

Do what thou wilt shall be the whole of the Law

SUMMER 2003 E.V.

Table of Contents:

A New Look Inside Plato's Cave	1	Angel Scott
Aleister Crowley, Freemason?	1	David R. Jones
A Bold Statement	3	Fr. Iacchos
Beetles and Roses	6	GNoSTiCa
Visualization Exercises Parts II	7	Vandimir
Terrorist	7	Fr. Iacchos
Travelling Mass Kit, Part I: Altar Cloth	8	Soror Gnostica
Visualization Exercies Part III	10	Vandimir

A NEW LOOK INSIDE
PLATO'S CAVE:

A Didactic Comparison
between the Eleusinian
Mysteries and
Plato's Allegory of the
Cave.

Introduction

For the past century an increasing number of people have pondered Plato's *Allegory of the Cave* and the mystery of the rites that took place at Eleusis. The thesis of this paper is that the *Allegory of the Cave* is a didactical¹ representation of the Eleusinian Mysteries. A study of the contemporary literature of ancient Greece, an examination of the archeological excavations of the sanctuary at Eleusis over the last century and recent research on psychedelic experiences have provided the essential information to resolve many of the mysteries of the Eleusinian rites and correlates them to Plato's allegory.

The first part of this paper will present literary evidence for the personal association of the authors of the major accounts of the Eleusinian Mysteries during Golden Age of Athens. These will include the works of Plato, Xenophon and Aristophanes, along with evidence of the relationships of other principal players in both Athenian society and the Eleusinian Mysteries cult itself. The second part will establish a direct relationship between the setting of Plato's *Allegory of the Cave* and the archeological context of Eleusis. The third argument will compare the effect of psychedelics and the experiences described by Plato in his allegory.



**Aleister Crowley, Freemason?
Revisited**

The question of Aleister Crowley's standing as a regular Freemason has been one of some controversy for many years. Thelemic and Masonic scholar Martin P. Starr wrote a learned article on the subject for *Ars Quatuor Coronati* entitled "Aleister Crowley Freemason." His conclusions implied that Crowley's status as Freemason was probably not regular, but a closer examination of the question may lead to the opposite conclusion. This paper only purports to deal with this issue so far as U.S. Masons are concerned, though we will touch on the United Grand Lodge of England's (U.G.L.E.) position in the conclusion. The crux of the issue relates to the vagaries of recognition of Grand Lodges and thus regular Blue Lodges in France.

Let us first examine Crowley's initial regular Masonic career. According to Martin Starr "Crowley was initiated on 8 October 1904, presumably passed the following month, and raised on 17 December 1904." He subsequent membership is somewhat vague. He

Continued on Page 4

In ancient Athens, at the time of Socrates and Plato, there was a religious cult that practiced an initiatory rite at the nearby city of Eleusis. It is well established that Socrates and Plato, as well as many of their contemporaries including Aristophanes and Xenophon, were in fact initiates of these Eleusinian Mysteries (Suzanne). The various literary citations in this paper will demonstrate that Plato and his teacher Socrates were associated with members of the Eleusinian cult in their everyday lives. These members include a financial supporter of the Sophists called Callias, and contemporary writers such as the fellow Sophist, Xenophon, and the famous playwright, Aristophanes. All of these people lived in ancient Athens and knew each other between 469 B.C.E. and 401 B.C.E. The varying contexts of these relationships are found within the writings of Xenophon, Aristophanes and Plato.

I. Associations:

Plato knew Socrates, at a very young age (Cain); he became a pupil of Socrates in 407 B.C.E. (Rouse vi-vii). Xenophon (444 B.C.E.-357 B.C.E.) was Socrates' student many years prior to Plato's academic involvement with Socrates. The direct inference is that Xenophon and Plato knew each other as mutual pupils of Socrates (Stone 3-5).

Xenophon wrote his *Symposium* in the middle 4th Century B.C.E., well after the execution of Socrates. This *Symposium* records the discussion of Socrates and company at a dinner given by Callias in 422 B.C.E. The gathering celebrated the performance of Callias' lover, Autolyclus, at the Panathenaic Festival (Stephan). The Callias connection establishes a direct link between Socrates and the Mysteries; because, as we shall see, this Callias was an official of the Mysteries.

Callias was independently wealthy and was infamous for his numerous vices. He was a member of one of the families that presided over the Eleusinian Mysteries; he functioned as a *Daduch*, one of the principle officers in the Mysteries (Clinton *Sacred* 47-49). If we take the dialogues of Xenophon as accounts of actual events, then on the occasion documented in Xenophon's *Symposium*, Callias invited the Sophists, including Socrates and company, to be his guests for a banquet, where they indulged in a conversation about the different forms of love (Porter).

A second link between Plato and the Mysteries is through Aristophanes. Plato's *Symposium* contains much of the same dialogue as Xenophon's work of the same title, and it mentions who return again to this earth are bound to pay the natural penalty,—each culprit the same, that is, which he inflicted on his victim,—and that their life on earth must end in their meeting a like fate at the hands of another. To him who obeys, and fully dreads such a penalty, there is no need to add to the prelude by reciting the law on the subject. (Plato *Laws* 870d)

The silence, the penalty of the oath of secrecy, theology of Hades and the concept of reward in the afterlife are the focus of this passage found in Plato's .

These examples have established that Plato had close relationships with Socrates, Xenophon and Aristophanes; these men in turn had friendly relationships with Callias, who was a *Daduch* in the Eleusinian Mysteries. Although there is some debate about Aristophanes relationship to Socrates, the bulk of evidence seems to indicate that they had cordial relations even if they sometimes disagreed (Stone 5). Irrelevant of their personal relationship they discuss the same Eleusinian symbols in similar ways and all had intimate knowledge of the rites at Eleusis. First-hand accounts of the Mysteries and other political writings verify these associations. Plato himself wrote of Socrates' knowledge of the geography Ilissos, which is the location of the first sequence of the Mysteries. These intertwined relationships lead to the next stop on the sacred road to Eleusis.

Notes

ⁱ According to the American Heritage Dictionary the word didactic means intended to instruct (“didactic”). That is, that Plato's *Allegory of the Cave* is meant to instruct with regard to the mysteries presented at the Eleusinian rites.

ⁱⁱ This reference to the pig sacrifice, though debated among Classicists, is supported by Plato and by contemporary artistic representations such as pottery (Clinton *Myth* 49, 63, 78) and reliefs (Clinton *Sacred* 101-108, 113) and etymological inference (Plato *Letters* 7.333c, “epoptês/epoptaô”).

ⁱⁱⁱ The word is *amustês* from the title of those initiated into the lesser mysteries and derived from the word *mustês*, literally “mysteries” is also a title of the initiates of the Lesser Mysteries (Plato *Letters* 7.333c, “amustês/mustês”).

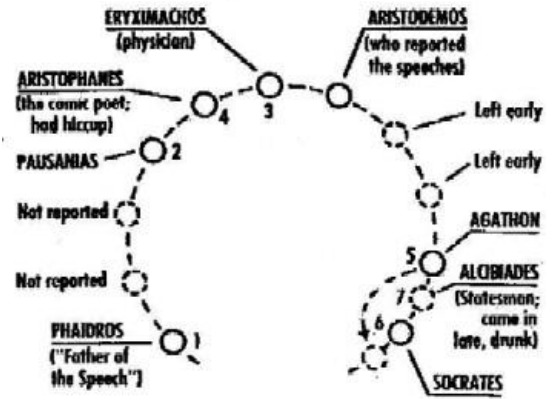


Fig. 1. The Banquet in Plato's *Symposium* (Warmington and Rouse "Symposium 73").

^{iv}. This practice is similar to the scapegoating of the ancient Israelites, and is a common feature of ancient religious cults (Lev. 16).

^v. Hades was the husband of Persephone and his abduction of her was one of the central themes of the myth portrayed at Eleusis. (Hamilton 39-40).

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A Bold Statement

We dance the tango.
We dance to Oblivion
in olive rain slickers on the beach.

An aging artist's statement on Vietnam.

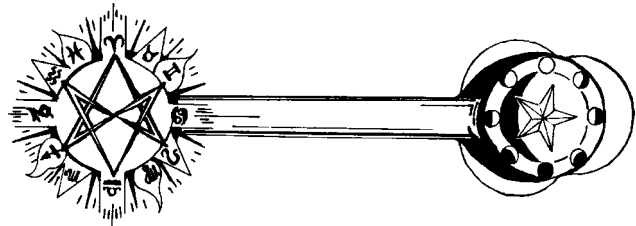
Big Band hits play on the sound-system.
I eat Mexican food.
and through a window I see
a group of people in camouflage fatigues,
wearing black masks, march by.
The leader has an end table balanced on his head.
Another one walks to the side with a camcorder in hand.

In this moment:

I love guacamole.

A bold statement.

Fr. Iacchos



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or on the web @

<http://www.efn.org/~cophnia/> & cophnia@efn.org



*Aleister Crowley as a
Freemason*

was almost certainly still a member in 1912 though Mr. Starr lists 1908 as the last certain date of his with Anglo-Saxon # 343; as he presented his current certificate of standing to the Secretary of Quatour Coronati Lodge on 19 Aug 1912. The earliest date that it is certain that Crowley was no longer an active member of Anglo-Saxon #343 is 1934. Masonic researcher Robert Word has pointed out that “when Crowley was living in New York, the Grand Lodge of New York recognized the Grand Lodge du France, and that Crowley had occasion to visit a number of Blue Lodges, as well as other high grade bodies in the U.S. His membership in an Ark Lodge then active in New York City in this era .”

Anglo-Saxon #343 was and still is a regular Blue Lodge, working the three principal degrees of Freemasonry in English, in full accordance with ancient practice and accord with the ancient Landmarks. Its membership, then as now, was composed chiefly of English and American expatriates living in Paris. Anglo-Saxon #343 was at that time under the obedience of the Grand Lodge du France, which was then, the only regular jurisdiction in France. Crowley was then living and enjoying the typical life of Englishmen in the Paris bohemian culture, hobnobbing with Rodin and other artists and rooming with his future brother-in-law, Gerald Kelly. Some of the details are covered, in passing, in Crowley’s *Confessions* and it is this period that is the subject of Somerset Maugham’s *The Magician*.

At that time no Grand Lodge in France and therefore no Blue Lodge in France was recognized by either U.G.L.E. or by any Grand Lodge in the United States. The reason for this was that Lodges in France allowed visitation between Lodges owing obedience to various jurisdictions, so that a member of a Lodge in Obedience to the Grand Lodge du France, whose practices were completely regular, could visit a Lodge in obedience to the Grand Orient of France, whose practices with regard to the ancient landmarks were considered irregular. The visitation issue is similar to what occurs between regular Grand Lodges in the U.S. and their Prince Hall counterparts, though the conditions and reasons are different, as both of these obediences are completely regular in their practice. The Grand Orient of France

had been declared irregular upon its removal of both the necessity for acknowledging faith in a Supreme Being and the presence of a Sacred Law on the altar and the consequent taking of oaths upon it. An excellent article on the various doctrinal, operational and recognition problems with French Lodges is Paul Bessel’s “U.S. Recognition of French Grand Lodges in the 1900s.” in *Heredom: The Transactions of the Scottish Rite Research Society*.

Before proceeding we need to take an aside into the arcane nomenclature of Masonic usage. Three terms that need to be defined are “irregular,” “clandestine,” and “unrecognized.” These terms are often used interchangeably in Masonic parlance, but in fact have different if sometimes overlapping meanings. “Irregular” is a term that applies to Lodges working degrees without maintaining obedience to the so-called ancient or antient Landmarks. These vary slightly from jurisdiction to jurisdiction in some particulars, but there are essentials that, if departed from, will cause derecognition by many other Grand Lodges and their dependent jurisdictions. Chief among these are the acknowledgement of faith in a Supreme Being, the placement upon the altar and the taking of oaths upon a Sacred Law (usually the Bible, but now almost any text the initiate affirms as sacred to himself), and the prohibition against making women Masons. Two of these points were at the heart of Masonry’s problems with Ordo Templi Orientis in the early part of the 20th century and led Crowley to his Oasis revisions, now in use, that removed most overt Masonic symbolism from the first three degrees of O.T.O. The second term is “unrecognized” and as can be seen from the previous definition irregularity can lead to derecognition and hence the terms are often confused. Each Grand Lodge and its jurisdictions recognizes various other Grand Lodges and their dependent bodies throughout the world, for the purposes of visitation and also transfer of standing when a Mason moves from one jurisdiction to another. This and the process by which it is determined is enshrined in a jurisdiction’s Masonic code; it varies from time to time and from jurisdiction to jurisdiction and as we will see is at the heart of the question of the regularity of Aleister Crowley’s initiation and membership in Freemasonry. The third term is “clandestine” and refers to Masons working without proper charter from the presiding Grand Lodge of their jurisdiction. This can be a relative matter, but essentially refers to irregular bodies working across jurisdictions and initiating those who would not normally be initiated into a regular Blue Lodge. Co-Masons often fall under this classification, Prince Hall Masons were until recently and in some jurisdictions still are considered such, Universal Masonry as practiced by McBlain Thomson is the historically infamous example and as we shall see relevant to our tale of Crowley’s status.

Crowley had already been initiated into an irregular form of Scottish Rite Masonry in Mexico City in 1900 and this ultimately led to contact with Yarker and his plethora of high degree systems. This included both the systems of Memphis and Mizraim and the Antient and Primitive Rites. Details of this can be found in Crowley’s own *Confessions*

and in Martin Starr's aforementioned article. This is turned to his contact with Theodore Reuss and the O.T.O. which, as history has shown, had a profound affect and was among the most important moves in Crowley's life. Reuss was associated with the degree monger McBlain Thomson, which led Crowley to contact with Spenser Lewis of AMORC among others. Crowley eventually distanced himself from Thomson and purged O.T.O. to a great degree of its infringements on regular Masonry, but the stigma was attached and the charges rightly and wrongly of his activities as a clandestine Mason still haunt his memory.

During World War I the condition changed drastically with regard to U.S. Grand Lodges' recognition of Freemasonry in France. In a flurry of patriotic fervor many U.S. Grand Lodges recognized, either fully or for the purposes of visitation one or both of the aforementioned principal Grand Lodges of France. Because Masons in the United States did not want to be put into the position of working clandestinely in France and also wanted the benefit of visitation for American troops fighting in France, 23 U.S. Grand Lodges recognized Grand Lodges in France for the duration of the War and many for greater or lesser periods long after the conflict was over and some fewer number recognized the Grand Orient of France.

When this recognition occurred Crowley's previous initiation would have become official and fully recognized by any U.S. Grand Lodge, its dependent bodies and membership. Some question this retroactive recognition, but it is well established in Masonic Code, for the simple reason that without it a Grand Lodge would be in the absurd position of recognizing Masonic bodies without recognizing any of their members. The precedence is fully established in gradual recognition of Prince Hall Masonry in various jurisdictions in the U.S. Further Crowley's membership and standing as Freemason would have also been recognized so long as he maintained his membership in his mother lodge. Since this recognition extended into the late 1950s and early 1960s in the various U.S. jurisdictions that recognized the Grand Lodge du France during WWI, Aleister Crowley's initiation would have been considered regular far past his death in Alabama, Arkansas, California, Colorado, the District of Columbia, Florida, Indiana, Iowa, Kentucky, Louisiana, Minnesota, Nevada, New Jersey, New York, North Dakota, Oregon, Rhode Island, South Dakota, Texas, Utah, Wisconsin, and Wyoming. These states represented and still represent the vast majority of Freemasons in the United States.

In 1947 another Grand Lodge was chartered in France under the instigation and guidance of U.G.L.E. It is called the Grand National Lodge of France. This Grand Lodge was formed to rectify the recognition and regularity problems that existed with the Grand Orient and Grand Lodge du France. In 1958 a committee of Grand Lodges in the U.S. began meeting to study the recognition problem regarding French Grand Lodges. Their report was read in Grand Sessions of U.S. Grand Lodges in 1964. It recommended that the U.S. Lodges that had recognized the two

main Grand Lodges in France, derecognize them and recognize only U.G.L.E.'s surrogate the Grand National Lodge of France. Most did so, but a few like Oregon let their recognition of the Grand Lodge du France quietly lapse, listing only the Grand National Lodge of France but taking no formal action against the Grand Lodge du France. This was to avoid the problem of retroactively making clandestine and irregular work that may have been performed in France during WWI. Interestingly though, Anglo-Saxon was among the Lodges that became affiliated with the new Grand National Lodge of France, now as Anglo-Saxon #103. All U.S. jurisdictions now recognize this Grand Lodge and thus ipso facto recognize Aleister Crowley's initiation and membership in Freemasonry.

The United Grand Lodge of England, on the other hand, has a committee that judges whether a person was ever a Freemason whenever there is a question of legitimacy, they have deemed Aleister Crowley not to be a Mason based on their judgment of his "character" in spite of the fact that they now recognize the Lodge into which he was initiated, whereas they recognize Mozart as a Freemason even though the Strict Observance to which Mozart belonged has at no time ever been considered regular by U.G.L.E. Luckily in the U.S. such matters are determined by Masonic code and such problems never arise. If a Grand Lodge is considered regular, the work of its subordinate bodies is considered regular. American Freemasons can feel confident that with the recognition of the Grand National Lodge of France and its dependent body Anglo-Saxon #103, Aleister Crowley's mother lodge, Crowley's initiation, passing and raising as a Freemason was fully regularized and is technically recognized by Masonic code in every U.S. jurisdiction. Even in Crowley's time the vast majority of Freemasons in the U.S. would have considered his initiation regular with the recognition of the Grand Lodge du France, unrecognized until WWI but certainly at no time either clandestine or irregular. Aleister Crowley was for a great part of his life a regular Freemason and his life and work reflect the great lessons taught in Freemasonry. His magick, his work in the Golden Dawn, A.'A.'. and O.T.O., including the Book of the Law reflect Masonic ideas and ideals and his work cannot really be fully understood without the context of Freemasonry.

26 July 2003 e.v. A.L. 6003 - David R. Jones

Deputy Lodge Master Coph Nia Lodge O.T.O., PM
Thelema Lodge O.T.O., Co4 Psyche Eros R+C, Episcopus
Auxillius EGC

MM Grants Pass #84, JD McKenzie River #195, MM
Research #198 Oregon AF&AM; Reames chapter #7 RAM,
Master of the Third Veil Eugene #10 RAM; Royal, Select
and Super Excellent Master Hiram #7 & Rogue #23 Councils
of Cyptic Masons; Melita #8 Commandery and Sword
Bearer & Senior Warden elect Ivanhoe #2 Knights Templar;
32° 2nd Lt. Council of Kadosh Eugene Valley AASR;
FGCR.

Notes:

- ¹ Starr, Martin. Aleister Crowley: Freemason. *Ars Quatuor Coronati* Vol 108, 1995.
- ² Ibid
- ³ Nazi anti Masonic destruction in France seems to have made exact rectification of records impossible.
- ⁴ In a Usenet posting to Sar Draconis: SarDraconis@aol.com. (30 December 2002). *Aleister Crowley: Freemason!* alt.freemasonry: [http://groups.google.com/groups?dq=&hl=en&lr=&ie=UTF-8&oe=UTF-8&selm=b97518ae.0212302238.7c3d24fc%40posting.google.com]
- ⁵ Grand Lodge of France: <http://www.gldf.org>
- ⁶ Paul M. Bessel. U.S. Recognition of French Grand Lodges in the 1900s." Heredom: The Transactions of the Scottish Rite Research Society. vol. 5, 1996, pp 221-244. [http://bessel.org/masrec/france.htm].
- ⁷ Paul M. Bessel. "Recognition of foreign jurisdictions." [http://www.bessel.org/masrec]
- ⁸ McBlain Thomson is an interesting character and was certainly guilty of degree mongering, but at the same time he offered opportunities to enter Freemasonry to those who, at the time, were shut out of mainstream Lodges, including blacks, immigrants, Catholics, Mormons, and women. The classic treatment of the subject is Issac Blair Even's book, *The Thomson Masonic Fraud*.
- ⁹ Grand National Lodge of France: [http://www.glnf.asso.fr/public_new/index.html]
- ¹⁰ COGMNA the Conference of Grand Masters of North America.
- ¹¹ "In about 1904 Crowley was initiated into Craft Freemasonry in Anglo-Saxon Lodge No. 343, recognized, as of 1964, under the jurisdiction of the Grande Loge Nationale Française in Paris as No. 103. At the time it was under the jurisdiction of the Grande Loge de France, and so was not recognised by the United Grand Lodge of England as a regular masonic body. He was initiated, passed and raised over a period of several months in 1904." Matt D.A. Fletcheran, "Aleister Crowley and Freemasonry." *Grand Lodge of British Columbia and Yukon A.F. & A.M.*, 1994. [http://freemasonry.bcy.ca/Writings/AleisterCrowley.html]

BEETLES AND ROSES

by GNoSTiCa

Perfect silk petals of crimson moistness,
the sweet fragrance in the dawns air.

Its soft petals ripen, in the seasons of the sun,
Its short life from bud bursts to flower which
withers away.

The plant grows to ripen the thorns scorn
penitnant,
resembling a mystery of dark abyss that hidden
secret and pain,
The flesy bite of its sharp sting.

Like silent beetles beyond the light, And the vine
returns again
Beyond the still of winters darkness, a freezing
chill to mortal men.

The two dance the thresholds of light and
darkness,
One holding silence with calming skill, the other
with the sighs of scarlet
bliss.

A caress of soft petals cheek to cheek. Embrace of
nakedness in the night.
Its secrets of death to life to death again. The dance
has begun.

Its dark musk perfumes the air,
By the warmth from light of sun.

Silence deep below. Where the hidden beetle
grows.
Its fruit will ripen, its scarlet petals dance by
wind.
Its silence, peaceful calm, hidden life within the
twig.

And in the death of the vine. Its silence reminding
me
That support through love without condition,
returns its vine unto me.

I contemplate in silence.

VISUALIZATION EXERCISE: PART II

BY VANDIMIR

LESSON ONE

VISUALIZE YOUR AURA. DON'T WORRY ABOUT ITS COMPONENTS JUST YET, JUST LOOK AT ITS OUTER EDGE. DEFINE THE EDGE AS IF IT WERE A THING OF IT'S OWN. EMPOWER YOUR AURA AND SEE THE EGG-LIKE OUTER EDGE STRETCH AND GROW LARGER. WITHDRAW YOUR AURA BACK INTO YOURSELF, AND SEE THE EGG DRAW CLOSER TO YOU. PULL THE EGGSHELL IN CLOSER, AND CLOSER, MAKE IT INTO A GOLDEN HEADBAND, FEEL IT ON YOUR HEAD. BUILD YOUR POWER WITHIN YOU, AND EXPAND THE HEADBAND TO INFINITY IN THE SPACE OF A SINGLE HEARTBEAT. IT'S A KIND OF BANISHING. ADORN YOUR HEADBAND WITH JEWELS APPROPRIATE TO THE FOUR QUARTERS. AS THE HEADBAND EXPANDS AT THE SPEED OF THOUGHT TOWARDS INFINITY, TAKING EVERYTHING WITH IT, IMAGINE THE JEWELS STAYING BEHIND TO DEFINE THE CIRCLE ABOUT YOU.

THIS WILL TAKE SOME PRACTICE. BUILD UP THE IDEA IN YOUR MIND FIRST. IN PRACTICE, IT SEEMS TO "POP" AS YOUR HEAD-BAND DRIVES EVERYTHING OUTWARD, AND CLOSES THE DOOR BEHIND IT.

LESSON TWO

IMAGINE YOUR AURA AS EGG-SHAPED AND CLEAR AND EXTENDING OUTWARD FROM YOU AT ARMS DISTANCE. WITHIN THIS AURA YOU ARE SITTING IN THE LOTUS POSTURE ON A VERY COZY SATIN PILLOW. BEFORE YOU WAITS AN ENDLESS SWORD-BLADE EDGE GOING FROM BENEATH YOUR FEET AND EXTENDING STRAIGHT OUT IN FRONT OF YOU INTO INFINITY. ON EITHER SIDE OF THE BLADE, NOTHINGNESS EXTENDS LONG BEFORE, IT IS ABSORBED BY DARKNESS. IT IS YOUR TASK TO ROLL YOUR EGG DOWN THE EDGE OF THE SWORD. DON'T FLOAT, DOLL THE EGG THAT SURROUNDS YOU. FIRST THE HEIGHT OF THE EGG TILTS FORWARD AND YOU SEEM TO MOVE RAPIDLY. THEN THE WIDE PART OF THE EGG TURNS, AND IT SLOWS YOU DOWN. THERE IS A PULSE, OR WAVE-LIKE FEELING TO YOUR MOTION. ALL THE WHILE YOU MUST KEEP PERFECT BALANCE ON THE SWORD-EDGE. AFTER SEVERAL ROTATIONS OF YOUR EGG, COME TO A GENTLE STOP. NO FORWARD MOTION, AND NO SIDE-WAYS MOTION. NO MOTION AT ALL, IN PERFECT BALANCE. THEN RELAX. JUST SIT THERE AND SAVOR THE PERFECT BALANCE, PERFECT STILLNESS, AND PEACE. IF YOU GET BORED, DO LESSON ONE WHILE YOUR BALANCING.

terrorist

The Death Spiral Tunnel of Lust and other deviant amusement rides occur to me sitting here watching planes take off from the airport In my minds eye I see people screaming in terror as their carts careen around demented yet sensual curves; shocking in their blatant and perverse sexuality; touching people in their souls and in their bodies where they never want to be touched again; yet still secretly crave. That lurking shadow-beast we hide behind sickly sweet and polite smiles. I laugh to myself and then I watch a 727 lift off and imagine its back end bursting into smoke and the jet spins out of control—a major media event. The poorly conditioned

air burns stale in the filtered light of the sunset. It is hard to breathe in here and I notice the small child in the next chair who cries loudly, clearly embarrassing her parents. I smile at their predicament. Afraid of looking overwhelmed and out of control they blame the child. Can't they see that pink fuzzy clothes with white fluffy trim is bad enough without having to up with their image problems? My mind wanders back to burning airplanes and I wonder what would it be like to be a terrorist, burning with passion and so dedicated to a cause that my conscience evaporates. The child still cries, and I take up her cause, and her parents e v a p o r a t e .

Fr. Iacchos

Travelling Mass Kit: Part I

Altar Cloth

I have seen a few altars and each one varies in appearance. Liber XV states the height of the altar its length, and its depth of the Altar. This article entails certain possibilities in creating a traveling altar. Step by step by its implements. Beginning with the high altar, super altar, the dais, fonts and tomb.

"IN THE EAST, that is, in the direction of Boleskine, which is situated on the South-Eastern shore of Loch Ness in Scotland, two miles east of Foyers, is a shrine or High Altar. Its dimensions should be 7 feet in length, 3 feet in breadth, 44 inches in height. It should be covered with a crimson altar-cloth, on which may be embroidered fleur-de-lys in gold, or a sunblaze, or other suitable emblem." Liber XV

It does not state in the body of the ritual what kind of fabric is to be used on the altar except its color and some suggested "solar" imagery. This leaves the choices freely open to an individual's imagination. I have supplied a diagram of an altar with suggestions as to creating a fitted altar top for altars that are made by the measurements stated in the paragraph above.

Since the ritual does not specify what type of fabric is to be used. I have provided an array of fabric descriptions below. Fabric is sometimes versatile and sometimes high maintenance. Be aware and freely make your choice as to what type of work you want to put into an altar cloth and what kind of upkeep is ahead of you. One should consider the durability of the fabric they choose plus the aesthetic pleasure one would get from the fabric's appearance. Keep the following in mind: one, it will never be in pristine condition; two, it may be handled often which will also put wear on the cloth; and finally, candles will leave melted wax on fabric. Accidents happen, so be aware.

Below are some natural fabrics including their practical use worldwide.

Silk: It is a very practical fabric. It is a natural fiber created by the silkworm cocoon. Silk is mainly manufactured in Thailand. It is recommended that silk is to be dry cleaned only. Costs for silk varies from 7 dollars to 50 dollars a yard.

Linen: It is a natural fabric made from flax and comes in all colors. It is practical. It can be washed and dried in regular cycle machines. It can be ironed and hung dry as well. Cost for linen varies from 5 dollars to 20 dollars a yard.

Velvet: It is high maintenance fabric. It needs to be dry-cleaned. Anything that spills on the fabric will leave a visible dent and discoloration. Thin velvet is more durable and manageable than thicker velvet although it does break down faster. Velvet is made from various fibers including cotton. The cost is about 18 to 20 dollars a yard.

Cotton: It is a natural fiber, it may stain but it's the most practical fabric to use in my opinion. It does shrink so it is advisable to pre-wash cotton fabric prior to sewing. It is fairly affordable. It can be washed, dried and ironed.

Wool: It is a natural fiber that is semi-high maintenance. It is made from animal fibers and does shrink if washed. This fabric is to be dry cleaned or soaked in Woolite and hung dry. It is not advisable to use wool as the altar cloth since it is a fabric that is abrasive and itchy and some people are allergic to it. Cost: 3 to 10 dollars a yard.

Flannel: It is a cotton-based natural fiber. It may also come in a polyester and cotton blend. It is low maintenance can be washed, dried and ironed. The only problem I can think of is that flannel breaks down and leaves visible lint balls on the fabric with use. Costs vary from about 3 to 10 dollars a yard.

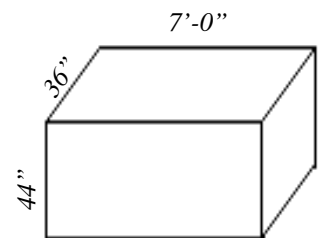
Things to think about when constructing an altar cloth:

Storage: In storing an altar cloth for those traveling mass teams. The altar cloth will be exposed to the elements. Be aware of this and pack the cloth wisely. I suggest making a matching bag or making a bag for the cloth to store it in a permanent spot. Scotch Guard is a wise choice in protecting fabric as much as it can be protected. It helps but doesn't completely repel wine from staining and candle wax from staining the fabric fibers. It does help keep a barrier and protect the fabric from various stains and imperfections. Also keep silica packets near by the fabric to keep mildew and moisture away from the fabric. Moth Balls may be needed in cases of wool storage.

Durability: An altar cloth will get stained. It is made to experience blood, sweat and tears. It is a magical act by manifesting and making an altar cloth and up keeping its care. Durability is a tough one because each mass has its own element of chaos evoked in it. No two masses are alike. Things that come to mind are: Candles toppling over and burning holes in the cloth, wine spills, and messes due to transport (The Elements). Having a back up cloth or keeping the old altar cloth, as a back up is a wise choice because the other cloth may need special attention. Take the newly made altar cloth to the dry cleaners have its first treatment be scotch guard.

Items needed:

- | | |
|-----------------------------|-----------------|
| 9 ½ yards of Crimson Fabric | Push Pins |
| Safety Pins | Scissors |
| Sewing Machine | Matching Thread |
| Tape Measure | Iron |

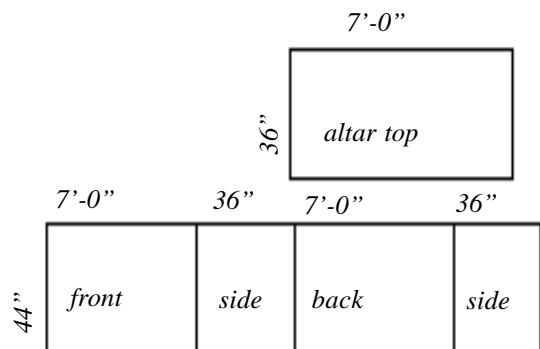


Construction:

A: Wash approximately 9 ½ yards of fabric at a width of 46 inches (minimum)

B: Find the Right side of the Fabric (The good side that will be facing out when its done) put a safety pin in the center marking it as the right side.

C: Cut a rectangle piece 7'1" by 3'1" This is the altar top.



Push Pins are made to keep 2 pieces of fabric together. Fabric is pinned from close to the edge of the fabric towards the center of the fabric (à) Pin the right sides together. If you don't do it this way and you pin the fabric parallel with the edge the sewing needle will hit up against the pin and break. Which evokes a whole process of rethreading and putting a new needle into the sewing machine.

D: Pin the altar top to the front face fabric. Pin the right sides together. Sew the fabric with a 5/8 inch seam, leaving 3/8 inch leeway for flexibility.

E: Pin the side of the top altar cloth to the side face of the fabric. Sew that seam at 5/8 inch. Do the same with the back and the other side.

You may choose to keep one of the sides open-hemmed so you can store items beneath the altar. This would be practical but make your own choice. If you choose to keep it open-hemmed at the side then just fold the fabric in a rolled hem. Iron and Push Pin the side.

If you choose not to keep one side open for accessibility. Then sew the two edges together at 5/8 inch, making it completely sealed.

F: Cut the bottom hem of the front face to be approximately 46 inches. Hem the fabric by roll hemming half an inch (iron it flat) and roll hem another half an inch where the fabric will be at a height of 45 inches (the extra inch will allow for the fabric to touch the dais and hide the legs of the altar.)

VISUALIZATION EXERCISE: PART III

BY VANDIMIR

LESSON ONE

1) VISUALIZE A SMALL TIN BOX. MAKE IT A CIGAR TIN. IT COULD JUST AS EASILY BE A CEREAL BOX. SEE IT IN ALL THE DETAIL AND COLOR POSSIBLE. THEN, WITHOUT MOVING THE BOX, SEE IT FROM A DIFFERENT ANGLE. THIS IS DIFFERENT FROM JUST ROTATING THE BOX. YOU NEED TO SHIFT YOUR POINT OF VIEW. ON THE STREET, WHEN YOU SEE SOMEONE WALKING TOWARDS YOU, SHIFT YOUR POINT OF VIEW SO YOU CAN SEE THEM FROM BEHIND. IF YOU'RE SITTING AT YOUR DESK, IMAGINE WHAT YOU LOOK LIKE FROM BEHIND. EVENTUALLY YOU'LL BE ABLE TO SEE THE CIGAR TIN FROM ALL SIDES, ABOVE AND BELOW, ALL AT ONCE. TO REALLY SUCCEED AT THIS WILL INVOLVE SHIFTING YOUR CONSCIOUSNESS TO SEE AND FEEL WHAT THE BOX IS SEEING AND FEELING.

2) COLOR IS VERY IMPORTANT. VISUALIZE COLOR; NOT COLORED THINGS, JUST COLOR. FILL YOUR MIND, OR THE MOVIE SCREEN IN YOUR HEAD, WITH RED. YOU SEE NOTHING BUT RED, BRIGHT AND STRONG. SLOWLY CHANGE THE RED TO RED-ORANGE, THEN ORANGE, YELLOW, AND SO FORTH. DO THE SAME THING WITH SMELL. CHOOSE A SMELL YOU ARE FAMILIAR WITH AT FIRST, LIKE THE SMELL OF HOT TOAST, OR THE SMELL OF BURNING COTTON. TASTE IS A HARD ONE FOR MANY PEOPLE. VISUALIZE THE TASTE OF CHOCOLATE, OR CHEWING GUM, OR A PEACH. THE CLASSIC HEARING VISUALIZATION IS THIS; STRIKE A TUNING FORK, OR A BELL. HEAR THE SOUND EVEN AS IT FADES; EVEN AFTER IT FADES. HEAR THE MEMORY OF THE SOUND.

3) KIM'S GAME. PUT 5 OR 6 SMALL OBJECTS ON A TRAY. STUDY THEM CLOSELY FOR A FEW SECONDS, THEN COVER THE TRAY WITH A CLOTH. VISUALIZE THE TRAY AND THE OBJECTS UPON IT. VISUALIZE AS MUCH DETAIL AS POSSIBLE. UNCOVER THE TRAY AND CHECK FOR ACCURACY. THEN TRY IT AGAIN. SIT IN YOUR KITCHEN, AND VISUALIZE YOUR BEDROOM. YOU'VE BEEN THERE BEFORE, YOU KNOW IT WELL, OR SO YOU THINK. OPEN YOUR DRESSER DRAWERS, AND TAKE NOTE OF WHAT'S INSIDE, AND WHAT ORDER AND ARRANGEMENT THEY'RE IN. THEN GO CHECK AND SEE HOW LITTLE YOU REALLY KNOW ABOUT YOUR LIVING SPACE. THEN DO IT AGAIN.

4) YOU MUST LEARN TO SEE YOUR VISUALIZATIONS WITH YOUR EYES OPEN. YOU CAN START WITH YOUR EYES CLOSED; IT MIGHT BE EASIER AT FIRST. EVENTUALLY YOU'LL WANT TO BE ABLE TO SEE YOUR VISUALIZATIONS JUST AS CLEAR AND SHARP AS YOU SEE YOUR HAND IN FRONT OF YOU. HOWEVER, IT IS NOT GOOD TO MISTAKE A VISUALIZATION FOR A REAL OBJECT. ALSO, VISUAL IMAGES SHOULD NOT BE ALLOWED TO RISE IN YOUR CONSCIOUSNESS OF THEIR OWN ACCORD. UNCONTROLLED AND UNINVITED IMAGES ARE NOT A SIGN OF ADVANCEMENT, BUT RATHER A SIGN OF MADNESS; NOT THE SAME THING.

LESSON TWO

1) THE BODY OF LIGHT. FOCUS YOUR ATTENTION NOW UPON THE CENTRAL PART OF YOUR AURA. LIKE A SHADOW OF YOUR PHYSICAL BODY, AN ETHERIC BODY, OR "BODY OF LIGHT" EXISTS OVERLAPPING, AS IT WERE, YOUR PHYSICAL BODY. ONE WAY OF EXPERIENCING THE BODY OF LIGHT, IS "SEEING WITH ASTRAL EYES". SIT IN A STRAIGHT-BACK CHAIR, RELAX. WITH EYES OPEN, STARE STRAIGHT AHEAD. AFTER A FEW SECONDS, CLOSE YOUR EYES, AND CONTINUE TO SEE WHAT YOU SAW WITH YOUR EYES OPEN. SLOWLY RELAX YOUR NECK MUSCLES, AND LET YOUR HEAD DROOP DOWN. WITH EYES CLOSED, YOU ARE LOOKING OVER THE TOP OF YOUR OWN HEAD TO SEE WHAT YOU SAW BEFORE. THEN, CAREFULLY, OPEN YOUR EYES, AND EVEN THOUGH YOUR HEAD IS STILL DROOPING, CONTINUE TO SEE THE SAME THING.

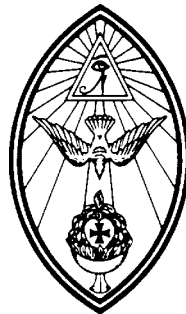
2)LOOK TO THE AURA, FOCUS ON THE BODY OF LIGHT. MOVE THE BODY OF LIGHT FORWARD, UNTIL YOU SEE IT IN FRONT OF YOU. SEE YOUR BODY TURN SIDWAYS. WITHOUT TURNING YOUR HEAD, SEE WHAT THE BODY OF LIGHT IS SEEING. MOVE YOUR CONSCIOUSNESS INTO THE BODY OF LIGHT, AND SEE THROUGH ITS EYES.

3)FOCUS YOUR ATTENTION ON THE BODY OF LIGHT. FEED IT POWER; MAKE IT STRONG; FEEL EVERY PART OF THE BODY OF LIGHT. YOU HAVE DECIDED YOU ARE GOING TO CHANGE YOURSELF INTO A BIRD, SO YOU CAN FLY AWAY. STAND RELAXING. YOU BEGIN TO FEEL STRANGE CHANGES TAKING PLACE. YOUR SPINE IS ELONGATING AND MOVING FORWARD. YOUR UPPER ARMS ARE GETTING SHORTER AND YOUR FINGERS ARE GETTING LONGER. FEEL YOUR LEGS GETTING SHORTER, YOUR KNEES NOW BEND BACKWARD! YOUR HANDS HAVE BECOME WINGS, WHILE YOUR NECK STRETCHES LONGER.

OPEN OUT YOUR WINGS, SEE HOW THEY MOVE; FLY! PUMP THOSE WINGS! SOAR! DO YOU FEEL THE WIND IN YOUR FACE? DO YOU SEE THE EARTH GLIDE BY BENEATH YOU?

4)VISUALIZE YOUR AURA. REINFORCE THE OUTER EDGE UNTIL YOU HAVE THE EGGSHELL EFFECT. OBSERVE THE CONTENTS OF THE EGG-YOUR AURA. GIVE THE SWIRLING COLORS MORE DENSITY. FROM THE OUTSIDE, SEE THE EGGSHELL FULL OF COLORFUL ENERGIES. BUT SEE NO BODY WITHIN THE EGG. MOVE THE EGG FORWARD UNTIL IT IS IN FRONT OF YOU. THERE IS NO BODY HERE, ONLY THE EGG OF YOUR OWN AURA, FILLED WITH THE MOVING ENERGIES THAT ARE, IN REALITY, YOU.

SHIFT YOUR CONSCIOUSNESS INTO THE EGG. WITH NO EYES TO LIMIT YOU, YOU CAN SEE IN ALL DIRECTIONS AT ONCE. WITH NO BODY TO LIMIT YOU, YOU CAN PASS THROUGH A KEYHOLE AS EASILY AS YOU CAN PASS THROUGH A WALL.



The letters O.T.O. stand for Ordo Templi Orientis, the Order of Oriental Templars, or Order of the Temple of the East

O.T.O. is an Outer Thelemic Order which is dedicated to the high purpose of securing the Liberty of the Individual and his or her advancement in Light, Wisdom, Understanding, Knowledge, and Power through Beauty, Courage, and Wit, on the Foundation of Universal Brotherhood.

O.T.O. is the first of the great Old Æon orders to accept *The Book of the Law*, received by Aleister Crowley in 1904 *ev*. This book proclaims a New Æon in human thought, culture and religion. The Æon arises from a single supreme injunction: the Law of Thelema, which is Do what thou wilt.

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