



VOLUME III

THE BEST OF THE EQUINOX

SEX MAGICK

ALEISTER CROWLEY

LON MILO DUQUETTE

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INTRODUCTION

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

Liber AL vel Legis, I, 29 & 30.

Also, take your fill and will of love as ye will, when, where and with whom ye will! But always unto me.

Liber AL vel Legis, I, 51.

When you have proved that God is merely a name for the sex instinct, it appears to me not far to the perception that the sex instinct is God.

Aleister Crowley – The Equinox III: 1.

In June of 1912 a thirty-four-year-old Aleister Crowley received a strange and colorful visitor to his London flat at 124 Victoria Street. The mysterious caller was Herr Theodor Reuss, agent of the Prussian Secret Service, Wagnerian opera singer,¹ newspaper correspondent, high degree Freemason, and head of *Ordo Templi Orientis*, a

¹ In 1882 he sang at Bayreuth at the premier of Wagner's *Parsifal*.

German magical society with Rosicrucian and Masonic pretensions. Two years earlier Reuss had presented Crowley with honorary membership in the O.T.O., presumably in hopes it would bolster Crowley's esoteric credentials in a lawsuit that had been filed against him by S. L. MacGregor Mathers, the head of the London-based Hermetic Order of the Golden Dawn.

Mathers had sued to prevent Crowley from publishing proprietary initiation rituals and teachings of the G.D. in his publication, *The Equinox*. In the suit, Mathers was claiming to be the worldwide head of the "Rosicrucians," an act of spiritual presumption which outraged Reuss and the leaders of a score of other existing European Hermetic and Rosicrucian societies. In an attempt to dilute Mathers' credentials in the eyes of the court these organizations lavished a host of honorary degrees and titles upon Crowley—so many that he completely lost track of his various memberships, degrees and mystic titles. Crowley eventually won the suit and published *The Equinox*.

The purpose of the June, 1912 visit from Reuss, however, was not to discuss the lawsuit or Golden Dawn matters, but to take Crowley to task for publishing the O.T.O.'s supreme secret of sexual magick. Crowley protested that he had done no such thing, and that in fact, he didn't even know the secret and was completely unaware that the O.T.O. had anything to do with sex magick.

Reuss stepped to Crowley's own bookshelf and plucked out a copy of *Liber CCCXXXIII: The Book of Lies*² and opened it to chapter 36, *The Star Sapphire*, a short version of the Hexagram Ritual.

Crowley did not immediately understand exactly how the contents of this tiny chapter could possibly reveal the supreme secret of sexual magick, so Ruess patiently discussed what he had written *vis a vis* certain theoretical and aspects of magick. He led the discussion in such a way that Crowley experienced an almost instant epiphany. He was stunned. Since childhood he had intuited the importance and the potential power of sex. But here, in the most profound and simple terms, was the key – not only to the mythological symbolism of the ancients, of Christianity and Freemasonry, but (theoretically at least) the key to the mysteries of human consciousness and creation itself.

Before the afternoon had passed, Ruess had conferred upon Crowley (and his lover, Leila Waddell) the highest initiatory degree of the O.T.O., the IX°, and obligated them to the discretionary terms of its communication. This 'oath of secrecy' is a somewhat paradoxical obligation. Rather than being an oath *not* to reveal the secret to the world, it is rather more a promise to

2 Aleister Crowley. *Liber CCCXXXIII: The Book of Lies Which Is Also Falsely Called Breaks, the Wanderings or Falsifications of the One Thought of Frater Perdurabo, Which Thought Is Itself Untrue*. The original publication date was most likely purposefully mislabeled 1913. First published with commentary copyright © 1962 Ordo Templi Orientis. (York Beach, ME: Red Wheel/Weiser 1987).

perpetuate the secret, to assure that it is protected, preserved, and never profaned, diluted, corrupted or lost.

One doesn't learn a true magical secret like one learns a juicy piece of gossip. A true magical secret is a light bulb that goes off over your own head when you finally "get" something. In other words, the IX° initiate of the O.T.O. is not obligated to conceal the "secret" but on the contrary, obligated to make sure as many worthy individuals as possible discover the secret by discerning it themselves.

Crowley took this obligation very seriously, and his writings on this particular subject (as we will see in this *Best of the Equinox* volume on Sex Magick) can be very difficult to understand. They are full of strange, sometimes disturbing and confusing symbolic language that Crowley believed clearly *revealed everything* there was to reveal to *anyone ready* to have *everything revealed* to them.

I must confess, this is not easy. But it is a magical labor well worth the effort, because the reward is nothing less than the Holy Grail itself.

After bestowing the IX° on Crowley and Leila, Ruess also authorized Crowley to create and head a British chapter of O.T.O. and directed him to expand and develop the organization's rituals of initiation into workable and viable magical ceremonies. From that moment until the end of his life in 1947 sex magick would be the focus of Aleister Crowley's magical work.

Unfortunately, the term, *sex magick*, has a somewhat lurid ring to it. It brings to mind visions of costumed orgies and pornographic acts of dramatic depravity.

Crowley's outrageous and eccentric lifestyle and reputation did little to assuage public perceptions about the naughtiness of anything he might be involved in. It's true, he enjoyed shocking anyone who was easy to shock. To the disappointment of many would-be magicians, however, sex magick is a demanding physical and meditative yogic discipline of the highest order. The underlying theory of the technique is as challenging to the imagination as the postulates of quantum mechanics. Yet the fundamental key to sex magick is breathtakingly simple, and can be summarized in the single word "ecstasy" – the divine consciousness we all experience whenever we temporarily obliterate our sense of separateness from Godhead in timeless moments of orgasm. In that eternal instant the self becomes the *All* – and when we are the *All* . . . there is *nothing* we cannot create.

Modern students of Crowley are further challenged by the terminology he was obliged to use in order to camouflage a direct discussion of the subject. Such obfuscation was necessary not only because of Crowley's O.T.O. obligations, but also because of serious concerns of legality. We must recall that it wasn't so very long ago that one could not legally publish material concerning sexual matters. Even medical journals needed to be very careful about how the subject was approached in print. Ironically, discussions of human/blood sacrifice were not taboo subjects to write about. Crowley was fiendishly delighted to play this game of words with the publishing world and the public. Not to be dissuaded,

he simply drew upon his mastery of language and his knowledge of the colorful metaphors of magick to be as shockingly explicit as he wanted. He (sometimes unwisely) assumed any moderately intelligent person would know what he was really saying.

Orgasm and ecstasy he could refer to as *death* and *sacrifice*; sexual fluids (sacred elements used as Eucharistic talismans in India and the East for millennia) became *blood* or *water* or the *elixir*; the penis became the *lance*, or the *wand*, or the *rood*, or the *cross*; the vagina the *cup*, or the *grail*, or the *rose*, etc.

In *Magick in Theory and Practice* Crowley confesses exactly what kind of game he is playing. In Chapter 12, *Of the Bloody Sacrifice, and of Matters Cognate*, he writes,

You are also likely to get into trouble over this chapter unless you truly comprehend its meaning.*

He also begins a footnote to the above statement by warning the reader,

*There is a traditional saying that whenever an Adept seems to have made a straightforward, comprehensible statement, then is it most certain that He means something entirely different. The Truth is nevertheless clearly set forth in His Words; it is His simplicity that baffles the unworthy. I have chosen the expressions in this Chapter in such a way that it is likely to mislead those

Magicians who allow selfish interests to cloud their intelligence, but to give useful hints to such as are bound by the proper oaths to devote their powers to legitimate ends...³

LIBER XV, the Mass of the Gnostic Catholic Church

Perhaps Crowley's greatest and most approachable published work of sex magick is *Liber XV, the Mass of the Gnostic Catholic Church*⁴ (known commonly as the Gnostic Mass). It is the central ceremony (both public and private) of the O.T.O. and is the ritualized celebration of the Order's supreme secret of magick. That secret emanates from the Sovereign Sanctuary of the Gnosis – the Ninth Degree. It is for all intent and purposes the magical technique that Theodore Ruess initially accused Crowley of revealing.

Sacred and secret as this technique is, Crowley ingeniously crafted his Gnostic Mass to openly communicate and execute the operation in the form of a public ceremony, a shared Eucharist of wine and bread – a dramatic art form that can be witnessed and appreciated by anyone, magician and non-magician alike.) *In beauty is*

3 Aleister Crowley, with Mary Desti and Leila Waddell, *Magick—Liber ABA—Book Four—Part III*; Second one-volume edition, revised and enlarged, (York Beach, ME: Weiser Books, 1997). p. 210.

4 Aleister Crowley. *The Equinox III (1) (The Blue Equinox)*. Detroit, Spring 1919. Reprint. York Beach, ME: Samuel Weiser, 1992. p. 237.

eternal truth revealed, and the Gnostic Mass is arguably Crowley's most beautiful ritual ceremony.

The Gnostic Mass is very similar in form to the Mass of the Roman Catholic and Eastern Orthodox churches. In fact, Crowley was inspired to create the Mass after attending services at St. Basil's Cathedral⁵ in Moscow. As you will see, the most obvious difference between the Crowley's Mass and Christian Masses is the presence of both a Priest and a Priestess. One would correctly assume that the particular sex magick technique the Gnostic Mass deals with is one that is accomplished by one man and one woman. Variations on the theme of this central secret, however, make it also privately amendable for solitary, homosexual and non-sexual workings (Crowley's diaries are full of such experiments). Liber XV, the Gnostic Mass (as written and as officially and publicly celebrated), however, does not reflect or specifically accommodate these other variations in its officers, order of ceremony or formulae.

Anyone who is even slightly familiar with Aleister Crowley and his work knows that he was *not* homophobic. His Gnostic Mass is not a biological, cultural, political or magical statement on the virtues of heterosexual relationships. It is clear to me, however, that Crowley felt that the fundamental essence of this particular magical

⁵ Also known as *Pokrovsky Cathedral*, and the *Cathedral of the Protection of the Most Holy Theotokos on the Moat*, it is the iconic edifice which dominates Moscow's Red Square.

technique could be best first understood, appreciated, and mastered in terms of male/female-lingam/yonisperm/egg gender polarities, before experimental variations in the formula are introduced and elaborated upon.

That being said, the formulae of this kind of operation are based on the following postulates:

1. For human beings on the *physical plane*, the supreme creative act is the creation of another living human being.
2. Neither the male *nor* the female of our species is possessed of a full set of human equipment necessary to accomplish this wonder.
3. What is absent in one sex is present in the other.
4. The magical laws that govern the procreative processes which ultimately result in the birth of a physical child are the *same* magical laws that govern creative processes taking place on more subtle planes.

In other words, our physical bodies, male and female, are alchemical laboratories (operating independent of our conscious direction) that routinely transform light and energy from the Sun (from the nutrients we eat) into our tangible flesh, blood, nerves, and brain tissue (and our more intangible aspects such as electrical nerve impulses, magnetic fields, radiation, light, thought waves, etc.). On the material plan when the male and female elements are joined and combined they are capable of passing our coded essence to a new

generation – literally, we can (and regularly *do*) create the living vessel for the incarnating soul of another human being. Used with skill and *full magical intent* the sex magician employs these already-functioning magical ‘laboratories’ of flesh and blood, nerve, thought, imagination and *will* to create the ‘incarnating soul’ of whatever object, concept, or level of consciousness her or she might intend to manifest in his or her life.

The focus of this kind of sex magick, is not the physical tools of the operation – it is not the penis or the vagina or the sperm or the egg; it is not the male or the female, father or mother, but in the “child” of their ecstasy – the golden moment of disintegrating ecstatic union when all consciousness of separate existence is dissolved for an eternal instant into the creative bliss of supreme consciousness. In the Gnostic Mass the mother is the Priestess, the father is the Priest and (at the climactic moment) the Child becomes present in the bread and wine that has been charged by the infinite, wall-to-wall radiation that is the result of the ecstatic union of the Priest and Priestess. The host and wine for a golden moment become as it were a living petri dish, an infinitely fertile medium capable of accepting the image (and facilitating the conception) of any thought form a concentrated mind can stamp upon it. Each communicant (each member of the congregation) then has the opportunity to ceremonially consume that child (in the host and wine) and in essence become pregnant with the fertilized object of their own particular heart’s desire.

Crowley created Liber XV as a ritual suitable for public celebration, and indeed, because of the international growth of the O.T.O. since Crowley's death it is regularly performed worldwide. It is not obscene or pornographic. Indeed, if it were a movie it would most likely be rated PG (or PG-13 if the Priestess chooses not to resume her robe once the veil is opened). Still, it doesn't take a genius to see the sexual references throughout. Crowley also fantasized a more overtly sexual group ceremony and wrote an account of it in *Liber DCCCXI, Energized Enthusiasm* which was first published in *The Equinox I*, 9. As far as I know the events he describes in this essay are entirely fictional, and represent another attempt for Crowley to be very clear and frank about aspects of sex magick without directly violating his O.T.O. obligations of secrecy. I think you will agree with me that it appears Crowley very much enjoyed playing this literary game of sexual hide and seek.

We've included in this volume a collection of other works that issued from Crowley's pen, but if they were written as literary games they are of a profoundly different order. Indeed, three of them Crowley classified as Class A, "...books of which many be changed not so much as a style of a letter: that is, they represent the utterance of an Adept entirely beyond the criticism of even the Visible Head of the Organization."⁶

6 Aleister Crowley, *The Holy Books of Thelema*. (York Beach, ME: Samuel Weiser, 1983), p. 262.

There are thirteen such Class A Libers⁷ in all, including *Liber AL vel Legis, The Book of the Law*. The three presented here were first published in *The Equinox I*, 6 & 7. They are:

1. *Liber A'Ash Vel Capricorni Pneumatici Sub Figura CCCLXX*

- Contains the true secret of all practical magick.⁸
- The Book of the Creation or of the Goat of the Spirit
- [A]nalizes the nature of the creative magical force in man, explains how to awaken it, how to use it and indicates the general as well as the particular objects to be gained thereby.⁹
- The Interpretation of this Book will be given to members of the Grade of Dominus Liminis on application, each to his Adeptus.¹⁰
- CCCLXX cu Creation.

2. *Liber Cheth Vel Vallum Abiegni Sub Figura CLVI*

- This book is a perfect account of the task of Exempt Adept, considered under the symbols of a particular plane, not the intellectual.¹¹

7 Aleister Crowley, *The Holy Books of Thelema*. (York Beach, ME: Samuel Weiser, 1983), p. xxvii - xxxv.

8 Aleister Crowley, A Syllabus of the Official Instructions of A.'.A.'. *The Equinox I* (10), 1913 (reprinted York Beach, ME: Weiser, 1972), pp. 43 – 47.

9 Aleister Crowley, *The Confessions of Aleister Crowley*, (London: Cape, 1969), pp. 673-4.

10 Aleister Crowley, colophon to Liber CCCLXX, *The Equinox I*, 6, p. 39.

11 Aleister Crowley, A Syllabus of the Official Instructions of A.'.A.'. *The Equinox I* (10), 1913 (reprinted York Beach, ME: Weiser, 1972), pp. 43 – 47.

- The Wall of Abiegnus (the Sacred Mountain of the Rosicrucians) gives the formula of Attainment by devotion to our Lady Babalon. It instructs the aspirant how to dissolve his personality in the Universal Life.¹²
- CLVI—Babalon, to whom the book refers. See *Sepher Sephiroth*.¹³

3. *Liber Stellae Rubeae*

- A secret ritual, the Heart of IAO-OAI, delivered unto V.V.V.V. for his use in a certain matter of Liber Legis, and written down under the figure LCVI.
- This book is sufficiently described by the title.¹⁴
- *The Book of the Ruby Star*
- [D]escribes an extremely powerful ritual of practical Magick; how to arouse the Magical Force within the operator and how to use it to create whatever may be required.¹⁵
- LXVI—The sum of the first 11 numbers. This book relates to Magic, whose Key is 11.¹⁶

12 Aleister Crowley, *The Confessions of Aleister Crowley*, (London: Cape, 1969), pp. 673-4.

13 Aleister Crowley, *Syllabus*, pp. 53-56.

14 Aleister Crowley, A Syllabus of the Official Instructions of A.∴A.∴. *The Equinox* I (10), 1913 (reprinted York Beach, ME: Weiser, 1972), pp. 43 – 47.

15 Aleister Crowley, *The Confessions of Aleister Crowley*, (London: Cape, 1969), pp. 673-4.

16 Aleister Crowley, *Syllabus*, pp. 53-56.

While not a Class A paper, *Astarte vel Liber Berylli sub figura CLXXV*, which first appeared in *The Equinox I*, 7, is no less a powerful magical document. It is instruction on how the magician unites himself or herself to a particular Deity by means of devotion.

We have also included in this volume, two rituals, also from *The Equinox I*, 7, *Liber Had*, and *Liber Nu*, which in themselves are not at first glance seen to be rituals of sex magick; but instead are solitary meditations on the two infinities (or primary ‘gods’) of the Thelemic pantheon; Had (or Hadit), the infinitely contracted center of the cosmos, and Nu (or Nuit) the infinitely expanded circumference of the cosmos.

Because infinite space has no limits, and Nuit is everywhere; therefore the center must also be everywhere. Both the infinitely large infinity and the infinitely small infinity are in infinite contact. This is love making the grandest of scales, But what has all this to do with sex magick? Perhaps easier to ask, “What does sex magick have to do with quantum mechanics? What does space, time, and motion have to do with consciousness?”

For the moment let’s just start by pointing out that the Priest in the Gnostic Mass is only the Priest in so much that he can magically embody the cosmic Hadit, and the Priestess is only the Priestess in so much that she can magically embody cosmic Nuit. The union of Nuit and Hadit creates the Child, and the Child is the object of our sex magick operation.

For the bold magician, I strongly advise not only reading and studying *Liber Had* and *Liber Nu*, but practicing and perfecting both of them.

Finally, I would again like to return to *Liber XXXVI*, *The Star Sapphire*,¹⁷ that tiny work that brought Theodor Reuss to Crowley's door in 1912 and changed his (and mine, and perhaps *your*) life in a most magical way. *The Star Sapphire* makes reference to "The Holy Hexagram" which can be viewed symbolically as the union of the male (upright) triangle and the female (downturned) triangle. I can't help but speculate that Reuss might have also pointed to Chapter 69 of *The Book of Lies*¹⁸ to further and more explicitly lead the discussion to the sex magick technique he was trying to get Crowley to *discover for himself*. As that particular chapter and its commentary do not later appear anywhere in any of *The Equinox* series I have appended them below for your meditation, your edification, and perhaps—just perhaps—for *your* epiphany.

Lon Milo DuQuette
Costa Mesa, California

17 See page 57

18 *Op. cit.* pp. 148-149.

Chapter 69 from *The Book of Lies*

69

ΚΕΦΑΑΗ ΕΘ

THE WAY TO SUCCEED—
AND THE WAY TO SUCK EGGS!

This is the Holy Hexagram.

Plunge from the height, O God, and interlock with Man!

Plunge from the height, O Man, and interlock with Beast!

The Red Triangle is the descending tongue of grace;
the Blue Triangle is the ascending tongue of prayer.

This Interchange, the Double Gift of Tongues, the Word of Double Power—**ABRAHADABRA!**—is the sign of the **GREAT WORK**, for the **GREAT WORK** is accomplished in Silence. And behold is not that Word equal to Cheth, that is Cancer, whose Sigil is ☿ ?

This Work also eats up itself, accomplishes its own end, nourishes the worker, leaves no seed, is perfect in itself.

Little children, love one another!

Commentary (ΕΘ)

The key to the understanding of this chapter is given in the number and the title, the former being intelligible to all nations who employ Arabic figures, the latter only to experts in deciphering English puns.

The chapter alludes to Levi's drawing of the Hexagram, and is a criticism of, or improvement upon, it. In

the ordinary Hexagram, the Hexagram of nature, the red triangle is upwards, like fire, and the blue triangle downwards, like water. In the magical hexagram this is revered; the descending red triangle is that of Horus, a sign specially revealed by him personally, at the Equinox of the Gods. (It is the flame descending upon the altar, and licking up the burnt offering.) The blue triangle represents the aspiration, since blue is the colour of devotion, and the triangle, kinetically considered, is the symbol of directed force.

In the first three paragraphs this formation of the hexagram is explained; it is a symbol of the mutual separation of the Holy Guardian Angel and his client. In the interlocking is indicated the completion of the work.

Paragraph 4 explains in slightly different language what we have said above, and the scriptural image of tongues is introduced.

In paragraph 5 the symbolism of tongues is further developed. Abrahadabra is our primal example of an interlocked word. We assume that the reader has thoroughly studied that word in Liber D., etc. The sigil of Cancer links up this symbolism with the number of the chapter.

The remaining paragraphs continue the Gallic symbolism.

O.T.O.



LIBER XV

ECCLESIAE GNOSTICAE CATHOLICAE
CANON MISSAE

O. T. O.

Issued by Order:



Baphomet

XI° O. T. O.

HIBERNIAE IONAE ET
OMNIUM BRITANNIARUM
REX SUMMUS SANCTISSIMUS

LIBER XV

O.T.O.

ECCLESIAE GNOSTICAE CATHOLICAE CANON MISSAE

I

OF THE FURNISHINGS OF THE TEMPLE

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.

On each side of it should be a pillar or Obelisk, with countercharges in black and white.

Below it should be the dais of three steps, in black and white squares.

Above it is the super-altar, at whose top is the Stélé of Revealing in reproduction, with four candles on each side of it. Below the stélé is a place for the Book of the Law, with six candles on each side of it. Below this again is The Holy Graal, with roses on each side of it. There is room in front of the Cup for the Paten. On each side beyond the roses, are two great candles.

All this is enclosed within a great Veil.

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Forming the apex of an equilateral triangle whose base is a line drawn between the pillars, is a small black square altar, of superposed cubes.

Taking this altar as the middle of the base of a similar and equal triangle, at the apex of this second triangle is a small circular font.

Repeating, the apex of a third triangle is an upright Tomb.

II

OF THE OFFICERS OF THE MASS

The PRIEST. Bears the Sacred Lance, and is clothed at first in a plain white robe.

The PRIESTESS. Should be actually *Virgo Intacta*, or specially dedicated to the service of the Great Order. She is clothed in white, blue, and gold. She bears the Sword from a red girdle, and the Paten and Hosts, or Cakes of Light.

The DEACON. He is clothed in white and yellow. He bears the Book of the Law.

Two Children. They are clothed in white and black. One bears a pitcher of water and a cellar of salt, the other a censer of fire and a casket of perfume.

III

OF THE CEREMONY OF THE INTROIT

The DEACON, opening the door of the Temple, admits the congregation, and takes his stand between the small altar and the font. (There should be a door-keeper to attend to the admission.)

The DEACON advances and bows before the open

ECCLESIAE GNOSTICAE CATHOLICAE

shrine where the Graal is exalted. He kisses the Book of the Law three times, opens it, and places it upon the super-altar. He turns West.

THE DEACON. Do what thou wilt shall be the whole of the Law. I proclaim the Law of Light, Life, Love, and Liberty in the name of IAO.

THE CONGREGATION. Love is the law, love under will.

The DEACON goes to his place between the altar of incense and the font, faces east, and gives the step and sign of a Man and a Brother. All imitate him.

THE DEACON AND ALL THE PEOPLE. I believe in one secret and ineffable LORD; and in one Star in the Company of Stars of whose fire we are created, and to which we shall return; and in one Father of Life, Mystery of Mystery, in His name CHAOS, the sole viceregent of the Sun upon the Earth; and in one Air the nourisher of all that breathes.

And I believe in one Earth, the Mother of us all, and in one Womb wherein all men are begotten, and wherein they shall rest, Mystery of Mystery, in Her name BABALON.

And I believe in the Serpent and the Lion, Mystery of Mystery, in His name BAPHOMET.

And I believe in one Gnostic and Catholic Church of Light, Life, Love and Liberty, the Word of whose Law is THELEMA.

And I believe in the communion of Saints.

And, forasmuch as meat and drink are transmuted in us daily into spiritual substance, I believe in the Miracle of the Mass.

And I confess one Baptism of Wisdom, whereby we accomplish the Miracle of Incarnation.

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And I confess my life one, individual, and eternal that was, and is, and is to come.

AUMN. AUMN. AUMN.

Music is now played. The child enters with the ewer and the salt. The VIRGIN enters with the Sword and the Paten. The child enters with the censers and the perfume. They face the DEACON, deploying into line, from the space between the two altars.

THE VIRGIN. Greeting of Earth and Heaven!

All give the Hailing sign of a Magician, the DEACON leading.

The PRIESTESS, the negative child on her left, the positive on her right, ascends the steps of the High Altar, they awaiting her below. She places the Paten before the Graal. Having adored it, she descends, and with the children following her, the positive next her, she moves in a serpentine manner involving $3\frac{1}{2}$ circles of the temple. (Deosil about altar, widdershins about font, deosil about altar and font, widdershins about altar and to the Tomb in the West.) She draws her Sword, and pulls down the Veil, therewith.

THE PRIESTESS. By the power of ✠ Iron, I say unto thee, Arise. In the name of our Lord the ✠ Sun, and of our Lord ✠ . . . that thou mayst administer the virtues to the Brethren.

She sheathes the Sword.

The PRIEST, issuing from the Tomb, holding the Lance erect with both hands, right over left, against his breast, takes the first three regular steps.

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He then gives the Lance to the PRIESTESS, and gives the three penal signs.

He then kneels, and worships the Lance with both hands.

Penitential music.

THE PRIEST. I am a man among men.

He takes again the Lance, and lowers it. He rises.

THE PRIEST. How should I be worthy to administer the virtues to the Brethren?

The PRIESTESS takes from the child the water and the salt, and mixes them in the font.

THE PRIESTESS. Let the salt of Earth admonish the Water to bear the virtue of the Great Sea. (*Genuflects.*) Mother, be thou adored.

She returns to the West. † on PRIEST with open hand doth she make, over his forehead, breast, and body.

Be the *PRIEST* pure of body and soul!

The PRIESTESS takes the censer from the child, and places it on the small altar. She puts incense therein.

Let the Fire and the Air make sweet the world! (*Genuflects.*)

Father, be thou adored.

She returns West, and makes † with the censer before the PRIEST, thrice as before.

Be the *PRIEST* fervent of body and soul!

(The children resume their weapons as they are done with.)

The DEACON now takes the consecrated Robe from

THE EQUINOX

the High Altar, and brings it to her. She robes the PRIEST in his Robe of scarlet and gold.

Be the flame of the Sun thine ambience, O thou PRIEST of the SUN!

The DEACON brings the crown from the High Altar. (The crown may be of gold or platinum, or of electrum magicum; but with no other metals, save the small proportions necessary to a proper alloy. It may be adorned with divers jewels, at will. But it must have the Uraeus serpent twined about it, and the cap of maintenance must match the scarlet of the Robe. Its texture should be velvet.)

Be the Serpent thy crown, O thou PRIEST of the LORD!
Kneeling, she takes the Lance, between her open hands, and runs them up and down upon the shaft eleven times, very gently.

Be the LORD present among us!

All give the Hailing Sign.

THE PEOPLE. So mote it be.

IV

OF THE CEREMONY OF THE OPENING OF THE VEIL

THE PRIEST. Thee therefore whom we adore we also invoke.

By the power of the lifted Lance!

He raises the Lance. All repeat Hailing Sign.

A phrase of triumphant music.

The PRIEST takes the PRIESTESS by her right hand with his left, keeping the Lance raised.

I, PRIEST and KING, take thee, Virgin pure without

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spot; I upraise thee; I lead thee to the East; I set thee upon the summit of the Earth.

He thrones the PRIESTESS upon the altar. The DEACON and the children follow, they in rank, behind him.

The PRIESTESS takes the Book of the Law, resumes her seat, and holds it open on her breast with her two hands, making a descending triangle with thumbs and forefingers.

The PRIEST gives the lance to the DEACON to hold, and takes the ewer from the child, and sprinkles the PRIESTESS, making five crosses, forehead, shoulders, and thighs.

The thumb of the PRIEST is always between his index and medius, whenever he is not holding the Lance.

The PRIEST takes the censer from the child, and makes five crosses, as before.

The children replace their weapons on their respective altars.

The PRIEST kisses the Book of the Law three times. He kneels for a space in adoration, with joined hands, knuckles closed, thumb in position aforesaid.

He rises, and draws the veil over the whole altar.

All rise and stand to order.

The PRIEST takes the lance from the DEACON, and holds it as before, as Osiris or Pthah. He circumambulates the Temple three times, followed by the DEACON and the children as before. (These, when not using their hands, keep their arms crossed upon their breasts.)

THE EQUINOX

At the last circumambulation they leave him, and go to the place between the font and the small altar, where they kneel in adoration, their hands joined palm to palm, and raised above their heads.

All imitate this motion.

The PRIEST returns to the East, and mounts the first step of the altar.

THE PRIEST. O circle of Stars whereof our Father is but the younger brother, marvel beyond imagination, soul of infinite space, before whom Time is ashamed, the mind bewildered, and the understanding dark, not unto Thee may we attain, unless Thine image be Love. Therefore by seed and root and stem and bud and leaf and flower and fruit do we invoke Thee.

Then the priest answered & said unto the Queen of Space, kissing her lovely brows, and the dew of her light bathing his whole body in a sweet-smelling perfume of sweat; O Nuit, continuous one of Heaven, let it be ever thus; that men speak not of thee as One but as None; and let them speak not of thee at all, since thou art continuous.

During this speech the PRIESTESS must have divested herself completely of her robe. See CCXX. I. 62.

THE PRIESTESS. 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. Ye shall gather goods and store of women and spices; ye shall wear rich jewels; ye shall exceed the nations of earth in splendour and pride; but always in the love of

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me, and so shall ye come to my joy. I charge you earnestly to come before me in a single robe, and covered with a rich head-dress. I love you! I yearn to you! Pale or purple, veiled or voluptuous, I who am all pleasure and purple, and drunkenness of the innermost sense, desire you. Put on the wings, and arouse the coiled splendour within you: come unto me! To me! To me! Sing the rapturous love-song unto me! Burn to me perfumes! Drink to me, for I love you! I love you. I am the blue-lidded daughter of sunset; I am the naked brilliance of the voluptuous night-sky. To me! To me!

The PRIEST mounts the second step.

THE PRIEST. O secret of secrets that art hidden in the being of all that lives, not Thee do we adore, for that which adoreth is also Thou. Thou art That, and That am I.

I am the flame that burns in every heart of man, and in the core of every star. I am Life, and the giver of Life; yet therefore is the knowledge of me the knowledge of death. I am alone; there is no God where I am.

The DEACON and all rise to their feet, with the Hailing sign.

THE DEACON. But ye, O my people, rise up and awake.

Let the rituals be rightly performed with joy and beauty.

There are rituals of the elements and feasts of the times.

A feast for the first night of the Prophet and his Bride.

A feast for the three days of the writing of the Book of the Law.

A feast for Tahuti and the children of the Prophet—secret, O Prophet!

A feast for the Supreme Ritual, and a feast for the Equinox of the Gods.

THE EQUINOX

A feast for fire and a feast for water; a feast for life and a greater feast for death.

A feast every day in your hearts in the joy of my rapture.

A feast every night unto Nu, and the pleasure of uttermost delight.

The PRIEST mounts the third step.

THE PRIEST. Thou that art One, our Lord in the Universe the Sun, our Lord in ourselves whose name is Mystery of Mystery, uttermost being whose radiance enlightening the worlds is also the breath that maketh every God even and Death to tremble before Thee—By the Sign of Light ✠ appear Thou glorious upon the throne of the Sun.

Make open the path of creation and of intelligence between us and our minds. Enlighten our understanding.

Encourage our hearts. Let thy light crystallize itself in our blood, fulfilling us of Resurrection.

A ka dua

Tuf ur biu

bi a'a chefu

Dudu nur af an nuteru.

THE PRIESTESS. There is no law beyond Do what thou wilt.

The PRIEST parts the veil with his lance. During the previous speeches the PRIESTESS has, if necessary, as in savage countries, resumed her robe.

THE PRIEST. IO IO IO IAO SABAO KURIE ABRASAX
KURIE MEITHRAS KURIE PHALLE. IO PAN IO
PAN PAN IO ISCHURON IO ATHANATON IO
ABROTON IO IAO. CHAIRE PHALLE CHAIRE
PAMPHAGE CHAIRE PANGENETOR. HAGIOS
HAGIOS HAGIOS IAO.

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The PRIESTESS is seated with the Paten in her right hand and the cup in her left.

The PRIEST presents the Lance, which she kisses eleven times. She then holds it to her breast, while the PRIEST, falling at her knees, kisses them, his arms stretched along her thighs. He remains in this adoration while the Deacon intones the collects.

All stand to order, with the Dieu Garde, that is, feet square, hands, with linked thumbs, held loosely. This is the universal position when standing, unless other direction is given.

V

OF THE OFFICE OF THE COLLECTS, WHICH ARE ELEVEN IN NUMBER

(THE SUN)

THE DEACON. Lord visible and sensible of whom this earth is but a frozen spark turning about thee with annual and diurnal motion, source of light, source of life, let thy perpetual radiance hearten us to continual labour and enjoyment; so that as we are constant partakers of thy bounty we may in our particular orbit give out light and life, sustenance and joy to them that revolve about us without diminution of substance or effulgence for ever.

THE PEOPLE. So mote it be.

(THE LORD)

THE DEACON. Lord secret and most holy, source of life, source of love, source of liberty, be thou ever constant and

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THE EQUINOX

mighty within us, force of energy, fire of motion; with diligence let us ever labour with thee, that we may remain in thine abundant joy.

THE PEOPLE. So mote it be.

(THE MOON)

THE DEACON. Lady of night, that turning ever about us art now visible and now invisible in thy season, be thou favourable to hunters, and lovers, and to all men that toil upon the earth, and to all mariners upon the sea.

THE PEOPLE. So mote it be.

(THE LADY)

THE DEACON. Giver and receiver of joy, gate of life and love, be thou ever ready, thou and thine handmaiden, in thine office of gladness.

THE PEOPLE. So mote it be.

(THE SAINTS)

THE DEACON. Lord of Life and Joy, that art the might of man, that art the essence of every true god that is upon the surface of the Earth, continuing knowledge from generation unto generation, thou adored of us upon heaths and in woods, on mountains and in caves, openly in the market-places and secretly in the chambers of our houses, in temples of gold and ivory and marble as in these other temples of our bodies, we worthily commemorate them worthy that did of old adore thee and manifest thy glory unto men, *Laotze and Siddartha* and *Krishna and Tahuti*, *Mosheh*, *Dionysus*, *Mohammed* and *To Mega Therion*, with these also *Hermes*, *Pan*, *Priapus*, *Osiris* and *Melchizedek*, *Khem* and *Amoun* and *Mentu*, *Heracles*, *Orpheus* and *Odysseus*; with *Vergilius*, *Catullus*, *Martialis*, *Rabelais*, *Swinburne*, and many

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