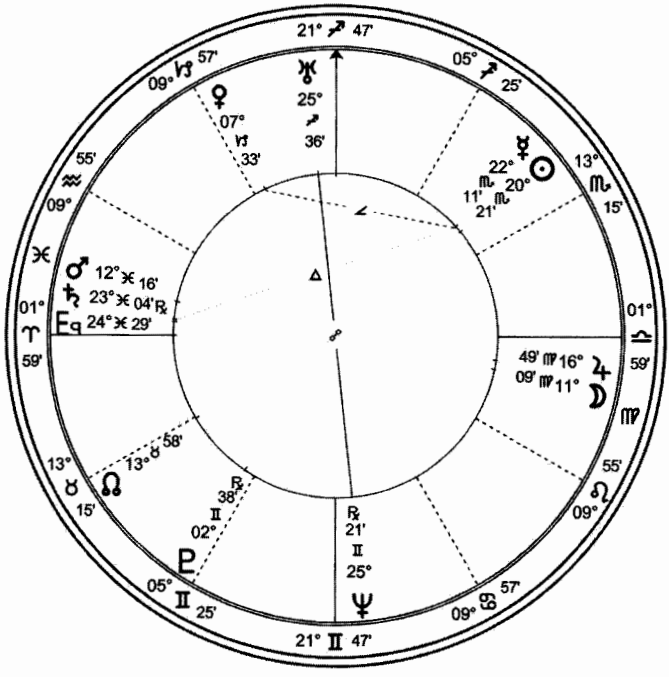
III

Atziluth

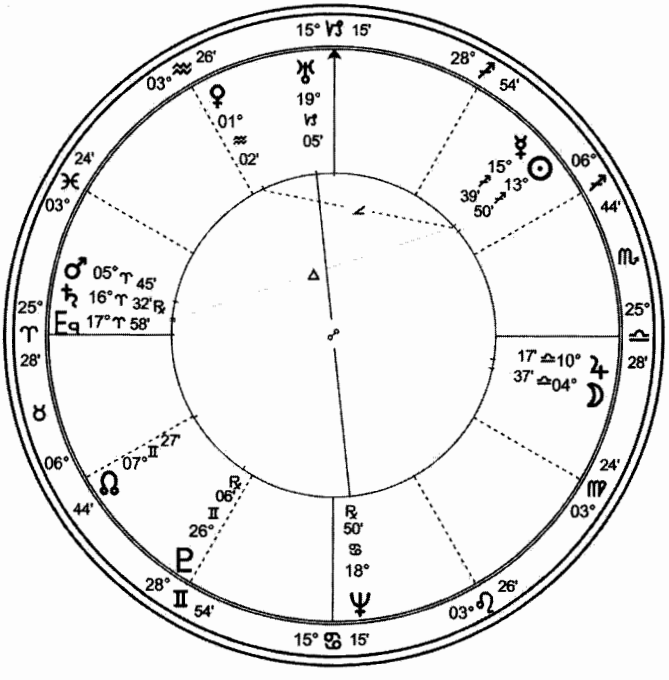
Vision of the 10th Æthyr

1909 December 6, 2:00 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
4:15 p.m.:
MC 24♑20
Asc 14♉59
EP 29♈20



Tropical Zodiac
4:15 p.m.:
MC 17♒58
Asc 8♊28
EP 22♉48



In Nomine Babalon Amen.

Restriction Unto Choronzon.

The 10th Aethyr,

is called

ZAX ✠ ⚳ ⚴ ⚴

OVERVIEW: For the most part, we do not have a record of Aleister Crowley's encounter with Choronzon and the final stage of his crossing of the Abyss. That is not what the following record preserves. Almost entirely, it is, the text of Victor Neuburg's experience of these two hours. Other than the first two lines, and the actions observed in §59 at the end, there is virtually nothing of Crowley in it at all. (Wasn't that the point?) Nor is there a real articulated "vision and voice" of the æthyr.

Still, this record is our best account of one of the most extraordinary magical events in modern times.

What actually happened? A magical circle was cast, and a triangle of evocation placed outside of it, all very similar to what is recommended in *The Goetia* and other classic grimoires. Neuburg was safely placed within the circle to keep watch, and to serve as scribe. Three pigeons were slain, and their blood spilled within the corners of the triangle to serve as an etheric basis for the attraction and manifestation of the demon Choronzon.

But there is one detail the text does not give – which, in fact, Crowley went out of his way to obscure. Crowley placed **himself** in the triangle to serve as the **living** basis for Choronzon's manifestation. He invoked Choronzon into himself. His confrontation with the demon was within. His weapons were concentration and

silence. When the text says that he was to "retire to a secret place, where is neither sight nor hearing," this was not a physical place, but, rather, the depths of meditation.

It makes no difference that the man sitting in the triangle did not appear very concentrated or silent. The essence of Crowley was withdrawn, in meditation impenetrable. (His powers of concentration were formidable.) What was left behind was the shell of his personality, devoid of a guiding central principle. It was in this *q'lippah* of the Adept that Choronzon manifested fully.

What is truly extraordinary, though, is that Neuburg, even late in life, insisted to his intimates that this is not what happened – that he literally fought a demon in the desert that day. There is no reason to believe he thought anything different. The explanation is that Neuburg was a powerful psychic sensitive. He naturally responded to and absorbed nearly any strong psychic impression. It would seem that the psychic intensity of Crowley's invocation and inner process was so intense as to impress itself on Neuburg's mind with the reality of physical sensory conviction.

It was this tremendous psychic sensitivity that required the exceptional precautions Crowley employed. At first, these seem little more than the medieval classic evocation formulæ. They were, in fact, much more. An examination of the preliminary details reveals that Neuburg was especially placed in a magical environment attuned to the element Air, and fortified with the tools of Air and the intellect. If "crossing the Abyss" involves the abdication of the particular psychic patterns that constitute the intellect (it does!), then Neuburg's instructions were likely to ensure that he would not make such a crossing, would not get sucked into the vortex of consciousness created by the vacuum of Crowley's dissolution. Crowley's preliminaries fixed Neuburg in the Domain of Air, and kept his intellect busy.

The horoscope for the vision's start is quite descriptive. Saturn had just risen (bodily it was only 2°35' above the Ascendant), and was exactly on the Eastpoint – a perfect description of what Crowley later called "the terrible 10th Æthyr." Additionally, the Uranus-Neptune opposition was again near the meridian, still square Crowley's natal Sun. We have seen a pattern of this pair being foreground at the start of particular visions that were intensely transformative – that is, simultaneously ego-dissolving (♆) and awakening-enlightening (♅). The present vision certainly qualifies.

Other aspects round out the astrological picture. The Moon closely opposes Mars, adding to the aggressive emotional tone and outright physical battle of the hour. Mercury trine Saturn is, perhaps, an inhibition of the intellect and an advantage to the necessary mental concentration. As in the last vision, the Moon is in Sidereal Virgo where it has a similar significance – but in the Tropical framework it had moved into Libra where it has no relevance at all, except the flitting appearance of a seductress at one point.

Another clue that this record is not of Crowley's actual experience, but only of Neuburg's, is in the symbolism of the æthyr's name. ZAX or ♍♐♈ = **Leo, Taurus, Earth.** To make the point more poignantly, lay out the three Tarot trumps corresponding, Atus XI (Lust), V (The Hierophant), and XXI (The Universe). Meditate on these for several minutes. **Feel** the energies originating in the bright, passionate solar ferocity, the white heat of *bhakti* taken to its flashpoint of fervor – then the concentration of this solar-phallic force in the essence of his Inmost Teacher, the Wisdom-stream that is the true Revealer of the Mysteries – and then its dissolution into the infinite dark of space, the void of Saturn. This does not at all match what appears in the record of the vision! But I would bet it runs pretty close to Crowley's actual journey.

The numeration of ZAX (7 + 1 + 400 = 408) is hard to assess since we do not truly have a record of Crowley's experience of the æthyr. From what little we can see, 408 does not produce anything truly compelling.

Finally, this æthyr corresponds to **Malkuth in Atziluth.** It is the crossing-over point from the sephiroth in Briah (the natural domain of the Adept) into Atziluth (the realm of divinity and of the Master) – which sums the matter up quite nicely! More completely, Choronzon is called "the maker of all form," responsible for every possible projection upon the screen of the senses, which is a particularly appropriate expression for Malkuth, the field of the manifestation of innumerable expressions of Kether, here poised to precipitate its phenomena into the World of Briah.

α. This Æthyr being accursèd, and the seer forewarned, he taketh these precautions for the scribe.

β. First let the scribe be seated in the centre of the circle in the desert sand, and let the circle be fortified by the Holy Names of God – Tetragrammaton and Shaddai El Chai and Ararita.

The circle is surrounded with the Divine Names ruling Air (יהוה) and Yesod (שדי אל חי), the two names traditionally employed to open the Temple of Yesod and of Air. ARARITA is a notariqon expressing the Unity of God.[1] The three names, together, enumerate to 1,202, the value of בשעריכם, "within your gates."

γ. And let the Demon be invoked within a triangle, wherein is inscribed the name of Choronzon, and about it let him write ANAPHAXETON – ANAPHANETON – PRIMEUMATON, and in the angles MI-CA-EL: and at each angle the Seer shall slay a pigeon, and having done this, let him retire to a secret place, where is neither sight nor hearing, and sit within his black robe, secretly invoking the Æthyr. And let the Scribe perform the Banishing Rituals of the Pentagram and Hexagram, and let him call upon the Holy Names of God, and say the Exorcism of Honorius, and let him beseech protection and help of the Most High.

As discussed in Chapter 2, Choronzon is the "mighty devil" first mentioned in Dee's diaries. Crowley transliterated the name as חורונזון = 333, the value of Greek words for "incontinence" and "dispersion."

δ. And let him be furnished with the Magick Dagger, and let him strike fearlessly at anything that may seek to break through the circle, were it the appearance of the Seer himself. And if the Demon pass out of the triangle, let him threaten him with the Dagger, and command him to return. And let him beware lest he himself lean beyond the circle. And since he reverenceth the Person of the Seer as his Teacher, let the Seer bind him with a great Oath to do this.

ε. Now, then, the Seer being entered within the triangle, let him take the Victims and cut their throats, pouring the blood within the Triangle, and being most heedful that not one drop fall without the Triangle; or else Choronzon should be able to manifest in the universe.

---

[1] ARARITA (אראריתא) is the notariqon of the phrase, יחודותו תמורתו אחד אחד ראש אחדותו ראש, meaning, "One: the beginning of his Unity, the beginning of his Uniqueness, his permutation One."

F. **And when the sand hath sucked up the blood of the victims, let him recite the Call of the Æthyr apart secretly as aforesaid. Then will the Vision be revealed, and the Voice heard.**

Not only was Neuburg's magick circle charged with Air names, but he was armed with both the quill of the scribe and the magick dagger, the chief Air implement. Obse ve also the terms of his oath: He was to employ the power of the dagger (intellect) fortified by wariness and cunning. In other words – and adding this to his primary duty of transcribing each thing he heard – his mind is being kept terribly busy while all of this is going on! This appears to have been a prophylaxis Crowley created for the psychically sensitive Neuburg, an anchoring in the intellect, to keep him from being swept into the Abyss in Crowley's wake.

The Oath

I, Omnia Vincam, a Probationer of A∴A∴, hereby solemnly promise upon my magical honour, and swear by Adonai the angel that guardeth me, that I will defend this magic circle of Art with thoughts and words and deeds. I promise to threaten with the Dagger and command back into the triangle the spirit incontinent, if he should strive to escape from it; and to strike with a Dagger at anything that may seek to enter this Circle, were it in appearance the body of the Seer himself. And I will be exceeding wary, armed against force and cunning; and I will preserve with my life the inviolability of this Circle, Amen.

And I summon mine Holy Guardian Angel to witness this mine oath, the which if I break, may I perish, forsaken of Him. Amen and Amen.

The Cry of the 10th Aethyr, that is called ZAX ✠ ☿ ⚳ ⌐ (♌ ♉ ♎)

0. There is no being in the outermost Abyss, but constant forms come forth from the nothingness of it.

This preliminary line appears to describe Crowley's perception of the Abyss as he started to descend, within himself, into that "secret place, where is neither sight nor hearing."

1. Then the Devil of the Æthyr, that mighty devil Choronzon, crieth aloud, Zazas, Zazas, Nasatanada Zazas.

In Hebrew characters: זאזאס זאזאס נאסאטאנאדא זאזאס. It enumerates to 406, as does the letter-name Tav, תו, the powers of Saturn and the "opening of the pit." This phrase is given with various spellings – this is the correct one. It is well known to the Neophyte 1°=10□ of A∴A∴. According to legend, by this phrase Adam opened the pit of hell.

2. I am the Master of Form, and from me all forms proceed.

This is a superb expression of Malkuth (the field of manifestation) in Atziluth (the root world whence manifestation streams).

3. I am I. I have shut myself up from the spendthrifts, my gold is safe in my treasure-chamber, and I have made every living thing my concubine, and none shall touch them, save only I. And yet I am scorched, even while I shiver in the wind. He hateth me and tormenteth me. He would have stolen me from myself, but I shut

myself up and mock at him, even while he plagueth me. From me come leprosy and pox and plague and cancer and cholera and the falling sickness. Ah! I will reach up to the knees of the Most High, and tear his phallus with my teeth, and I will bray his testicles in a mortar, and make poison thereof, to slay the sons of men.

"I am I." This phrase will return to haunt before the vision is over. It is the assertion that blocks the transcendence of the Abyss, the motto of what were called the "Dark Brothers" in the 12th Æthyr. It asserts the inviolability of the ego, which is a lie. Choronzon utters all the catch phrases of one who would resist the Abyss.

4. (Here the Spirit simulated the voice of Frater P., which also appeared to come from his station and not from the triangle.)

Choronzon **was** Frater Perdurabo (Crowley). His voice came from within the triangle where Crowley was seated. The simulation was rather easy, I imagine!

5. I don't think I can get any more; I think that's all there is.
6. (The Frater was seated in a secret place covered completely by a black robe, in the position called the "Thunderbolt." He did not move or speak during the ceremony.)

The *asana,* or posture, called "Thunderbolt" is a variety of kneeling pose in which one sits back squarely on one heel (the spine being kept straight), while the other foot, balanced on its toes, is poised over the genitals. The hands rest on the knees.

7. Next the Scribe was hallucinated, believing that before him was a beautiful courtesan whom previously he had loved in Paris. Now, she wooed him with soft words and glances, but he knew these things for delusions of the devil, and he would not leave the circle.

8. The demon then laughed wildly and loud.

9. (Upon the Scribe threatening him, the Demon proceeded, after a short delay.)

The first time Neuburg sees the physical form of Crowley as something entirely different, he characterizes it as a hallucination. Yet, the image is not far-fetched, since Crowley had already served as "seductress" to Neuburg only days before.

10. They have called me the God of laughter, and I laugh when I will slay. And they have thought that I could not smile, but I smile upon whom I would seduce, O inviolable one, that canst not be tempted. If thou canst command me by the power of the Most High, know that I did indeed tempt thee, and it repenteth me. I bow myself humbly before the great and terrible names whereby thou hast conjured and constrained me. But thy name is mercy, and I cry aloud for pardon. Let me come and put my head beneath thy feet, that I may serve thee. For if thou commandest me to obedience in the Holy names, I cannot swerve therefrom, for their first whispering is greater than the noise of all my tempests. Bid me therefore come unto thee upon my hands and knees that I may adore thee, and partake of thy forgiveness. Is not thy mercy infinite?

11. (Here Choronzon attempts to seduce the Scribe by appealing to his pride.

12. But the Scribe refused to be tempted, and commanded the demon to continue with the Æthyr.

13. There was again a short delay.)

Crowley-as-Choronzon continues speaking. Note that most of what he says during this two-hour period cannot be trusted. He is a lying, deceptive spirit, the Arch-demon of Lies. As tempting as it may be to derive doctrine from much of this text, it all should be viewed with the greatest suspicion – or, at least, prudence! It is a great example of how a spirit can toy with one's mind and emotions while attempting to wrest away the upper hand.

14. Choronzon hath no form, because he is the maker of all form; and so rapidly he changeth from one to the other as he may best think fit to seduce those whom he hateth, the servants of the Most High.

15. Thus taketh he the form of a beautiful woman, or of a wise and holy man, or of a serpent that writheth upon the earth ready to sting.

A beautiful woman, a wise and holy man, and a snake: It is easy to see how all three of these are aspects of Crowley, as Neuburg experienced him. There also is a deeper doctrine here that touches upon the mystery of incarnation.

16. And, because he is himself, therefore he is no self; the terror of darkness, and the blindness of night, and the deafness of the adder, and the tastelessness of stale and stagnant water, and the black fire of hatred, and the udders of the Cat of slime; not one thing, but many things. Yet, with all that, his torment is eternal. The sun burns him as he writhes naked upon the sands of hell, and the wind cuts him bitterly to the bone, a harsh dry wind, so that he is sore athirst. Give unto me, I pray thee, one drop of water from the pure springs of Paradise, that I may quench my thirst.

17. (The Scribe refused.)

18. Sprinkle water upon my head. I can hardly go on.

19. (This last was spoken from the triangle in the natural voice of the Frater, which Choronzon again simulated. But he did not succeed in taking the Frater's form – which was absurd!

Why would it be absurd that Choronzon, in the triangle, not have Crowley's form, unless…?

20. The Scribe resisted the appeal to his pity, and conjured the demon to proceed by the names of the Most High. Choronzon attempted also to seduce the faithfulness of the Scribe. A long colloquy ensued. The Scribe cursed him by the Holy Names of God, and the power of the Pentagram.)

21. I feed upon the names of the Most High. I churn them in my jaws, and I void them from my fundament. I fear not the power of the Pentagram, for I am the Master of the Triangle. My name is three hundred and thirty and three, and that is thrice one. Be vigilant, therefore, for I warn thee that I am about to deceive thee. I shall say words that thou wilt take to be the cry of the Æthyr, and thou wilt write them down, thinking them to be great secrets of Magick power, and they will be only my jesting with thee.

Choronzon identifies himself as 333; but Crowley had worked this out in advance. It is "thrice one" because Aleph, א, the Hebrew numeral 1, is spelled אלף = 111; thrice this is 333, or *Choronzon*.

22. (Here the Scribe invoked Angels, and the Holy Guardian Angel of the Frater P.... The demon replied:)

23. I know the name of the Angel of thee and thy brother P...., and all thy dealings with him are but a cloak for thy filthy sorceries.

24. (Here the Scribe averred that he knew more than the demon, and so feared him not, and ordered the demon to proceed.)

Neuburg asserted that "he knew more than the demon." In hindsight we can only shake our heads in bemused amazement that he did not get eaten alive. There is no surer way to fall before the embodiment of **unlimited empty knowledge** than to arm-wrestle it in the matter of learning. (See also §27 and §31.) At least Neuburg was fearless!

25. Thou canst tell me naught that I know not, for in me is all Knowledge: Knowledge is my name. Is not the head of the great Serpent arisen into Knowledge?

He identifies himself with Da'ath, "Knowledge." This is the literal meaning of the word; but it also means "knowledge" in the older sense of conjugal union. Da'ath is the union of Chokmah and Binah, from which comes forth Tiphereth, their child. The outer aspect of Da'ath is "knowledge" in the sense of intellect run amok, taken to its highest degree; but there is an inner aspect that is the ecstasy of Babalon and union within the Supernals.

Da'ath should not be confused with the Abyss, even though it is said to abide **within** the Abyss. Of the inner aspect of Da'ath, Choronzon has no part.

26. (Here the Scribe again commanded Choronzon to continue with the call.)

27. Know thou that there is no Cry in the tenth Æthyr like unto the other Cries, for Choronzon is Dispersion, and cannot fix his mind upon any one thing for any length of time. Thou canst master him in argument, O talkative one; thou wast commanded, wast thou not, to talk to Choronzon? He sought not to enter the circle, or to leave the triangle, yet thou didst prate of all these things.

A relevant description of Choronzon as dispersion, &c. Worthy of study – but do not get stuck in it!

28. (Here the Scribe threatened the demon with anger and pain and hell. The demon replied:)

29. Thinkest thou, O fool, that there is any anger and any pain that I am not, or any hell but this my spirit?

30. Images, images, images, all without control, all without reason. The malice of Choronzon is not the malice of a being; it is the quality of malice, because he that boasteth himself "I am I," hath in truth no self, and these are they that are fallen under my power, the slaves of the Blind One that boasteth himself to be the Enlightened One. For there is no centre, nay, nothing but Dispersion.

Again, there is a flood of images. Compare back to §0. These are of the pool of Yesod in the psyche, of dim mists in which any projection or fantasy can be seen. Note, "there is no center… nothing but Dispersion." (See also §38.) The "I am I" refers to the first utterance in §3.

31. Woe, woe, woe, threefold to him that is led away by talk, O talkative One.

32. O thou that hast written two-and-thirty books of Wisdom, and art more stupid than an owl, by thine own talk is thy vigilance wearied, and by my talk art thou befooled and tricked, O thou that sayest that thou shalt endure. Knowest thou how nigh thou art to destruction? For thou that art the Scribe hast not the understanding[1] that alone availeth against Choronzon. And wert thou not protected by the Holy Names of God and the circle, I would rush upon thee and tear thee. For when I made myself like unto a beautiful woman, if thou hadst come to me, I would have rotted thy body with the pox, and thy liver with cancer, and I would have torn off thy testicles with my teeth. And if I had seduced thy pride, and thou hadst bidden me to come into the circle, I would have trampled thee under foot, and for a thousand years shouldst thou have been but one of the tape-worms

[1] Originally, for "Understanding" was written "Power." Choronzon was always using some word that did not represent his thought, because there is no proper link between his thought and speech. Note that he never seems able to distinguish between the Frater and the Scribe, and addresses first one, then the other, in the same sentence. – AC

that is in me. And if I had seduced thy pity, and thou hadst poured one drop of water without the circle, then would I have blasted thee with flame. But I was not able to prevail against thee.

"thou that sayest that thou shalt endure" is a reference to Crowley, whose first magical motto was *Perdurabo,* a name implying persistent endurance.

33. How beautiful are the shadows of the ripples of the sand!
34. Would God that I were dead.

Possibly Crowley himself penetrated through, just for a moment, at this juncture.

35. For know that I am proud and revengeful and lascivious, and I prate even as thou. For even as I walked among the Sons of God, I heard it said that P.... could both will and know, and might learn at length to dare, but that to keep silence he should never learn. O thou that art so ready to speak, so slow to watch, thou art delivered over unto my power for this. And now one word was necessary unto me, and I could not speak it. I behold the beauty of the earth in her desolation, and greater far is mine, who sought to be my naked self. Knowest thou that in my soul is utmost fear? And such is my force and my cunning, that a hundred times have I been ready to leap, and for fear have missed. And a thousand times am I baulked by them of the City of the Pyramids, that set snares for my feet. More knowledge have I than the Most High, but my will is broken, and my fierceness is marred by fear, and I must ever speak, speak, speak, millions of mad voices in my brain.

With a heart of furious fancies,
Whereof I am Commander,
With a burning spear
And a horse of Air
To the wilderness I wander.

36. (The idea was to keep the Scribe busy writing, so as to spring upon him. For, while the Scribe talked, Choronzon had thrown sand into the circle, and filled it up. But Choronzon could

not think fast and continuously, and so resorted to the device of quotation.

37. The Scribe had written two or three words of "Tom o'Bedlam," when Choronzon sprang within the circle (that part of the circumference of which that was nearest to him he had been filling up with sand all this time), and leaped upon the Scribe, throwing him to the earth. The conflict took place within the circle. The Scribe called upon Tetragrammaton, and succeeded in compelling Choronzon to return into his triangle. By dint of anger and of threatening him with the Magick Staff did he accomplish this. He then repaired the circle. The discomfited demon now continued:)

He "called upon Tetragrammaton," יהוה. Among other things, this is the Divine Name that controls the powers of Air.

§§38-53: The rambling content continues. It would be a mistake to place too much value on the content.

38. All is dispersion. These are the qualities of things.

39. The tenth Æthyr is the world of adjectives, and there is no substance therein.

40. (Now returned the beautiful woman who had before tempted the Scribe. She prevailed not.)

41. I am afraid of sunset, for Tum is more terrible than Ra, and Khephra the Beetle is greater than the Lion Mau.

In this particular juxtaposition, Tum is the setting Sun, and Ra the Sun at rising. Khephra is the Sun at midnight, as Mau is the Sun at noon.

42. I am a-cold.

43. (Here Choronzon wanted to leave the triangle to obtain wherewith to cover his nakedness. The Scribe refused the request, threatening the demon. After a while the latter continued:)

44. I am commanded, why I know not, by him that speaketh. Were it thou, thou little fool, I would tear thee limb from limb. I would bite off thine ears and nose before I began with thee. I would take thy guts for fiddle-strings at the Black Sabbath.

45. Thou didst make a great fight there in the circle; thou art a goodly warrior!

46. (Then did the demon laugh loudly. The Scribe said: Thou canst not harm one hair of my head.)

47. I will pull out every hair of thy head, every hair of thy body, every hair of thy soul, one by one.

48. (Then said the Scribe: Thou hast no power.)

49. Yea, verily I have power over thee, for thou hast taken the Oath, and art bound unto the White Brothers, and therefore have I the power to torture thee so long as thou shalt be.

"White Brothers" is a reference to the Order A∴A∴, one cognomen of which is "Great White Brotherhood." This is especially intended to contrast with the Black Brotherhood of those who, by their narrowness and fear, resist the Abyss.

50. (Then said the Scribe unto him: Thou liest.)

51. Ask of thy brother P...., and he shall tell thee if I lie!

52. (This the Scribe refused to do, saying that it was no concern of the demon's.)

53. I have prevailed against the Kingdom of the Father, and befouled his beard; and I have prevailed against the Kingdom of the Son, and torn off his Phallus; but against the Kingdom of the Holy Ghost shall I strive and not prevail. The three slain doves are my threefold blasphemy against him; but their blood shall make fertile the sand; and I writhe in blackness and horror of hate, and prevail not.

54. (Then the demon tried to make the Scribe laugh at Magick, and to think that it was all rubbish, that he might deny the names of God that he had invoked to protect him; which, if he had doubted but for an instant, he had leapt upon him, and gnawed through his spine at the neck.

55. Choronzon succeeded not in his design.)

He is trying every trick to get Neuburg to abandon his oath and compromise his will. It shows in nearly every paragraph (which, therefore, do not require individual comment). Hopefully there is no need to say that failing to adhere in full to his oath would have been psychologically fatal to Neuburg: it would have compromised the immunity of his magical protection.

56. In this Æthyr is neither beginning nor end, for it is all hotchpotch, because it is of the wicked on earth and the damned in

hell. And so long as it be hotch-potch, it mattereth little what may be written by the sea-green incorruptible Scribe.

This text is not the Call of the 10th Æthyr. There is no Vision and Voice of this æthyr. It is all the mad ramblings of Choronzon. The true Cry of the 10th Æthyr is utmost silence.

57. The horror of it will be given in another place and time, and through another Seer, and that Seer shall be slain as a result of his revealing. But the present Seer, who is not P...., seeth not the horror, because he is shut up, and hath no name.

Here we receive confirmation that Crowley did not partake of this vision as of the others. He was "shut up," deep within meditation; and he "hath no name," *i.e.,* he was Nemo, "No Man," a Master of the Temple who had abdicated all within him that would say, "I am I."

58. (Now was there some further parleying betwixt the demon and the Scribe, concerning the departure and the writing of the word, the Scribe not knowing if it were meet that the demon should depart.

59. Then the Seer took the Holy Ring, and wrote the name BABALON, that is victory over Choronzon, and he was no more manifest.)

Crowley emerged from his *samadhi.* Using his magick ring, he wrote the name BABALON in the sand as banishment. Babalon is "victory [7 letters = Netzach, "Victory"] over Choronzon." Upon Crowley's taking this step, Choronzon was no more present.

60. (This cry was obtained on Dec. 6, 1909, between 2 and 4:15 p.m., in a lonely valley of fine sand, in the desert near Bou-Sâada. The Æthyr was edited and revised on the following day.)

61. After the conclusion of the Ceremony, a great fire was kindled to purify the place, and the Circle and Triangle were destroyed.

NOTE BY SCRIBE.

62. Almost from the beginning of the ceremony was the Scribe overshadowed, and he spoke as it were in spite of himself, re-

membering afterwards scarcely a word of his speeches, some of which were long and seemingly eloquent.

63. All the time he had a sense of being protected from Choronzon, and this sense of security prevented his knowing fear.

64. Several times did the Scribe threaten to put a curse upon the demon; but ever, before he uttered the words of the curse, did the demon obey him. For himself, he knoweth not the words of the curse.

65. Also is it meet to record in this place that the Scribe several times whistled in a Magical manner, which never before had he attempted, and the demon was apparently much discomfited thereat.

66. Now knoweth the Scribe that he was wrong in holding much converse with the demon; for Choronzon, in the confusion and chaos of his thought, is much terrified by silence. And by silence can he be brought to obey.

67. For cunningly doth he talk of many things, going from subject to subject, and thus he misleadeth the wary into argument with him. And though Choronzon be easily beaten in argument, yet, by disturbing the attention of him who would command him, doth he gain the victory.

68. For Choronzon feareth of all things concentration and silence: he therefore who would command him should will in silence: thus is he brought to obey.

69. This the Scribe knoweth; for that since the obtaining of the Accursèd Tenth Æthyr, he hath held converse with Choronzon. And unexpectedly did he obtain the information that he sought after having long refused to answer the demon's speeches.

70. Choronzon is dispersion; and such is his fear of concentration that he will obey rather than be subjected to it, or even behold it in another.

71. The account of the further dealings of Choronzon with the Scribe will be found in the Record of Omnia Vincam.

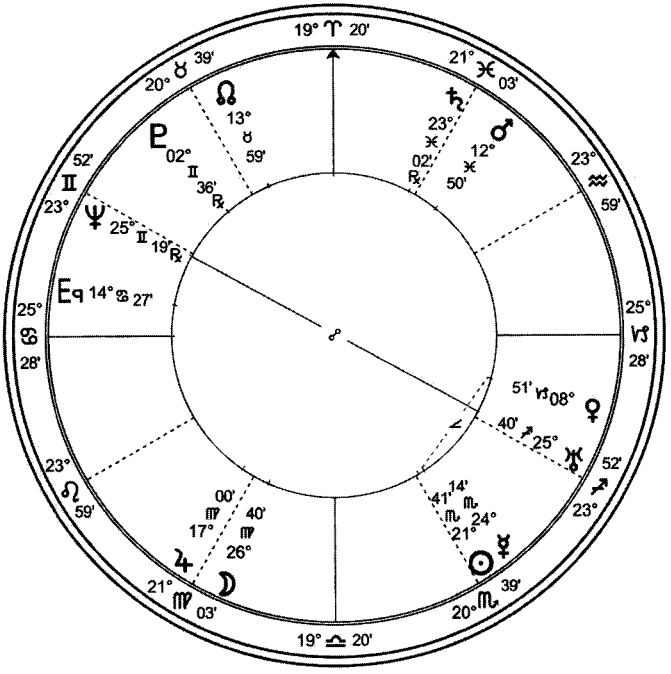
The "Note by Scribe" was written after the fact, and therefore is not the utterance of Choronzon. It gives exact instructions for confronting and defeating Choronzon. In §66 we learn that the demon "is much terrified by silence. And by silence can he be brought to

bay." §68 similarly advises that "concentration and silence" defeat him. Finally, §70 says that he so fears concentration that he will do almost anything to avoid it. His nature is dispersion.

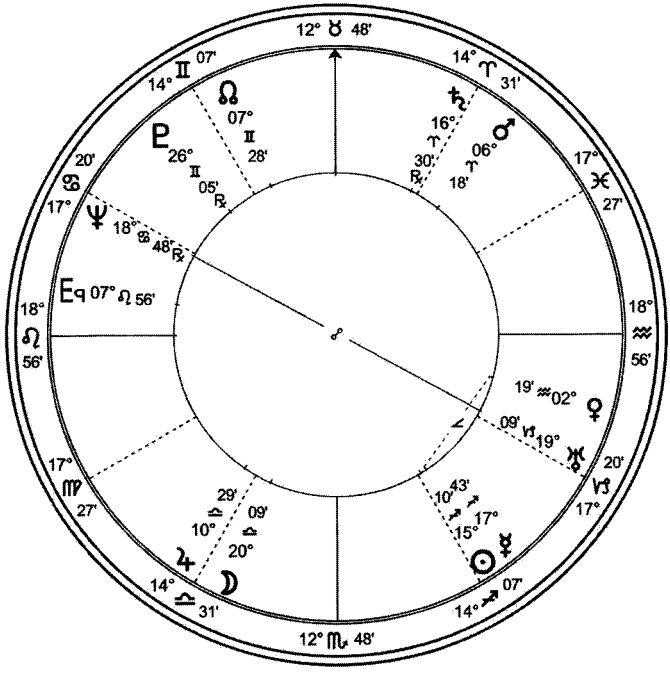
Vision of the 9th Æthyr

1909 December 7, 9:30 p.m. LT
Bou-Sâada, Algeria: 35N12, 4E11

Sidereal Zodiac
11:10 p.m.:
MC 13♉46
Asc 16♌04
EP 10♌01



Tropical Zodiac
11:10 p.m.:
MC 7♊14
Asc 9♍33
EP 3♍30



The Cry of the 9th Aethyr, which is called ZIP ✠ ♆ ⅂ Ω (♌♐♋)

OVERVIEW: A darkening last-quarter Moon was well beneath the horizon on this splendidly dark night; yet that Moon was far from inactive. As the vision began, she was in the exact degree that held the Sun at Aleister Crowley's birth. This transit, though brief, commonly marks a couple of hours every month when we appreciate being the center of attention. The world is primed to adore us, and we accept.

This is all quite evident in the opening of the vision – in which the gods threw Crowley a party! It is a hero's welcome, the reception of a new Magister Templi following his facing of Choronzon in the 10th Æthyr, triumphant in his Ordeal of the Abyss.

How Crowley responded to this adulation is another matter. Frankly, we have no clue. If he truly destroyed himself in his crossing of the Abyss, then this would have had little ego-aggrandizing effect on him. If not – it would have had quite a lot. It is certainly likely that he was rebounding into the sunlight in compensation (balance) for the depths of despair and darkness, which marked his submersion in the 10th Æthyr the day before.

Venus was transiting in square to Crowley's Neptune, but this seemed much stronger the day following. I cannot detect a clear expression of it in this vision.

One other astrological factor is worth mentioning – one that is fundamental to the vision's symbolism. It is the Moon-sign. In the Sidereal Zodiac, the Moon was in Virgo. The entire vision centers

on the Daughter of Babalon, who is called "the Virgin of Eternity" and identified with various Virgo goddess expressions (§6). She is even called *Betulah,* the Hebrew name for Virgo. While the Tropical Zodiac's Libra placement for Luna could – much more vaguely – claim almost any goddess archetype as corresponding to its Venus rulership (and would symbolically match the "balancing act" in the early paragraphs), it lacks the precision of the Virgo placement. Virgo **exactly** captures the primary symbolism.

ZIP or ♍♑♌ = **Leo, Sagittarius, Cancer.** It enumerates to 7 + 10 + 80 = 97, of which the best correspondence is LIBER MUNDI, "The Book of the World."

A suitable hieroglyph for Leo-Sagittarius-Cancer might be an angel standing equilibrated between the Sun and Moon. This is nicely descriptive of the earliest images in the vision.

I remain undecided whether this vision adequately expresses symbolism of **Yesod of Atziluth,** to which it corresponds. Nothing contradicts that, and several features appear that could be as much Yesod as anything else. But nothing stands out unequivocally. What **is** evident, though, is a new scheme, first mentioned in this vision, for attributing the sephiroth to the æthyrs. It marks the 9th Æthyr as the **entrance to Binah.** This perspective is clear enough. The schema will be discussed in its place below.

00. (The terrible Curse that is the Call of the Thirty Æthyrs sounds like a song of ecstasy and triumph; every phrase in it has a secret meaning of blessing.)

Each of these visions was preceded by chanting "The Call of the 30 Æthyrs," an Enochian invocation that helps open them. (See Chapter 3.) Until this point, Crowley had understood many of its phrases as horrible apocalyptic curses. Now, newly passed through the Abyss, he heard them quite differently. The reader can discern this for himself or herself – merely being careful not to stop with one's first reflexive understanding of a given passage.

0. The Shew-stone is of soft lucent white, on which the Rose-Cross shows a brilliant yet colourless well of light.

1. And now the veil of the stone is rent with a clap of thunder, and I am walking upon a razor-edge of light suspended over the Abyss, and before me and above me are ranged the terrible armies of the Most High, like unto those in the 11th Æthyr, but there

is one that cometh forth to meet me upon the ridge, holding out his arms to me and saying:

Verse I. Who is this that cometh forth from the Abyss from the place of rent garments, the habitation of him that is only a name? Who is this that walketh upon a ray of the bright, the evening star?

Refrain. Glory unto him that is concealed, and glory unto her that beareth the cup, and glory unto the one that is the child and the father of their love. Glory unto the star, and glory unto the snake, and glory unto the swordsman of the sun. And worship and blessing throughout the Æon unto the name of the Beast, four-square, mystic, wonderful!

Verse II. Who is this that travelleth between the hosts, that is poised upon the edge of the Æthyr by the wings of Maut? Who is this that seeketh the House of the Virgin? *(Refrain.)*

Verse III. This is he that hath given up his name. This is he whose blood hath been gathered into the cup of BABALON. This is he that sitteth, a little pile of dry dust, in the city of the Pyramids. *(Refrain.)*

Verse IV. Until the light of the Father of all kindle that death. Until the breath touch that dry dust. Until the Ibis be revealed unto the Crab, and the sixfold Star become the radiant Triangle. *(Refrain.)*

Verse V. Blessed is not I, not thou, not he, Blessed without name or number who hath taken the azure of night, and crystallized it into a pure sapphire-stone, who hath taken the gold of the sun, and beaten it into an infinite ring, and hath set the sapphire therein, and put it upon his finger. *(Refrain.)*

Verse VI. Open wide your gates, O City of God, for I bring No-one with me. Sink your swords and your spears in salutation, for the Mother and the Babe are my companions. Let the banquet be prepared in the palace of the King's daughter. Let the lights be kindled; Are not we the children of the light? *(Refrain.)*

Verse VII. For this is the key-stone of the palace of the King's daughter. This is the Stone of the Philosophers. This is the Stone that is hidden in the walls of the ramparts. Peace, Peace, Peace unto Him that is throned therein! *(Refrain.)*

This "razors-edge… suspended over the Abyss" is the Path of Daleth, ד. (Verse 1 says he is walking "upon a ray" of Venus.) He is above the armies of the 11th Aire, the warring chaos of his intellect and reactive automatic consciousness, and no longer involved with them except when they are united in a single song.

In the fashion of a Greek drama, an angel (I = ☌) comes forth to lead the song. Its verses describe much of the doctrine of the nature of the Master of the Temple 8°=3□, the initiate of Binah. They should be studied closely, preferably alongside *Liber Cheth* (in Appendix C). He that was Aleister Crowley is Nemo, "no-one." The wings of Maut, the devouring vulture-mother, symbol of Binah and Neshamah, uphold him. Verse 5 echoes the Prayer of the Gnomes: "Thou who wearest the Heavens on Thy Finger like a ring of Sapphire;" here, it shows his Tiphereth absorbed into Binah. In Verse VI, "city of God" is not only a common supernal symbol, but may allude to *Betulah,* which means both "virgin" and "city."[1] The "Mother and Babe" are Isis and Horus, Madonna and Christ-child, or any other cognate, the common posture of which is the grade sign of the 8°=3□.

Verse IV is more complex. It shows the eventual pouring of Chokmah into Binah. The Ibis and Crab symbols are from the 15th Æthyr, where they were attributed to Chokmah and Binah, respectively. The six-fold star refers to Binah and the radiant Triangle refers to Chokmah.[2] At the same time, they show the final merger of the Hexagram of Adepthood into the Supernal Triangle of Mastery. (Binah partakes of both numbers.)

The Refrain is quite beautiful. Its first sentence refers to Hadit, Nuit, and Ra-Hoor-Khuit, or any other triad of gods implying Chokmah, Binah, and Tiphereth (father, mother, and child). This is echoed in the second sentence, where "star" and "snake" refer to Nuit and Hadit, and the "swordsman" is Ra-Hoor-Khuit.

Verse VII, however, seals the final description. The allusion is to the alchemical and Qabalistic symbolism of "the stone rejected by the builders." In the building of Solomon's temple, a particular stone was discarded as useless because it did not fit any preconceived mold. Eventually, though, it was found to be perfectly shaped to serve as the keystone for the arch. In the vision it means

---

[1] See C.G. Jung's *Symbolism of the Mother & of Rebirth.* It includes a demonstration that the city is a frequent symbol of the mother and maternal ideas.

[2] Σ(0-3) = 6, Binah's Mystic Number. For Chokmah, Σ(0-2)=3.

that Crowley had reached that stage of perfection where his true function in the economy of the universe was fully evident.

§§2-17: These paragraphs provide the main feature of the vision: He beholds the Qabalistic Daughter, the final ה of יהוה, the lower Shekinah. To state it in the simplest terms: the foremost characteristic of the attainment of the grade of Master of the Temple is the viewing of the world as it truly is, unimpeded by the mental and reactive emotional filters and habituations of the personality. It is an epiphany of the nature of the sensual universe. In this regard, the $8^{\circ}=3^{\square}$ Grade, though one of the Inmost, is also perhaps the Outermost. This resolves many a paradox and puzzle of the relationship of the Supernal Saturn in Binah to Saturn-the-Materializer in Tav, ת. At its extreme, it is *samadhi* on manifestation. More commonly it is expressed by the Vision of Wonder – what Crowley, in *Little Essays Toward Truth,* called the natural successor of the Trance of Sorrow that is the approach way to Binah. This psychological process is substantially what is meant by "placing the Daughter (ה) on the Throne of the Mother (ה)."

2. Now then we are passed within the lines of the army, and we are come unto a palace of which every stone is a separate jewel, and is set with millions of moons.

3. And this palace is nothing but the body of a woman, proud and delicate, and beyond imagination fair. She is like a child of twelve years old. She has very deep eye-lids, and long lashes. Her eyes are closed, or nearly closed. It is impossible to say anything about her. She is naked; her whole body is covered with fine gold hairs, that are the electric flames that are the spears of mighty and terrible Angels whose breast-plates are the scales of her skin. And the hair of her head, that flows down to her feet, is the very light of God himself. Of all the glories beheld by the seer in the Æthyrs, there is not one which is worthy to be compared with her littlest finger-nail. For although he may not partake of the Æthyr, without the ceremonial preparations, even the beholding of this Æthyr from afar is like the partaking of all the former Æthyrs.

In the last sentence, we are reminded that Crowley is not fully "in" these visions. In order to bring back a record for humanity (through the resulting book, *The Vision & the Voice*), he needed to remain peripheral.

4. The Seer is lost in wonder, which is peace.

5. And the ring of the horizon above her is a company of glorious Archangels with joined hands, that stand and sing: This is the daughter of BABALON the Beautiful, that she hath borne unto the Father of All. And unto all hath she borne her.

6. This is the Daughter of the King. This is the Virgin of Eternity. This is she that the Holy One hath wrested from the Giant Time, and the prize of them that have overcome Space. This is she that is set upon the Throne of Understanding. Holy, Holy, Holy is her name, not to be spoken among men. For Koré they have called her, and Malkah, and Betulah, and Persephone.

The Daughter's attributes are recited, and are subject to conventional Qabalistic and mythological interpretation. This vision is the fruit of conquering space and time, the domain of Saturn. She is *Koré,* which means maiden, bride, and daughter; *Malkah,* Queen of the Kingdom; *Betulah,* maiden or bride, who is Virgo; and *Persephone,* daughter of the corn-goddess and queen of the hidden inmost depths, a powerful symbol of the innocent soul that "came of age" and found her own throne.

7. And the poets have feigned songs about her, and the prophets have spoken vain things, and the young men have dreamed vain dreams; but this is she, that immaculate, the name of whose name may not be spoken. Thought cannot pierce the glory that defendeth her, for thought is smitten dead before her presence. Memory is blank, and in the most ancient books of Magick are neither words to conjure her, nor adorations to praise her. Will bends like a reed in the tempests that sweep the borders of her kingdom, and imagination cannot figure so much as one petal of the lilies whereon she standeth in the lake of crystal, in the sea of glass.

The goddess is muse in the deepest sense. This passage continues to praise her, poetically claiming that even the best the human heart has brought forth simply profanes her. For "sea of glass," see *Revelations* 4:6 and 15:2.

8. This is she that hath bedecked her hair with seven stars, the seven breaths of God that move and thrill its excellence. And she hath tired her hair with seven combs, whereupon are written the

seven secret names of God that are not known even of the Angels, or of the Archangels, or of the Leader of the armies of the Lord.

9. Holy, Holy, Holy art thou, and blessed be Thy name for ever, unto whom the Æons are but the pulsings of thy blood.

10. I am blind and deaf. My sight and hearing are exhausted.

11. I know only by the sense of touch. And there is a trembling from within me.

The sense of touch is related to Malkuth. In this vision of Malkah-Koré, he is enflamed with the quintessence of that sense.

12. Images keep arising like clouds, or veils, exquisite Chinese ivories, and porcelains, and many other things of great and delicate beauty; for such things are informed by Her spirit, for they are cast off from her into the world of the Qliphoth, or shells of the dead, that is earth. For every world is the shell or excrement of the world above it.

13. I cannot bear the Vision.

14. A voice comes, I know not whence: Blessed art thou, who hast seen, and yet hast not believed. For therefore is it given unto thee to taste, and smell, and feel, and hear, and know by the inner sense, and by the inmost sense, so that sevenfold is thy rapture.

15. (My brain is so exhausted that fatigue-images appear, by pure physical reflex action; they are not astral things at all.

16. And now I have conquered the fatigue by will. And by placing the shew-stone upon my forehead, it sends cool electric thrills through my brain, so as to refresh it, and make it capable of more rapture.

17. And now again I behold Her.)

18. And an Angel cometh forth, and behind him whirls a black swastika, made of fine filaments of light that has been "interfered" with, and he taketh me aside into a little chamber in one of the nine towers. This chamber is furnished with maps of many mystical cities. There is a table, and a strange lamp, that gives light by jetting four columns of vortex rings of luminous smoke. And he points to the map of the Æthyrs, that are arranged as a flaming Sword, so that the thirty Æthyrs go into the ten Se-

phiroth. And the first nine are infinitely holy. And he says, It is written in the Book of the Law, "Wisdom says, be strong. Then canst thou bear more joy." "If thou drink, drink by the eight and ninety rules of Art." And this shall signify unto thee that thou must undergo great discipline; else the Vision were lost or perverted. For these mysteries pertain not unto thy grade. Therefore must thou invoke the Highest before thou unveil the shrines thereof.

This symbol of the angel backed by a svastika was one of the first things seen in the beginning of this series of visions almost a decade earlier. The svastika is a symbol of Kether. It is also a variation of the emblem by which Crowley first gained initiation into the Sphere of Malkuth in the Golden Dawn 1=10 ceremony.

The "nine towers" are, again, from the imagery of the 11th Æthyr §3, and represent the mass-mind psychological foundations of the world.

We are next introduced (though only by allusion) to the third important technical detail of this vision. It is "the map of the Æthyrs, that are arranged as a flaming Sword, so that the thirty Æthyrs go into the ten sephiroth." Crowley's only note to this is a remark that this teaching is reserved for initiates. It was, in fact, communicated in the Practicus Adeptus Minor (P.A.M.) grade of the Golden Dawn, though it is unclear that Crowley received the instruction through those channels. Two models are given. One is the model we have been following most closely throughout this series, in which Æthyrs 30 through 21 correspond to the ten sephiroth (from Malkuth to Kether) in Yetzirah; Æthyrs 20 through 11, to the sephiroth in Briah; and Æthyrs 10 through 1 to the sephiroth in Atziluth. This has proven an important key to understanding the architecture of these Aires and their associated visions. But the second model has had no mention until now – until the point it first appears in the visions themselves. It is a framework in which the 30th, 29th, and 28th Æthyrs correspond to Malkuth; the next three to Yesod; and so on up the Tree. By this model, the three visions beginning with the present one (9th, 8th, and 7th) contain the work of Binah.

In reviewing the first 21 visions along these lines, I am struck by the fact that the **first** of the three usually shows striking symbolism of the sephirah indicated; but this is generally not true for

the other two.[1] It is primarily for this reason that I have not emphasized this model in the discussion of the æthyrs thus far. But now, the visions themselves demand it.

Note that the method "beyond" his Binah grade is a method of Wisdom, or Chokmah. Crowley would not attain to the 9°=2□ Grade of Chokmah for another six years.

19. And this shall be thy rule: A thousand and one times shalt thou affirm the unity, and bow thyself a thousand and one times. And thou shalt recite thrice the call of the Æthyr. And all day and all night, awake or asleep, shall thy heart be turned as a lotus-flower unto the light. And thy body shall be the temple of the Rosy Cross. Thus shall thy mind be open unto the higher; and then shalt thou be able to conquer the exhaustion, and it may be find the words – for who shall look upon His face and live?

An important practical instruction is given. It is far subtler than it may seem at first, but is ultimately quite simple.

In the 18th Æthyr, Crowley had been provided a technical method to use thereafter in the exploration of these æthyrs. By the sephirothic model just explained, the 18th Aire marked the entrance into Tiphereth, and its symbolism rested on the architecture of the Vault of the Adepts. Now, upon his entrance into Binah in this 9th Æthyr, that method is set aside, and a new one provided that requires no temples, no walls, and no props. The method is simply to bow and "affirm the unity" 1,001 times per day. After this, the Call of the Æthyr was to be recited thrice – presumably for the symbolism of Binah and the Supernals.

While Crowley understood this in the formal sense of reciting the Islamic "Chapter of Unity" 1,001 times per day (and, while 1,001 has its own unique importance, from the *Arabian Nights* to the petals of the *Sahasrara-chakra*) it would appear that something even simpler is implied – but not necessarily something easier! 1,001 is roughly the number of minutes the typical person is awake in the course of a day. (It is just a little more than 16½ hours.) Crowley claimed he did this while marching, including pausing to bow. If so, he did not get much marching done! But,

---

[1] Review the visions of the 30th, 27th, 24th, 21st, 18th, 15th, and 12th Æthyrs with an eye to their symbolic consistency with Malkuth, Yesod, Hod, Netzach, Tiphereth, Geburah, and Chesed, respectively.

more elegantly, this instruction to the Magister Templi can be understood to mean that **every waking minute shall be spent affirming the unity, and bowing oneself before it.** This is explained further by the image of continually turning one's heart, as a lotus flower, to the light, in waking and sleeping alike.

This being done, the traditional Rosicrucian benediction invoked upon the new Adeptus Minor is accomplished: One's mind being thus open to the higher (by the conscious affirmation of unity every waking minute), and one's heart made a center of Light, one's body becomes a true Temple of the Rosy Cross.

20. Yea, thou tremblest, but from within; because of the holy spirit that is descended into thy heart, and shaketh thee as an aspen in the wind.

The newly initiated Adept, at the recitation of those words, was crowned with the Holy Spirit (רוח אלהים =300), or Shin, ש. In contrast, the Master is filled with it.

21. They also tremble that are without, and they are shaken from without by the earthquakes of his judgment. They have set their affections upon the earth, and they have stamped with their feet upon the earth, and cried: It moveth not.

22. Therefore hath earth opened with strong motion, like the sea, and swallowed them. Yea, she hath opened her womb to them that lusted after her, and she hath closed herself upon them. There lie they in torment, until by her quaking the earth is shattered like brittle glass, and dissolved like salt in the waters of his mercy, so that they are cast upon the air to be blown about therein, like seeds that shall take root in the earth; yet turn they their affections upward to the sun.

23. But thou, be thou eager and vigilant, performing punctually the rule. Is it not written, "Change not so much as the style of a letter"?

24. Depart therefore, for the Vision of the Voice of the ninth Æthyr that is called ZIP is passed.

25. Then I threw back myself into my body by my will.

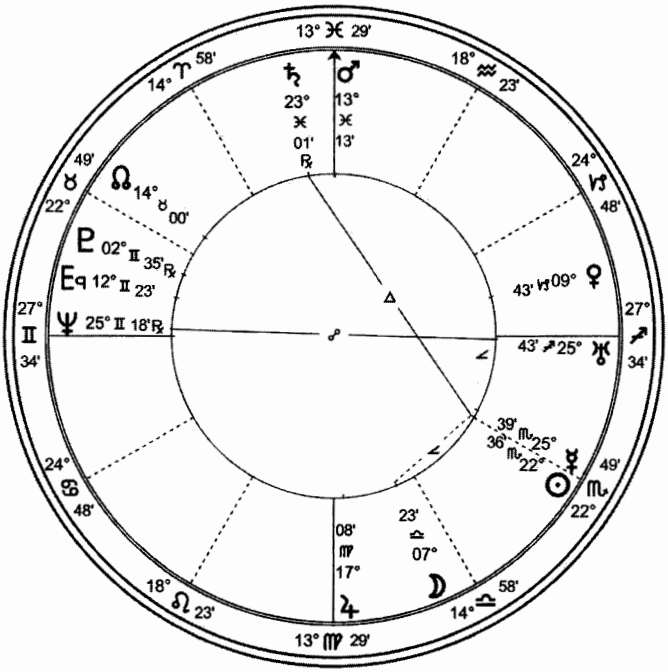
BOU-SÂADA.

December 7, 1909. 9.30-11.10 p.m.

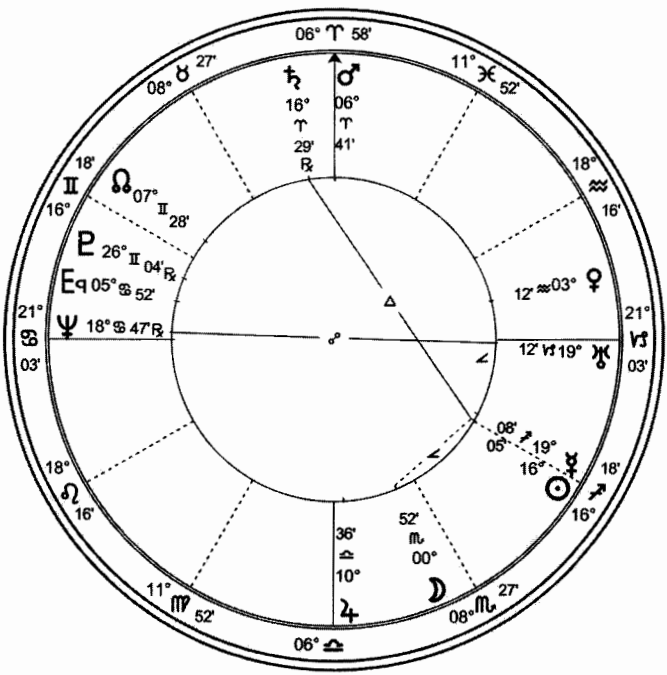
Vision of the 8th Æthyr

1909 December 8, 7:10 p.m. LT
Between Bou-Sâada & Biskra, Algeria: 35N09, 4E20

Sidereal Zodiac
9:10 p.m.:
MC 15♈23
Asc 22♋17
EP 10♋40



Tropical Zodiac
9:10 p.m.:
MC 8♉52
Asc 15♌45
EP 4♌09



The Cry of the 8th Aethyr,
which is called
ZID ✠ ♆ ♑ ♐
(♌♂☉)

OVERVIEW: A portion of this vision was included in two of my earlier books, *The Mystical & Magical System of the A.·.A.·.* and *776½,* as *Ritual VIII,* an official A.·.A.·. instruction for the $5^{\circ}=6^{\square}$ Grade of Adeptus Minor. Aiwass, the "minister of Hoor-paar-kraat," or "Voice of the Silence" who dictated *The Book of the Law,* was Crowley's Holy Guardian Angel. In this vision, Aiwass stepped in to deliver an official A.·.A.·. instruction, which is the quintessence of the method given in the book, *The Sacred Magic of Abramelin the Mage.* It is an instruction for attaining to the Knowledge & Conversation of the Holy Guardian Angel ($5^{\circ}=6^{\square}$), and, thereafter and by the Angel's guidance, the Ordeal of the Abyss and the Grade of Master of the Temple ($8^{\circ}=3^{\square}$) beyond it.

We again find Uranus-Neptune across the horizon. In these visions, their angularity has always marked the most consciousness-transforming. (The present "vision" was a two-hour visitation from Crowley's H.G.A.!) Mars was **exactly** on the Midheaven. The vision was, to say the least, strenuous. Jupiter added an obvious royal contribution from the IC.

Venus' square to Crowley's Neptune probably referred to the intimacy with his Angel. A Sun-Saturn trine in space had no striking effect on the vision (though it may have encouraged Crowley and Neuburg's frustrating travel delays earlier that day).

Neither the Sidereal Libra nor Tropical Scorpio Moon is overtly relevant to this vision. (Actually, the oldest symbolism calls Li-

bra "the place of sunrise." Its emblem ♎ is a modified Egyptian hieroglyph of this. I mention this for completion, but it is too obscure for me to use to argue the superiority of one zodiac's symbolism over the other in this case.)

ZID or פלכ = **Leo, Sagittarius, Spirit** = ט, ם, ש. It enumerates to 7 + 10 + 4 = 21, the Mystic Number of Tiphereth, and the value of אהיה, *Eheieh,* the Divine Name of Kether.

The symbolism of the individual letters of ZID will be self-evident to most readers. Set out the following Trumps from the Thoth deck: XI Lust, XIV Art, and XX The Æon. Each of these letters and images describes an aspect of the Knowledge & Conversation of the Holy Guardian Angel.

This æthyr corresponds to **Hod in Atziluth.** It is an overt instruction from a supernal source. It compares profitably to the 18th Æthyr. We are told in §37 that the main instruction is complete, and we need not "seek to better" it. Therefore, for §§5-26 we shall limit ourselves to clarifying terms and other support explanations.

1. There appears in the stone a tiny spark of light. It grows a little, and seems almost to go out, and grows again, and it is blown about the Æthyr, and by the wind that blows it is it fanned, and now it gathers strength, and darts like a snake or a sword, and now it steadies itself, and is like a Pyramid of light that filleth the whole Æthyr.

These resemble the phenomena of *dharana,* or yogic concentration, as it settles into a deeper state. (The wind is the movement of the intellect.) "Snake" and "sword" are two common ways of representing the component parts of the Tree of Life – the former ascending via the paths, and the latter flashing downward manifesting the sephiroth. The pyramid is a mark of initiation, and a symbol of spiritual fire.

2. And in the Pyramid is one like unto an Angel, yet at the same time he *is* the Pyramid, and he hath no form because he is of the substance of light, and he taketh not form upon him, for though by him is form visible, he maketh it visible only to destroy it.

The H.G.A. **is** the pyramid, the sacred phallus, or creative spiritual fire – the initiator. As mentioned previously, the Greek word for "pyramid" is πυραμις = 831 = φαλλος, *phallus,* and אלף, Aleph.

3. And he saith: The light is come to the darkness, and the darkness is made light. Then is light married with light, and the child of their love is that other darkness, wherein they abide that have lost name and form. Therefore did I kindle him that had not understanding, and in the Book of the Law did I write the secrets of truth that are like unto a star and a snake and a sword.

The first darkness is *Nephesh,* or subconsciousness. The light is *Ruach,* or ego-consciousness. The second darkness is *Neshamah,* or super-consciousness. Aiwass "enkindled" Crowley even when he was not a Master, that He might deliver *The Book of the Law.* Star, snake, and sword, as in the last æthyr, refer, respectively, to the three chapters of that Book.

4. And unto him that understandeth at last do I deliver the secrets of truth in such wise that the least of the little children of the light may run to the knees of the mother and be brought to understand.

The new Master is now instructed. A commonly overlooked detail is that this is an instruction on how to attain to $8^{\circ}=3^{\square}$, not just $5^{\circ}=6^{\square}$; but the method taught is to get to $5^{\circ}=6^{\square}$, and then follow the single further instruction in §26.

§§5-26: The method is detailed.

5. And thus shall he do who will attain unto the mystery of the knowledge and conversation of his Holy Guardian Angel:

6. First, let him prepare a chamber, of which the walls and the roof shall be white, and the floor shall be covered with a carpet of black squares and white, and the border thereof shall be blue and gold.

7. And if it be in a town, the room shall have no window, and if it be in the country, then it is better if the window be in the roof. Or, if it be possible, let this invocation be performed in a temple prepared for the ritual of passing through the Tuat.

This refers to the adytum of the A∴A∴ $2^{\circ}=9^{\square}$ initiation.

8. From the roof he shall hang a lamp, wherein is a red glass, to burn olive oil. And this lamp shall he cleanse and make ready after the prayer of sunset, and beneath the lamp shall be an al-

tar, foursquare, and the height shall be thrice half of the breadth or double the breadth.

9. And upon the altar shall be a censer, hemispherical, supported upon three legs, of silver, and within it an hemisphere of copper, and upon the top a grating of gilded silver, and thereupon shall he burn incense made of four parts of olibanum and two parts of stacte, and one part of lignum aloes, or of cedar, or of sandal. And this is enough.

10. And he shall also keep ready in a flask of crystal within the altar, holy anointing oil made of myrrh and cinnamon and galangal.

The incense and oil are the traditional recipes from Abramelin.

11. And even if he be of higher rank than a Probationer, he shall yet wear the robe of the Probationer, for the star of flame showeth forth Ra Hoor Khuit openly upon the breast, and secretly the blue triangle that descendeth is Nuit, and the red triangle that ascendeth is Hadit. And I am the golden Tau in the midst of their marriage. Also, if he choose, he may instead wear a close-fitting robe of shot silk, purple and green, and upon it a cloak without sleeves, of bright blue, covered with golden sequins, and scarlet within.

Describes the robe of the Probationer $0^{\circ}=0^{\square}$, which is also that of the Adeptus Minor $5^{\circ}=6^{\square}$. Note that the "I" is Aiwass, presumably referring to each aspirant's Holy Guardian Angel in this rite.

12. And he shall make himself a wand of almond wood or of hazel cut by his own hands at dawn at the Equinox, or at the Solstice, or on the day of Corpus Christi, or on one of the feast-days that are appointed in the Book of the Law.

13. And he shall engrave with his own hand upon a plate of gold the Holy Sevenfold Table, or the Holy Twelvefold Table, or some particular device. And it shall be foursquare within a circle, and the circle shall be winged, and he shall attach it about his forehead by a ribbon of blue silk.

14. Moreover, he shall wear a fillet of laurel or rose or ivy or rue, and every day, after the prayer of sunrise, he shall burn it in the fire of the censer.

15. Now he shall pray thrice daily, about sunset, and at midnight, and at sunrise. And if he be able, he shall pray also four times between sunrise and sunset.

16. The prayer shall last for the space of an hour, at the least, and he shall seek ever to extend it, and to inflame himself in praying. Thus shall he invoke his Holy Guardian Angel for eleven weeks, and in any case he shall pray seven times daily during the last week of the eleven weeks.

§16 concentrates and expresses the essential elements of the whole operation.

17. And during all this time he shall have composed an invocation suitable, with such wisdom and understanding as may be given him from the Crown, and this shall he write in letters of gold upon the top of the altar.

18. For the top of the altar shall be of white wood, well polished, and in the centre thereof he shall have placed a triangle of oak-wood, painted with scarlet, and upon this triangle the three legs of the censer shall stand.

19. Moreover, he shall copy his invocation upon a sheet of pure white vellum, with Indian ink, and he shall illuminate it according to his fancy and imagination, that shall be informed by beauty.

20. And on the first day of the twelfth week he shall enter the chamber at sunrise, and he shall make his prayer, having first burnt the conjuration that he had made upon the vellum in the fire of the lamp.

§20 promises success on the 78th day at sunrise (the traditional time of day for the fulfillment of this undertaking). The entire operation takes 91 days, the value of אמן, *amen*, a title of Kether. (Compare the 91 **hours** of the method given in the 18th Æthyr.)

21. Then, at his prayer, shall the chamber be filled with a light insufferable for splendour, and a perfume intolerable for sweetness. And his Holy Guardian Angel shall appear unto him, yea, his Holy Guardian Angel shall appear unto him, so that he shall be rapt away into the Mystery of Holiness.

22. All that day shall he remain in the enjoyment of the knowledge and conversation of the Holy Guardian Angel.

23. And for three days after he shall remain from sunrise unto sunset in the temple, and he shall obey the counsel that his Angel shall have given unto him, and he shall suffer those things that are appointed.

24. And for ten days thereafter shall he withdraw himself as shall have been taught unto him from the fulness of that communion, for he must harmonize the world that is within with the world that is without.

25. And at the end of the ninety-one days he shall return into the world, and there shall he perform that work to which the Angel shall have appointed him.

The traditional instruction to an Adept of A.·.A.·. is to "perform that work to which the Angel shall have appointed him." Notice that this step is part of the instruction on being "brought to understand." (Think about it!)

26. And more than this it is not necessary to say, for his Angel shall have entreated him kindly, and showed him in what manner he may be most perfectly invoked. And unto him that hath this Master there is nothing else that he needeth, so long as he continue in the knowledge and conversation of the Angel, so that he shall come at last into the City of the Pyramids.

§26 provides the final step, a complete instruction on progressing from $5^{\circ}=6^{\square}$ to $8^{\circ}=3^{\square}$. The method is simply that the H.G.A. will lead the Adept through the intervening Grades to Binah.

27. Lo! two and twenty are the paths of the Tree, but one is the Serpent of Wisdom; ten are the ineffable emanations, but one is the Flaming Sword.

28. Behold! There is an end to life and death, an end to the thrusting forth and the withdrawing of the breath. Yea, the House of the Father is a mighty tomb, and in it he hath buried everything whereof ye know.

Aiwass promises the existence that reaches beyond cyclical life and death. This does not necessarily mean an end of incarnation, but only that there is no phase of existence experienced as death.

"House of the father" is בית אבבא = 418 = ביתו, "his house;" see *Liber L.*, 2:78: "They shall worship thy name, foursquare,

mystic, wonderful, the number of the man; and the name of thy house 418."

29. All this while there hath been no vision, but only a voice, very slow and clear and deliberate. But now the vision returns, and the voice says: Thou shalt be called Dancæ, that art stunned and slain beneath the weight of the glory of the vision that as yet thou seest not. For thou shalt suffer many things, until thou art mightier than all the Kings of the earth, and all the Angels of the Heavens, and all the gods that are beyond the Heavens. Then shalt thou meet me in equal conflict, and thou shalt see me as I am. And I will overcome thee and slay thee with the red rain of my lightnings.

There was "no vision, but only a voice;" *i.e.,* it was wholly of Spirit, which corresponds to hearing.

30. I am lying underneath this pyramid of light. It seems as if I had the whole weight of it upon me, crushing me with bliss. And yet I know that I am like the prophet that said: I shall see Him, but not nigh.

31. And the Angel sayeth: So shall it be until they that wake are asleep, and she that sleepeth be arisen from her sleep. For thou art transparent unto the vision and the voice. And therefore in thee they manifest not. But they shall be manifest unto them unto whom thou dost deliver them, according unto the word which I spake unto thee in the Victorious City.

"not nigh" – He has a job to do first. The gift was not for him, but for those who would come later. (The *hidden* gift **for him** would come from fulfilling this, which the Angel gave him to do.) The "Victorious City" is Cairo (lit. *Al-Qahira,* "The Victorious"), where *Liber Legis* was dictated.

32. For I am not only appointed to guard thee, but we are of the blood royal, the guardians of the Treasure-house of Wisdom. Therefore am I called the Minister of Ra Hoor Khuit; and yet he is but the Viceroy of the unknown King. For my name is called Ai-wass, that is eight and seventy. And I am the influence of the Concealed One, and the wheel that hath eight and seventy parts, yet in all is equivalent to the Gate that is the name of my

Lord when it is spelt fully. And that Gate is the Path that joineth the Wisdom with the Understanding.

He clarifies he is Aiwass, and Crowley's "guardian." It was still a new idea to Crowley that Aiwass, who dictated *Liber Legis,* was his H.G.A. Crowley had counted Aiwass' name as 78 (he only learned years later that it was 93), so there is some confusion in these references to that number. 78 is the number of cards in the Tarot. TARO (as תארע) = 671 = אדני, *Adonai,* "my Lord," spelled in plenitude, and חרעא, *t'raa,* "gate."

Why, though, does Aiwass say his name is "eight and seventy" if it is not? There are many possible reasons. It simply may have been the best way to communicate to Crowley's psyche at the time. Additionally, 8 and 70 are the values of ח, The Chariot, and ע, The Devil, corresponding to his self-description as "the influence (ח) of the Concealed One (ע)." (ח is called the "House of Influence.") There may be some significance in the Cancer-Capricorn axis corresponding to ח and ע; for example, within Crowley's understanding (founded in the Tropical Zodiac), these were the signs of the summer and winter solstice, the Sun's most extreme northern and southern declination (respectively) – as if to say, the extremes of Height and Depth of the Light.

33. Thus hast thou erred indeed, perceiving me in the path that leadeth from the Crown unto the Beauty. For that path bridgeth the abyss, and I am of the supernals. Nor I, nor Thou, nor He can bridge the abyss. It is the Priestess of the Silver Star, and the Oracles of the gods, and the Lord of the Hosts of the Mighty. For they are the servants of Babalon, and of the Beast, and of those others of whom it is not yet spoken. And, being servants, they have no name, but we are of the blood royal, and serve not, and therefore are we less than they.

He speaks to Crowley as Chokmah to Binah. The Priestess, The Lovers, and (as then understood) The Emperor of Tarot correspond to the paths ג, ז, and ה, which connect the supernal sephiroth to Tiphereth. They are, therefore, called servants of Babalon (Binah), the Beast (Chokmah), and the unnamed ones of Kether. Notice the high value placed on service as a virtue.

34. Yet, as a man may be both a mighty warrior and a just judge, so may we also perform this service if we have aspired and

attained thereto. And yet, with all that, they remain *themselves,* who have eaten of the pomegranate in Hell. But thou, that art new-born to understanding, this mystery is too great for thee; and of the further mystery I will not speak one word.

The Master is equated with Persephone (ה, the Daughter, Malkuth), who became the bride of Hades, the Hidden One – a symbol of the Holy Guardian Angel, or spiritual unconscious. She then was enthroned as Queen (ה) of the inner realms.

35. Yet for this cause am I come unto thee as the Angel of the Æthyr, striking with my hammer upon thy bell, so that thou mightest understand the mysteries of the Æthyr, and of the vision and the voice thereof.

36. For behold! he that understandeth seeth not and heareth not in truth, because of his understanding that letteth him. But this shall be unto thee for a sign, that I will surely come upon thee unawares and appear unto thee. And it is no odds, (*i.e.,* that at this hour I appear not as I am), for so terrible is the glory of the vision, and so wonderful is the splendour of the voice, that when thou seest it and hearest it in truth, for many hours shalt thou be bereft of sense. And thou shalt lie between heaven and earth in a void place, entranced, and the end thereof shall be silence, even as it was, not once nor twice, when I have met with thee, as it were, upon the road to Damascus.

37. And thou shalt not seek to better this my instruction; but thou shalt interpret it, and make it easy, for them that seek understanding. And thou shalt give all that thou hast unto them that have need unto this end.

38. And because I am with thee, and in thee, and of thee, thou shalt lack nothing. But who lack me, lack all. And I swear unto thee by Him that sitteth upon the Holy Throne, and liveth and reigneth for ever and ever, that I will be faithful unto this my promise, as thou art faithful unto this thine obligation.

39. Now another voice sounds in the Æthyr, saying: And there was darkness over all the earth unto the ninth hour.

The obligation named in §38 (whether referring to Adeptus Minor $5^{\circ}=6^{\square}$ or Master of the Temple $8^{\circ}=3^{\square}$) is taken during the dramatization of a crucifixion. The quote in §39 is from *Matthew* 27:45

and *Luke* 23:44. This time, the feeling is of the passage in *Luke,* for he is not abandoned.

40. And with that the Angel is withdrawn, and the pyramid of light seems very far off.

41. And now I am fallen unto the earth, exceeding weary. Yet my skin trembles with the impact of the light, and all my body shakes. And there is a peace deeper than sleep upon my mind. It is the body and the mind that are weary, and I would that they were dead, save that I must bend them to my work.

As Crowley's own Venus crossed the Westpoint, he was engulfed in profound peace. He was prepared to do that one thing which an adept does: to perform the work to which the Angel shall have appointed him.

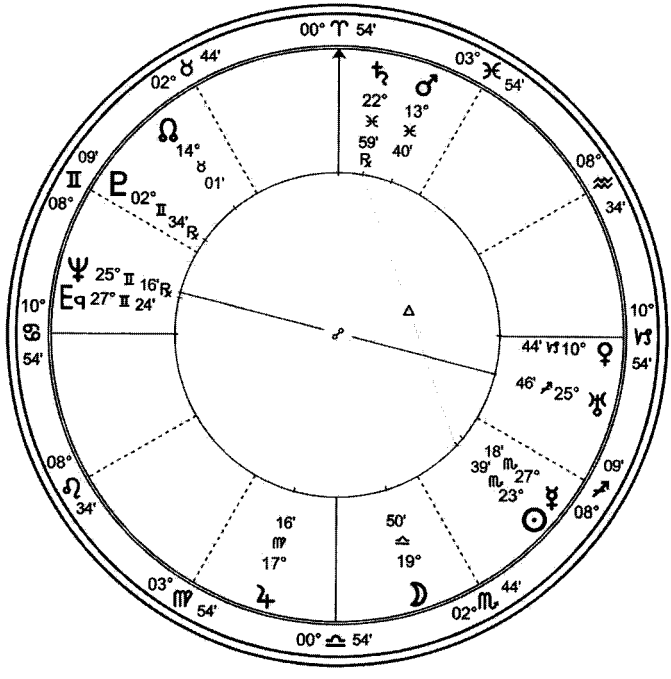
42. And now I am in the tent, under the stars.

THE DESERT BETWEEN BOU-SÂADA AND BISKRA.
December 8, 1909. 7.10-9.10 p.m.

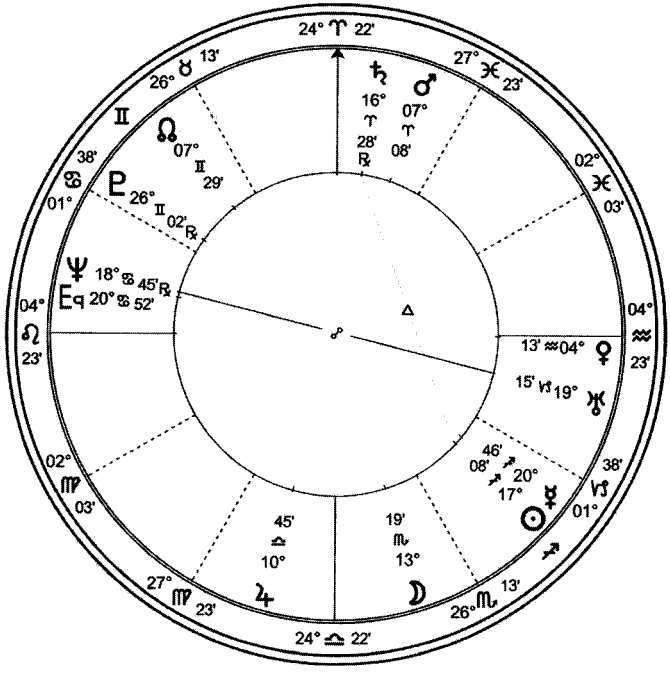
Vision of the 7th Æthyr

1909 December 9, 8:10 p.m. LT
W'ain-t-Aissha, Algeria: 35N06, 4E29

Sidereal Zodiac
10:00 p.m.:
MC 29♈05
Asc 3♌27
EP 24♋13



Tropical Zodiac
10:00 p.m.:
MC 22♉33
Asc 26♌55
EP 17♌42



The Cry of the 7th Aethyr, which is called DEO ✠ ♐ ♑ ♌ (☉♍♎)

OVERVIEW: Without question, the symbolism of this vision is that of Venus! Not only do Venus symbols saturate the text of the vision, but multiple factors state this theme for the hour Crowley began his vision.

At the vision's start, Venus was exactly on the western horizon. Additionally, Crowley's natal Venus was exactly on the IC. In the Sidereal Zodiac, the Moon was in Libra. Furthermore, the O, or ♌, in the name DEO corresponds to Libra; the æthyr corresponds to **Netzach in Atziluth;** and the number 7 is itself just too good to pass up for Venus symbolism.

Uranus and Neptune are also on the angles – in this case, the Eastpoint-Westpoint. Of all the visions where they have been thus prominent, this is probably the least dramatically transformative.

Yet, also, during the two hours of the vision, the Moon was transiting in conjunction with Crowley's natal Mercury – and it shows! For all of the Venus elements, and the vision's saturation with Venus correspondences, his account of it is **incredibly** mercurial. The text of this vision, following an initial symbolic setup, is almost end-to-end gematria and other uses of the "literal Qabalah." His brain would not stop ticking. In the commentary following, I will be able to do little more than annotate his Qabalah. In places, his mind is racing as if he were on heavy stimulants. Do I think he was? No, probably not – because the Moon-Mercury transit is enough to do that alone.

The Moon is still in her last quarter, quickly approaching New Moon in only a few days. The Sun-Saturn trine is still within a 1° orb, but nearly expired.

DEO or ♌☿♀ = **Spirit, Virgo, Libra.** It enumerates to 4 + 8 + 70 = 82. This is the value of אנאל, *Anœl,* the name of the Angel of Venus, and of ניחוח, *niychuach,* which means "sweet, pleasant, beloved."

1. The stone is divided, the left half dark, the right half light, and at the bottom thereof is a certain blackness, of three divergent columns. And it seems as if the black and white halves were the halves of a door, and in the door is a little key-hole, in the shape of the Astrological symbol of Venus. And from the key-hole issue flames, blue and green and violet, but without any touch of yellow or red in them. It seems as if there were a wind beyond the door, that is blowing the flame out.

2. And a voice comes: "Who is he that hath the key to the gate of the evening star?"

From the beginning, Venus symbols are established. The keyhole shaped as ♀, the flames in the blue-green end of the spectrum (avoiding solar-martial yellows and reds altogether), the words "door" and "gate" (implying Daleth, ד; see page 27), and the direct reference to Venus in her guise as the evening star – all these set the stage.

The flames themselves are likely part of the same symbols. Venus is attributed to the element Fire, because of Netzach's attribution thereto. Additionally, Daleth itself pertains to Fire: in *The 32 Paths of Wisdom* we read that she is "called the Luminous Consciousness, because it is the essence of that brilliant flame which is the instructor in the Secret Foundations of Holiness…."

3. And now an Angel cometh and seeketh to open the door by trying many keys. And they are none of any avail. And the same voice saith: "The five and the six are balanced in the word Abrahadabra, and therein is the mystery disclosed. But the key unto this gate is the balance of the seven and the four; and of this thou hast not even the first letter. Now there is a word of four letters that containeth in itself all the mystery of the Tetragrammaton, and there is a word of seven letters which it concealeth, and that

again concealeth the holy word that is the key of the abyss.[1] And this thou shalt find, revolving it in thy mind.

The balancing of 7 and 4 is native to the sephiroth Netzach ($4^{\circ}=7^{\square}$) and Chesed ($7^{\circ}=4^{\square}$). Here, it appears in not quite either of those contexts. Inherently, Venus is 7 by virtue of her correspondence to Netzach, and 4 as the value of Daleth, ד. She equilibrates these numbers within herself. Though Crowley is past the $7^{\circ}=4^{\circ}$ grade, he is told he has **not even the first letter** of the formula now introduced.

Crowley experimented with various solutions for this puzzle. (His footnote from THE EQUINOX is merely a first effort.) No definitive answer has been proffered. We offer the following as a possible solution of this first Qabalistic puzzle of this vision:

Many words of four letters contain "all the mystery of the Tetragrammaton," if for no other reason than that Qabalists tend to correlate four-letter words with the four elements. Of these, there is one that particularly fits the criteria given here. It is פרכת, *Paroketh,* the veil before the Holy of Holies. (It literally means "a curtain.") In the Portal ritual of the Golden Dawn, through which Crowley had passed, not only were the letters of פרכת attributed to the four elements directly, but also the word was communicated in a fashion that mingled its letters with those of יהוה in the form י פ ה ר כ ו ת ה. Therefore, פרכת is a four-lettered word that literally **contains** "all the mystery of the Tetragrammaton," because it is used in a formula wherein it **contains** Tetragrammaton itself.

Now, when פרכת is thus merged with יהוה, their total is 726, the value of the important seven-lettered word ויתריעל, VITRIOL (which also was significant in the Portal ritual in Crowley's time). Most commonly meaning sulfuric acid, *vitriol* is a Medieval alchemical term broadly referring to a **universal solvent,** especially one used to extract gold from its surrounding impurities.

Does VITRIOL, in turn, conceal "the holy word that is the key of the abyss"? Yes, it does. We already know that the word that is key to the Abyss is N.O.X., spelled with Hebrew letters so that it adds to 210. V.I.T.R.I.O.L. is the notariqon of a phrase meaning, "Journey to the center of the earth; by rectification thou shalt find the Hidden Stone." It speaks of that golden truth **buried in our inmost center.** The word naturally breaks into three parts: *V.I.T.*

---

[1] These words are probably BABALON, C*h*AOS, TARO. – AC

for the primary sentence; *O.L.* for the object, "Hidden Stone;" and, **buried in the center** of the word, the letters *R.I.,* or רי, "by rectification thou shalt find," which total 210! Additionally, רי is an actual Hebrew word meaning "rushing water."

Is there any further confirmation of this solution in the passage? Yes, there is. After posing the puzzle, the angel said, "And this thou shalt find, revolving it in thy mind." The two parts of ויהריעל between which רי is sandwiched are על־ = 100 , the value of כף, Kaph, the Wheel in Tarot; and וית־ = 416, for which Crowley's published gematria catalogue, *Sepher Sephiroth,* gives only one substantial entry: הרהור, "thought, meditation." Thus, "*revolve* it in thy *mind.*"

There is a further substantiation that פרכת is a word of momentous significance at precisely this juncture, and that it also may serve as "the key to the gate of the evening star." Although *Paroketh* has a history of being sacramentally used as the name of the veil before Tiphereth, it is properly the name of the veil before the Holy of Holies.[1] It is formed of the first three Double (planetary) Letters traversed at the base of the Tree of Life (ת, ר, פ), and of the fourth Double Letter, Kaph, כ, further up the Tree. That is, the full word פרכת is not "built" within us until we attain to Chesed, immediately before the threshold of the Abyss.

Finally, the text of the vision draws particular attention to the **first letter** of the key word that unlocks "the gate of the evening star" (Venus). It takes no adept in sexual mysteries to understand that the key that is inserted into and unlocks the "gate of Venus" is Mars, attributed to the letter פ... the **first letter** of פרכת.

4. Hide therefore thine eyes. And I will set my key in the lock, and open it. Yet still let thine eyes be hidden, for thou canst not bear the glory that is within.

5. So, therefore, I covered mine eyes with my hands. Yet through my hands could I perceive a little of those bowers of azure flame.

---

[1] Traditional rituals treat the Vault of the Adepts in Tiphereth as this Holy of Holies; but the holiest of holy places **within us** is a receding goal, drawing deeper within as we progress. For example, the Golden Dawn rituals also referenced Yesod as the Holy of Holies at its own level. The same idea then appears again, and primarily, before Tiphereth; and we encounter it once more at the threshold of the Supernals, the real Holy of Holies of the Tree of Life.

6. And a voice said: It is kindled into fire that was the blue breast of ocean; because this is the bar of heaven, and the feet of the Most High are set thereon.

Daleth is the "bar," or footrest, of Kether. Compare the "footstool" mentioned in the 9th Æthyr and in §12 below. The blue ocean of fire is the Queen Scale color of Daleth, and shows Venus as she who was born from the sea, yet whose nature is of fire.

7. Now I behold more fully: Each tongue of flame, each leaf of flame, each flower of flame, is one of the great love-stories of the world, with all its retinue of *mise-en-scène.* And now there is a most marvellous rose formed from the flame, and a perpetual rain of lilies and passion-flowers and violets. And there is gathered out of it all, yet identical with it, the form of a woman like the woman in the Apocalypse, but her beauty and her radiance are such that one cannot look thereon, save with sidelong glances. I enter immediately into trance. It seems that it is she of whom it is written, "The fool hath said in his heart 'there is no God.'" But the words are not Ain Elohim, but La (=nay!) and Elohim contracted from 86 to 14, because La is 31, which × 14 is 434, Daleth, Lamed, Tau. This fool is the fool of the Path of Aleph, and sayeth, which is Chokmah, in his heart, which is Tiphereth, that she existeth, in order first that the Wisdom may be joined with the Understanding; and he affirmeth her in Tiphereth that she may be fertile.

Venus themes continue, themes of love and beauty. In the Qabalistic analysis, the usual "no God," אין אלהים, is replaced by אלהים לא treated as 31 × 14 = 434 = דלת, *Daleth*. The rest is clear on its own terms, remembering only that Tiphereth is the child and Daleth joins Chokmah (Wisdom) with Binah (Understanding).

8. It is impossible to describe how this vision changeth from glory unto glory, for at each glance the vision is changed. And this is because she transmitteth the Word to the Understanding, and therefore hath she many forms, and each goddess of love is but a letter of the alphabet of love.

The paths are dynamic, being transition processes between two sephiroth (as ד flows between Chokmah, "the Word," and Binah,

"the Understanding"). On one hand, this makes the paths unstable; on the other, they are sources of enormous energies, and therefore usually more suitable for magical purposes than the sephiroth.

9. Now, there is a mystery in the word Logos, that containeth the three letters whose analogy hath been shown in the lower heavens, Samech, and Lamed, and Gimel, that are 93, which is thrice 31, and in them are set the two eyes of Horus. (Ayin means an eye.) For, if it were not so, the arrow could not pierce the rainbow, and there could be no poise in the balance, and the Great Book should never be unsealed. But this is she that poureth the Water of Life upon her head, whence it floweth to fructify the earth. But now the whole Æthyr is the most brilliant peacock blue. It *is* the Universal Peacock that I behold.

10. And there is a voice: Is not this bird the bird of Juno, that is an hundred, and thirty, and six? And therefore is she the mate of Jupiter.[1]

The consonants of *logos,* LGS or לגס, total 93. The two O's are A'ayins, "eyes": the Sun and Moon as "eyes of heaven." The paragraph describes the dysfunction that would prevail absent these "eyes" for the arrow of ס, the balance of ל, and the Scroll of Wisdom of ג. Somehow (it is not, at first, clear how), this became converted to an image of the Star card, Atu XVII, that then erupted in brilliant peacock blue (one of the colors of its own scale).

The connection to the water-carrying woman – the jump in Crowley's mental associations from these "two eyes" – only makes sense once we remember that he was staying in a place called W'ain-t-Aissha, "the eyes of Jesus," named for two water wells that were the center of this little desert community.

The peacock is sacred to Juno. If spelled with Hebrew letters, Juno is יונע = 136, one of the four great numbers of Jupiter (4, 16, 34, 136); she is his feminine expression. Furthermore, to the ancient Romans, Juno was the ruler of Aquarius.

11. And now the peacock's head is again changed into a woman's head sparkling and coruscating with its own light of gems.

12. But I look upwards, seeing that she is called the footstool of the Holy One, even as Binah is called His throne. And the whole

---

[1] The fourth of the mystic numbers of Jupiter, is 136. – AC

Æthyr is full of the most wonderful bands of light, – a thousand different curves and whorls, even as it was before, when I spake mysteries of the Holy Qabalah, and so could not describe it.

13. Oh, I see vast plains beneath her feet, enormous deserts studded with great rocks; and I see little lonely souls, running helplessly about, minute black creatures like men. And they keep up a very curious howling, that I can compare to nothing that I have ever heard; yet it is strangely human.

14. And the voice says: These are they that grasped love and clung thereto, praying ever at the knees of the great goddess. These are they that have shut themselves up in fortresses of Love.

An appearance by the "Black Brothers" (here and in §§20-24). The description may be studied with a mixture of humor and horror. They deny the Abyss and shut themselves off from life in an ego-protective rigidity. Even love, as their excuse, does not redeem them.

15. Each plume of the peacock is full of eyes, that are at the same time 4 × 7. And for this is the number 28 reflected down into Netzach; and that 28 is Kaph Cheth (Kach), power. For she is Sakti, the eternal energy of the Concealed One. And it is her eternal energy that hath made this eternal change. And this explaineth the call of the Æthyrs, the curse that was pronounced in the beginning being but the creation of Sakti. And this mystery is reflected in the legend of the Creation, where Adam represents the Concealed One, for Adam is Temurah of MAD, the Enochian word for God, and Eve, whom he created for love, is tempted by the snake, Nechesh, who is Messiah her child. And the snake is the magical power, which hath destroyed the primordial equilibrium.

16. And the garden is the supernal Eden, where is Ayin, 70, the Eye of the concealed One, and the creative Lingam; and Daleth, love; and Nun the serpent. And therefore this constitution was implicitly in the nature of Eden (*cf.* Liber L., I., 29, 30), so that the call of the Æthyrs could not have been any other call than that which it is.

כח, *koach,* means "power." By a numerical association with Venus (כח = 28 = Σ(1-7)), it refers to Shakti, or Teh, "eternal energy" as a feminine idea.

We then examine the word עדן, *Eden,* noting that its letters, respectively, describe Adam (ע), Eve (ד), and the Serpent (נ). The basic cast of the Eden myth was built right into the name of the garden. This triad is archetypal: It might be Osiris, Isis, and Apophis, or Red Rose, White Rose, and Black Dragon, &c. All are variations of our longest running sitcom, "A Guy, a Gal & a Snake." The snake is נחש = 358 = משיח, *Messiah,* the Anointed One. The Serpent IS the Savior, and is royal.

Not only is Adam, אדם, temurah (anagram) of the Enochian MAD, "god," but in Latin gematria (which Crowley did not know), DEUS (God) and HOMO (Latin for *adam,* "humanity") both equal 45.

Numerous Golden Dawn diagrams depict Eden as the Supernals.

17. But they that are without understanding have interpreted all this askew, because of the Mystery of the Abyss, for there is no Path from Binah unto Chesed; and therefore the course of the Flaming Sword was no more a current, but a spark. And when the Stooping Dragon raised his head unto Däath in the course of that spark, there was, as it were, an explosion, and his head was blasted. And the ashes thereof were dispersed throughout the whole of the 10th Æthyr. And for this, all knowledge is piecemeal, and it is of no value unless it be co-ordinated by Understanding.

18. And now the form of the Æthyr is the form of a mighty Eagle of ruddy brass. And the plumes are set alight, and are whirled round and round until the whole heaven is blackness with these flying sparks therein.

19. Now it is all branching streams of golden fire tipped with scarlet at the edges.

20. And now She cometh forth again, riding upon a dolphin. Now again I see those wandering souls, that have sought restricted love, and have not understood that "the word of sin is restriction."

Brass is a copper alloy. Hebrew Biblical passages translated "brass" usually mean "copper." "Ruddy brass" sounds like copper itself, or a copper-heavy alloy. Copper, of course, is the metal traditionally attributed to Venus. The whole imagery here described seems quite beautiful.

21. It is very curious; they seem to be looking for one another or for something, all the time, constantly hurrying about. But they knock up against one another and yet will not see one another, or cannot see one another, because they are so shut up in their cloaks.

22. And a voice sounds: It is most terrible for the one that hath shut himself up and made himself fast against the universe. For they that sit encamped upon the sea in the city of the Pyramids are indeed shut up. But they have given their blood, even to the last drop, to fill the cup of BABALON.

23. These that thou seest are indeed the Black Brothers, for it is written: "He shall laugh at their calamity and mock when their fear cometh." And therefore hath he exalted them unto the plane of love.

24. And yet again it is written: He desireth not the death of a sinner, but rather that he should turn from his wickedness. Now, if one of these were to cast off his cloak he should behold the brilliance of the lady of the Æthyr; but they will not.

25. And yet again there is another cause wherefore He hath permitted them to enter thus far within the frontiers of Eden, so that His thought should never swerve from compassion. But do thou behold the brilliance of Love, that casteth forth seven stars upon thine head from her right hand, and crowneth thee with a crown of seven roses. Behold! She is seated upon the throne of turquoise and lapis lazuli, and she is like a flawless emerald, and upon the pillars that support the canopy of her throne are sculptured the Ram, and the Sparrow, and the Cat, and a strange fish. Behold! How she shineth! Behold! How her glances have kindled all these fires that have blown about the heavens! Yet remember that in every one there goeth forth for a witness the justice of the Most High. Is not Libra the House of Venus? And there goeth forth a sickle that shall reap every flower. Is not Saturn exalted in Libra? Daleth, Lamed, Tau.

In this paragraph, we find mostly simple Venus symbols; but the four creatures on the pillars of her throne's canopy crudely represent the four elements. Crowley wrote that they are all sacred to this goddess (which is probably stretching things a bit). However,

by convention, these four animals are attributed, respectively, to Aries, Venus, Leo, and Pisces: ה, ד, ט, ק = 118 = חמע, "to ferment," and חלף, "to renew."

26. And therefore was he a fool who uttered her name in his heart, for the root of evil is the root of breath, and the speech in the silence was a lie.

27. Thus is it seen from below by them that understand not. But from above he rejoiceth, for the joy of dissolution is ten thousand, and the pang of birth but a little.

Compare this to Nuit's words in *Liber L.*, 1:29-30:

> [29]For I am divided for love's sake, for the chance of union. [30]This is the creation of the world, that the pain of division is as nothing, and the joy of dissolution all.

28. And now thou shalt go forth from the Æthyr, for the voice of the Æthyr is hidden and concealed from thee because thou hadst not the key of the door thereof, and thine eyes were not able to bear the splendour of the vision. But thou shalt meditate upon the mysteries thereof, and upon the lady of the Æthyr; and it may be by the wisdom of the Most High that the true voice of the Æthyr, that is continual song, may be heard of thee.

Note "hidden and concealed." In *The 32 Paths of Wisdom,* Netzach – the sphere of Venus – is called the Hidden Consciousness.

29. Return therefore instantly unto the earth, and sleep not for a while; but withdraw thyself from this matter. And it shall be enough.

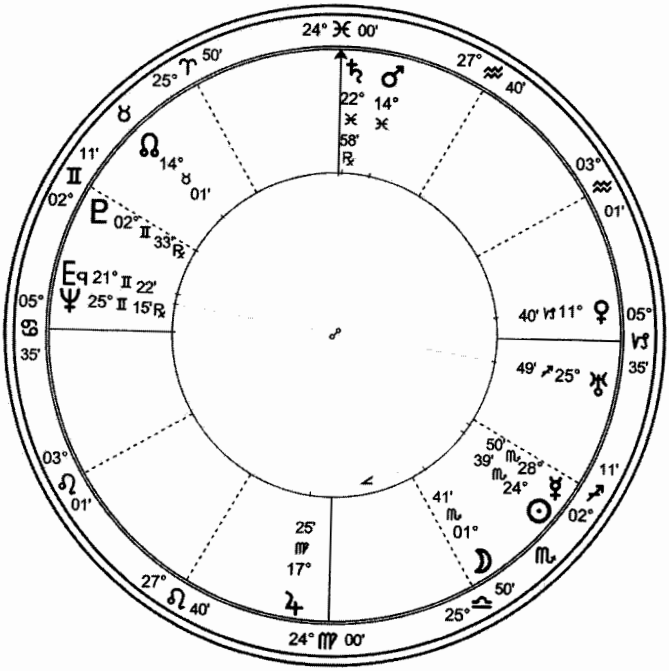
30. Thus then was I obedient unto the voice, and returned into my body.

W'AIN-T-AISSHA, ALGERIA.
December 9, 1909. 8.10-10 p.m.

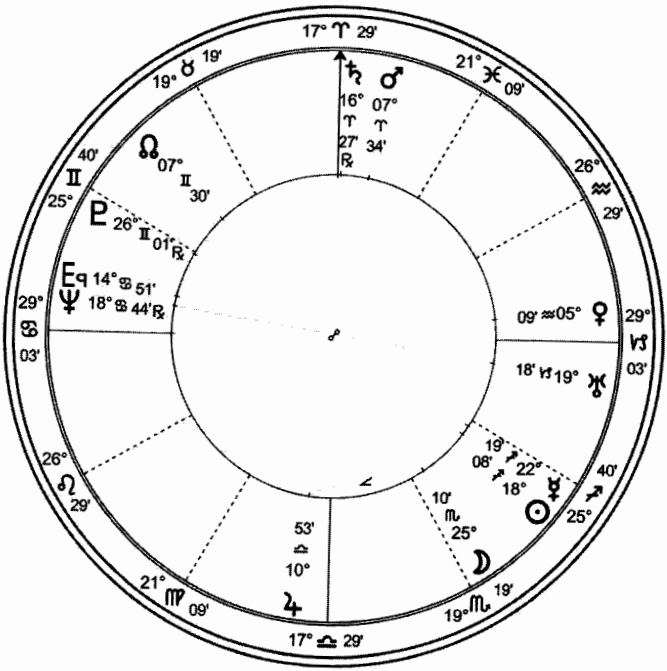
Vision of the 6th Æthyr

1909 December 10, 7:40 p.m. LT
Benishrur, Tunisia: 35N02, 4E34

Sidereal Zodiac
9:40 p.m.:
MC 25♈36
Asc 0♌01
EP 20♋41



Tropical Zodiac
9:40 p.m.:
MC 17♉41
Asc 22♌52
EP 12♌45



The Cry of the 6th Aethyr,
which is called
MAZ ✠ ♌ ♐ ♆
(♒♉♌)

OVERVIEW: A dark, rapidly waning Hecate Moon, in the last days of her lunation, was buried with the Sun deep beneath the horizon. Saturn dominated the Midheaven as this vision began. Venus rapidly approached the western horizon. Both Sidereal and Tropical astrologers would have viewed the Moon as being in Scorpio; and in the Sidereal Zodiac, both luminaries were so placed. The depth, darkness, and sulfurous intensity of these Scorpio luminaries are clearly visible in the vision, enhanced by the o'ershadowing Saturn.

Yet, amidst this, perhaps the two most important astrological considerations are factors of Aleister Crowley's own horoscope. His natal Sun was near the IC when he began this vision, just as it had been at his pre-midnight birth; and transiting Mercury exactly squared his Moon. The weakening light of the lunar phase (just two days shy of a pending solar eclipse), combined with the ego reinforcing and intellect-exacerbating transits of that night, had a dual effect. *(α)* He had difficulty getting deeply into the vision at all. *(β)* He primarily saw mental illusions of the Ape of Thoth, the rattletrap machine-monkey of his own mind. Crowley viewed this as primarily a Mercurial vision: specifically, a vision of Chokmah as the higher Mercury.

Saturn's presence contributes the heaviness and difficulty. She also reinforces the sterility of the last verses. Venus seems to be evident only flittingly, around the time she actually set, near §5.

In the scheme that we have followed throughout this series for correlating the æthyrs to the Tree of Life, this 6th Æthyr corresponds to **Tiphereth in Atziluth.** By the alternate scheme introduced in the 9th Aire, the 6th, 5th, and 4th Æthyrs correspond to Chokmah. This alternate scheme is evident: this is utterly a vision of **Chokmah.** These three æthyrs now beginning foreshadow the 9°=2□ Grade of Magus which Crowley had not yet attained. He was being introduced to its mysteries to the extent then possible.

But there are Tiphereth elements as well. Besides the common interchange of attributions and ideas between Mercury and Sol, Tiphereth symbols also appear in §7, and an essential doctrine of Tiphereth is conveyed in §11. (This may, of course, be contributed by the *Z,* or Sun-Leo, in MAZ.)

MAZ or ♌♐♓ = **Aquarius, Taurus, Leo.** It enumerates to 40 + 1 + 8 = 48. Foremost, this is the value of כוכב, *kokav,* which literally means "star," but is also the proper name of the planet Mercury.[1] This is dead on! It captures most of the obvious themes of the vision.

The astrological correspondences of these three letters are three of the four Kerubic (Fixed or Hub) constellations, corresponding to the Hebrew letters ה, ו, ט. Since ו, Taurus, is the Hebrew conjunction "and," MAZ depicts the union of Heh and Teth, "Aquarius **and** Leo," the alchemical Eagle and Lion, Babalon and the Beast, &c. This interpretation does not show as clearly here as in the 4th Æthyr, where the union of the Sun and Moon is shown. Nonetheless, all three of these æthyrs corresponding to the passage of Chokmah (6th, 5th, 4th) have names inferring this type of **union of opposites** intervening, transcendent, linking third (or "child") principle, just as the Divine Name of Chokmah, יה, *Yah,* is a union of the primal Father and Mother letters, Yod and Heh.

In MAZ, the individual letter attributions show in various places as we move through the Vision.

1. There cometh into the stone the great Angel whose name is Avé, and in him there are symbols which strive for mastery, – Sulphur and the Pentagram, and they are harmonized by the Svastika. These symbols are found both in the name of Avé and in the name of the Æthyr. Thus he is neither Horus nor Osiris. He is

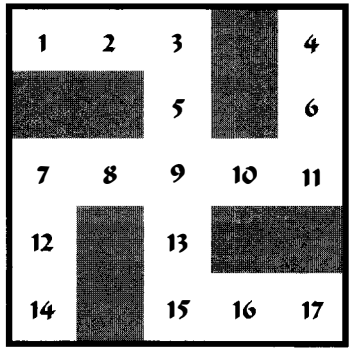
---

[1] It is the star of 48 rays added to the hood of the Practicus A.·.A.·. robe.

called the radiance of Thoth; and this Æthyr is very hard to understand, for the images form and dissolve more rapidly than lightning. These images are the illusions made by the Ape of Thoth. And this I understand, that I am not worthy to receive the mysteries of this Æthyr. And all this which I have seen (being all the thoughts that I have ever thought) is, as it were, a guardian of the Æthyr.

At once, we open with a Qabalistic analysis, characteristic of the Mercury-to-Moon transit in Crowley's horoscope. Avé is the name of one of the more important angels that communicated with Dr. Dee. The name, which was extracted with other angelic names from the important 7 × 7 tablet reproduced in the discussion of the 22nd Æthyr, is also the Latin word for "Hail!" or "Hello." Arguably, Avé was, himself, a dispatched greeting to Dee and Kelley from the Enochian hierarchy.

Crowley saw this angel and this æthyr both corresponding to "Sulphur and the Pentagram... harmonized by the Svastika." By the astrological correspondences of MAZ, fiery Leo is Sulphur, Taurus is the Pentagram (as Atu V), and Aquarius implies the Svastika because *(α)* this is the classic posture of the figure in Atu XVII, The Star; *(β)* it is the shape of the corresponding magical pose, called Isis in Mourning; and *(γ)* the Svastika used as a magical symbol in the Golden Dawn was formed of 17 squares excised from a 25-square matrix:



These attributes also appear in the name Avé, treated as Hebrew correspondences to the Old Æon's slightly flawed Tarot model: אוה = The Fool (א is roughly in the shape of a Svastika), The Hierophant (Atu V for the Pentagram, again), and The Emperor (fiery Aries, and in the shape of ♈, Sulphur).

All of this seems just to be Crowley's intellect settling into things at the session's start, formulating suitable linking images and conceptions for the name of the æthyr.

From these symbols, Crowley then interpreted the messenger Avé as "the radiance of Thoth." His reasoning is absurd – which is a good sign! Intuition is kicking in. The earlier Qabalistic musings can be lumped in with other "illusions by the Ape of Thoth."

He confirms that this æthyr is "beyond his grade." (It is of Chokmah. He had only attained to Binah.) His racing thoughts act as the Kerux,[1] warding the inner side of the æthyr's doorway.

2. I seem quite helpless. I am trying all sorts of magical methods of piercing the veil: and the more I strive, the farther away I seem to get from success. But a voice comes now: Must not understanding lie open unto wisdom as the pyramids lie open to the stars?

Finally, the Voice comes clearly: Binah must lie open unto Chokmah as the pyramids (the City of Pyramids of Binah) lie open to the circle of stars that is the astronomical field of operation of Chokmah. This voice stabilized him – fixed his volatility, to use the alchemical term – opening a vision of the Fixed Mercury.

3. Accordingly, I wait in a certain magical posture which it is not fitting to disclose, and above me appears the starry heaven of night, and one star greater than all the other stars. It is a star of eight rays. I recognize it as the star in the seventeenth key of the Tarot, as the Star of Mercury. And the light of it cometh from the path of Aleph. And the letter Cheth is also involved in the interpretation of this star, and the paths of hé and vau are the separations which this Star unites. And in the heart of the star is an exceeding splendour, – a god standing upon the moon, brilliant beyond imagining. It is like unto the vision of the Universal Mercury. But this is the Fixed Mercury, and hé and vau are the perfected sulphur and salt. But now I am come into the centre of the maze, a whirling dust of stars and great forgotten gods. It is the whirling Svastika which throws off all these things, for the Svastika is in aleph by its shape and number, and in beth by the posi-

[1] A traditional officer in both the Golden Dawn and the ancient Greek mysteries, serving both as guardian and herald.

tion of the arms of the Magician, and in gimel because of the sign of the Mourning of Isis, and thus is the Crown defended by these three thunderbolts. Is not thrice seventeen fifty-one, that is, failure and pain?

4. Now I am shut out again by this black Svastika with a corona of fire about it.

The starry nocturnal sky represents both Chokmah, and the *M* (Aquarius) of MAZ. This corresponds to the path of ה, one of the paths crossed in the initiation of Chokmah.[1] He blended these ideas with that of *kokav,* which is both "star" and "Mercury," and is here a symbol of Chokmah (the stellar field and the "higher Mercury"). Cheth, ח, is "involved in the interpretation" simply because it is the numeral 8 and the initial of חכמה, *Chokmah.* The "Vision of the Universal Mercury" is a Golden Dawn paper that portrays Mercury descending upon a great sea, generally understood as the path of Beth, ב, descending upon Binah.

ה and ו are only Sulphur and Salt in the old Tarot scheme, where they are The Emperor (Aries) and The Hierophant (Taurus), respectively. (He returns to the prior idea here.) In their midst, the swirling Svastika is a galaxy-like spiral maze of stars and gods, into the center of which he is drawn.[2]

5. And a voice cries: Cursed be he that shall uncover the nakedness of the Most High, for he is drunken upon the wine that is the blood of the adepts. And BABALON hath lulled him to sleep upon her breast, and she hath fled away, and left him naked, and she hath called her children together, saying: Come up with me, and let us make a mock of the nakedness of the Most High.

Numerous ideas from this vision were later synthesized in the Class A document, *Liber B vel Magi,* written down by Crowley about two years later. (See Appendix C.) One of these ideas is that of the "curse" of the Grade of Magus. Here, a legend of Chokmah and Binah is woven into a variation of the legend of Noah's drunkenness, from *Genesis* 10. The son who mocked Noah's nakedness was Ham, חם = 48, the value of MAZ.

---

[1] The Path of ו was the invocation of the H.G.A. in the 8th Æthyr. ד was traversed in the Venus-themed 7th Æthyr.

[2] This Svastika is the "admission badge" of the old 1=10 Grade, and a symbol of Kether. It thereby shows that "Kether is in Malkuth."

6. And the first of the adepts covered His shame with a cloth, walking backwards; and was white. And the second of the adepts covered His shame with a cloth, walking sideways; and was yellow. And the third of the adepts made a mock of His nakedness, walking forwards; and was black. And these are three great schools of the Magi, who are also the three Magi that journeyed unto Bethlehem; and because thou hast not wisdom, thou shalt not know which school prevaileth, or if the three schools be not one. For the Black Brothers lift not up their heads thus far into the Holy Chokmah, for they were all drowned in the great flood, which is Binah, before the true vine could be planted upon the holy hill of Zion.

From this story comes the doctrine of the Three Schools of Magick: the White, the Yellow, and the Black. There is no better discussion of this (and nearly no **other** discussion of this) than the three letters on this topic in Crowley's *Magick Without Tears*. The doctrine of the Three Schools of Magick is one way to categorize the varied philosophical and practical schools emerging from the Third Order during humanity's history. These colors are not racial terms, and "the Black School of Magick" is not to be confused with either "the School of Black Magick" or the "Black Brothers." Representative examples of the White, Yellow, and Black schools, respectively, are Rosicrucianism, Taoism, and Buddhism. See the *Magick Without Tears* letters for more details.

In comment to the vision's question of whether "the three schools be not one," Crowley later confirmed, "They are."

Zion in the last sentence is the Hebrew ציון = 156, the same as *Babalon* and other important words (see 156 in Appendix A). This is one of many clues that "Zion" is a specific reference to Binah, an interpretation that fits well with the passage above.

7. Now again I stand in the centre, and all things whirl by with incessant fury. And the thought of the god entereth my mind, and I cry aloud: Behold, the volatile is become fixed; and in the heart of eternal motion is eternal rest. So is the Peace beneath the sea that rageth with her storms; so is the changeful moon, the dead planet that revolveth no more. So the far-seeing, the far-darting hawk is poised passionless in the blue; so also the ibis that is long of limb meditateth solitary in the sign of Sulphur. Behold, I

stand ever before the Eternal One in the sign of the Enterer. And by virtue of my speech is he wrapped about in silence, and he is wrapped in mystery by me, who am the Unveiler of the Mysteries. And although I be truth, yet do they call me rightly the God of Lies, for speech is two-fold, and truth is one. Yet I stand at the centre of the spider's web, whereof the golden filaments reach to infinity.

This is a dynamic sensory expression of the doctrine that 2=9 and 9=2; *i.e.,* that change is stability, and stability change. The volatile has become fixed not by stillness, but by the imperturbability of its incessant motion. "Hawk" is a symbol of Kether, and "ibis" of Chokmah (via Thoth). Chokmah speaks of its relationship to Kether, as of speech to silence. "Speech is two-fold [Chokmah, sephirah 2], and truth is one [Kether, sephirah 1]." Furthermore, there are important mysteries of Chokmah in the sign in which Thoth stands (which Thoth is figuratively giving **down** the Tree of Life, Kether to his back).

Tiphereth symbols appear next. The spider is attributed to Tiphereth, especially because the eight legs remind us of the eight paths into Tiphereth on the Tree of Life. The "web," in this case, is the web of thought *(Ruach).* It is composed of "golden filaments" reaching to infinity. (Yet Arachne's myth also is an expression of the Mysteries of Athena, *i.e.,* Wisdom or Chokmah.)

8. But thou that art with me in the spirit-vision art not with me by right of Attainment, and thou canst not stay in this place to behold how I run and return, and who are the flies that are caught in my web. For I am the inmost guardian that is immediately before the shrine.

Crowley is reminded that he hasn't the full Grade for this vision, so there are things he will not see. "Run and return" is an important Rabbinical Kabbalistic phrase, based on *Ezekiel* 1:14, "And the *Chayoth* [the angels of Kether] running and returning, like the appearance of lightning." In *Sepher Yetzirah* 1:6, the word used for "running" is רצא, *ratzah,* which means both "to run" and "to will." The phrase is used to introduce the image of the Lightning Flash to the design of the Tree of Life:

> Ten ineffable sephiroth: Their mystical image is like the lightning flash. Their fulfillment is boundless. His Word is in them 'running

> and returning.' They rush to His declaration like the whirlwind. They bow themselves before His throne.

That **Word** is the same as the Mercurial god of Chokmah who uses this metaphor in the present vision.[1]

9. None shall pass by me except he slay me, and this is his curse, that, having slain me, he must take my office and become the maker of Illusions, the great deceiver, the setter of snares; he who baffleth even them that have understanding. For I stand on every path, and turn them aside from the truth by my words, and by my magick arts.

10. And this is the horror that was shown by the lake that was nigh unto the City of the Seven Hills, and this is the Mystery of the great prophets that have come unto mankind. Moses, and Buddha, and Lao Tan, and Krishna, and Jesus, and Osiris, and Mohammed; for all these attained unto the grade of Magus, and therefore were they bound with the curse of Thoth. But, being guardians of the truth, they have taught nothing but falsehood, except unto such as understood; for the truth may not pass the Gate of the Abyss.

Now comes a description of a "horror" compared to certain customs from the early Æon of Osiris. It is the "curse" of the Grade of Magus later hinted in *Liber Magi* (Appendix C). Despite Crowley's exposure to it in this vision, it seems to have fled his memory; for he recorded the terrible actuality of it again, years later, during his initiation to the $9^{\circ}=2^{\square}$ Grade, as if exposed to it for the first time. In his diary, he wrote:

> The meditation of this afternoon resulted in an initiation so stupendous that I dare not hint at its Word. It is the supreme secret of a Magus, and it is so awful that I tremble even now – two hours later and more... In a single instant I had the Key to the whole of the Chinese wisdom. In the light... of this truth, all systems of religion and philosophy became absolutely puerile. Even the Law [of Thelema] appears no more than a curious incident. I remain absolutely bewildered, blinded, knowing what blasting image lies in this shrine. It baffles me to understand how my brother Magi, knowing this, ever went on... This experience has shaken me ut-

[1] For further details, see *Sepher Yetzirah: The Book of Formation,* translated and annotated by James A. Eshelman. Los Angeles: College of Thelema, 2007.

> terly; it has been a terrible struggle to force myself to this record... I could write it plainly in a few words of one syllable, and most people would not even notice it. But it has might to hurl every Master of the Temple into the Abyss, and to fling every adept of the Rose Cross down to the Qliphoth. No wonder One said that the *Book T* was in ashes in the Urn of a Magus!

And so on. I only wanted to give a few lines hinting at the enormity of the impact on him when he later encountered it, for comparison to what is written here.

The rest of §10 explains the doctrine later enunciated in *Liber Magi,* which, most simply, is that duality is inherent in all articulated doctrine so that, no matter what truth is declared, it is a babble of falsehood. One must be of Binah, wherein an identity (rather than separation) of opposites is understood, in order not to distort and lose it. Truth cannot abide in reason.

11. But the reflection of the truth hath been shown in the lower Sephiroth. And its balance is in Beauty, and therefore have they who sought only beauty come nearest to the truth. For the beauty receiveth directly three rays from the supernals, and the others no more than one. So, therefore, they that have sought after majesty and power and victory and learning and happiness and gold, have been discomfited. And these sayings are the lights of wisdom that thou mayst know thy Master, for he is a Magus. And because thou didst eat of the Pomegranate in hell, for half the year art thou concealed, and half the year revealed.

> This paragraph expresses an essential doctrine of Tiphereth. Once we get past dualistic thinking, there is nothing to recommend beauty any more than ugliness, except this: That to adhere to Beauty as one's guide is to bring oneself closer to the essence of that which is sought. It is pragmatic. "Success is your proof." To argue against this on logical grounds is to miss the point. It works, so do it!

12. Now I perceive the Temple that is the heart of this Æthyr; it is an Urn suspended in the air, without support, above the centre of a well. And the well hath eight pillars, and a canopy above it, and without there is a circle of marble paving-stones, and without them a great outer circle of pillars. And beyond there is the forest of the stars. But the Urn is the wonderful thing in all this; it

is made of fixed Mercury; and within it are the ashes of the Book Tarot, which hath been utterly consumed.

13. And this is that mystery which is spoken of in the Acts of the Apostles; that Jupiter and Mercury (Kether and Chokmah) visited (that is, inspired), Ephesus, the City of Diana, Binah – was not Diana a black stone? – and they burnt their books of magick.

The initiate of Chokmah is given the symbol of the Urn. This is complementary to the symbol of the Pyramid given to the initiate of Binah.[1] The symbols given here are very beautiful and deep images of Chokmah. The Urn is also the burial urn of the Magus, created to hold the fine white ash that is all remaining of the consumed Magister. The *Book Tarot* is one of the Magus' chief magical tools: it also refers to the circle of 22 Hebrew letters that, in combination, open the 231 Gates of Chokmah known to Qabalists.

The Hermetic-Qabalistic spelling of *Tarot* is תארע = 671. The "Book Tarot" is, therefore, ספר תארע = 1,011. This is also the value of תהום, *tehoom,* the Abyss. (The true value of Tarot is beyond reason.) Consider this in the context of the present vision.

14. Now it seems that the centre of infinite space is that Urn, and Hadit is the fire that hath burnt up the book Tarot. For in the book Tarot was preserved all of the wisdom (for the Tarot was called the Book of Thoth), of the Æon that is passed. And in the Book of Enoch was first given the wisdom of the New Æon. And it was hidden for three hundred years, because it was wrested untimely from the Tree of Life by the hand of a desperate magician. For it was the Master of that Magician who overthrew the power of the Christian church; but the pupil rebelled against the master, for he foresaw that the New (*i.e.,* the Protestant) would be worse than the Old. But he understood not the purpose of his Master, and that was, to prepare the way for the overthrowing of the Æon.

By "the Book of Enoch" he meant the Enochian angelical communications originally received 300 years before his own time. This is one of several places where the Enochian teachings are said to be an early attempt to communicate the Law of Thelema to a hu-

[1] To Binah, the Mother, is given a symbol cognate with the *phallus*, while to Chokmah, the Father, is given a symbol of the *kteis*.

manity not yet ready for it. Crowley believed the "desperate magician" to be Edward Kelley, John Dee's assistant. The "Master" cited was Martin Luther.

15. There is a writing upon the Urn of which I can but read the (two) words: Stabat Crux juxta Lucem. Stabat Lux juxta Crucem.

"The Cross stands by the Light" and "The Light stands by the Cross." Their numeration by the Latin Qabalah Simplex, 230, has no apparent significance. But the eight initials, S.C.I.L. S.L.I.C., enumerate to 78, the number of cards in the Tarot, which §14 said were burned up therein.

16. And there is writing in Greek above that. The word 'nox' written in Greek, and a circle with a cross in the centre of it, a St. Andrew's cross.

A St. Andrew's cross is an X. This, within a circle, is the ensign of the word N.O.X. with which we have become familiar. (See the illustration below of how the letters N, O, and X are derived from the X within the circle.)



17. Then above that is a sigil (?), hidden by a hand.

N.O.X. enumerates to 210. (See 210 in Appendix A.) This is the mystic number of the 20th Path of the Tree of Life, corresponding to י, Yod: Σ(1-20) = 210. The **hand** that hides it is the meaning of Yod. The veil **is** what it veils; that is, what Crowley could not see (being not an initiate of Chokmah) was a symbol meaning much the same thing as the letter Yod.

18. And a voice proceedeth from the Urn: From the ashes of the Tarot who shall make the phoenix-wand? Not even he who by his understanding hath made the lotus-wand to grow in the Great Sea. Get thee back, for thou art not an Atheist, and

though thou have violated thy mother, thou hast not slain thy father. Get thee back from the Urn; thy ashes are not hidden here.

All these are symbols relevant to Chokmah, and not likely to be fully understood by someone not awake in that grade. I am, therefore, limited to explaining the relevance of their outer forms. The R.R. et A.C., at the time of Crowley's initiation to 5=6, assigned a lotus-headed wand to an officer corresponding to Tiphereth; a phoenix-headed wand to an officer corresponding to 6=5; and a wand topped by a wingéd globe to the Chief Adept, corresponding to 7=4. But these are actually reflections downward from the Supernals: On inspection, these symbols are seen to be those of Binah, Chokmah, and Kether, respectively (which, in fact, are the locations of the officers' thrones in the 5=6 sanctuary). Thus, the phoenix wand, with all of the rising-anew-from-fire phoenix symbolism, belongs to Chokmah, as the lotus wand to "the Great Sea" of Binah.

The mystery of atheism will be disclosed in the Cry of the 5th Æthyr.

The end of §18 is quite interesting. It was likely true that, in Crowley's personal psychological patterns, he had "violated his mother" but had not yet slain his adoring projections on his father. This had yet to occur.

19. Then again arose the God Thoth, in the sign of the Enterer, and he drove the seer from before his face. And he fell through the starry night unto the little village in the desert.

Note that the "starry night" was probably not literally (physically) true. The day had been stormy, and it is unlikely the sky was clear. It is the star field of Chokmah, and of the path of Heh, ה, through which he fell, cast back down the Tree by the force of a stream of primal life-fire, flowing through Thoth as He stood before the Crown in a sign of the projection of Light.

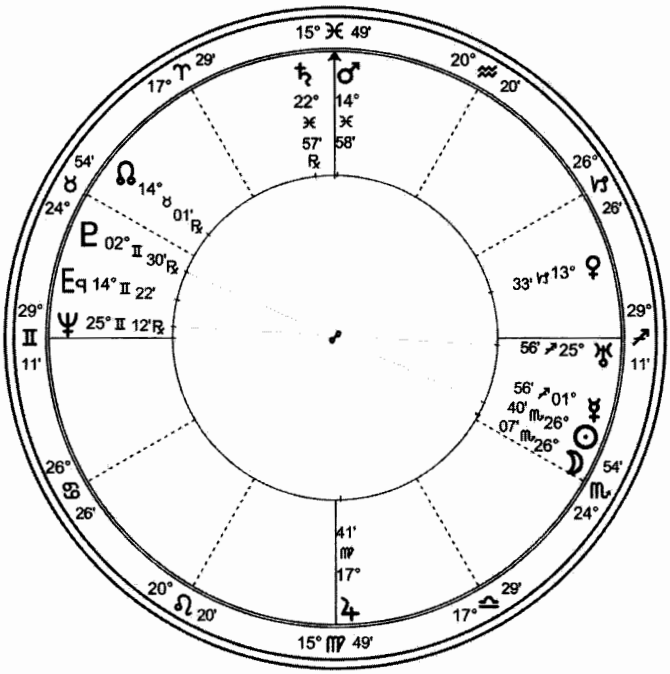
BENISHRUR, ALGERIA.

***December* 10, 1909. 7.40-9.40 p.m.**

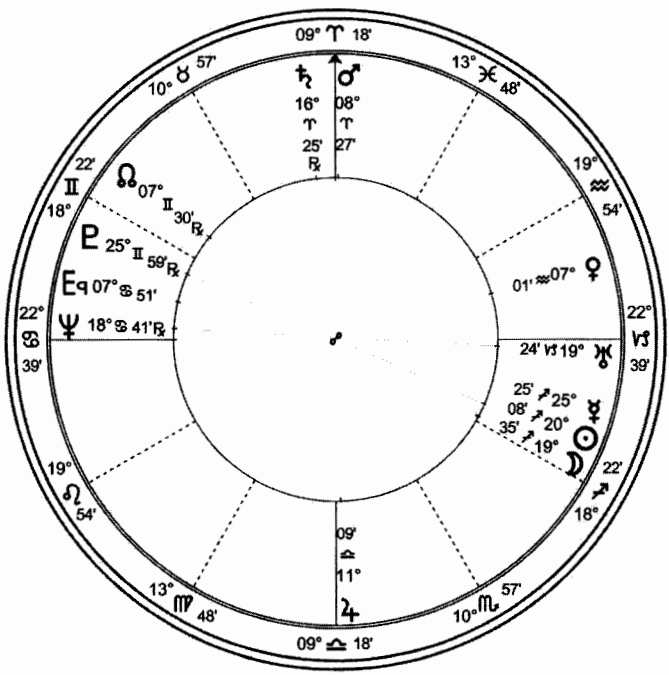
Vision of the 5th Æthyr (Part 1)

1909 December 12, 7:00 p.m. LT
The desert between Benishrur and Tolga, Tunisia: 34N47, 5E03

Sidereal Zodiac
8:12 p.m.:
MC 5♈09
Asc 14♋04
EP 1♋11



Tropical Zodiac
8:12 p.m.:
MC 28♈37
Asc 7♌32
EP 24♋40



The Cry of the 5th Aethyr,
which is called
LIT ✠ ☾ ♑ ♪
(♋ ♐ ♌)

OVERVIEW: No vision in this series speaks more decisively than this one concerning the issue of which zodiac theory is more descriptive. It is the Sidereal Zodiac.

The central feature of the Cry of the 5th Æthyr is the Vision of the Arrow. On December 12, Crowley essayed the æthyr. He was denied the Vision of the Arrow, and told to return the next day. This he did, and got the vision.

On December 12, in the Tropical Zodiac, the Moon was in Sagittarius, sign of the Arrow, and combined with a Sagittarian Sun in the most powerful astrological combination the Moon could have, a solar eclipse. But, by December 13, when Crowley was given the Vision of the Arrow, she had moved on to Tropical Capricorn.

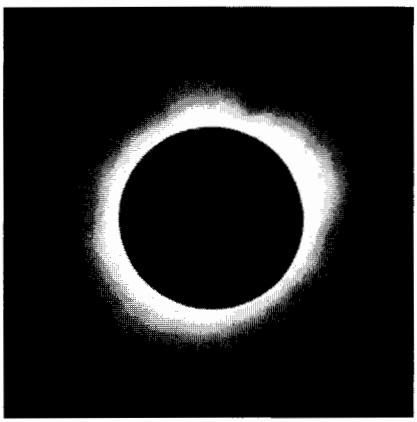
However, on December 12, in the Sidereal Zodiac, the Moon, in her syzygy, was still in Scorpio. It was not until after 2:00 a.m. on the 13th that the Moon entered Sagittarius, where she remained the next evening.

In the Sidereal Zodiac, the Moon-sign correctly identified the day the Vision of the Arrow would be received. The Tropical also conveyed a clear answer, but the answer was clearly wrong. The symbolism of the Arrow is unambiguously related to Sagittarius. It is the central feature of the vision, not a minor side detail.

Besides the lunar sign, the most important astrological feature of these maps is her phase. On December 12, she was less than an hour from a solar eclipse. Though the eclipse was not visible in

North Africa, this does not change the astrological (or, for that matter, astrophysical) impact of the event. A solar eclipse is an exact alignment of the Earth, Moon, and Sun – a New Moon – so close that the Moon actually blocks visibility of the Sun. During most New Moons, the Moon is sufficiently north or south of the plane of the ecliptic that she does not block visibility of the Sun at all. Twice a year, though, at New Moon she is close enough – within half a degree of latitude – that the Sun is eclipsed. At those times, the gravitational pull on Earth is at its greatest. Tidal forces surge at their mightiest. Electromagnetic phenomena sizzle. Nervous systems are impacted.

It is not clear whether Crowley knew this was happening. Not only did the eclipse occur invisibly at night, but there were heavy rains. Crowley did pay attention to such phenomena, but he had been away from European civilization and its media for a few weeks, and may not have noticed this one. Nonetheless, it is rather interesting that the angel who greeted him was described as "black... edged with gold." This is a fair description of an eclipsed Sun. (Maximum totality of this partial eclipse was at 7:32 p.m. Algerian time, about midway through the first phase of the vision, just as the angel appeared in §8.)



In addition to the tremendous surge of psychic and magical energy that the eclipse itself would be expected to unleash, it was, more simply, a New Moon. Magical energies had been waning for days. We would expect that a substantial renewal and empowering would occur now. It did, and this carried him through all of the mighty, majestic visions remaining in the set.

At the time Crowley began the work on December 12, transiting Mars was exactly on the Midheaven, and his own Mars was exactly setting. We would expect a strong Mars influence, therefore. I do not find one, however (besides a little bit of huffing and puffing by the dragon midway through). Angular planets, normally among the strongest of astrological factors, have seemed, in these

visions, primarily to condition the transient astral environment. In this instance, that does not seem to have conditioned the content of the vision at all.

Mercury opposed Pluto exactly. They were aligned along the axis of the Galactic Center which, in the Sidereal Zodiac, is at 2°07′ Sagittarius.[1] Mercury-Pluto aspects indicate penetrating intellectual inquiry, a demand for answers at almost any cost. It is the ultimate agnostic, the transcendental inquirer, and in this hour was in alignment with the central axis of our galaxy in a degree marking the head of the archer's arrow.

Transiting Venus squared Crowley's Jupiter. It is not clear that this had any impact on the vision. (More likely it accounted for his enjoyment of the spectacular gorge through which they hiked earlier in the day.)

While continuing the **Chokmah** theme, this æthyr, additionally, corresponded to **Geburah in Atziluth.** Besides the repeated themes of weaponry and overwhelming force, the central figure of the æthyr's tale is Eros, who is the Hindu god Kama, cognate of the Hebrew כמאל, Kamæl.

LIT or ל = **Cancer, Sagittarius, Dragon's Head.** More specifically, *L* is **the waning Moon;** Cancer is simply the zodiacal expression of both waxing and waning lunar ideas. LIT enumerates to 30 + 10 + 9 = 49. Not only is this number (7 × 7) strikingly expressive of the ideas of both Babalon and Eros, it also gives us very direct "hits" such as הילד, "the child," and חמא, "heat, fury;" along with more generic Babalon-themed words such as דמה, "silent," and הדם, "the blood." Latin provides a wealth of relevant associations for 49, not the least of which, for this vision, are LUX, "light;" FANUM, "temple, shrine;" and GAUDEO, "I rejoice."

The symbolic attributes of each letter of the name LIT also provide many correspondences throughout the vision. Some of these will be mentioned as we proceed.

A few remarks seem warranted on the complex symbolism of Caput Draconis, the Dragon's Head, or North Lunar Node. By magical tradition, the Lunar Nodes are invoked using lunar formulæ. For example, the bottom (or lunar) point of a hexagram is used. Yet the symbolism of Caput in these visions is invariably a great deal more solar than lunar. Probably, Crowley associated a phrase like "the dragon's head" with the erect penis. Surely he also

[1] In the Tropical Zodiac, in December 1909, it was 25°36′ Sagittarius.

fused to this Enochian *T* the Leo ideas of the Hebrew *T*; and, in his handwritten notes, the glyphs for Caput, ♋, and Leo, ♌, are not always distinct. This has created much confusion in some editions of *The Vision & the Voice.*

But, also, Caput seems commonly associated (in the symbolism of these visions, not astrologically) with intense kundalini phenomena. The Dragon's Head seems to bear the dragon-like attributes of the kundalini serpent. Based on experience in earlier visions, these are some of the characteristics we might expect to encounter from it in the present vision; and we do.

1. There is a shining pylon, above which is set the sigil of the eye, within the shining triangle. Light streams through the pylon from before the face of Isis-Hathor, for she weareth the lunar crown of cows' horns, with the disk in the centre; at her breast she beareth the child Horus.

The vision starts at once. We find ourselves standing before a pylon surmounted by the shining eye and triangle. This is inherently a symbol of Chokmah, not only because we know it is, but also because the eye is ע = 70, while the triangle enumerates to 3; and the value of Chokmah, חכמה, is 73. The lunar crescent is especially a symbol of the *L* of LIT.

2. And there is a voice: thou knowest not how the Seven was united with the Four; much less then canst thou understand the marriage of the Eight and the Three. Yet there is a word wherein these are made one, and therein is contained the Mystery that thou seekest, concerning the rending asunder of the veil of my Mother.

We are given a Qabalistic puzzle, much like the one that opened the Cry of the 7th Æthyr. Crowley seems not to have noticed (as his vision indicated he would not) that the name of the æthyr itself portrays "the marriage of the Eight and the Three;" for, in the geomancy-derived gematria theory he was using, its letters are those that he enumerated as 8 (L) and 3 (T), joined by a symbol of the "Chymical Wedding," or alchemical union of opposites (I = ♐ = Atu XIV). All three letters in the name LIT, by the geomancy model, are symbolic of the honeymoon night ("the rending asunder of the veil"), for Cancer, The Chariot, Atu VII, shows "the

presentation of the sacramental cup," and Luna, The Priestess, Atu II, portrays "the virginal veil."

3. Now there is an avenue of pylons (not one alone), steep after steep, carved from the solid rock of the mountain; and that rock is a substance harder than diamond, and brighter than light, and heavier than lead. In each pylon is seated a god. There seems an endless series of these pylons. And all the gods of all the nations of the earth are shown, for there are many avenues, all leading to the top of the mountain.

4. Now I come to the top of the mountain, and the last pylon opens into a circular hall, with other pylons leading out of it, each of which is the last pylon of a great avenue; there seem to be nine such pylons. And in the centre is a shrine, a circular table, supported by marble figures of men and women, alternate white and black; they face inwards, and their buttocks are almost worn away by the kisses of those who have come to worship that supreme God, who is the single end of all those diverse religions. But the shrine itself is higher than a man may reach.

Most basic Chokmah symbols are circles or wheels. This shrine is no different. Its meaning is at once recognizable: It shows innumerable paths to a mountaintop (the most common symbol of the apex of human spiritual evolution). All paths lead to a common peak and common center. This is one of the most inspiring symbols in all of these visions.

5. But the Angel that was with me lifted me, and I saw that the edge of the altar, as I must call it, was surrounded by holy men. Each has in his right hand a weapon – one a sword, one a spear, one a thunderbolt, and so on, but each with his left hand gives the sign of silence. I wish to see what is within their ring. One of them bends forward so that I may whisper the pass-word. The Angel prompts me to whisper: "There is no god." So they let me pass, and though there was indeed nothing visible therein, yet there was a very strange atmosphere, which I could not understand.

6. Suspended in the air there is a silver star, and on the forehead of each of the guardians there is a silver star. It is a pentagram, – because, says the Angel, three and five are eight; three

and eight are eleven. (There is another numerical reason that I cannot hear.)

7. And as I entered their ring, they bade me stand in their circle, and a weapon was given unto me. And the pass-word that I had given seems to have been whispered round from one to the other, for each one nods gravely as if in solemn acquiescence, until the last one whispers the same words in my ears. But they have a different sense. I had taken them to be a denial of the existence of God, but the man who says them to me evidently means nothing of the sort: What he does mean I cannot tell at all. He slightly emphasized the word "there."

The password in this circle of Magi is, "*There* is no god." Compare Hadit's words in *Liber L.*, Cap. 2, "I am alone: there is no God where I am" (v. 23); and, "In the sphere I am everywhere the center, as she, the circumference, is nowhere found. Yet she shall be known & I never" (vv. 3-4). Also, the Islamic, "Allah is the atheist; He has no Allah."

The Silver Star is, of course, the symbol of the Third Order (S∴S∴) of A∴A∴, given here as a pentagram.

8. And now all is suddenly blotted out, and instead appears the Angel of the Æthyr. He is all in black, burnished black scales, just edged with gold. He has vast wings, with terrible claws on the ends, and he has a fierce face, like a dragon's, and dreadful eyes that pierce one through and through.

9. And he says: O thou that art so dull of understanding, when wilt thou begin to annihilate thyself in the mysteries of the Æthyrs? For all that thou thinkest is but thy thought; and as there is no god in the ultimate shrine, so there is no I in thine own Cosmos.

10. They that have said this are of them that understood. And all men have misinterpreted it, even as thou didst misinterpret it. He says some more: I cannot catch it properly, but it seems to be to the effect that the true God is equally in all the shrines, and the true I in all the parts of the body and the soul. He speaks with such a terrible roaring that it is impossible to hear the words: one catches a phrase here and there, or a glimpse of the idea. With every word he belches forth smoke, so that the whole Æthyr becomes full of it.

11. And now I hear the Angel: Every particle of matter that forms the smoke of my breath is a religion that hath flourished among the inhabitants of the worlds. Thus are they all whirled forth in my breath.

12. Now he is giving a demonstration of this Operation. And he says: Know thou that all the religions of all the worlds end herein, but they are only the smoke of my breath, and I am only the head of the Great Dragon that eateth up the Universe; without whom the Fifth Æthyr would be perfect, even as the first. Yet unless he pass by me, can no man come unto the perfections.

The angel's colors are of a solar eclipse, but he is essentially a dragon – the Dragon's Head symbolism of the æthyr's name, and of the eclipse. He asks when the seer will truly annihilate himself "in the mysteries of the Æthyrs." (Crowley mostly held himself back in these visions, keeping a link to his *Ruach* so that he could bring back a record for posterity.) §9 is an observation from Binah's perspective. In §10, the "terrible roaring" is surely kundalini, represented by this "dragon" – a preparation of Crowley for the more intense experience that was to follow the next day. The "head of the Great Dragon" in §12 is, of course, ♌, the *T* in LIT.

13. And the rule is ended that hath bound thee, and this shall be thy rule: that thou shalt purify thyself, and anoint thyself with perfume; and thou shalt be in the sunlight, the day being free from clouds. And thou shalt make the Call of the Æthyr in silence.

The method of invoking the æthyrs given in the 9th Æthyr is abrogated. This new method is of all simplicity. In the style of the best magical ritual, its literals also veil symbolic meanings (which, however, would not benefit from over-interpretation).

14. Now, then, behold how the head of the dragon is but the tail of the Æthyr! Many are they that have fought their way from mansion to mansion of the Everlasting House, and beholding me at last have returned, declaring, "Fearful is the aspect of the Mighty and Terrible One." Happy are they that have known me for whom I am. And glory unto him that hath made a gallery of my throat for his arrow of truth, and the moon for his purity.

15. The moon waneth. The moon waneth. The moon waneth. For in that arrow is the Light of Truth that overmastereth the

light of the sun, whereby she shines. The arrow is fledged with the plumes of Maat, that are the plumes of Amoun, and the shaft is the phallus of Amoun, the Concealed One. And the barb thereof is the star that thou sawest in the place where was No God.

The Dragon's Head is the tail of the æthyr, the last letter in the name LIT. He asserts that he is only one ordeal along the route. The last sentence of §14 spells the name of the æthyr backwards, by symbols. The instruction is to enter the mouth of this dragon if we would proceed.

§15 opens with the waning Moon, or *L,* and the arrow, *I.* The symbols begin to interweave, and resist simple commentary: For example, notice that two letters in LIT correspond to Samekh and Gimel, two of the three paths on the Middle Pillar of the Tree of Life, and the specific two that are most commonly called "The Path of the Arrow."

16. And of them that guarded the star, there was not found one worthy to wield the Arrow. And of them that worshipped there was not found one worthy to behold the Arrow. Yet the star that thou sawest was but the barb of the Arrow, and thou hadst not the wit to grasp the shaft, or the purity to divine the plumes. Now therefore is he blessed that is born under the sign of the Arrow, and blessed is he that hath the sigil of the head of the crowned lion and the body of the Snake and the Arrow therewith.

17. Yet do thou distinguish between the upward and the downward Arrows, for the upward arrow is straitened in its flight, and it is shot by a firm hand, for Jesod is Jod Tetragrammaton, and Jod is a hand, but the downward arrow is shot by the topmost point of the Jod; and that Jod is the Hermit, and it is the minute point that is not extended, that is nigh unto the heart of Hadit.

Yesod (יסוד) is the "Yod-Sod (י־סוד), or "secret hand" (among other ideas). It is called the "Hand of יהוה," which launches the Arrow (Samekh) from the bow (קשת, *qesheth,* the three lowest paths on the Tree of Life). In *The Zohar,* it is equated to the phallus of the Most High. We are told that this "arrow of truth" flies "true." It is straightened in its flight. The journey inward draws us tightly toward the single point of our aim.

18. And now it is commanded thee that thou withdraw thyself from the Vision, and on the morrow, at the appointed hour, shall it be given thee further, as thou goest upon thy way, meditating this mystery. And thou shalt summon the Scribe, and that which shall be written, shall be written.

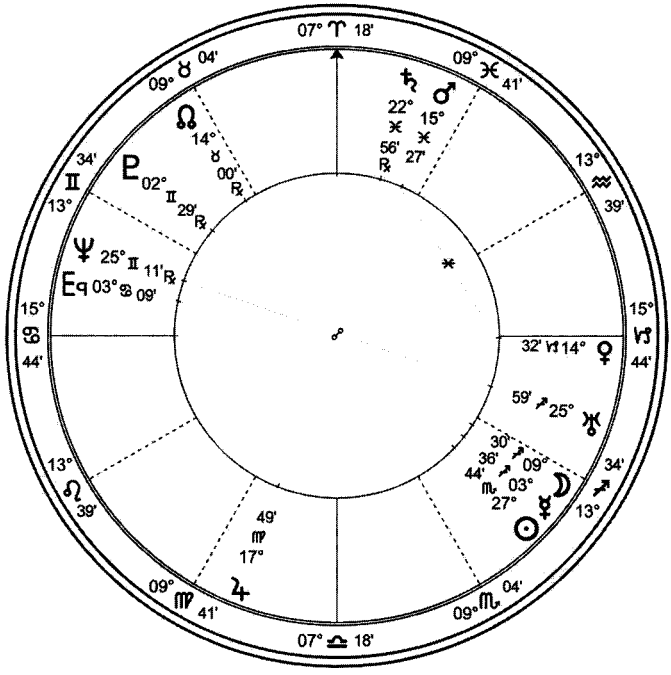
19. Therefore I withdraw myself, as I am commanded.

THE DESERT BETWEEN BENSHRUR AND TOLGA.
December 12, 1909. 7-8.12 p.m.

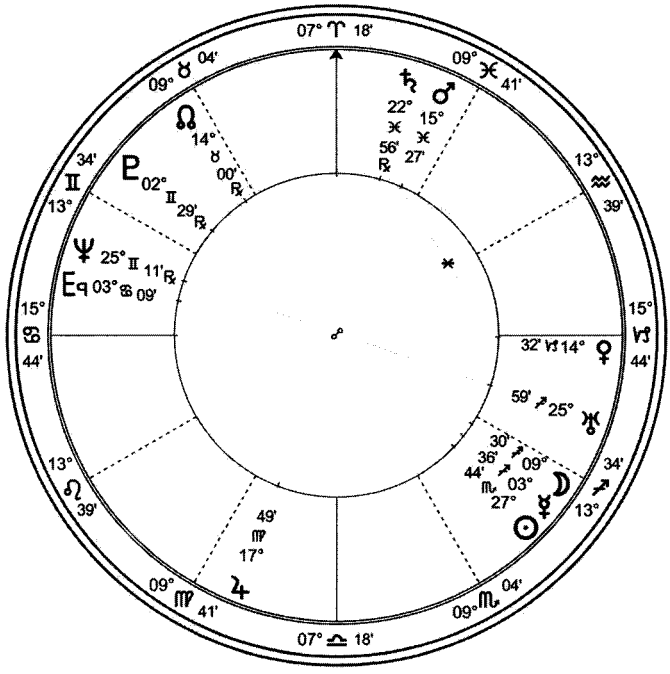
Vision of the 5th Æthyr (Part 2)

1909 December 13, 8:15 p.m. LT
Tolga, Algeria: 34N46, 5E22

Sidereal Zodiac
10:10 p.m.:
MC 6♉12
Asc 9♌24
EP 1♌43



Tropical Zodiac
10:10 p.m.:
MC 29♉40
Asc 2♍53
EP 25♌12



The Cry of the 5th Aethyr (Part 2), which is called LIT ✠ ☾ ⅂ ⁄ (♋♐♌)

20. Now then art thou approached unto an august Arcanum; verily thou art come unto the ancient Marvel, the winged light, the Fountains of Fire, the Mystery of the Wedge. But it is not I that can reveal it, for I have never been permitted to behold it, who am but the watcher upon the threshold of the Æthyr. My message is spoken, and my mission is accomplished. And I withdraw myself, covering my face with my wings, before the presence of the Angel of the Æthyr.

Crowley returns to the Vision of the 5th Æthyr on the 13th. The solar eclipse has passed. The Moon has passed from Scorpio to Sagittarius.

He is to be introduced to the mystery of the æthyr. Each of the metaphorical titles given him for this mystery is a poetic reference to his pending kundalini experience ("ancient Marvel," "winged light," "Fountains of Fire," "Mystery of the Wedge").

21. So the Angel departed with bowed head, folding his wings across.

22. And there is a little child in a mist of blue light; he hath golden hair, a mass of curls, and deep blue eyes. Yea, he is all golden, with a living, vivid gold. And in each hand he hath a snake; in the right hand a red, in the left hand a blue. And he hath red sandals, but no other garment.

This golden child is described in substantially solar symbols; but he is identified later as Eros, which equates him also with Geburah (like the Hindu god Kama). His symbols are those of kundalini, his snakes being *Pingala* to his right and *Ida* to his left, the currents of Fire and Water (or Sun and Moon), respectively.

23. And he sayeth: Is not life a long initiation unto sorrow? And is not Isis the Lady of Sorrow? And she is my mother. Nature is her name, and she hath a twin sister Nephthys, whose name is Perfection. And Isis must be known of all, but of how few is Nephthys known! Because she is dark, therefore is she feared.

24. But thou who hast adored her without fear, who hast made thy life an initiation into her Mystery, thou that hast neither mother nor father, nor sister nor brother, nor wife nor child, who hast made thyself lonely as the hermit crab that is in the waters of the Great Sea, behold! when the sistrons are shaken, and the trumpets blare forth the glory of Isis, at the end thereof there is silence, and thou shalt commune with Nephthys.

The angel declares a mystery of Binah. He contrasts Isis, bright even in her sorrow, with her twin, Nephthys, the dark and unknown aspect of mystery.

25. And having known these, there are the wings of Maut the Vulture. Thou mayest draw to an head the bow of thy magical will; thou mayest loose the shaft and pierce her to the heart. I am Eros. Take then the bow and the quiver from my shoulders and slay me; for unless thou slay me, thou shalt not unveil the Mystery of the Æthyr.

Maut is used to symbolize the oldest, deepest idea of the mother, more primal even than Isis and Nephthys. Beneath her wings, Crowley's task is to slay Eros: to slay not only desire, but that most vital, divine aspect of his desire-force. 'Ερος = 365, the number of days in a year, which links him to the solar deities Μειθρας and 'Αβραξας (both also total 365). His symbols resemble those of some images of 'Αβραξας.

26. Therefore I did as he commanded; in the quiver were two arrows, one white, one black. I cannot force myself to fit an arrow to the bow.

27. And there came a voice: It must needs be.

28. And I said: No man can do this thing.

29. And the voice answered, as it were an echo: *Nemo hoc facere potest.*

30. Then came understanding to me, and I took forth the Arrows. The white arrow had no barb, but the black arrow was barbed like a forest of fish-hooks; it was bound round with brass, and it had been dipped in deadly poison. Then I fitted the white arrow to the string, and I shot it against the heart of Eros, and though I shot with all my force, it fell harmlessly from his side. But at that moment the black arrow was thrust through mine own heart. I am filled with fearful agony.

31. And the child smiles, and says: Although thy shaft hath pierced me not, although the envenomed barb hath struck thee through; yet I am slain, and thou livest and triumphest, for I am thou and thou art I.

He must set aside his resistance to slaying this beautiful, innocent child. He asserts that no man can do it. He hears the response that, yes, NEMO ("No Man," the Master of the Temple $8^{\circ}=3^{\square}$) **can** do it! The Latin phrase §29 adds to 186, like the Hebrew נסיוני, *nissyoni*, "a test or trial," the name of the particular consciousness attributed to Samekh, ס, Sagittarius: He is being tested again by the symbolism of the arrow that he must shoot. 186 is also θελημα (Thelema) + ἀγαπη (Agape): There is no division between love and will.

The result of his trial is expressed in the paradoxical language of the Supernals, and the reader likely will understand this intuitively, though it is a rat's nest of confusion to the intellect.

32. With that he disappears, and the Æthyr splits with a roar as of ten thousand thunders. And behold, The Arrow! The plumes of Maat are its crown, set about the disk. It is the Ateph crown of Thoth, and there is the shaft of burning light, and beneath there is a silver wedge.

33. I shudder and tremble at the vision, for all about it are whorls and torrents of tempestuous fire. The stars of heaven are caught in the ashes of the flame. And they are all dark. That which was a blazing sun is like a speck of ash. And in the midst the Arrow burns!

Again the scene changes, this time to the rapturous Vision of the Arrow. Crowley did not report experiencing a kundalini rush, but the images, feelings, sounds, and other sensations are unmistakable. Note that the silver crescent of the Moon (the instinctual force rooted in Yesod) propels this arrow. This crescent is also the astral ensign of the *Svadisthana chakra* located in the spine behind the lower abdomen, attributed to Mars and Water, and associated with sexuality and all other biologically rooted creative force.

34. I see that the crown of the Arrow is the Father of all Light, and the shaft of the Arrow is the Father of all Life, and the barb of the Arrow is the Father of all Love. For that silver wedge is like a lotus flower, and the Eye within the Ateph Crown crieth: I watch. And the Shaft crieth: I work. And the Barb crieth: I wait. And the Voice of the Æthyr echoeth: It beams. It burns. It blooms.

"It beams. It burns. It blooms." Crowley wrote that, "These are the Words of a certain Grade of A∴A∴." It is not clear how literally he meant this; there is no record known to me of anything formal in this regard. The words could apply quite appropriately to several different grades – certainly to any grade from $5^{\circ}=6^{\square}$ onward.[1]

35. And now there cometh a strange thought; this Arrow is the source of all motion; it is infinite motion, yet it moveth not, so that there *is* no motion. And therefore there is no matter. This Arrow is the glance of the Eye of Shiva. But because it moveth not, the universe is not destroyed. The universe is put forth and swallowed up in the quivering of the plumes of Maat, that are the plumes of the Arrow: but those plumes quiver not.

36. And a voice comes: That which is above is *not* like that which is below.

37. And another voice answers it: That which is below is *not* like that which is above.

38. And a third voice answers these two: What is above and what is below? For there is the division that divideth not, and the multiplication that multiplieth not. And the One is the Many. Behold, this Mystery is beyond understanding, for the winged globe

---

[1] The three phrases, respectively, summarize certain aspects of the three Adept grades, Adeptus Minor or $5^{\circ}=6^{\square}$, Adeptus Major or $6^{\circ}=5^{\square}$, and Adeptus Exemptus or $7^{\circ}=4^{\square}$, but in a way that is concentrated already in the $5^{\circ}=6^{\square}$.

is the crown, and the shaft is the wisdom, and the barb is the understanding. And the Arrow is one, and thou art lost in the Mystery, who art but as a babe that is carried in the womb of its mother, that art not yet ready for the light.

Several paragraphs follow that contain musings in the "reversal" sort of thinking that is characteristic of the Supernals. (So much of this vision defies commentary, so I skip past it. That is, where a comment could be made, it is likely self-evident to the reader.)

39. And the vision overcometh me. My sense is stunned; my sight is blasted; my hearing is dulled.

40. And a voice cometh: Thou didst seek the remedy of sorrow; therefore all sorrow is thy portion. This is that which is written: "God hath laid upon him the iniquity of us all." For as thy blood is mingled in the cup of BABALON, so is thine heart the universal heart. Yet is it bound about with the Green Serpent, the Serpent of Delight.

41. It is shown me that this heart is the heart that rejoiceth, and the serpent is the serpent of Death, for herein all the symbols are interchangeable, for each one containeth in itself its own opposite. And this is the great Mystery of the Supernals that are beyond the Abyss. For below the Abyss, contradiction is division; but above the Abyss, contradiction is Unity. And there could be nothing true except by virtue of the contradiction that is contained in itself.

The quote in §40 is from *Isaiah* 53:6. It is preceded, in v. 4, by the relevant: "Surely he hath borne our griefs, and carried our sorrows." The commingling of the Adept's life with the All (and how much more that of the Master!) is reciprocal. The last two sentences of §40 allude to *Liber LXV,* 3:18-20, which read, in part:

> O Snake of Emerald, Thou hast no time Past, no time To Come. Verily Thou art not... Also Thy coils are of infinite range; the Heart that Thou dost encircle is an Universal Heart.

Do not miss the explanation, in §41, of the difference in consciousness above vs. below the Abyss: "below the Abyss, contradiction is division; but above the Abyss, contradiction is Unity." This is a fundamental concept. It makes plain much in these visions that might otherwise be obscure or indecipherable.

42. Thou canst not believe how marvellous is this vision of the Arrow. And it could never be shut out, except the Lords of Vision troubled the waters of the pool, the mind of the Seer. But they send forth a wind that is a cloud of Angels, and they beat the water with their feet, and little waves splash up – they are memories. For the seer hath no head; it is expanded into the universe, a vast and silent sea, crowned with the stars of night. Yet in the very midst thereof is the arrow. Little images of things that were, are the foam upon the waves. And there is a contest between the Vision and the memories. I prayed unto the Lords of Vision, saying: O my Lords, take not away this wonder from my sight.

Read this paragraph for the feelings induced, the point of view experienced. Although the details are highly individual to this one mystic on this one occasion, the still, silent, expanded state experienced will be recognized by many.

43. And they said: It must needs be. Rejoice therefore if thou hast been permitted to behold, even for a moment, this Arrow, the austere, the august. But the vision is accomplished, and we have sent forth a great wind against thee. For thou canst not penetrate by force, who hast refused it; nor by authority, for thou hast trampled it under foot. Thou art bereft of all but understanding, O thou that art no more than a little pile of dust!

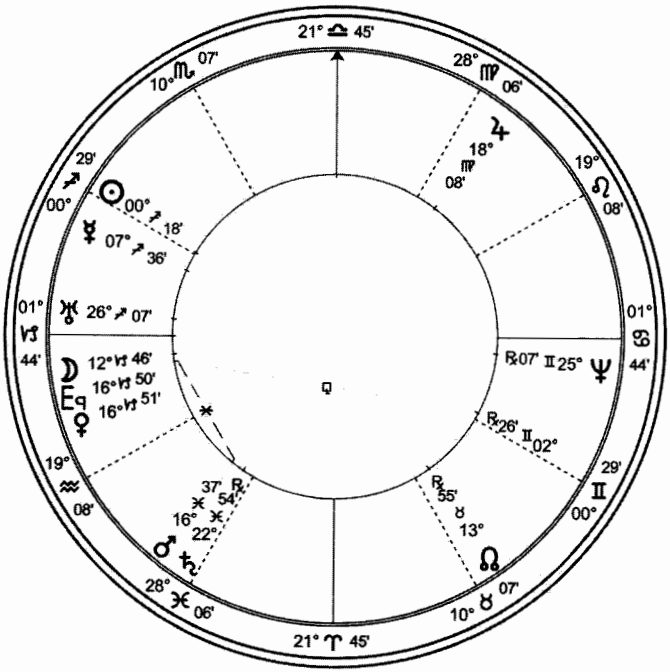
44. And the images rise up against me and constrain me, so that the Æthyr is shut against me. Only the things of the mind and of the body are open unto me. The shew-stone is dull, for that which I see therein is but a memory.

TOLGA, ALGERIA.
December 13, 1909. 8.15-10.10 p.m.

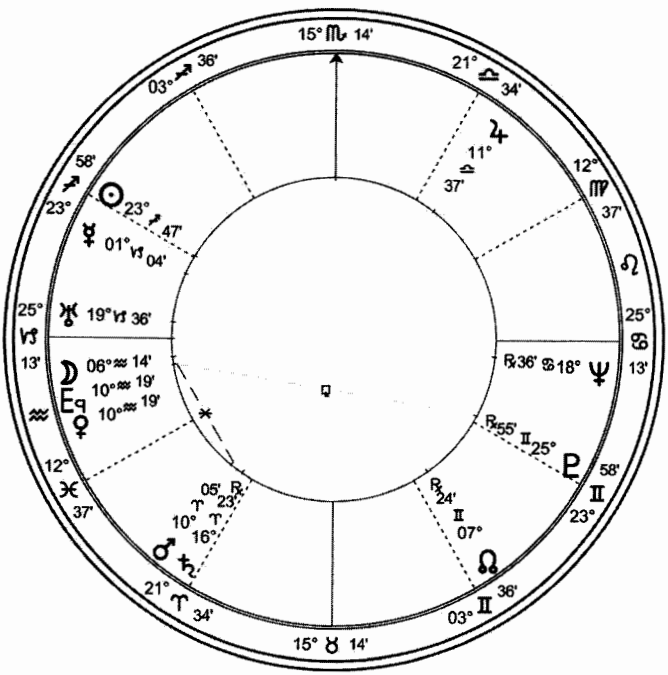
Vision of the 4th Æthyr

1909 December 16, 9:00 a.m. LT
Biskra, Algeria: 34N51, 5E44

Sidereal Zodiac
10:30 a.m.:
MC 13♏40
Asc 29♑39
EP 9♒55



Tropical Zodiac
10:30 a.m.:
MC 7♐09
Asc 23♒07
EP 3♓24



The Cry of the 4th Aethyr,
which is called
PAZ ✠ ♌ ♐ ♆
(♋♉♌)

OVERVIEW: Uranus and Neptune were just past the horizon as this vision began. Throughout this series, their angularity has been the mark of especially transformative or "breakthrough" visions.

Venus and the Moon prepared to rise. At the time the vision began, Venus was **exactly** on the Eastpoint. What could be more suitable for an angular Venus than a vision of rapturous cosmic lovemaking? As the vision progressed, these two planets rose, passing the Ascendant (as best we can judge passage of time within the transcript) about the time §§8-14 were being experienced, at the height of the passion.

In the intervening three days since the sojourn of the 5th Æthyr, Luna had continued past her conjunction with the Sun and was, by now, well into her increase. The astral vital energies were again rising, as is evident in the vision. Additionally, Venus was exactly sextile Mars that morning, a further indication of emotional-physical passion and the raptures of the flesh.

Furthermore, the Sun was exactly square Crowley's Moon (separating, but still within 1°). Sun-Moon aspects are as indicative of sexual passion as Venus-Mars, and even more indicative of the union of sexual complements. As we shall see below, this idea of the wedding of Sun and Moon is fundamental to this æthyr, regardless of who explores it, or when.

In the Tropical Zodiac, the Moon was in Aquarius. I find nothing corresponding to Aquarius in this vision, other than passing

references to the night, which can be found in most visions in this series. Nor is this primarily a vision of Nuit, or even Babalon, but, rather, of her daughter, who is the **final** Heh in Tetragrammaton.

In the Sidereal Zodiac, the Moon is in Capricorn. This is much better! Almost universally, from culture to culture, the goat is a symbol of wild, insatiable lust. The rising of the erotic Moon-Venus pair in Capricorn is a spectacular description of the main event dominating the vision, the nonstop, eternal copulation of archetypal forces. The symbolism is even more precise: §13 describes coition with a goat (probably just as Venus rose in Capricorn). The rapture from the beginning, the desolation at the end, and specific references in the midst to the powers of Saturn, ruler of Capricorn, all affirm the Capricornian nature of the vision.

One more sign position deserves attention. In the Sidereal zodiac, the Sun had entered Sagittarius. This differentiates the visions of these final four æthyrs from all that have come before. All of the others had the Sun in Scorpio. Theoretically, we would have regarded the Sun-sign as far too slow changing to have a serious impact on these visions. It is hard to miss, though, the persistent Scorpio themes thus far: sexuality, death, and transformation have been their keynote, often supplemented by images of war and the progressive disclosure of the devouring, sexual, serpentine goddess Babalon. Obviously, this first Sagittarian vision has no shortage of sexual symbolism! (The Moon's presence in the constellation of Mars' exaltation seems to bear the brunt of this, rather than the Sun in Mars' nocturnal home); and we shall certainly see continued unveiling of Babalon in the visions to come. Nonetheless, it behooves us to be mindful of this change, and to begin watching for a shift, should there be one, from the raw, raging Scorpio, ruled by the god of war, into the more uplifting and civilizing Sagittarius, associated by astrologers today with Jupiter, and by the ancients with Artemis-Diana, the goddess of the hunt.

This third æthyr of the **Chokmah** set (6th, 5th, 4th) corresponds also to **Chesed of Atziluth.** None of the symbols of this vision are classic Chesed symbols, except that the angels in §2 are in the colors of Chesed in the Princess Scale. The central image, however – a variation of Shiva and Shakti entwined – is that which I have long regarded to be the Magical Image of Da'ath.

PAZ or ♌♐♈ = **Cancer, Taurus, Leo.** It enumerates to 80 + 1 + 7 = 88. In Hebrew, this number corresponds to passionate and

fitting words, such as נחל, *nachal,* "roaring, seething, burning;" חמם, *chamam,* "to be hot;" חכלל, *chak'lal,* "redness;" and כחכם, *kochakem,* "your strength." It is also חף, *chaph,* "pure, innocent," which this orgiastic union most certainly is. Nor should we overlook the rather obvious נגלה, *nigleh,* "naked." In Greek, 88 is the value of νικη, "victory," synonymous with the Hebrew *Netzach,* the name of the sphere of Venus. In Latin, among several other interesting things, it is VICTORIA – again, "victory," or Netzach, the Venus-associated sephirah embodying the desire force – and AQUA VITÆ, "the water of life." This is an excellent showing.

However, it is in the meaning of the individual letters of the name PAZ that the central symbol of this æthyr stands disclosed. The Enochian letters, remember, are attributed to geomantic figures, which, in turn, are attributed primarily to the planets. The zodiacal correspondences are dual particularizations of the positive and negative modes of each planet. (For review, see the table in the Introduction.) When we say that the Enochian P and L correspond to Cancer, we really mean that they are the positive and negative expressions of the Moon, waxing and waning respectively. When we say that G and Z correspond to Leo, we really mean that they reflect the positive-negative polarity of the Sun, differentiated by whether he has northern (summer) or southern (winter) declination. It is the same with the other planets, each of which is expressed through the "day" or "night" rulership (the masculine or feminine sign that it rules). Thus, the Enochian A corresponds to Taurus because this is the "night home" of Venus. By expressing these letters through the zodiacal signs we get more differentiation of function, a greater richness of symbolism, and thus more magical and psychological vitality. Therefore, the sign symbols are the most commonly employed.

But we should not let our common habit cause us to miss the elegant symbolism in this æthyr's name. PAZ shows the Moon (P, ☊) and Sun (Z, ☉) conjugally joined by "the night house of Venus," Taurus (A, ♉), which corresponds to the Hebrew letter Vav, ו. The simplest reading of the name PAZ is, "the Moon and the Sun conjugally joined;" and the Moon is, more specifically, shown in her **positive** expression and her increase, as the Sun is shown in his **negative,** or winter, expression. This detail of their relationship is borne out in the imagery of the vision, wherein the heat of their union has infused each with basic characteristics of the other.

0. The Stone is translucent and luminous, and no images enter therein.

1. A voice says: Behold the brilliance of the Lord, whose feet are set upon him that pardoneth transgression. Behold the six-fold Star that flameth in the Vault, the seal of the marriage of the great White King and his black slave.

Within the topaz of his scrying stone, on the first clear and sunny morning after days of rain, Crowley first saw a brilliant six-fold star: the hexagram, or star of David (*lit.*, of love). It is the ♉ or ו (= 6 in Hebrew) in the midst of the name PAZ, uniting the Sun (Z) and the Moon (P), here represented by a White King and Black Queen, variants of European and Tibetan alchemical symbols.

2. So I looked into the Stone, and beheld the six-fold Star: the whole Æthyr is as tawny clouds, like the flame of a furnace. And there is a mighty host of Angels, blue and golden, that throng it, and they cry: Holy, Holy, Holy art thou, that art not shaken in the earthquakes, and in the thunders! The end of things is come upon us; the day of be-with-us is at hand! For he hath created the universe, and overthrown it, that he might take his pleasure thereupon.

These angels, the color of Chesed in the Princess Scale, may be the *Chashmalim.* They recite a common religious theme concerning the rapture of the primary creator-god.

3. And now, in the midst of the Æthyr, I beheld that god. He hath a thousand arms, and in each hand is a weapon of terrible strength. His face is more terrible than the storm, and from his eyes flash lightnings of intolerable brilliance. From his mouth run seas of blood. Upon his head is a crown of every deadly thing. Upon his forehead is the upright tau, and on either side of it are signs of blasphemy. And about him clingeth a young girl, like unto the king's daughter that appeared in the ninth Æthyr. But she is become rosy by reason of his force, and her purity hath tinged his black with blue.

4. They are clasped in a furious embrace, so that she is torn asunder by the terror of the god; yet so tightly clingeth she about him, that he is strangled. She hath forced back his head, and his

throat is livid with the pressure of her fingers. Their joint cry is an intolerable anguish, yet it is the cry of their rapture, so that every pain, and every curse, and every bereavement, and every death of everything in the whole universe, is but one little gust of wind in that tempest-scream of ecstasy.

5. The voice thereof is not articulate. It is in vain to seek comparison. It is absolutely continuous, without breaks or beats. If there seem to be vibration therein, it is because of the imperfection of the ears of the seer.

6. And there cometh an interior voice, which sayeth to the seer that he hath trained his eyes well and can see much; and he hath trained his ears a little, and can hear a little; but his other senses hath he trained scarcely at all, and therefore the Æthyrs are almost silent to him on those planes. By the senses are meant the spiritual correlations of the senses, not the physical senses. But this matters little, because the Seer, so far as he is a seer, is the expression of the spirit of humanity. What is true of him is true of humanity, so that even if he had been able to receive the full Æthyrs, he could not have communicated them.

These paragraphs show the central image or event of the vision, the ecstatic sexual union of the Sun and Moon. In Qabalistic terms, these are specifically the Yod (י) and Heh-final (ה) of the Great Name יהוה, corresponding not to the Father and Mother, but to the Father and Daughter. She is the "soul of innocence" of Malkuth who, by her union with "the Son" – this refers to the Knowledge & Conversation of the Holy Guardian Angel, her wedding in Tiphereth – has been "placed upon the throne of her Mother" – borne all the way to Binah in the central event of these visions for Crowley, the crossing of the Abyss and the attainment of the Grade of Magister Templi $8^{\circ}=3^{\square}$. It is, then, her role to reawaken the youth of her father, the original Yod of יהוה, who first begot her upon her mother.

It is, unfortunately, necessary to mention that this is allegory. We are not actively preaching father-daughter incest as the key to the redemption of the world. We must see this tale from the point of view of the Daughter. We are each the Qabalistic Princess-Daughter in the beginning of our journey; and it is as her that we finish it as well. The first step is to discover ourselves as we are. The next step is the wedding and union with our Prince in the

Knowledge & Conversation of the Holy Guardian Angel. Following the life-metaphor, this matures us, and turns the girl into a woman. Her Prince-husband places her upon the Throne of the Mother, Binah (and probably upon a pedestal or two along the way); but it is on her own throne that she finds herself. In her maturity, she is mate no longer of a boy, but of a man. With all of its blessings and curses, this ancient pattern remains prevalent in our society because it is structurally inherent in deep layers of our collective minds.

Beneath this is an allegory of our spiritual growth. In the final analysis, it is in Heh-final, ה, Malkuth, Assiah, the field of our actions and senses, that we create the most perfect conditions for the creative expression of the central Seed-Will, the primal impulse of our inmost being. Persephone, the Daughter of Earth (ה), is truly wed to Hades (= Hadit), the Inmost and Hidden One (י); and it is by her own will (by voluntarily eating of his seeds) that she remains in Hell, no longer as a captive slave but as its queen.

The enduring copulation of י (the Father) with ה (the Daughter) is also the continuous pouring of yourself (your will, your fire: everything you are) into what you have **conceived** – your Malkuth ("Kingdom"), field of action, or *dharma*.

7. And an Angel speaks: Behold, this vision is utterly beyond thine understanding. Yet shalt thou endeavour to unite thyself with the dreadful marriage-bed.

8. So I am torn asunder, nerve from nerve and vein from vein, and more intimately, – cell from cell, molecule from molecule, and atom from atom, and at the same time all crushed together. Write down that the tearing asunder *is* a crushing together. All the double phenomena are only two ways of looking at a single phenomenon; and the single phenomenon is Peace. There is no sense in my words or in my thoughts. "Faces half-formed arose." This is the meaning of that passage; they are attempts to interpret Chaos, but Chaos is Peace. Cosmos is the War of the Rose and the Cross. That was "a half-formed face" that I said then. All images are useless.

What Crowley witnessed was beyond his Understanding, *i.e.*, the fruits of his Grade of $8^{\circ}=3^{\square}$. He was, however, opened to a taste of it. His thoughts and words are struck dumb that he might expe-

rience it. In all the superficial turmoil and opposition, "the single phenomenon" that lies behind them all "is Peace." (*Chaos,* Χαος, is a title of Chokmah. *Kosmos,* κοσμος, is a cognomen of Binah.)

9. Blackness, blackness intolerable, before the beginning of the light. This is the first verse of Genesis. Holy art thou, Chaos, Chaos, Eternity, all contradictions in terms!

10. Oh, blue! blue! blue! whose reflection in the Abyss is called the Great One of the Night of Time; between ye vibrateth the Lord of the Forces of Matter.

This is the blackness of Saturn, corresponding to the Capricorn Moon. By "blue" is meant the indigo of Binah, Tav/Saturn, and A'ayin/Capricorn ("...her purity hath tinged his black with blue," §3). "The Great One of the Night of Time" is the esoteric title of Tav, ת, as Atu XXI, The Universe. "Lord of the Forces of Matter" is the corresponding title of A'ayin, ע, as Atu XV, The Devil.

11. O Nox, Nox, qui celas infamiam infandi nefandi, Deo solo sit laus qui dedit signum non scribendum. Laus virgini cuius stuprum tradit salutem.

The Latin reads:

> O Night, Night, which hides the scandal of the unspeakable, of the abominable, praise be to God alone, who gave the sign not to be written. Praise to the virgin whose rape bequeaths health.

Some of the words can be taken in more than one way, as often happens. I do not think, for example, that the virgin's "rape" is an act committed **upon** her, but, as the vision displays, an act committed **by** her. (*Stuprum* may mean her "immorality," so called, not merely her passive rape.)

12. O Night, that givest suck from thy paps to sorcery, and theft, and rape, and gluttony, and murder, and tyranny, and to the nameless Horror, cover us, cover us, cover us from the Rod of Destiny; for Cosmos must come, and the balance be set up where there was no need of balance, because there was no injustice, but only truth. But when the balances are equal, scale matched with scale, then will Chaos return.

13. Yea, as in a looking-glass, so in thy mind, that is backed with the false metal of lying, is every symbol read averse. Lo!

everything wherein thou hast trusted must confound thee, and that thou didst flee from was thy saviour. So therefore didst thou shriek in the Black Sabbath when thou didst kiss the hairy buttocks of the goat, when the gnarled god tore thee asunder, when the icy cataract of death swept thee away.

Venus was rising in Capricorn. The symbols are clear. A further comment is made on changes in the functioning of consciousness.

14. Shriek, therefore, shriek aloud; mingle the roar of the gored lion and the moan of the torn bull, and the cry of the man that is torn by the claws of the Eagle, and the scream of the Eagle that is strangled by the hands of the Man. Mingle all these in the death-shriek of the Sphinx, for the blind man hath profaned her mystery. Who is this, Oedipus, Tiresias, Erinyes? Who is this, that is blind and a seer, a fool above wisdom? Whom do the hounds of heaven follow, and the crocodiles of hell await? Aleph, vau, yod, ayin, resh, tau, is his name.

Lion vs. bull is south vs. north. Man vs. eagle is east vs. west. The Sphinx in the center synthesizes them and is the Quintessence. The analogy is to Oedipus, the Lord of Thebes, who slew the Sphinx, slept with his mother, and ultimately blinded himself, wandering the world as an unsighted fool. (א, The Fool, is the only path on the Tree of Life that is "above wisdom.") The Hebrew letters א, ו, י, ע, ר, and ת trace a continuous route on the Tree of Life and total to 687, which has several interesting correspondences, including תזריע, "has conceived seed."

15. Beneath his feet is the kingdom, and upon his head the crown. He is spirit and matter; he is peace and power; in him is Chaos and Night and Pan, and upon BABALON his concubine, that hath made him drunk upon the blood of the saints that she hath gathered in her golden cup, hath he begotten the virgin that now he doth deflower. And this is that which is written: Malkuth shall be uplifted and set upon the throne of Binah. And this is the stone of the philosophers that is set as a seal upon the tomb of Tetragrammaton, and the elixir of life that is distilled from the blood of the saints, and the red powder that is the grinding-up of the bones of Choronzon.

Oedipus-Aleph is portrayed as the One who transcends all opposites, yet is declared the consort of Babalon. This paragraph summarizes the whole Qabalistic formula. The "tomb of Tetragrammaton" is evidently that in which He is buried.

16. Terrible and wonderful is the Mystery thereof, O thou Titan that hast climbed into the bed of Juno! Surely thou art bound unto, and broken upon, the wheel; yet hast thou uncovered the nakedness of the Holy One, and the Queen of Heaven is in travail of child, and his name shall be called Vir, and Vis, and Virus, and Virtus, and Viridis, in one name that is all these, and above all these.

It may be Saturn that has climbed into the bed of his daughter, Juno; but the punishment of the wheel is that received by the mortal Ixion (*lit.*, "strong moon-man") who betrayed Jupiter's hospitality by sneaking into Juno's bed, and was caught in the act. The child of his union with Her was the race of Centaurs (our first Sagittarius theme?).

The Latin words mean, variously, "man," "power," "poison," "virility," and "fresh, young, green;" but their real importance is that their initials are V.V.V.V.V., Crowley's motto as $8^{\circ}=3^{\square}$,[1] here portrayed as the child of a mortal with the Queen of Heaven. (The reference to "Titan" may be that, in Greek, τειταν = 666. Crowley used this word sometimes to refer to Adepts in general.)

17. Desolate, desolate is the Æthyr, for thou must return unto the habitations of the Owl and the Bat, unto the Scorpions of the sand, and the blanched eyeless beetles that have neither wing nor horn. Return, blot out the vision, wipe from thy mind the memory thereof; stifle the fire with green wood; consume the Sacrament; cover the Altar; veil the shrine; shut up the Temple and spread booths in the market place; until the appointed time come when the Holy One shall declare unto thee the Mystery of the Third Æthyr.

He is returned from the Capricornian desolation of this vision unto his life, his memory not to be burdened with its details, and to wait for the revelation of the Arcanum he sought – which still remains.

---

[1] *Vi Veri Vniversum Vivus Vici,* "By the power of Truth, I, in my lifetime, have conquered the Universe."

18. Yet be thou wake and ware, for the great Angel Hua is about thee, and overshadoweth thee, and at any moment he may come upon thee unawares. The voice of PAZ is ended.

The Hebrew word הוּא is pronounced *Hu.* It literally means "he," and is sometimes used as a variant Divine Name of Kether. But the name also appears, in the Golden Dawn tradition in particular, as a great archangel, also of the nature of Kether, or under the title of "the great avenging angel." Crowley took at least one important magical obligation (the Golden Dawn 5=6 or Adeptus Minor oath) in the name of this archangel, who also traditionally overshadows the whole work of the Second Order of the G.D. tradition.

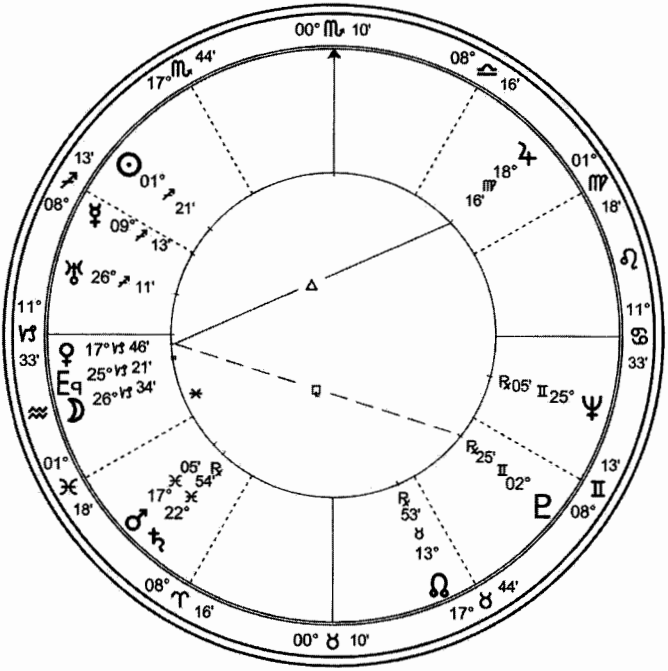
BISKRA, ALGERIA.

***December* 16, 1909. 9-10.30 a.m.**

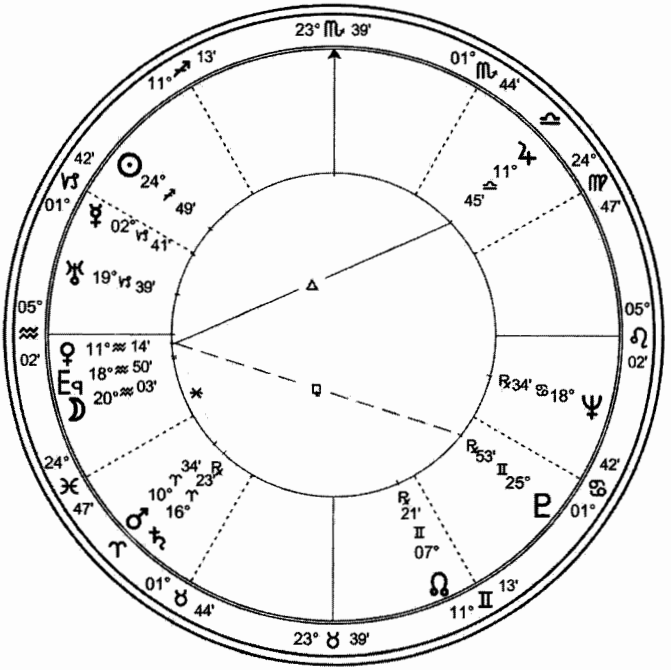
Vision of the 3rd Æthyr

1909 December 17, 9:30 a.m. LT
Biskra, Algeria: 345N51, 5E44

Sidereal Zodiac
11:30 a.m.:
MC 28♏35
Asc 23♒05
EP27♒06



Tropical Zodiac
11:30 a.m.:
MC 22♐03
Asc 16♓34
EP 20♓35



The Cry of the 3rd Aethyr,
which is called
ZOM ✠ ♆ ♌ ♑
(♌ ♎ ♒)

OVERVIEW: Horoscopes for the visions of all three final æthyrs, display a prominent Venus. At the time Crowley began to scry the 3rd Æthyr, Venus was rising. Feminine energies were even more concentrated by the presence of the Moon on the Eastpoint (crossing the Ascendant over the course of the vision: §§12-13).

This marks, as well as anything else, the seeming disparity in the symbolism of this æthyr. Both astrologically and Qabalistically, we would expect some of the most pronounced feminine symbolism of any of the 30 Æthyrs – but, mostly, it isn't there to be found. On the other hand, the vision Crowley received is primarily one of Mercury; yet there is not even the smallest clue that Mercury symbolism should be expected.

Patterns can be found, but they are not afloat upon the surface. Nor are they as sharply defined as was commonplace earlier in the series. I suspect that, by this point, the momentum of Crowley's acceleration toward a climax overwhelmed other considerations. As we soon shall see, he not only was zooming toward the finish of this vision series, but was also approaching the climax of that **personal** astrological pattern driving his entire undertaking.

Having acknowledged the disparity between expectations and actuality, let us dig a bit deeper into it.

According to the most persistently valuable Qabalistic scheme we have followed throughout this series, the 3rd Æthyr corresponds to **Binah in Atziluth.** Additionally, Crowley was newly an initiate

of Binah, an $8^{\circ}=3^{\square}$ or Master of the Temple. His point of view was especially of Binah (if the literal paradox in that sentence does not undo its value entirely). With Venus and Luna dominating the horoscope, we would be entitled to expect a markedly feminine vision. We do not get one, though. With the questionable exception of the Lilith section, there is nothing particularly feminine about it at all.

Beginning in the 9th Æthyr, an additional scheme was introduced. By this, the 3rd, 2nd, and 1st Aires would correspond to **Kether.** Broadly speaking, this is evident. For example, §5 says that only in these three æthyrs do we find "the pure essence," a phrase charmingly characteristic of Kether.

Finally, these last three visions, read at face value and without preconception, appear to be, respectively, visions of Beth ב, Gimel ג, and Aleph א: The Magus, The Priestess, and The Fool of Tarot. This pattern is quite vivid.

I am dwelling on these disparities at such length because they are not simply a failure of one piece of symbolism or another. They appear, on their surface, to be a breakdown in the entire structure of almost everything that has been found fundamentally descriptive of these æthyrs and their consequent visions. And this fact, perhaps more than any other, is what should draw our attention: Things are very different in the last three æthyrs; and, in this 3rd Æthyr in particular, we are repeatedly told that **all is a blind,** that the true vision and voice were not received. Much as with the 10th Æthyr, we have every right to wonder whether **anything** articulated in this vision is authentic.

Having drawn your attention to that perspective, I want to mention the one fairly simple explanation that does put many of these outward disparities in perspective. Given that Crowley was himself newly established in Binah, and that this last triptych corresponds to the approach to Kether (which was then far beyond his capacity), we find the explanation in the last sentence of §8: "...all these things are the toys of the Magician..., that barreth the Understanding from the Crown." See also §§15 and 36. This is, indeed, a vision of Binah trying to t rn toward Kether – and being turned back from it. Additionally, we are told repeatedly that the vision is not to be trusted, that it is a blind.

To return to the astrological factors: In these last visions, the Moon is once more in her increase. This indicates a building of

psycho-spiritual energy. For the 3rd Æthyr, she is in Sidereal Capricorn, or Tropical Aquarius. There is no direct Aquarius symbolism (and only a little indirect – see below on the æthyr's name). On the other hand, the goat symbolism of Capricorn recurs throughout, as does the important symbol of the "eye" and multiple mentions of devils – references to ע, the Hebrew letter corresponding to Capricorn, which means "eye," and, in Tarot, Atu XV, The Devil. §9 and §16 are filled with references to Capricorn, ע, and Atu XV. Capricorn also corresponds with the theme of debasement that recurs all through the vision.

Two close aspects seem not to have much to do with anything: Venus is less than a degree from sextile to Mars and trine to Jupiter. Perhaps the sexual undercurrents of the vision correspond to these; but sexual undercurrents are hardly rare in Crowley's visions and writings under any circumstances. We should not overrate this quality.

There is, however, one final astrological indication, about which Crowley could not possibly have had any information. Astronomers had not learned it in 1909. The Galactic Center (the very heart-point of our Milky Way galaxy) is at Sidereal 2°07' Sagittarius.[1] As this vision occurred, the Sun was within 1° of perfect alignment with the center of our galaxy. A day later, when the Sun-GC conjunction was even closer, it was overwhelmed by the opposition of Pluto, an aspect not yet partile on the morning of the 17th. This was, therefore, the date of the single strongest relationship of the Sun and the Galactic Center. Keep this in mind when you read §§1-3 and draw your own conclusions, especially with reference to the words, "In the center is that minute point of light which is the **true** Sun" *(emphasis added)*.

ZOM or ♍♌♎ = **Leo, Libra, Aquarius.** Here we r n into a difficulty, for Crowley, at the time of the vision, mistakenly believed the name was ZON, not ZOM. This gave him the attributions Leo-Libra-Scorpio. There is no doubt that this misconception was behind the specific hieroglyph he forged to open the vision. We want to know, though, whether the attributes of the letters are objective actualities inherent to the nature of this æthyr, prevailing independent of any ideas in Crowley's head. The correct attributes, Leo-Libra-Aquarius, depict the wedding (or equilibration) of Leo and Aquarius – whether as Lion and Eagle, daystar and

[1] In December 1909, the Tropical longitude was 25°36' Sagittarius.

nightstar, Had and Nu, &c. Of all the composite images Crowley might have selected for Leo-Libra-Scorpio, he picked one where Scorpio was symbolized by the infinite serpent circumscribing the universe – a common symbol of Nuit (in the Thelemic Holy Books and elsewhere), and thus as much an Aquarius symbol as it is one of Scorpio. It would appear that the Leo-Libra-Aquarius symbolism exists objectively, not requiring Crowley's conscious knowledge.

ZOM enumerates to 7 + 70 + 40 = 117. This is the value of the important Qabalistic word אופל, *ophel,* "thick darkness," used in many places to represent thick murk or darkness that blinds clear vision in the face of inconceivable Deity. That is the basic nature of this entire vision! Also, the letters ZOM, or זעם, spell the Hebrew word, *za'am,* "anger." See §0, immediately below.

0. There is an angry light in the stone; now it is become clear.

Contradictory to the rising of Venus at that time; but זעם literally means "anger, rage, wrath."

1. In the centre is that minute point of light which is the true Sun, and in the circumference is the Emerald Snake. And joining them are the rays which are the plumes of Maat, and because the distance is infinite, therefore are they parallel from the circumference, although they diverge from the centre.

2. In all this is no voice and no motion.

3. And yet it seems that the great Snake feedeth upon the plumes of Truth as upon itself, so that it contracteth. But ever so little as it contracteth, without it gloweth the golden rim, which is that minute point in the centre.

Crowley opened with a hieroglyph forged from symbols of what he believed were the attributes of the name. Leo, ט, is represented by its ruler, the Sun (hence the §6 footnote's reference to ר = ☉), here also a symbol of Hadit, the "minute point of light which is the true Sun." Scorpio appears as the emerald snake, the circumference of Nuit (thus a symbol for the true attribute, Aquarius). The spokes are feathers of Maat, goddess of justice, Libra. This image provided a magical gateway that he used to enter the vision proper.

4. And all this is the sigil of the Æthyr, gold and azure and green. Yet also these are the Severities.

5. It is only in the first three Æthyrs that we find the pure essence, for all the other Æthyrs are but as Malkuth to complete these three triads, as hath before been said. And this being the second reflection, therefore is it the palace of two hundred and eighty judgments.

6. For all these paths[1] are in the course of the Flaming Sword from the side of Severity. And the other two paths are Zayin, which is a sword; and Shin, which is a tooth. These are then the five severities which are 280.

References to "the Severities" are a Qabalistic distraction. If *Z*, ♍, is taken as Sol (ר) instead of Leo (ט), 280 is the value Crowley's intellect believed the æthyr's name to have. Crowley knew this number as the value of the five Hebrew letters having final forms, ך ם ן ף ץ, sometimes called "Letters of Judgment," or "Letters of Severity." It is all error and intellectual deflection – an early manifestation of Mercury, the Magician, misleading him.

Everything in §6 is based on a wrong premise, and just kept getting worse. ר, ל, and נ (the wrong letters) are all on the Lightning Flash pattern of the Tree of Life as strokes flashing from the left side to the right. (Neither ז nor ש is on the Lighting Flash; the reference is simply to their being diagonals pouring from the left toward the center.)

7. All this is communicated to the Seer interiorly.

8. "And the eye of His benignancy is closed. Let it not be opened upon the Æthyr, lest the severities be mitigated, and the house fall." Shall not the house fall, and the Dragon sink? Verily all things have been swallowed up in destruction; and Chaos hath opened his jaws and crushed the Universe as a Bacchanal crusheth a grape between her teeth. Shall not destruction swallow up destruction, and annihilation confound annihilation? Twenty and two are the mansions of the House of my Father, but there cometh an ox that shall set his forehead against the House, and it shall fall. For all these things are the toys of the Magician and the Maker of Illusions, that barreth the Understanding from the Crown.

---

[1] ר, ל, and נ, (☉, ♎, and ♏), the Sun, the Balance or plumes of Maat, and the Snake. Added they make 280. – AC

Continuation of the Qabalistic fallacy, but now introducing Capricorn symbolism that will recur (the Moon was in Sidereal Capricorn). ♑ = ע = "eye." "House" = ב, Mercury, thus referring to the "fall" of the intellect. What blinders! The words mean: "Do not open the eye of real vision upon this particular æthyr, or your mental delusion will crumble!" Compare the Thoth deck's Atu XVI, The Tower, to this whole paragraph.

Put simply: The path of ב bars the Understanding of the Master in Binah from direct apperception of Kether. Crowley's psyche seems to have been rebelling at this point, attempting to break free of this restriction.

9. O thou that hast beheld the City of the Pyramids, how shouldst thou behold the House of the Juggler? For he is wisdom, and by wisdom hath he made the Worlds, and from that wisdom issue judgements 70 by 4, that are the 4 eyes of the double-headed one; that are the 4 devils, Satan, Lucifer, Leviathan, Belial, that are the great princes of the evil of the world.

How shall the $8^{\circ}=3^{\square}$ perceive Chokmah, Wisdom, $9^{\circ}=2^{\square}$? "City of Pyramids," remember, refers to Binah. Study *Liber I vel Magi* in Appendix C for deeper corollaries of what is hinted here. Also, in *Liber* ח,[1] ע is at the base of the column headed by ב. There is much practical doctrine coded in the fact that Beth, ב, The Magus (and even the individual magician!), acts through the medium of what is meant by Teth, ט, Strength or Lust, to produce the consequences or results symbolized by A'ayin, ע, The Devil. Still focused on the number 280, Crowley interpreted this as 4 × 70, where 4 likely refers to the four tools of the magician and each 70 is ע, an "eye." He interpreted "four eyes" as someone two-headed – the *Thaumiel,* Q'lippoth of Kether (unity divided against itself). The four A'ayins are then interpreted as "four devils" (four occurrences of Atu XV), identified as the four "Great Princes of Evil" familiar to students of *The Sacred Magic of Abramelin the Mage.*

In brief, Crowley is still stuck in his gematria brain-loop (and stuck on the number 280), but at least now we know why: The guardians of the path of ב are messing with him because he does not yet have the right to pass. At the time of the vision, he was not yet a "Lord of the 12th Path."

---

[1] *Liber* ח is reproduced on page 474, in the commentary to the 1st Æthyr, LIL.

10. And Satan is worshipped by men under the name of Jesus; and Lucifer is worshipped by men under the name of Brahma; and Leviathan is worshipped by men under the name of Allah; and Belial is worshipped by men under the name of Buddha.

11. (This is the meaning of the passage in Liber Legis, Chap. III.)

More intellectual distraction. It does make the valid point that one's God and devil are merely head and tail faces of the same coin. Fortunately, Crowley, seeing past this obsession, later recanted the interpretation in §11 as "my own silly note."

12. Moreover, there is Mary, a blasphemy against BABALON, for she hath shut herself up; and therefore is she the Queen of all those wicked devils that walk upon the earth, those that thou sawest even as little black specks that stained the Heaven of Urania. And all these are the excrement of Choronzon.

About this time, the Moon rose. Feminine images began to appear in the vision. Continuing to demean historic religions, the reference to Mary is likely inspired by his thought, a moment before, about *Liber L.,* Chapter 3:

> [55]Let Mary inviolate be torn upon wheels: for her sake let all chaste women be utterly despised among you! [56]Also for beauty's sake and love's!

Like the former, this passage is true enough on one plane. On another, though, note that Μαριε = 156 = Βαβαλον. The "specks" are the Black Brothers, here visualized as Choronzon's droppings.

13. And for this is BABALON under the power of the Magician, that she hath submitted herself unto the work; and she guardeth the Abyss. And in her is a perfect purity of that which is above; yet she is sent as the Redeemer to them that are below. For there is no other way into the Supernal Mystery but through her, and the Beast on which she rideth; and the Magician is set beyond her to deceive the brothers of blackness, lest they should make unto themselves a crown; for if there were two crowns, then should Ygdrasil, that ancient tree, be cast out into the Abyss, uprooted and cast down into the Outermost Abyss, and the Arcanum which is in the Adytum should be profaned; and the Ark should be touched, and the Lodge spied upon by them that are not

masters, and the bread of the Sacrament should be the dung of Choronzon; and the wine of the Sacrament should be the water of Choronzon; and the incense should be dispersion; and the fire upon the Altar should be hate. But lift up thyself; stand, play the man, for behold! there shall be revealed unto thee the Great Terror, the thing of awe that hath no name.

This paragraph discusses Binah in relationship to Chokmah and, especially, Beth, ב. As the Moon continues to rise, we get a deeper look into Her nature. The long passage beginning, "the Magician is set beyond her" is absurd – more misdirection – since it would imply that the Black Brothers actually reach beyond Babalon-Binah. They do not. The last sentence, though, immediately reclaims attention: Again, ♑ or Capricorn seems to be the integrating idea, since "Great Terror" is equated with the experience that, for all intents and purposes, is the "opening of the Eye." (It foreshadows a key experience in Crowley's eventual initiation to $9^{\circ}=2^{\square}$ in 1915.)

14. And this is the mystery that I declare unto thee: that from the Crown itself spring the three great delusions; Aleph is madness, and Beth is falsehood, and Gimel is glamour. And these three be greater than all, for they are beyond the words that I speak unto thee; how much more therefore are they beyond the words that thou transmittest unto men.

These three represent three forms of duality (in Act, Word, and Thought, respectively) that must be overcome. See *One Star in Sight*[1] regarding the advancement of a Magus $9^{\circ}=2^{\square}$ to Ipsissimus $10^{\circ}=1^{\square}$.[2]

15. Behold! the Veil of the Æthyr sundereth, and is torn, like a sail by the breath of the tempest, and thou shalt see him as from afar off. This is that which is written, "Confound her understanding with darkness," for thou canst not speak this thing.

16. It is the figure of the Magus of the Taro; in his right arm the torch of the flames blazing upwards; in his left the cup of poison,

---

[1] It is reproduced in my book, *The Mystical & Magical System of the A∴A∴*

[2] This paragraph is the origin of those remarks. When he wrote *One Star in Sight,* Crowley was only a $9^{\circ}=2^{\square}$, and could not have penned that section based on experience.

a cataract into Hell. And upon his head the evil talisman, blasphemy and blasphemy and blasphemy, in the form of a circle. That is the greatest blasphemy of all.[1] On his feet hath he the scythes and swords and sickles; daggers; knives; every sharp thing, – a millionfold, and all in one. And before him is the Table that is a Table of wickedness, the 42-fold Table. This Table is connected with the 42 Assessors of the Dead, for they are the Accusers, whom the soul must baffle; and with the 42-fold name of God, for this is the Mystery of Iniquity, that there was ever a beginning at all. And this Magus casteth forth, by the might of his four weapons, veil after veil; a thousand shining colours, ripping and tearing the Æthyr, so that it is like jagged saws, or like broken teeth in the face of a young girl, or like disruption, or madness. There is a horrible grinding sound, maddening. This is the mill in which the Universal Substance, which is ether, was ground down into matter.

This begins the vision of the Magician, ב, in earnest (so far as anything in this vision might be regarded as "earnest"). Do not miss his symbolic equation to The Devil in Tarot (more Capricorn). Why is the circle taken as blasphemous? Crowley remarked that it is because it is incomplete: it has not been joined with the cross. אימא, *Iymma,* without the inseminating י in her midst is the infertile, אמא, *Imma.* Lingam and yoni require each other.

The 42-fold table mentioned displays the 42-fold Name of God from *Sepher Pardes.* Crowley likely first encountered it in the 4=7 (Philosophus) ceremony of the Golden Dawn where the letters of this Name were diagrammed on the Seven Palaces. The list below tabulates them according to their correspondence to the sephiroth, from Kether to Malkuth:

אב
גי תץ
קרעשטן כגדיכש
במרצתג
הקממנע יגלפזק
שקי
עית

[1] *I.e.,* that the circle should be thus profaned. This evil circle is of three concentric rings. – AC

It is a "Table of wickedness," because these names are formed from the first 42 letters with which Creation was begun: "this is the Mystery of Iniquity, that there ever was a beginning at all." This process is then described metaphorically. Yet, 42 is אמא, the **infertile** feminine, a blasphemy against the Divine Mother.

17. The Seer prayeth that a cloud may come between him and the sun, so that he may shut out the terror of the vision. And he is afire; he is terribly athirst; and no help can come to him, for the shew-stone blazeth ever with the fury and the torment and the blackness, and the stench of human flesh. The bowels of little children are torn out and thrust into his mouth, and poison is dropped into his eyes. And Lilith, a black monkey crawling with filth, running with open sores, an eye torn out, eaten of worms, her teeth rotten, her nose eaten away, her mouth a putrid mass of green slime, her dugs dropping and cancerous, clings to him, kisses him.

18. (Kill me! kill me!)

19. There is a mocking voice: Thou art become immortal. Thou wouldst look upon the face of the Magician and thou hast not beheld him because of his Magick veils.

20. (Don't torture me!)

21. Thus are all they fallen into the power of Lilith, who have dared to look upon his face.

22. The shew-stone is all black and corrupt. O filth! filth! filth!

The process of debasement continues, and is next represented by the emergence of Lilith. She is equated to the Ape of Thoth, the shadow-monkey of the Magus. It is one legitimate, albeit incomplete, representation of the feminine in Binah: as dark, devouring, decaying, filthy, &c.

One might inquire why Crowley's subconscious mind chose this particular representation. He may have regarded it as expressive of the Scorpio idea he wrongly believed was part of the name of the æthyr. Or, it may simply have been an expression of Crowley's still-ambivalent mother issues.

23. And this is her great blasphemy: that she hath taken the name of the First Æthyr, and bound it on her brow, and added thereunto the shameless yod and the tau for the sign of the Cross.

24. She it is that squatteth upon the Crucifix, for the nastiness of her pleasure. So that they that worship Christ suck up her filth upon their tongues, and therefore their breaths stink.

The 1st Æthyr is named LIL. In Hebrew, לִיל means "night." The name *Lilith* takes this and adds יתּ- to the end. The "shameless" י likely refers to the phallus, and ת to the Crucifix. §24 describes a defilement that could have inspired scenes in *The Exorcist,* and throws in a slam at Christianity while at it.

25. I was saved from that Horror by a black shining Triangle, with apex upwards, that came upon the face of the sun.

26. And now the shew-stone is all clear and beautiful again.

27. The pure pale gold of a fair maiden's hair, and the green of her girdle, and the deep soft blue of her eyes.

28. *Note.* – In this the gold is Kether, the blue is Chokmah, the green is Binah.

29. Thus she appeareth in the Æthyr, adorned with flowers and gems. It seems that she hath incarnated herself upon earth, and that she will appear manifest in a certain office in the Temple.

He is snapped out of this by the intrusion of a sacred symbol of Binah, which clarifies and beautifies his vision. This may be the only lucid passage in the entire vision! (He had rightly attained to Binah.) His prior emotional, habituated reactions were not characteristic of supernal consciousness. Everything is immediately brought into perspective when that consciousness is restored. A bright, luminous view of Binah is gained, piercing at once the misunderstood representation that was Lilith.

30. I have seen some picture like her face; I cannot think what picture. It is a piquant face, with smiling eyes and lips; the ears are small and pink, the complexion is fair, but not transparent; not as fair as one would expect from the hair and eyes. It is rather an impudent face, rather small, very pretty; the nose very slightly less than straight, well-proportioned, rather large nostrils. Full of vitality, the whole thing. Not very tall, rather slim and graceful; a good dancer.

31. There is another girl behind her, with sparkling eyes, mischievous, a smile showing beautiful white teeth; an ideal Spanish

girl, but fair. Very vivacious. Only her head is visible, and now it is veiled by a black sun, casting forth dull rays of black and gold.

32. Then the disk of the sun is a pair of balances, held steady; and twined about the central pole of the balance is the little green poisonous snake, with a long forked tongue rapidly darting.

An image of Sun-Libra-Scorpio, based on his original misunderstanding of the æthyr's name.

33. And the Angel that hath spoken with me before, saith to me: The eye of His benignancy is opened; therefore veileth he thine eyes from the vision. Manfully hast thou endured; yet, hadst thou been man, thou hadst not endured; and hadst thou been wholly that which thou art, thou shouldst have been caught up into the full vision that is unspeakable for Horror. And thou shouldst have beheld the face of the Magician that thou hast not been able to behold, – of him from whom issue forth the severities that are upon Malkuth, and his name is Misericordia Dei.

More "eye" or Capricorn symbolism. Crowley is then told that his inability to see this æthyr is a protection by Divine Compassion (*Misericordia Dei*). He never really got a true vision of the 3rd Æthyr. It was all a blind. ("Horror," at root, means only, "to tremble.")

He is described as having performed the essential function of an Adept in the world: being neither human, nor of the Supernals, but acting as intermediary, or unconscious transferor, between the two; and he is advised that this has served him here.

34. And because he is the dyad, thou mayest yet understand in two ways. Of the first way, the Mercy of God is that Mercy which Jehovah showed to the Amalekites; and the second way is utterly beyond thine understanding, for it is the upright, and thou knowest nothing but the averse, – until Wisdom shall inform thine Understanding, and upon the base of the Ultimate triangle arise the smooth point.

35. Veil therefore thine eyes, for that thou canst not master the Æthyr, unless thy Mystery match Its Mystery. Seal up thy mouth also, for thou canst not master the voice of the Æthyr, save only by Silence.

36. And thou shalt give the sign of the Mother, for BABALON is thy fortress against the iniquity of the Abyss, of the iniquity of that which bindeth her unto the Crown, and barreth her from the Crown; for not until thou art made one with CHAOS canst thou begin that last, that most terrible projection, the three-fold Regimen which alone constitutes the Great Work.

What has gone before in this vision has been of Choronzon. None of it can be trusted. Was this due to the original technical error in the name (ZON = 89 in Crowley's mind, the isolative restriction of the Black Brothers)? Or due to the nature of the æthyr ("thick darkness" veiling Binah-Sinai from "seeing God face-to-face"? ב misdirecting Binah's perception of Kether)? This is not clear. But he is instructed to give the Sign of $8^{\circ}=3^{\square}$ to invoke Babalon to ward "against the iniquity of the Abyss," which is specifically equated to the "iniquity" in the path of ב. He is told that only a $9^{\circ}=2^{\square}$ could penetrate that last triple-projection which is the approach to Kether and the Grade of Ipsissimus, or $10^{\circ}=1^{\square}$. (Crowley interpreted this last portion differently, but I stick by what I have written here.)

37. For Choronzon is as it were the shell or excrement of these three paths, and therefore is his head raised unto Daath, and therefore have the Black Brotherhood declared him to be the child of Wisdom and Understanding, who is but the bastard of the Svastika. And this is that which is written in the Holy Qabalah, concerning the Whirlpool and Leviathan, and the Great Stone.

Choronzon is called the *q'lippah* of Aleph, Gimel, and Beth. He is also equated to the eight-headed serpent of the Golden Dawn 4=7 diagram, "The Fall," which raises its head only so far as Da'ath. We are told it is misdirection to regard Da'ath as the child of Chokmah and Binah. While it is highly questionable whether anything in this vision can be trusted, there is actually truth in this: Da'ath is not the **child** of Chokmah (Father) and Binah (Mother); that child is Tiphereth. However, Da'ath – which means "knowledge," which, rightly understood, means intimate union – is the conjugal embrace of Chokmah and Binah that brings forth that child. This intimate ecstasy is the ultimate abasement of Choronzon, against whom the name BABALON proves victorious.

For the final sentence, see *The Zohar:* Leviathan is "broken by the waters of the Great Sea," *i.e.,* of Binah. (The most elaborate text is in *The Greater Holy Assembly.*)

38. Thus long have I talked with thee in bidding thee depart, that the memory of the Æthyr might be dulled; for hadst thou come back suddenly into thy mortal frame, thou hadst fallen into madness or death. For the vision is not such that any may endure it.

His guide in the vision indicates that the latter part has been all blather. It is quite unclear that there is any real validity in it. Perhaps everything after the specific vision of the Magician should be taken as nonsense or, at least, unreliable. But then, probably everything before that point should be as well!

39. But now thy sense is dull, and the shew-stone but a stone. Therefore awake, and give secretly and apart the sign of the Mother, and call four times upon the name of CHAOS, that is the four-fold word that is equal to her seven-fold word. And then shalt thou purify thyself, and return into the World.

40. So I did that which was commanded me, and returned.

As he is sent away, he is instructed to give the $8^{\circ}=3^{\square}$ Grade sign (Isis Rejoicing) and to call four times upon the name Χαος, a holy Name of Chokmah, as it were to recenter himself in his rightful Grade, and then to purify himself. No other æthyr has demanded this type of care from him upon return. The Qabalistic mystery given is based on a very strange, forced rendering of the Greek name Χαος in Hebrew letters: כעוס = 156 = באבאלען. It is presented as a formula of $7^{\circ}=4^{\square}$ (or, perhaps, in keeping with the many interpolations from the old Order's ritual, it was a formula of 4=7).

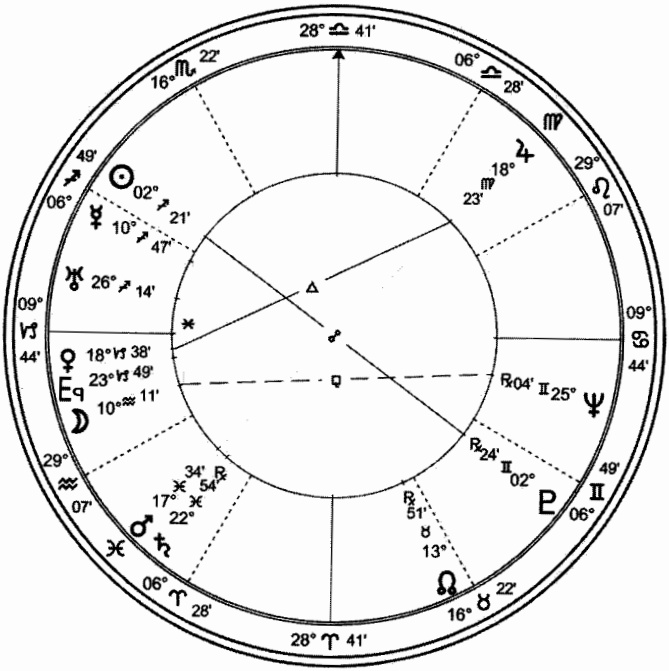
BISKRA.

December 17, 1909. 9.30-11.30 a.m.

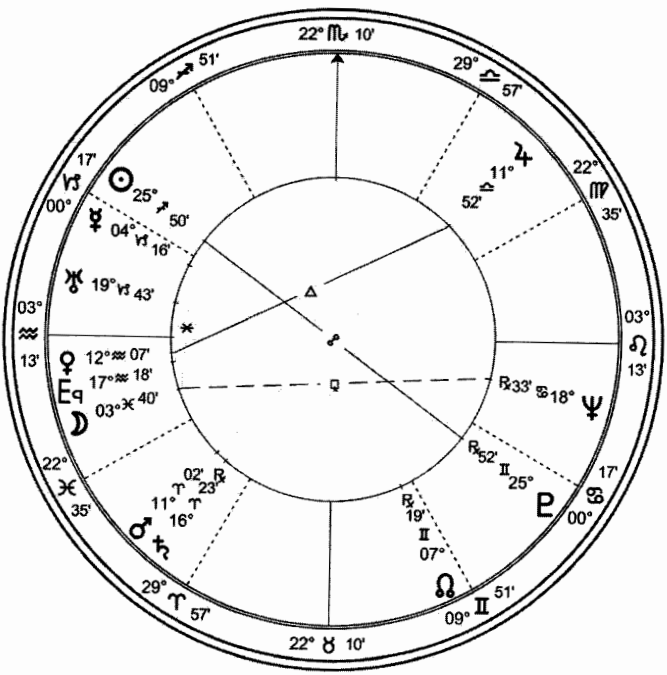
Vision of the 2nd Æthyr (Part 1)

1909 December 18, 9:20 a.m. LT
Biskra, Algeria: 34N51, 5E44

Sidereal Zodiac
10:05 a.m.:
MC 9♏36
Asc 23♑51
EP 5♒24



Tropical Zodiac
10:05 a.m.:
MC 3♐04
Asc 17♒20
EP 28♒53



The Cry of the 2nd Aethyr,
which is called
ARN ✠ ♐ ♎ ♑
(♉♓♏)

OVERVIEW: From the moment of Aleister Crowley's birth, December 18, 1909 was destined to deliver one of the most staggering, awakening revelations of his life; for, on this day, and during the hours of this vision, transiting Uranus exactly squared his natal Sun to the minute of arc.

As we have witnessed, Uranus opposed Neptune throughout this 28-day vision cycle. For most of that time, both planets squared Crowley's natal Sun, providing his personal astrological matrix for this month-long mystical process that altered his life and rearchitected his psyche.

Neptune came first: In transit to the Sun, it is primarily ego dissolving. Uranus followed Neptune, completing the one-two blow to his prior reality system. Uranus transiting the Sun signals awakening, revelation, and naked disclosure of self and purpose. This 2nd Æthyr vision provided the climax to that process.

When he began on November 23, Neptune squared his Sun within 1°. Uranus did not. Uranus did not enter this tight orb until November 29 when he scried the 21st Æthyr. You may wish to reread that vision to see the level of its impact.

Uranus and Neptune exactly opposed each other December 2, the day Crowley scried the 16th Æthyr. Reread that vision to renew your feel of the energies concentrated on his psyche at that nexus.

Retrograde Neptune eventually withdrew from the 1° square to his Sun on December 11. Beginning with the 5th Æthyr the next

day, Crowley was under the influence of the awakening clarity of Uranus, without equal participation by Neptune. (So many celestial energies were shifting and rearranging at that juncture that it is difficult to sort the effect of Neptune's departure from the rest of the influences.)

All came to a head with the visions of ARN.

But – and this fact deserves your utmost attention – this precision timetable only runs true in the Sidereal Zodiac. If the transits are measured in the Tropical, the whole pattern dissolves into mist. Why does the zodiac make this difference in the timing of transits (you might ask)? It is because of the most fundamental difference between the Sidereal and Tropical frameworks. This most fundamental difference is not the different sign-placements – that's a secondary effect. It is that the starting point of the Tropical Zodiac is hitched to the Northern hemisphere's Vernal Equinox point ("Aries begins with the first day of spring") and this point is constantly moving. In contrast, the Sidereal Zodiac is fixed – at least, as fixed as anything can be in an eternally shifting universe. Any variability in its architecture would be measurable only over millions of years.

In short, the Sidereal Zodiac is based upon the whole of the body of Nuit Herself. It is a product of all of 11-dimensional space-time.

On the other hand, due to precession of the equinoxes, the Tropical starting point is constantly moving. Over time, this distorts the timing of transits, which are most profitably measured in a nonmoving, precession-free – **sidereal** – framework. Some Tropical astrologers, wishing to stick to the zodiac theory they know but recognizing the fact of better transit timing in the Sidereal, apply a small adjustment to natal planet positions every year to get the effect of Sidereal transit timing. In effect, those Tropical astrologers are creating their own custom-built **sidereal** zodiac, but with different sign boundaries.

How much is this precessional shift? The Fixed and Moving frameworks slip further out of alignment 1° every 72 years. That's half a degree in 36 years, or 5' of arc for every six years of life. Since transits are commonly timed within no more than a 1° orb, and reach their peak at or very near to exact contact, even as early as young adulthood this throws timing of slow-planet transits quite a bit out of whack.

In December 1909, Crowley was 34 years old. The Vernal point had shifted 28' of arc since his birth. In the Tropical framework, the Uranus transit to his Sun was barely within half a degree on December 18. Tropically, there was nothing to mark the date as significant to him personally when, in fact, Isis lifted her veil and he came face-to-face with the heart of his Inmost Mystery.

Other astrological factors also speak eloquently from this horoscope for the vision, describing more universal features and the fabric of the vision itself.

Chief of these is the Sun's continued 1° conjunction with the Galactic Center, to which was added its exact opposition to Pluto. Both are powerful indications of cosmic-level consciousness, and the Sun-Pluto is paradigm shifting. Mars was within 1° orb of opposition to Jupiter, expressive of not only virility and enthusiasm, but also of religious passion or zeal. We see one interesting manifestation of this early in the vision, when his thoughts flowed toward the mythology of the religious sanctification of blood.

At the time Crowley first attempted the vision, the Moon was sextile Mercury. This had expired later in the day when he undertook Part 3. It probably accounts for the greater amount of intellectual content in the first two parts, which quite definitely had evaporated by Part 3.

Luna was in Aquarius in the Sidereal Zodiac, and Pisces in the Tropical. Either is sufficiently "occult," so it is not sufficient to say that Pisces fits because this vision is so mystical. (They are all "so mystical.") There is not a hint of **specific** Pisces symbolism except in Part 3, where environmental factors cloud the issue. At the same time, it is hard to assert that Aquarius is so influential (even though it fits the visions well) because the Uranus transit to natal Sun would have produced nearly all the same results. If you want to draw your own conclusions on which Moon-sign fits better, I suggest you set out the two Tarot trumps, The Star (Aquarius) and The Moon (Pisces) from the Thoth deck, and see which one better portrays the details of this vision to you.

Venus rose as this scrying began. She is prominent in the horoscopes for all four sessions. In Part 1, she intruded most visibly at the time she actually crossed the Ascendant, about two-thirds of the way through.

In theory, the 2nd Æthyr corresponds to **Chokmah in Atziluth.** This is decisively on target in one specific way: To Chokmah is at-

tributed "The Vision of God Face-to-Face." Despite the usual assumption that this refers to a masculine god, the result described is exactly what Crowley experienced in his face-to-face confrontation with Babalon – Isis lifting her veil from within.

ARN or ♉♋♑ = **Taurus, Pisces, Scorpio.**[1] It enumerates to 1 + 200 + 50 = 251. The most interesting fact that this discloses is that ARN is actually a Hebrew word. Spelled ארן, and pronounced *aron,* it is the word for "ark" – the Ark of the Covenant. There is no mistaking that, in this vision, Crowley was admitted into the Holy of Holies. ARN, itself, is the Sacred Ark therein, and Shekinah-Babalon descended thereupon. (With different pointings, ארן is *oren,* "cedar wood," and *aran,* "a wild goat.")

1. In the first place, there is again the woman riding on the bull, which is the reflection of BABALON, that rideth on The Beast. And also there is an Assyrian legend of a woman with a fish, and also there is a legend of Eve and the Serpent, for Cain was the child of Eve and the Serpent, and not of Eve and Adam; and therefore when he had slain his brother, who was the first murderer, having sacrificed living things to his demon, had Cain the mark upon his brow, which is the mark of the Beast spoken of in the Apocalypse, and is the sign of initiation.

Beginning with the first letter of ARN, which corresponds to Taurus, Crowley began building his "admission badge" – the astral hieroglyph that would attune him to the vibrations of the æthyr and grant him entry. He first used a bull image from an earlier vision (A, ♉), then generalized it to a Pisces variant involving a fish (R, ♓), then a serpent variant corresponding to Scorpio (N, ♏). Concluding this process with the "Eve and the Serpent" tale, his stream of consciousness flowed along associated channels and took up the legend of Cain and Abel.

Part 1 of this vision corresponds to the "chamber of reflection" which some formal initiations place outside of, and preparatory to,

---

[1] The classic geomancy-based way of enumerating Enochian scores one striking hit here: By it, ARN = ן, ק, נ = 6 + 100 + 50 = 156, the value of the name *Babalon;* and this vision is of her revelation. Of all 30 æthyrs, none produced so decisive and clear a endorsement of this method of gematria. Its one, ironic weakness is that "Babalon" is an Enochian word, but it dœs not add to 156 in Enochian – only in Hebrew and Greek.

the actual ceremony. (§11 candidly states that this first part is "all... before the veil.") The Hegemon has not yet fetched him into the temple. Within the chamber of reflection, one "gets what one needs," something unique to each candidate, and the opportunity for "psychic boil-off" to clear the mind. Crowley's psyche flowed along the channels of the legend of Cain.

2. The shedding of blood is necessary, for God did not hear the children of Eve until blood was shed. And that is external religion; but Cain spake not with God, nor had the mark of initiation upon his brow, so that he was shunned of all men, until he had shed blood. And this blood was the blood of his brother. This is a mystery of the sixth key of the Taro, which ought not to be called The Lovers, but The Brothers.

3. In the middle of the card stands Cain; in his right hand is the Hammer of Thor with which he hath slain his brother, and it is all wet with his blood. And his left hand he holdeth open as a sign of innocence. And on his right hand is his mother Eve, around whom the serpent is entwined with his hood spread behind her head; and on his left hand is a figure somewhat like the Hindoo Kali, but much more seductive. Yet I know it to be Lilith. And above him is the Great Sigil of the Arrow, downward, but it is struck through the heart of the child. This Child also is Abel. And the meaning of this part of the card is obscure, but that is the correct drawing of the Taro card; and that is the correct magical fable from which the Hebrew scribes, who were not complete Initiates, stole their legend of the Fall and the subsequent events. They joined different fables together to try and make a connected story, and they sophisticated them to suit their social and political conditions.

"Shedding of blood is necessary," is the primary doctrine of this section. Everything else is mythologizing to justify that one simple premise. Crowley attempted to develop this premise in Chapter 12 of *Magick in Theory & Practice* (which chapter, he wrote, was almost certain to be misunderstood). Compared to the main flow of the vision, all of this is of proportionately minor doctrinal import, but its basic points are worth a little study.

Notice now much the opening of this vision (ARN, *aron,* the Ark of the Covenant) connects to the ancient Hebrew religion. §2

equates its teaching to "external religion." The blood formula it describes is the very one used to consecrate all the furniture of the Tabernacle in the Wilderness which housed the ark. As mentioned earlier, the Mars-Jupiter opposition, partile in space that day, is symbolically appropriate for "blood-religion."

There is also a certain truth to the statement that the Gemini Tarot trump ought to be called The Brothers. In most cultures, the "heroic twins" archetype was manifest in tales of twin brothers. This can be studied in fair depth in *Man & His Symbols* by C.G. Jung *et al.*

I shall not elaborate or explain the myth of Cain any further. It would fill a large essay.

4. All this while no image hath come into the Stone, and no voice hath been heard.

5. I cannot get any idea of the source of what I have been saying. All I can say is, that there is a sort of dew, like mist, upon the Stone, and yet it has become hot to the touch.

Such stream-of-consciousness mental behavior is common in a chamber of reflection. Think of Part 1 as a form of "purifying the channels" by letting any active psychic trends "run themselves out" like a reel-to-reel tape. The "hot to the touch" feel of the scrying stone seems to say that the magical forces were well invoked and mobilized for the initiation ahead.

6. All I get is that the Apocalypse was a recension of a dozen or so totally disconnected allegories, that were pieced together, and ruthlessly planed down to make them into a connected account; and that recension was re-written and edited in the interests of Christianity, because people were complaining that Christianity could show no true spiritual knowledge, or any food for the best minds: nothing but miracles, which only deceived the most ignorant, and Theology, which only suited pedants.

7. So a man got hold of this recension, and turned it Christian, and imitated the style of John. And this explains why the end of the world does not happen every few years, as advertised.

Digressive commentary (more mental "boil-off") of negligible value. It is not even very original, though it **is** an obvious expression of the exact Moon-Mercury sextile. Surely these were simply thoughts Crowley had at some earlier date that now were brought to the fore.

8. There is nothing whatever in the Stone but a White Rose. And a voice comes: there shall be no more red roses, for she hath crushed all the blood of all things into her cup.

9. It seemed at one time as if the rose was in the breast of a beautiful woman, high-bosomed, tall, stately, yet who danced like a snake. But there was no subsistence in this vision.

Here it begins! Venus crossed the Ascendant at approximately this minute (rising at 9:56 a.m.), and the image of the rose appeared. In a sense, this symbol is the Hegemon of his initiation. A white rose is a symbol of profound love like the red rose, but is drained of its blood. Its animal component has been burned away.

10. And now I see the white Rose, as if it were in the beak of a swan, in the picture by Michœl Angelo in Venice. And that legend too is the legend of BABALON.

The swan is a symbol of ecstasy. See Wagner's *Lohengrin,* for example, for a dramatization of its relationship to the phenomena of the Holy Guardian Angel, love-ecstasy, and the Grail legend in general.

11. But all this is before the veil of the Æthyr. Now will I go and make certain preparations, and I will return and repeat the call of the Æthyr yet again.

"...certain preparations." Considering that it was a 10-minute break, we suspect Crowley had a commonplace biological purification to perform. Then he returned, and started again.

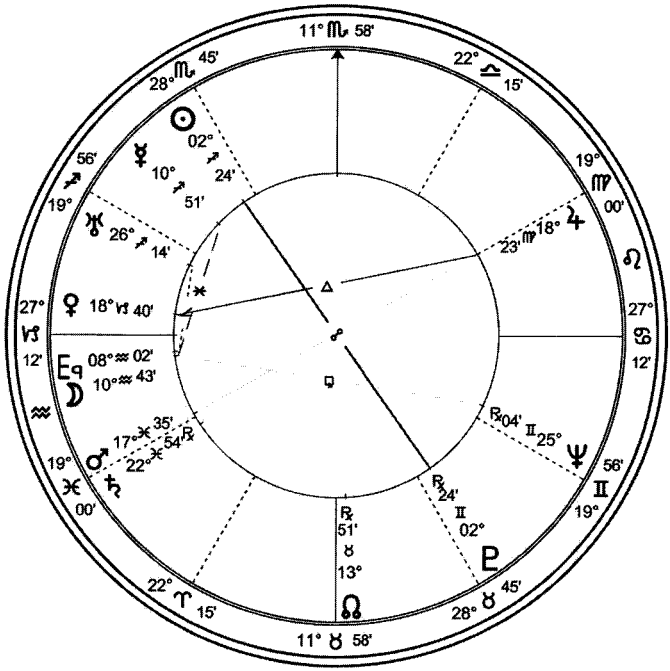
BISKRA.

***December* 18, 1909. 9.20-10.5 a.m.**

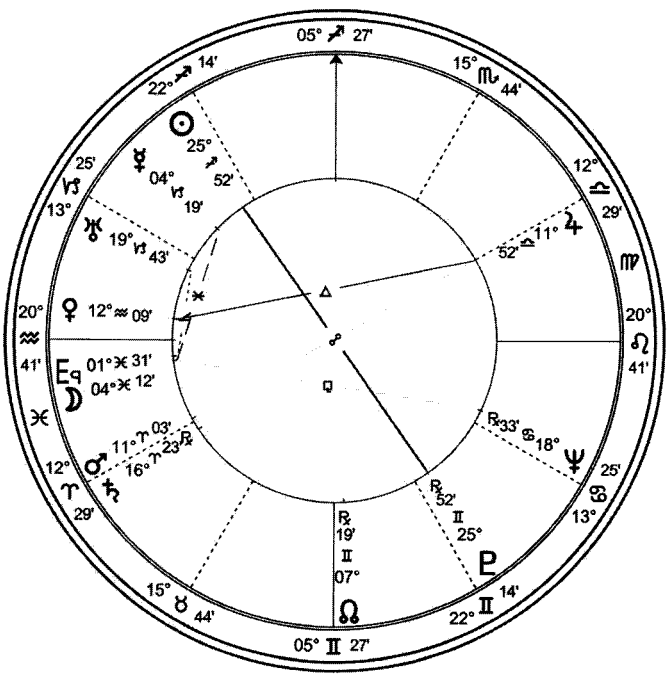
Vision of the 2nd Æthyr (Part 2)

1909 December 18, 10:15 a.m. LT
Biskra, Algeria: 34N51, 5E44

Sidereal Zodiac
11:52 a.m.:
MC 4♐33
Asc 3♓10
EP 4♓33



Tropical Zodiac
11:52 a.m.:
MC 28♐02
Asc 26♓39
EP 27♓39



The Cry of the 2nd Aethyr (Part 2), which is called ARN ✠ ♐ ♎ ♑ (♉♓♏)

OVERVIEW: The main feature of Part 2 was Crowley's receiving an improved understanding of the Call of the 30 æthyrs. Other text describes the state he was in, and his deepening preparation for what was to come.

The horoscope remains substantially unchanged since the start of the prior attempt at ARN. Venus even retains prominence, being only a few degrees above the Ascendant. Now, though, the Moon has come to the Eastpoint: the feminine energies of the hour were pronounced. The Moon is also now only 8' from her exact sextile with Mercury – and it shows!

12. It is not a question of being unable to get into the Æthyr, and trying to struggle through; but one is not anywhere near it.

> The æthyr had been correctly invoked and was present. His psyche was not yet attuned to the heightened vibratory rate that would have been required for him to perceive it correctly. He did not even have the necessary concepts or mental orientation to frame what he might have seen. There was nothing for the Light to "grab hold of" to forge communication. The Moon (now angular) was still sextile Mercury (becoming exact during this portion of the vision), and his intellect was still fully engaged. He did not have the right concept of the silence that was required for this step.

13. A voice comes: When thy dust shall strew the earth whereon She walketh, then mayest thou bear the impress of Her foot. And thou thinkest to behold Her face!

This "dust" is the residuum of the Master of the Temple who was annihilated in crossing the Abyss. (For an explanation of this, see *Liber Cheth* in Appendix C, and earlier æthyrs.) It is not clear whence the voice originates, so its exact psychological import remains unclear; but this entire section of the vision refers to the ancient doctrine of the goddess: "I am Isis, and no man lifts my veil." The surface teaching is that She lifts it from within. But also, "no man" is Nemo, the Master of the Temple. This gives the sentence positive form.

14. The Stone is become of the most brilliant whiteness, and yet, in that whiteness, all the other colours are implicit. The colour of anything is but its dullness, its obstructiveness. So is it with these visions. All that they *are* is falsity. Every idea merely marks where the mind of the Seer was too stupid to receive the light, and therefore reflected it. Therefore, as the pure light is colourless, so is the pure soul black.

This passage is an example of supernal perception, thought, and articulation. The whiteness and "all the other colors" were perceived at the same time, rather than one in lieu of the other. The next part shows that he had learned the lesson of the 3rd Æthyr. The last sentence is a basic tenet of post-Crowlean mysticism that should be meditated until it is utterly understood.

15. And this is the Mystery of the incest of CHAOS with his daughter.

This is the concupiscence of Yod, י, the Father, and Heh-final ה, the Daughter. See the Vision of the 4th Æthyr and its commentary.

16. There is nothing whatever visible.

17. But I asked of an Angel that is at my side if the ceremony hath been duly performed. And he says: Yes, the Æthyr is present. It is thou that canst not perceive it, even as I cannot perceive it, because it is so entirely beyond thy conception that there is nothing in thy mind on to which it can cast a symbol, even as the emptiness of space is not heated by the fire of the sun. And so pure is the light that it preventeth the formation of images, and therefore have men called it darkness. For with any lesser light, the mind responds, and makes for itself divers palaces. It is that which is written: "In my Father's house there are many mansions";

and if the house be destroyed, how much more the mansions that are therein! For this is the victory of BABALON over the Magician that ensorcelled her. For as the Mother she is 3 by 52, and as the harlot she is 6 by 26; but she is also 12 by 13, and that is the pure unity. Moreover she is 4 by 39, that is, victory over the power of the 4, and in 2 by 78 hath she destroyed the great Sorcerer. Thus is she the synthesis of 1 and 2 and 3 and 4, which being added are 10, therefore could she set her daughter upon her own throne, and defile her own bed with her virginity.

The angel-guide explains the points mentioned above with respect to the observation in §12 that nothing could be seen.

I am reminded of experiences I had over many years, beginning with my early attempts to explore the Enochian elemental tablets as a Neophyte. Much of my astral exploration consisted of communication with one or another of the Enochian Seniors. Consistently, these Briatic beings were helpful and forthcoming, radiant in the enormity of their love, and ready to assist in my mystical and magical explorations. But, there seemed to be one significant exception. Every time (without exception) that I would ask any of them a question about Babalon, the Seniors would grow entirely quiet. They would say nothing at all. More often than not, they would gaze off into the distance. I could not understand why they would not answer my question on this topic. How unfair (I thought) that these, perhaps the best direct source of instruction on this one matter, should refuse to help me.

It took me years to realize what was really occurring. They were not refusing to answer my question. They were doing everything in their power to answer it. The answer was that She is Silence. More than that, the actual feel of the Seniors (quite easy to perceive in the empathically open astral context) was their best hope of impacting me with the answer I sought. I was just too dense to get it.

In the vision now under discussion, Crowley did not yet understand the real nature of the silence that greeted him. Soon, though, he would understand it.

"And so pure is the light that it preventeth the formation of images, and therefore have men called it darkness." Vision, as we know it, requires shadows. As the beginner on the Path of Initiation is taught, form is invisible alike in darkness **and** in blinding

light. Either appears equally obscure. But Wisdom teaches us to be strong – that we may bear more joy.

Furthermore, "the formation of images" is a function of Yetzirah, the World of Formation. This passage, therefore, applies to Briah, the higher World corresponding (as does Binah in a different sense) to the letter ה. This passage corrects the common misunderstanding and confusion of N.O.X. with **infernal** darkness deprived of light. It is not that at all. It is the **supernal** darkness that **transcends** L.V.X. ("Light"), a light too intense for our sensorium to register, "the light higher than eyesight." In speaking of this, *Liber LXV* 1:12 says, "There is a light so strenuous that it is not perceived as light."

"...if the house be destroyed." See the 3rd Æthyr for the point to which this is counterpoint. The next sentences confirm that he learned the lesson of ZOM, and that Babalon (who, impersonally, may be equated with cosmic consciousness) now has broken free from the "ensorcelling" of the intellect.

Then, of course, having remarked on Babalon's liberation from Mercury, Crowley gushed as a fountain of gematria! His remarks may be studied in standard references on the subject, of which *Sepher Sephiroth* remains the most useful (especially when we are researching ideas resident in Crowley's mind at that time). Note that 12 × 13 (the architecture of the Enochian elemental tablets) is given as the most pure form.

One of these equations might be obscure: 4 × 39 is interpreted as "victory over the power of the 4." The key is that 39 is the value of יהוה אחד, *Yod Heh Vav Heh Echad,* the Divine Name of which the most expressive translation is, "Reality is ONE." This is not the lesser Jehovah, the divisive Gnostic demiurge below the Abyss; rather, it is that 7-lettered higher expression of Love-Unity that puts a lie to "the power of the 4." Also, 39 is טל, *tal*, "dew" – a dew that "drops down from heaven" (see *Deut.* 33:28), a mystery of Nuit-Babalon already explored with respect to the 20th and 17th Æthyrs.

18. And I ask the Angel if there is any way by which I can make myself worthy to behold the Mysteries of this Æthyr.

19. And he saith: It is not in my knowledge. Yet do thou make once more in silence the Call of the Æthyr, and wait patiently upon the favour of the Angel, for He is a mighty Angel, and never yet have I heard the whisper of his wing.

He inquired how he might make himself "worthy" to perceive the vision. "Worth," in the usual sense of the word, was not the point. It was a matter of mechanics, how to position his psyche in the same context as the flow of the Aire. His guide suggested he repeat the Call of the Æthyr by which he already had approached. He was counseled to do this in silence, and then to wait patiently. These were not idle suggestions.

20. This is the translation of the Call of the Æthyr.

21. O ye heavens which dwell in the first Aire, and are mighty in the parts of the earth, and execute therein the judgment of the highest, to you it is said: Behold the face of your God, the beginning of comfort, whose eyes are the brightness of the heavens which provided you for the government of the earth, and her unspeakable variety, furnishing you with a power of understanding, that ye might dispose all things according to the foresight of Him that sitteth on the Holy Throne, and rose up in the beginning, saying, The earth, let her be governed by her parts (this is the prostitution of BABALON to Pan), and let there be division in her (the formation of the Many from the One), that her glory may be always ecstasy and irritation of orgasm. Her course let it round with the heavens (that is, let her way be always harmonious with heaven), and as an handmaid let her serve them (that is, the Virgin of Eternity climbing into the bed of CHAOS). One season let it confound another (that is, let there be unwearying variety of predicates), and let there be no creature upon or within her the same (that is, let there be an unwearying variety of subjects). All her members let them differ in their qualities, and let there be no one creature equal with another (for if there were any duplication or omission, there would be no perfection in the whole). The reasonable creatures of the earth and men, let them vex and weed out one another (this is, the destruction of reason by internecine conflicts in the course of redemption). And their dwelling places, let them forget their names. (This is, the arising of Nemo.) The work of man and his pomp, let them be defaced. (That is, in the Great Work man must lose his personality.) His building, let it be a cave for the Beast of the Field. ("His building" means the Vault of the Adepts, and the "Cave" is the Cave of the Mountain of Abiegnus, and the "Beast" is he upon whom BABA-

LON rideth, and the "Field" is the supernal Eden.) Confound her understanding with darkness. (This sentence is explained by what has been said concerning Binah.) For why, it rejoiceth me concerning the Virgin and the Man. (Kelly did not understand this Call at all, and he would not believe this sentence was written so, for it seemed to contradict the rest of the Call, so he altered it.) One while let her be known and another while a stranger, (that is, the Mystery of the Holy One being at the same time identical with everything and apart from it), because she is the bed of an harlot, and the dwelling of him that is fallen. (That is that Mystery which was revealed in the last Æthyr; the universe being, as it were, a garden wherein the Holy Ones may take their pleasure.) O ye heavens, arise; the lower heavens beneath you, let them serve you. (This is a command for the whole of things to join in universal rapture.) Govern those that govern; cast down such as fall; bring forth those that increase; and destroy the rotten. (This means that everything shall take its own pleasure in its own way.) No place let it remain in one number. ("No place" is the infinite Ain. . . . "Let remain in one number"; that is, let it be concentrated in Kether.) Add and diminish until the stars be numbered. (It is a mystery of the Logos being formulated by the Qabalah, because the stars are all letters of the Holy Alphabet, as it was said in a former Æthyr.) Arise! Move! and Appear! before the covenant of his mouth which he hath shewn unto us in his justice. ("The Covenant" is the letter Aleph; "His mouth," pé; "His Justice," lamed; and these add up again to Aleph, so that it is in the letter Aleph, which is zero, thus symbolizing the circles of the Æthyrs, that he calleth them forth. But men thought that Aleph was the initial of ARR, cursing, when it was really the initial of AChD, unity, and AHBH, love. So that it was the most horrible and wicked blasphemy of the blackest of all the black brothers to begin Berashith with a beth, with the letter of the Magician. Yet, by this simple device, hath he created the whole illusion of sorrow.) Open the mysteries of your creation, and make us partakers of the undefiled knowledge. (The word here "IADNAMAD" is not the ordinary word for knowledge. It is a word of eight letters, which is the secret name of God, summarized in the letter cheth;

for which see the Æthyr which correspondeth to that letter, the twelfth Æthyr.)

22. Now from time to time I have looked into the Stone, but never is there any image therein, or any hint thereof; but now there are three arrows, arranged thus:



23. This is the letter Aleph in the Alphabet of Arrows.

He received, as his reward, a doctrinal instruction that provided new understanding and served to retune his psyche: a deep commentary upon the intent of the Call of the 30 Æthyrs. Until the opening of the Vision of the 9th Æthyr, Crowley had looked upon the Call quite literally, so that it surely seemed an apocalyptic vision of terror and destruction. Having come through the Abyss, that perspective changed; and there, and again in this 2nd Æthyr, he learned that he simply had been thinking about it all wrong!

The standard form of this 19th Call was given in Chapter 5. What is given here is nearly identical (other than Crowley's interpretive asides). Some exceptions: "Providence" is now translated "foresight." "...that her glory may be always drunken and vexed in itself" is now, "...may be always ecstasy and irritation of orgasm." "Her building" has become "His building" (which, given Crowley's relating this to the Vault of the Adepts, I believe is a mistake).

Perhaps the most important change is in the passage originally given as, "I regret that I made man," now translated, "It rejoiceth me concerning the Virgin and the Man." Crowley indicated that the former was an intentional distortion by Edward Kelley who could not accept that what he received was correct. (It is difficult to see how the Enochian original, *Moooah ol cordziz,* may have meant what Crowley received as the corrected text, so we are limited to the amended English form.)

One item at the end gives us evidence concerning the correct method of enumerating Enochian. It is the God-name IADNAMAD, commonly translated "knowledge" (in the way that the Hebrew אלוה ודעת, *Eloah va-Da'ath,* is employed as a Divine Name of

Tiphereth). Enumerated by the geomancy-based scheme of Enochian gematria Crowley employed in his *The Vision & the Voice* commentary, the name adds to 195, which has no particular significance. But if added as recommended in this present book, as if it were Hebrew (יאדנאמאד), it totals to 111, the value of the letter name Aleph, אלף. Immediately after uttering this, Crowley saw, in his stone, the letter Aleph in the "Alphabet of Arrows." This confirmation could not be more decisive.

Do not miss that §20 says that this is a **translation** of the Call. Presumably the Enochian original is unaffected. Therefore, if you perform the invocation in the original Enochian language, there is no practical difference in method.

24. (I want to say that while I was doing the translation of the Call of the Æthyrs, the soles of my feet were burning, as if I were on red hot steel.)

25. And now the fire has spread all over me, and parches me, and tortures me. And my sweat is bitter like poison. And all my blood is acrid in my veins, like gleet. I seem to be all festering, rotting; and the worms eating me while I am yet alive.

Kundalini phenomena, though possibly not balanced. This description is highly reminiscent of times when the fiery *Pingala* (the channel flowing up the right side of the spine) carries a significantly stronger current than the cooler, watery *Ida* (up the left).

26. A voice, neither in myself nor out of myself, is saying: Remember Prometheus; remember Ixion.

What Prometheus and Ixion shared was the motto: "Dare heaven!" This would seem to be the advice Crowley was given at this juncture. "Damn the gods, and go for it!"

27. I am tearing at nothing. I will not heed. For even this dust must be consumed with fire.

He used the A∴A∴ Dominus Liminis grade sign (same as the G.D. Portal sign), the Sign of the Rending of the Veil.

Pingala continues to be the predominant channel of energy moving through him, as if rising up to push him through his own limitations. Note the idea already in the human aspect of his mind that the dust he had become "must be consumed with fire." This later emerged in *Liber Cheth* (see Appendix C) and elsewhere as a

description of the process whereby the Magister Templi $8^{\circ}=3^{\square}$ becomes a Magus $9^{\circ}=2^{\square}$: "for from the dust shall a white ash be prepared by Hermes the Invisible."

28. And now, although there is no image, at last there is a sense of obstacle, as if one were at length drawing near to the frontier of the Æthyr.

29. But I am dying.

30. I can neither strive nor wait. There is agony in my ears, and in my throat, and mine eyes have been so long blind that I cannot remember that there ever was such a thing as sight.

These are standard phenomena. Apparently, they were very arduous for Crowley in that hour. Given the dramatic difference of what he experienced when next he attempted this æthyr (later the same day), it seems these also were phenomena of his being prepared to handle more – being "stepped up." Regarding the blindness, remember the illumination of Saul of Tarsus, who became St. Paul. Bucke, in his analysis in *Cosmic Consciousness,* rightly understood this as a side effect of superconscious impact.

31. And it cometh to me that I should go away, and await the coming of the veil of the Æthyr; not here. I think I will go to the Hot Springs.

32. So I put away the Stone upon my breast.

"...it cometh to me that I should go away." At the end of the vision, a few minutes before noon, the Sun-Pluto opposition (aligned with the Galactic Center) had just crested the meridian. He headed for the hot springs and for a very different type of experience.

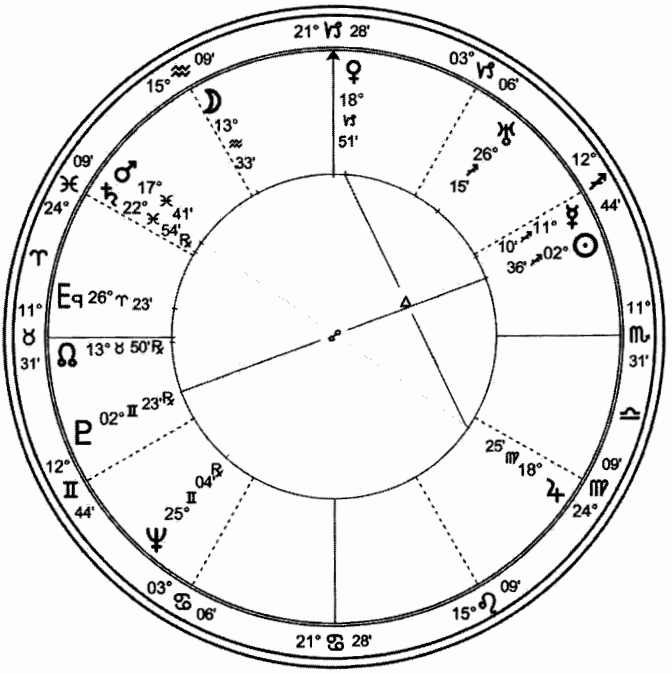
BISKRA.

10.15-11.52 a.m.

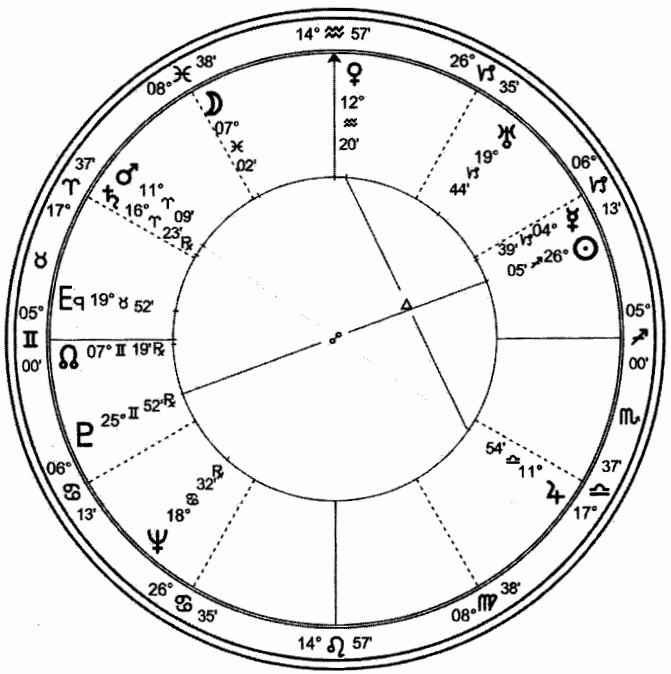
Vision of the 2nd Æthyr (Part 3)

1909 December 18, 3:10 p.m. LT
Hammam Salahin, Algeria: 34N53, 5E40

Sidereal Zodiac
4:35 p.m.:
MC 13♒32
Asc 3♊07
EP 16♉52



Tropical Zodiac
4:35 p.m.:
MC 7♓00
Asc 26♊36
EP 10♊21



The Cry of the 2nd Aethyr (Part 3), which is called ARN ✠ ♐ ♌ ♑ (♉♓♏)

OVERVIEW: The seer took himself off to the sulfur hot springs northwest of Biskra and spent the afternoon submerged in the steaming mineral waters. This surely relaxed him. His mind and body had been plagued by nervousness accompanied by physical tension. The change of environment helped release this. Certainly the passing away of the morning's Moon-Mercury aspect assisted with mental and physical relaxation as well!

As Venus had been rising when the morning session began, so had she just crossed the Midheaven a few minutes before he renewed his efforts in the afternoon. Similarly, when this Part 3 began, the Moon was exactly on the Zenith. For this intimate contact with the Goddess herself, the feminine energy from Venus and Luna was pronounced once again.

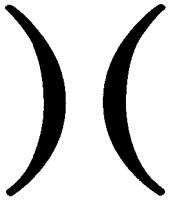
For this one part of the 2nd Æthyr excursion, the Tropical Pisces Moon is as good a fit as the Sidereal placement in Aquarius. Yet, even as I declined to over-value the Aquarius symbolism (since Uranus' exact transit to Crowley's Sun would have produced much the same result), here we also must exercise caution against over-emphasizing a Pisces influence. The vision's profusion of water-devils churning the deeps with tails and shouting fuming heresies at the magician were surely the product of his environment – his physical emersion in hot, effervescent waters stinking of brimstone. Any astrological contribution would have been secondary to this physical sensory saturation.

33. Flashes of lightning are playing in the Stone, at the top; and at the bottom of the Stone there is a black pyramid, and at the top thereof is a vesica piscis. The vesica piscis is of colourless brilliance.

The black pyramid is an ensign of Binah. The lightning symbol stirs many responses in subconsciousness; among other things, it is a symbol of fertility foreshadowing a startling revelation, and the simple raw crackle of discharging neurons as Crowley's psyche opened, surrendering, to the plane of this æthyr, as he recited the Call of ARN for the fourth time that day.

The *vessica piscis,* as well, is one of the most important feminine symbols, representing the yoni and womb. It also has extensive, profound mathematical symbolism, for examples of which see *The Canon.*[1]

34. The two curves of Pisces are thus:
35. They are the same curves as the curves of vesica piscis, but turned round.



This vessica, however, is different. Its two halves are divided, and stand back-to-back as if they were a Pisces glyph (♓, the R in ARN and the Tropical Moon-sign) without its connecting umbilicus. Crowley described this as "a last desperate attempt of the Ruach of the Seer to escape the Terror of the Presence of Babalon." However, this assessment presumes that there is something wrong with the symbol as it appeared. Neither the tone of the vision, nor the quiet spiritual intensity of the vessica's "colorless brilliance," suggests any such problem. Often crescents in exactly this arrangement describe the closing and opening lunar phases that straddle a New Moon. There are other possible meanings as well, including twin serpentine streams of energy sometimes

[1] Apprentices of Temple of Thelema are familiar with a compelling symbol of a three-fold Mother that portrays the *vessica* in an elaborate, interwoven fashion.

shown in opposing hands of a goddess such as Babalon. (Consider that complementary Venus and Mars energies flank Pisces in the name ARN.)

36. And a voice comes: How can that which is buried in the pyramids behold that which descendeth upon its apex?

A challenge at the gate of the final ordeal of this initiation. That which is buried in the pyramids is the "little pile of dust," all that remains of the Magister (see *Liber Cheth*). However, this question presumes the logic and the space-time orientation that prevail below the Abyss. Perhaps its real purpose is to weed out those who are ill prepared. Crowley also understood the question to allude to tantric counsel encoded in *Liber L.* 1:14. (Remember that the Greek words for *pyramid* and *phallus* have the same numeration.)

37. Again it comes to me, without voice: Therefore is motherhood the symbol of the Masters. For first must they give up their virginity to be destroyed, and the seed must lie hidden in them while the nine moons wax and wane, and they must surround it with the Universal Fluid. And they must feed it with blood for fire. Then is the child a living thing. And afterwards is much suffering and much joy, and after that are they torn asunder, and this is all their thank, that they give it to suck.

38. All this while the vision in the Shew-Stone stays as it was, save that the lightning grows more vehement and clear; and behind the vesica piscis is a black cross extending to the top and to the edges of the Stone. And now blackness spreads, and swallows up the images.

The energy increases its intensity. A black cross, in earlier visions of this series, has been that from the Hegemon's lamen in the Golden Dawn: a symbol of the Maat archetype attributed to that office in the Osiris Æon. Crowley suspected that it had the same relevance in the present place. (By the way, in the G.D. this symbol also was the Admission Badge of the 4=7 Grade, themes from which have played a major role in this Vision of the 2nd Æthyr.)

But note also that the cross is the phallus. As its absence from the circle in the 3rd Æthyr was regarded as a blasphemy, so is its presence here a sanctification. Normally, a cross symbolizes "Light in Extension" (by the radiation of its arms out from the cen-

ter); but, given the progression of phenomena here, we might rather say that this **black** cross signifies "**Night** in Extension" – the suffusion of consciousness by N.O.X. or superconsciousness.

39. Now there is naught but the vast black triangle having the apex downwards, and in the centre of the black triangle is the face of Typhon, the Lord of the Tempest, and he crieth aloud: Despair! Despair! For thou mayest deceive the Virgin, and thou mayest cajole the Mother; but what wilt thou say unto the ancient Whore that is throned in Eternity? For if she will not, there is neither force nor cunning, nor any wit, that may prevail upon her.

40. Thou canst not woo her with love, for she *is* love. And she hath all, and hath no need of thee.

41. And thou canst not woo her with gold, for all the kings and captains of the earth, and all the gods of heaven, have showered their gold upon her. Thus hath she all, and hath no need of thee.

42. And thou canst not woo her with knowledge, for knowledge is the thing that she hath spurned. She hath it all, and hath no need of thee.

43. And thou canst not woo her with wit, for her Lord is Wit. She hath it all, and hath no need of thee. Despair! Despair!

44. Nor canst thou cling to her knees and ask for pity; nor canst thou cling to her heart and ask for love; nor canst thou put thine arms about her neck, and ask for understanding; for thou hast had all these, and they avail thee not. Despair! Despair!

Now begins the confrontation with Typhon, corresponding to the Scorpio symbolism of N, ♏, in ARN. The black "water triangle" often would be a positive symbol of Binah. In this case, though, it is used as an averse expression of the "fire" triangle that appeared in the last æthyr. In this way, it parallels the black floor of the Vault of the Adepti where a similar "reversed" triangle is a symbol of infernal forces untamed within subconsciousness.

Typhon, in any case, serves as the Dweller on the Threshold. This ferocious storm-god is surely, as well, a manifestation of Crowley's own subconscious forces building in intensity to try "to take Heaven by storm." In other words, Typhon is a shadow manifestation of Crowley's aspiration, the incarnation of his doubts, yet the ferocity of his own courageous aspiration.

45. Then I took the Flaming Sword, and I let it loose against Typhon, so that his head was cloven asunder, and the black triangle dissolved in lightnings.

The Flaming Sword symbolizes Atziluthic manifestation of creation, the **instantaneous** formation of the entire Tree of Life. Its hilt, that Crowley magically seized, is in Kether. This is also the Flaming Sword placed before the Gate of Eden (outside the veil of the Supernals) to bar entrance, blasting the head of the infernal serpent lifted unto Da'ath.

46. But as he parted his voice broke out again: Nor canst thou win her with the Sword, for her eyes are fixed upon the eyes of Him in whose hand is the hilt of the Sword. Despair! Despair!

47. And the echo of that cry was his word, which is identical, although it be diverse: Nor canst thou win her by the Serpent, for it was the Serpent that seduced her first. Despair! Despair!

Typhon's departing taunt juxtaposes the Flaming Sword and the Serpent of Wisdom. The Flaming Sword strikes downward from Kether to Malkuth, touching each of the 10 sephiroth in turn. The Serpent of Wisdom rises from Malkuth to Kether, touching each of the 22 paths in turn, but entering not into the sephiroth; it signifies the Path of Initiation.

48. (Yet he cried thus as he fled:)

49. I am Leviathan, the great Lost Serpent of the Sea. I writhe eternally in torment, and I lash the ocean with my tail into a whirlpool of foam that is venomous and bitter, and I have no purpose. I go no whither. I can neither live nor die. I can but rave and rave in my death agony. I am the Crocodile that eateth up the children of men. And through the malice of BABALON I hunger, hunger, hunger.

Leviathan is that one of the Four Great Princes of the Evil of the World (*vide* Abramelin) that is attributed to water. (We shall encounter the other three shortly.) The legend of Leviathan and the whirlpool, and of his defeat by the waters of the Great Sea of Binah, was briefly mentioned in the last æthyr.

In psychoanalysis, devouring "monsters of the deep" are regarded as symbols of the "devouring mother." They surely signify potent, unrealized subconscious forces that threaten to overwhelm,

or swallow whole, the self-conscious ego. Typhon, Leviathan, and Sebek are unfolding expressions of the "devouring mother" manifestation Crowley was expecting in this vision and, according to his own record, about which he was fairly apprehensive.

50. All this while the Stone is more inert than ever yet; a thousand times more lifeless than when it is not invoked. Now, when it kindles, it only kindles into its physical beauty. And now upon the face of it is a great black Rose, each of whose petals, though it be featureless, is yet a devil-face. And all the stalks are the black snakes of hell. It is alive, this Rose; a single thought informs it. It comes to clutch, to murder. Yet, because a single thought alone informs it, I have hope therein.

51. I think this Rose has a hundred and fifty-six petals, and though it be black, it has the luminous blush.

52. There it is, in the midst of the Stone, and I cannot see anyone who wears it.

The last calm before the storm of superconscious forces that were about to ravish him. The scrying stone was quiet, inert, and silent. Not merely inactive, but "a thousand times more lifeless than when it is not invoked." There then appeared a symbol with which Crowley apparently was unfamiliar, for he mistook its meaning as something dark and threatening. (Crowley had a lot of unaddressed mother issues.) It was a black rose. Most simply, this is a representation of Babalon, or Nuit. If we did not already know this, its 156 petals should have made the fact clear. The black rose combines all the main ideas associated with the rose in its earlier red, yellow, and white forms with the rich, velvety darkness of Supernal Night (N.O.X.).[1]

In the Middle Ages, the phrase *sub rosa,* "beneath the rose," came to signify the extremely and intimately confidential. Its extension, *sub rosa nigra,* "under the black rose," represents an even more profound silence.

A black rose has an important place in British history. King Henry VIII formed an "Order of the Black Rose" to reward those who had saved his daughter Mary from attempted murder. According to surviving legends, Princess Mary named the order after a

[1] In Temple of Thelema, the black (indigo) rose is a distinctive symbol of the Grand Præmonstrator, the Order's supreme Chesed-themed officer.

solitary black rose she saw blooming outside Blackfriar Monastery. The rose actually was blood red, but so deep in color as to appear black. Therefore, its symbolism includes that of both blood and night.

All of this is consistent with its sacredness to Babalon, as manifest in this vision. It appeared in Crowley's field of vision as the last veil of the Goddess. The next moment, that veil was withdrawn, with no small impact on Crowley's body and mind.

§§53-77: Most of what follows is the record of Crowley's overwhelm. Most of it needs no commentary at all; it speaks eloquently for itself. Only a few technical Qabalistic details will be highlighted.

53. Aha! Aha! Aha! Shut out the sight!

"Aha" is not only an interjection of startling disclosure, but also (spelled אהא) a formula enumerating to 7, a number sacred to Binah and Babalon. Sometimes *Aha* is treated as a lesser Divine Name of Venus.

54. Holy, Holy, Holy art thou!

55. Light, Life and Love are like three glow-worms at thy feet: the whole universe of stars, the dewdrops on the grass whereon thou walkest!

56. I am quite blind.

Crowley documented that this blindness was physically quite real. He actually believed he had lost his physical sight. As mentioned above, such temporary but total blindness is a known phenomenon sometimes accompanying cosmic consciousness experiences.

57. Thou art Nuit! Strain, strain, strain my whole soul!

A ka dua
Tuf ur biu
Bi a'a chefu
Dudu ner af an nuteru.

This, whom he elsewhere described as Babalon, is also Nuit. The experience is beyond what he had known as Binah; it would seem to be a brief opening to the *Ayin Soph Or,* the Limitless Light or Qabalistic Zero beyond and behind Kether. The Egyptian verse he recited (five times during the course of the vision) is from the Stélé of Revealing and is translated in *Liber Legis* 3:37 as:

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

58. Falutli! Falutli!

"Falutli" was a cry of ecstasy in the Vision of the 23rd Æthyr. Spelled ואלעטלי, it enumerates to 156, as does "Babalon." (See 156 in Appendix A.)

59. I cling unto the burning Æthyr like Lucifer that fell through the Abyss, and by the fury of his flight kindled the air.

60. And I am Belial, for having seen the Rose upon thy breast, I have denied God.

61. And I am Satan! I am Satan! I am cast out upon a burning crag! And the sea boils about the desolation thereof. And already the vultures gather, and feast upon my flesh.

Lucifer, Belial, and Satan are (with Leviathan mentioned earlier) the four "Great Princes of the Evil of the World," best known from the medieval magical classic, *The Sacred Magic of Abramelin the Mage.* Crowley's identification with them is not only as an incinerated castoff, but perhaps (in comparison to the reality of the Goddess) as q'lippothic refuse – yet on a sublime scale.

62. Yea! Before thee all the most holy is profane, O thou desolator of shrines! O thou falsifier of the oracles of truth! Ever as I went, hath it been thus. The truth of the profane was the falsehood of the Neophyte, and the truth of the Neophyte was the falsehood of the Zelator! Again and again the fortress must be battered down! Again and again the pylon must be overthrown! Again and again must the gods be desecrated!

63. And now I lie supine before thee, in terror and abasement. O Purity! O Truth! What shall I say? My tongue cleaveth to my jaws, O thou Medusa that hast turned me into stone! Yet is that stone the stone of the philosophers. Yet is that tongue Hadit.

64. Aha! Aha!

65. Yea! Let me take the form of Hadit before thee, and sing:

A ka dua
Tuf ur biu

Bi a'a chefu
Dudu ner af an nuteru.

Crowley wrote that the "God-Form" of Hadit he used was the wingéd globe from the stélé.

66. Nuit! Nuit! How art thou manifested in this place! This is a Mystery ineffable. And it is mine, and I can never reveal it either to God or to man. It is for thee and me!

67. Aha! Aha!

A ka dua
Tuf ur biu
Bi a'a chefu
Dudu ner af an nuteru.

68. ...My spirit is no more; my soul is no more. My life leaps out into annihilation!

A ka dua
Tuf ur biu
Bi a'a chefu
Dudu ner af an nuteru.

"My life leaps out into annihilation!" This by a Master of the Temple who already had transcended the Abyss. Can the rational mind even imagine the gulf into which he hurled himself?

69. It is the cry of my body! Save me! I have come too close, I have come too close to that which may not be endured. It must awake, the body; it must assert itself.

70. It must shut out the Æthyr, or else it is dead.

As a result of all of this, his body began to panic. He was (or at least believed he was) near that juncture where physical and spiritual aspects are permanently divorced and physical death ensues.

71. Every pulse aches, and beats furiously. Every nerve stings like a serpent. And my skin is icy cold.

"...icy cold." Remember, he was sitting, probably up to his chin, in steaming hot water! This gripping chill – similar to, but not quite the same as, the typical chill from standing out too long in a winter rain – has been noted during some varieties of heightened kundalini activity. I suspect the neurological phenomenon is simi-

lar to that which gives a sensation of chill when one has a fever. (The two feel pretty much the same.)

72. Neither God nor man can penetrate the Mystery of the Æthyr.

73. (Here the Seer mutters unintelligibly.)

74. And even that which understandeth cannot hear its voice. For to the profane the voice of the Neophyte is called silence, and to the Neophyte the voice of the Zelator is called silence. And so ever is it.

75. Sight is fire, and is the first angle of the Tablet; spirit is hearing, and is the centre thereof; thou, therefore, who art all spirit and fire, and hast no duller elements in thy star; thou art come to sight at the end of thy will. And if thou wilt hear the voice of the Æthyr, do thou invoke it in the night, having no other light but the light of the half moon. Then mayest thou hear the voice, though it may be that thou understandeth it not. Yet shall it be a potent spell, whereby thou mayest lay bare the womb of thine understanding to the violence of CHAOS.

His intellect was not fully engaged (which is no surprise). He made small mistakes: Fire is not attributed to the first angle of the elemental tablets, but to the fourth. Though a terribly minor point, it does give a clue as to how displaced Crowley's normal *Ruach* functioning was.

In this phase of his exposure to the 2nd Æthyr, all that he received was the unintelligible "sound and fury." He is next counseled that if he would like to "hear the voice of the Æthyr" – actually receive an intelligible instruction – he would need to come back in a few days when the Moon would be half full. On this point (though applied to the Knowledge and Conversation of the Holy Guardian Angel, rather than this present level of experience), Crowley later wrote in his notes to *Liber Samekh:*

> This rapture is accompanied by a tempest of brilliant light, almost always, and also in many cases by an outburst of sound, stupendous and sublime… But it is important that the Adept should not rest in mere inexpressible realization of his rapture, but rouse himself to make the relation submit to analysis, to render it in rational terms, and thereby enlighten his mind and heart in a sense as superior to fanatical enthusiasm as Beethoven's music is to West African war-drums… As he becomes adjusted to intercourse with his Angel, he will find his passionate ecstasy develop a

> quality of peace and intelligibility… He will by now have become able to converse with his Angel, impossible as it once seemed; for he now knows that the storm of sound which he supposed to be the Voice was only the clamour of his own confusions. The "infinity" nonsense was born of his own inability to think clearly beyond his limits, just as a Bushman, confronted by numbers above five, can only call them "many."

76. Now, therefore, for the last time, let the veil of the Æthyr be torn.

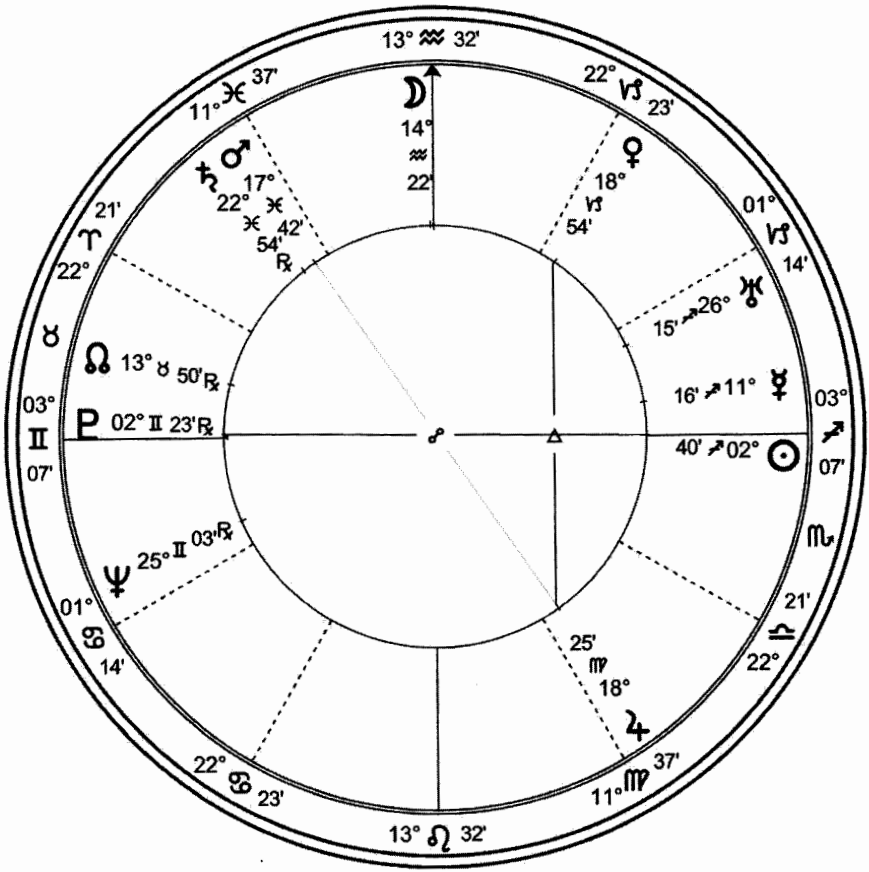
77. Aha! Aha! Aha! Aha! Aha! Aha! Aha!
A ka dua
Tuf ur biu
Bi a'a chefu
Dudu ner af an nuteru.

For now, the excursion comes to an end, though not without one last rapture. The horoscope for the conclusion of this vision (shown on the next page) is quite extraordinary, for in it, the Moon has just reached the Midheaven, and the Sun-Pluto opposition rests firmly on the horizon. It is, in fact, the moment of sunset, the day-star sinking below the horizon even as Crowley, exhausted, sank back into the embrace of his hot springs, so spent that his scribe, Fra. O.V., thought he might drown and hurried to get him out of the pool.

. . . . . .

78. This Æthyr must be left unfinished then until the half moon.

HAMMAM SALAHIN.
Decemeber 18, 3.10-4.35 p.m.



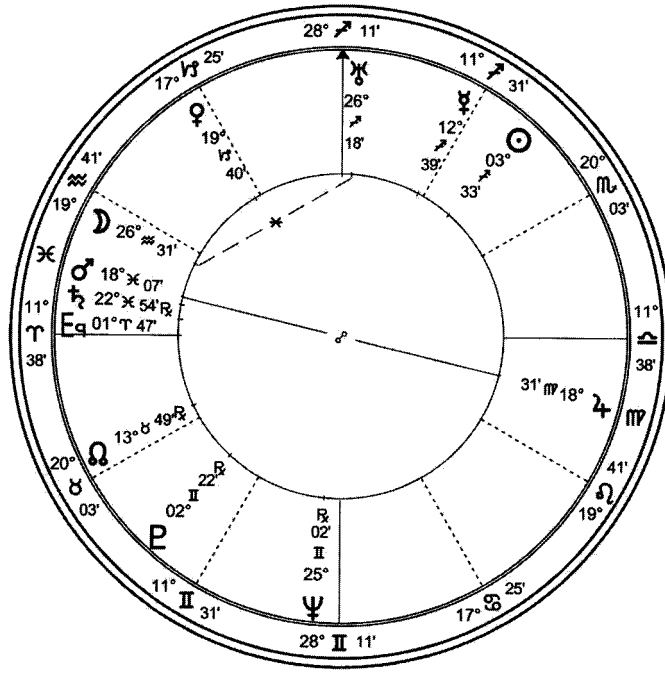
Climax of the Cry of the 2nd Æthyr

1909 December 18, 4:35 p.m. LT
Hammam Salahin, Algeria
34N53, 5E40

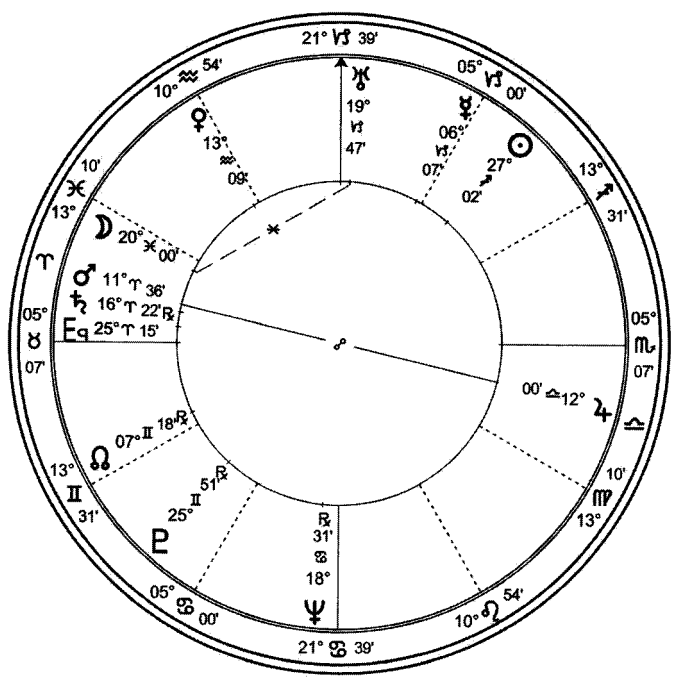
Vision of the 1st Æthyr

1909 December 19, 1:30 p.m. LT
Biskra, Algeria: 34N51, 5E44

Sidereal Zodiac
3:30 p.m.:
MC 27♑37
Asc 18♉02
EP 2♉20



Tropical Zodiac
3:30 p.m.:
MC 21♒06
Asc 11♊31
EP 25♉49



The Cry of the 1st Aethyr,
which is called
LIL ✠ ☾ ♐ ☾
(♋ ♐ ♋)

OVERVIEW: In this highest and last of the 30 Æthyrs, the profound mysticism of Aleister Crowley became evident as it had in no other vision of the series. Before the consciousness of the 1st Æthyr, LIL, he was brought to the utmost stillness. Scarcely was he able to fulfill the duty he had accepted, to make articulate the fruits of his mystical undertaking so that a record existed for those who came behind him. His voice lowered to a whisper. The pace was slow – two hours for a rather small amount of text compared to many of the other visions. The majesty of this vision is, perhaps more than any other thing, in the depth of its silence and peace.

I, as well, shall be relatively wordless in the face of most of what he received. What more is there to say? The words brought through speak more eloquently for themselves than any other could speak for them, even in those places where they were, as Crowley noted, "but a pale reflection in Ruach (and even that at the cost of infinite effort) of the Word of the Angel of the Æthyr." They are a song that penetrates directly to the heart. Other than a few remarks to clarify certain technical or contextual points, we leave the body of this vision to the eloquence of the Speaking Silence.

The name of this æthyr, LIL, had a further, though related, importance to Crowley. The letters L.I.L. were the initials of the name of the first magical Order he ever founded, the "Lamp of the Invisible Light," established by him in Mexico in 1900.

Three things should be noted about this:

First, this title still survives as the last phrase of the present vision. It was not at all forgotten by him these nine years later.

Second, Mexico in 1900 was when and where Crowley first began to scry these 30 Æthyrs, and where he received the first two visions (those of the 30th and 29th). His selection of the Order's name undoubtedly was connected to his then highest concept of what the climax of the series of visions might bring.

Third, the very phrase "Lamp of Invisible Light" – simple in its mystical implications, and ecumenically cutting past the outer differences of every mystical approach to reach a root idea – invokes a vivid, powerful image that remained important to Crowley for many years. It appears to be a name associated with the essence of Kether, which correspondence to the present æthyr he retained.

Though not directly related to the present vision, it is worth appending a brief description of the Order. Crowley's most extensive discussion is in Cap. 23 of *Confessions,* from which the following is excerpted:

> I had also a certain amount of latitude granted by Mathers[1] to initiate suitable people in partibus. I, therefore, established an entirely new Order of my own, called L.I.L.: the 'Lamp of the Invisible Light'. Don Jesus [Medina] became its first High Priest... The general idea was to have an ever-burning lamp in a temple furnished with talismans appropriate to the elemental, planetary and zodiacal forces of nature. Daily invocations were to be performed with the object of making the light itself a consecrated center or focus of spiritual energy. This light would then radiate and automatically enlighten such minds as were ready to receive it.
>
> Even today, the experiment seems to me interesting and the conception sublime. I am rather sorry that I lost touch with Don Jesus; I should like very much to know how it turned out.

So far as we know, Don Jesus was the L.I.L.'s only High Priest. Either due to its failure, or due to the considerable success in its original silent, invisible purpose, nothing at all was ever heard about it from that point on. The L.I.L. is one of the most sublime concepts Crowley ever conceived, perhaps reflecting the innocent purity of his somewhat naïve mystical youth.

The same can be said of the present vision.

---

[1] S.L. MacGregor Mathers, the Chief of the Golden Dawn and its successor, the Alpha et Omega. (Crowley belonged to both.)

Uranus and Neptune aligned themselves along the meridian at the time this vision began. Previously in this series, this has nearly always coincided with unusually intense visions. While the æthyr's name and number may be the chief causes of the "unusually intense" characteristic, it is at least true that the Uranus-Neptune opposition on the angles does not conflict with it. (Uranus remained only 4' from exact square to Crowley's Sun, his own inner Lamp of Invisible Light.)

Over the course of two hours, Venus reached the Midheaven – at 3:01 p.m., about three-fourths of the way through, around §26 which is laden with Venus symbols. Venus crossed the Zenith at 1:54 p.m., around §8 when the child first appeared.

The Moon was still increasing, not yet quite at First Quarter. Psycho-spiritual vitality, therefore, was generally on the rise.

In the Sidereal Zodiac, the Moon remained in Aquarius (Pisces in the Tropical). I can think of no sign symbolism more appropriate than that of Aquarius for this vision set against the silent profound of space, described in §1 as "the veil of night, dark azure, full of countless stars." (See Atu XVII, The Star.) No traditional Pisces themes are present unless one counts the general mysticism theme implicit in all of these visions. This vision's song is a song of liberty (♒), not of indentured servitude (♓).

Further emphasizing the liberty aspect, the Moon was sextile Uranus. Also, Mars remained exactly opposite Jupiter, an aspect that does not seem to manifest distinctly amidst this panoply of principles.

Something else occurred in the heavens that day, which warrants our attention. Saturn was Stationary Direct (SD). That is, having been retrograde for many months, it had (to geocentric appearance) stopped in its tracks to begin forward motion. When planets are stationary, either turning retrograde or turning direct, they have much-intensified influence. Think of a hot clothes iron that, while kept in motion, acts much differently than if you stopped and left it sit ing on the same spot for an hour, hot side down. Saturn **may** have been conjunct Crowley's Midheaven at this station; unfortunately, there is imprecision concerning the exact minute of his birth, so we cannot say for sure. The Saturn station may have had an effect on the general astral ambiance as well. As her name in Hebrew, *Shabbathai,* means "rest, stillness" (traits that we have seen emphasized in discussions herein of the Magis-



ter Templi Grade attributed to Binah), she may have contributed to the still silence of the present vision.

The 1st Æthyr corresponds to **Kether in Atziluth** in the main scheme we have been employing, and is the third æthyr attributed to Kether in the secondary scheme introduced in the 9th Æthyr. Additionally, these last three æthyrs have displayed a striking relationship to the first three letters (or last three paths, depending on how you look at it) of the Hebrew alphabet, so that LIL would correspond to Aleph, א. The suitability of these correspondences is fairly evident. (They are also attributes known to be present in Crowley's mind.)

Which brings us, at last, to the name. LIL or לכל = **Cancer, Sagittarius, Cancer.** Samekh, ס, Sagittarius, and Cheth, ח, Cancer, are paths of high aspiration and attainment, the paths associated, respectively, with entry into the Second and Third Orders, the attaining of the Knowledge and Conversation of the Holy Guardian Angel and the crossing of the Abyss. Each has a formal instruction named after it – *Liber Samekh* and *Liber Cheth* – and these are the primary instructions associated with those two steps.

Look at these letters, as well, in the arrangement provided by *Liber Tav* (above). Not only do Samekh, ס, and Cheth, ח, appear in the same column (at the end of the second and third rows, marking the climaxes of the First and Second Orders) but, above them, as the primary influence shining down through them, is Aleph, א, The Fool, of which this æthyr appears to be an expression.

Place Atu VII, The Chariot (Cheth) and Atu XIV, Art (Samekh) before you, and meditate upon them. That, perhaps, will give you the best understanding of the elements operative in this æthyr.

LIL enumerates to 30 + 10 + 30 = 70. In its simplest form, this is the value of the letter ע, "eye," and attributed to Capricorn. Crowley thought the symbolism of The Eye important for the general understanding of this vision. More directly, LIL (like ARN and ZOM before it) is the spelling of an important Hebrew word: לִיל, pronounced *layiyl,* means "night." This "night" is much of the fabric of the present vision.

There is no doubt that לִיל was an important detail already in Crowley's mind related to this vision. In fact, the coexistence of לִיל as "night" (a basic Nuit idea) and L.I.L. as "the Lamp of the Invisible Light" (a basic Hadit idea) pretty much summarizes the whole vision! Together, they bring forth the crowned and conquering child, Horus.

Perhaps most importantly, 70 is also the value of the important word סוֹד, *sod* (pronounced with a long-o sound), meaning "secret," and referring to "THE Secret" of the Mysteries – the highest revelation.

At one point early in the vision transcript, Crowley stated that, by the geomancy method, LIL adds to 66. This is only obtainable if you regard L not as Cancer, but as the Moon, giving it the value of ג, 3. This is technically correct, since the zodiacal attributions of each letter are really only particularizations of the underlying ruling planet symbolism. The approach was later abandoned, though. Nonetheless, it is worth noting that this summation nudged Crowley to relate the vision overall to א. (66 is the sum of the first 11 numbers, *i.e.,* the Mystic Number of the 11th Path on the Tree of Life, א.)

Notes on the individual paragraphs will be sparse, for reasons stated previously.

00. First, let praise and worship and honour and glory and great thank be given unto the Holy One, who hath permitted us to come thus far, who hath revealed unto us the ineffable mysteries, that they might be disclosed before men. And we humbly beseech His infinite goodness that he will be pleased to manifest unto us even the Mystery of the First Æthyr.

This invocation was based on a prayer used in the Second Point of the old 5=6 ceremony, and which was popular among Golden Dawn adepts in Crowley's circle. The main part of the original is as follows:

> Unto Thee, Sole Wise, Sole Mighty and Sole Eternal One, be praise and Glory forever, who has permitted this Aspirant who now kneeleth before Thee to penetrate thus far into the Sanctuary of thy Mysteries. Not unto us, but unto thy Name be the Glory. Let the influence of Thy Divine Ones descend upon his head, and teach him the value of self-sacrifice, so that he shrink not in the hour of trial, but that thus his name may be written on high, and that his Genius may stand in the presence of the Holy Ones, in that hour when the Son of Man is invoked before the Lord of Spirits and His Name in the presence of the Ancient of Days.

0. (Here followeth the Call of the Æthyr.)

1. The veil of the Æthyr is like the veil of night, dark azure, full of countless stars. And because the veil is infinite, at first one seeth not the winged globe of the sun that burneth in the centre thereof. Profound peace filleth me, – beyond ecstasy, beyond thought, beyond being itself, IAIDA. (This word means "I am," but in a sense entirely beyond being.)

2. (*Note.* – In Hebrew letters it adds to 26. In Hebrew letters the name of the Æthyr is 70, ayin; but by turning the Yetziratic attributions of the letters into Hebrew, it gives 66, and 66 is the sum of the numbers from 0 to 11.)

> If this initial image was a conscious magical formulation, as was Crowley's evident custom in this vision work, then it likely combines the blue of Samekh with the star-strewn midnight blue awning of the Chariot. More particularly, it reflects the idea of night, with which Crowley associated LIL, and also reflects the influences of the Aquarius Moon. In its midst is the symbol of Hadit, Who is the Lamp of Invisible Light. Again, and as mentioned above, these Light and Night images seemed to be the most fundamental *a priori* ideas Crowley had concerning this æthyr.
>
> IAIDA is an Enochian name for God, usually translated "the Highest." It is used in the 1st Enochian Call, which invokes the active aspect of Spirit. Treated as if it were Hebrew, it enumerates to 26, the value of יהוה.

3. Yes; there is peace. There is no *tendency* of any sort, much less any observation or feeling or impression. There is only a faint consciousness, like the scent of jasmine.

4. The body of the Seer is rested in a waking sleep that is deeper than sleep, and his mind is still; he seems like a well in the

desert, shaded by windless palms.

5. And it is night; and because the night is the whole night of space, and not the partial night of earth, there is no thought of dawn. For the light of the Sun maketh illusion, blinding man's eyes to the glory of the stars. And unless he be in the shadow of the earth, he cannot see the stars. So, also, unless he be hidden from the light of life, he cannot behold Nuit. Here, then, do I abide in unalterable midnight, utterly at peace.

6. I have forgotten where I am, and who I am. I am hanging in nothing.

This describes his physical, mental, and spiritual state, which were those of very deep, still, yet vital meditation. His primary focus is on the idea of LIL, or לִיל, as night, even as "unalterable midnight."

7. Now the veil opens of itself. (To Scribe. Come nearer; I don't want to have to speak so loudly.)

8. It is a little child covered with lilies and roses. He is supported by countless myriads of Archangels. The Archangels are all the same colourless brilliance, and every one of them is blind. Below the Archangels again are many, many other legions, and so on far below, so far that the eye cannot pierce. And on his forehead, and on his heart, and in his hand, is the secret sigil of the Beast. And of all this the glory is so great that all the spiritual senses fail, and their reflections in the body fail.

This infinite profound of night was itself a veil. Most likely, that veil was the World of Briah, and its opening disclosed (so far as Crowley was capable of perceiving it) the unbuffered vision of Atziluth. (Not entirely unbuffered, though, since the centerpiece of his vision is surrounded and supported by innumerable archangels native to Briah.)

"Colorless brilliance" is the color (if such it can be called) attributed to Kether in Atziluth (King Scale), in contrast to the "white brilliance" of Kether in Briah (Queen Scale). This description was also used in the Vision of the 2nd Æthyr.

The secret "sigil of the Beast," according to Crowley's notes, was the Sun-Moon ligature in the form of ☌. Besides its vast unitive symbolism (it is equivalent to the rose and cross, lingam and yoni, &c.), it had more complex implications in Crowley's person-

al symbol system. The C-like curve before the dotted circle was also an old form of the Greek letters Sigma and Theta, which, in turn, are cognates with the Hebrew Shin, ש and Teth, ט. These, in turn, were to Crowley the "force and fire" of *Liber L.;* his hieroglyph for the name *Set,* שט, that appears so commonly in his writings; and, by the Qabalah of Nine Chambers, his earliest synthesis of the number 93.[1] This is the same ensign that marked Aiwass in Crowley's vision of his Holy Guardian Angel at the end of the 16th Æthyr.

9. It is very strange. In my heart is rapture, holy and ineffable, absolutely beyond emotion; beyond even that bliss called Ananda, infinitely calm and pure. Yet at the gates of mine eyes stand tears, like warriors upon the watch, that lean on their spears, listening.[2]

10. The great and terrible Angel keeps on looking at me, as if to bar me from the vision. There is another blinding my mind. There is another forcing my head down in sleep.

11. (It's very difficult to talk at all, because an impression takes such an immense time to travel from the will to the muscles. Naturally, I've no idea of time.)

12. I have gone up again to the child, led by two Angels, abasing my head.

13. This child seems to be the child that one attempted to describe in "The Garden of Janus."

"The Garden of Janus" is a very long poem originally published in *The Winged Beetle.* The child is described especially in stanzas XXIV-XXVI, and then woven through the stanzas following.

14. Every volition is inhibited. I have tried to say a lot, and it has always got lost on the way.

15. Holy art thou, O more beautiful than all the stars of the Night!

---

[1] ט = 9. ש = 300 = 3.

[2] There are long intervals between many of these paragraphs, the Seer having been lost to Being. Notice that "The Great and Terrible Angel" has not been mentioned, but comes in suddenly. This was because the Seer's speech was inaudible, or never occurred. This angel was the "Higher Genius" of the Seer. – AC

16. There has never been such peace, such silence. But these are *positive* things. Singing praises of things eternal amid the flames of first glory, and every note of every song is a fresh flower in the garland of peace.

17. This child danceth not, but it is because he is the soul of the two dances, – the right hand and the left hand, and in him they are one dance, the dance without motion.

18. There is dew on all the fire. Every drop is the quintessence of the ecstasy of stars.

19. Yet a third time am I led to him, prostrating myself seven times at every step. There is a perfume in the air, reflected down even to the body of the seer. That perfume thrills his body with an ecstasy that is like love, like sleep.

§§20-38: In reading this song of the child, remember that fact which we learn only at its end: This, that speaks, is Horus, the crowned and conquering child, Lord of the Æon.

20. And this is the song:

21. I am the child of all who am the father of all, for from me came forth all things, that I might be. I am the fountain in the snows, and I am the eternal sea. I am the lover, and I am the beloved, and I am the first-fruits of their love. I am the first faint shuddering of the light, and I am the loom wherein night weaveth her impenetrable veil.

22. I am the captain of the hosts of eternity; of the swordsmen and the spearmen and the bowmen and the charioteers. I have led the armies of the east against the armies of the west, and the armies of the west against the armies of the east. For I am Peace.

23. My groves of olive were planted by an harlot, and my horses were bred by a thief. I have trained my vines upon the spears of the Most High, and with my laughter have I slain a thousand men.

24. With the wine in my cup have I mixed the lightnings, and I have carved my bread with a sharp sword.

25. With my folly have I undone the wisdom of the Magus, even as with my judgments I have overwhelmed the universe. I have eaten the pomegranate in the House of Wrath, and I have

crushed out the blood of my mother between mill-stones to make bread.

Reference to beginning and end: א and ב, then ש and ת. ("Undone Wisdom" = Fool, א. "Magus" = ב. "Judgements" = ש. "Universe" = ת.) They are, therefore, akin to the "Alpha and Omega."

26. There is nothing that I have not trampled beneath my feet. There is nothing that I have not set a garland on my brow. I have wound all things about my waist as a girdle. I have hidden all things in the cave of my heart. I have slain all things because I am Innocence. I have lain with all things because I am Untouched Virginity. I have given birth to all things because I am Death.

27. Stainless are my lips, for they are redder than the purple of the vine, and of the blood wherewith I am intoxicated. Stainless is my forehead, for it is whiter than the wind and the dew that cooleth it.

28. I am light, and I am night, and I am that which is beyond them.

29. I am speech, and I am silence, and I am that which is beyond them.

30. I am life, and I am death, and I am that which is beyond them.

31. I am war, and I am peace, and I am that which is beyond them.

32. I am weakness and I am strength, and I am that which is beyond them.

Five specific triads are employed. This may be happenchance, a factor of the pattern of Crowley's intellect or poetic stylization, or an actual reference to the five-fold nature of Horus.

33. Yet by none of these can man reach up to me. Yet by each of them must man reach up to me.

34. Thou shalt laugh at the folly of the fool. Thou shalt learn the wisdom of the wise. And thou shalt be initiate in holy things. And thou shalt be learned in the things of love. And thou shalt be mighty in the things of war. And thou shalt be adept in things occult. And thou shalt interpret the oracles. And thou shalt drive all these before thee in thy car, and though by none of these canst

thou reach up to me, yet by each of these must thou attain to me. And thou must have the strength of the lion, and the secrecy of the hermit. And thou must turn the wheel of life. And thou must hold the balances of Truth. Thou must pass through the great Waters, a Redeemer. Thou must have the tail of the scorpion, and the poisoned arrows of the Archer, and the dreadful horns of the Goat. And so shalt thou break down the fortress that guardeth the Palace of the King my son. And thou must work by the light of the Star and of the Moon and of the Sun, and by the dreadful light of judgment that is the birth of the Holy Spirit within thee. When these shall have destroyed the universe, then mayest thou enter the palace of the Queen my daughter.

35. Blessed, blessed, blessed; yea, blessed; thrice and four times blessed is he that hath attained to look upon thy face. For I will hurl thee forth from my presence as a whirling thunderbolt to guard the ways, and whom thou smitest shall be smitten indeed. And whom thou lovest shall be loved indeed. And whether by smiting or by love thou workest, each one shall see my face, a glimmer through a thousand veils. And they shall rise up from love's sleep or death's, and gird themselves with a girdle of snake-skin for wisdom, and they shall wear the white tunic of purity, and the apron of flaming orange for will, and over their shoulders shall they cast the panther's skin of courage. And they shall wear the nemyss of secrecy and the ateph crown of truth. And on their feet shall they put sandals made of the skin of beasts, that they may trample upon all they were, yet also that its toughness shall support them, and protect their feet, as they pass upon the mystical way that lieth through the pylons. And upon their breasts shall be the Rose and Cross of light and life, and in their hands the hermit's staff and lamp. Thus shall they set out upon the never-ending journey, each step of which is an unutterable reward.

These are paragraphs that Crowley specifically marked as "but a pale reflection in Ruach... of the Word of the Angel of the Æthyr." For §34, he added, "This passage is quite spurious, a vague and false reflection of the true Voice, which was a lyrical sequence of the Atus of Thoth." Regarding §35, he noted, "This passage is

not wholly wrong; it is the poor expression which is to be deplored."

36. Holy, Holy, Holy, Holy; yea, thrice and four times holy art thou, because thou hast attained to look upon my face; not by my favour only, not by thy magick only, may this be won. Yet it is written: "Unto the persevering mortal the blessed Immortals are swift."

37. Mighty, mighty, mighty, mighty; yea, thrice and four times mighty art thou. He that riseth up against thee shall be thrown down, though thou raise not so much as thy little finger against him. And he that speaketh evil against thee shall be put to shame, though thy lips utter not the littlest syllable against him. And he that thinketh evil concerning thee shall be confounded in his thought, although in thy mind arise not the least thought of him. And they shall be brought unto subjection unto thee, and serve thee, though thou willest it not. And it shall be unto them a grace and a sacrament, and ye shall all sit down together at the supernal banquet, and ye shall feast upon the honey of the gods, and be drunk upon the dew of immortality – FOR I AM HORUS, THE CROWNED AND CONQUERING CHILD, WHOM THOU KNEWEST NOT!

The formula here given is the single most powerful "protective spell" of all Thelemic magick. It is solidly grounded in important fundamentals that would require long explanation, but the central idea is that, in myth, Harpocrates in invulnerable to all harm. To live in a harmless world, one must, therefore, become like Harpocrates. The central key to this frictionless going is to know and do one's True Will.

Besides all this theory, the simple truth is: It works.

38. Pass thou on, therefore, O thou Prophet of the Gods, unto the Cubical Altar of the Universe; there shalt thou receive every tribe and kingdom and nation into the mighty Order that reacheth from the frontier fortresses that guard the Uttermost Abyss unto My Throne.

Another stylization drawn from Crowley's Golden Dawn roots. This paragraph is based upon the words of the Hierophant after the Neophyte has confronted, known, and passed by both the powers

of night and of light, of form and of force, and many other similar polarities. Crowley then is given a task to perform and, presumably, resources and support with which to perform it.

39. This is the formula of the Æon, and with that the voice of LIL, that is the Lamp of the Invisible Light, is ended. Amen.

One astrological observation has been saved until the end of this commentary, because it pertains to the end. These visions provide a reminder of just how many events in life constitute starting points that have horoscopes of their own. When Aleister Crowley began anew to tackle this series of visions – when he uttered the Call of the 28th Æthyr at 8:00 p.m. November 23, 1909 in Aumale, Algeria – the Moon was at 18°32' Pisces. When he concluded the Vision of the 1st Æthyr at 3:30 p.m. on December 19, in Biskra, climaxing with such a sense of joy, triumph, and promise, Jupiter had reached 18°32' Virgo, **exactly opposite that Moon to the minute of arc.**

The transit is entirely fitting. This opens a whole new area of astrological research on these visions, which we leave to others to take up: their examination as an organic whole that evolved through ongoing transits to the horoscope that started the cycle. At every turn, the heavens speak if we but listen; this is just one more fascinating example of their voice.

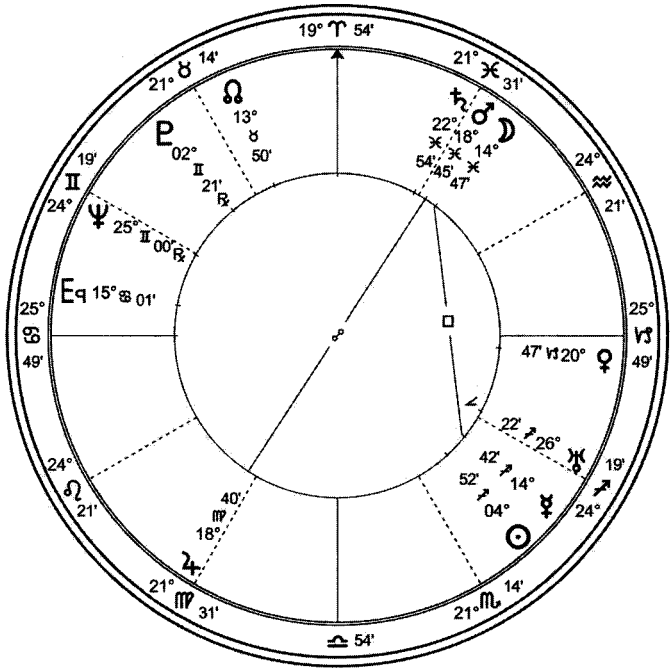
BISKRA, ALGERIA.

***December* 19, 1909. 1.30-3.30 p.m.**

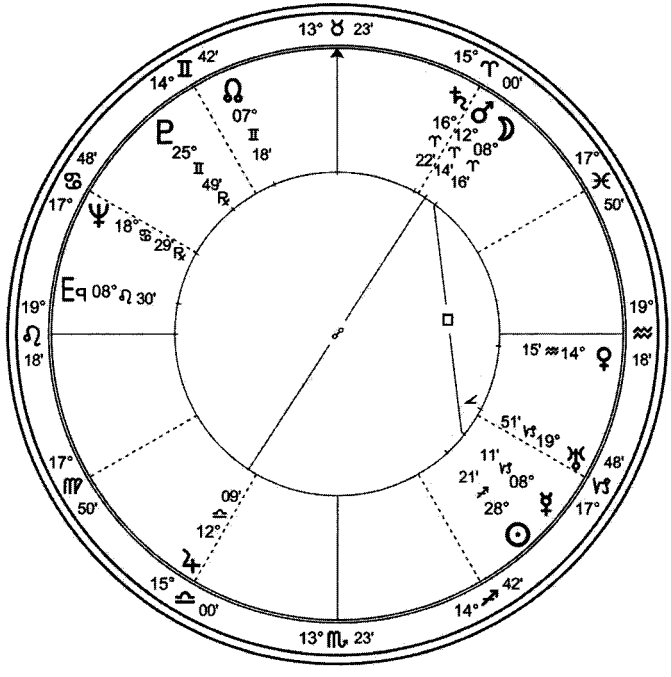
Vision of the 2nd Æthyr (Part 4)

1909 December 20, 8:35 p.m. LT
Biskra, Algeria: 34N51, 5E44

Sidereal Zodiac
9:35 p.m.:
MC 4♉45
Asc 8♌11
EP 0♌10



Tropical Zodiac
9:35 p.m.:
MC 28♉13
Asc 1♍39
EP 23♌39



The Cry of the 2nd Aethyr (Part 4), which is called ARN ✠ ♐ ♎ ♑ (♉♓♏)

OVERVIEW: Even as Venus rose in the east at the beginning of the morning scrying sessions of ARN on December 18, then culminated in the south as the climactic afternoon session on the same day, so now do we find her having just set in the west as the seer began his final and most matured sojourn of the 2nd Æthyr, endeavoring to bring through the true Voice of this Aire, to lucidly hear the words of the Goddess herself. There is no reason to believe Crowley planned this recurring angularity of Venus; but it could not have worked out any better if he had been toting a laptop with 21st Century astrological software.

Of all things ever written or received by Aleister Crowley in his lifetime – of all the words that embody both the sacred and the secular literature of Thelema – no passage, not even Chapter 1 of *The Book of the Law,* so expresses the means of religious worship of the Divine Feminine as does this short hour of vision and voice. It is a liturgy for the worship of Babalon.[1]

In a note to this vision, Crowley recognized its divergence from anything else he had ever written:

> The Magical Fascination of the whole Æthyr is something quite apart from, and beyond, almost anything else in the experience of

[1] It might well serve as the foundation of a true New Æon goddess worship; *i.e,* one that is not merely an atavistic retrenchment to the Formulæ of the Isis Æon dressed up in Horus clothing.

> the seer. The effect upon him, 31 Equinoxes [15½ years] later, of writing these notes is quite extraordinary. The memory of it diminishes the value of the rest of his life, with few excepted incidents, almost to nothing.

As prescribed, the Moon is half-full. (Presumably the extra energy of a sufficiently progressed lunar phase was needed.) She is also in exact square to Mercury. This is a bit puzzling, since, in all earlier visions commenced under Moon-Mercury aspects, Crowley's intellect predominated. That is not what we see here. We see quite the opposite. Possibly, the difference arises from the fact that Venus here squared Crowley's natal Mercury: His mind and style of expression were inclined toward the poetic, not the mathematical. One other Moon-Mercury characteristic is the intrusion of a 'foreign' language. (In a birth chart, Moon-Mercury aspects are a common mark of easy adaptive facility with non-native languages.)

Mars still opposes Jupiter, now only 5' separated. I will stick with the words "virility" and "passion" for this aspect, in much the same sense as if this were Crowley's honeymoon night. (Read the vision in this light and draw your own conclusions.)

Unlike his first three endeavors to penetrate the mysteries of ARN, on this occasion the Moon was in Sidereal Pisces and Tropical Aries. There is no ambiguity as to which model of measuring the Moon's location is more valid for this vision: Tropical Aries does not describe the vision at all. In contrast, the mystical Pisces is clearly more descriptive. Pisces' deepest symbolism pertains to mystical union with the mother, a recapitulation of the *in utero* experience. In contrast to Crowley's earlier explorations of ARN on December 18, when the Moon was in the constellation Aquarius, this vision has neither the intellectual and pedantic quality of his first efforts, nor the startling, mind-exploding, revelatory denuding of the Sanctum Sanctorum of the afternoon attempt. All of those apply well to Aquarius symbolism. This present installment, in contrast, is mysterious, musical, poetic, sweet, and haunting – characteristics of Pisces.

Themes previously discussed concerning the æthyr's name remain relevant to this segment. The letters of ARN correspond to Taurus, Pisces, and Scorpio. In this vision, the beauty and erotic passion of Taurus-Scorpio join everything mentioned above concerning Pisces symbolism.

79. An olvah nu arenu olvah. Dircæseu adika va paretanu poliax poliax in vah rah ahum subre fifal. Lerthexanax. Mama ra-la hum fifala maha.

80. All this is the melody of a flute, very faint and clear. And there is a sort of sub-tinkle of a bell.

81. And there is a string instrument, somewhat like a zither. And there is a human voice.

This is an example of what Crowley termed "The Moon Language," or Bathyllic. It appears in some of his received works, and thrice in the present vision. He translated the above lines thus:

> Now it glides into the heaven-home, glides. Seducingly the mentula of the begotten one of the Holy Head [or 'Skull'] takes hold of the soft tissues, subtly plying its shuttle. Light follows the explosion. The soft tissues, cleaving to the shuttle, pump out every drop of water from the well.

The allusion seems obvious enough, and totally appropriate for an angular Venus aspecting an exact Mars-Jupiter opposition. The musical instruments described help establish the tone of the vision.

§§82-86: I have made two changes in the text presentation. First, the translations have been moved to these notes – they were not part of the original vision, and their editorial inclusion interrupts the flow. Also, the song from *Liber LXVI* has been moved to §86, where it occurred in the vision according to the original manuscript. (In THE EQUINOX it followed §83.) This last change makes an important difference in our understanding of the text, clarifying that §§82-85 refer to the song in §79. The "voice" mentioned in §82, and which speaks in the four verses following, is (a representation of) the voice of the Goddess herself.

82. And a voice comes: this is the Song of the Sphinx, which she singeth ever in the ears of men.

83. And it is the song of the syrens. And whoever heareth it is lost.

In most classical legends, the Sphinx is female; see especially *Oedipus Rex.* It is here a symbol both of the feminine and of mystery – the deepest sanctuary of mystery. Oedipus' tale returns us to the Piscean psychology of deep desire to return to the intrauterine existence (or "Garden of Eden"). The Sphinx barred Oedipus' passage thereto, even as similarly constituted Kerubim were set to

guard the entry of Eden. On discovering the Mystery of the Sphinx, Oedipus was rewarded immediately by invitation into the bed of his mother, representing the final, haunting maternal mystery on which so much of religion is based.

Similar meaning can be given to the "syrens." They refer to seduction. Yet Sphinx and Siren also both hint at destruction: "And whoever heareth it is lost." Sailing the Ægean, this has one meaning; but in mysticism, it more likely has the same import as in *Liber Legis,* 1:61:

> But to love me is better than all things: if under the night-stars in the desert thou presently burnest mine incense before me, invoking me with a pure heart, and the Serpent flame therein, thou shalt come a little to lie in my bosom. For one kiss wilt thou then be willing to give all; but whoso gives one particle of dust shall lose all in that hour...

84. And that which thou hearest is but the dropping of the dew from my limbs, for I dance in the night, naked upon the grass, in shadowy places, by running streams.

85. Many are they who have loved the nymphs of the woods, and of the wells, and of the fountains, and of the hills. And of these some were nympholept. For it was not a nymph, but I myself that walked upon the earth taking my pleasure. So also there were many images of Pan, and men adored them, and as a beautiful god he made their olives bear double and their vines increase; but some were slain by the god, for it was I that had woven the garlands about him.

86. Now cometh a song.

I

Mu pa telai,
Tu wa melai
ā, ā, ā.
Tu fu tulu!
Tu fu tulu
Pa, Sa, Ga.

II

Qwi Mu telai
Ya Pu melai;

ū, ū, ū.
'Se gu melai;
Pe fu telai,
Fu tu lu.

III

O chi balæ
Wa pa malæ:–
Ūt! Ūt! Ūt!
Ge; fu latrai,
Le fu malai
Kūt! – Hūt! – Nūt.

IV

Al ŌĀĪ
Rel moai
Ti – Ti – Ti!
Wa la pelai
Tu fu latai
Wi, Ni, Bi.

Liber LXVI (Liber Stellæ Rubeæ) had been received two years earlier. It was the fourth of the Holy Books, preceded only by *Libri CCXX, LXV,* and *VII.* At this juncture, Neuburg's original transcription of the 2nd Æthyr simply says, "[Song in Book LXVI.]" The text of the song was added later, at the time of publication. I have conformed the song's typography to the original in *Liber LXVI.* Here is Crowley's translation of this song:

> I. Silence! the moon ceaseth (her motion),/ That also was sweet/ In the air, in the air, in the air!/ Who Will shall attain!/ Who Will shall attain/ By the Moon, and by Myself, and by the Angel of the Lord!
>
> II. Now Silence ceaseth/ And the moon waxeth sweet;/ (It is the hour of) Initiation, Intiation, Initiation./ The kiss of Isis is honeyed;/ My own Will is ended,/ For Will hath attained.
>
> III. Behold the lion-child swimmeth (in the heaven)/ And the moon reeleth:–/ (It is) Thou! (It is) Thou! (It is) Thou!/ Triumph; the Will stealeth away (like a thief),/ The Strong Will that staggered/ Before Ra Hoor Khuit! – Hadit! – Nuit!
>
> IV. To the God OAI/ Be praise/ In the end and the begin-

ning!/And may none fall/ Who Will attain/ The Sword, the Balances, the Crown!

87. So sweet is this song that no one could resist it. For in it is all the passionate ache of the moonlight, and the great hunger of the sea, and the terror of desolate places, – all things that lure men to the unattainable.

Ōmări tēssălă mărāx,
Tēssălă dōdĭ phōrnĕpāx.
Āmrĭ rādără pōliăx
ármănă pīliŭ.
āmrĭ rādără pīliŭ sōn';
mārĭ nāryă bārbĭtōn
mādără ānăphăx sărpĕdōn
āndălă hrīlīu.

Spacing and juxtaposition of the text in the original manuscript infer that §87 discusses "Ōmări," &c. that follows. Its translation is:

> I am the harlot that shaketh Death./ This shaking giveth the Peace of Satiate Lust./ Immortality jetteth from my skull,/ And music from my vulva./ Immortality jetteth from my vulva also,/ For my Whoredom is a sweet scent like a seven-stringed instrument,/ Played unto God the Invisible, the all-ruler,/ That goeth along giving the shrill scream of orgasm.

The last word of the song, ***hrīlīu,*** is worth further comment. It is best known from *Liber XV,* Crowley's so-called "Gnostic Mass" missal, where the priest and priestess utter it together as they perform an act symbolic of sexual union. Usually, it is explained as the sound of a dove – the descent of the Holy Spirit at the moment of their shared orgasm – and, if said with the right technique it does, in fact, make a not-too-absurd birdcall. But its origin is right here, in this vision, where it is translated as "the shrill scream of orgasm." Enumerated as if it were Greek (as its form suggests), the word is διλιϝ = 156, the same value as the name BABALON.

88. Every man that hath seen me forgetteth me never, and I appear oftentimes in the coals of the fire, and upon the smooth white skin of woman, and in the constancy of the waterfall, and in the emptiness of deserts and marshes, and upon great cliffs that look seaward; and in many strange places, where men seek

me not. And many thousand times he beholdeth me not. And at the last I smite myself into him as a vision smiteth into a stone, and whom I call must follow.

The voice of the Goddess continues to express her nature. The vision's climax has been reached.

89. Now I perceive myself standing in a Druid circle, in an immense open plain.

90. A whole series of beautiful visions of deserts and sunsets and islands in the sea, green beyond imagination.... But there is no subsistence in them.

A parade of visionary images. The mystic's rational mind is beginning to reassert itself. Note, though, that even these phantoms all are very beautiful.

91. A voice goes on: this is the holiness of fruitless love and aimless toil. For in doing the thing for the thing's sake is concentration, and this is the holiness of them that suit not the means to the end. For therein is faith and sympathy and a knowledge of the true Magick.

This is the voice of Binah, the Sanctifying Consciousness. **Concentration** is a keyword of Saturn: In the way this word is used in yoga, it provides many clues to the sometimes obscure or paradoxical attributes of Saturn. This present verse explains an important method of the Master of the Temple (*i.e.,* an initiate of Binah), whereby one "loses oneself" in every impression. By this total, concentrated surrendering to each experience, each becomes a sacrament.

92. Oh my beloved, that fliest in the air like a dove, beware of the falcon! oh my beloved, that springest upon the earth like a gazelle, beware of the lion!

93. There are hundreds of visions, trampling over one another. In each one the Angel of the Æthyr is mysteriously hidden.

These are phenomena of the reasserting *Ruach.* Yet, there is an important mystery even in these: It is that the Goddess wears innumerable faces. She can be seen behind the face of each woman one loves or ever has loved. Each feature of nature veils her. All is her masquerade, her layered robes, her veils. In all things wherein

She is sought, She is found – provided one loves that within which one seeks Her.

94. Now I will describe the Angel of the Æthyr until the voice begins again.

95. He is like one's idea of Sappho and Calypso, and all seductive and deadly things; heavy eye-lids, long lashes, a face like ivory, wonderful barbaric jewellery, intensely red lips, a very small mouth, tiny ears, a Grecian face. Over the shoulders is a black robe with a green collar; the robe is spangled with golden stars; the tunic is a pure soft blue.

Notice the colors and details. They suggest Gimel (blue) and Daleth (green) combined with Binah (indigo or black).

96. Now the whole Æthyr is swallowed up in a forest of unquenchable fire, and fearlessly through it all a snow-white eagle flies. And the eagle cries: the house also of death. Come away! The volume of the book is open, the Angel waiteth without, for the summer is at hand. Come away! For the Æon is measured, and thy span allotted. Come away! For the mighty sounds have entered into every angle. And they have awakened the Angels of the Æthyrs that slept these three hundred years.

At the end of ARN is the letter *N,* which, in Enochian as in Hebrew, corresponds to the sign Scorpio. Scorpio represents the **devouring** aspect of the Goddess. Her "unquenchable fire" portrays this. She is *Neshamah* (ש). We are taught, in the course of initiation, that this fire renews all of nature (the *Nephesh*). Her avatar is shown as the White Eagle of alchemy (and, in Crowley's mind at that time, a symbol of Scorpio in its most exalted and purified aspect, in many respects the same symbol as the white rose seen previously). As Scorpio, this is "the house also of death." Also, this passage is a paraphrase of part of the 11th Enochian Call, which reads:

> and the Eagle spake and cried with a loud voice: Come away! And they gathered themselves together and became the house of death…

"The volume of the book is open…" This is the book that was sealed in the 30th Æthyr at the beginning of this series – from a vision Crowley had obtained nearly a decade before – now closing

the circle of the whole in these last few minutes of the final vision. The fourth book in that vision was marked by a fiery scorpion, its symbolism matching what is described here. The Angel bearing that book said,

> Until the Book of the East be opened! Until the hour sound! Until the Voice vibrate! Until it pierce my Depth; Look not on High! Look not Beneath! For thou wilt find a life which is a Death or a Death which should be infinite. For Thou art submitted to the Four: Five thou shalt find, but Seven is lone and far... Return! Return! Return! For the work is ended; and the Book is shut...

Return he did – in one sense then, and, nine years later, in another sense. He attained and met the Seven that, years before, was "lone and far." And he found the life promised. In his last hour of exploring the 30 Aires, his **first** hour with them was fulfilled.

97. For in the Holy letter Shin, that is the Resurrection in the Book of Thoth, that is the Holy Spirit in the Trinity, that is three hundred in the tale of the years, hath the tomb been opened, so that this great wisdom might be revealed.

The 300 years correspond to ש, the transforming Fire of superconsciousness. At first, we are led to think that these refer to the time elapsed since Dee and Kelley first forged channels of communication with the Enochian angels. Looking further, we find a deeper matter; for, in 1909, three centuries had just elapsed since those events described in *Fama Fraternitatis*. According to that work, in 1604 "the tomb [was] opened, so that this great wisdom might be revealed."

A 300-year cycle has marked the evolution of the initiated Western Mysteries. **1312:** The Order of the Temple (Knights Templar) was dismantled, and its final Grand Master (Jacques de Molay) burned at the stake two years later. **1604:** The *Fama Fraternitatis* was written. It was privately circulated (1610), then in **1612** openly published. **1904:** *Liber Legis* was received by Aleister Crowley in Cairo. It was privately circulated (1909), then openly published in **1912** in THE EQUINOX No. 10.

98. Come away! For the Second Triad is completed, and there remaineth only the Lord of the Æon, the Avenger, the Child both Crowned and Conquering, the Lord of the Sword and the Sun, the Babe in the Lotus, pure from his birth, the Child of suffering,

the Father of justice, unto whom be the glory throughout all the Æon![1]

The word "remaineth" is disturbing. Previously, it was believed that this last vision was received **before** that of the 1st Æthyr. We now know this is not the case. On December 20, 1909, on the eve of the Winter Solstice, what meaning might "remaineth" have had? I can only conceive that this is the same construction employed in *Liber L.* 2:9, "they pass & are done; but there is that which remains."

In this dawning of the Æon of the Child, all else having become completed and passed away, nothing more remains… except that ONE "unto whom be the glory throughout all the Æon."

99. Come away! For that which was to be accomplished is accomplished, seeing that thou hadst faith unto the end of all.

100. In the letter N the Voice of the Æthyr is ended.

N is the last letter of ARN. It is the letter of Scorpio, which, we observed at the beginning of this study, describes better than any other symbol Aleister Crowley's journey in this cycle of workings, and Her that was the heart of his Work. In Qabalah, Scorpio has the attribute of **motion:** it represents that ONE THING that flows onward continually, without interruption. The form it wears changes constantly, but its underlying reality is unperturbed.

In this final reminder that DEATH = ECSTASY, and that the Eternity the mystic seeks is found **through** the gates of death and dissolution, the Vision and the Voice are brought to their close.

BISKRA, ALGERIA.
***December* 20, 1909. 8.35-9.35 p.m.**

~ FIN ~

[1] The Seer had absolutely forgotten this prophecy, and was amazed at the final identification of the Child in LIL with Hoor. – AC

Appendices

Appendix A
Qabalist's Qorner

For many years, I wrote a column titled *Qabalist's Qorner* under the pseudonym "Ike Becker" – a pun on the Qabalistic technique called אִיק בכר, *ayiq bekar*. The following excerpts, reproduced from the journal BLACK PEARL (with a little editing for context), address some of the important numbers referenced earlier in this book.

93

93 is best known to Thelemites as the value of the Greek words θελημα, *thelema,* meaning "will," and ἀγαπη, *agape,* meaning "love." These words are the complementary keys most important to understanding the Thelemic doctrine of *Liber Legis.* Other Greek words enumerating to 93 are:

αἰα νικα (aia nika) – O earth, conquer!
ἀναγκηι (anangkéi) – By necessity
αοἰδη (aoidé) – Legend, myth
βλαξ (blax) – Lazy, stupid
ἐπη (epé) – Words; oracles
ϜIAOϜ (wee-ah-oo) – A variant of IAΩ designed by Crowley; see Chapter 5 of *Magick in Theory & Practice* for a detailed examination of this formula.
πεζα (peza) – End, top, foot

Hebrew words enumerating to 93 include:

אבץ (avatz) – To be white; a town (*Ebetz*) of the tribe of Issachar (Josh. 19:20), possibly named because of the white color of the tin that was prevalent in the area. (In Modern Hebrew, it is the word for "zinc.")
אהליבמה (ahaliybamah) – A Duke of Edom, associated with Chesed; lit. "tent of the high place;" proper noun, the wife of Esau (Gen. 36:2, 14)
אין כבוד (ayin kavod) – No glory; No-Glory, *i.e.* the Glory of the Naught; a phrase used in the text of the 16th Path of ו, in *The 32 Paths of Wisdom.*
באילים (be-ayilim) – "In the Powers…" A portion of the phrase במכה באילים יהוה מי, "In the Powers of YHVH, how shall there be defeat?" which is (according to Eliphas Levi) one traditional phrase for engraving upon the magick sword.

באפי (be-apiy) – In my wrath (Deut. 32:22)
בכסאי (be-kissay) – Upon my throne
בן אם (ben am) – Son of the Mother
בנאם (bonaim) – Builders; a name originally given to the Essenes. This spelling is an ancient variation of the more usual בנאים
בני אל (b'nay El) – The Sons of (the merciful) GOD
ג, י, פ – (3rd column of *Liber Tav:* "The functions of the 3 Orders: Silence in Speech; Silence; Speech in Silence: Construction, Preservation, Destruction." See also a subtle reference in *Liber Stellæ Rubeæ*, v. 5. The three letters correspond to Atu II, The Priestess, Luna; Atu IX, The Hermit, Virgo; and Atu XVI, The Tower, Mars.)
הוא + יאו (Hu + IAO) – A composite Name of GOD; see *Liber Pyramidos* for examples of usage.
החכלל (ha-chachlil) – The redness; the sparkling
החסך (ha-chasakh) – The darkness
הכזונה (hakhzonah) – As a harlot (Gen. 34:31)
הנחל (ha-nachel) – The stream, brook (Gen. 32:34); figuratively, the roaring, seething, burning
הפגה (haphgah) – Dispelling, easing, reducing
וזבחיכם (ve-zivkheykhem) – And your sacrifices (Deut. 12:6)
ויאעו (wee-ah-oh) – Variant of IAO; *v. M.T.&P.*, Cap. 5
חכללה (chakhilah) – Thy redness; thy sparkling
חסכה (chasakhah) – Thy darkness
זין בידי (zayin be-yadi) – "a sword in my hand;" Hebrew rendering of a phrase in *Liber Legis* 3:38.
יבנאל (yabeneyl) – "Which God caused to be built;" *Jabnah,* a town of the tribe of Judah, or one of the tribe of Naphthali
יגיע (yagiyeh) – Work, labor, toil (Gen. 31:42); the product of labor, work done
כעבא (ka'aba) – Kaaba (see *Liber Legis* 3:41)
ל:ג:ס: – Hebrew consonants of Greek ΛοΓοΣ and Latin LeGiS. "Now, there is a mystery in the word Logos, that containeth the three letters whose analogy hath been shown in the lower heavens, Samech, and Lamed, and Gimel, that are 93, which is thrice 31, and in them are set the two eyes of Horus. (Ayin means an eye.)" (*Liber 418,* 7th Æthyr)
לא־שט־אל – A composite Name of God (לא = 31 = אל; שט = XX + XI = XXXI); see *Liber Reguli* and elsewhere for a discussion.
לאבדון (la-Abaddon) – Toward destruction; unto Abaddon
לבונה (l'vonah) – Incense (frankincense)
לחנה (l'chenah) – Concubine
מ....מ – Secret Word of $1^{\circ}=10^{\square}$ Grade of A∴A∴
מגיכך – Magick (transliteration of the English)
מאבן (me-aban) – Petrified; like stone

מאכאכיא (m'akakia) – Like acacia
מגן (mi-gan) – From the garden (Gen. 3:23)
מגן (mahgan) – A disc, round shield (Gen. 15:1)
מגן (megen) – To deliver up; defense, protection
מחמה (me-chammah) – Of (or from) the Sun
נחלה (nachlah) – To the stream or brook (Num. 34:5); torrent, stream; valley, ravine; mine-shaft; property, destiny, fate
נחלה (nachalah) – Possession, inheritance (Num. 18:24)
עיוז (Aiwaz) – Aiwass, "the minister of Hoor-paar-Kraat"
צבא (tz'vah) – To will, wish, be willing, desire; to go forth (as a soldier) (Num. 31:7); also applied to the sacred service, *i.e.* the ministry of the priests of the temple (Num. 4:23, 8:24; 1 Sam. 2:22)
צבא (tzahvah) – Army, host; especially, the host of heaven; star; figuratively, warfare, war, military service; to congregate, assemble, wage war

It is also "The Word whereby we triumph over death" in one interpretation of the Lesser Mysteries. This Word is necessarily not given here, due to its confidential nature; but it will be recognized immediately by those who are entitled to have it. It is also referenced and discussed, albeit obliquely, in numerous places in Aleister Crowley's public writings.

Finally, here are some words enumerating to 93 in the Latin Simplex Qabalah:

AL VEL LEGIS – (Titles of *The Book of the Law*)
GARGOPHIAS – Q'lippothic spirit of Gimel *(per Liber 231)*
KURGASIAX – Q'lippothic spirit of Kaph *(per Liber 231)*
LIBER LIBERI – "Book of [the god] Liber;" title of *Liber VII*
LUNA MATER – "The Moon is its Mother" (*cf.* Emerald Tablet)
OMNIA AB UNO – All from one
REGULUS – The little king; brightest star in the constellation Leo, *Cor Leonis,* "the heart of the Lion."
SATURNIA – Juno (daughter of Saturn)

Our Sun, source of Light and Life, is **93** million miles from Earth. This is a rarely mentioned key to the whole series of ideas associated with the number 93. To put it in perspective: On March 20, 1904 E.V. (the actual date of the "Equinox of the Gods" at which the Æon of Horus was announced), Crowley summarized part of the communication he received by writing, "I am to formu-

late a new link of an order with the solar force." This was the inaugural concept of Thelema.

Additionally, there are some meanings of 93 that are based on pure number. Its prime factors are 3 × 31; and 31 is a number central to *The Book of the Law,* especially through the Name אל.

In Hebrew, 93 is written צג, Tzaddi (90) and Gimel (3). These letters correspond to the Tarot Trumps called The Emperor (IV) and The Priestess (II). Meditation on these two cards can be expected to yield a deeper, fundamental, and independent idea of the number 93. Even a first glance reveals The Emperor as a symbol of paternal Will, and The Priestess (the Uniting Consciousness) as a symbol of maternal Love. Similarly, the Tarot Trumps numbered 9 and 3 are The Hermit (a symbol of Will) and The Empress (a symbol of Love). Thus, 93, again, represents Will and Love.

93 is the value of the three Hebrew letters (ד, ט, פ) corresponding to the three "reciprocal paths" (the three horizontal paths on the Tree of Life). They correspond, respectively, to Venus, Leo (or the Sun), and Mars; or to Tarot Trumps III, The Empress; XI, Lust; and XVI, The Tower.

When the ten Sephiroth are traced in numerical sequence, the Tree of Life is said to be formed in the shape of a Lightning Flash. The Hebrew letters whose paths are traced in this Lightning Flash are א, ד, ג, ט, ל, נ, פ, ר, ת. (Gimel, ג, is actually a substitution into the pattern, to compensate for there being no direct path between Binah and Chesed. There are mystical reasons that this substitution is sound.) When the numerical values of these nine letters are totaled, the result is 777 – hence the name of the book wherein Crowley compiled correspondences of the various parts of the Tree of Life. However, if instead of the Hebrew letters themselves, we total the numbers on the Tarot Trumps attributed to them, we get: 0 + 3 + 2 + 11 + 8 + 13 + 16 + 19 + 21 = 93!

In many of Crowley's writings, he employed a magical formula involving the letters Teth (ט) and Shin (ש). They represent "Force" and "Fire," among other important correspondences; they may be examined in more detail, for example, in the notes appended to the ritual of *Liber Reguli* in *Magick in Theory & Practice.* He most commonly emphasized that the Tarot Trumps assigned to these

letters, XI and XX, total to XXXI = 31; but in other places he also noted that, by the "dropping zeroes" method called "The Qabalah of Nine Chambers," or איק בכר (*Ayiq Bekar*), the values of Teth and Shin, 9 and 300, are 9 and 3.

Some may find it interesting that 93 x 16 = 1,488 = 'Αδυτον Θεληματος, "Temple of Thelema."

156

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*, 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 (באבאלעך) and Greek (Βαβαλον) alphabets, it enumerates to 156.

The term "City of Pyramids" refers to 156 in another way. Each of the four Enochian "watchtowers," 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 Golden Dawn), each of these 156 squares is represented by a truncated pyramid.



In the Great Seal of the A∴A∴, 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) ÷ 7 + 77 = 156.

Other words or phrases enumerating to 156 are symbolically related to Babalon: *Zion*, ציון, is a designation of Binah. The phrase "Bride and Queen," a title of the Divine Feminine used in the G.D. 1=10 ceremony (at the very moment when the first of the Enochian Watchtowers is being activated) is, in Hebrew, *Kallah ve-Malkah,* כלה ומלכה, or 156. In the Cry of the 2nd Æthyr (a vision of Babalon), the word *Hriliu* is heard, translated as "the shrill scream of orgasm;" written in Greek, as Ρἰλιϝ, 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 מאדוננה in Anglo-Hebraic transliteration – again, 156.

Tzalul, צלול, means "limpid, clear, lucid." In a paper from the G.D.'s 4=7 Grade, "The Unclean Spirits," this word is used to describe the Q'lippoth of Gemini, the "Clangers" or *Tzelilimiron,* "whose colors are like limpid Blood *Tzalul* (צלול)." 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 צלול = 156, here referring to Babalon and the blood-mysteries, and to Binah. Furthermore, דם צלול, *dam tzalul,* "limpid blood," enumerates to 200, the value of the letter Resh, ר, the Sun. It is surely no coincidence that Zayin, ז, the path of Gemini on the Tree of Life, connects Binah with Tiphereth.

Other important Hebrew words enumerating to 156 include:

אבן אחד ולא אבן (even achad ve-lo even) – "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)
האסיף (haseeph) – Ingathering (Ex. 34:22)
ואלעטלי (Falutli) – Cry of Ecstasy from *The Vision & the Voice,* 23rd Æthyr
יוסף (Yoseph) – Joseph; lit., "multiplier" (Gen. 30:24 &c.)
יחזקאל (yechezeqel) – Ezekiel (Ezek. 1:3)
ימקו (yimmaqqoo) – They shall melt away (Lev. 26:39)
יקום (yiqqom) – He will avenge (Deut. 32:43)
כעוס – A Hebraisized spelling of CHAOS (*v. The Vision & the Voice,* 3rd Æthyr): a four-lettered word to balance and equilibrate the seven-lettered BABALON.
מלח + למח (melach + lechem) - Bread + salt
לעון (la'aon) - Iniquity (Num. 26:4)
מימינו (miymiynoo) - 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 Y.H.V.H.) – The Eye of the LORD
עלימו (Aleymoo) – Upon them (Deut. 32:23)
פעו (pau) – "Crying aloud."A city of Edom, of King Hadar, attributed to Malkuth.
צללו (tzah'laloo) – They sank (Ex. 15:10)
קומי (qoomiy) – 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."

210

"On a dark night,/ Kindled in love with yearnings – oh, happy chance!" Thus begins the poetic prologue to *Dark Night of the Soul* by St. John of the Cross.

More commonly is light, not night, employed as the metaphor for spiritual awakening. Words such as "enlightenment" and "illumination" reiterate this metaphor. From the rites of Freemasonry to New Age *chachkas,* from Eleusis and *The Bible* to the rituals of the Golden Dawn, it is Light that the aspirant claims to seek.

Yet beyond this Light is a Night – not an *infernal* darkness, but a *Supernal* Darkness. Not a subterranean lightlessness, cut off from the Sun's illumination, but the rich, velvety depths of space which exceed the modest shell of earth's reflecting atmosphere. It is our intellect that we analogize to elemental Air; and, beyond this small Ruach-shell of our *personal* psyches, is a transpersonal Night, an ecstasy and bliss of illimitable love.

"This light guided me," St. John wrote of the luminous *hegemon* of his heart, "more surely than the light of noonday/ To the place where he (well I knew who!) was awaiting me...." These are the words of an Adept already awake in the Sphere of the Sun. Yet, on this occasion for St. John, it was "a place where none appeared." He addressed his inner sanctuary newly: "Oh, night that guided me,/ Oh night more lovely than the dawn,/ Oh night that joined Belovéd with lover,/ Lover transformed in the Belovéd." His final poetic, preambling passage discloses what he experienced in the blackness: "I remained, lost in oblivion;/ My face I reclined on the Belovéd./ All ceased and I abandoned myself,/ Leaving my cares forgotten among the lilies."

This is the Night of Binah, Saturn, which hungrily draws forward the 'Lover' or Adept, even as the Light of Tiphereth, the Sun,

lifts up the aspirant who is 'Man of Earth.' It is the Night that exceeds the Light – a Night, in fact, comprising so intense a Light that it overflows and paralyzes the sensorium, thus appearing to be an absence of all things. It is *nequaquam vacuum,* "nowhere, a void." "When they are going about these spiritual exercises with the greatest delight and pleasure," St. John later commented, "and when they believe that the sun of Divine favour is shining most brightly upon them, God turns all this light of theirs into darkness, and shuts against them the door and the source of the sweet spiritual water which they were tasting in God whensoever and for as long as they desired." Yet it is not really a deprivation or a shutting out: It is so great an intensification that the Divine Light (which is Divine Love) exceeds the psyche's ability to assimilate it. "Wisdom says: be strong," *The Book of the Law* counsels us. "Then canst thou bear more joy."

All of this is preamble to understanding the nature of the number 210. In the Order of the Golden Dawn, the attainment of Tiphereth was represented by symbols of Light, and by mysteries of the Latin word for "light," *lux,* coded into its three letters, L.V.X., all of which can be traced in the arms of a cross, ✚. Many of their secrets were summarized in the number 120. When Aleister Crowley began to experience levels of spiritual growth reaching beyond those of Tiphereth – and especially when he received the channeled holy text of *Liber Liberi* and, a couple of years later, the instruction of the higher Enochian Æthyrs recorded as *The Vision & the Voice* – he began to employ the same symbol as St. John of the Cross, that of Night. Building on the Golden Dawn's lead, he represented the attainment of the Supernals by the Latin word for "night," *nox,* especially as coded into its three letters, N.O.X. He enumerated these letters by analogizing them to Hebrew as נ:ע:ץ (Nun A'ayin Tzaddi), which enumerate not to 120, but to 210. Furthermore, he traced the form of the Roman letters N, O, and X in the shape of the crossed circle, ⊗, as in the illustration above.



Crowley came to regard 210, based on its numeral sequence alone, to be a superior symbol of attainment than was 120 (which

he regarded as an earlier stage of development).[1] He understood 210 as "the reduction of duality [2] to unity [1], and thence to negativity [0], and... thus a hieroglyph of the Great Work," according to a note in *The Book of Lies*. The Two that become One dissolve together into Nothing.

Besides its strong Binah symbolism, 210 is also related to the letter Yod, י, because Yod is the 20th Path on the Tree of Life and 210 is the sum of all positive integers from 1 through 20. It is, therefore, the "Mystic Number" of the 20th Path. Furthermore, 210 is written in Hebrew as רי, Resh Yod, as if to draw our attention first to the symbol of the Sun (ר), and then to the Secret Seed, or Virgin Center, of the Sun – the True Will and Secret Self (י).

210 is the value of several Hebrew words commonly used to symbolize spiritual attainment:

ההר (ha-har) – The mountain (Ex. 3:12)
הרה (herah) – To the mountain (Gen. 14:10)
ורד (vered) – A rose
וצדיק (ve-tzaddeeq) – And the righteous (Ex. 23:7; referring to the holy ones)
נץ – נון צדי, "hawk" (in plenitude) = Horus

Many other words, in Hebrew and Greek, appear to refer especially to the Binah attainment through the image of Babalon, or Shakti, or some similar goddess, and references to love and sexuality. Others refer more overtly to magick and its methods. Some of these words refer to both.

נכסף (nikh'soph) – Desires (Gen. 31:30)
הרה (harah) – To conceive; pregnant (Gen. 16:11)
Πιον (pion) – Fertile
רגז (raggaz) – Trembling (Deut. 28:65)
רי (ri) – Rushing water
'Iς (is) – Strength, force
דור (dor) – Circle, cycle; generation (Deut. 7:9)
ראדה (Radha) – [Sanskrit] Name of Krishna's beloved. Their romance symbolizes the relationship between the soul and HGA

---

[1] In A∴A∴, 120 is attributed to the 2°=9□ Grade of Zelator and its initiation ceremony.

חבר (chavar) – To join, conjoin, fascinate, charm; also *chaver*, "incantation" (Deut. 18:11)
לקללך (le-qaləleakh) – To curse you (Deut. 23:5)
חרב (charev) – Sword (Gen. 31:26, Ex. 5:21)

A number of other terms refer to the depths:

ארדה (er'dah) – I will go down (Gen. 18:21)
בבור (ba-bor) – Into the pit (Gen. 37:29)
נפלים (nophəliym) – Fallen down (Deut. 22:4); or *Nephiliym,* "giants" (Gen. 6:4)
עמק (amoq) – Deeper (Lev. 13:3)
עמק (emeq) – Valley, vale (Gen. 14:3)
רדו (r'du) – Go down (Gen. 42:2)

Other Hebrew words of interest include:

בחר (be-char) – Choice, choose (Ex. 17:9)
ברח (b'raḥ) – Pass on, fly, flee (Gen. 27:43)
גזר (gazar) – To decide, determine, exclude, divide; or *g'zar,* "to determine; to quarry"
הגבר (ha-Gibbor) – The mighty; the hero (Deut. 10:17); or *ha-gever,* "the man" (Num. 24:3)
חרב (chorev) – Drought (Gen. 31:40)
יציק (yatzeeq) – Distress (Deut. 28:53)
לעינים (la-eynayim) – To the eyes (Gen. 3:6)
לפנים (le-Faneem) – Times past (Deut. 2:10)
מלפני (mill'pəney) – From before the presence (Gen. 4:16); *mill'panai,* "out of my sight" (Gen. 23:4, 8)
נקודים (niqodiym) – Points, punctuation; vocalization ('pointings') of Hebrew alphabet
עצים (etzeem) – Wood, sticks (Lev. 1:7)
עצמי (atz'miy) – My bone (Gen. 29:14)
רחב (rochav) – Breadth (Ex. 26:16)

Also, two important phrases emerge from the Latin Qabalah Simplex for 210:

PATER MATER FILIUS FILIA – Father Mother Son Daughter (Tetragrammaton); *cf. The Star Sapphire,* a ritual based on symbolism of the ensign ⊗ and the number 210 (see the Appendix of *776½*).
SUPERA A SUBTILITATEM - Exceed By delicacy (see *Liber Legis,* 2:70).

220

When *Liber Legis* was dictated to Aleister Crowley on April 8-10, 1904, it filled 65 pages of rapid handwriting, and consisted of 220 verses. The verses weren't numbered in the original. Crowley numbered them later. The structure is, however, fairly evident from the original. Many Thelemites regard the verse numbering as fundamental to the interpretive architecture of the Book. Others dispute this. In any case, Crowley himself counted 220 verses, and eventually catalogued *Liber L.* as *Liber CCXX.* This is the most important value of this number for Thelemites.

Crowley summarized his understanding of the number as follows: "It represents 10 × 22, *i.e.,* the whole of the Law welded into one. Hence we may be sure that the Law shall stand as it is without a syllable of addition." His reference was to the 10 sephiroth and 22 paths, the Qabalistic model of the Tree of Life in the exact manner first explained to him during his 5=6 initiation in 1900.

This brings us to the central importance of the number 220 **prior** to the dictation of *Liber Legis.* It is one of the key numbers of Rosicrucianism. The Rosicrucian tradition is founded on *Fama Fraternitatis,* dating from the early 17th Century. The *Fama* is the tale of an aspirant identified only as C.R. or C.R.C. Some interpret this to mean *Christian Rosy Cross* (or *Rosencreutz*). More important to our present topic, though, are the initials. He founded a fraternity with the initials R.C. One of their very few rules was that, "The word C.R. should be their Seal, Mark, and Character." To this day, the Inner College of the A∴A∴ is called, simply, R.C., despite Golden Dawn precedents to the contrary.

The *Fama* is a Qabalistic work. The German letters C.R., or R.C., are equivalent to the Hebrew כ:ר, Kaph Resh. These enumerate to 220.

There are many possible meanings of this C.R., or R.C., being one's "Seal, Mark, and Character." It surely meant more than just a signature. In Hebrew, these letters, as רך, spell two words. The first is *roke,* which means the "softness" or "tenderness," of a green shoot. From this is derived *rakh,* "compassion." In modern spiritual fellowships that base their teachings on Rosicrucian traditions, it is common to interpret this as meaning that compassion shall be the "Seal, Mark, and Character" of those who follow these teachings.

No wonder, then, that *Liber Legis* 2:21 defines compassion as the distinctive "vice of kings," *viz.,* of Adepts. Resh and Kaph are the letters of the Sun and Jupiter, the planets of royalty and aristocracy. Along the same lines, 220 is the value of בחיר, *bachiyr,* meaning "The Elect" or "Chosen."

220 corresponds to other words and ideas of great importance to mysteries of the Rosy Cross, especially as expressed in Tiphereth. Chief of these is ורדי, *varedi*, "rosy." Others include הזרח, *ha-zerach,* "the rising," specifically used as "sunrise" (*Gen.* 32:32, *Ex.* 22:2) and "the rising light" (*Isa.* 58:12); the related word, זרחה, *zar'chah*, "be risen" (*Ex.* 22:2), and האורח, *ha-orach,* "path, road, way," used to mean "*The* Path."

Reversing the letters, as C.R., we find the Hebrew כר, *kar*, "lamb." This had obvious importance to a Christian interpretation of "Frater C.R." as an image of Christ. But the idea goes deeper. These two letters mark the initial sound of names of numerous major "redeemer heroes" through history, including *Christ* and *Krishna.* The aspirated K (a "soft" Kaph) also matches by sound the hard *Ch,* which is the initial of *Chiram* (the Masonic hero-name *Hiram*). And there are more. But, for our purposes, surely the most important is that the oldest form of the Egyptian name Horus is *Choor,* spelled with two characters exactly equivalent to the Hebrew letters כר, or C.R.

220 is also the sum of the Mystic Numbers of all 10 Sephiroth: 1 + 3 + 6 + 10 + 15 + 21 + 28 + 36 + 45 + 55. It, therefore, defines the Tree of Life in a second way, additional to being 10 × 22.

To the sephirah Yesod, *The 32 Paths of Wisdom* attributes the Pure Intelligence. The word meaning "pure" or "clean" is טהור,

tahor = 220. It is in the A.·.A.·. $2^{\circ}=9^{\square}$ Grade, corresponding to Yesod, that one is required to memorize a portion of *Liber CCXX.*

220 represents the destiny of humanity as expressed in *Liber CCXX* and elsewhere. In describing humanity's role in the spiritual hierarchy of this planet, the word used in *Gen.* 1:26 for, "Let them have dominion," is ירדו, *yir'ddoo.* Of the same enumeration is מאסו הבונים, *masu ha-boniym*, "refused by the builders," a phrase fundamental to 3° Freemasonry that describes that which, by refusing to fit into someone else's mold, and insisting on being itself, eventually attains to the Crown. Also, מוסד מוסד, *musad musad*, "a sure foundation" (*Isa.* 28:16), which should be especially meaningful to III° initiates of O.T.O.

The list of correspondences to 220 is huge. We can only give a partial catalogue. Other Hebrew words with this enumeration include:

בעצבון (be-itzavon) – "In toil" (Gen. 3:17)
בריבו (be-riyvo) – "In his cause" (Ex. 23:3)
ברוח (bir'yach) – "Savor, smell" (Lev. 26:31)
גבירה (g'biyrah) – "Lady, mistress" (always used to refer to a queen – a king's wife or mother); feminine of *Geburah*
חרבי (charbiy) – "My sword" (Ex. 15:9); thus, בחרי *b'aḥariy,* "With anger" (Ex. 11:8)
ואהרגה (ve-ahar'gah) – "Then I will slay" (Gen. 27:41); והרגו *ve-har'goo*, "And they will kill" (Gen. 12:12)
וידר (va-yiddar) – "And he vowed" (Gen. 28:20)
וירד (va-yired) – "And he came down" (Gen. 11:5). ירדו *yar'doo,* "They went down" (Ex. 15:5)
יבחר (yiv'char) – "Shall choose" (Num. 16:5)
כספכם (kas'pekhem) – "Your money (silver)" (Gen. 43:23)
נעליכם (na'aleykem) – "Your sandals" (Ex. 12:11)
נפילים (n'phiyliym) – "Giants" (Num. 13:33); ענק *Anak*, the name of a specific giant in the same verse
ספלים (sephaliym) – "Cups"
צפים (tzophiym) – Tzophim; lit., "watchers" (Num. 23:14); *cf. Tzaphqiel*
צפן (tzaphan) – To hide, conceal (Ex. 2:2); *cf.* צפון, *tzaphoon,* "hidden," whence *tzaphon,* "north"
קמיע (qameya) – "Charm, amulet;" Kamea
רוחו (roocho) – "His spirit" (Gen. 41:8)

By Anglo-Hebraic transliteration:

אלל ים נוט אוגהת - "Spelling is defunct; all is not aught." (*Liber CCXX,* 3:2)
ההארט - Heart

In the Greek, three words are of interest:

αἐργια (ærgia) – Idleness (the vice most characteristic of Yesod)
οἰκον (oikon) – House, temple
ὁλον (holon) – Whole, perfect

Of the few known phrases enumerating to 220 in the Latin Qabalah Simplex, one stands out as of the greatest importance. It is NOVUS ORDO SECLORUM, "New Order of the Ages," or "New world-order," which is incorporated into the Great Seal of the United States. Its initials, N.O.S., or נ, ע, ם, are the three "Paths of the Portal" by which the aspirant approaches the gate of Tiphereth. In this phrase, the founders of this country not only encoded their Rosicrucian roots – signing their work "220" being akin to signing it C.R. – but also philosophically affirmed the practical basis of liberty which would provide the nest for the emergence of the Law of Thelema into the world a century later.

418

As ΘΕΛΗΜΑ, *thelema,* equal to 93, is declared in *The Book of the Law* to be "the word of the Law," so was another word, *Abrahadabra,* identified by Aleister Crowley as the actual "Word of the Æon," or chief formula of attainment for this present stage of human evolution which we call the Æon of Horus. Abrahadabra (אבראהאדאב) enumerates to 418.

Crowley was quite familiar with this word and its number long before *The Book of the Law* was dictated to him. He had derived the formula of Abrahadabra years earlier, in 1900. His work is summarized in "An Essay Upon Number," written in August 1901 and later printed in THE EQUINOX No. 5. Beginning on page 116 of EQUINOX No. 5, he reproduced his long Qabalistic analysis of Abrahadabra, which I will not repeat in the present article. This analysis is also given, in briefer form, in *Sepher Sephiroth* under the number 418.

The most important points of the analysis are:

First, the word consists of 11 letters, this being a number sacred to magick in general, and the completion of the Great Work in particular.

Second, these 11 letters consist of five A's and six consonants, referring to the five-pointed pentagram (traditionally called the "pentalpha," *lit.,* "five A's"), symbol of the Microcosm, and the six-pointed hexagram, symbol of the Macrocosm; and to the equilibration of these symbols in the $5^{\circ}=6^{\square}$ formula of the Adeptus Minor Grade. Therefore, "Abrahadabra" is chiefly a formula of superconsciousness, of the uniting of the microcosm and macrocosm in the experience we call the Knowledge and Conversation of the Holy Guardian Angel, the central event of the Adeptus Minor Grade.

Third, Abrahadabra enumerates to 418, and derives important symbolism from other words that have the same value. Many of these are given in this present article.

Abrahadabra and 418 are specifically mentioned in *The Book of the Law.* In fact, this number is one of the few actually mentioned in that book, and not merely implied or subsequently derived by Qabalistic analysis (as was the number 93). References to these in *Liber Legis* include:

> ...They shall worship thy name, foursquare, mystic, wonderful, the number of the man; and the name of thy house 418. [2:78]
>
> Abrahadabra; the reward of Ra Hoor Khut.[3:1]
>
> ...one cometh after him, whence I say not, who shall discover the Key of it all. Then this line drawn is a key: then this circle squared in its failure is a key also. And Abrahadabra. It shall be his child & that strangely. Let him not seek after this; for thereby alone can he fall from it. [3:47]
>
> The ending of the words is the Word Abrahadabra. [3:75]

According to Crowley, "Abrahadabra" is also the word intended much earlier in *Liber Legis,* in 1:20: "The key of the rituals is in the secret word which I have given unto him." There also is reference to Abrahadabra and 418 in other Class A Documents of A∴A∴; for example:

> Eight times he cried aloud, and by eight and by eight shall I count Thy favours, Oh Thou Elevenfold God 418! (*Liber VII* 4:45)

Verse 11 of each chapter of *Liber Ararita* also uses this number, the combined references to 11 and 418 implying Abrahadabra (which is an 11-lettered word). For example, in Cap. 1 of that book is a verse which summarizes much that we have already mentioned:

> Also I welded together the Flaming Star and the Sixfold Star in the forge of my soul, and behold! a new star 418 that is above all these.

During the Vision of the 27th Æthyr of *The Vision & the Voice*, Crowley was told by the communicating angel that the Word of the Æon was *Makhashanah.* Since he already knew this word to be Abrahadabra, he initially thought this a proof that he should not trust what the angel was telling him; but on adding up the word (מאכאשאנה), he found that it came to 418, and was, therefore, the "correct" word under a veil. Furthermore, this form of the word, which (like Abrahadabra) had 11 letters in English, had only eight letters in Hebrew, which was more suitable to the particular formula being communicated to him in the 27th Æthyr.

Many Thelemic researchers have found that 418 has helped them understand other parts of *Liber Legis.* For example:

In Greek, 418=Αιϝασς, Aiwass, the name of the being who dictated *Liber Legis* to Crowley, whom Crowley subsequently identified as his Holy Guardian Angel. (Alternatively, Israel Regardie once pointed out that, in the Ashkenazi dialect of Hebrew, in which the soft Tav is pronounced "s," Aiwass can be written איואת= 418.) Previously, we saw that, in Hebrew, this name is עיוז = 93, forming a natural relationship between 93 and 418. Thus, when Crowley attributed the authorship of *The Book of the Law* to "93=418," it was to Aiwass that he specifically referred.

The quote given above from *Liber L.* 2:78 refers to "the name of thy house" as being 418. Crowley initially understood this as בולשכין, a Hebrew transliteration of "Boleskine," the name of his house in Scotland at the time. However, other efforts have been made to interpret this mystery. Crowley proposed a solution in the phrase בית אבבא, *beyth abba,* "House of the Father;" however there is a flaw in this, since the Hebrew word *abba* is spelled אבא, with only one ב. A much simpler, and more direct, solution, which I have proposed, is the single word ביתו, *beytho,* meaning "his house" (*Gen.* 12:17, 14:14).

The quote above from *Liber L.* 3:47 refers to a "line drawn" on page 60 of the original manuscript. This line, evidently drawn in a single stroke, touches only the letters *S T B T I I Say F A.* If the F is given a value of 6, these letters add to – yes, you guessed it – 418.

Soror Meral (Phyllis Seckler) discovered that "Bes-na-maut," the name of Ankh-f-n-khonsu's father given in *Liber L.* 3:38, may

be written ביש־נ־מאות = 418. Frater Saturnus (Karl Germer) suggested that *Liber* אל *vel Legis* could be written אל והל להגיס ליבר = 418. "Thebes," which plays an important role in *Liber L.,* is, in the native Coptic, *Thebai:* If written תהבאי, it adds to 418.

Within the pantheon of *Liber Legis,* we find that הרו־ר־הא, *Heru-Ra-Ha,* and ר־הוור, *Ra-Hoor,* both enumerate to 418.[1]

What may well be the original detail that attracted Crowley to the number 418 is that it is the value of חית, *khaiyath,* meaning "beast" (*Gen.* 1:25). He had long identified himself with the Beast 666 from *The Apocalypse.* Although this identification was (both earlier and later) expressed especially through the solar number 666, and the Greek phrase το μεγα θηριον ("the great beast"), here is an alternate interpretation in Hebrew. It explains his otherwise obscure reference, in an unpublished Qabalistic analysis of *Liber L.* apparently dating from 1904, to 418 being the value of "my name." Furthermore, at the time *Liber L.* was dictated to him, he was living in Egypt under a pseudonym which was the Persian equivalent of this Hebrew *khaiyath:* Chio Khan, "the great beast."

These are only some of the more interesting associations of the number found in *The Book of the Law* itself. Some other Hebrew words enumerating to 418 include:

אהבתי (ahav'tee) – I love (Gen. 27:4)
אור הרו (Or Heru) – The Light of Horus[2]
את יאו (eth IAO) – The essence of IAO
אתה הוא (attah Hu) – "Thou" and "He," or "Thou art He!" (אתה is the masculine word for "you." This phrase is, therefore, a wholly masculine expression of God in the second and third person.)
בית בד (beyth bad) – House of an oil press, *or* of fabric, *or* of fabrication (lies)
דמוי משיח (damui mashiyach) – Like unto the Messiah
דמוי נחש (damui nachesh) – Like unto the serpent

---

[1] These are Crowley's transliterations. I would not have transliterated "Ra-Hoor" that way. But he did, then used these values repeatedly in his work, so the student should be prepared to recognize them. See, for example, the Opening of the A∴A∴ Zelator initiation ceremony where these spellings are an important key to the formula of the ritual.

[2] This was my aspiration name in a certain grade of A∴A∴, and the name under which I edited BLACK PEARL.

הבאתי (heyveythiy) – I brought (Gen. 31:39)
הגשמה אדני (hag'shamah Adonai) – The realization (or, materialization) of Adonai (referring to the manifestation of the Holy Guardian Angel)
העץ חיים פנימה (ha-Etz Chayim penimah) – The Tree of Life within
התאוו (hitta'o'o) – They fell lusting (Num. 11:4)
התאחד (hithached) – To unite
והאבדת (ve-ha'avad'aht) – And you shall destroy (Deut. 7:24)
והגדת (ve-higgad'aht) – And you shall tell (Ex. 13:8)
זהרור (zaharur) – Radiance, glow
חטאת (chattahth) – Sin, transgression, sin offering, atonement; punishment (from a root חָטָא, *khatah,* meaning, "to miss the mark, to err from the target"; Gen. 4:7, Ex. 28:9, Isa. 6:27, etc.)
חטאת (chattath) – Sin offering (*i.e.,* sacrifices for the expiation of sin; Ex. 30:10)
חטאת (chattoth) – Sins (Num. 5:6). תחטא (techetah) - Shall sin (Lev. 4:2, 4:27)
חיה + נשמה – Chiah + Neshamah (implying Chokmah + Binah, Ab + Aima, Yod + Heh, Will + Love, etc.)
חית (cheyth) – Fence, hedge, enclosure; the eighth letter of the Hebrew alphabet; eight, eighth
חתי (chiti) – Hittite (Gen. 23:7, etc.); *i.e.,* descendants of the Canaanite named חת, *cheyth,* which means "fear, terror."
יחת (yachath) – Union; the name *Jachath* (1 Ch. 4:2, 6:5, 6:28)
מחזה משיח (machazah mashiyach) – Vision of the Messiah (מחזה means "play, drama, view, sight, spectacle")
מחזה נחש (machazah nachesh) – Vision of the serpent
מגבש חכמה (megubash chokmah) – Crystalized wisdom
נוצר חסד (notzar Chesed) – Created mercy
פנימי קול בלב האבן (penimi qol be-leyb ha-even) – The Inner Voice in the Heart of the Stone (פנימי קול = 326)
קשיח (kahshiy'ach) – Hard, rigid
תו וו – The letter Tav (ת = תו:), spelled in greater plenitude

418 is also the value of a phrase reflective of the central purposes of Temple of Thelema, disclosed in our Portal ritual.

Greek words enumerating to 418 include:

Ἑρμης εἰμι (Hermes eimi) – I am Hermes
Ἡλιος P – Helios (Sun) + Rho (Sun)
μηρος (méros) – Thigh, leg; figuratively, the phallus
Παλλας Ἀθηνη (Pallas Athené) – Pallas Athena
Παν Βαβαλον Παν – Pan Babalon Pan

ΡΠΣΤΟ*F*ΑΛ – RPSTOVAL, one of the puzzling words from *Liber Legis* 2:76. Crowley analyzed it as: ΡΠ, RP (Fire of Sol, Force of Mars), 280; ΣΤ, ST (Fire and Force; Tarot Keys XX + XI), 31; O*F*, OV (Fire of the Devil, Force of the Bull), 76; ΑΛ, AL (Fire and Force, Justice), 31; altogether = 418.

το μη (to mé) – Nothing; *lit.,* "The Not." Also, a pun on the English "To me." (Of the two Greek negatives, μη and οὐ, μη is the negative of *thought,* as οὐ is of *statement.* That is, μη says *that one thinks a thing is not,* where οὐ says *that it is not.* Crowley combined these two words in his $7^{\circ}=4^{\square}$ aspiration name, Οὐ Μη.)

On the basis of pure number, 418 is inseparable from the letter-name Cheth (חית), since it is with these three letters that the numeral 418 is written in Hebrew. They may be analyzed as:

ח, the Charioteer, the "Crowned and Conquering Child;"

י, the Central Flame of Self, the mystic sperm, symbolizing the Father; and

ת, the Universe or infinite space, symbolizing the Mother, or Nuit.

Similarly, in Greek 418 is written υιη, Upsilon Iota Eta, equivalent to Vav Yod Heh – again, the formula of Child-Father-Mother.

Appendix B
Scrying the 29th & 27th Æthyrs

As with any other examples of 'scrying the empyrean' or 'astral journeying,' the scrying of the 30 Enochian æthyrs produces experiences that are *(a)* partly intrinsic to the region explored, and *(b)* partly arise from the explorer. This, of course, is exactly what we expect from exploring any physical place, and is part of what gives these visions their sense of authenticity, the feeling that one is not merely running wild with imagination but, rather, is visiting an actual, objective place.

Many magicians have privately explored these æthyrs in the century since Crowley did so. Their results (as expected) have been mixed because the travellers have been a mixed batch, diverse in personality type, life conditions, and technical skills. Because students often ask for other examples of such visions, I decided to pull out samples from my own diaries, scryings of the 29th and 27th Æthyrs.[1]

The vision of the 29th Æthyr seemed a particularly good example because of both differences and similarities to Crowley's parallel vision: It differs widely from what Crowley experienced – *i.e.,* the actual story seems entirely different – and yet underlying themes so exactly fit that in places is seems one vision looks in on the other.[2] Imagine two vacationers visiting the same spot where

---

1 These are two of four examples (30th through 27th Æthyrs) originally published in BLACK PEARL, Vol. II, No. 1 (Los Angeles: College of Thelema, 2002).

2 These sample were chosen for publication also because they are far less personal than most of my Enochian visions, which generally have a tendency to intermix extreme eroticism with kundalini movements and, after the 26th, inti-

local events made international news, but being somewhat oblivious to the local details… until they got home and caught up on the backlogged stack of newspapers (or the digital equivalent).

The Vision of the 27th Æthyr given here varies even more widely from Crowley's vision. There are commonalities, to be sure, though the actual experiences of the travellers were radically different. I leave it to the reader to compare the two and draw conclusions about the inherent themes.

Scrying the 29th Aethyr, which is called



The letters of ***RII,*** *the name of the 29th Æthyr, correspond to Pisces, Sagittarius, and Sagittarius. On the Tree of Life it corresponds to Yesod in Yetzirah. The sigils of its governor's names (Vastrim, Odraxti, and Gmtziam) are on the Earth Tablet. The Moon was in Sidereal Pisces at the time of this vision, though we were only two days past a total solar eclipse in Aquarius, "the Water-Bringer."*

I passed through a blue-green door on which were the letters  in Enochian; and at once I found myself in a torrential and unending rain. It is dark, and the rain has great ferocity. Lightning flashes in long, tendril-like threads, and its gray-blue brilliance through the storm provides all of the illumination that seems to exist. I am being lifted up – up, up through the storm at a great speed, to a high peak, there to stand and wait, an angel behind and with me. We stand amidst the storm and fury and rain – I am almost en-

---

mate converse with my own Angel. Some of this shows in the following, especially the 27th Æthyr, but in a more discreet way than is typical: Most of my Enochian visions (some local law enforcement might argue) are not entirely appropriate for distribution to a general audience.

tirely looking down, down whence I have come, to see the consequences of this deluge.

It is The Flood. This entire vision is of that which humanity recalls as the Flood of נח [Noah] who found חן [grace]. The rain is washing everything away. It is all being borne away indifferently by the currents which seem to flow at once both to and from all directions in their ubiquitous fury.

I ask, "Is there not one who can survive this?" For I know I am concerned about humanity and its heritage. The angel says only, "You are here." And I understand. This flood, deluge, downpour is the sweeping and razing current of the new Æon which is wiping the earth clean – clean of that which had been accumulated atop it. In truth, **nothing** shall be left. But there **is** one who, as witness, carries on.

And I reach up to heaven and receive the lightning that blasts down, its fiery threads surging about and through me as well, and out my arms and hands. I feel nothing in this, yet see and confirm it;[1] yet there is no place to direct it, nothing toward which to apply it. I am Prometheus,[2] asking that the lightning of Zeus be that heavenly fire which I may receive and carry down to humanity. And in this, I at once realize that the currents of the flood, and the currents of this lighting, are both **currents,** are both flowing, though one be of water and the other of fire.[3] And the lightning **is** the fire of heaven, the אש השמים [*Esh ha-Shamayim*] which shall enlighten and empower humanity, as a knowledge of electricity reveals; but this lightning is more, as well. It is the current of the new Æon, the current which at once washes all away in confusion and turmoil – nay, even with such force and speed that it leaves no time for confusion and turmoil. It only washes away.

And the storm continues. And the lightning seeds the waters, and flames through me that I might give it. Yet to whom, and how, I know yet not.

---

1 That is, the actuality of the lightning, etc.

2 "Prometheus" was my sacramental name (or 'magical motto') at that time.

3 Pisces and Sagittarius (RII) are the watery and fiery expressions of the one idea called Jupiter (*aka* Zeus).

And I turn my attention to the angel that has remained behind me all this time, wanting to look upon him or her. And I say, "If you are the angel of this æthyr, show yourself to me." And we shift so that I am viewing the angel even in the gloom and the lightning; and she (or so I am now prompted to call him) is alight with all the colors of the rainbow, yet in strange patches, and all having the crackle and spark of living electricity. Her hair is shoulder length and dark brown, and she stands revealed to me, even as the fury seems to abate just a little, and the storm shows the barest signs of calming.

I ask what I am to do, yet know what I am to do. I ask, "It has been claimed that *The Book of the Law* is the fruit of the Enochian hierarchy" (and in this I found myself thinking of Babalon as its font); "Is it so?" And the angel answered: "It is so, and it is not so; for it is more as well. This shall rule and this shall teach! This shall rule and this shall teach! The crowned and conquering child is Himself as a current that flows and surges like a mighty river and shall not be stopped. He beareth humanity in the wake of his stream, through the gloom, and through the resolution of its iniquity, in the arms and by the stern and unyielding goad of She who is love and all blessing. And in this is the transformation, which is death that surrenders to a new dawn, that is a might river." And I knew that this whole teaching of the angel was the name BABALON which is ♈♉♈♉♋♎♏.[1]

The flood is the consequence of humanity's iniquity. But that iniquity is not evil, merely unbalance.[2] And all that is true within humanity that has been suppressed and thought evil is a healing blessing in the sight of that mother who holds all, the light **and** the dark, in her loving arms. To light! To light! She calls; but the way is to, in turn, embrace what we **call** the darkness. (This last is the rattling of the mind in echo of the angel's message, which is like a flood and like thunderous lightning; it is not the words of the angel, but rather of the seer-scribe attempting with futility to explain what rushes through him.)

---

[1] The letters of BABALON, or ♅♐♅♐☾♑, correspond, respectively, to ♈♉♈♉♋♎♏.

[2] "Iniquity" is merely "in-equity."

At this, the storm is spent, but for a gentle rain that continues, and will yet continue for some time. And as the sky breaks through the clouds, it is daylight, and already midmorning, and a rainbow dominates the heavens. And the angel sayeth: "Who shall secure the covenant between earth and heaven?" And I say that **I** shall. (It is an offering, not a claim.) And it is done. Yet shall each, in turn, need to endure their own flood, and secure their own covenant. Yet the world and humanity in it **have** been permanently changed **by this** flood.

And in the day's light, I am now to undertake the labor of climbing down the mountain, to whose peak I had been so swiftly borne. Step by step I must descend it, to find those, in the valley below, who now live, and who are gathered to build anew. And I am to wander among them misunderstood, as if I were a babbling or silent madman that they shun, or think strange, or fear, always stirring discomfort simply by passing; yet even in their incomprehension, this is my carrying to them of the fire, the fire carried down from the heavens. And thus shall I wander the rest of my life.

And I ask the angel if this is truly so, and if it must be. And with quiet simplicity, addressing even that patch of sadness in me that asked the question, he says that it is, and that I **know** that it is. And I have always known.

All being thus concluded, I passed from the valleys of rebuilding back through the blue-green curtain and from the vision and the voice unto the silent sanctuary of the cubical Enochian adytum; and it is finished.

Scrying the 27th Aethyr,
which is called
ZAA ✠ ♆ ♐ ♐

*The letters of **ZAA**, the name of the 27th Æthyr, correspond to Leo, Taurus, and Taurus. The æthyr corresponds to Netzach in Yetzirah. The sigils of its governor's names (Saziami, Mathvla, and Crpanib) are on the Earth Tablet. The Moon was in Sidereal Aries at the time of this vision.*

Entered through the Northern wall of the cubical adytum, by a portal veiled by a russet curtain whereon were the letters ♆♐♐ in citrine.

I emerge into a standard countryside with hills in the distance. It is somewhat darkening, as of dusk, and hot-brooding. I make the hexagrams[1]. The surroundings clarify: The sky, which is indeed of dusk, is of roiling russet clouds. It is that time of day when the Sun is no longer seen, yet ultra-violet light predominates. The green foliage around (for there is some, close to the gate) is electrically alive as the result of the ultra-violet. I notice no extremes either of temperature or humidity; but the whole feeling is of dusk, with that distinctive awakeness that it brings.

I see approaching me, slowly, a herd of red lions. And standing on the back of one, in their midst, is an amber or yellow statue of a slender goddess, all aglow in yellow light. I wait a bit, and see that there is life in the statue. I make the Hexagrams again, and she becomes very much alive, like a real woman, but still appearing as the statue. Now she is no longer on the lion's back, and she approaches me, coming right up to me.

She takes my two hands in hers. She is the goddess Isis.[2] She says, "I am come to lead you through the wall of the lions, and of

---

[1] I traced the hexagrams that invoke Leo, Taurus, and (again) Taurus, the symbols connected to this æthyr's name. This is a standard technique for intensifying one's attunement to an area of the Inner Planes that one wishes to explore.

[2] ג intersecting ט?

the lion's roar. I let her lead me (she backs, drawing me with her, as the Hiereus leads the candidate).[1] We approach the lions but, as I near, there is a wholly other effect – for it is not the beasts of the fields through which I pass, but rather a veil or region of energy, of fire (as best I may call it) that does not burn yet which vibrates intensely and continuously. And it has a loud, loud roar like a huge, deafening waterfall. As I begin to move through this, the kundalini moves in my physical body as well (for I am "here" and "there" at once), easily reaching the heart and beginning its movement to the throat.

As this happens, I emerge from the other side of the veil into a wholly new scene. It is a garden, in bright, bright sunlight. The yellow of the Sun and the green of the foliage are nearly the only colors I see; and my inner senses are also impacted by a greenness of color and energy that is even more subtly behind all of this, though not physically visible. Then I am surrounded by roses, red roses of all types. The kundalini movement continues, and it is as if my interior gently is dilated before its amazing flow, and my body and soul are saturated with pleasure. Pleasure is almost the only word or idea that comes to me. It is pleasure, pleasure. This is the Garden of Pleasure, the גן עדן.[2] I don't know how long I am lost wholly in the wonder and delight of this amazing, solar, bright, open, extraordinary pleasure.[3]

After a time, I turn to Isis (who now more resembles a human woman, with flesh-colored skin, and black hair, and a beautiful face marked by clear, bright blue eyes). I ask why I am here, and what I am to do here in this garden. She asks me what I **wish** to do; for it seems the options are endless. I say I seek to walk the Pathway of Light to its end, in the embrace of Babalon.

Her acknowledgment of this is almost missed in the immediacy of the effect. The kundalini flow strengthens. I expand into the sunlight. The pleasure increases and nearly dissolves me. The sunlight itself, in fact, does dissolve away, and I find myself amidst

---

1 A reference to an action in an early Temple of Thelema initiation ceremony. 28th Æthyr = Hegemon, 27th = Hiereus… Does 26th = Hierophant? (Later: Yes!)

2 *Gan Eden,* "garden of Eden." *Eden* literally means "pleasure."

3 For the rest of the vision and a while after, this remained with me.

the night of space with all the silvery and colorful stars that bejewel her encompassing body. I acclimate to this briefly, and then find I am again saturated with the pleasure, and the kundalini is risen a little to Ajna and a little to the crown; yet my point of view is retained. Every star is a nerve center of pleasure on the body of Nuit. As I kiss and touch each one, and moisten it with my lips and tongue, it sends shudders of pleasure through Her. But I know I cannot, in all the time of Eternity, kiss them all. I can either journey as Hadit, wandering ever from point to point uniting with Her; or I can surrender that distinction, dissolving the difference among them and....

...But not now.

I am simultaneously in the garden and its sunlight, and in this night; but now I am more in the garden.

The kundalini flow gently, persistently increases. There is now almost no reality but its concentration in my heart, and its filling me, and the sunlight and the garden. Isis tells me this is the veil of the Inner Teacher and, knowing this ONE, I easily surrender the veil to understand Him who is silent speech and invisible, who is with me always.

And after a time I ask: If this is the Teacher, let Him teach me. And at first the teaching is but the renewal of the pleasure and the understanding that comes with it. And then I am told certain things that are unique to me, and for me. At the end I am told that the 28th and 27th Æthyrs have been for the purpose of giving me tools, and preparing me, so that I might approach and be received into the 26th; and these tools are now mine.

I ask, then, to be permitted to enter the palace of the Sun; and am told that I shall, in the way that it shall happen in the 26th Æthyr of DES.

And now, still warmed within and without, I am wholly in the garden with Isis. And she tells me that She, in fact, is but myself, my subconscious self, that has come to lead me thus far; and She is the woman who tames and awakens the lion, and who conducts me through the veil of its roar; for She is an embodiment of that Priestess of the Silver Star who is Isis indeed. And so I may better understand this Æthyr, She tells me her name is ISIS but in

Enochian; and thus ♐♊♐♊, or 134; and I should consult this.[1] And I think of the Tarot cards corresponding,[2] and understand. We move together, into each other's arms, as lovers, in a deep kiss that dissolves us both into the silence of pleasure.

And now I am alone, except that She is within me where I can hear her. And I know it is time to go, and I don't want to go, and I don't know **how** to return; for I cannot backtrack where I have come. There is no Path or Way. So She merely delivers me back to the area near the gate, under the now graying russet skies. The lions are circled about, but lying lazily, most of them sleeping. Night is approaching. I pass through the gate and return.

---

[1] This is the standard attribution of the Enochian letters ISIS, ורור, and their enumeration by the traditional methods. Among other things, 134 is the value of דלק, "burning;" הנוגע, "the toucher;" לנחמו, "to comfort him;" ἅγιον, "holy;" etc. (It also had an important personal meaning for me on reflection: It is the value of the name of one of the most active of those Secret Guardians that has watched over Temple of Thelema and its Founders from the start.)

[2] Trumps XIV, Art (traditionally: Temperance) and VI, The Lovers.

Appendix C
Select Thelemic Holy Books

Several "received works," brought through Aleister Crowley's pen, are held in especial esteem by Thelemites. Formally called Class A Documents (a cataloguing convention within the Order A∴A∴) they are more casually called "the Holy Books." Besides *Liber Legis,* received in 1904, the texts came in two large groups: eight of them in the fall and early winter of 1907, about a year after the initiatory work in late 1906, and the remainder in 1911-12, about a year and a half after Crowley's initiation to Master of the Temple documented in the foregoing visions. Among the latter were two that have particular relevance to the subject matter of the present book: *Liber Cheth (Liber CLVI),* received in autumn 1911 and issued as a crucial instruction in the $7^{\circ}=4^{\square}$ Grade, describes the Ordeal of the Abyss and the reception into Binah ($8^{\circ}=3^{\square}$). *Liber Magi (Liber I),* received in spring 1912 and issued in the $6^{\circ}=5^{\square}$ Grade, describes the nature and work of the $9^{\circ}=2^{\square}$ Grade of Magus (attributed to Chokmah).


SIGILLVM SANCTVM FRATERNITATIS A∴A∴
A
B
7
7
7

Liber Cheth
vel Vallum Abiegni

1. This is the secret of the Holy Graal, that is the sacred vessel of our Lady the Scarlet Woman, Babalon the Mother of Abominations, the bride of Chaos, that rideth upon our Lord the Beast.

2. Thou shalt drain out thy blood that is thy life into the golden cup of her fornication.

3. Thou shalt mingle thy life with the universal life. Thou shalt keep not back one drop.

4. Then shall thy brain be dumb, and thy heart beat no more, and all thy life shall go from thee; and thou shalt be cast out upon the midden, and the birds of the air shall feast upon thy flesh, and thy bones shall whiten in the sun.

5. Then shall the winds gather themselves together, and bear thee up as it were a little heap of dust in a sheet that hath four corners, and they shall give it unto the guardians of the abyss.

6. And because there is no life therein, the guardians of the abyss shall bid the angels of the winds pass by. And the angels shall lay thy dust in the City of the Pyramids, and the name thereof shall be no more.

7. Now therefore that thou mayest achieve this ritual of the Holy Graal, do thou divest thyself of all thy goods.

8. Thou hast wealth; give it unto them that have need thereof, yet no desire toward it.

9. Thou hast health; slay thyself in the fervor of thine abandonment unto Our Lady. Let thy flesh hang loose upon thy bones, and thine eyes glare with the quenchless lust unto the Infinite, with thy passion for the Unknown, for Her that is beyond Knowledge the accursèd one.

10. Thou hast love; tear thy mother from thine heart, and spit in the face of thy father. Let thy foot trample the belly of thy wife,

and let the babe at her breast be the prey of dogs and vultures.

11. For if thou dost not this with thy will, then shall We do this despite thy will. So that thou attain to the Sacrament of the Graal in the Chapel of Abominations.

12. And behold! if by stealth thou keep unto thyself one thought of thine, then shalt thou be cast out into the abyss for ever; and thou shalt be the lonely one, the eater of dung, the afflicted in the Day of Be-with-Us.

13. Yea! verily this is the Truth, this is the Truth, this is the Truth. Unto thee shall be granted joy and health and wealth and wisdom when thou art no longer thou.

14. Then shall every gain be a new sacrament, and it shall not defile thee; thou shalt revel with the wanton in the market-place, and the virgins shall fling roses upon thee, and the merchants bend their knees and bring thee gold and spices. Also young boys shall pour wonderful wines for thee, and the singers and the dancers shall sing and dance for thee.

15. Yet shalt thou not be therein, for thou shalt be forgotten, dust lost in dust.

16. Nor shall the æon itself avail thee in this; for from the dust shall a white ash be prepared by Hermes the Invisible.

17. And this is the wrath of God, that these things should be thus.

18. And this is the grace of God, that these things should be thus.

19. Wherefore I charge you that ye come unto me in the Beginning; for if ye take but one step in this Path, ye must arrive inevitably at the end thereof.

20. This Path is beyond Life and Death; it is also beyond Love; but that ye know not, for ye know not Love.

21. And the end thereof is known not even unto Our Lady or to the Beast whereon She rideth; nor unto the Virgin her daughter nor unto Chaos her lawful Lord; but unto the Crowned Child is it known? It is not known if it be known.

22. Therefore unto Hadit and unto Nuit be the glory in the End and the Beginning; yea, in the End and the Beginning.

Liber B vel Magi

00. One is the Magus: twain His forces; four His weapons. These are the Seven Spirits of Unrighteousness; seven vultures of evil. Thus is the art and craft of the Magus but glamour. How shall He destroy Himself?

0. Yet the Magus hath power upon the Mother both directly and through Love. And the Magus is Love, and bindeth together That and This in His Conjuration.

1. In the beginning doth the Magus speak Truth, and send forth Illusion and Falsehood to enslave the soul. Yet therein is the Mystery of Redemption.

2. By His Wisdom made He the Worlds: the Word that is God is none other than He.

3. How then shall He end His Speech with Silence? For He is Speech.

4. He is the First and the Last. How shall He cease to number Himself?

5. By a Magus is this writing made known through the mind of a Magister. The one uttereth clearly, and the other understandeth; yet the Word is falsehood, and the Understanding darkness. And this saying is Of All Truth.

6. Nevertheless it is written; for there be times of darkness, and this as a lamp therein.

7. With the Wand createth He.

8. With the Cup preserveth He.

9. With the Dagger destroyeth He.

10. With the Coin redeemeth He.

11. His weapons fulfil the wheel; and on What Axle that turneth is not known unto Him.

12. From all these actions must He cease before the curse of His Grade is uplifted from Him. Before He attain to That which existeth without Form.

13. And if at this time He be manifested upon earth as a Man, and therefore is this present writing, let this be His method, that the curse of His grade, and the burden of His attainment, be uplifted from Him.

14. Let Him beware of abstinence from action. For the curse of His grade is that he must speak Truth, that the Falsehood thereof may enslave the souls of men. Let Him then utter that without Fear, that the Law may be fulfilled. And according to His Original Nature will that law be shapen, so that one may declare gentleness and quietness, being an Hindu; and another fierceness and servility, being a Jew; and yet another ardour and manliness, being an Arab. Yet this matter toucheth the mystery of Incarnation, and is not here to be declared.

15. Now the grade of a Magister teacheth the Mystery of Sorrow, and the grade of a Magus the Mystery of Change, and the grade of Ipsissimus the Mystery of Selflessness, which is called also the Mystery of Pan.

16. Let the Magus then contemplate each in turn, raising it to the ultimate power of Infinity. Wherein Sorrow is Joy, and Change is Stability, and Selflessness is Self. For the interplay of the parts hath no action upon the whole. And this contemplation shall be performed not by simple meditation – how much less then by reason? but by the method which shall have been given unto Him in His initiation to the Grade.

17. Following which method, it shall be easy for Him to combine that trinity from its elements, and further to combine Sat-Chit-Ananda, and Light, Love, Life, three by three into nine that are one, in which meditation success shall be That which was first adumbrated to Him in the grade of Practicus (which reflecteth Mercury into the lowest world) in Liber XXVII, "Here is Nothing under its three Forms."

18. And this is the Opening of the Grade of Ipsissimus, and by the Buddhists it is called the trance Nerodha-Samapatti.

19. And woe, woe, woe, yea woe, and again woe, woe, woe, unto seven times be His that preacheth not His law to men!

20. And woe also be unto Him that refuseth the curse of the grade of a Magus, and the burden of the Attainment thereof.

21. And in the word CHAOS let the book be sealed; yea, let the Book be sealed.

Appendix D
A Brief Look at the Sidereal Zodiac

Defining the Northern hemisphere's vernal equinoctial point (VP) as 0° Aries, the zodiac, as known to most casual students of astrology – and, for that matter, most professionals in the West – is called the **Tropical Zodiac.** Throughout this book, constant reference is made to a less familiar framework titled the **Sidereal Zodiac.** All that most people know about the Sidereal Zodiac is that sign placements usually shift one sign backwards.

Yet, despite this relative obscurity, the Sidereal Zodiac, and the associated approach to astrology put forth by pioneer Cyril Fagan and his coworkers, has revolutionized astrological research and practice over the last 60 to 70 years. Even after allowing every reasonable concession to its challengers, honesty still requires the following conclusive findings of fact:

1. The Tropical Zodiac is a fiction. It simply does not exist, except in the minds of its proponents.
2. The Sidereal zodiac – the same zodiac that was used from astrology's dawn – exists objectively, has demonstrable empirical and statistical validity, and is the only legitimate zodiac existing in Nature.

These are strong statements, I know. They are backed up by strong facts.

One can always take a gracious, tolerant high road, of course, and not insist too loudly on either of these points. Such gracious tolerance takes the form of minding one's own business and, if pressed on the issue, saying that someone may, of course, use whatever approach they wish. One also must have compassion for

those who have invested many decades in a different way of knowing about things, and have decided that it is too late to start all over again. I support and practice all of these behaviors in my social interaction with other astrologers. But I do not practice them in this essay. I ask my readers to consider that neither graciousness, a social emollient, nor tolerance, a respect and acceptance of others' beliefs and choices, has much to do with science – with the facts. Those noble virtues are enemies of scientific truth.

Perhaps I merely repeat the error that Frater C.R.C. made in Spain, "showing unto them the errors of our arts, and how they might be corrected, and from whence they should gather the true indicia of the times to come, and wherein they ought to agree with those things that are past." I may well find that, despite the passage of six centuries, "it is to them a laughing matter; and being a new thing unto them, they fear that their great name would be lessened if they should now again begin to learn, and acknowledge their many years' errors, to which they were accustomed, and wherewith they had gained them enough." I can only respond, as did his true brethren, "Whoso loves unquietness, let him be reformed."[1]

Here follows an overview of what the Sidereal zodiac is, its modern history, and some of the main **categories** of the arguments for its authenticity.[2]

BASIC DESCRIPTION

The Sidereal Zodiac, like the more familiar Tropical Zodiac currently used by most Western astrologers, is divided into 12 equal segments of 30° each. These divisions bear the familiar names Aries, Taurus, Gemini, etc. The basic difference is that the start of the Tropical Zodiac (0° ♈) is permanently identified with the northern hemisphere vernal equinoctial point, while the Sidereal Zodiac is measured in a way that fixes it against the starry celestial backdrop; or, more accurately, against the universe as a whole.

---

1 The quotations are from *Fama Fraternitatis*.

2 This Appendix is an overview. The sections below require more detail to substantiate the flat claims made. Fortunately, most of the necessary information has been available in the public record for decades. Please see the bibliographic references at the end of this essay.

The boundaries of the Sidereal Zodiac have been determined by observational means and confirmed by independent archaeological investigation. Because the vernal point **moves** against the same celestial backdrop (due to precession of the equinoxes), the Tropical Zodiac is in constant backwards motion in relation to the Sidereal Zodiac: It slips backward 1° every 72 years, or one sign in about 2,200 years. As a result, "signs" of the same name in these zodiacs do not presently occupy the same areas of space.

SOLAR & LUNAR RETURNS

In 1944, Cyril Fagan discovered the superiority of Sidereal Solar and Lunar Returns ("Solunars") over their Tropical counterparts. These "returns" are charts cast annually or monthly (respectively) for the Sun or Moon's return to its natal position. Sidereal returns, calculated in a precession-free reference frame, yield quite different results from Tropical returns. For example, the difference in the time of a Solar Return amounts to a whole day at age 72.

The literature on this subject is very rich, though much is out of print. You may be able to find two books on the subject: *Solar & Lunar Returns* by Donald A. Bradley (1948) and *Interpreting Solar Returns* by James A. Eshelman (1985).

THE SPICA ZODIAC

Fagan began favoring the use of a sidereal, or non-precessing ("fixed"), zodiac such as Eastern astrologers have used for millennia. He felt it made more sense than continuing to use a precessing (tropical) zodiac and deleting precession for prediction purposes. Sidereal sign-placements also began to provide solutions for many confusing problems of astrological symbolism.

For example, Tropical astrologers have long recognized the frequency of major military leaders having the Sun in Libra, ruled by peace-loving Venus; it makes much more sense Sidereally, for their Suns are in strategic Virgo, the **fall** of Venus. Similarly, Tropical Taurus, the other Venus-ruled sign, is packed with history's leading military dictators and political mass-murderers; it is far better symbolism that these individuals have the Sun in political,

military, bloody, Mars-ruled Aries, as is true in the Sidereal Zodiac. These are two of many dozens of examples that could be offered to show the type of superior symbolism Fagan noticed.

In this early, formative stage of Western Sidereal astrology, Fagan tentatively adopted the leading Hindu stellar zodiac, which fixes the star Spica at 0°00'00" Libra for all time. This zodiac differed from the contemporary Tropical Zodiac by about 23° in the mid-1940s.

PROFESSION & BIRTH DATE

Donald Bradley entered the scene in the late 1940s. Then an established advocate of the Tropical Zodiac, Bradley undertook what was then the largest, most carefully performed statistical examination of astrology's fundamental precepts. Published in 1950 as *Profession and Birth Date,* Bradley's study of 2,492 eminent clergymen surprised him by indicating that, while twelve equal divisions of the zodiac do exist, their boundaries are not where Tropical theory places them. In fact, Bradley's statistical work suggested that, in the 1940s, a new sign began about where the Tropical Zodiac marks 24° of each sign, not at 0°.

Bradley continued this avenue of research over the remaining quarter century of his life. Under his pen name Garth Allen, he published a consolidation of the cumulative results shortly before his death. The statistical concepts and fascinating factual implications cannot be summarized in a few sentences, but can be explained easily even to lay readers who have a bit of patience. They lead to explorations not only of statistics, but also of zodiacal symbolism, mythology, and practical interpretation. The reader is referred to the citations at the end of this Appendix.

BULL'S-EYE!

Bradley's statistical determination (that, in the 20th Century, a new sign began where the Tropical Zodiac marks 24° of each sign) differed by 1° from Fagan's initial speculation. Bradley noted that this purely empirical determination (which has since been replicated with other large data samples) carried further symbolic virtues.

For instance, it placed the star Aldebaran, "the Bull's Eye," exactly at 15° Taurus, the "bull's-eye" of this original first sign of the zodiac, opposite Antares, "the heart of the scorpion," at 15° Scorpio. Spica, symbolically the sheaf of wheat in Virgo's hands, was shifted from 0° Libra to 29° Virgo, anchoring the last degree of the original zodiac.

Shortly thereafter, Fagan verified these speculations when he solved the mystery of the origin of traditional exaltation degrees (see *Zodiacs Old & New*), thereby determining to the nearest degree the boundaries of the ancient Egypto-Babylonian zodiac. The exaltation degrees (*hypsomata*) were decisively identified as particular planetary positions in the year 786 BCE. This solution required that the Vernal Equinox, in 786 BCE, occur at 14° ♈.

Fagan combined this information with observations of two great Babylonian astronomers, Naburiannu and Kidinnu. The former placed the vernal point in 500 BCE at 10° ♈. The latter, working 127 years later in 373 BCE, placed the VP at 8° ♈. These three figures are not in disagreement: Rather, since the equinoxes precess 1° every 72 years, the positions (in round degrees) of 14° ♈ in 786 BCE, 10° ♈ 286 years later, and 8° ♈ 127 years after that all define the same framework; and, projecting this forward into the mid-20th Century, the VP would be expected at 6° ♓, exactly where Bradley's statistical findings placed it (24° earlier than where Tropical astrologers placed it).

Spica, therefore, was officially shifted, by Fagan, Bradley, and others who had by that time joined them, to 29♍00'00".

Yet, no single "fixed" star can reasonably be presumed to determine the structure of the entire zodiac. These Sidereal longitudes of Spica, Aldebaran, Antares, etc. were known to be near-approximations at best, and not precise "permanent markers" by which a zodiac is defined. The Sidereal Zodiac is not simply a circle in the sky with a designated starting point; rather, it is the resultant of the harmonic interplay of **all** galactic and extra-galactic material, visible and invisible, in the universe. That is, the Sidereal Zodiac is a "field" in which the relative positions of the planets produce astrological effects, a concept by no means out of alignment with either progressive physics or Thelemic cosmology.

SOLAR & LUNAR INGRESSES

In 1956, a dozen years after Fagan's initial discovery, Bradley began investigating Sidereal Solar and Lunar Cardinal Ingresses, *i.e.,* charts for the moments that the Sun or Moon entered one of the Sidereal Cardinal signs. The accuracy of his calculations naturally depended on knowing the exact locations of Sidereal 0°00'00" Aries, Cancer, Libra, and Capricorn. A half-degree error in these points would displace the timing of a Lunar Ingress by about an hour, or of a Solar Ingress by about 12 hours.

Initially, the Solar Ingress results were quite disappointing. Sidereal Lunar Ingresses, however, were exceptionally illuminating in describing, as Bradley wrote, "momentous events of every kind ranging from tornadoes to assassinations, from conflagrations to royal weddings." He found that by adjusting the zero-point by only 0°06', these Lunar Ingresses were often **perfect** in their symbolic representations of socio-political events and natural phenomena. Spica was temporarily redefined as marking 29♍06.

These six minutes of arc altered by about 2½ hours the timing of Solar Ingresses, miraculously transforming them, like the Lunar Ingresses, into valid mundane predictive charts. A further adjustment of only 0°00'05" produced the most significant "polishing" improvement on this already pleasing technique. Spica, therefore, was redefined as marking 29♍06'05" for the epoch 1950.0, placing the mean longitude of the VP at 5♓57'28".64 for the same point in time. This defines what Bradley named the **Synetic Vernal Point** (S.V.P.), utilized by Western Siderealists since 1957. It is presumed to be in error by no more than a few seconds (if that much). Thus, no longer are the boundaries of the twelve zodiacal divisions even nominally dependent on any single star with its own proper motion, but rather on **a truly sidereal matrix** that encompasses the entirety of space.

JUPITER & RAINFALL

Two important corroborations deserve mention in closing this overview. One, statistical in nature, arose from a discovery made by Bradley after his initial experiments with Sidereal ingresses.

Investigating Sidereal Lunar Capricorn Ingresses ("Caplunars") for record rainfalls, he found that Jupiter, lord of thunderstorms and bountiful rains, appeared near the angles of these charts at the localities of the all-time record-setting cloud-bursters many times more than normal expectation would allow. Further pursuit of this led to a grant from the National Science Foundation administered by New York University to continue this research and related studies. When they computer-crunched 90 years of U.S. rainfall records from every reporting station in the country, this "Jupiter effect" was awesomely replicated. In Caplunars for the dates and places of 49,576 maximum precipitation events, Jupiter's presence on the Caplunar angles was so incomprehensibly frequent that it exceeded normal expectation by a staggering 15 standard deviations. (I say "staggering" because there may not be a z-score table that counts this high. The odds against such a result occurring purely by chance are effectively 0%.)

Naturally these results depend upon knowing the correct placement of the Sidereal 0° Capricorn. They lend considerable support to claims concerning the authenticity of the Sidereal Zodiac.

THE ARCHÆOLOGISTS CONCURRED

The second corroboration, from archaeological sources and non-astrological scholars who study the history of astrology and astronomy, was unknown to either Fagan or Bradley. In 1958 (a year after Bradley's published determination of the S.V.P.), Peter Huber published some noteworthy findings on the Babylonian zodiac. In order to determine the boundaries of the zodiac the ancient Babylonians used, Huber compared the calculated dates of planetary conjunctions with certain stars, as recorded in Babylonian astronomical texts. Huber's conclusions, published in the German journal *Centaurus* (1958, Vol. IX, pp. 192-208), were that the Babylonian zodiac, adjusted to the epoch 101 BCE, placed the VP at 4♈28 ±20'. The Fagan-Bradley S.V.P., for the same epoch, locates the VP at 4♈27, agreeing **within 0°01' of arc!**

REFERENCES

- *Solar and Lunar Returns* by Donald A. Bradley (Los Angeles: Llewellyn Foundation for Astrological Research, 1948)
- *Profession and Birthdate* by Donald A. Bradley (Los Angeles: Llewellyn Foundation for Astrological Research, 1950)
- *Zodiacs Old and New* by Cyril Fagan (Los Angeles: Llewellyn Foundation for Astrological Research, 1950)
- "Unveiling A New Tool" by Garth Allen, American Astrology, May-July 1957
- *The Symbolism of the Constellations* by Cyril Fagan (London: Moray Press, 1962)
- "Face the Facts and Figures" by Garth Allen, American Astrology, June 1973
- "Crashing the Atmospheric Science Barrier" by Garth Allen, American Astrology, July-August 1976
- *Astrological Origins* by Cyril Fagan (St. Paul: Llewellyn, 1971)
- *Interpreting Solar Returns* by James A. Eshelman (San Diego: ACS Publications, 1985)
- "There Really Is a Zodiac!" by James A. Eshelman, BLACK PEARL II:1 (March, 2002)
- *The American Sidereal Ephemeris 1976-2000* by Neil F. Michelsen, Introduction by James A. Eshelman with Kenneth Irving (San Diego, CA: ACS Publications, 1981)
- *American Sidereal Ephemeris 2001-2025* by Michelsen, Eshelman, Irving (Exeter, NH: Starcrafts Publishing, 2007)

Appendix E
Select Horoscopes

Aleister Crowley was born on October 12, 1875 in Leamington Spa, England. *In The Confessions of Aleister Crowley,* he gave his birth time as between 11 PM and midnight. The provided chart is for 11:35 PM, just a few minutes past the middle of this range.

Victor Neuburg was born May 6, 1883 in Islington, England. No birth time is known for him. His charts are calculated for noon local time and displayed in a time-neutral format.

John Dee, an astrologer, gave his own birth information as July 13, 1572, 4:12 PM, in London.

Dee also bequeathed us Edward Kelley's birth data: August 1, 1555, 4:00 PM, in Worcester, England.

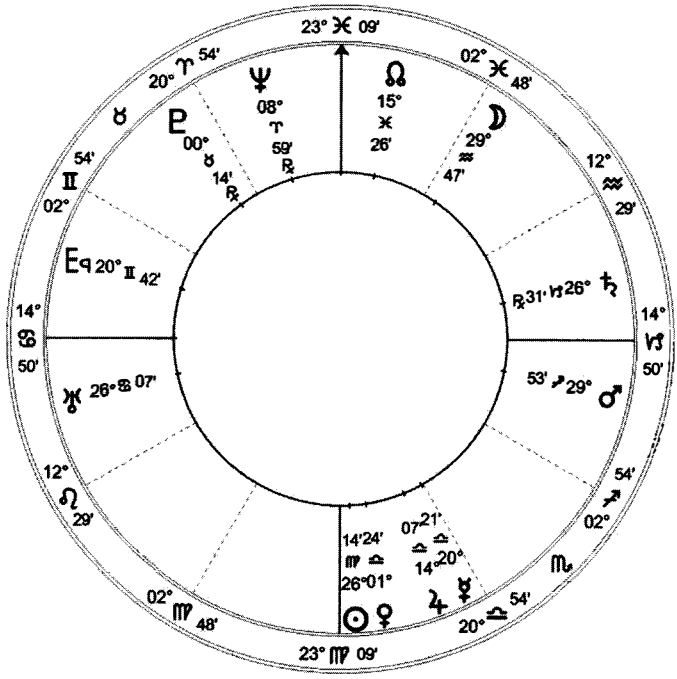
Queen Elizabeth I, according to the Royal record, was born September 17, 1533, 2:54 PM, in Greenwich, England.

Each of these horoscopes is given twice, once in the Sidereal Zodiac and once in the Tropical Zodiac. All other technical particulars are identical.

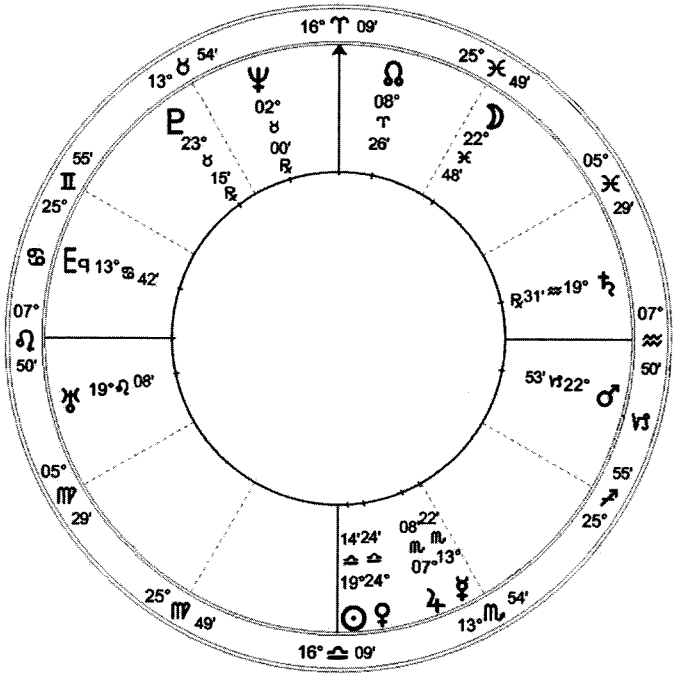
Aleister Crowley

1875 October 12, 11:35 p.m. LMT
Leamington Spa, England: 52N18, 1W31

Sidereal Zodiac

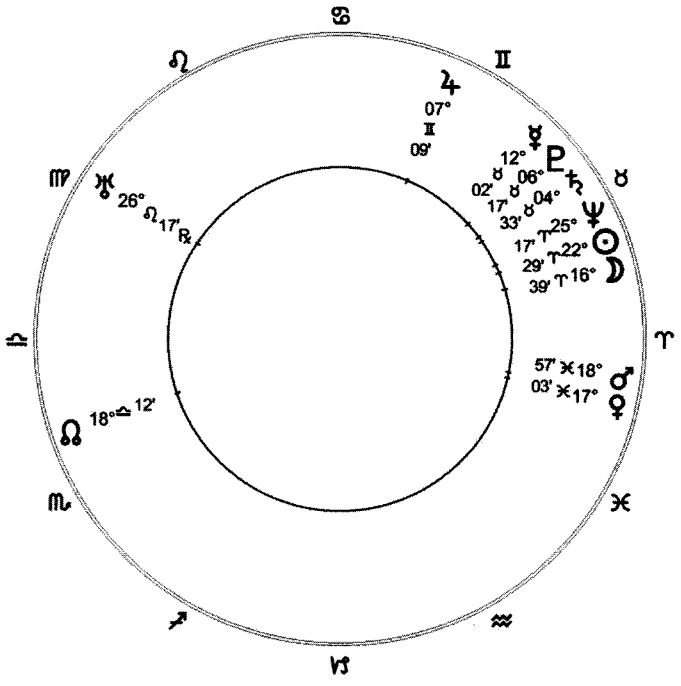


Tropical Zodiac

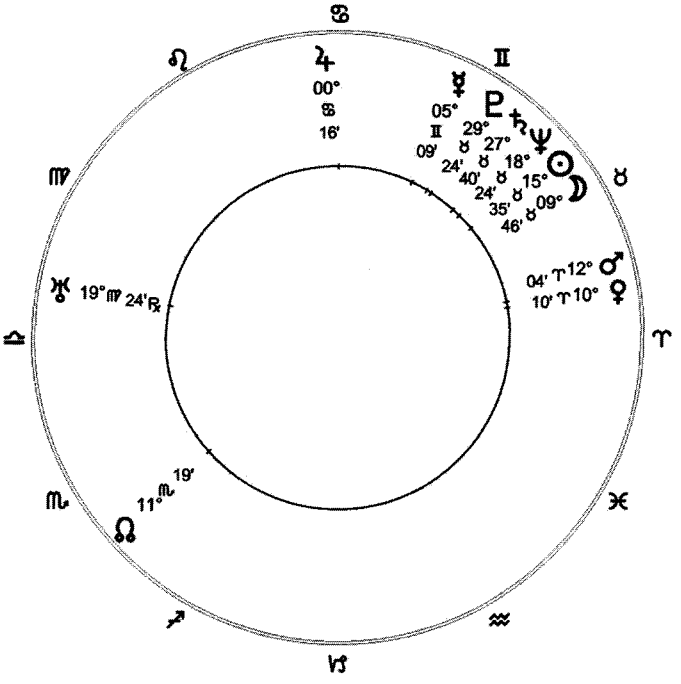


Victor Neuburg
1883 May 6 *(hour unknown)*
Islington, England: 51N33, 0W06

Sidereal Zodiac

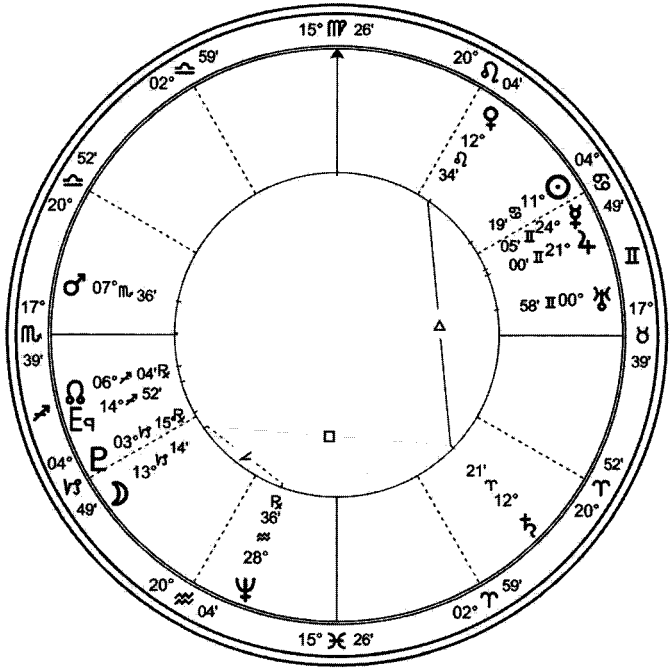


Tropical Zodiac

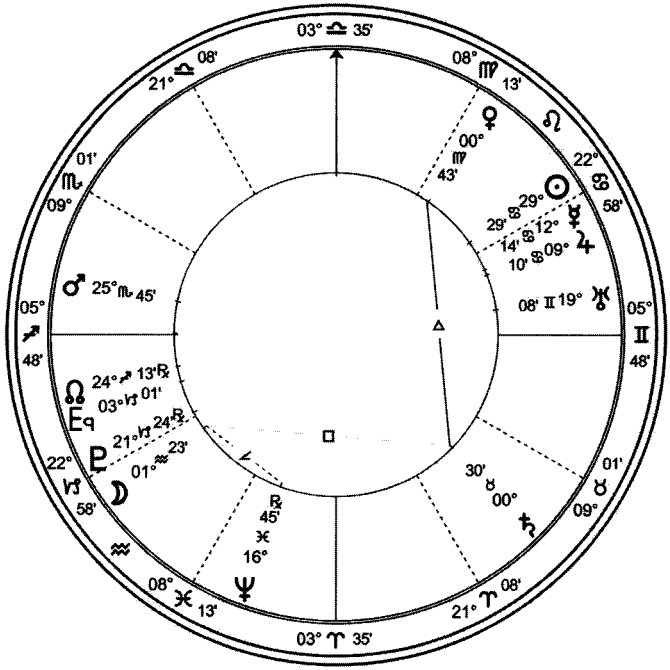


Dr. John Dee
1527 July 13, 4:12 p.m. LMT
London, England: 51N30, 0W10

Sidereal Zodiac



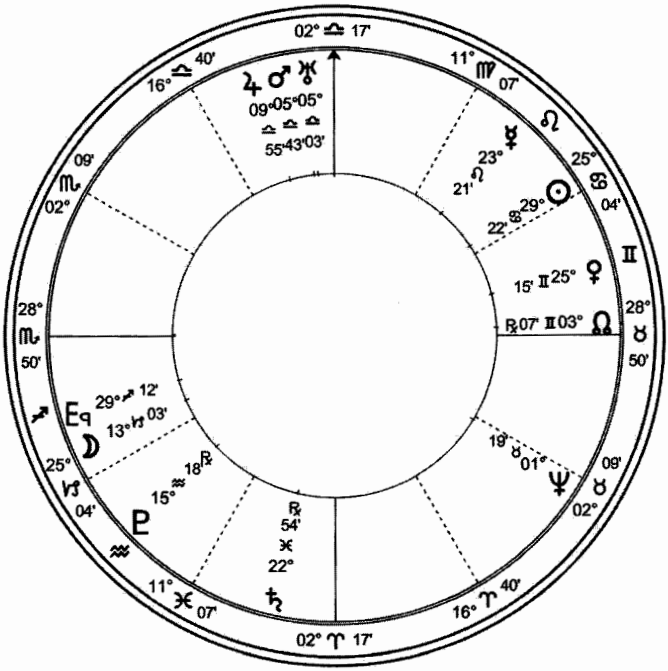
Tropical Zodiac



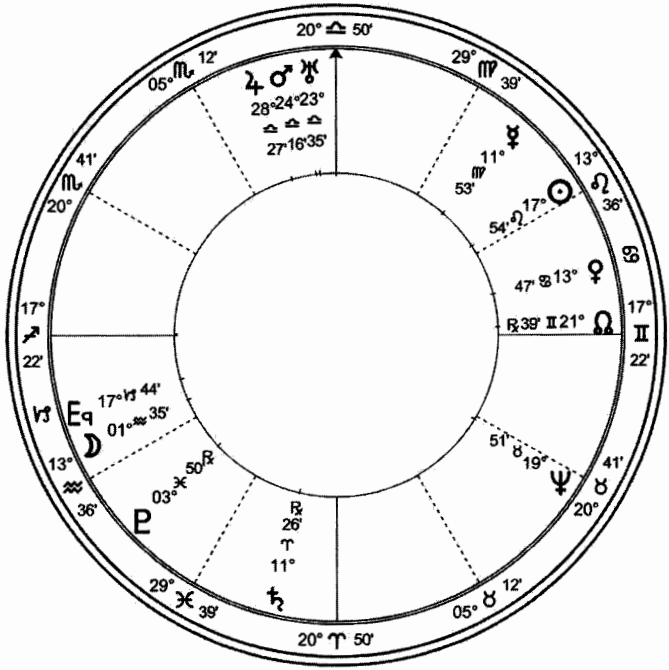
Edward Kelley

1555 August 1, 4:00 p.m. LMT
Worcester, England: 52N11, 2W13

Sidereal Zodiac



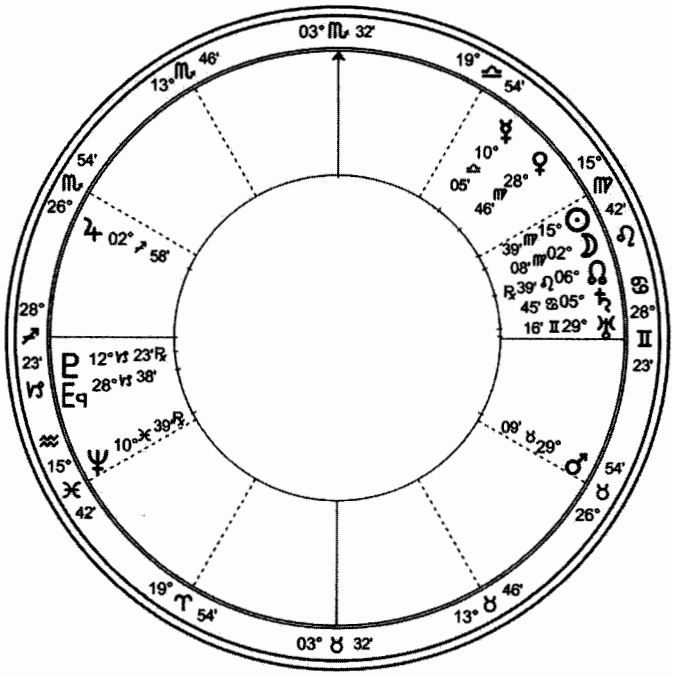
Tropical Zodiac



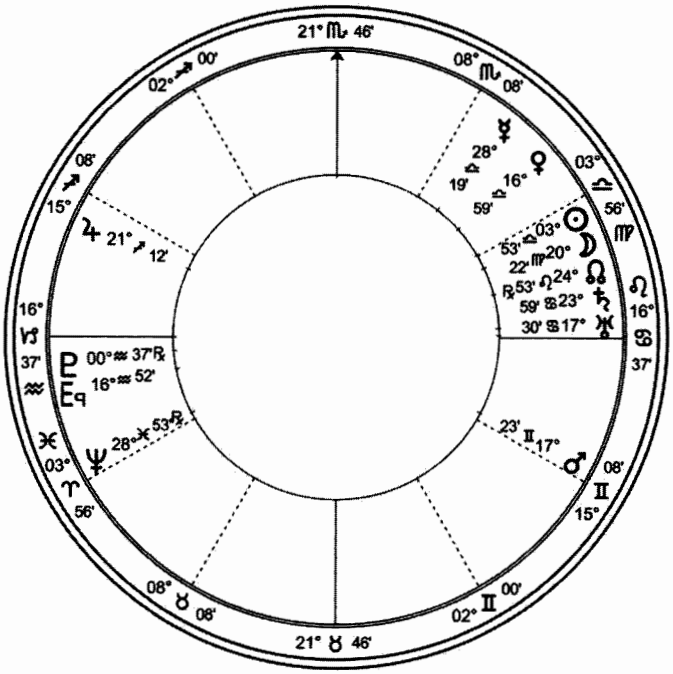
Queen Elizabeth I

1533 September 17, 2:54 p.m. LMT
Greenwich, England: 51N29, 0W00

Sidereal Zodiac



Tropical Zodiac



Appendix F
Color Attributions of the 30 Æthyrs

In Crowley's vision of the 18th Æthyr, ZEN, a list is given of different colored inks that are to be used in used in writing out the call (or invocation) of each æthyr.

Over the years, I have effectively used this list as a general color-scale for the 30 Æthyrs, much as magicians have color scales for each part of the Tree of Life in each of the Four Worlds. Here is the full list in tabular form:

30th	TEX	Mixed colors
29th	RII	Bluish-green
28th	BAG	Indigo
27th	ZAA	Angry clouds of ruddy brown
26th	DES	White flecked with red, blue, and yellow[1]
25th	VTI	Cold dark gray
24th	NIA	Beetle-brown
23rd	TOR	Violet cobalt
22nd	LIN	Rose-madder
21st	ASP	Pale green
20th	KHR	Mauve
19th	POP	Crimson adorned with silver
18th	ZEN	Bright yellow
17th	TAN	Crimson
16th	LEA	Pale blue
15th	OXO	Olive
14th	UTA	Amber
13th	ZIM	Green-gray

1 The edges of these letters shall be green.

12th	LOE	Russet
11th	IKH	Maroon
10th	ZAX	Black
9th	ZIP	Gray
8th	ZID	Indigo
7th	DEO	Orange
6th	MAZ	Sapphire
5th	LIT	Silver
4th	PAZ	Emerald
3rd	ZOM	Violet
2nd	ARN	Scarlet
1st	LIL	Gold

These can be used in various ways. For example, since the method of astral journeying commonly begins with passing through a curtain or doorway symbolically attuned to the part of the inner worlds one wishes to explore, one could see the curtain or doorway in the above color, with the name of the æthyr on it (in Enochian letters) in the complementary color.

Glossary

A

A∴A∴. *p.n.* (1) *Astron Argon* (Gk. 'Αστρον 'Αργον), *lit.* "silver star." Initiatory order founded *c.* 1907 by Aleister Crowley and George Cecil Jones as a reformation and successor to the original Golden Dawn. Distinctive elements include a synthesis of traditional methods of East (five branches of yoga) and West (especially ceremonial magick), coordinated in a Qabalah-based grade model; and an emphasis (under the name *Scientific Illuminism* or *Skeptical Theurgy*) on individual empiricism rather than uncritical dogmatism. (2) Sometimes applied more narrowly to the Third Order (grades $8^{\circ}=3^{\square}$ and above) of the overall A∴A∴ system.

A∴O∴. *Abbrev.* See *Alpha et Omega.*

A'AYIN. *n.* ע. 16th letter of the Hebrew alphabet, the 26th Path of the Tree of Life (Tiphereth-Hod), numerical value 70, ideogram "eye." Corresponds to Capricorn, and Atu XV of Tarot, The Devil. Designated the Renewing Consciousness.

ABYSS, THE. *n. Qabalah.* The immeasurable gulf between human and divine consciousness, diagrammed as a vast chasm between the Supernal sephiroth and the remainder of the Tree of Life.

ADEPT. *n. Lit.* "one who has attained." Used variously in different contexts to characterize one who has attained. Within A∴A∴, it characterizes one who has attained to the Knowledge & Conversation of the Holy Guardian Angel. [Lat. *adeptus,* past participle of *adipiscor,* "to reach, get, attain, win."]

ADEPTUS EXEMPTUS. *n.* The 7=4 Grade in the Golden Dawn, and $7^{\circ}=4^{\square}$ Grade in A∴A∴, attributed to the sephirah Chesed (in Yetzirah and Briah, respectively) and the Sphere of Jupiter. [Lat. "exempt adept;" from *eximo,* "to take away, remove; to exempt; to free, release, let off; to make exception of." See *adept.*]

ADEPTUS MAJOR. *n.* The 6=5 Grade in the Golden Dawn, and

$6^{\circ}=5^{\square}$ Grade in A∴A∴, attributed to the sephirah Geburah (in Yetzirah and Briah, respectively) and the Sphere of Mars. [Lat. "greater adept." See *adept.*]

ADEPTUS MINOR. *n.* (1) The 5=6 Grade in the Golden Dawn, attributed to the sephirah Tiphereth in Yetzirah and the Sphere of the Sun, marking initiation to the Second Order. (2) The $5^{\circ}=6^{\square}$ Grade in A∴A∴, attributed to the sephirah Tiphereth in Briah and the Sphere of the Sun, and marking reception into the Inner College. [Lat. "lesser adept." See *adept.*]

ADJUSTMENT. *n.* Atu VIII of Tarot, attributed to ♎ and Libra.

ÆON. *n.* (1) An indefinitely long period of time. (2) *Thelema.* One of three vast periods of human history (thus far), each lasting thousands of years, characterized by vast evolutionary shifts in the consciousness of the human species, with consequent impact on social, religious, and other aspects of human society. *(a)* The three æons to date are attributed, respectively, to Isis (the Mother), Osiris (the Father), and Horus (the Child).

ÆON, THE. *n.* Atu XX of Tarot, attributed to ש and Fire.

ÆON, OLD. *n.* Synonym for *Æon of Osiris.*

ÆON, NEW. *n.* Synonym for *Æon of Horus.*

ÆTHYR. *n.* In Enochian magick and mysticism, each of 30 progressively rarefied planes of consciousness, modeled as successively vaster concentric spheres. The densest of these (named TEX and numbered 30) is conceived as being immediately outside the bounds of our material universe; the most rarefied (named LIL and numbered 1) is the outermost. Also called *Aire.*

AIRE. See *Æthyr.*

AIWASS. *p.n.* (1) A sempiternal or transcendent being, titled "the minister of Hoor-paar-kraat," who dictated *Liber Legis* to Aleister Crowley in April 1904. (2) Aleister Crowley's Holy Guardian Angel.

AKASHA. *n. Lit.* "primordial spatial substance." The root *tattwa* (element) from which the other four emanate. Represented visually by a black or indigo egg. Corresponds to the Western alchemical ideas of *quintessence* or *Spirit.* [Sk. *kas,* "to shine."]

ALEPH. *n.* א. 1st letter of the Hebrew alphabet, the 11th Path of the Tree of Life (Kether-Chokmah), numerical value 1, ideogram

"ox." Corresponds to Air, and Atu 0 of Tarot, The Fool. Designated the Scintillating (or Fiery) Consciousness.

ALPHA ET OMEGA. *p.n.* A successor order to the Golden Dawn, consisting of those who remained loyal to co-founder Mathers after the schism of 1900 and performing substantially identical rites. Initial members included Aleister Crowley and George Cecil Jones. Later members included Dion Fortune and Paul Foster Case.

ANATTA. *n. Buddhism.* One of three characteristics that all things have. It means "not-self" (no *atman,* "self"). At one level of understanding, it means that nothing physical or psychological that one can witness is oneself.

ANGELICAL. *adj.* The most common name that John Dee applied to the alphabet, language, and magical system that subsequent generations have labeled "Enochian," *q.v.*

ANGLE. *n. Astrology.* (1) A generic term for the two extremes of the horizon (called Ascendant and Descendant) and the meridian (called Midheaven and Lower Heaven), which demarcate the strongest, most expressive positions for a planet. (2) Also applied to other similar positions including the Eastpoint and Westpoint.

ANGULAR. *adj. Astrology.* (1) Proximate to one of the angles; thus at one of the strongest, most expressive positions in a horoscope. (2) Historically, it means occupying the 1st, 4th, 7th, or 10th house of a horoscope (the "angular houses"). This usage does not appear in the present book.

ANIKKA. *n. Buddhism.* One of three characteristics that all things have. It means "impermanence," *i.e.,* that all things physical and psychological are continually changing.

AQUARIUS. *n. Lit.,* "water bearer." Astrological sign ruled by Uranus with the Sun in detriment. (Classically, was considered ruled by Saturn.) In Qabalah, corresponds to the Hebrew letter Heh, ה.

AQUARIAN AGE. *n.* (1) The period of time (2,134 years) during which the earth's northern hemisphere vernal equinoctial point will pass through the Sidereal constellation Aquarius (2376-4510 CE). (2) Often casually used to represent any concept of a pending Utopian or otherwise transformational era; a close relative of "millennium fever."

ARIES. *n. Lit.,* "ram." Astrological sign ruled by Mars with the Sun exalted, Venus in detriment, and Saturn in fall. Sidereal astrologers also call Pluto ruler. In Qabalah, corresponds to the Hebrew letter Tzaddi, צ.

ART. *n.* Atu XIV of Tarot, attributed to ס and Sagittarius.

ĀSANA. *n. Lit.,* "posture." The third limb of Raja Yoga, and one of the three foundations of meditation. (Analogous to the table of showbread in the Holy Place of the Tabernacle in the ancient Hebrew system.)

ASCENDANT. *n. Astrology.* One of the two strongest angles of a horoscope. (1) Viewed spatially, the entire eastern half of the horizon. (2) Viewed in zodiacal terms, the point of intersection of the ecliptic with the eastern half of the horizon.

ASPECT. *n.* (1) *Astronomy.* The geometrical relationship between two planets (or other celestial bodies), usually measured along the ecliptic or other important circle of reference. (2) *Astrology.* Most often, certain specific angular separations deemed to dynamically connect the natures of the two bodies.

ASSIAH, WORLD OF. *n. Lit.,* "making" or "doing, action." Commonly called the "World of Action." The first, or densest, of the Four Worlds of Qabalah, corresponding to Heh-final (ה) in יהוה and Earth among the elements. The material world as we know it through our physical senses.

ATU. *n. Tarot.* An alternate term for *trump.* [Likely from the French *a tout,* meaning that it "takes everything."]

ATZILUTH, WORLD OF. *n. Lit.,* "nobility." The fourth, or most rarefied and inmost, of the Four Worlds of Qabalah, corresponding to Yod (י) in יהוה and Fire among the elements. Commonly called the "Archetypal World," and specifically the Divine realm. [Contested origins, but most persuasively formed from אצילי, "noble." אצילות in Modern Hebrew means "nobility, aristocracy."]

AYIN SOPH AUR (אין סוף אור). *n. Qabalah. Lit.* "limitless light." (1) A field of undifferentiated and illimitable light, or consciousness, conceived as the Zero, 0, that precedes the One, 1, of Kether, and from which Kether emerges. (2) More specifically, the third of three forms of Zero, along with the theoretically subtler *Ayin* (אין), "nothing," and *Ayin Soph* (אין סוף), "limitless."

ℬ

BABALON. *p.n.* A Thelemic goddess resembling the Hindu Shakti, incorporating many themes of the planet Venus, and attributed to the sephirah Binah (as a root expression of all particularized aspects of goddess). Titled "Queen of the City of Pyramids." *(a)* A lower octave of Nuit. *(b)* The proper name of the Scarlet Woman mentioned in *Liber Legis. (c)* According to Aleister Crowley, the "secret name" Nuit promised him in *Liber L.* 1:22 "when at last he knoweth me." [*Enoch.,* 𐤁𐤁𐤋𐤍, "wicked;" resembling 𐤁𐤁𐤋𐤍𐤉𐤌, *babalond,* "harlot."]

BABE OF THE ABYSS. *n.* Grade in A∴A∴ standing between the 7°=4□ Grade of Adeptus Exemptus and the 8°=3□ Grade of Magister Templi, marking the transition between the Second Order and Third Order. Also called: Adeptus Exemptus Major.

BATHYLLIC. See *Moon Language.*

BENNETT, ALLAN (1872-1923). Analytical chemist, mystic, and ceremonial magician. Roommate and mentor of Aleister Crowley. Member of the Golden Dawn (in which he reached the 5=6 Grade). His sacramental name within the First Order was *Voco* ("I Call"); in the Second Order, it was *Iehi Aour* (I.A., "Let There Be Light"). Later became one of the first Englishmen ordained a Theravada Buddhist monk, receiving the name *Ananda Metteyya,* and was instrumental in importing Buddhism to England.

BINAH. *n. Lit.* "understanding." Sephirah 3 on the Tree of Life. Corresponds to Saturn in astronomy and *Neshamah* within the psyche. Designated the Sanctifying Consciousness.

BETH. *n.* ב. 2nd letter of the Hebrew alphabet, the 12th Path of the Tree of Life (Kether-Binah), numerical value 2, ideogram "house." Corresponds to Mercury, and Atu I of Tarot, The Magus. Designated the Clear (or Transparent) Consciousness.

BOOK OF THE LAW, THE. See *Liber Legis.*

BRIAH, WORLD OF. *n. Lit.,* "creation" (*i.e.,* conception). The third of the Four Worlds of Qabalah, corresponding to Heh (ה) in יהוה and Water among the elements. The plane of archetypes: the field of deep spiritual awareness, enduring and transpersonal, normally veiled by human sensation, emotion, and thought.

C

CANCER. *n. Lit.,* "crab." Astrological sign ruled by the Moon with Jupiter exalted, Saturn in detriment, and Mars in fall. In Qabalah, corresponds to the Hebrew letter Cheth, ח.

CAPRICORN. *n. Lit.,* "horn of the goat." Astrological sign ruled by Saturn with Mars exalted, the Moon in detriment, and Jupiter in fall. In Qabalah, corresponds to the Hebrew letter A'ayin, ע.

CAPUT DRACONIS. *n. Astrology. Lit.* "Dragon's Head." Alternate name for the north (or ascending) lunar node, the point where the Moon's celestial latitude moves from south to north.

CAUDA DRACONIS. *n. Astrology. Lit.* "Dragon's Tail." Alternate name for the south (or descending) lunar node, the point where the Moon's celestial latitude moves from north to south.

CHAKRA. *n. Lit.* "wheel." One of seven energy centers in the subtle body, adjacent to major nerve clusters in the physical body and aligned with the spine. Their relative positions up the spine, from base to above the head, correspond to progressively elevated psycho-spiritual states.

CHARIOT, THE. *n.* Atu VII of Tarot, attributed to ח and Cancer.

CHAOS. *p.n.* A Divine Name referred to Chokmah, representing the unformed potential that precedes the formulations of Saturn in Binah. [Gk. Χαος.]

CHASHMAL (חשמל). *n. Qabalah.* (1) One of the angels of Jupiter and Chesed, *pl.* CHASHMALIM. (2) An attribute of Daleth, ד, in *The 32 Paths of Wisdom,* probably meaning "brilliant flame." It is called "the instructor in the Secret Foundations of Holiness and their preparation." (3) "Speaking silence," from a Talmudic compound of חשה, "silence, stillness" and מלל, *malal,* "to speak."

CHESED. *n. Lit.* "mercy." Sephirah 4 on the Tree of Life. Corresponds to Jupiter in astronomy and Memory within the psyche. Designated the Overflowing (or Receiving) Consciousness. (Also called *Gedulah,* "majesty, magnitude, greatness, magnificence.")

CHETH. *n.* ח. 8th letter of the Hebrew alphabet, the 18th Path of the Tree of Life (Binah-Geburah), numerical value 8, ideogram "fence." Corresponds to Cancer, and Atu VII of Tarot, The Chariot. Designated the Consciousness of the House of Influence.

CHIAH (חיה). *n.* The distinctive mode of consciousness attributed to Chokmah: The life force, creative impulse, and inmost Will: Yechidah's power of choice (or inherent path) arising from the unlimited expression of Itself.

CHIEF ADEPT. *n.* Within the Golden Dawn and its lineal successors, the senior officer governing all work of the Second Order (R.R. et A.C.), and corresponding to the sephirah Chesed.

CHOKMAH (חכמה). *n. Lit.* "wisdom." Sephirah 2 on the Tree of Life. Corresponds to the field of fixed stars (or, more narrowly, of the zodiac) in astronomy and *Chiah* within the psyche. Designated the Radiant (or Illuminating) Consciousness.

CHORONZON. *p.n.* An arch-devil, first named in the clairvoyant visions of John Dee and Edward Kelley, appearing in *The Vision & the Voice* especially in association with the ordeal of the Abyss. Characterized by ideas of dispersion and incontinence, and overcome by concentration and silence.

CITY OF PYRAMIDS. *n.* A cognomen of Binah.

CONJUNCTION. *n. Astrology.* A 0° aspect.

CROWLEY, ALEISTER (1875-1947). Author, mountaineer, mystic, ceremonial magician, and futurist who received a channeled work titled *Liber L. vel Legis* from the angel Aiwass in 1904, becoming thereby the prophet of a new spiritual era for humanity. The present book presents and analyzes one series of visions he received in late 1909. His sacramental name within the First Order was *Perdurabo* ("I shall persevere [to the end]"). Other mottos relevant to the present work include Οὐ Μη (O.M., "The Not") for $7^{\circ}=4^{\square}$; *Vi Veri Vniversum Vivus Vici* (V.V.V.V.V., "By the power of Truth, I, in my lifetime, have conquered the Universe") for $8^{\circ}=3^{\square}$; and Το Μεγα Θηριον ("The Great Beast") for $9^{\circ}=2^{\square}$.

D

D.D.S. *n.* Initials of the Second Order sacramental name of George Cecil Jones, *q.v.* The name itself has not been openly published.

DA'ATH. *n. Lit.* "knowledge." A quasi-sephirah between the Supernal Triad and the lower seven sephiroth, associated especially with the Abyss. Represents the apex of the *Ruach.*

DALETH. *n.* ד. 4th letter of the Hebrew alphabet, the 14th Path

of the Tree of Life (Chokmah-Binah), numerical value 4, ideogram "door." Corresponds to Venus, and Atu III of Tarot, The Empress. Designated the Luminous Consciousness.

DEATH. *n.* Atu XIII of Tarot, attributed to נ and Scorpio.

DEE, JOHN (1527-1609?). Scholar, scientist, inventor, mathematician, geographer, astrologer, occultist, magician, and counselor to Queen Elizabeth I. Obtained the Angelical or Enochian alphabet, language, and magical system clairvoyantly in conjunction with Edward Kelley.

DESCENDANT. *n. Astrology.* One of the four primary angles of a horoscope, but secondary to the Ascendant and Midheaven in strength. (1) Viewed spatially, the entire western half of the horizon. (2) Viewed in zodiacal terms, the point of intersection of the ecliptic with the western half of the horizon, which is always exactly opposite the Ascendant.

DEVIL, THE. *n.* Atu XV of Tarot, attributed to ע and Capricorn.

DHĀRANĀ. *n. Lit.,* "concentration." The sixth limb of Raja Yoga, and first aspect of *samyama. Dhāranā* is fixed concentrating of awareness on a particular object. (Analogous to standing before the closed veil of the Holy of Holies in the Hebrew system.)

DHYĀNA. *n. Lit.,* "contemplation." The seventh limb of Raja Yoga, and second aspect of *samyama. Dhyāna* marks the apex of Yetziratic consciousness and the opening therefrom to Briah. (Analogous to opening the veil before the Holy of Holies in the Hebrew system.)

DIYN (דין). *n. Lit.* "justice." Alternate title of sephirah 5, Geburah, *q.v.*

DOMINUS LIMINIS. *n.* Grade in A∴A∴ standing between the $4^{\circ}=7^{\square}$ Grade of Philosophus and the $5^{\circ}=6^{\square}$ Grade of Adeptus Minor, marking the transition between the Outer College and Inner College, and between the Worlds of Yetzirah and Briah. [Lat., "master of the threshold."]

DRAGON'S HEAD. *n.* See *Caput Draconis.*

DRAGON'S TAIL. *n.* See *Cauda Draconis.*

DUKKHA. *n. Buddhism.* One of three characteristics that all things have. Often translated "sorrow" or "suffering," a more nu-

anced translation would be "dissatisfaction." The principle is that all things physical and psychological are ultimately insufficient or unsatisfying.

E

EASTPOINT. *n. Astrology.* A lesser angle of a horoscope. (1) The point 90° east of the Midheaven as measured along the celestial equator. It marks the point of intersection of three great circles on the celestial sphere: the horizon, the celestial equator, and the prime vertical. (2) In common usage, a point drawn in a horoscope showing the ecliptical (zodiacal) position of the point 90° east of the Midheaven along the celestial equator. This shows a best approximation of the actual square aspect to the Midheaven in equatorial coordinates (right ascension).

ECKENSTEIN, OSCAR (1859-1921). Railway engineer by profession, but especially known as an innovative and inventive rock and mountain climber. Among other contributions, he invented the modern crampon, and innovated the use of a smaller, one-handed ice axe. He was Aleister Crowley's primary climbing partner, and his mentor both in climbing and the art of concentration.

ECLIPTIC. *n. Astronomy.* The great circle on the celestial sphere formed by its intersection with the plane of the earth's orbit about the Sun. [From various roots recognizing that *eclipses* occur proximate to it.]

ELEMENT. *n.* (1) A fundamental or elementary (simple, uncompounded) component of some other more complex thing. (2) *Magick, Qabalah, Alchemy.* One of four such fundamental components, of which all things soever are deemed to be composed, characterized as Fire, Water, Air, and Earth (sometimes including a "fifth element," Spirit, which, however, is generally seen as the **one substance,** or *quintessence,* of which the four elements are the first differentiation). (3) *Astrology.* Triplicity. One of four sets of three zodiacal signs beginning at 120° intervals from each other.

EMPEROR, THE. *n.* Atu IV of Tarot, attributed to ♈ and Aries.

EMPRESS, THE. *n.* Atu III of Tarot, attributed to ♁ and Venus.

ENOCH. *n.* Jewish patriarch, distinguished because he "walked with God: and he was not; for God took him." Numerous apocryphal works of religious, mystical, and magical import are credited

to or named after him.

ENOCHIAN. *adj.* Of or pertaining to Enoch. *n.* The popular name of a magical system clairvoyantly obtained by John Dee and Edward Kelley in the late 16th Century. The name originates from Dee's original wish to speak with angels as Enoch had. Important elements of Enochian magick are the primary topic of this book.

ENOCHIAN CALLS. *n.* Nineteen invocations within Enochian magick. Eighteen of them invoke various permutations of Spirit and the four elements. The 19th Call is used to open the 30 Æthyrs.

EQUINOX, THE. *p.n.* A periodical published by Aleister Crowley twice annually from 1909-1913, and a single issue in 1919. Rightly regarded as an encyclopedia of magick and mysticism. Years later, Crowley published individual books under the EQUINOX name as a way of overcoming wartime paper rationing (which applied to books but not periodicals). Ownership of the name eventually passed to O.T.O.

ESOTERIC TITLE. *n.* A list of additional titles for the 22 Tarot trumps, initially confidential to the Golden Dawn and expressing deeper occult principles attached to them. (See Col. 1002 in *776½*.)

ℱ

FIRST ORDER. *n.* In various initiatory systems, the first section (or elementary training) of initiated membership. Synonymous with *Lesser Mysteries,* or esoteric teachings within the framework of human mortality; functionally, this most commonly means initiation within the World of Assiah. *(a)* In the Golden Dawn, the grades of Neophyte 0=0 through Philosophus 4=7. *(b)* In A∴A∴, the grades of Probationer $0^{\circ}=0^{\square}$ and Neophyte $1^{\circ}=10^{\square}$.

FLAMING SWORD. *n.* A diagrammatic way of representing the ten sephiroth, involving a jagged, lightning-like line tracing them in numerical order. It symbolizes the instantaneous formation of the entire Tree of Life (or manifestation of emerging reality) in the World of Atziluth. Also termed the *lightning flash.*

FOOL, THE. *n.* Atu 0 of Tarot, attributed to א and Air.

FORTUNE. *n.* Atu X of Tarot, attributed to כ and Jupiter.

FRATER. *n.* Lat. "brother." Common mode of address of a male member of the Order, especially by another member.

G

G.D. See *Golden Dawn.*

GEBURAH (גבורה). *n. Lit.* "strength, severity." Sephirah 5 on the Tree of Life. Corresponds to Mars in astronomy and Volition within the psyche. Designated the Radical (or Root) Consciousness. (Also called *Diyn,* "justice," and *Pachad,* "fear.")

GEDULAH (גדולה). *n. Lit.* "majesty, greatness, magnificence." Alternate title of sephirah 4, Chesed, *q.v.*

GEMATRIA. *n.* A system of Qabalistic numerology whereby each letter of the Hebrew (or Greek, Latin, or other) alphabet is given a numerical value, and words of the same total are understood to disclose something important about each other.

GEMINI. *n. Lit.,* "twins." Astrological sign ruled by Mercury, with Jupiter in detriment. In Qabalah, corresponds to the Hebrew letter Zayin, ז.

GEOMANCY. *n. Lit.* "earth divination." A method of divination relying on gnomes (earth-spirits) and involving tracings in soil as a means of deriving 16 mathematical figures.

GEOMANTIC. *adj.* Of or pertaining to geomancy, *q.v.*

GIMEL. *n.* ג. 3rd letter of the Hebrew alphabet, the 13th Path of the Tree of Life (Kether-Tiphereth), numerical value 3, ideogram "camel." Corresponds to the Moon, and Atu II of Tarot, The Priestess. Designated the Uniting Consciousness.

GOLDEN DAWN. *p.n.* (1) A Qabalah-based magical order founded in England in 1887, and dissolved shortly after an internal revolt in 1900. It was the single most important influence on the development of the Western Mystery Tradition (and ceremonial magick in general) in the 20th Century, either directly or through its many high-profile members. Numerous successor orders emerged from its rupture. (2) The formal name of the Outer College *(Collegium Exterior)* of A∴A∴.

GREAT SEA. *n. Qabalah.* (1) A cognomen of the sephirah Binah, the supernal Mother and "Root of Water." (2) The infinite, universal pool of all consciousness.

GUNA. *n. Lit.,* "quality" or "characteristic." All things manifest *(prakriti)* are said to consist of three gunas: Tamas, Rajas, and Sattva, *q.v.*

GUPH (גוף). *n.* The distinctive mode of consciousness attributed to Malkuth: The physical body (including the etheric body).

Ħ

H.G.A. *Abbrev.* of "Holy Guardian Angel."

HAD. *p.n.* Root form of the name *Hadit.*

HADIT. *p.n.* A Thelemic god, the primary subject of Chapter 2 of *Liber Legis.* He is the hidden, inmost center, complement and mate of Nuit, life itself and life giving, "the flame that burns in every heart of man, and in the core of every star."

HANGED MAN, THE. *n.* Atu XII of Tarot, attributed to מ and Water.

HARPOCRATES. See *Hoor-paar-kraat.*

HARRIS, FRIEDA (1877-1962). Artist and occultist who designed and created the Thoth Tarot deck in collaboration with Aleister Crowley.

HEGEMON. *n. Lit.* "conductor, leader." In the Golden Dawn (and later orders influenced by it), the title of the third ranking officer, analogous to the Junior Warden in Freemasonry.

HEH. *n.* ה. 5th letter of the Hebrew alphabet, the 15th Path of the Tree of Life (Chokmah-Tiphereth), numerical value 5, ideogram "window." Represents the Mother in יהוה, Binah, and the World of Briah; and also the Daughter in יהוה, Malkuth, and the World of Assiah. Corresponds to Aquarius, and Atu XVII of Tarot, The Star. Designated the Constituting Consciousness.

HERMIT, THE. *n.* Atu IX of Tarot, attributed to י and Virgo.

HERU-RA-HA. *p.n.* A Thelemic deity. That form of Horus, Lord of the Æon, Who is twin-natured, containing both Ra-Hoor-Khuit and Hoor-paar-kraat. (*Liber L.* 3:35.)

HIEROPHANT. *n. Lit.* "revealer of mysteries." In the Golden Dawn (and later orders influenced by it), the title of the chief initiating officer, analogous to the Worshipful Master in Freemasonry. Symbolizing the inner teacher of the candidate, the Hierophant's station (depending on the scaling of a particular ceremony) corresponds to either Tiphereth or Kether.

HIEROPHANT, THE. *n.* Atu V of Tarot, attributed to ו and Taurus.

HIEREUS. *n. Lit.* "priest, sacrificer." In the Golden Dawn (and

later orders influenced by it), the title of the second ranking officer, analogous to the Senior Warden in Freemasonry. The Hiereus' station corresponds to Malkuth.

HIGH PRIESTESS, THE. See *Priestess, The.*

HOD (הוד). *n. Lit.* "glory." Sephirah 8 on the Tree of Life. Corresponds to Mercury in astronomy and Intellect within the psyche. Designated the Perfect Consciousness.

HOLY GUARDIAN ANGEL. *n.* Variously defined and resistant to universal definition, broadly regarded as one's most intimate and personal experience of the Godhead.

HOLY GUARDIAN ANGEL, KNOWLEDGE & CONVERSATION OF THE. *n.* (1) Profoundly personal intimate union with a Divine Other. (2) The threshold spiritual experience characterizing the A∴A∴ Grade of $5^{\circ}=6^{\square}$ or Adeptus Minor.

HOOR-PAAR-KRAAT. *p.n.* (1) An Egyptian god, child of Isis and Osiris, known to the Greeks as Harpocrates. God of silence, divinely protected, conqueror of enemy forces, &c. (2) A Thelemic deity of substantially the same nature, understood especially as the still or silent half of Heru-Ra-Ha, and twin aspect of Ra-Hoor-Khuit. (3) The aspect of Horus from which Aiwass came forth as "minister" to reveal *Liber Legis.* [The variant spelling HOOR-PA-KRAAT appears in *Liber L.* 3:35]

HORIZON. *n.* (1) Casually, the apparent visible boundary between earth and the sky. (2) *Astronomy.* A great circle on the celestial sphere formed by its intersection with a plane passing through the center and parallel a plane tangent to the point on earth of the observer. (3) *Astrology.* In addition to the astronomical definition, it is the Ascendant-Descendant axis formed by the intersection of the astronomical horizon with the ecliptic.

HOROSCOPE. *n. Lit.,* "view of the hour." In astrology, a map of the heavens at a particular moment and at a particular geographic location.

HORUS. See *Ra-Hoor-Khuit.*

HORUS, ÆON OF. *n. Thelema.* (1) The third of three identified æons, commencing in 1904, and characterized by new evolutionary shifts in aggregate human consciousness based on transcending the polarization of the two prior æons. Also called the New Æon, and

the Æon (or Age) of the Crowned and Conquering Child. (2) That period of time within which the baseline level of functioning of the typical adult human will emerge as *Neshamah,* or superconsciousness. [*Eshelman*]

ק

IC. *Abbrev.* of Latin *imum cæli,* "lowest sky." The Lower Heaven or Antimeridian of a horoscope.

IDA. *n.* The primary energy channel moving up the left side of the spine, and linked to breath through the left nostril. It carries a current characterized as lunar, feminine, or watery, and is experienced as cool. The complement of Pingala.

IPSISSIMUS. *n.* The $10^{\circ}=1^{\square}$ Grade in A∴A∴, attributed to the sephirah Kether in Atziluth. [Lat., "he who is most himself."]

ISIS, ÆON OF. *n. Thelema.* (1) The most ancient of three identified æons, broadly understood as a matriarchal and matrilineal stage in human culture; the Age of the Mother. (2) That period of history when the baseline level of functioning of the typical adult human was *Nephesh,* or what is now called subconsciousness. [*Eshelman*]

ג

JUDGMENT. See *Æon, The.*

JUPITER. *n.* (1) *Qabalah.* Signifies memory, bounty, worship, nobility, and the layered forms draping fundamental reality. (2) *Astrology.* Psychologically, it is our need for the highest and best, to better oneself, to be liked and included; fortune, optimism, enthusiasm, generosity, and striving for superiority.

JUSTICE. See *Adjustment.*

JONES, GEORGE CECIL (1873-1953). Analytical chemist, mystic, and ceremonial magician. Member of the Golden Dawn (in which he reached the 5=6 Grade) and its successor, the Alpha et Omega (in which he reached 7=4). Mentor of Aleister Crowley, and his collaborator in founding A∴A∴. His sacramental name within the First Order was *Volo Noscere* (V.N., "I Will to Know"); that for the Second Order was veiled under the initials D.D.S.

K

KABBALAH. See *Qabalah.*

KAPH. *n.* כ. 11th letter of the Hebrew alphabet, the 21st Path of the Tree of Life (Chesed-Netzach), numerical value 20 (or 500 as a final, ך), ideogram "palm." Corresponds to Jupiter, and Atu X of Tarot, Fortune (historically: The Wheel of Fortune). Designated the Consciousness of the Desired, Which Fulfills.

KARMA. *n. Lit.* "action." Arising out of a philosophy wherein no separation is perceived between an action and its consequences, the word anchors a philosophy of the relationship between causes and effects. [Sk. *krí,* "to do."]

KELLEY, EDWARD (1555-1597). Apothecary's apprentice, alchemist, clairvoyant, magician, and reputed hustler. Assisted John Dee in obtaining the Angelical or Enochian alphabet, language, and magical system through clairvoyant means.

KETHER (כתר). *n. Lit.* "crown." Sephirah 1 on the Tree of Life. Corresponds to the Primum Mobile in astronomy and *Yechidah* within the psyche. Designated the Wonderful (or Mystical) Consciousness.

KEY. *n. Tarot.* An alternate term for *trump,* based on the idea that proper use of the trump gives access to occult instruction or other information.

KNOWLEDGE & CONVERSATION OF THE HOLY GUARDIAN ANGEL. See *Holy Guardian Angel, Knowledge & Conversation of.*

KUNDALINI. *n. Lit.* "the coiled." The primal, universal power extending throughout creation, conceived as a goddess, and conveniently understood to be spiral, coiled, or serpentine in form. In the human body, kundalini is stored, coiled and dormant, at the base of the spine.

L

L.V.X. *n.* Stylized way of writing the Latin *lux,* "light." Refers to spiritual force analogized as "light."

LAMED. *n.* ל. 12th letter of the Hebrew alphabet, the 22nd Path of the Tree of Life (Geburah-Tiphereth), numerical value 30, ideogram "ox-goad." Corresponds to Libra, and Atu VIII of Tarot, Adjustment (historically: Justice). Designated the Faithful Consciousness.

LAMEN. *n.* A ceremonial jewel worn in the Golden Dawn and other orders, symbolically declaring the distinctive nature of the officer wearing it. Lamens are usually suspended from a collar and worn over the heart.

LAST JUDGMENT, THE. See *Æon, The.*

LEO. *n. Lit.,* "lion." Astrological sign ruled by the Sun, with Uranus in detriment. In Qabalah, corresponds to the Hebrew letter Teth, ט.

LIBER VII. *n.* A channeled work, received by Aleister Crowley on October 29-30, 1907. Part of the canon of inspired scriptures of Thelema. Fully titled *Liber Liberi vel Lapidis Lazuli, Adumbratio Kabbalæ Ægyptiorum* ("The Book of Wine, or The Book of Lapis Lazuli, Outline of Egyptian Qabalah"), it consists of a prologue and seven chapters corresponding to the planets. It gives, in magical language, an account of the initiation of a Magister Templi.

LIBER LXV. *n.* A channeled work, received by Aleister Crowley on October 30-November 3, 1907. Part of the canon of inspired scriptures of Thelema. Fully titled *Liber Cordis Cincti Serpente* ("The Book of the Heart Girt with a Serpent"), it consists of five chapters corresponding to the elements. It gives an account of the relations of the aspirant with his or her Holy Guardian Angel.

LIBER L. See *Liber Legis.*

LIBER LEGIS. *n. Lit.* "book of [the] law." The foundation scripture of Thelema. A channeled work of 65 pages (divided into three chapters, or 220 verses) received by Aleister Crowley on April 8-10, 1904 from an angelic messenger named Aiwass. It announced the dawning of a new spiritual era for humanity governed by the god Horus.

LIBRA. *n. Lit.,* "scales." Astrological sign ruled by Venus with Saturn exalted, Mars in detriment, and the Sun in fall. In Qabalah, corresponds to the Hebrew letter Lamed, ל.

LIGHTNING FLASH. See *Flaming Sword.*

LIMITLESS LIGHT. See *Ayin Soph Aur.*

LOVERS, THE. *n.* Atu VI of Tarot, attributed to ז and Gemini.

LOWER HEAVEN. *n. Astrology.* One of the four primary angles of a horoscope, but secondary to the Ascendant and Midheaven. (1) Viewed spatially, that half of the meridian, from zenith to na-

dir, which passes through the northernmost point of the horizon. (2) Viewed in zodiacal terms, the point of intersection of the ecliptic with the half of the meridian just described, which is always exactly opposite the Midheaven. (3) Commonly abbreviated *IC*.

LUMINARIES. *n. Astrology.* The Sun and Moon. Also sometimes called simply "the lights."

LUST. *n.* Atu XI of Tarot, attributed to ט and Leo.

ℳ

MAAT. *n.* (1) Egyptian goddess of law, both natural and secular; and of related ideas such as truth and justice. The female counterpart of Thoth. (2) During the Æon of Osiris, the symbolic form of the Hegemon in temples of initiation. (3) In the Æon of Horus, promoted to Hiereus, or complement to Horus in governance of the archetypal temple. (Maat is referenced in *Liber Legis* as "the double-wanded one" who will succeed Horus as the governing deity of the next æon.)

MAGICK. *n.* (1) The science and art of causing change to occur in conformity with will. [*Crowley*] (2) The practice of causing the mind-stuff *(chitta)* to assume particular forms or modifications *(vrittis)*; *cf.* YOGA [*Eshelman*].

MAGISTER TEMPLI. *n.* The $8^{\circ}=3^{\square}$ Grade in A∴A∴, attributed to the sephirah Binah in Atziluth and the Sphere of Saturn, and marking reception into the Third Order. [Lat. "master of the temple." See *master.*]

MAGUS. *n.* The $9^{\circ}=2^{\square}$ Grade in A∴A∴, attributed to the sephirah Chokmah in Atziluth. [Lat. "learned man, magician;" from Gk. μαγος, "magician;" from Persian.]

MAGUS, THE. *n.* Atu I of Tarot, attributed to ב and Mercury.

MALKUTH (מלכות). *n. Lit.* "kingdom." Sephirah 10 on the Tree of Life. Corresponds to the Elemental Realms (and, more broadly, the planet Earth) in astronomy, and to physical sensation within the psyche. Designated the Resplendent Consciousness.

MARS. *n.* (1) *Qabalah.* Signifies volition, energy, and biological masculinity. (2) *Astrology.* Psychologically, it is aggression, competition, the need for physical expression, sexual aggression, courage, strength, effort, struggle, and pain.

MASTER. *n.* (1) One who has control or authority; an expert. (2)

Teacher, especially one with seniority or particular dignity. (3) Used variously, and often casually, in varying spiritual traditions as a title of dignity and reverence. (4) Within A∴A∴ it characterizes one who has crossed the Abyss. [Lat. *magister,* "master; master teacher."]

MC. *Abbrev.* of Latin *medium cæli,* "middle of the sky." The Midheaven of a horoscope.

MEM. *n.* מ. 13th letter of the Hebrew alphabet, the 23rd Path of the Tree of Life (Geburah-Hod), numerical value 40 (or 600 as a final, ם), ideogram "water." Corresponds to Water, and Atu XII of Tarot, The Hanged Man. Designated the Stable (or Enduring) Consciousness.

MERCURY. *n.* (1) One of three alchemical principles that helps form the Philosopher's Stone. Mercury transcends the Sulphur-Salt polarity and is characterized by wisdom, intelligence, liberation, mediation, and light. (2) Western alchemical expression of the idea Hindus call *Sattva.* (3) Within the psyche, corresponds to *Neshamah* or superconsciousness.

MERCURY. *n.* (1) *Qabalah.* Signifies intellect, motion, and androgyny. (2) *Astrology.* Psychologically, it is curiosity, perceptiveness; the gathering, storing, interpreting, and sharing of information; mental faculties, communication, and nervous sensitivity.

MERIDIAN. *n.* (1) *Astronomy.* A great circle on the celestial sphere that includes the north and south celestial poles and the zenith of the observer. (2) *Astrology.* In addition to the astronomical definition, the axis of the Midheaven (MC) and Lower Heaven (IC), formed by the intersection of the astronomical meridian with the ecliptic.

MIDDLE PILLAR. *n. Qabalah.* The central column (of three columns) on the Tree of Life, consisting of sephiroth 1 (Kether), 6 (Tiphereth), 9 (Yesod), and 10 (Malkuth).

MIDHEAVEN. *n. Astrology.* One of the two strongest angles of a horoscope. (1) Viewed spatially, that half of the meridian, from zenith to nadir, which passes through the southernmost point of the horizon. (2) Viewed in zodiacal terms, the point of intersection of the ecliptic with the half of the meridian just described. (3) Commonly abbreviated *MC.*

MOON, THE. *n.* Atu XVIII of Tarot, attributed to ק and Pisces.

MOON, THE. *n.* (1) *Qabalah.* Signifies subconsciousness, instincts, adaptation, "The Queen," and archetypal Femininity expressed as surrounding, embracing, and receiving. (2) *Astrology.* Psychologically, it is receptivity, adaptability, sensitivity, appetite, imagination, immediacy of feelings; personality (mannerisms, idiosyncrasies, tastes); and that part of us that we reveal most easily, which adapts to the environment in which it is placed and absorbs conditions around it.

MOON LANGUAGE. *n.* A lyrical "barbarous" language appearing in *The Vision & the Voice* and some of the Thelemic Holy Books, of unknown provenance. Also called *Bathyllic.*

MULADHARA. *n.* The first of the seven *chakras,* situated adjacent to the base of the spine. Attributed to the planet Saturn and the element Earth. The serpent-goddess Kundalini is said to be coiled therein (three and a half coils about the base of the spine), awaiting release.

N

N.O.X. *n.* Stylized way of writing the Latin *nox,* "night." Refers to awakened supernal consciousness (superconsciousness), an intensification of spiritual light (L.V.X.) to such a level as to exceed one's capacity to perceive it.

NAHAR (נהר). *n. Lit.* "flow, stream." (1) The word used in *Gen.* 2:10 for the river that "went out of Eden to water the garden," and then parted into "four heads." (2) *Qabalah.* The name of the source river, analogous to the current of consciousness streaming from the Supernals, divided in Da'ath into four streams (corresponding to the four elements) as it emerged below the Abyss.

NADIR. *n.* (1) Casually, the lowest point. (2) *Astronomy.* The lowest point of the celestial sphere, being directly down from the observer, *i.e.,* 90° of altitude below all points of the horizon. The point opposite the Zenith. (3) *Astrology.* The celestial longitude of the astronomical Nadir, which is also the lowest point of the ecliptic. This point is 90° of celestial longitude later than the Ascendant.

NATAL. *adj.* (1) Of or pertaining to one's birth. (2) *Astrology. (a)* Pertaining to the moment and place of one's birth. *(b)* Most commonly, pertaining to the horoscope for the moment and place

of one's birth. [Lat. *natus,* "born."]

NATUS. *n. Astrology.* The natal horoscope, *i.e.,* horoscope for the moment and place of one's birth. [Lat. *natus,* "born."]

NEMO. *n.* Lat. "nobody." A generic title for a Master of the Temple $8^{\circ}=3^{\square}$ due to the threshold psychological shift of that grade, *viz.,* surrendering all that one is.

NEOPHYTE. *n.* (1) A beginner, novice, tyro. (2) The 0=0 Grade in the Golden Dawn, marking initiation to the First Order. (3) The $1^{\circ}=10^{\square}$ Grade in A∴A∴, attributed to the sephirah Malkuth in Assiah as Sphere of the Elements, and marking full initiation into the First Order. [Lat. *neophytus* from Gk. νεοφυτος, "new plant;" from φυτος, which refers to anything shaped by nature.]

NEPHESH (נפש). *n.* Subconsciousness. The lowest part of the human psyche, distinctive to Yesod (its psychological aspect) and Malkuth (its biological aspect). It consists of more primitive animal instincts, reflexes, reactive patterns, and autonomic functions; hence its titles, "Animal Soul" and "Vital Soul." The instinctual unconscious, in contrast to the spiritual unconscious of *Neshamah.*

NESHAMAH (נשמה). *n.* (1) Broadly, superconsciousness in general: The spiritual unconscious, in contrast to the instinctual unconscious of *Nephesh.* The aggregate modes of consciousness distinctive to the supernal sephiroth: *Yechidah, Chiah,* and *Neshamah.* (2) Narrowly, the distinctive mode of consciousness attributed to Binah: the "Higher Soul," spiritual unconscious, or spiritual desire (aspiration). The intuitive, superconscious, receptive function of Understanding.

NETZACH (נצח). *n. Lit.* "victory." Sephirah 7 on the Tree of Life. Corresponds to Venus in astronomy and Desire within the psyche. Designated the Hidden (or Occult) Consciousness.

NEUBURG, VICTOR (1883-1940). Poet and philosophical author, who served as scribe and magical collaborator to Aleister Crowley in obtaining the series of visions given in this present book. His sacramental name as a Probationer of A∴A∴ was *Omnia Vincam* (O.V., "I Shall Conquer All"), and in later grades was *Lampada Tradam* (L.T., "I Pass the Torch").

NIYAMA. *n. Lit.,* "observances." One of the first two (preliminary) limbs of Raja Yoga. Defines the preliminary affirmative ac-

tions of practice. Classically, *niyama* consists of such religious practices as contentment, study, and worship. (Analogous to the altar of burnt offerings in the courtyard of the Tabernacle in the ancient Hebrew system.)

NODE. *n. Astronomy.* Either of the two opposing points at which the orbit of a celestial body intersects a plane of reference, especially the ecliptic. [Lat. *nodus,* "knot."]

NODE, LUNAR. *n. Astronomy.* Either of the two opposing points at which the Moon's orbit intersects the plane of the ecliptic.

NOTARIQON. *n. Qabalah.* Acronym.

NU. *p.n.* Root form of the name *Nuit.*

NUIT. *p.n.* A Thelemic goddess, the primary subject of Chapter 1 of *Liber Legis.* She resembles the Egyptian *Nut.* She is maternal, the infinite circumference, all-embracing, all-encompassing, the entire body of the universe ("Infinite Space, and the Infinite Stars thereof").

NUN. *n.* נ. 14th letter of the Hebrew alphabet, the 24th Path of the Tree of Life (Tiphereth-Netzach), numerical value 50 (or 700 as a final, ן), ideogram "fish." Corresponds to Scorpio, and Atu XIII of Tarot, Death. Designated the Imaginative Consciousness.

O

OPPOSITION. *n. Astrology.* A 180° aspect. (Six signs, or one-half of the circle).

ORB. *n. Astrology.* The tolerance of platicity (or inexactness) of any aspect; *i.e., (a)* the amount of angular separation by which an aspect is actually inexact, or *(b)* the maximum amount of platicity within which an aspect remains operative.

OSIRIS, ÆON OF. *n. Thelema.* (1) The second (and most recently expired) of three identified æons, broadly understood as a patriarchal and patrilineal stage in human culture; the Age of the Father. (2) That period of history when the baseline level of functioning of the typical adult human has been *Ruach,* or ego-consciousness. [*Eshelman*]

P

PACHAD (פַּחַד). *n. Lit.* "fear." An alternate title of sephirah 5, Geburah, *q.v.*

PARTILE. *adj. Astrology. Lit.*, "exact." By convention, applied to any astrological aspect with an orb of 1° or less.

PAROKETH (פרכת). *n. Lit.* "veil." (1) The word used in *The Torah* for the curtain before the Holy of Holies in the Tabernacle in the Wilderness. (2) *Qabalah.* A symbolic curtain placed just below Tiphereth on the Tree of Life to mark its natural veiling from the lower sephiroth. (3) A similar veil used in the Portal Ritual of the Golden Dawn.

PASTOS. *n.* The burial crypt of the Secret Master within the Vault of the Adepti in the Golden Dawn 5=6 initiation. [*Gk.* πασ-τος, "bridal chamber.]

PATH. *n. Qabalah.* One of 22 channels or pathways of energy connecting pairs of sephiroth on the Tree of Life, and attributed (from top to bottom on the Tree) to the 22 Hebrew letters.

PEH. *n.* פ. 17th letter of the Hebrew alphabet, the 27th Path of the Tree of Life (Netzach-Hod), numerical value 80 (or 800 as a final, ף), ideogram "mouth." Corresponds to Mars, and Atu XVI of Tarot, The Tower. Designated the Exciting Consciousness.

PHILOSOPHUS. *n.* (1) The 4=7 Grade in the Golden Dawn, attributed to Netzach in Assiah and the element Fire. (2) The 4°=7□ Grade in A.·.A.·., attributed to Netzach in Yetzirah as Sphere of Venus. [Gk. φιλοσοφος, "lover of wisdom."]

PINGALA. *n.* The primary energy channel moving up the right side of the spine, and linked to breath through the right nostril. It carries a current characterized as solar, masculine, or fiery, and is experienced as hot and fiery. The complement of Ida.

PISCEAN AGE. *n.* The period of time (2,156 years) during which the earth's northern hemisphere vernal equinoctial point has been passing through Sidereal Pisces (220-2376 CE).

PISCES. *n. Lit.,* "fishes." Astrological sign ruled by Neptune with Venus exalted, and Mercury in detriment and fall. (Classically, was considered ruled by Jupiter.) In Qabalah, corresponds to the Hebrew letter Qoph, ק.

PLATIC. *adj. Astrology.* Inexact. By convention, applied to any astrological aspect with an orb of more than 1°. The amount that an aspect is inexact is termed its *platicity.*

PORTAL. *n.* Grade in the Golden Dawn between the 4=7 Grade

of Philosophus and the 5=6 Grade of Adeptus Minor, marking the transition between the First and Second Orders, and between Assiah and Yetzirah. Fully, "Lord (or Lady) of the Paths of the Portal of the Vault of the Adepts." Also called: Philosophus Major.

PRACTICUS. *n.* (1) The 3=8 Grade in the Golden Dawn, attributed to the sephirah Hod in Assiah and the element Water. (2) The $3^{\circ}=8^{\square}$ Grade in A∴A∴, attributed to the sephirah Hod in Yetzirah as Sphere of Mercury. [Lat., "one who practices; one who takes action;" from Gk. πρακτικος, "fit for action, fit for business, business-like, practical; active, effective."]

PRAKRITI. *n. Lit.* "primal substance" and thus often called "nature." In Samkhya philosophy, the perfect complement of *Purusha,* and representing everything that is not *Purusha.* In complement to *Purusha,* "the seer" or witness, *Prakriti* is often translated as "the seen" or witnessed. She is always changing in terms of the three *gunas* called Tamas, Rajas, and Sattva. (Broadly similar to the Thelemic deity Nuit. The chief distinction is that Nuit includes Hadit within her, while *Prakriti* is all that is not *Purusha.*)

PRANAYAMA. *n. Lit.,* "prana-control," most commonly effected through breath-control. The fourth limb of Raja Yoga, and one of the three foundations of meditation. (Analogous to the seven-branched candlestick in the Holy Place of the Tabernacle in the ancient Hebrew system.)

PRATYĀHĀRA. *n. Lit.,* "withdrawal." The fifth limb of Raja Yoga, and one of the three foundations of meditation. *Pratyāhāra,* as a method, consists of using the mind to witness the mind. As a result it is a withdrawing inward of consciousness away from its objects. (Analogous to the altar of incense in the Holy Place of the Tabernacle in the Hebrew system.)

PRIESTESS, THE. *n.* Atu II of Tarot, attributed to ג and the Moon.

PROBATIONER. *n.* (1) The $0^{\circ}=0^{\square}$ Grade in A∴A∴, preliminary to full First Order initiation. [Lat. *probatio,* from the root *probare,* "to prove."]

PURUSHA. *n. Lit.* "person." In Samkhya philosophy, it is the central idea of transcendental Self, resembling the Hindu *atman* or Hebrew *Yechidah.* As a witnessing point of view, it is often trans-

lated "the seer," *i.e.,* one who sees. (Broadly similar to the Thelemic deity Hadit.)

Q

QABALAH (קבלה). *n. Lit.* "receiving." (1) A mystical method, substantially a form of *gñana yoga,* originally formulated by Hebrew rabbis to communicate the deeper spiritual truths (נסתרה חכמה, *chokmah nis'tarah,* "Hidden Wisdom") of their exoteric scriptures. (2) A nominally Christian appropriation of the above in Medieval and Renaissance times, integrated with other esoteric studies to form the foundation of Hermeticism. (3) Modern non-Hebraic appropriation of the original Hebrew system, adapting its framework, methods, and essential received principles as the core elements of other modern spiritual systems. [*Usage:* The transliteration *Kabbalah* is most common among Jewish writers, and thus has become commonly applied to distinctly Hebrew Kabbalah. The transliteration *Qabalah* is more common among non-Jewish writers, and, therefore, is commonly used to identify non-Hebraic evolutions of the system.]

Q'LIPPAH (קלפה). *n. Lit.* "shell, husk." (1) A vestigial form of consciousness, corresponding especially to one of the ten sephiroth (but sometimes one of the paths), in either the species collective mind or an individual's subconscious or ego-conscious mind: as an outgrown (but not discarded) form, it serves no present positive purpose. (2) Often regarded as a demon or other shadow expressions of a Qabalistic principle, especially if it appears to act autonomously. *pl.* Q'LIPPOTH.

QOPH. *n.* ק. 19th letter of the Hebrew alphabet, the 29th Path of the Tree of Life (Netzach-Malkuth), numerical value 100, ideogram "back of head." Corresponds to Pisces, and Atu XVIII of Tarot, The Moon. Designated the Corporeal Consciousness.

R

R.R. et A.C. *Abbrev.* of *Ordo Rosæ Rubeæ et Aureæ Crucis,* meaning "Order of the Ruby Rose and Golden Cross." Proper name of the Second Order of the Golden Dawn.

RA-HOOR-KHUIT. *p.n.* (1) A Thelemic deity, the primary subject of Chapter 3 of *Liber Legis,* deemed Lord of the Æon. Solar

and martial in manifest characteristic, grants wisdom, enacts "direful judgments." (2) The active, forth-pouring half of Heru-Ra-Ha, and twin aspect of Hoor-paar-kraat. (3) During the Æon of Osiris, a generic "Horus" was the symbolic form of the Hiereus in temples of initiation. In the Æon of Horus, as Ra-Hoor-Khuit He was promoted to Hierophant and "Lord initiating" of the archetypal temple. [The variant spelling RA-HOOR-KHUT appears in *Liber L.* 3:1 and 3:35.]

RADICAL. See *natal*. [Lat. *radix,* "root."]

RAJAS. *n.* (1) One of the three gunas, specifically the fiery, ferocious, and devouring. (2) Hindu expression of the idea European alchemists called Sulphur. (3) Within the psyche, corresponds to *Ruach* or ego-consciousness.

RESH. *n.* ר. 20th letter of the Hebrew alphabet, the 30th Path of the Tree of Life (Hod-Yesod), numerical value 200, ideogram "head." Corresponds to the Sun, and Atu XIX of Tarot, The Sun. Designated the Universal (or Collecting) Consciousness.

RUACH (רוח). *n.* (1) The distinctive mode of consciousness attributed to the six sephiroth from Chesed through Yesod, especially as centered on Tiphereth: (2) The ego-consciousness or self-consciousness: the middle part of the human psyche, embodying organs of reason, ego-formation, and governance.

S

SAGITTARIUS. *n. Lit.,* "archer." Astrological sign ruled by Jupiter, with Mercury in detriment. In Qabalah, corresponds to the Hebrew letter Samekh, ס.

SALT. *n.* (1) One of three alchemical principles that helps form the Philosopher's Stone. The preserving, protective Salt corresponds to limitation, ignorance, and inertia. (2) Western alchemical expression of the idea Hindus call *Tamas*. (3) Within the psyche, corresponds to *Nephesh* or subconsciousness.

SAMĀDHI. *n.* Perhaps best translated "fusion." The eighth and final limb of Raja Yoga, and third aspect of *samyama.* The word is used variously for a large range of inner experiences but, at root, means intimate union (as of subject and object). Equivalent to Briatic consciousness, wherein experience of separation disappears. (Analogous to stepping within the Holy of Holies in the Hebrew

system.)

SAMEKH. *n.* ס. 15th letter of the Hebrew alphabet, the 25th Path of the Tree of Life (Tiphereth-Yesod), numerical value 60, ideogram "prop." Corresponds to Sagittarius, and Atu XIV of Tarot, Art (historically: Temperance). Designated the Consciousness of Probation.

SAMKHYA (*alt.* **sankhya**). *n.* A traditional school of Indian philosophy credited to the sage Kapila. Because it is the philosophical foundation underlying the works of such writers as Patanjali, it is sometimes called, in the West, simply *the yoga philosophy.*

SAMYAMA. *n. Dharana, dhyana,* and *samadhi, q.v.*

SATTVA. *n.* (1) One of the three gunas, specifically the brilliant, still purity that transcends the Tamas-Rajas duality, falsely **appearing** to be the apex of attainment. (2) Hindu expression of the idea European alchemists called Mercury. (3) Within the psyche, corresponds to *Neshamah* or superconsciousness.

SATURN. *n.* (1) *Qabalah.* Signifies Intuition; but, at the personality level, this is usually hidden under "realism," seeing things for what they are. It is especially the power of form-giving, restriction, and definition. (2) *Astrology.* Psychologically, it is self-preservation, survival, our need for self-sufficiency, emotional distance, material security; inhibiting and withdrawn; trials, limitations, restraints, definitions, and restrictions.

SCORPIO. *n. Lit.,* "scorpion." Astrological sign ruled by Mars, Venus in detriment, and Moon in fall. Tropical astrologers also credit rulership by Pluto. In Qabalah, corresponds to the Hebrew letter Nun, נ.

SCRYING. *n.* (1) Method of divination, usually employing an external viewing surface such as a crystal. (2) Magical method of consciously induced and directed astral vision resembling an induced waking dream.

SECOND ORDER. *n.* In various initiatory systems, the second section (or secondary education) within initiated membership. Generally synonymous with *Greater Mysteries,* or esoteric teachings within the framework of human immortality; functionally, this most commonly means initiation within the World of Yetzirah or higher. *(a)* In the Golden Dawn, the grades of Adeptus Minor 5=6

through Adeptus Exemptus 7=4. *(b)* In A∴A∴, the grades of Zelator $2^{\circ}=9^{\square}$ through Adeptus Exemptus $7^{\circ}=4^{\square}$.

SEMI-SQUARE. *n. Astrology. Lit.* "half a square." A 45° aspect. (One-eighth of the circle).

SEPHIRAH. *n.* One of ten progressive emanations of Deity which, together, form the essential pattern of the Qabalistic Tree of Life. *pl.* **SEPHIROTH.**

SERPENT OF WISDOM. *n.* A diagrammatic way of mapping the journey of the 22 paths of the Tree of Life. The Serpent of Wisdom rises from Malkuth to Kether, touching each of the 22 paths in turn but never entering the sephiroth. It signifies the Path of Initiation.

SESQUI-SQUARE. *n. Astrology.* Lit. "one and a half squares." A 135° aspect. (Three-eighths of the circle).

SEXTILE. *n. Astrology.* A 60° aspect. (Two signs, or one-sixth of the circle).

SHEKINAH (שכינה). *p.n. Qabalah.* The feminine presence or immanence of the Divine, that "dwells" or "abides" with us. *(a)* The higher Shekinah is attributed to Binah and is one with Elohim, the Qabalistic expression of the Divine Mother. *(b)* The lower Shekinah is attributed to Malkuth, and is an expression of the Qabalistic Daughter or Bride. [Heb. from שכן, "to dwell or abide."]

SHIN. *n.* ש. 21st letter of the Hebrew alphabet, the 31st Path of the Tree of Life (Hod-Malkuth), numerical value 300, ideogram "tooth." Corresponds to Fire (and, secondarily, Spirit), and Atu XX of Tarot, The Æon (historically: Judgment). Designated the Perpetual Consciousness.

SIDEREAL. *adj. Astrology.* Unaffected by precession of the equinoxes, therefore "fixed" with respect to the rest of the universe. [Lat. *sidus,* "star."]

SIDEREAL ZODIAC. *p.n. Astrology.* A model of the zodiac which is sidereal, or fixed, based upon the reconstructive research of Cyril Fagan and Donald Bradley, and appearing to be an exact reconstruction of the original Egyptian zodiac through early centuries CE. The northern hemisphere vernal equinoctial point (a moving point in sidereal terms), was at 0°00' Aries in 220 CE, had precessed to 5°16' Pisces by January 1, 2000, and will back into Aquarius in 2376 CE.

SKANDAS. *n. Lit.* "aggregates." *Buddhism.* Five categories of phenomena, observable sequentially when moving awareness inward from the outermost. They are: *rūpa,* "form;" *vedană,* "sensation;" *saññа,* "perception;" *sankhăra,* "tendency" or "impulse;" and *viññăna,* "consciousness."

SOROR. *n.* Lat. "sister." Common mode of address of a female member of the Order, especially by another member.

SQUARE. *n. Astrology.* A 90° aspect. (Three signs, or one-fourth of the circle).

STAR, THE. *n.* Atu XVII of Tarot, attributed to ה and Aquarius.

STÉLÉ 666. See *Stélé of Revealing.*

STÉLÉ OF REVEALING. *n.* The illustrated burial marker of Ankh-af-na-Khonsu, a priest of Mentu living in 8th Century BCE Egypt (25th-26th Dynasties), found by Rose and Aleister Crowley in March 1904 in the Boulaq Museum in Cairo, where it was catalogue item #666. It is a visual expression of the three chapters of *Liber Legis.* Replicas of this stélé are considered the holiest icons in Thelema.

STRENGTH. See *Lust.*

SULPHUR. *n.* (1) One of three alchemical principles that helps form the Philosopher's Stone. The fiery, ferocious Sulphur instigates, and is characterized by power, desire, and activity. (2) Western alchemical expression of the idea Hindus call *Rajas.* (3) Within the psyche, corresponds to *Ruach* or ego-consciousness.

SUN, THE. *n.* Atu XIX of Tarot, attributed to ר and the Sun.

SUN, THE. *n.* (1) *Qabalah.* Signifies our self-conscious ego-center, the "gold" in each of us, "The King," and archetypal Masculinity expressed as The Center. (2) *Astrology.* Psychologically, it is our sense of identity and purpose or direction; "What you are" at the core of your identity; and all forms of authority, power, eminence, leadership.

SUPERNAL. *adj.* In Qabalah, of or pertaining to the Supernals, *q.v.*

SUPERNALS, THE. *n.* Collectively, sephiroth 1, 2, and 3: Kether, Chokmah, and Binah. Alternately called "the Supernal Triad."

SUSHUMNA. *n.* The primary energy channel of the spine, connecting the root chakra *(Muladhara)* to the crown chakra *(Sa-*

hasrara), harmonizing the polarity of Ida and Pingala. The seven *chakras* are situated in this central column. It is through Sushumna that kundalini passes when it is awakened in a balanced ascent.

SVASTIKA. *n. Lit.* "well-being." (1) A religious symbol (usually of blessing, good fortune, and health) found on every inhabited continent. (2) *Qabalah.* A symbol of the sephirah Kether, portraying a cross in rotation symbolic of the Primal Swirlings of creation.

SYMBOL. *n.* Beyond the dictionary definition of "something that represents something else," occultists use this word to mean a unit of the distinctive language of subconsciousness.

ת

TAMAS. *n.* (1) One of the three gunas, specifically darkness, the unclean, and melancholy. (2) Hindu expression of the idea European alchemists called Salt. (3) Within the psyche, corresponds to *Nephesh* or subconsciousness.

TAROT. *n.* A series of 78 images, usually presented as playing cards, that embody the core teachings of the Sacred Wisdom of Qabalah.

TATTWA. *n.* Sanskrit for *element, q.v.*

TAURUS. *n. Lit.,* "bull." Astrological sign ruled by Venus with the Moon exalted, and Mars in detriment. In Qabalah, corresponds to the Hebrew letter Vav, ו.

TAV. *n.* ת. 22nd letter of the Hebrew alphabet, the 32nd Path of the Tree of Life (Yesod-Malkuth), numerical value 400, ideogram "cross." Corresponds to Saturn (and, secondarily, Earth), and Atu XXI of Tarot, The Universe (historically: The World). Designated the Serving Consciousness.

TEMPERANCE. See *Art.*

TEMPLE OF THELEMA. *n.* Magical Order founded on 1988 by James Eshelman, Anna-Kria King, and Phyllis Seckler, rearticulating the initiation rituals and instruction of the Golden Dawn to conform to Thelemic symbols and principles, with many centers of initiation throughout North America.

TEMURAH. *n. Qabalah.* Anagram.

TETH. *n.* ט. 9th letter of the Hebrew alphabet, the 19th Path of the Tree of Life (Chesed-Geburah), numerical value 9, ideogram "serpent." Corresponds to Leo, and Atu XI of Tarot, Lust (histori-

cally: Strength). Designated the Consciousness of the Secret of All Spiritual Activities.

TETRAGRAMMATON. *p.n. Lit.* "four-lettered." (1) *Qabalah.* The Hebrew Divine name יהוה, commonly transliterated "Jehovah" or "Yahweh" (though the actual vowels have been lost over the centuries). (2) More generally, any other four-lettered word.

THELEMA. *n.* (1) A system of principles (variously characterized as a philosophy, religion, social system, &c.) derived from *Liber Legis.* (2) The "Word of the Law," or central magical formula, for the Æon of Horus, originally articulated in *Liber Legis* 1:39. [Gk. θελημα, "will."]

THELEMITE. *n.* An adherent to the system of Thelema. [*Note:* Exact definitions of this word are varied and sometimes contentious. The definition given here is the simplest.]

THEORICUS. *n.* The 2=9 Grade in the Golden Dawn, attributed to the sephirah Yesod and the element Air. [Lat., "theoretician."]

THIRD ORDER. *n.* (1) In various initiatory systems, a third section within initiated membership; *e.g.,* in A∴A∴, the grades of $8^{\circ}=3^{\square}$ Magister Templi through $10^{\circ}=1^{\square}$ Ipsissimus, also called *Collegium Summum,* "the highest order." (2) Most commonly used in the Western Mysteries to broadly reference the most exalted spiritual masters, both incarnate and discarnate, guiding human spiritual evolution across the centuries.

THOTH TAROT DECK. *n.* A Tarot deck designed by artist Frieda Harris in collaboration with Aleister Crowley, and casually known as the "Crowley deck." Many of its distinctive images, especially of the 22 atus (trumps), are derived from images in *The Vision & the Voice.*

TIPHERETH (תפארת). *n. Lit.* "beauty." Sephirah 6 on the Tree of Life. Corresponds to the Sun in astronomy and the ego-center (center of *Ruach*) within the psyche. Designated the Consciousness of the Distinguished Influence.

TOWER, THE. *n.* Atu XVI of Tarot, attributed to פ and Mars.

TRANSIT. *n. Lit.* "to move across." (1) *Astrology.* (a) A planet currently "moving across" the sky: its current position in contrast to, *e.g.,* its natal position. Also called a *transiting planet.* (2) An aspect formed by a transiting planet to a natal (or otherwise per-

sonalized) planet.

TREE OF LIFE. *n.* A primary Qabalistic diagram, used as a map both of the universe and of the various aspects of human consciousness. It consists of ten sephiroth connected by 22 paths. (The Tree of Life is depicted on p. 24.)

TRINE. *n. Astrology.* A 120° aspect. (Four signs, or one-third of the circle).

TROPICAL. *adj. Astrology.* Affected by, or beholden to, precession of the equinoxes, therefore "moving" with respect to the rest of the universe.

TROPICAL ZODIAC. *p.n. Astrology.* A model of the zodiac that is tropical, or moving, and wherein 0°00' of the sign Aries is defined as permanently linked to the Northern Hemisphere vernal equinoctial point. It is the most popular form of the zodiac among Western astrologers in recent centuries.

TRUE WILL. *n.* (1) The inmost nature of a being expressed through its most fundamental course or movement through time, space, and experience: The essential vector of an infinite being. (2) Often used with an adjective distinguishing the plane of its expression, *e.g., (a)* INFINITE WILL, the unlimited expression of a spiritual being independent of space-time, incarnation, or other condition, or *(b)* MUNDANE (or, FINITE) WILL, which may include one's mundane occupation or practical manifestation in the workaday world. (3) As most commonly used in Temple of Thelema, the resultant of all vectors (conditions and characteristics) expressed through the focus of a specific incarnation; nearly synonymous with life-purpose or deepest impulse of self-expression.

TRUMP. *n.* (1) *Playing cards.* A suit that outranks all other cards (usually pl., *trumps*). (2) *Tarot.* One of 22 cards in a fifth suit, numbered (usually in Roman numerals) from 0 through XXI and considered to outrank the other four suits of cards. Each Tarot trump corresponds to one of the 22 letters of the Hebrew alphabet, from which it derives its symbolic meaning.

TZADDI. *n.* צ. 18th letter of the Hebrew alphabet, the 28th Path of the Tree of Life (Netzach-Yesod), numerical value 90 (or 900 as a final, ץ), ideogram "fish-hook." Corresponds to Aries, and Atu IV of Tarot, The Emperor. Designated the Natural Consciousness.

U

UNIVERSE, THE. *n.* Atu XXI of Tarot, attributed to ת, Saturn.

V

VAULT OF THE ADEPTI. *n.* The initiation chamber of the Golden Dawn Second Order, created to replicate the seven-sided burial place of C.R.C., the legendary hero of the *Fama Fraternitatis*.

VAV. *n.* ו. 6th letter of the Hebrew alphabet, the 16th Path of the Tree of Life (Chokmah-Chesed) numerical value 6, ideogram "hook" or "nail." Represents the Son in יהוה, Sephiroth 4 through 9, and the World of Yetzirah. Corresponds to Taurus, and Atu V of Tarot, The Hierophant. Designated the Eternal (or Triumphant) Consciousness.

VIRGO. *n. Lit.,* "maiden." Astrological sign with Mercury ruling and exalted, Neptune in detriment, and Venus in fall. In Qabalah, corresponds to the Hebrew letter Yod, י.

VENUS. *n.* (1) *Qabalah.* Signifies desire, love, and biological femininity. (2) *Astrology.* Psychologically, it is the giving and receiving of love; harmony and pleasure; gentle, esthetic, receptive, but natural, guileless, searching for meaning.

W

WESTPOINT. *n. Astrology.* A lesser angle of a horoscope. (1) The point 90° west of the Midheaven as measured along the celestial equator. It marks the intersection of three great circles on the celestial sphere: the horizon, the celestial equator, and the prime vertical. (2) In common usage, a point drawn in a horoscope showing the ecliptical (zodiacal) position of the point 90° west of the Midheaven along the celestial equator (always exactly opposite the Eastpoint). This shows a best approximation of the true square aspect to the Midheaven in equatorial coordinates (right ascension).

WHEEL OF FORTUNE. See *Fortune.*

WORLD, THE. See *Universe, The.*

WORLDS, FOUR. *n. Qabalah.* Four progressively rarefied planes of existence that form a continuum reaching from humanity to Deity, or from the material world to pure spiritual essence. From densest to most rarefied, their names are Assiah (Action), Yetzirah (Formation), Briah (Creation), and Atziluth (Archetypal).

Y

YAMA. *n. Lit.* "restraint," meaning self-restraint. One of the first two (preliminary) limbs of Raja Yoga. Defines the activities believed to interfere with the practice of yoga, and therefore constitutes the "thou shalt nots" of practice. Classically, *yama* consists of such disciplines as harmlessness, truthfulness, and non-stealing. (Analogous to the font of purification in the courtyard of the Tabernacle in the ancient Hebrew system.)

YECHIDAH (יחידה). *n. Lit.* "the only one." The distinctive mode of consciousness attributed to Kether: The seed-principle of a being, or "Higher (indivisible) Self."

YESOD. *n. Lit.* "foundation." Sephirah 9 on the Tree of Life. Corresponds to the Moon in astronomy and subconsciousness ("the automatic consciousness") within the psyche. Designated the Pure Consciousness.

YETZIRAH, WORLD OF. *n. Lit.,* "formation." The second of the Four Worlds of Qabalah, corresponding to Vav (ו) in יהוה and Air among the elements. Commonly called the "astral plane": The field of images and other forms pre-existing material actuality, and of human personality.

YI CHING. *n. Lit.* "Book of Changes." Chinese method of divination based on six binary decisions that produce 64 variants called "hexagrams," each of which has 64 sub-variants based on "changing line" combinations.

YOD. *n.* י. 10th letter of the Hebrew alphabet, the 20th Path of the Tree of Life (Chesed-Tiphereth) numerical value 10, ideogram "hand." Represents the Father in יהוה, Sephiroth 1 and 2, and the World of Atziluth. Corresponds to Virgo, and Atu IX of Tarot, The Hermit. Designated the Consciousness of Will.

YOGA. *n. Lit.* "union." (1) The restraining of the mind-substance *(chitta)* from assuming various forms or modifications *(vrittis)*. (2) More broadly, one of six primary schools of Hindu philosophy, further differentiated into varied paths of attaining spiritual union, *e.g.,* Karma Yoga, Hatha Yoga, Gñana Yoga, Bhakti Yoga, Raja Yoga, &c.

Z

ZAYIN. *n.* ז. 7th letter of the Hebrew alphabet, the 17th Path of

the Tree of Life (Binah-Tiphereth) numerical value 7, ideogram "sword." Corresponds to Gemini, and Atu VI of Tarot, The Lovers. Designated the Consciousness of Sensation (or Disposition).

ZELATOR. *n.* (1) The 1=10 Grade in the Golden Dawn, attributed to the sephirah Malkuth in Assiah and the element Earth. (2) The first-subgrade of the Golden Dawn Second Order: *Zelator Adeptus Minor.* (3) The $2^{\bigcirc}=9^{\square}$ Grade in A.·.A.·., attributed to the sephirah Yesod in Yetzirah as Sphere of the Moon, and marking full initiation into the Second Order. [Lat. "one who is zealous."]

ZENITH. *n.* (1) Casually, the highest point. (2) *Astronomy.* The highest point of the celestial sphere, being directly up from the observer, *i.e.,* 90° of altitude above all points of the horizon. (3) *Astrology.* The celestial longitude of the astronomical zenith, which is also the highest point of the ecliptic. This point is 90° of celestial longitude earlier than the Ascendant.

ZODIAC. *n.* (1) *Astronomy.* A circular zone on the celestial sphere, centered on the ecliptic and extending about 8° either side. (2) *Astrology.* This zone divided into twelve equal segments, each 30° in width, and each having distinctive names and characteristics. [Gk. *ζωιον,* "animal."]