

# LIBER XXV: THE STAR RUBY FIVE ANGLE ASTERISMO

(⊙ 13° ♁, ☽ 13° ♃)  
AN IVxv e.n., Dies Solis

BY FRA. NUR-I-SIYAH



BUBASTIS CAMP  
ORDO TEMPLI ORIENTIS  
VALLEY OF DALLAS  
TEXAS

"DO WHAT THOU WILT SHALL BE THE WHOLE OF THE LAW."

## First Angle: ΘHPION



### A General History of the Star Ruby

The Thelemic Ritual known as the Star Ruby was created by the founder and prophet of Thelema, Aleister Crowley, in 1913 with the publication of Liber CCCXXXIII (333) or “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*). Within Liber CCCXXXIII the ritual appears under the heading “ΚΗΦΑΛΕ ΚΕ (Chapter 25): THE STAR RUBY”. Crowley states in his commentary for this chapter that the name of the ritual and its placement in the book is because “25 is the square of 5, and the Pentagram has the red colour of Geburah.” In the same commentary Crowley also describes this ritual as a “new and more elaborate version of the *Banishing Ritual of the Pentagram*.” The rest of this chapter’s commentary has Crowley declining to explain any further the secrets of this section since it details an official ritual of his A.∴A.∴ magical organization.

The ritual as a whole is obviously based off of the older “Lesser Banishing Ritual of the Pentagram” of the Hermetic Order of the Golden Dawn to which Crowley belonged until about 1900. The LBRP (as it is often called) served as one of the most important magical tools given to the Golden Dawn Neophyte. It was used by the Neophyte as a means to strengthen concentration, dispel “impure magnetism” in either a room or in the magician, and also served as a form of ritualized prayer to be performed upon waking and prior to sleep. As the magician became more proficient in its usage it could also be used to exorcise unwanted spirits.

Crowley’s version of the Pentagram Ritual contains a number of differences from its predecessor in the Golden Dawn (a full listing of which is given at the end of this section). By way of example, in the Star Ruby Classical Greek, early Christian archetypes and Neoplatonic entities replace the Old Testament God Names and Archangels. Additionally, the ritual includes a “Paian,” or song of praise, dedicated to the god PAN which is to be performed using a novel new series of magical gestures called the Signs of N.O.X. The ritual is also almost entirely in Greek. A footnote placed after the term “Ω ΦΑΛΛΕ” in the ritual’s reworking of the Qabalistic Cross indicates that “*the secret sense of these words is to be sought in the numeration thereof.*”

As established from the Book of Lies commentary on Ch. 25 Crowley considered the Star Ruby to be important enough of a ritual to include it in the magical regimen of the A.∴A.∴. A decade or so later he also included the ritual as part of the daily routine for members of the Order of Thelemites as illustrated from the following section of the Order’s Constitution (Point 5[a]): “*All Zelators shall use the daily invocations given in Liber CC, the Rituals of Liber XXV, Liber XXXVI, and Liber XLIV, and Will before meat, as taught them in their initiation.*”

Between these two periods Crowley founded the notorious Abbey of Thelema. It was during this phase in his magical career that he began writing what would be considered one of his finest technical works, “Magick in Theory and Practice”. Unfortunately, this book would not be published for another eight years somewhere between 1929 and 1930. It is in Appendix VI of this work that we find a revised Star Ruby ritual.

The revised ritual has been retitled as Liber XXV (Book 25) and is classified on its own as a Class D Publication of the A.'.A.'. It varies from the 1913 edition in a number of significant ways. First, most of the Divine Names that are to be vibrated in the cardinal directions have been changed in order to better match Crowley’s Thelemic cosmology. Also, the revised Divine Names are spelled using the English Alphabet instead of the Greek utilized in the earlier version. Additionally, the method of vibration for some of the directions has been changed. The Divine Name of the North is no longer being “screamed” but rather “said”, and the Divine Name of the West no longer is “said” but instead “whispered.” Also, typographically, the usage of the capital letter “C” to represent the Greek letter Stigma was changed using the Greek letter Sigma instead. Finally, the spelling of “Hoor pa kraat” has been changed to “Hoor-paar-Kraat.” (Note: To date I’m unaware as to why the change in spelling took place since neither version may be found *exactly* in Liber AL vel Legis [CCXX]. The 1913 printing is close to the form used in III:xxxv but does not include hyphenation. And the 1930 spelling is close to the one used in Book I, verse 7 of Liber AL but has a capital “K” whereas a lower case “k” is used in the Class A document.)

### **Differences Between The Star Ruby (SR) and the LBRP:**

- The SR begins with an introductory Exorcism.
- The SR has a revised Qabalistic Cross.
- The SR is performed almost entirely in Greek instead of English or Hebrew.
- The SR pentagrams are not physically traced as in the LBRP, but rather visualized and physically projected.
- The Divine Names used in the SR are not directly part of the Judaistic tradition.
- The cardinal directions are approached in a counterclockwise direction in the SR as opposed to the clockwise rotation in the LBRP.
- The cardinal directions appear to be given alternative elemental attributions in the SR from those assigned in the Golden Dawn.
- The SR includes a “Paian” to the Greek god Pan.
- The SR Paian also includes a series of magical gestures called the “Signs of N.O.X.” whereas the LBRP contains no such formula.



## Second Angle: ΒΑΒΑΛΟΝ



### Printed Versions of the Star Ruby

As mentioned above, there are only two versions of this ritual written by Crowley in print. The first is from Liber CCCXXXIII – The Book of Lies:

**From the 1913 edition of Liber CCCXXXIII:**

25

ΚΗΦΑΛΕ ΚΕ

THE STAR RUBY

Facing East, in the centre, draw deep deep deep thy breath, closing thy mouth with thy right forefinger prest against thy lower lip. Then dashing down the hand with a great sweep back and out, expelling forcibly thy breath, cry: ΑΠΟ ΠΑΝΤΟΣ ΚΑΚΟΔΑΙΜΟΝΟΣ.

With the same forefinger touch thy forehead, and say COI, thy member, and say Ω ΦΑΛΛΕ, (14) thy right shoulder, and say ΙΣΧΥΡΟΣ, thy left shoulder, and say ΕΥΧΑΡΙΣΤΟΣ; then clasp thine hands, locking the fingers, and cry ΙΑΩ.

Advance to the East. Imagine strongly a Pentagram, aright, in thy forehead. Drawing the hands to the eyes, fling it forth, making the sign of Horus, and roar ΧΑΟΣ. Retire thine hand in the sign of Hoor pa kraat.

Go round to the North and repeat; but scream ΒΑΒΑΛΟΝ.

Go round to the West and repeat; but say ΕΡΟΣ.

Go round to the South and repeat; but bellow ΨΥΧΗ.

Completing the circle widdershins, retire to the centre, and raise thy voice in the Paian, with these words ΙΟ ΠΑΝ with the signs of N.O.X.

Extend the arms in the form of a Tau, and say low but clear:

ΠΡΟ ΜΟΥ ΙΥΓΓΕΣ ΟΠΙΣΟ ΜΟΥ ΤΕΛΕΤΑΡΧΑΙ ΕΠΙ ΔΕΞΙΑ ΣΥΝΟΚΕΣ  
ΕΠΑΡΙΣΤΕΡΑ ΔΑΙΜΟΝΟΕΣ ΦΛΕΓΕΙ ΓΑΡ ΠΕΡΙ ΜΟΥ ΑΣΤΕΡ ΤΟΝ ΠΕΝΤΕ ΚΑΙ  
ΕΝ ΤΗ ΣΤΗΛΗ Ο ΑΣΤΗΡ ΤΩΝ ΕΞ ΕΣΤΗΚΕ.

## 1913 edition (cont.)

Repeat the Cross Qabalistic, as above, and end as thou didst begin.

### COMMENTARY (ΚΕ)

*25 is the square of 5, and the Pentagram has the red colour of Geburah.  
The chapter is a new and more elaborate version of the Banishing Ritual of the Pentagram.  
It would be improper to comment further upon an official ritual of the A.:A.:.*

### NOTE

*(14) The secret sense of these words is to be sought in the numeration thereof.*

## The 1929/1930 edition of Magick in Theory and Practice:

### THE STAR RUBY

Facing East, in the centre, draw deep deep deep thy breath, closing thy mouth with thy right forefinger prest against thy lower lip. Then dashing down the hand with a great sweep back and out, expelling forcibly thy breath, cry ΑΠΟ ΠΑΝΤΟΣ ΚΑΚΟΔΑΙΜΟΝΟΣ.

With the same forefinger touch thy forehead, and say ΣΟΙ,  
thy member, and say Ω ΦΑΛΛΕ,  
thy right shoulder, and say ΙΣΧΥΡΟΣ,  
thy left shoulder, and say ΕΥΧΑΡΙΣΤΟΣ;  
then clasp thine hands, locking the fingers, and cry ΙΑΩ.

Advance to the East. Imagine strongly a Pentagram, aright, in thy forehead. Drawing the hands to the eyes, fling it forth, making the sign of Horus, and roar ΘΕΡΙΟΝ. Retire thine hand in the sign of Hoor-paar-Kraat.

Go round to the North and repeat; but say ΝΥΙΤ.

Go round to the West and repeat; but whisper ΒΑΒΑΛΟΝ.

Go round to the South and repeat; but bellow ΗΑΔΙΤ.

Completing the circle widdershins, retire to the centre, and raise thy voice in the Paian, with these words ΙΟ ΠΑΝ with the signs of Ν.Ο.Χ.

Extend the arms in the form of a Tau, and say low but clear:

ΠΡΟ ΜΟΥ ΙΥΓΓΕΣ ΟΠΙΣΟ ΜΟΥ ΤΕΛΕΤΑΡΧΑΙ ΕΠΙ ΔΕΞΙΑ ΣΥΝΟΚΕΣ ΕΠΑΡΙΣΤΕ  
ΡΑ ΔΑΙΜΟΝΟΕΣ ΦΛΕΓΕΙ ΓΑΡ ΠΕΡΙ ΜΟΥ ΑΣΤΕΡ ΤΟΝ ΠΕΝΤΕ ΚΑΙ ΕΝ ΤΗ ΣΤΗ  
ΛΗ Ο ΑΣΤΗΡ ΤΩΝ ΕΞ ΕΣΤΗΚΕ.

Repeat the Cross Qabalistic, as above, and end as thou didst begin.

## Third Angle: ΑΔΙΘ



### Ritual Components and Descriptions

*(At this point I should advise the reader that much of what follows barring the translation of the text is based on my own investigations and experiences with this ritual and therefore should not be construed in any way as official commentary on this ritual by either the O.T.O. or the A.·A.·.)*

#### I. PRELIMINARY EXORCISM

##### ΑΠΟ ΠΑΝΤΟΣ ΚΑΚΟΔΑΙΜΟΝΟΣ – “Away (from me) every evil spirit”

The Star Ruby begins with what I have called The Preliminary Exorcism. Its primary purpose would appear to serve as an injunction for all forms of consciousness whose Wills are not in accord with that of the Magician to depart. It also serves to both center and invigorate the Magician.

It is interesting to note that this ritual begins first with the Sign of Silence and then follows with what could be construed as a variation of the Sign of the Enterer.

#### II. QABALISTIC CROSS (BOTH EDITIONS)

##### ΣΟΙ, Ω ΦΑΛΛΕ, ΙΣΧΥΡΟΣ, ΕΥΧΑΡΙΣΤΟΣ, ΙΑΩ – “Unto Thee, O Phallus, Strength, Thanksgiving/Eucharist, IAO”

In this section of the ritual we find Crowley’s reworking of the Qabalistic Cross.

In his version ΣΟΙ replaces “Ateh” (אֶתֶח) both of which may be translated as “Unto Thee”. Here ΣΟΙ serves to address the continuously renewing force of Life addressed as Ω ΦΑΛΛΕ.

Σοι spelled backwards gives us the Greek word for one, single or arrow, “Ιος”. Crowley’s discussion of the relationship between the phallus and the Arrow from the vision of the 5<sup>th</sup> Aethyr, LIT, proves to be very enlightening (vide, the section below on the isopsephy of Ιος.)

Ω ΦΑΛΛΕ (or “O Phallus”) stands out as the one Greek phrase that Crowley decided to footnote in this otherwise spartanly annotated ceremony. He tells us that a “secret sense” of the Greek may be discovered in their “enumeration”. We may take this as a substantial hint to this particular phrase’s importance.

The phrase itself enumerates to 1,366. This number is the sum of the Greek words Φαλλος and Κτεις. Thus symbolizing the Phallus praised in this hymn as actually being hermaphroditic in nature. It may be seen as both the source and result of the union of male and female sexual energies. The Thelemite should be distrustful of anyone who designates this term as merely masculine or representative of any individual's penis.

The Phallus serves as a prime symbol for the eternally regenerating force of Life in Crowley's esoteric cosmology. He spoke of it as the Sun's (and therefore Ra-Hoor Khuit's) "vice-regent and representative in the animal kingdom", "His cognate symbol ... representing Love and Liberty." (*The Law is for All*, New Comment of AL III, 22) In Liber XV: The Gnostic Mass, the personified Phallus is hailed as a Lord along with other Gnostic solar divinities during the opening of the Veil of the High Altar.

The parts of the body touched while addressing this divine principle of Life should also be mentioned. In many esoteric spiritual systems each area of the body is imbued with meaning. Through concentration and contact this meaning may be accessed.

In the Hindu Chakra system the forehead, which in the Star Ruby is touched when saying, "Σοι", is the location for the Ajna-chakra, also known as the "Command" chakra. When saying, "Ω Φάλλε" the area attributed to the Svadishthana Chakra is touched. Traditionally, the iconography of both of these centers contain phalluses.

ΙΣΧΥΡΟΣ represents Strength and therefore refers to the Qabalistic Pillar of Severity. It is comparable to the "Ve-Geburah" of the LBRP.

ΕΥΧΑΡΙΣΤΟΣ, alternatively, is Thanksgiving, the Eucharist, Benevolence, and refers to the Qabalistic Pillar of Mercy. It corresponds to the Hebrew phrase "ve-Gedulah" in the LBRP.

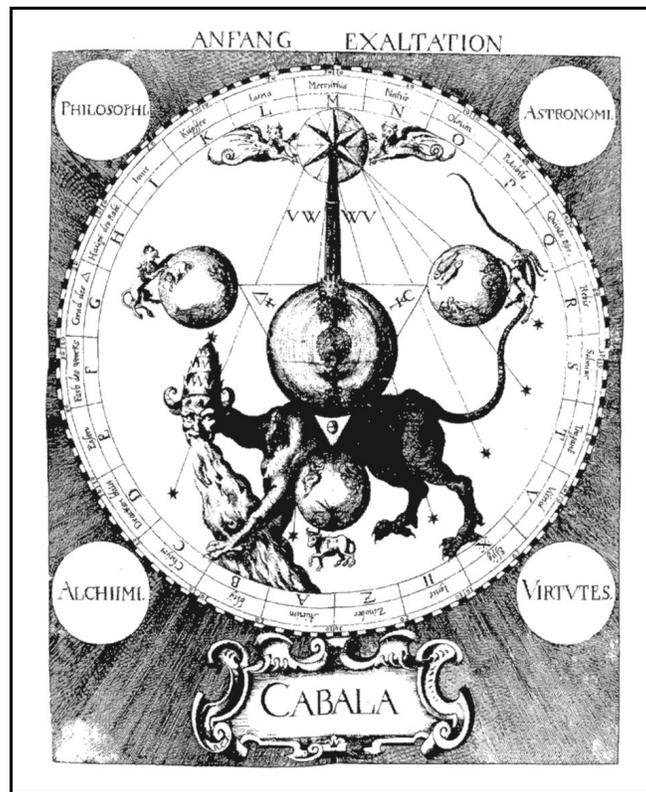
The relationship between Ischuros and Eucharistos is one of interdependence. Crowley states in *Magick in Theory and Practice* in the section on the Eucharist that "(o)ne of the simplest and most complete of Magick ceremonies is the Eucharist. It consists in taking common things, transmuting them into things divine, and consuming them.

"... A Eucharist of some sort should most assuredly be consummated daily by every magician, and he should regard it as the main sustenance of his magical life. It is of more importance than any other magical ceremony, because it is a complete circle. The whole of the force expended is completely re-absorbed; yet the virtue is that vast gain represented by the abyss between Man and God.

"The magician becomes filled with God, fed upon God, intoxicated with God. Little by little his body will become purified by the internal lustration of God; day by day his mortal frame, shedding its earthly elements, will become in very truth the Temple of the Holy Ghost. Day by day matter is replaced by Spirit, the human by the divine; ultimately the change will be complete; God manifest in flesh will be his name."

A formula created using the above description would go as follows: The Strength that is described by Ischuros is used to create the Eucharist which is consumed. The consumed Eucharist empowers the magician with greater Strength which in turn empowers the production of the Eucharist, etc.

### III. 1913 GODNAMES:



From Steffan Michelspacher's "Cabala" (1616 e.v.)

**ΧΑΟΣ** – ChAOS is the Thelemic Divine Name associated with the East in the 1913 Star Ruby ritual. Since the name is vibrated by “roaring” this would seem to indicate that the name is also associated with the sign of Leo, the lion, and therefore with the element of Fire.

In Hesiod's *Theogony* (written c. 700 b.e.v.) Chaos (Gr. “gaping void”) is the first of all things to exist and is the primogenitor of all things. He is both bornless and deathless – self-arisen. From Chaos issued Earth (Γαία) and Love (Ερος) as well as the Abyss (Ταρταρος, “deep place”), Pure Darkness (Ερεβος, “shadow”) and Night (Νυξ). From them the entire scheme of creation was issued.

In the context of Thelema CHAOS is mentioned in a number of significant works. First and foremost in Liber CCCXVIII:

**From *The Vision and the Voice*, 14<sup>th</sup> Aethyr, UTI:**

“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.”

**From *The Vision and the Voice*, 4<sup>th</sup> Aethyr, PAZ:**

“... Chaos is Peace... 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! ... But when the balances are equal, scale matched with scale, then will Chaos return.”

**From *The Vision and the Voice*, 3<sup>rd</sup> Aethyr, ZON:**

“... 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?”

“... And thou shalt give the sign of the Mother, for BABALON is thy fortress against the iniquity of the Abyss, for 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. (Note: The mystery of CHAOS is beyond the comprehension of any but Masters of the Temple. One can only hint that this is at once the Formula of the Feminine Trinity and of the All-Father. 156= כעוס”

**From *The Vision and the Voice*, 2<sup>nd</sup> Aethyr, ARN:**

“... as the pure light is colourless, so is the pure soul black. And this is the Mystery of the incest of CHAOS with his daughter. (Note: This doctrine is most profound and important. It throws light upon the mystery of evil, and upon the nature of Maya in general. Chaos is here the Yod of Tetragrammaton, his daughter the final H. This passage is to be studied closely in connection with the previous passages and notes with regard to the formula of יהוה; indeed one should perform samyama upon this whole matter.)

“... And if thou wilt hear the voice of the Aethyr, 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 thy understanding to the violence of CHAOS.”

Additionally, CHAOS is mentioned in the Creed of the Ecclesia Gnostica Catholica:

“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.”

It also bears mentioning that as discussed in the section on the Cross Qabalistic Crowley uses the term “viceregent” to also describe the Phallus. The Phallus being the “vice-regent and representative” of Ra-Hoor-Khuit & the Sun “in the animal kingdom.” “His cognate symbol ... representing Love and Liberty.” (*The Law is for All*, New Comment of AL III, 22)

**BABAΛON** – BABALON is the Thelemic Divine Name associated with the North in the 1913 Star Ruby ritual. The name is vibrated by “screaming” this would seem to indicate that the name is associated with its related Kerubic beast: the eagle. However, one must take into account Crowley’s experiences with the 23<sup>rd</sup> and 24<sup>th</sup> Enochian Aethyrs. In a curious but important footnote to the 24<sup>th</sup> Aethyr, NIA, he comments that “*The Beast and the Scarlet Woman are attributed to ♂ and Water ♁. They are the two-in-one Chief Officers, of the Temple of the New Aeon of Heru-Ra-Ha. (Note: The Eagle Kerub in the 23rd Aire is Aquarius ♋. Scorpio is the Woman-Serpent. This is important; for the old attribution is of the Eagle to Scorpio ♏)*”



Albrecht Durer's "Woman of Babylon" (1498 e.v.)

What this means is that the Eagle which once represented one of the beasts of Scorpio now was attributed to Aquarius and therefore with the element of Air. Conversely, the Angel of Aquarius has now changed into the Serpent-woman of Scorpio. This switch is represented graphically in the Crowley/Harris Tarot cards "The Hierophant" and "The Universe".

It is my suspicion that this attribution of BABALON to Aquarius may have been one of the reasons why the ritual was changed in the twenties. The attribution of BABALON to Air/Aquarius/Eagle just seems a little clumsy.

The divine BABALON finds her origins in the personification of the Babylonian Empire by the Jewish people as a means to illustrate their antipathy towards their Babylonian conquerors. A prime example of this embodiment occurs in the Book of Jeremiah (51:7) where the nation of the Babylonians is seen as a golden chalice: "calix aureus Babylon in manu Domini inebrians omnem terram de vino eius biberunt gentes et ideo commotae sunt" (*Babylon hath been a golden cup in the Lord's hand that hath made all the earth drunken: The nations have drunken of her wine; therefore the nations are mad.*)

Later the image was modified by the Jewish inspired Christian faith as the “Whore of Bablyon” described by John of Patmos in the Book of Revelations (REV 17:1-6)

“And there came one of the seven angels which had the seven vials, and talked with me, saying unto me, Come hither; I will shew unto thee the judgment of the great whore that sitteth upon many waters: With whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication. So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls, having a golden cup in her hand full of abominations and filthiness of her fornication: And upon her forehead [was] a name written, MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH. And I saw the woman drunken with the blood of the saints, and with the blood of the martyrs of Jesus: and when I saw her, I wondered with great admiration.”

Since that time a number of images have arisen that fit what we as Thelemites have come to view as Babalon-esque characteristics. In the Barbelite sect of Gnosticism you have the worship of the female entity, Barbelo, who was considered to be the eternal mother of light as well as the daughter and consort of Armodzel, the All-Father. The Apocryphon of John mentions Barbelo as the “first power, the glory ... the perfect glory in the aions, the glory of the revelation.” In worshipping this divinity the Barbelites gained a reputation for sexual licentiousness and were accused of great wickedness.

Another Gnostic work that bears the familiar strength of the Thelemic Babalon is the poem “Thunder, Perfect Mind” whose speaker shows the same type of paradoxical qualities that we have come to associate with the Thelemic envisioning of BABALON.

In the Enochian language BABALON translates to “those who are wicked” and it is in the Enochian system that the Thelemic BABALON is named and fully envisioned by its discoverers and by Crowley.

The Enochian system’s discoverers, John Dee and Edward Kelly, came across the following vision while working with the Seventh Aire or Aethyr (DEO):

“I am the daughter of Fortitude, and ravished every hour from my youth. For behold I am Understanding and science dwelleth in me; and the heavens oppress me. They cover and desire me with infinite appetite; for none that are earthly have embraced me, for I am shadowed with the Circle of the Stars and covered with the morning clouds. My feet are swifter than the winds, and my hands are sweeter than the morning dew. My garments are from the beginning, and my dwelling place is in myself. The Lion knoweth not where I walk, neither do the beast of the fields understand me. I am deflowered, yet a virgin; I sanctify and am not sanctified. Happy is he that embraceth me: for

in the night season I am sweet, and in the day full of pleasure. My company is a harmony of many symbols and my lips sweeter than health itself. I am a harlot for such as ravish me, and a virgin with such as know me not. For lo, I am loved of many, and I am a lover to many; and as many as come unto me as they should do, have entertainment.

“Purge your streets, O ye sons of men, and wash your houses clean; make yourselves holy, and put on righteousness. Cast out your old strumpets, and burn their clothes; abstain from the company of other women that are defiled, that are sluttish, and not so handsome and beautiful as I, and then will I come and dwell amongst you: and behold, I will bring forth children unto you, and they shall be the Sons of Comfort. I will open my garments, and stand naked before you, that your love may be more enflamed toward me. As yet, I walk in the clouds; as yet, I am carried with the winds, and cannot descend unto you for the multitude of your abominations, and the filthy loathsomeness of your dwelling places.”

*This message was received by Kelley from an entity whom appeared clothed in: “... attire (...) like beaten gold; she hath on her forehead a cross crystal, her neck and breast are bare unto under her dugs: she hath a girdle of beaten gold slackly buckled unto her with a pendant of gold down to the ground...”*

While this entity is never identified as such with BABALON her speech is indicative of the qualities of strength, supreme spiritual understanding and paradoxical promiscuity that are normally associated with the worship of BABALON in the modern Thelemic context.

Crowley has numerous references in Liber CDXVIII of BABALON. She is mentioned in the following Aethyrs:

**From *The Vision and the Voice*, OXO, the 15th Aethyr:**

“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 baptized 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.”

**From *The Vision and the Voice*, LOE, the 12th Aethyr:**

“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 mistress of all. Not yet canst thou comprehend her glory.

“Beautiful art thou, O Babalon, 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 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 to 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.’ O Babylon, Babylon, thou mighty Mother, that ridest upon the crown d 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.”

**From *The Vision and the Voice*, ZIP, the 9th Aethyr:**

“This is the daughter of Babalon the Beautiful, that she hath borne unto the Father of All. And unto all hath she borne her. 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 Kor they have called her, and Malkuth, and Betulah, and Persephone.

“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.

“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 tied 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.

“Holy, Holy, Holy art thou, and blessed be Thy name for ever, unto whom the Aeons are but the pulsings of thy blood.”

From *The Vision and the Voice*, ARN, the 2nd Aethyr:

*Omari tessala marax,  
tessala dodi phornepax.  
amri radara poliax  
armana pilii.  
amri radara pilii son';  
mari narya barbiton  
madara anaphax sarpedon  
andala briliu.*

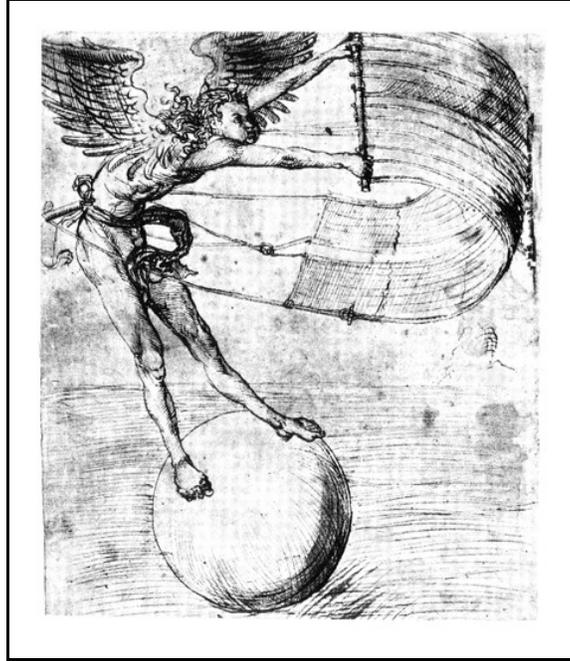
“I am the harlot that shaketh Death.  
This shaking giveth the Peace of Satiated Lust.  
Immortality jetteth from my skull,  
And music from my vulva.  
Immortality jetteth from my vulva also,  
For my Whoredom is a sweet scent like a seven-stringed instrument,  
Played unto God the Invisible, the all-ruler,  
That goeth along giving the shrill scream of orgasm.

“And that which thou hearest is but the dropping of the dews from my  
limbs, for I dance in the night, naked upon the grass, in shadowy places, by  
running streams.”

In Crowley's extensive commentary to the Book of the Law he states that BABALON is the secret name of “Nuith” (New Commentary I,33).

After Crowley had received the Holy Books and fully plumbed the depths of the Enochian system he included BABALON in Liber XV, The Gnostic Mass of the Ecclesia Gnostica Catholica. In addition to the above concepts is added the idea that BABALON is also an avatar for the Earth.

“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. Thou shalt drain out thy blood that is thy life into the golden cup of her fornication. Thou shalt mingle thy life with the universal life. Thou shalt keep not back one drop.” (Liber Cheth & The Vault of Abiegnus CLVI, vv. 1-3)



Peter Vischer the Younger's (1487 – 1529 e.v.) "Fortuna Amoris"

**ΕΡΩΣ** – EROS is the Thelemic Divine Name associated with the West in the 1913 Star Ruby ritual. Utilizing the same logic as the other deities above we may deduce that the name relates to Scorpio and hence the element Water. Since the name is vibrated by "saying" this would seem to indicate that the name is associated with the Angelic form mentioned above instead of the classically attributed Eagle.

Classically, EROS is the Greek god of Love. He, too, is mentioned in Hesiod's *Theogony* where he is one of the first offspring of Chaos. In the celebrated Mysteries at Eleusis his was given the appellation, *Protogonus* (The First Born). He is more commonly recognized as the son of Aphrodite, the Greek goddess of Love and Beauty, and either Ares, Hermes, or Hephaestus. Other stories of his origins have him as the son of Porus ("plenty") and Penia ("poverty") as well as Iris (messenger goddess and goddess of rainbows) and Zephyrus (Greek god of the western winds). Aristophanes in his play, *The Birds*, stated that Eros was hatched from an egg that had been laid by Nyx, the Goddess of the Night, in the pure darkness of Erebus. He then mated with Chaos to give birth to the birds of the world.

The great classical dramatist, Euripides, once said of him: "Whoever judges not Eros to be a mighty god is either stupid or, having no experience of good things, knows not of the god who is the mightiest power to men."

In Thelema EROS may be seen as the personification of the Force of Love which instructs and compels our Union with any person, idea or object that we believe to be separate from ourselves. Eros is the uniter of the divided. If, in the context of this ritual, CHAOS is Yod and BABALON He, then EROS may be viewed as the Son of that Union (Vau) and correspond accordingly to Tiphareth. This places him as both the means by which the conjoined energies of CHAOS and BABALON materialize on the plane of

manifestation as well as the path by which the Supernal Court may be reached through “love under will.”

Crowley says of him in Liber CL (Lege Libellum):

“He is a wayward boy and wanton, wise in the Wiles of Aphrodite Our Lady His sweet Mother: and all His jests and cruelties are spices in a confection cunning as no art may match.

“Rejoice therefore in all His play, not remitting in any wise your own ardour, but glowing with the sting of His whips, and making of Laughter itself a sacrament adjuvant to Love, even as in the Wine of Rheims is sparkle and bite, like as they were ministers to the High Priest of its Intoxication.”

**ΨΥΧΗ** – PsYChE is the Thelemic Divine Name associated with the South in the 1913 version of the Star Ruby. Since the name is vibrated by “bellowing” this would seem to indicate that the name corresponds to the astrological sign of Taurus, the Bull, and therefore with the element of Earth.

PSYCHE, (Gr. “Soul”) in Apuleius’ story of her journey, was a princess of an unknown kingdom whose beauty was as such that men forewent the worship of Aphrodite to worship her instead. This turn of events gained Psyche the ire of the goddess who then ordered her son, Eros, to punish her. In carrying out his mother’s orders Eros accidentally pricked himself with one of his own arrows thus falling in love with Psyche.

Aphrodite’s will was accomplished however, and Psyche was cursed with an exceptional beauty but no suitors. Her parents, who were concerned about their youngest and only unwed daughter, consulted the Apollonian oracle. He told them that she was destined to be married to no mortal lover and that she was to be left on a mountain top to await her divine husband. Sadly they followed the oracle’s instructions and bid their daughter farewell.

Psyche was eventually taken from the mountain by Zephyrus, the god of the western wind, to a magnificent and mysterious palace. Here her every need was attended through the agency of invisible voices and spirits. It was also here that she began receiving nightly visits from her new husband. However, under no condition was she allowed to look at him.

After some time had passed, Psyche had become homesick and asked her new husband to let her visit her family. Zephyrus took her back to her homeland where she met with her family and told them about her prosperous and unusual new life. Her sisters, jealous of their sibling’s luck, tried to find out as much as they could about Psyche’s husband. Finding out that Psyche actually knew very little about him, they seized on her insecurities and proceeded to try to convince her that he was an evil spirit of some kind.

Upon leaving her family and returning to the palace she had decided that she was going to discover her husband's identity and if he was indeed an evil spirit, she would end his life. Armed with a lamp and a dagger she stole into his chamber and discovered that her husband was in fact Eros. A drop of hot oil from the lamp spilled on Eros' shoulder awakening him. Discovering his wife's distrust of him he decided to leave Psyche. The palace and servants all disappeared and Psyche was forced to return to her family.

Eventually, Psyche was reunited with Eros but not until a number of impossible tasks were performed to prove her loyalty. These trials were accomplished only through the assistance of the gods and through the objects and the creatures of the world around her. In due course Zeus allowed her to enter the kingdom of Olympus as Eros' wife and goddess of the Soul.

PSYCHE does not appear frequently through Crowley's magical works, but that should not prevent us from discovering her importance to the Thelemite who wishes to understand why this deity is included in this ritual. One possible perspective is that PSYCHE represents the soul of the magician, who, through Love under Will, attains the Great Work. She is the Princess of Malkuth destined to be wed to the Prince of Tiphareth. Upon marrying she becomes the Queen of Understanding and he, the King of Wisdom.



Edward John Poynter's "Psyche in the Temple of Love" (1882 e.v.)

### IIIa. 1929/1930 GODNAMES:

**ΘHPION** – ThERION, the Greek word for “Beast”, is the Thelemic Divine Name associated with the East in the 1929/30 reworking of the Star Ruby ritual. It, like its predecessor ChAOS, is “roared” and is associated with the sign of Leo, the lion, and therefore with the element of Fire.

In the Christian religion “the Beast” generally refers to the creature described in the New Testament Book of Revelations.(written 68-96 e.v.)

**Rev 17:3** “So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns.”

**Rev 17:7 & 8** “And the angel said unto me, Wherefore didst thou marvel? I will tell thee the mystery of the woman, and of the beast that carrieth her, which hath the seven heads and ten horns. The beast that thou sawest was, and is not; and shall ascend out of the bottomless pit, and go into perdition: and they that dwell on the earth shall wonder, whose names were not written in the book of life from the foundation of the world, when they behold the beast that was, and is not, and yet is.”

The popular interpretation of this image is as the Anti-Christ who will enslave the world until the second coming of the Christ. A more scholarly interpretation reveals that the Beast may very well have been symbolic of the Roman Army which served as the mount of the Roman Empire.

Crowley’s fascination with this biblical character was life long. He was given the name by his mother when he misbehaved and eventually took the name **Το Μεγα Θηριον** (The Great Beast) as his name for the Magus Grade of the A.:A.: in 1915.

Crowley believed that the Beast was in fact an office or position which was to be held by him as Magus as revealed in his commentary to verse I,15 of the Book of the Law.

“AL I,15: ‘Now ye shall know that the chosen priest & apostle of infinite space is the prince-priest the Beast; and in his woman called the Scarlet Woman is all power given. They shall gather my children into their fold: they shall bring the glory of the stars into the hearts of men.’

“Commentary: I am inclined, however, to believe that "the Beast" and "the Scarlet Woman" do not denote persons, but are titles of office, that of Hierophant and High Priestess (♁ and ♀) ...

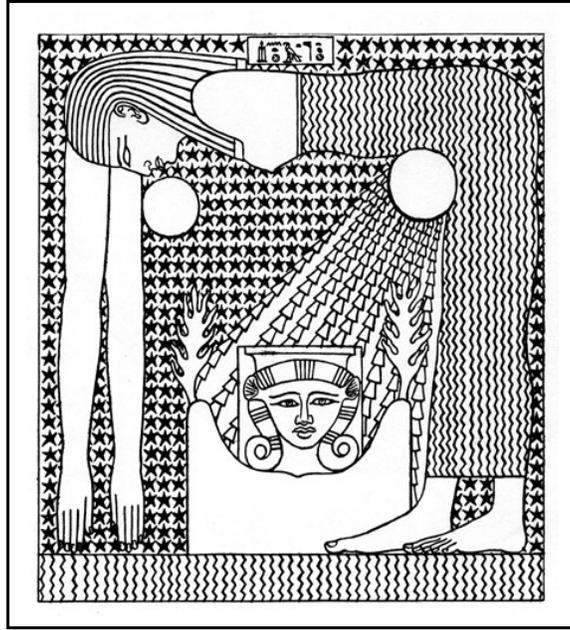
“That which is beneath is like that which is above. The Beast and the Scarlet Woman are avatars of Tao and Teh, Shiva and Sakti. This Law is then an exact image of the Great Law of the Cosmos; this is an assurance of its Perfection.

“It is necessary to say here that The Beast appears to be a definite individual; to wit, the man Aleister Crowley.”

For the Thelemite the Divine Name Therion represents something more than just Crowley’s incarnation as Magus and Hierophant of the New Aeon. It is often seen as symbolizing the both the manifestation of the energy of CHAOS, the All-Father as well as being another title for it.



Albrecht Durer’s “The Seven-Headed Beast and the Beast with Lamb's Horns” (1498 e.v.)



Nut & Hathor

**NUIT** – NUIT is the Thelemic Divine Name associated with the North in the 1929/30 version of the Star Ruby ritual. However, unlike its predecessor this name is not screamed but rather said. The reasons why are unknown to me, and I have been unable to find any explanation in print to support this change in technique. The name is still associated with Air and Aquarius since the same name is used in Crowley's Liber V (The Book of the Prince).

The name, NUIT, is the Thelemic rendering of the Egyptian goddess of the sky and the heavens, Nut. Traditionally, Nut was represented as a naked, dark skinned, star-speckled goddess whose body arched across the heavens. When standing or sitting she often was shown wearing the crown of Hathor (Het-Hru – “House of Horus”) which is comprised of the solar disk nestled between a pair of cow horns. She also sometimes wears a headdress that is crowned with a bowl of water. In her hands she often was represented as holding both the ankh and a papyrus reed-shaped scepter. The sycamore tree was sacred to her and she was said to subsist on its fruit. In one legend the god Apophis is slain by Ra while next to the sycamore of Nut. Additionally, it is said that Ra begins his journey on the Bark of the Sun by passing first through the twin turquoise sycamores of Heliopolis.

Concerning her importance in the Thelemic canon she is one of the three primary deities represented on the artifact Crowley called the Stele of Revealing. Also, she is the source of the first chapter of the Book of the Law, Liber AL vel Legis (CCXX), which was transmitted through the angel Aiwass to Crowley in 1904.

Nuit and Hadit both are considered to be representations of infinity in its expansive and contractive states respectively. Since discussion concerning an incommensurable deity is doomed it might be wise to locate those verses where she identifies herself as being something.

I:xxiii “I am above you and in you. My ecstasy is in yours. My joy is to see your joy.”

I:xxxi “With the God & the Adorer I am nothing: they do not see me. They are as upon the earth; I am Heaven, and there is no other God than me, and my lord Hadit.”

I:xxvii “Now, therefore, I am known to ye by my name Nuit, and to him by a secret name which I will give him when at last he knoweth me. Since I am Infinite Space and the Infinite Stars thereof...”

I:xxv “I am Nuit, and my word is six and fifty.”

I:xxvii-xxvix “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! None, breathed the light, faint & faery, of the stars, and two. For I am divided for love's sake, for the chance of union.”

I:lxiv “I am the blue-lidded daughter of Sunset; I am the naked brilliance of the voluptuous night-sky.”

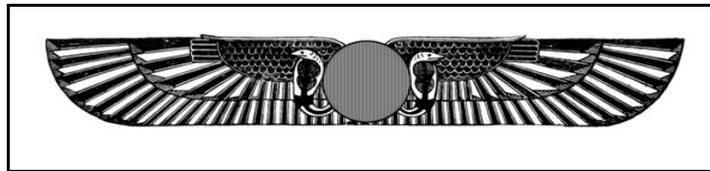
In his commentary to Liber AL Crowley stated that she is “Infinite freedom, all-embracing, for physical Love; boundless continuity for Life; and the silent rhythm of the Stars for Language. These three conceptions are Her gift to us.”

The goddess is referred to constantly throughout Crowley's works. Of special note is the eponymously titled Liber Nu (XI) which describes itself as “the Book of the Cult of the Infinite Without” and where Nuit is described as “the infinite expansion of the Rose.” She also plays a significant part in Liber CVI – “Concerning Death” which reads like a Thelemic version of the Tibetan Book of the Dead. Moreover, an image of her appears in painted form both in “The Star” and “Aeon” cards in the Crowley/Harris Tarot deck.



From Fritz Lang's "Metropolis" (1927)

**BABALON** – BABALON is the Thelemic Divine Name associated with the West in the 1929/30 version of the Star Ruby ritual. This change from North/Aquarius/Air to West/Scorpio/Water seems a better fit. Her name is whispered which matches the astrological sign's association with Crowley's "serpent-woman." (For more information on BABALON see above)



Behedeti

**HADIT** – HADIT is the Thelemic Divine Name associated with the South in the 1929/1930 version of the Star Ruby, thus replacing PsYChE. Since the name is vibrated by "bellowing" this would seem to indicate that the name corresponds to the astrological sign of Taurus, the Bull, and therefore with the element of Earth.

HADIT is the Thelemic rendering of the Egyptian epithet "Behdety" which was attributed to Horus. "Behdety" literally means "He of Behdet" which was a respected district of the ancient Egyptian city of Edfu. The city of Edfu dates back to at least 3100 b.e.v. with significant temples dedicated to Horus existing as early as the New Kingdom (between 1291-1213 b.e.v.) Between 237-57 b.e.v. (during the Ptolemaic Period) the largest known temple to Horus ever constructed was erected in Edfu.

The Behedet or Behdety was ichnographically represented by the winged solar disk. It is in this form that he is represented on the Stele of Revealing and in the Aeon card of the Harris/Crowley Tarot deck.

Whereas Nuit maintains much of her classical nature in the Thelemic canon Hadit appears to shed his original position as a form of Horus in lieu of being a god in his own right. In this role he is the source of the second chapter of the Book of the Law.

Since Hadit like Nuit is considered to be a representation of the infinite a similar approach to description may be used:

II:ii-viii "... I, Hadit, am the complement of Nu, my bride. I am not extended, and Khabs is the name of my House. In the sphere I am everywhere the centre, as she, the circumference, is nowhere found. Yet she shall be known & I never. 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 the Magician and the Exorcist. I am the axle of the wheel, and the cube in the circle. "Come unto me" is a foolish word: for it is I that go. Who worshipped Heru-pa-kraath have worshipped me; ill, for I am the worshipper."

II:xi-xiii "I see thee hate the hand & the pen; but I am stronger. Because of me in Thee which thou knewest not. for why? Because thou wast the knower, and me."

II:xv,xvi "For I am perfect, being Not; and my number is nine by the fools; but with the just I am eight, and one in eight: Which is vital, for I am none indeed. The Empress and the King are not of me; for there is a further secret. I am The Empress & the Hierophant. Thus eleven, as my bride is eleven."

II:xxii, xxiii "I am the Snake that giveth Knowledge & Delight and bright glory, and stir the hearts of men with drunkenness. To worship me take wine and strange drugs whereof I will tell my prophet, & be drunk thereof! They shall not harm ye at all. It is a lie, this folly against self. The exposure of innocence is a lie. Be strong, o man! lust, enjoy all things of sense and rapture: fear not that any God shall deny thee for this. I am alone: there is no God where I am."

II:xxvi "I am the secret Serpent coiled about to spring; in my coiling there is joy. If I lift up my head, I and my Nuit are one. If I droop down mine head, and shoot forth venom, then is rapture of the earth, and I and the earth are one."

II:xlvi-li "Dost thou fail? Art thou sorry? Is fear in thine heart? Where I am these are not. Pity not the fallen! I never knew them. I am not for them. I console not: I hate the consoled & the consoler. I am unique & conqueror. I am not of the slaves that perish. Be they damned & dead! Amen. (This is of the 4: there is a fifth who is invisible, & therein am I as a babe in an egg.) Blue am I and gold in the light of my bride: but the red gleam is in my eyes;

& my spangles are purple & green. Purple beyond purple: it is the light higher than eyesight.”

II:lxv “I am the Master: thou art the Holy Chosen One.”

Liber Had (DLV) is described as “the Book of the Cult of the Infinite Without” with Hadit described as the “infinite concentration of the Rood (an antiquated term used to describe both a cross as well as a pole).”

#### IV. PAIAN TO PAN

**IO PAN** – After sealing the four directions with projected pentagrams and divine names the magician is instructed to raise their voice in a song of praise, or Paian, to the god Pan. The words used for this section are simply “IO PAN!” or “Hail Pan!” The Paian, or Paeon, is as mentioned a song of praise, but it also may be a song of thanksgiving or a means of invoking a particular deity. At its most basic, this phrase is a formal means of displaying devotion to its given deity.

Pan in the Greek tradition is the bawdy goat-footed god of woods, pastures and isolated wild places. He is the god that governs the untrammelled areas beyond the civilized realm of men. Additionally, he is the patron god of shepherds and their flocks. Also it should be noted that his name translates to “All” in the Greek language.

Absorbing these elements into his magical system, Crowley “sacrificed” himself to the god in a homosexual sex magick rite in Algeria in 1909 e.v. In PAN he saw something more universal than the idyllic creature of Victorian fancy. He saw in PAN a means to rend the veil of the Abyss and destroy ego-based consciousness through the “Night of PAN.” Rex Sabazius describes this Thelemic PAN as a “symbol of the Universal, a personification of Nature; both Pangenetor, ‘all-begetter’, and Panphage, ‘all-devourer.’” (Sabazius, 1995)

The signs of N.O.X. given during this part of the ritual are of Crowley’s devising and represent the complement to the Golden Dawn L.V.X. Signs. Where the LVX Signs represented the “Light of the Cross” emitted by the magician through their miming of the cycles of Nature, the NOX signs represent that light’s extinction through ecstasy. Where the Signs of LVX represent the accomplishment of the 5=6 Grade of the Golden Dawn, the signs of NOX represent the Signs accorded to those who have become a Babe of the Abyss.

Frater Achad (Charles Stansfeld Jones) wrote of N.O.X. in his 1924 work *I.N.R.I: De Mysteriis Rosae Rubrae et Aureae Crucis*:

“And now, O my Son, go thou and partake of the Mystic Eucharist, even as thou hast been taught by Those who Know. Fortify thyself, for thou hast yet a perilous journey before thee. Thou hast been led unto the Light; bethink thee that there is yet another Rose and Cross, the Rose of Nine-and-forty Petals — which is Seven by Seven — upon the Cross of Five Squares. The Mysteries of these thou wilt someday know, but not now; for these partake the nature of that Great Darkness of N. O. X., the Darkness which is as the Light which is Higher than Eyesight; the Pure Darkness of Understanding, or of the Womb of the Lady Babalon, and the City of the Pyramids which is the Abode of NEMO.”



Heliodorus' "Pan and Daphnis" (100 b.e.v.)

## V. EVOCATION OF THE CHALDEAN INTELLIGENCES

ΠΡΟ ΜΟΥ ΙΥΓΓΕΣ ΟΠΙΣΟ ΜΟΥ ΤΕΛΕΤΑΡΧΑΙ ΕΠΙ ΔΕΞΙΑ ΣΥΝΟΧΕΣ ΕΠΑΡΙΣΤΕ  
ΡΑ ΔΑΙΜΟΝΟΕΣ ΦΛΕΓΕΙ ΓΑΡ ΠΕΡΙ ΜΟΥ ΑΣΤΕΡ ΤΟΝ ΠΕΝΤΕ ΚΑΙ ΕΝ ΤΗ ΣΤΗ  
ΛΗ Ο ΑΣΤΗΡ ΤΩΝ ΕΞ ΕΣΤΗΚΕ. – “Before me the *Iynges*, behind me the  
*Teletarch(ae)*, on my right hand, the *Synoches*, on my left, the *Daemons*,  
For about me flames the *Star of Five* and in the column stands the *Star of  
Six*”

ΙΥΓΓΕΣ – They Who Began the Divine Creative Impulse. The following is from G.R.S. Mead’s notes on the Chaldean Oracles:

### (ΙΥΓΓΕΣ) THE STARTERS.

On the borderland between the intelligible and sensible worlds were the *Iynges* - mysterious beings whose name may perhaps be translated as *Wheels* or *Whirls*, or even as *Shriekers*. As, however, I seem to detect in these three ruling Principles a correspondence with the creators, preservers and destroyers, or rather regenerators (perfecters or enders) of Indian theosophy, I will call these *Iynges Starters*, in the sense of *Initiators* or *Setters-up* of the initial impulse.

We will first set down the “wisdom” of the lexicon on this puzzling subject, warning the reader that he is having his attention turned to the wrong side of the thing - the littleness and superstition of what in the Oracles was clearly intended to be a revelation of some greatness.

*Iynx* is said to be the bird that we call the wryneck; it was called *iyinx* in Greek from its cry, as it is called *wryneck* in English from the movement of its head. *Iyge* and *iygmós* are used of howling, shrieking, yelling, both for shouts of joy and cries of pain, and also of the hissing of snakes.

The ancient wizards, it is said, used to bind the wryneck to a wheel, which they made to revolve, in the belief that they thus drew men's hearts along with it and chained them to obedience; hence this magic wheel was frequently used in the belief that it was a means of recovering unfaithful lovers. This operation was called *setting the magic bird* or *magic wheel a-going*. The unfortunate bird seems to have been attached to the wheel with its wings and legs pegged out crosswise so as to form four spokes, spread-eagle fashion. The word *iyinx* thus came to mean a charm and a spell, and also a passionate yearning.

The root-idea accordingly seems to have been that of a “winged wheel” that emitted sound, and we are reminded of the winged creatures or wheels in the famous Vision of Ezekiel, who saw the mystic sight in Babylon, and thus probably caught some reflection of the symbolism of the Chaldæan mysteries.

How the wryneck was first brought in, and finally assumed the chief place, is a puzzle. It reminds one of the story of the calf in the Vaidik rite, which so interfered with the sacred service of the sage that he had to tie it up to a post before he could continue the rite. This casual incident became finally stereotyped into the chief feature of the rite!

Certain it is that the *Iynges* of our Oracles have nothing to do with wrynecks; we shall, therefore, make bold to translate them as *Wheels* or *Starters*.

They were presumably thought of as Living Spheres, whirling out in every direction from the centre, and swirling in again to that same centre, once they had reached the limit of their periphery or surround. They were also, in all probability, conceived of as Winged Globes - a familiar figure in Babylonian and Egyptian art - thus symbolizing that they were powers of the Air, midway between Heaven, the Great Surround, and Earth, the fixed Centre. In other words, they were the Children of the Æon.

An anonymous ancient writer tells us (K. 39) that it is the blending of the intellectual (or gnostic) and intelligible (or ideal) orders - that is, the union of the prototypes of what we distinguish as subject and object in the sense-world of diversity, or what we might call the self-reflective energy of the Mind on the plane of reality - that first “spirits forth” the One Iynx, and after this the three Iynges that are called “paternal” and also “unspeakables.” This writer also characterizes the Iynx as the “One in the three Depths after it” (it is, therefore, of an æonic nature), and says that it is this three-in-one hierarchy that divides the worlds into three - namely, empyrean, ætherial, and terrene.

The information of Damascius refines and complicates the idea, when he tells us that “the Mind of the Father is said to bring forward [on to the stage of manifestation] the triadic ordering - Iynges, Synoches, Teletarchæ” - which we may render tentatively as Whirlings, Holdings-together and Perfectings.

The Synoches we have come across before (i. 58). *Teletarchía* is used by ecclesiastical writers as a synonym of the Trinity; while Orpheus is called *teletárches* as the founder of mysteries or perfectionings.

The root-meanings underlying the names of the members of this triad seem to suggest, as we have already said, the ideas of creating (or preferably starting), preserving (or maintaining), and completing (or perfecting or finishing).

Damascius thinks that the last words of the following two verses refer to the triad of the One Iynx:

Many are these who leaping mount upon the shining worlds; among them are three excellencies [or heights].

(K. 40; C. 40)

The meaning of the first clause is doubtful. Who the many (fem. pl.) are is not clear; it may mean that there are hosts of subordinate Iynges. On the contrary, it may have nothing to do with these Nature-Iynges on the Path of Descent, that is the bringing into manifestation, but may refer to souls who in the Ascent win their way to the “shining worlds” or Worlds of Light, and become Iynges consciously.

According to both Damascius and Proclus, the Order of Iynges is characterized as having the power both of proceeding or going-forth and of drawing-together or contracting - that is, both of expansion and contraction, of out-breathing and in-breathing. They are, moreover, free Intelligences.

The Whirls [Iynges] created by the Father’s Thought are themselves, too, intelligent [*or* gnostic], being moved by Wills ineffable to understand.

(K. 40; C. 54)

They are created by Divine Thought, as Sons of Will and Yoga, and procreate by thought; they are Mind-born and give birth to minds. Their epithet is the *Ineffables* or *Unspeakables*; they are further called in the Oracles “swift,” and are said to proceed from and to “rush to” or “desire eagerly” the Father (C. 52); they are the “Father’s Powers.” Indeed, as Proclus declares:

For not only do these three divinities [or divine natures] of themselves bring into manifestation and contract them [*scz.* out of manifestation], but they are also “Guardians” [or Watchers or Preservers] of the “works” of the Father, according to the Oracle - yea, of the One Mind that doth create itself.

(K. 40; C. 41)

*Iynx* in its root-meaning, according to Proclus, signifies the “power of transmission,” which is said, in the Oracles, “to sustain the fountains.” The same idea seems to be latent in the following verse:

For all cosmos has inflexible intelligent sustainers.

(K. 40; C. 64)

The meaning is quite clearly brought out when Proclus, elsewhere, affirms that the Order of the Iynges “has a transmissive [that is, intermediary or ferrying] power, as the Theologers call it, of all things from the Intelligible [or Typal] Order into Matter, and again of all things into it [*scz.* the Intelligible].”

In other words, they are the direct link between the Divine and physical,

and to some extent also suggest the idea of Angels or Messengers; yet are they like to Wheels and Whirls, or Vortices - on the one hand to vortical atoms, and on the other to individualities. They are, of course, in essence, quite unbound by ideas of extension in space, and sequence in time; though they manifest in space and time.

Porphyry preserves a curious Oracle which reads:

With secret rites drawing the iynx from the æther.

(K. 41)

This Oracle, however, may have been taken from some Theurgist or Hellenized Magian source and not from our poem; and so also may the following quoted by Proclus:

Be active [or operate] round the Hecatic spinning thing.

(K. 41; C. 194)

It is doubtful what *stríphalus* means exactly. It may sometimes mean a top; and in the Mysteries tops were included among the mystic play-things of the young Bacchus, or Iacchus. They represented, among other things, the “fixed” stars (humming tops) and planets (whipping tops).

The Iynx was said to be active, or to energize, on the three - empyrean, ætherial and terrene - planes.

TEΛETAPXAI – They Who Perfect the Divine Creative Impulse. The following is from G.R.S. Mead’s notes on the Chaldean Oracles:

**(TEΛETAPXAI) THE ENDERS.**

So also with the Teletarchæ or perfecting Powers; as Proclus tells us, they have the same divisions as the Synoches (and Iynges); that is to say, it is again all the same thing looked at from the Son-side of things. There was thus, in the elaboration of the Later Platonic commentators, a triple, and even a sevenfold, division of this order or hierarchy. Considering the Teletarchic energy, or activity, as triadic, Proclus tells us that

in its first mode it has to do with the finest or ultimate substance, the Empyrean, and says that it plays the part of Driver or Guide to the “foot [? - tarsón] of Fire” - which may be simply a poetical phrase for the Fire in its first contact with substance. Its middle mode, embracing beginnings and ends and middles, perfects the Æther; while its third mode is concerned with Gross Matter (*Hyliê*), still confused and unshaped, which it also perfects.

From these and other elaborations of a like nature, we learn that the Teletarchs were regarded as three, and were intimately bound up with the Synoches, and therefore with the Iynges (C. 58). The unifying or holding-together of the Synochic power is de-fined and delimited by the perfecting nature of the Teletarchic power:

Into beginning and end and middle things by Order at Necessity.

(K. 43)

In this connection it is of interest to cite a sentence from Proclus that is almost certainly quoted from the Oracles. It relates to the Ascent of the individual soul and not to cosmogenesis, to perfection in the Mysteries and not to the Mysteries that perfect the world:

The Soul-lord, he who doth set his feet upon the realms ætherial, is the Perfectioner [Teletarch].

(K. 43)

Finally, Proclus refers the following two verses to the Teletarchs:

Nay, a Name of august majesty, and, with sleepless whirling, leaping into the worlds, by reason of the Father’s swift Announcement.

(K. 43; C. 111)

In another passage Proclus refers to the “Transmissive” Name that leaps into activity in the “boundless worlds” (K. 44); and in yet another passage (K. 40), which we have already quoted (p. xx), he gives this “Name” to the Iynges. This plainly refers to the “Intermediaries who stand” between the Father and Matter, as Damascius says (K. 44), who further affirms that in their aspect of Teletarchs they are perfecting, and rule over all perfections, or the perfecting rites of the Mysteries.

ΣΥΝΟΧΕΣ – They Who Maintain the Divine Creative Impulse. The following is from G.R.S. Mead’s notes on the Chaldean Oracles:

**(ΣΥΝΟΧΕΣ) THE MAINTAINERS.**

Though the Later Platonic commentators make two other allied hierarchies out of the Synoches and Teletarchæ, both these, as we have seen, should rather be taken as modes of this same mysterious lynx. In manifestation, from one it passed to three, and so became many. Thus a scrap of our Oracles reads:

Nay, and as many as are subject to the hylic [or terrene] Synoches.

(K. 41; C. 57)

This would seem to mean simply the Powers that hold together, or contract, or mass, material things; and these Powers are again the Iynges, or simultaneously creative, preservative, and destructive or perfective Intelligences of the Father-Mind, which are in the Oracles symbolically called His *Lightnings* when thought of as Rays or Intelligences. The word *Præsters* (Lightnings), however, is more graphically and literally rendered as *Fiery Whirlwinds* - like waterspouts. These are again our Iynges or Whirls or Swirls or Wheels, spinning in and out. Thus two verses read:

But to the Knowing Fire-whirls of the Knowing Fire [i.e., the Father] all things do yield, subject unto the Father's Will which makes them to obey.

(K. 42; C. 63)

As we have seen above (p. xx) these Whirls, as Synoches - that is, in their power of holding together - were called “Guardians,” and this is borne out by

two verses:

He gave to His own Fire-whirls the power to guard the summits, commingling with the Synoches the proper power of His own Might.

(K. 42; C. 56)

The “summits” suggest these self-same Iynges in their creative mode; the series of which they were the “summits” being creative (or inceptive), preservative (or guardian), and perfective (consummative or regenerative).

Thus Damascius tells us that the whole Demiurgic Order - that is to say the order of things in genesis - was surrounded by what the Oracles call the “Fire-whirling Guard.” In brief it is the power of holding together (? gravitation on the life-side of things).

This is fundamentally the great power of the Mother-side of things; for, as we have seen (i. 57), the Great Mother is:

Source of all sources, Womb that holds all things together .

(K. 19; C. 99)

It follows, therefore, that the Iynges, as creative, are on the Father-side; as preservative (or Synoches) on the Mother-side; and as result or consummating or perfecting (or Teletarchæ) on the Son-side.

Damascius bears this out when he tells us that the Oracles call the Synoches the “Whole-makers” (*holopoioi*) - that is to say, they are connected with the idea of wholeness or oneness or the root-substance side of things, and again with the idea of the Æon.

Of course, the symbolic categories of Father, Mother, and Son are really all aspects of One and the same Mystery - the That which understands itself alone and yet is beyond understanding. To this Proclus refers when he writes:

Including [containing, preserving] all things in the one excellency [or summit] of His own subsistence, “Himself subsists wholly beyond,” according to the Oracle.

(K. 42; C. 7)

**ΔΑΙΜΟΝΟΕΣ** – They Who are the Executors of the Divine Creative Impulse. The following is from G.R.S. Mead’s notes on the Chaldean Oracles:

#### **THE DAIMONES.**

The lesser powers were, according to Olympiodorus, divided into Angels, Daimones and Heroes. Concerning the Heroes, however, we have no fragment remaining; while Angels and Daimones are at times somewhat confused. On the Daimones we have the following two verses:

Nature persuades us that the Daimones are pure, and things that grow from evil matter useful and good.

(K. 44; C. 191)

Kroll thinks that this means that Nature deceives us into thinking that the evil Daimones are good; it may, however, mean that whereas from Man's standpoint Daimones are good or evil, according to Nature they are pure, or indifferent, or non-moral. Their operations are conditioned by man's nature. They are in themselves non-human entities, and there is a scale of them from lowest to highest.

## Fourth Angle: NYIΘ



### An Isopsephical Analysis

#### I. PRELIMINARY EXORCISM

**ΑΠΟ** – 151 – Away (from me)

Κονία – Dust, Ashes

Ομμα – Eye, image

**ΠΑΝΤΟΣ** – 701 – “every” or “each”

Κελευσμα – Command, shout\*

*(\*1 Thessalonians 4:16 – “For the Lord himself will descend from heaven with a **shout**, with the voice of the chief angel, and with God’s shofar. The dead Messiah will rise first.”*

*From Thayer’s Lexicon – “an order, command, spec. a stimulating cry, either that by which animals are roused and urged on by man, as horses by charioteers, hounds by hunters, etc., or that by which a signal is given to men, e.g., to rowers by the master of a ship, to soldiers by a commander [with a loud summons, a trumpet call.]”*

**ΚΑΚΟΔΑΙΜΟΝΟΣ** – 556 – evil spirit/genius

φημη – Speech; omen, oracle

**TOTAL = 1,408** – Ηξω – Echo, lament

Σοτηρ – Savior, redeemer

Σεβας Κυριω – “Glory of the Lord”

Κοιτη Κυριω – “Offspring of the Lord”

## II. QABALISTIC CROSS (BOTH EDITIONS)

**ΣΟΙ** – 280 – Unto Thee

ιος – one, arrow\*

(\*From The Vision and The Voice, 5<sup>th</sup> Aethyr – LIT: *“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 Aethyr echoeth: It beams. It burns. It blooms.*

*“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.”)*

יְהוֹרָאֵל - “Sandalphon”, the Archangel of Malkuth

**Ω ΦΑΛΛΕ** – 1366 – O Phallus

Φαλλος + Κτεις – Phallus and “Kteis” (lit. “comb”, a popular Greek term for the female genitalia)– masculine and feminine generative principles.

Η Φωνη – “The Voice”

**ΙΣΧΥΡΟΣ** – 1580 – Strength, strong

Ο Μαχλον Θημος – “The Lustful Soul”

Πυρ Κυριου – “The Lord’s Fire”

Ωρυσ + Βοη – Horus + war-cry

Ιο Φος! – “Oh, Light/Life!”

**ΕΥΧΑΡΙΣΤΟΣ** – 1886 – Thanksgiving/Eucharist

Δικαιωμα Θυμος – Judgment of God

Ο Φιλος + Η Νυμφη – The Companion + The Bride

Ευκταιος Ζυγου – Votive of Union

Ιησους + Κορη Κοσμου – Jesus + Bride of the World/Cosmos

**ΙΑΩ** – 811 – Iao

Μαστος – “Breast”,

Αιω – “To perceive, to know”

**TOTAL = 5,923 (prime number)**

### III. 1913 GODNAMES:

**ΧΑΟΣ** – 871 – Chaos

Σκοταίος – Secret, dark

Αχος – Pain, sorrow

Φαρος – Web, cloak

Κυριος + Αιξ – Lord + Goat

A + X + Ω – Alpha, the Beginning; Chi, the quartering and demarcation of space; Omega, the End

**BABAΛON** – 156 – Babalon

Λαμβδα + Λαμβδα – “Lambda + Lambda” ✨

(Λ[30] + Λ [30] = 60 – Μαγεια – Magic)

Μαια + Αιγλη + Ιαμα – “Mother” + “Brightness/torch” + “Healing”

Κακια + Ανα + Αιμα – “Wickedness” + “Arise!/Upwards/on high” + “Blood/life”

12 x 13 = 12 (# of constellations in the girdle of the Zodiac) X 778  
(Achad – Unity)

The number of squares or “pyramids” on each of the Enochian elemental tablets received by John Dee and Edward (Talbot) Kelly.

**ΕΡΩΣ** – 1105 – Eros

Μεταναστησ – Wanderer

Φιλοπολεμος – Warlike, bellicose (lit. “Lover of War”)

Στιγμα + Φιλια/Βουλημα – Mark/brand + Love/Will

Κυριε Οικου – “Lord of the Temple”

**ΨΥΧΗ** – 1708 – Psyche

Υποδικος + Αγον – Subject to trial/Guilty\* + Contest/combat/labor

(\*Romans 3:19 – “Now we know that whatever things the law says; it speaks to those who are under the law, that every mouth may be closed, and all the world may be brought under the judgment of God.”

From Thayer’s Lexicon: “1) under judgment, one who lost his suit; 2) debtor to one, owing satisfaction to; 3) liable to punishment from God.”)

Η Στεγασμα Ολων – “The House of All”

Η Βλεφαρον Ηερμεω – “The Eye of Thoth/Hermes”

**TOTAL = 3,840 = 960 x 4 = Συμμιξις (Marriage) or Το Κυκλον (The Circle) x 4 (# of Elements/cardinal directions/winds etc.)**

### IIIa. 1929 GODNAMES:

*(Since most of the ritual is in Greek I have taken the liberty of converting the Thelemic Divine Names in this section into a Hellenized format.)*

**ΘΗΡΙΟΝ** – 247 – Therion

Εικασία – Image

Αδάμας – Steel

13 x 19 = 13 (Βία - “Strength”) x 10 (Η Ια – “The One”)

**ΝΥΙΘ** – 469 – Nuit

Θεια Κορβανας – “A Divine Treasure-House”

Η Ιερος Θεαίνα – “The Sacred Goddess”

Ειμι Επιδεξιός – “I am Favorable”

**ΒΑΒΑΛΟΝ** – 156 (see above)

**ΑΔΙΘ** – 24 – Hadit

# of letters in the Greek Alphabet

Ιδε Αδ – “Behold! Had!”

Η Αει – “The Immortal”

Βία + Ηβια – “Strength” + “Youth”

**TOTAL = 896 - Η Νίκη Κοσμου – “The Victory of the Universe”**

224 X 4 – Αιγισ (Aegis, the Storm; the shield of Zeus and Athena)

X 4 (# of Elements/cardinal directions/winds etc.)

Αστρα Θειος – “Stars of the Gods”

Αφροδισια – “Feast of Aphrodite”

### IV. ΠΑΙΑΝ ΤΟ ΠΑΝ

**ΙΟ ΠΑΝ** – 211 – Io Pan

Ιδα – Equilibrium

Ο Ραββι Αει – The Master Forever

## V. EVOCATION OF THE CHALDEAN INTELLIGENCES

**ΠΡΟ ΜΟΥ ΙΥΓΓΕΣ ΟΠΙΣΟ ΜΟΥ ΤΕΛΕΤΑΡΧΑΙ ΕΠΙ ΔΕΞΙΑ ΣΥΝΟΧΕΣ ΕΠΑΡΙΣΤΕΡΑ ΔΑΙΜΟΝΟΕΣ ΦΛΕΓΕΙ ΓΑΡ ΠΕΡΙ ΜΟΥ ΑΣΤΗΡ ΤΟΝ ΠΕΝΤΕ ΚΑΙ ΕΝ ΤΗ ΣΤΗΛΗ Ο ΑΣΤΗΡ ΤΩΝ ΕΞ ΕΣΤΗΚΕ.** – “Before me the Iynges, behind me the Teletarch(ae), on my right hand, the Synoches, on my left, the Daemons, For about me flames the Star of Five and in the column stands the Star of Six”

**ΠΡΟ ΜΟΥ ΙΥΓΓΕΣ** – “Before me the Iynges” - 250 + 510 + 621 = 1,381

**ΟΠΙΣΟ ΜΟΥ ΤΕΛΕΤΑΡΧΑΙ** – “Behind me the Teletarch(ae)” - 430 + 510 + 1,352 = 2,292

**ΕΠΙ ΔΕΞΙΑ ΣΥΝΟΧΕΙΣ** – “On the right, the Synoches” - 95 + 80 + 1,535 = 1,710

**ΕΠΑΡΙΣΤΕΡΑ ΔΑΙΜΟΝΕΣ** – “On the left, the Daemons” - 822 + 380 = 1,202

**ΦΛΕΓΕΙ ΓΑΡ ΠΕΡΙ ΜΟΥ Ο ΑΣΤΗΡ ΤΟΝ ΠΕΝΤΕ** – “For about me flames the Star of Five” - 553 + 104 + 195 + 510 + 70 + 609 + 1,150 + 440 = 3,631

**ΚΑΙ ΕΝ ΤΗ ΣΤΗΛΗ Ο ΑΣΤΗΡ ΤΩΝ ΕΞ ΕΣΤΗΚΕ** – “And in the column stands the Star of Six” - 31 + 55 + 318 + 70 + 609 + 1,150 + 65 + 538 = 2,836

**TOTAL = 13,052 = 52 x 251 = Καλα (pl. “Beautiful”) X Ειλικρινεια (“Purity”)**

**Ιυγγες** – 621 – Πυομαι – To save/guard

Ουλε Ο Ζαλη – “Hail to Thee, O Storm!”

Εκποησις + Ιη – Emission of seed/Orgasm + Arrows

**Τελεταρχαι** – 1,352 – Η Οδος Κυριου – “The Way of the Lord”

Η Επιπηανεια Ρυμβον – “The Manifestation of Whirling Motion”

Ο Απορητος Ερμησ – “O Ineffable Hermes”

**Συνοκεισ** – 1,535 – Η Επικληρος Κυριου – “The Daughter of the Lord”

Ζωη + Σποροσ – “Life” + “Seed/Birth”

Κολπος + Συνεσις – “Womb/Bosom” + “Understanding”

**Δαιμονες** – 380 – Κοπισ – Dagger/sword

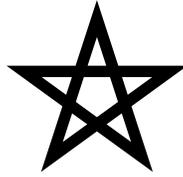
Ευνειν Θειος – “Kindess of the Gods”

Ηδονη Ενεροι – “Delight of the Dead”

**Ο Αστηρ Τον Πεντε** – 2,269 – Η Καθυπερτατος Διακτορος – “The Most-High  
Messenger of the Gods”  
Η Τετραπολος Στερνον – “The Fourfold Heart”

**Ο Αστηρ Τον Εξ Εστηκε** – 2,432 – Η Φοσπορος – “The Light-Bringer” (Venus,  
the Daystar)  
152 X 16 = Αλκαρ (“Protection”) X Αει (“Forever”)

## Fifth Angle: ☉



## Performance

### I. PRELIMINARY EXORCISM

The instructions here are pretty straightforward. The magician should stand in the center of their Temple facing East. Then they should center themselves by taking deep full breathes through the nose with the mouth closed and “sealed” with the index finger of the right hand.

Next the hand is brought down, “back and out” while quickly emptying the lungs and crying: ΑΠΟ ΠΑΝΤΟΣ ΚΑΚΟΔΑΙΜΟΝΟΣ (A-po Pan-tos Ka-ko-daye-mon-os). The hand gesture here seems to describe an arc that moves down the front of the body, to the groin area, past the right hip and then to a position pointing directly behind the magician.

### II. QABALISTIC CROSS (BOTH EDITIONS)

The forehead, genitals, right and left shoulders are touched in turn while saying

ΣΟΙ, (Soi)

Ω ΦΑΛΛΕ, (Oh Fahl-ley)

ΙΣΧΥΡΟΣ, (Is-chur-ohs)

ΕΥΧΑΡΙΣΤΟΣ. (Yoo-chah-ris-tohs)

Then with clasped hands cry out the name ΙΑΩ (Ee-Ah-Oh).

It is not necessary to sing or intone any part of this section except possibly the crying out of ΙΑΩ.

### III. 1913 GODNAMES:

Here as in the 1929/1930 version of the ritual we are given the instruction that pentagrams rather than being physically traced are visualized and localized in the forehead and then projected with the sign of the Enterer. The pentagrams in question are merely said to be “aright” and it is not specifically stated whether the visualization process is supposed to replicate the elementally associated directions attributed to the pentagram. We are not told to project a banishing Earth pentagram for instance.

Also, the word “aright” proves to be somewhat problematic. “Aright” merely indicates that the pentagram is visualized correctly and properly. It gives no indication whether the correctness of the pentagram is to be modeled after the Golden Dawn model or the model set out in the Liber V ritual which uses “averse” pentagrams.

The directions, vibratory style and god names are as follows:

East – Roar **XAOC** (Cha-os)  
North – Scream **BABAΛON** (Ba-ba-lon)  
West – Say **EPOC** (Eh-rohs)  
South – Bellow **ΨYXH** (Soo-chee)

After each pentagram and divine name has been projected the magician brings the right index finger back to the lips in the Sign of Hoor-pa kraat (or Sign of Silence)

### **IIIa. 1929 GODNAMES:**

The directions, vibratory style and god names are as follows:

East – Roar **ΘEPION** (Theer-ee-on)  
North – Say **NUIT**  
West – Whisper **BABALON**  
South – Bellow **HADIT**

After each pentagram and divine name has been projected the magician brings the right index finger back to the lips in the Sign of Hoor-pa kraat (or Sign of Silence)

## **IV. PAIAN TO ΠAN**

The Paian is said to be performed with a raised voice. Since the term is generally used to describe a devotional song or hymn, I have found it useful to sing the Paean, altering the pitch and volume of the verse with the sign being made.

The verse may be pronounced as *EE-Oh Pan*, or more traditionally as *Yoh Pan*.

The signs of N.O.X. are described as follows (from Liber V vel Reguli). The ordering of the signs duplicates the ordering given by Crowley in that ritual. However it should be noted that the ordering appears to change in The Star Sapphire (Liber XXXVI) Hexagram ritual where it is given as Puer, Vir, Puella, Mulier, Mater Triumphans. I have found that both orderings are very useful in their own ways and encourage the reader to experiment with both forms in order to get the most out of these mysterious gestures.



### **Puella (Girl)**

“Let him make the sign called Puella, standing with his feet together, head bowed, his left hand shielding the *muladhara cakra*, and his right hand shielding his breast (attitude of the Venus de Medici).”



### **Puer (Boy)(N)**

“Let him give the sign Puer, standing with feet together and head erect. Let his right hand (the thumb extended at right angles to the fingers) be raised, the forearm vertical at a right angle with the upper arm, which is horizontally extended in the line joining the shoulders. Let his left hand, the thumb extended forwards, and the fingers clenched, rest at the junction of the thighs (attitudes of the gods Mentu, Khem, *etc.*).”



### **Vir (Man)(O)**

“Let him give the sign called Vir, the feet being together. The hands, with clenched fingers and thumbs thrust out forwards, are held to the temples; the head is then bowed and pushed out, as if to symbolize the butting of an horned beast (attitude of Pan, Bacchus, *etc.*).”



### **Mulier (Woman)(X)**

“Let him give the sign Mulier. The feet are widely separated, and the arms raised so as to suggest a crescent. The head is thrown back (attitude of Baphomet, Isis in Welcome, the Microcosm of Vitruvius).”



### **Mater Triumphans (The Conquering Mother)**

“...the sign of Mater Triumphans. (The feet are together; the left arm is curved as if it supported a child; the thumb and index finger of the right hand pinch the nipple of the left breast, as if offering it to that child.)”

Rex Sabazius points out in his notes on the Star Ruby that there are five signs of N.O.X. as well as being five letters in IO PAN. It would be reasonable, although he certainly doesn't say as such, that one *could* associate each letter of the Paian with a Sign. The attributions of letter to Sign may also produce some noteworthy correspondences.

In Liber CCCXXXIII (Book of Lies) Crowley mentions the attributions of NOX in Chapter 1: The Sabbath of the Goat. He says:

“It is explained that this triad lives in Night, the Night of Pan, which is mystically called N.O.X., and this O is identified with the O in this word. N is the Tarot symbol, Death; and the X or Cross is the sign of the Phallus.”

In the same chapter he associates N.O.X. with the letters ΠΑΝ. Bishop T Poliphilus utilizes this chapter in creating a Thelemic “Analysis of the Keyword” style litany for the Signs of N.O.X. and ΠΑΝ.

His NOX Litany is as follows:

## N.O.X. Litany

Latrant Deity Project 34-1

- i. Stand upright, feet together, arms at sides.  
Then face East and say:
- ii. "P.A.N.  
"Pi. Alpha. Nu.  
"The Pillars, *Priapos*, casting forth the seed.  
"The Pentagram, *Hades*, ruling the secret place.  
"The Scorpion, *Nike*, triumphant over death and life.  
"Priapos, Hades, Nike: PAN! IO PAN!"
- iii. Take the posture of Mentu (the Pillars of arm and member), and say,  
"N. The sign of the Youth, fair and godly."
- iv. Assume the attitude of horned Bacchus (the averse Pentagram), and say,  
"O. The sign of the Lord, dark and beastly."
- v. Stand in the attitude of the Capitoline Venus, and say,  
"The sign of the Maiden, modest in desire."
- vi. Assume the stance of Babalon (Tiamat and Scorpio), and say,  
"X. The sign of the Lady, brazen in fulfillment."

Stand in the posture of Isis Rejoicing, and say,  
"N.O.X., Nox, the Night of PAN!"

## V. EVOCATION OF THE CHALDEAN INTELLIGENCES

The evocation of the Chaldean Intelligences occurs after the Paian to Pan and is performed by extending the arms to the side in the form of the Greek letter Tau (Τ). The following Greek should then be said clearly and either in a deeper register than normal or quietly depending on your interpretation of what Crowley meant in using the word "low".

Visualization of the abstract intelligences can be more challenging than what one is accustomed to in the LBRP. The College of Thelema utilizes telematic imagery in order to visualize the intelligences as archangelic beings. Not being privy to what type of telematic system they may be using, I haven't really used their visualizations much.

Traditionally, these Intelligences refer to orders of beings instead of actual entities. Jim Eshelman wrote once in *Black Pearl I*:5

"**Multiplicity** is a distinctive characteristic of Yetzirah, even as **unity** is of Briah; and it is a Briatic (Archangelic) level of guardianship that is warranted here. It is our view that, in writing *The Star Ruby*, Crowley did not delve deeply into the ancient meanings of these names but, rather, simply knew that he needed Greek names for this purpose and used what was at hand. Whatever beings are posted here must serve the same function as the Elemental Archangels in the Lesser Banishing Pentagram Ritual."

While I don't entirely agree with Eshelman on this point I believe that the visualizations of the Intelligences should be singular.

Working with and modifying the suggestions of Frater A.L. in his "An Analysis of the Star Ruby Ritual" I tend to visualize the Iunges as a whorl of scintillating energy before me that shoots off the primal fire of the All-Father. Behind me the Teletarch is visualized as a hooded psychopompos, or guide of the soul, since they are the Masters of Initiation and Perfection of the Divine Creative Impulse. He keeps me in place and prevents me from falling away from the Primal Fire before me. The Sunoches I visualize as a dark orb that absorbs the Primal Fire that issues from the Iunges and prepares it to become the forms of creation. It takes the primal fire and constructs an eidolon of myself which issues from it and is absorbed by me. I visualize the Daimones as being ruled by my Daimon, the Holy Guardian Angel, so I visualize the image I have been given of Him as he stands on my left working with the Teletarch in urging me forward. These visualizations are obviously of a highly personal nature, and it should go without saying that experience and research will aid the magician in deciding which set of techniques will work best for them.

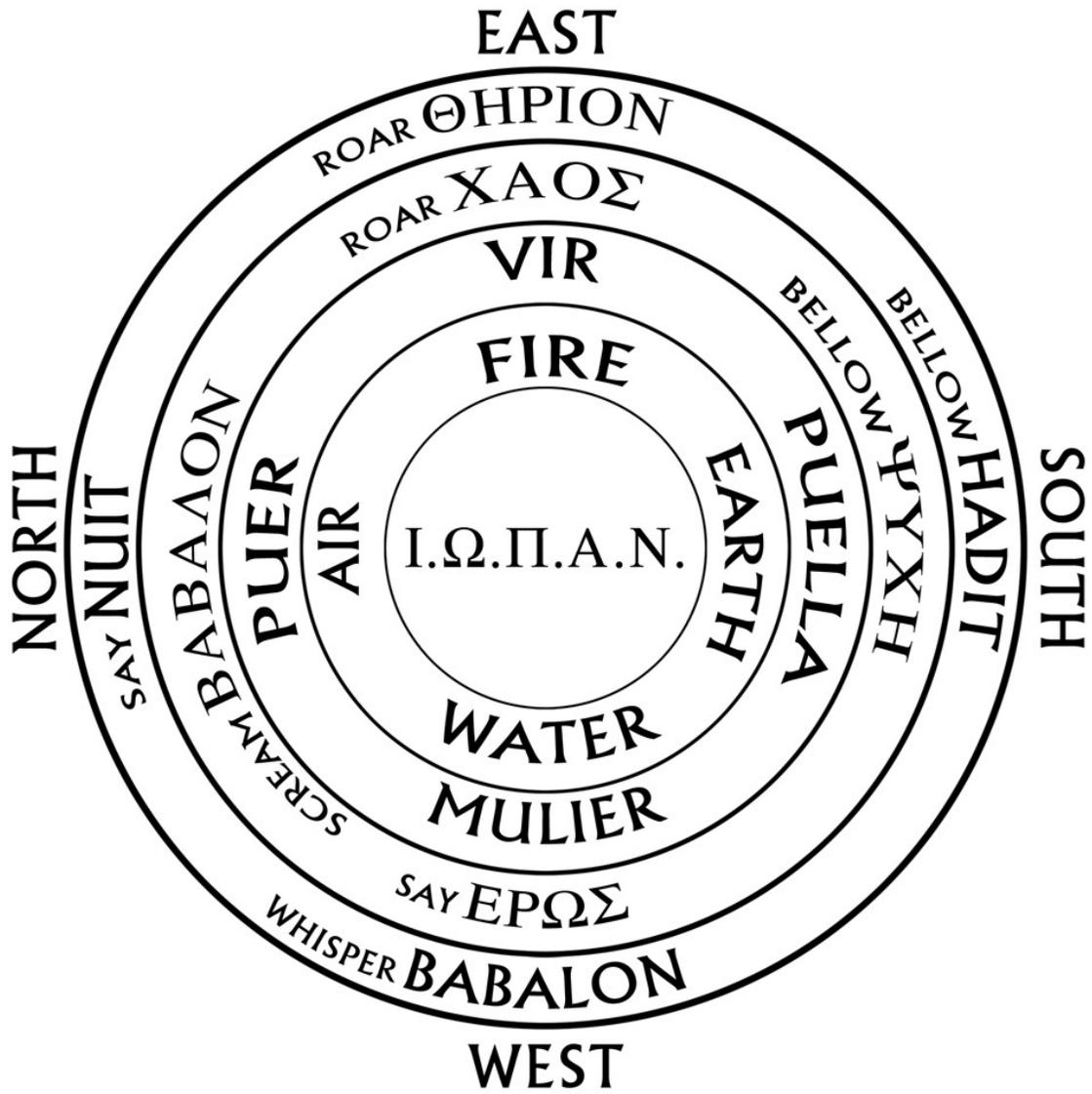
**ΠΡΟ ΜΟΥ ΙΥΓΓΕΣ ΟΠΙΣΘ ΜΟΥ ΤΕΛΕΤΑΡΧΑΙ ΕΠΙ ΔΕΞΙΑ ΣΥΝΟΧΕΣ  
ΕΠΑΡΙΣΤΕΡΑ ΔΑΙΜΟΝΟΕΣ ΦΛΕΓΕΙ ΓΑΡ ΠΕΡΙ ΜΟΥ ΑΣΤΕΡ ΤΟΝ ΠΕΝΤΕ ΚΑΙ  
ΕΝ ΤΗ ΣΤΗΛΗ Ο ΑΣΤΗΡ ΤΩΝ ΕΞ ΕΣΤΗΚΕ.**

**Pronunciation:**

Pro Moo Yoong-es,  
O-pees-oh Moo Tehl-e-tar-chaye,  
Eh-pee Deks-ee-ah Soon-o-chehs,  
Ehp-ahr-is-teh-rah Daye-moh-nays,  
Fleh-gaye Gahr Peh-ree Moo Ahs-tehr Ton Pehn-tay  
Kai En Tee Stee-lee Oh Ahs-teer Tohn Eks Es-tee-kay

## **VI. QABALISTIC CROSS**

Repeat as in Section II and "end as thou didst begin." This may be an injunction to repeat the preliminary exorcism but I've always seen this as a redundancy. Therefore, I have chosen to interpret this as meaning that you end as you began, facing east breathing deeply in the attitude of Silence.



The Mandala of the Star Ruby

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LOVE IS THE LAW, LOVE UNDER WILL.