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Message from the Oasis Master

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

Welcome to the Autumnal Equinox issue of Ophiuchus!

Sekhet Bast Ra has been very busy since the last Equinox. We hosted Lon Milo DuQuette in May, participated in Pagan Pride Day last weekend and have kept a heavy schedule of Masses and classes.

Fall is normally our time of winding down a bit as we normally cease Oasis activities for the month of December. We will be making one exception to that by hosting a Winter Solstice party on December 21st. I hope to see everyone there.

Please keep an eye on our website calendar for upcoming events. We have all events for 2010 scheduled and will have the first quarter of 2011 up soon. If you are not a member of our Yahoo e-group, I suggest you join to keep up on activities and announcements. There is a link on the home page of our website.

I would like to thank Sr. O.V. and Fr. Lazarus for putting this issue together in record time. Also, may thanks to all those who contributed to this latest version. I am always impressed by the caliber of work put forth by our members.

If you have not had a chance to visit Sekhet Bast Ra in person, I hope you make the time to do so this year. We love guests and would welcome you in our Temple.

As always, feel free to contact me if you have questions.

Love is the law, love under will.

In the Bonds of the Order,

**Sr. IMMEIV
Master, Sekhet Bast Ra Oasis
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Michel Tournier's *Friday* and the Creation of a Mythical Hero

By Elwynd Owl (Bryan Adams)

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Michel Tournier, born December 19, 1924, wrote Friday, or as it is known in its original French: *Vendredi ou les limbes du Pacifique* (“*Friday or the Limbo of the Pacific*”ⁱ) in 1967 and was awarded the *Grand Prix du Roman de l'Académie Française* in 1967. It is a re-telling of Dafoe's tale Robinson Crusoe and this re-telling is a vehicle by which Michel Tournier can introduce the reader to metaphysical and spiritual transformations in the framework of an already well-known tale. In so doing, Tournier is creating a new mythos that has truth and power in western culture and suggests the power of self-transformation under extraordinary circumstances.

In the prologue of the novel, Robinson is on board the *Virginia* and the date is September 29, 1759. The captain of the ship, Van Deysel is below deck with Robinson riding out a powerful storm that doesn't seem to concern the captain too much. The ship is rocking frighteningly to and fro, yet to entertain himself and his shipmate, Van Deysel is revealing things to Robinson thanks to a deck of tarot cards. Although Robinson is merely pretending to listen as a gesture of politeness, the captain's reading seems to eerily predict in symbolic form, the events that are about to change Robinson's life forever. Robinson's strict religious upbringing gives him a sense of participating in a blasphemous activity:

When Robinson had refused a drink he (Van Deysse) had produced the tarot pack, and now—while the storm thundered in Robinson’s ears like the din of a witches’ Sabbath accompanying the unholy game in which he was obliged to take part – he was richly indulging his gift of prophecy.ⁱⁱ

Although a talented reader of the tarot, the Dutch shipman has, unfortunately, made a terrible miscalculation of the ship’s location and in the wee hours of the morning of September 30, 1759, the ship slams into the coast of a tiny isolated island somewhere off the coast of Chile and, unfortunately, the only survivors of the shipwreck are Robinson and a dog named Tenn.

In the novel Friday, during the course of his life on the island, Robinson undergoes a series of profound initiations that transform him and allow him to move beyond pre-determined social conventions and *decorum* in order to arrive at a more personal, authentic and spiritual vision of the universe. This new vision that Robinson develops comes about thanks to this series of initiations – such as his descent into Earth, an explosion on the island due to explosives that Robinson had harvested from the ship and stored in a cave, and the arrival of a native whom Robinson calls “Vendredi”. This series of initiations turns him into a sort of high mystic who becomes completely in control of his new, self-created microcosm, instead of the artificial world imposed on him from learned societal norms. Although these changes come about at a cost of great pain and countless trials, his new vision includes notions such as how Nature itself is alive and sacred, how Mother Earth is sacred and generous, how religion is a very personal and individual construct that cannot exist between the covers of a book, and how the

importance of self-knowledge and how “self” fit into the grand scheme of the living universe, are paramount.

In the beginning of the novel after the shipwreck, Robinson, who due to traditional, western educational training, possesses a very patriarchal view of society and therefore tries to impose this very same order and linear logic on his newly discovered, wild environment. He feels the need to establish a type of government, to give the island a pessimistic name, “*Désolation*” and to develop a means by which to measure time using a water clock. This ordering and manipulation of environment gives him a false sense of control and keeps his mind focused on the material while distracting him from the very important business of self-realization and knowledge. His field of sensory awareness is dependent on what exists outside of him in the material world and he has not yet learned to tame the wilderness of his inner world. One can witness this same notion in observing the habits of those today who must have a television blaring non-stop and must spend countless hours each day in front of videogames. Some people today will do just about anything in order to drown out the silence that we all must eventually face. Robinson eventually begins to come to terms with his lot and slowly discerns the plastic artificiality of the “civilized world”. Consequently, he finds himself forced to rely solely on his own perceptions in order to understand his universe and his place within it. He must learn how to strike a balance between his tiny bubble, or microcosm, and the vast solitude that makes him feel so tiny when faced with the macrocosm. In fact, in order to come to his new understanding, all the pre-conceived notions that he has inherited from rationale of his former world must first be destroyed or deconstructed. Robinson’s ultimate paradigm shift allows him to perceive the arbitrary meaning imposed by language on every

concrete object surrounding him: “But my solitude does not only destroy the meaning of things. It undermines them at the very root of their being.”ⁱⁱⁱ In other words, things he normally would never have given a second thought have now become internalized and in some ways are now abstractions since they do not relate directly to spiritual advancement. Furthermore, he cannot blindly follow the explanations or nomenclature of others for what is happening to him. He has no guidebook, and no library to turn to for advice in this new abyss. He must face himself completely alone.

Next, Robinson sees a group of indigenous peoples arriving by boat who seem to be sending off one of their own – banishing him from the rest of the tribe as a form of punishment or for religious reasons. Robinson is not entirely certain but perceives him as a *pariah*. When Vendredi comes along, Robinson, being a product of mainstream western civilization, has only one means by which to classify him: savage. Because of Robinson’s ingrained, patriarchal learning, Vendredi becomes a slave to him and must submit to Robinson’s newly-established, artificial order of the island. William Clooney supports this argument when he writes that “Tournier, by the words he puts into Robinson’s mouth, chooses to make the racist assumptions explicit in order to emphasize the ‘savagery’ that suffuses this allegedly civilized period in human history.”^{iv} Since Robinson is a product of his generation and environment, he therefore sees the arrival of the “savage” as an opportunity to enslave him and exploit him for his own selfish ends. Vendredi is so in-tune with himself and his environment that he gladly undertakes the tasks given to him by Vendredi. He never once considers himself a slave, and for that reason, he cannot be enslaved regardless of the circumstances. The author, Michel Tournier, uses this moment to discuss the problem of racism so prevalent during the time

of the writing of this novel and, alas, still exists today. Additionally, it is possible that Tournier was attempting to demonstrate the atrocities that were committed against the “savages” of the so-called “New World” by European conquest and displacement. To be sure, when we impose our ideas, our religion, and systems of organization on others, we rob them of their own personal journey to self-realization. Missionaries across the entire globe are slowly but surely eroding ancient, important customs and religious practices and are homogenizing the globe. This is one of many reasons why those of the Old Religion do not proselytize. Nevertheless, current pagans certainly can serve as positive role models in their beliefs and this is exactly what happens in the novel. As time passes, Robinson ends up envying Vendredi and would also, he himself, like to feel as free as he: “He (Robinson) becomes, through Vendredi’s intervention, free from the normal world where rationality dominates.”^v We can therefore see that it is thanks to Vendredi that Robinson learns the sacred essence of others. Ironically, the enslaved Vendredi is truly the one who is free. Robinson can see that Vendredi is joyous in life, while Robinson spent a great deal of initial time in anguish. Instead of imposing his power over the environment, Vendredi adapts to the environment’s demands. Vendredi is no longer a little, dark slave but is now perceived as a human being who possesses virtuous and marvelous qualities of character. I further suggest that Vendredi (or the male “Venus”) is Robinson’s savior who has ironically come to liberate him from his own self-imposed, patriarchal slavery. This notion is especially interesting to consider from the Pagan point-of-view since we now see that the western, established religion is not being imposed on Vendredi to “convert him”. Interestingly, however, neither do we find the opposite: Robinson doesn’t “convert” to any religion at all. He merely digs into the very

core of his being in order to find his own, personal religion that allows him to show salvation to himself. Vendredi and Gaea supply him with signposts; the rest of the work must take place within the heart, soul, and mind.

Vendredi, then, is the archetypal supernatural aid who has come to aid the mystic (Robinson) on his important path of self-discovery and illumination. Vendredi has literally come out-of-the-blue – from the very ocean itself and will serve as metaphorical initiator of Robinson on his quest. Robinson’s initial impression is that Vendredi is inferior to him. This implies a juxtaposition of perceived status and real, magical status: “Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require.”^{vi}

Next, thanks to his isolation, Robinson develops a very intimate relationship with the island and begins to view it as a sacred place, much like Mother Gaea. When he climbs down into a natural underground sanctuary and assumes a fetal position to meditate on his life, he undergoes a return to the belly of the Mother and experiences a spontaneous and profound initiation by the realizations he has during these magical moments. This spontaneous moment of ritual brings to mind the ceremonies of antiquity which have become known to us today through the paintings on, for example, the walls of the *Cavernes des trois frères* in Ariège, France, where the initiates descended into the caves (or the Great Mother’s belly) in order to undergo a spiritual rebirth. The belly of Gaea is the sacred well, or the mystery of the underworld that must be explored in order to receive illumination and return again to the light. This archetypal underworld is described as the “belly of the whale” by Joseph Campbell as he states that: “Once inside

he may be said to have died to time and returned to the World Womb, the World Navel, the Earthly Paradise.”^{vii} Interestingly, it is right before descending underneath the earth that Robinson no longer cares about the functioning of his water clock: “An important step comes in chapter 5, when Robinson stops his water-clock, thereby suspending the complex order of his ‘administered island’ and descends naked into a womb-like cavity beneath the grotto at the center of the island.”^{viii} Metaphorically, by descending into the womb of the Goddess, Robinson is descending very deeply into the recesses of his psyche in order to find both himself and the Goddess waiting for him there. Robinson even feels moved to spontaneously perform ritual sex magic while inside the dry cave and inseminates Gaea by spilling his seed while inside the cave (or “belly”) of Gaea: “The log, the cave, and the earth he fecundates are initially substitutes for a woman’s body, but eventually at least the cave and the earth become objects of erotic delights in themselves. Through them Robinson makes love to Nature.”^{ix} Robinson has now made sacred contact with Gaea and their relationship is now reciprocated and consummated. The Great Mother has become the Lover and Robinson fulfills his role as her consort and is realizing the inherent quality of Deity within himself. Absent in the novel is patriarchy’s villainous and inferior woman who corrupts and tempts “Adam”. Gaea, however, is ever-present, and She is sacred and cannot be transformed into the temptress of the Old Testament. Robinson even finds himself conversing with the island and one can surmise that this is prayer and devotion in its purest sense:

Having no one else to talk to, he discoursed with her in a slow, deep dialogue in which his movements, his acts and undertakings were so many questions to which she replied with the favor or disfavor that befell

them[...]He was always on the alert for her responses, which came to him in a thousand forms, sometimes ciphered, sometimes symbolic.^x

We feel his exasperation and understand that we humans need and love the Gods; and, in turn, the Gods need and love us. The events that have just occurred in Robinson's life lead him to the realization that the act of making love does not adhere to the traditional conventions established by the Church and ingrained into the minds of its masses. And for a moment, Robinson even acknowledges the sexual allure of Vendredi, but has already moved beyond carnal desire and is moving closer yet to spiritual enlightenment: "Inspired by Vendredi, Robinson finds himself moving beyond the usual forms of love, toward a union with nature in all its force."^{xi} Robinson is not repulsed by the sexual attraction of Vendredi, he has merely found himself released of the demands of the self-serving *Ego* and is able to see a more magical or sacred perspective of his surroundings.

When Robinson arrives on the island, he naturally shared the traditional conventions of the religion of the western world. He feared nudity and had preconceived notions of the patriarchal-imposed sexual functions of human beings. Once Vendredi steps into the spotlight, Robinson's ideas begin to evolve. Vendredi has no preconceived ideas of equating nudity with indecency. The reader is now confronted by a juxtaposition of religious views: In Tournier's novel, Robinson is a Quaker while Vendredi is Pagan. It seems that Robinson's evolution towards a personal religion manifests itself thanks to the four elements of air, earth, fire and water.^{xii} The essential difference, however, is that Vendredi is Pagan because being Pagan is in the natural scheme of human religious practice. Robinson is a Quaker because the society in which he lived before his seclusion had "selected" this religion just as one might choose whether to attend a Catholic Mass or

to participate in a Pentecostal Holiness revival. Robinson can now see Vendredi as the arrival of Venus from the sea on Friday. Since Vendredi arrives on Friday, this is therefore the name Robinson gives him.^{xiii} At the end of the novel, we see Robinson on the top of a summit while paying tribute to the sun God:

(He was) bathed in the light of the rising sun. The passage suggests a mystic initiation and transfiguration as the shafts of light consecrate the pair in an apotheosis of strength and metallic beauty. Tournier gives us here a pagan rewriting of the Transfiguration of Christ who, having brought three disciples up 'into a high mountain apart [...] was transfigured before them: and his face did shine as the sun...^{xiv}

Each event by which Robinson is confronted transforms him until he knows himself intimately. When he accepts to not leave with the rescuing crew of the *Whitebird*, the reader is convinced that he finally knows and understands himself and has found his niche in this world. He has understood his True Will and is now accomplishing it. He no longer needs to return to western civilization since the island, the Mother and Lover is not only his home but is his intimate friend and mate. Initially, he named the island *Désolation*; now he calls Her *Esperanza*, which means "Hope". He needs Her just as She needs him and he no longer defines the world according to the traditional point of view of occidental society. He has henceforth stripped away his old form of linear logic and has now forged his own, personal philosophy and religion.

The Great Wheel, nevertheless, must continue to turn, and the myth could not be complete without a continuation of life. A ship ironically called *The Whitebird* has made its way to the island and offered a means by which Robinson could return to

“civilization”, but Robinson finds himself unable to leave since the island is henceforth home and he has developed a very deep and reciprocating relationship with Her. The “white bird” suggests salvation through the Holy Spirit, but the ship has come too late, for Robinson has already found his salvation. He discovers that he has now been on the island exactly twenty-eight years, two months and nineteen days.^{xv} Before the arrival of the *Whitebird*, Robinson had no real idea how much time had elapsed. Being the free spirit that he is, Vendredi has decided to accompany the *Whitebird*: He is fascinated and must now undergo an initiation of his own. Once the ship departs, Robinson discovers on the island a little boy who was a stowaway on the boat. The boy declares that he had been mistreated and was seeking refuge. He also noted the kindness that Robinson had shown him upon the arrival of the *Whitebird* and wanted also to experience the joy that was evident in Robinson’s eyes. Robinson takes the little boy by the hand, and while noticing the majestic and sacred glory of the Sun, Robinson asks the little boy what his name is. The boy introduces himself as Jaan Neljapäev from Estonia. From the limited Finnish I know, which is related to Estonian, “neljä” (or “nelja”) means “four” and “päiva” (or paev) means “day”. Therefore, the boy’s name, unbeknownst to Robinson who, we assume, speaks no Estonian, means “day four” or “fourth day”. Interestingly, “Jaan” is the equivalent of “John” who offers the fourth Gospel in the New Testament. Robinson tells him: “—*Désormais, lui dit Robinson, tu t’appelleras Jeudi. C’est le jour de Jupiter, dieu du Ciel. C’est aussi le dimanche des enfants.*” The translation is: “From this day forward, you will be called Thursday, the god of the Sky. This is also the Sunday of children.”^{xvi} The child, therefore, becomes the youth that renews and refreshes

the cycle. Also born metaphorically from the ocean, Jaan is the child of Gaea and Robinson, but Vendredi has sacrificed his presence and has given way for the newcomer.

This novel marks a monumental moment in the history of literature. It is not simply a question of a refusal of conventions for art's sake, but also of a deep, personal adventure in the human heart. The events in the life of Robinson allow him to create both his own exterior world as well as his own interior world. Finally, he ends up understanding the most important things in life, such as the sacred nature of humankind, the sacred nature of Gaea, the individualistic, private, and personal nature of religion and the importance of knowing oneself as a result of the painful process of confronting the dark, hidden recesses of the mind. Furthermore, by re-writing the Crusoe story, Tournier is inviting the reader to re-interpret meaning in his/her everyday life. Writing is a source of creation, but so is reading since meaning is constructed not solely by the writer, but also by the internal mechanics of the mind of the reader: It is a sacred, shared, communal ritual.

ⁱ This attempt at translating the title is a bit more faithful to the meaning Tournier had in mind. The English version is deceptively called quite simply "Friday" and is available through the Johns Hopkins University Press. The original French version, *Vendredi ou les limbes du Pacifique*, is available from *Éditions Gallimard* in Paris.

ⁱⁱ Michel Tournier, Friday (Baltimore: The Johns Hopkins University Press, 1997) 9.

ⁱⁱⁱ Michel Tournier, Friday (Baltimore: The Johns Hopkins University Press, 1997) 55.

^{iv} William Cloonan, Michel Tournier (Boston: Twayne, 1985) 23.

^v William Cloonan, 31.

^{vi} Joseph Campbell, The Hero with a Thousand Faces, 3rd ed. (Novato, California: New World Library, 1987) 59.

^{vii} Joseph Campbell, The Hero with a Thousand Faces, 3rd ed. (Novato, California: New World Library, 1987) 77.

^{viii} David Gascoigne, Beyond the Nouveau Roman (NY: Berg, 1990) 69-70.

^{ix} William Cloonan, 29.

^x Michel Tournier, Friday (Baltimore: The Johns Hopkins University Press, 1997) 57.

^{xi} William Cloonan, 31.

^{xii} An exploration of the novel through the four elements is eloquently discussed by David Gascoigne in Michel Tournier (Oxford: Berg, 1996).

^{xiii} The word for “Friday” in French is “*vendredi*”.

^{xiv} David Gascoigne, Beyond the Nouveau Roman, Ed. Michael Tilby (NY: Berg, 1990) 72.

^{xv} Michel Tournier, Vendredi ou les limbes du Pacifique (Paris: Gallimard) 1998 235.

^{xvi} The English translation departs significantly from the original French and states: “I shall call you Sunday,” said Robinson. ‘It is the day of the resurrection, of the youth of all things, and the day of our master, the Sun.’ He added, smiling: ‘To me you will always be Sunday’s child.’”

Poetry By Grady McMurtry

AN APISH GOD

Were I a high and mighty God
Who never had to pant and plod
Along one straight and narrow way
I'm sure I'd want to run and play
Across the ordered fields of stars
And scatter them with jolts and jars
Then swing upon the chandeliers
Of clustered suns, to tweak the ears
Of other Gods who might be nigh
Within the vast and empty sky.

Then, where these chandeliers are hung,
Down from the arching rafters swung
That roof the curving universe
I'd stop awhile and there converse.
With much ado and apish wit
I'd seat myself and there I'd sit
To state my views and eloquize
With those who would philosophize
Upon the broad celestial view;
Or pitch a bit of apish woo.
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CYCLOPS

Into a bowl of deepest night it peers
And probes the utmost reaches of the vast
Eternal marches of the suns - to cast
With esoteric glyphs the path of years.

Steel forg'd prongs grip fast the adamant,
And jumbled crags of charred obsidian
Strew close the base where - twined ophidian -
The space washed girders gleam and twist aslant.

And to this rock - this death-bound airless world -
It seems the tomb of Gods whose questioned Why
Has stripped them of their lone divinity

Come strange marked men who seek a knowledge furl'd
In deeper space - who train this monstrous eye.
To gaze forever. On infinity.

One World or None
by Grady L. McMurtry

The craters on the other side of the Moon have become vast, teeming arsenals. On their flame seared firing grounds stand rows of gleaming projectiles poised to blast high into space and then to come rocketing down through the night sky of Earth like a shower of vengeful meteors. Their objective is a point deep in the crust of the planet where the simultaneous fission of their atomic war-heads will cause earthquakes that engulf the subterranean cities of warring nations. Thus vengeance follows retaliation until the very air of our little world has become so radioactive that nothing can live and, as the last strongholds of our boasted civilization crumble into dust, so does Mankind become only a promising memory on the dark scroll of the ages. Wars have always been destructive but never before has the future of our race been threatened. We can meet this menace in two ways; we can fight a war, and die in the atom shattered wrack of an insane world, or we can fight a peace. When we mobilize for war we throw everything we have behind our effort, and no nation can stand against us. Let us mobilize for an aggressive peace and no nation will stand against us.

The weapon of War is Ordnance; the weapon of Peace is Education. We must educate. The film industry is our secret weapon in the arsenal of peace. By means of their productions men of all languages can visualize the effects of an atomic war, and equally they can see the effects of an atomic peace. It must be understood by everyone that atomic fire is a slave as well as a tyrant. Like Alladin holding the power of the Genii in a Lamp, so will the engineer of tomorrow hold the power of the atom in nuclear energy plants.

To explore the possibilities of atomic power for peace let us suppose that one of the major Hollywood companies has released a production, Space Tides, which we are previewing. As the scene opens we find ourselves standing on the flight deck of a great space ship that is driving into the scattered edge of the galaxy. The myriad stars are cold and diamond hard against the black emptiness of space. Streaming out behind us come other speeding ships, sleek greyhounds of the stellar deeps. Our destination: Polarion, last outpost of the Galactic Fleet, to which this expedition is returning with a report on the "weather" conditions in those immense empty reaches between the galaxies. Space ships that travel at the speed of light are subject to the great gravitic storms that roar between the suns as the galaxy slowly wheels across the heavens. Polarion is a city with a crystal dome, one perfect jewel set on the rim of a black, airless rock revolving around a giant red sun. Through its cargo ports pass the merchant argosies of many worlds laden with the commerce of the suns. Here we see the space-tanned mariners of many races stretching their legs as a change from the more confining metal decks of their ships. In air conditioned vaults far below the city giant banks of calculating machines have integrated the meteorological report, and now a solitary cruiser slides out through the air locks and sweeps majestically upwards and out. The pilot caresses the keys of his console control board; the navigator feeds the course data into the sidereal computer; the engineers stand by the atomic pile in the engine room, and, when all is in readiness, the Captain of the ship pushes the little metal stud on a small black box prominently stenciled INFINITY

DRIVE. The men at their posts feel a twisting lurch as the ship wavers and then streams out in a vast arc that will intersect the course of the nearby galaxy somewhere in the depths of space.

For our purposes this movie can end right here for it has illustrated the point. The conquest of space must be a common effort. No one nation can raise Mankind to such a peak of achievement by its own genius. We have only this one planet from which we can send our space ships rocketing out to the Moon, to Venus, Mars, Mercury, Neptune, Saturn, Jupiter, and when we have exploited the resources of this planet we must turn elsewhere for our raw materials. We must mine the red deserts of Mars for iron; we must survey the tidelands of Venus for oil; we must colonize the planet-sized moons of Jupiter when the Earth has become too crowded. We can only do this if all nations are united in a common government with sovereignty for none and freedom for all.

As long as we have the projector set up we might as well run off another reel, another visualization of the progress possible under the Pax Atomica. This time our scene of action has rolled back from the rim of the galaxy to the family of stars nearer Earth. Our immediate interest is a group of young colonials inbound from Fomalhaut aboard the Shuttle. For two weeks they will be soaking in the golden sunlight of the blue skies and green hills of the Mother Planet. When Sol himself is a blazing glory against the diamond dust of the Milky Way, the vacationers step into the small escape craft that will ferry them to Earth, for the Shuttle is merely a series of gigantic space barges that has been set in vast, looping orbits between certain of the nearer stars as a convenient schedule for passengers and freight. As they come racing in under the Moon the visitors have time for a quick glimpse of its ancient, pockmarked face before the great, green Earth comes rushing up at them and they find themselves suddenly slicing in through its atmosphere. After circling the planet once they come skimming in for a landing at the base of a mountainous skyron, a gigantic cylinder of a city thrusting its great domed head up into the lower reaches of the stratosphere. Overhead pass streams of traffic as the commuters from the surrounding countryside and the flagships of many nations pass to and from this great center of commerce that men call Nuyork. Some of these skyrons are centers of government, other specialize in education, research, and entertainment. All of them are self-sustaining units in the atomic powered economy of Imperial Earth. All of them have been made possible by a combination of electron strengthened metal and gravitic nullification support, the products of atomic science applied to engineering physics.

Peace, as a concept, is entirely negative since it merely implies the cessation of action. The positive approach to Peace is to establish a definite goal, the attainment of which will insure a period of tranquility. Unity was achieved when the United Nations had a common enemy, and was lost when that enemy disappeared. Unity will be regained when the United Nations again have a common goal. This goal must be extra-terrestrial in nature, because as long as we have only this one small world to fight over, we will fight each other. It is perhaps unfortunate that one of the other planets in the solar system is not inhabited, for alien hostility would be a more than adequate incentive to unification. Since this incentive which would assure a world government is not available, an adequate substitute must be found. The conquest of space is the only common goal in which all

men can submerge their differences. "To unite a divided nation, invoke an outside power" is one of the oldest axioms of statecraft. Our world is like that divided nation today, and we must have an enemy that is outside our own petty interests before we will unite to conquer. The rewards of this conquest will be twofold, the consignment of the material wealth of the other planets to Earth, and the union of all nations under one flag, that of the United Nations.

Before such a goal can be agreed upon, however, it must be presented to these nations of the world, and the best method of presentation, one that everyone understands, is that of visual representation, i.e., the motion picture. Nor is this contemplated as a gift for sweet charity's sake. It need hardly be mentioned here that people will pay, and pay well, for the privilege of being educated in this manner if the emphasis is on producing a good picture. As for source material, the subject matter is not even limited by the sometimes stereotyped imaginations of script writers. We can start off with the war films; rocket bombs, submarines, desolated cities, and great clouds of radioactive gases that destroy all life as they swirl and drift across the continents. These should be followed by the films depicting the glories of peace, with giant skylons for commerce and trade, the open countryside for homes and parks, the Lunar bases with great space ships taking off for the far planets, the colonies on worlds that circle the nearer stars, and the outposts on planets halfway across the galaxy. This is the broad, general outline. We must first convince those nations who are politically aggressive that no one can win an atomic war; we must then give them an incentive to unite for an atomic peace.

There is no reason to suppose that any of this will be less lucrative than Hollywood productions usually are. The old formulas that have made money for years are always applicable: the war theme, exploding comets in the deep night sky as space-borne fleets maneuver; the adventure theme, exploring the lost cities of Mars, or building pressure domes under the sea-thick atmosphere of Jupiter; the triangle theme, boy meeting girl on a vacation cruise around the rings of Saturn; the gangster theme, piracy in high space, or smugglers trying to run the Space Guard blockade; and the murder mystery -- who left Mr X to fry like a mackerel on the sunward side of Mercury? All of these are merely the old stand-bys transplanted to new backgrounds and therefore capable of much greater variety in presentation. In one respect the only real difference between the old and the new is this new background. The mere visualization of the riches to be had for the taking by those who have the courage to pioneer the way should be a powerful inducement to the conquering of the space barrier. California's Gold Rush will look like a gathering of the clan compared to the scramble to stake out the uranium mines of Mercury unless we have a unified form of control.

Our purpose must be to bring the glory of the stars into the hearts of men, not to produce a few shoddy pieces of glitter and tinsel. The films that are to sell the idea of world unity through concerted action towards a common goal must be the best that can be produced. Hollywood has the industrial capacity and the film making technique for such an assignment, but whether or not it has the imagination and the moral integrity that is necessary to complete the job remains to be seen.

The nations of the Earth must have an incentive to attain unity. This incentive can be supplied only by a common goal, not some undefinable idea of Peace, and this common goal can be best presented through the medium of motion pictures. Whether from the point of view of making a profit or from the long range concept of Peace for ourselves and our posterity, it is definitely good business for private enterprise to sell the idea of world unity. We must have One World or we will have none.

Note: This particular six page typescript is found amid other essays which date from Grady's senior year at UC Berkeley on the G.I. Bill, circa 1947 e.v. It was probably written for submission in classes that he was taking, mainly in the Political Science department. ... Regarding the 'Hollywood production' titled 'Space Tides', this is based on a lengthy sci-fiction poem written by Grady. ... In a letter to Aleister Crowley dated September 2nd 1943 Grady writes - "... here is a fragment that may give you some idea of what I mean by 'around the bend'." Here Grady is referring to an earlier comment that he made in the letter when discussing some of his poetic theory. The poetry fragment begins, "As men marooned, On racing meteors have gazed, With fevered eyes - their brains attuned, To dusky phantoms on the glazed, Backdrops of stars - in dream they see, The sleeting comets crash and burn, And gaunt ribbed worlds flap hopelessly, About a guttered sun." These verses, although unidentified here, would later be slightly altered and incorporated in a poem titled Space Tides: A Prophecy. All future versions of this poem remain 'undated' but we know that it was begun around this period in Grady's life.

Operative Rune Magick

Do what thou Wilt shall be the whole of the Law.

This article is about operative Rune Magick. It assumes that the reader is already familiar with some of the history of the Runes and the shapes, meanings, and phonetic values of the individual runes of the Elder or Common Germanic Futhark. For those who are unfamiliar with the Runes, there are a variety of sources on the internet and in books that can be utilized by the aspiring rune magician. The author would suggest first and foremost, first hand sources like the Rune Poems, which are all public domain and can be found online. Some excellent second hand sources dealing with Rune Magick are written by authors like Edred Thorsson (AKA Dr. Stephen Flowers), Valulfr Vaerulsson, and Jan Fries.

Throughout this article, the pronoun “he”, “him”, or “his” is used instead of “he or she”, “him or her”, or “his or hers”. This isn’t done to express preference towards one gender or the other. It’s done only for ease of reading.

The Runes, while most people who know anything about them see them as just a form of writing or a method of divination, are also a potent and extremely versatile form of magick. Arguably, magick was their primary purpose, having existed in a mostly illiterate culture with only two debatable pieces of evidence for them having ever being used for divinatory purposes during the pre-Christian period; one historical, from Tacitus' Germania, and the other literary, from Orknejinga Saga.

At it's heart, Rune Magick is simple, but can be made as complex as the magician sees fit. The best example of the formula for Rune Magick comes from Egil's Saga:

Then Bard went up to the queen and told her that this man [Egil] was bringing shame on them, always claiming to be thirsty no matter how much he drank. The queen and Bard mixed poison into the drink and brought it it. Bard made a sign over the draught and handed it to the serving woman, who took to Egil and offered him the drink. Egil took his knife and stabbed the palm of his hand with it, then took the drinking horn, carved runes on it and smeared them with blood. He spoke a verse:

I carve runes on this horn,
redde words with my blood,
I choose words for the trees
of the wild beat's ear-roots;
drink as we wish this mead
brought by merry servants,
let us find out how we fare
from the ale that Bard blessed.

The horn shattered and the drink spilled on the straw.

-Egil's Saga, chapter 44

From this passage, we can discern a very simple formula for Rune Magick:

- 1) Carve (or rist) the runes.
- 2) Blood the runes.
- 3) Define Will and further charge the runes with an incantation (or galdr).

This is the formula that is used for the majority of Rune Magick from the simple methods of the Sagas to the more elaborate methods of modern rune magicians like Donald Tyson and Edred Thorsson. They don't necessarily have to be in this order and in some cases all the steps aren't even present as individual components, but Rune Magick operations can be successful as long as they are all present in some way. This is the key to the versatility of Rune Magick.

First, we will cover the first component of Rune Magick operation: Risting the Runes. To rist a rune means, in essence, to give the rune its shape. The shape of the rune is one of the three things that define a rune, the other two being its phonetic value and the mystery behind the rune. The word "rist" means literally "to carve" in Old Norse and it's etymologically related to the Modern English word "write". Carving was historically and still is the most common way to rist the Runes, but they can also be written or drawn like any other sigil.

The material onto which the Runes were carved in the above example from Egil's Saga was a drinking horn, but like almost everything else concerning Rune Magick, a rune magician's options are endless. Wood was used historically as was stone or bone. These materials make good runic talismans. Parchment or paper can also be a suitable medium on which to rist the Runes. These materials can be used to make short-term talismans, but a rune magician is better off using these materials if he plans on burning the rune he has risted at the climax of an operation as one would in other forms of sigil magick. Runes can also be carved onto candles, the color of the candle corresponding to the goal of a given operation. A runic candle is burnt in its entirety to achieve its intended effect.

There are also a variety of ways in which the Runes may be risted. A single rune may be risted in a Rune Magick operation. The first rune Fehu (from the Elder or Common Germanic Futhark), for example, would be an ideal rune to use in an operation whose intended goal is the acquisition of money. However, a rune magician would be wise to heed these words when working with Fehu:

Money is the strife of kinsmen
and the beacon of the flood-tide
and the path of the grave-fish.
-The Old Icelandic Rune-Poem

Gold causes the strife of kinsmen;
the wolf is reared in the woods.

-The Old Norwegian Rune Rhyme.

These two passages hint at the mysteries represented by Fehu (another of the three things which make a rune what it is). It is clearly stated in both the Old Icelandic Rune-Poem and the Old Norwegian Rune Rhyme that money can cause problems in the family, therefore, it could be logically reckoned that using Fehu alone in a Rune Magick operation whose goal is the acquisition of money could result in a number of misfortunes. Some examples might be that the rune magician inherits the money he desires from a dead family member or that he suddenly finds himself besieged by a horde of second and third cousins he's never met asking him for money.

We can overcome the unwanted aspects of a particular rune by using another rune. Wunjo, for example, would be perfect to stay the familial strife that could result from a Fehu operation. We can combine Fehu with Wunjo in a number of ways. We could use both Fehu and Wunjo in a runic formula or we could create a bind-rune using the two runes. A runic formula is simply a combination of runes used in a Rune Magick operation. They could be carved or written together on any material. A bind-rune is a sigil made by combining the shapes of two runes.

Runic formulas and bind-runes can also be used to specify a goal in a Rune Magick operation. The horse rune Ehwaz, for example, could be used if the money desired is supposed to be used to buy a car or make a car payment.

In addition to runic formulas and bind-runes, the Runes can also be used to make written requests, statements of intent, or prayers instead of mundane writing.

The risting of the runes is often the first step in a Rune Magick operation as long as no initial banishings or invocations are used. It is also the most important step.

The next component of a Rune Magick operation is the bleeding of the rune. Despite its name, this step might or might not involve actual blood depending on the Will of the individual rune magician. Sometimes, the bleeding of a rune is combined with the risting of the rune. For example, if the rune is risted using red ink or paint. The representation of blood is still there. Dragon's blood resin may also be used. However, it is the opinion of most rune magicians that blood be used because blood charges the rune with vital energy to empower the operation. It is for this reason that sexual fluids may also be used in place of blood. The point is that the rune be blooded, either literally or representatively.

The next component of a Rune Magick operation is galdr, or incantation. The word "galdr" means "incantation" in Old Norse. It also means "Magic". This goes to show how important galdr is in Rune Magick. Galdr further defines the Will of the rune magician and further empowers the operation. Galdr, like almost all other aspects of Rune Magick, can be performed in a variety of ways.

A common way to perform rune galdr, seen in many manuals on Rune Magick, is to utilize the phonetic value (another component of what makes a rune what it is) of a rune. Using Fehu as an example again, this kind of galdr might be:

fffffffff
fa fe fi fo fu
af ef if of uf
fffffffff

or...

Fee fi fo fum. I smell the blood of an Englishman. Be he alive or be he dead, I'll grind his bones to make my bread.
-Jack And The Beanstalk.

Another way to perform a rune galdr is to simply vibrate the name of the rune in the same way one would a mantra or god-name. This can be done for a predetermined number of repetitions (three times or nine times, for example) or it can be repeated like a mantra until gnosis is achieved.

A third way to perform rune galdr is through poetry. This is the method of rune galdr used in the above example from Egil's Saga and is the most common method used throughout the Sagas. An example using Fehu for the acquisition of money might look like this:

Fehu, Fehu, find my fee.
Financial freedom, come to me.

Skaldic poetry in the Old Norse tradition used both rhyme and alliteration. Alliteration, in this case, is more important because Fehu makes an "F" sound. A poetic galdr may be said once, a prescribed number of times, or until Gnosis is achieved. It may be recited, chanted, or sang. As with many other aspects of Rune Magick, the rune magician is given many options.

These three methods of rune galdr can be combined in any way (see the above example from Jack and The Beanstalk). What they all have in common is that they all utilize the phonetic value of the rune, which again, is one of the things that make any given rune what it is.

The three components of Rune Magick can be used with or without initial banishings or invocations. It is up to the individual rune magician how simple or complex he makes his Rune Magick operations. However, the author of this article can say from experience that the three components are all that are needed for successful Rune Magick.

In conclusion, the Runes are not only a method of writing or divination. They are a potent and versatile form of Magick. As this article has shown, the options that a rune

magician has when using Rune Magick are nearly inexhaustible though they stem from only three components. Hopefully, this article will both dispel some misconceptions about the Runes and inspire a few aspiring rune magicians to take up the Runes.

Love is the Law, Love under Will.

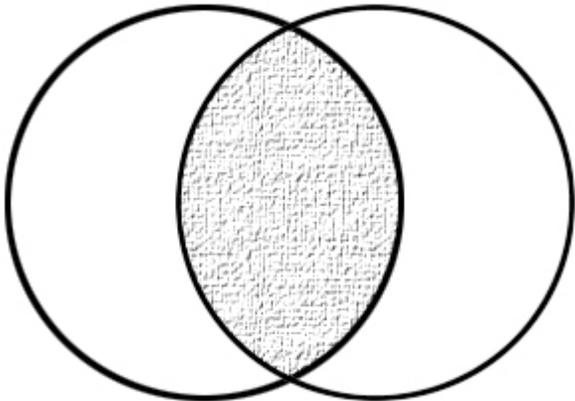
Frater A.'N.'

Sacred Geometry and the symbolism of the feminine

By Soror O.V.

The symbolism of the circle, vesica pisces, cone and hyperbola repeats itself often in occult literature, and has been significant to many different cultures throughout time. A very basic understanding of this symbolism is essential in the undertaking of occult knowledge.

The Vesica Pisces, also called the Mandorla, is the almond shaped area resulting from the partial overlap of two circles.



It is a yonic symbol, "vessel of fish". Mystically it represents the external universe. The figure of the Vesica Pisces encompasses the ascending and descending triangle, thus it also represents the union of man and woman. The symbol of the ascending and descending triangles also describes the Hexagram of Air used in operations of

ceremonial magic, the hexagram attributed to the human and the divine and therefore this conjunction is an expression of the Great Work.



The circle represents the literal universe which is limitless and infinite and therefore balanced. As one of the primary feminine signs, the circle has been a consistent symbol throughout time in almost every culture and tradition. The circle is associated with the idea of or protected or consecrated space, the center of the motherland, ceremonial space where all participants are equal. Being itself inclusive, it represents the universe in whole. The circle stands for the absolute, or the state of absoluteness. The deepest interpretation of the circle is that its center is everywhere- its circumference is nowhere.¹ The center, equally itself, is the first potentiality of space and time and all that can evolve thereof.

The absolute circle concentrates every idea of space and time, rather Absolute space and time, or Duration. The perfect kind of space is a sphere or globe, as it is the perfect man, or woman. The circle can be both a symbol of the macrocosm and the microcosm. The circle also has no end and no beginning, making it fit as a sign of eternity, eternal time, duration; time as we are able to perceive it. Thus the circle expresses the symbolism of eternity and the cycles of time, important in ancient and modern astronomical calculations. The terms "wheels", rings, rounds, planetary revolutions and chains are also synthesized in the simple glyph of the circle.

The hyperbola is defined as a curve by a plane that cuts a cone in a direction parallel to its axis, or so that the plane makes a greater angle with the base than the side of the cone makes. Mystically it represents the corporal and sense-dependent universe and its concurrent equivalents.

The hyperbola was attributed to the "three veils of the Negative" by Crowley in the Book of Thoth. Hyperbolic functions describe two disjunctive curves, similar and opposite in direction.

The curve of the hyperbola is unlimited in extent, and distinguishes a space inside a curve from one outside of it. This "inside" and "outside"

is suggestive of the 0=2 formula. The hyperbola also can be seen as the two curves of the glyph of the astrological sign Pisces.

In the appendix of *Magick*² (Book 4) it states: "Truth" is the necessary relation of any two things; therefore although it implies duality, it enables us to conceive of two things as being one thing such that it demands to be defined by complimentals. Thus, an hyperbola is a simple idea, but its construction exacts two curves."

Simply put, the hyperbola can represent the expanse of space, or the tiniest space between the particles of matter.

The cone represents the amplifying and concentration of any idea, it also represents the cup, or the understanding. The conic shape was one used to illustrate many ancient Goddesses. The cone can be seen as modification of the triangle, which is inclusive of many meanings including the descending of spirit into matter. It is certainly plain to observe that the cone is a feminine shape that can be associated with anything which the triangle and the cup is generally associated with.

¹Liber AL vel Legis, ch. 2 vs. 3 "In the sphere I am everywhere the center, as she, the circumference is nowhere found."

²Aleister Crowley, *Magick*

PART ONE: the history of the I-Ching or the Book of Changes

In Chinese Literature four holy men are cited as the authors of the Book of changes: Fu Hsi, King Wen, his son the duke of Chou, and Confucius.

Fu Hsi is a legendary figure representing the era of hunting and fishing and the invention of cooking.

The fact that he is designated as the inventor of the liner signs of the Book of Changes means that they have been held to be of such antiquity that they antedate historical memory.

Popular myth of this is found in the story of the fisherman Fu Hsi that was pondering the universe and found the tortoise with the 8 trigrams on its shell giving him an epiphany of the methods of mystical allegorical change.

According to general tradition the present collection of 64 hexagrams originated with King Wen, the progenitor of the Chou dynasty. He is said to have added brief judgments to the hexagrams during his imprisonment at the hands of the tyrant Chou Hsin.

The text pertaining to the individual lines originated with his son the duke of Chou. Together the text of the hexagrams and of the lines formed the document called at the time Chou I or the changes of Chou. This was the status of the book at the time Confucius came upon it. In his old age he gave it intensive study and eventually wrote the great treatises called T'uan Chuan.

Among the followers of Confucius it was Pa Shang who spread the knowledge of the book of changes after the sage passed.

Literatures of study on the I Ching grew up around this following over the years and are to be found in the document called The Ten Wings of the I Ching. This document is of great importance to the serious student and is suggested for greater study to all interested.

The text of the Book of Changes became muddled and cloudy over the next 100 years or so and the great task of clearing away all the rubbish to get back to heart of it fell to a wise and great scholar named Wang Pi, he wrote about the book of changes as a book of Wisdom and Morals for man to live by instead of its earlier use as an oracle, through this interpretation the philosophy of statecraft developed into Asian government and still holds somewhat to this day. Over the next few centuries the book of changes went back to a form of oracle studied by Chu Hsi who wrote a precise and short commentary on it as a form of divination. From him we derive the method of using coins instead of the yarrow sticks. The last great commentary to affect the interpretation of the I Ching was arranged in the K'ang Hsi period: it presents the texts and the wings separately and includes the best commentaries of all periods. This the arrangement that modern times use usually in the study of the I-ching and is also the one I use personally in my study.

Discussion of the Tri-grams - shih yi

(Show diagram of the 8 trigrams and their meanings)

Chapter one:

In ancient times the holy sages made the Book of Changes thus: They invented the yarrow-stick oracle in order to lend aid in a mysterious way to the light of the gods. To heaven they assigned the number three and to earth the number two; from these they computed the other numbers. They contemplated the changes in the dark and the light and established the hexagrams in accordance with them. They brought about movements in the firm and the yielding, and thus produced the individual lines. (Excerpt from shih yi)

This first chapter refers to the Book of Changes as a whole and to the fundamental principles underlying it. The hexagrams, consisting of six lines each, are, so to speak, representations of actual conditions in the world and of the combinations of the light-giving, heavenly power and the dark, earthy power that occurs in these situations.

Chapter Two:
Part 1

Heaven and Earth determine the Direction.
The forces of Mountain and Lake are united.
Thunder and Wind arouse each other.
Water and Fire do not combat each other
Thus are the eight trigrams intermingled.
(excerpt from shih yi)

This second chapter refers to a very ancient saying. The eight primary trigrams are named in a sequence of pairs that according to tradition, goes back to FU HSI, that is to say, it was already in existence at the time of the compilation of the Book of Changes under the Chou Dynasty. This pairing is called the Sequence of Earlier Heaven, or the primal arrangement.

(Show the diagram of the Primal Arrangement)

In this arrangement Chien (heaven) and Kun (earth) determine the north-south axis. Then follows the axis Ken-Tui (mountain and lake). Their forces are interrelated in that wind blows from the mountain to the lake, and the clouds and mists rise from the lake to the mountain. Chen(thunder) and Sun(wind) strengthen each other when they appear as they do in the physical world, and Li(fire) and

Kan(water) are irreconcilable opposites in the physical world however in the archetypical relationship their effects do not conflict ; on the contrary they balance each other.

Part 2

Thunder brings about movement,
Wind brings about dispersion,
Rain brings about moisture,
The Sun brings about warmth,

Keeping Still brings about Standstill,
The Joyous brings about pleasure,
The Creative brings about rulership,
The Receptive brings about shelter.
(Excerpt from shih yi)

Here are the forces for which the eight trigrams stand, presented in terms of their effects in nature. The first four are referred to by their images, the last four by their names, because only the first four indicate in their images natural forces of nature at work throughout all time, while the last four point to conditions that come about in the course of the year.

Within the Primal Arrangement the forces always take effect as opposites.
Thunder, the electrically charged force, awakens the seeds of the old year.
Its opposite, the wind, dissolves the rigidity of the winter ice.
The rain moistens the seeds, enabling them to germinate, while its opposite, the sun, provides the necessary warmth.
Hence the saying that "water and fire do not combat each other"

Now comes the backward moving forces.
Keeping Still (mountain) stops further expansion; germination begins.
Its opposite, the Joyous (lake), brings about the joys of the harvest. And finally there comes into play the directing forces:
The Creative (heaven), representing the great law of existence.
The Receptive (earth), representing the shelter of the womb (earth).

Part Three:

God comes forth in the sign of the Arousing; he brings all things to completion in the sign of the Gentle (wind); he causes

creatures to perceive one another in the sign of the Clinging (fire); he causes them to serve one another in the sign of the Receptive (earth).

He gives them joy in the sign of the Joyous (lake); he battles in the sign of the Creative (heaven); he toils in the sign of the Abysmal (water); he brings them to perfection in the sign of Keeping Still (mountain).

(Excerpt from shih yi)

Here the sequence of the trigrams is given according to King Wen's arrangement, which is called the sequence of Later Heaven, or the Inner-World arrangement.

The trigrams are taken out of their grouping in pairs of opposites and shown in the temporal progression in which they manifest themselves in the phenomenal world in the cycle of the year.

Chapter Three:

Now we shall deal with the symbols of the trigrams separately and present the symbols with which they are associated.

First the attributes-

The Creative is strong.

The Receptive is Yielding.

The Arousing means movement.

The Gentle is penetrating.

The Abysmal is dangerous.

The clinging means dependence.

Keeping Still means stand-still.

The Joyous means pleasure.

Now the symbols-

The creative acts in the horse/dragon.

the receptive in the cow.

the arousing in the dragon.

the gentle in the cock.

the abysmal in the pig.

the clinging in the pheasant.

keeping still in the dog.

the joyous in the sheep.

Excerpt from shih yi)

The creative is symbolized by the horse (although there are variants in which it is symbolized as the dragon), swift and tireless as it runs. The receptive by the gentle and docile cow. The arousing, whose image is thunder, is symbolized as the dragon, which soars into the stormy sky.

(seen by the strong line pushing upward below the two yielding line.)

The gentle, the penetrating, is symbolized by the cock, times watchman, whose voice pierces the stillness giving a gentle movement in the symbols.

Water is the image associated with the abysmal and the pig is the one that lives in the mud and muck of water.

In Li (fire), the clinging, brightness, has originally the image of a pheasant-like firebird in the myths and legends of east Asia.

The dog, man's faithful animal, is associated to ken, keeping still, whose image is a mountain.

The joyous is now linked with the symbol of the sheep. You can see the 2 parts of the yielding line as the horns of a sheep.

PART THREE - DISCUSSION OF THE HEXAGRAMS

Underlying principles:

In the Book of Changes a distinction is made between three kinds of change: nonchange, cyclic change, and sequent change.

Movement and rest have their definite laws; according to these, firm and yielding lines are differentiated.

Nonchange is in the background, as it were, against which change is made possible.

The two cardinal principles of all existence are then symbolized in the two fundamental hexagrams of the book of changes, THE CREATIVE and THE RECEPTIVE.

Although this is a dualism the two principles are united by a relation based on homogeneity; they do not combat each other but rather compliment each other. The difference in level creates a potential by virtue of which movement and living expression of energy become possible.

The firm, or yang, which is symbolized by a unbroken line, is designated as the principle of movement; as the yielding, or yin,

which is symbolized by a broken line, is designated as the principles of rest.

Each place within the hexagram is also designated as a strong or a weak position so that now we have a great multiplicity of possible situations.

The hexagrams of the Book of Changes are representations of earthly phenomena. In their interrelation they show the interrelation of the events of the world. When we consult the oracle our actions are set in order and the superior man contemplates the images and judgments to assess his path.

In each description of the 64 hexagrams there is three parts:

The judgment: which gives advice on what the superior man should do in the given circumstance. the judgments takes its scenery of allegory from the movements and positions of the lines itself, and the feelings of the sages of old are found within the judgments.

The image:

The image is found within the symbolism of the trigrams and their position to each other in the hexagram. by studying closely to the workings of natural forces of nature the superior man may see how nature works in relation to his query and can make superior decisions in accordance with the natural Tao of things.

An example of this can be seen in hexagram 32 Duration, Thunder (trigram CHEN -THE AROUSING, THUNDER) and Wind (trigram SUN -THE GENTLE, WIND) the image of duration.

Thus the superior man stands firm and does not change his direction.

the lines :

the allegory of the lines and the lessons within are specific directions for the person seeking the oracle to note which change will happen and how to deal with that change in a superior manner so that missteps and pitfalls are avoided or at least minimized in its undertaking. most of the symbolism of the lines are taken from "The Time" of the change (i.e. decrease or growth) or from the occupying "places" of the lines within the hexagram.

this is all very convoluted and complex and deserving a life of study but I will try and go over the basics of it:

the time :

hexagrams of the times of emptiness/fullness are :

T'ai/peace

P'i/standstill

Po/splitting apart

Fu/return

hexagrams of the times of action are :
Sung/conflict
Shih/the army
Shih Ho/biting through
I/providing nourishment

hexagrams of the times of natural law are :
Lu/treading
Ch'ien/modesty
Hsien/influence
Heng/Duration

Hexagrams of the times of symbols are :
Ching/The Well
Ting/The Cauldron

The Places:

The places occupied by the lines are differentiated as superior and inferior, according to their relative elevation. As a rule with the places the lowest line and the uppermost are not taken into consideration whereas the four middle lines are active within the time.

From these two the sages were able to scribe a appropriate allegory of change and parable to the hexagram lines and the action/inaction a superior man must take in accordance with the question asked.

PART FOUR - HOW OBTAIN THE ORACLES

There are many ways to obtain the hexagrams of the I Ching, but today we will discuss the main three ways I use.

Yarrow Sticks:

Originally stems from the reed like yarrow plant were first used in the obtaining the oracle of the I Ching. Many different versions of this method were also used as well but I will go into the version I am most familiar with.

First we must know some important factors which are
a stable yin line is equal to the number 8
a unstable or moving yin line is equal to the number 6
a stable yang line is equal to the number 7
a unstable or moving line is equal to the number 9

now we take our 50 yarrow sticks of even length and bundle them together between both hands and think of the question or problem we want the advice of the oracle to deal with.

Next we take only one yarrow stick out and place it between our index and median finger of the right hand and then put the bundle together on the ground.

Using the stick between the fingers we then split the sticks into two piles. we then discard the left hand portion and then use the yarrow stick again to split the right pile and then discard the left again. Continue with this method randomly splitting the piles until we have in the last pile a bundle of sticks ranging between the numbers of 6 to 9

The number of sticks left will tell us what the line will be either yin/yang moving/stable.

The Coin Method of Chu Hsi

The method of using three coins stems from the scholar Chu Hsi is still the most popular method of obtaining a oracle, it is also the reason most people who consult the book of changes call it by the term of throwing a oracle.

This method is optimal because it requires only 3 coins instead of 50 sticks.

To use this form of oracle one must know these factors:

"heads" is equal to yin

"tails" is equal to yang

2 heads and one tail is equal to a stable or firm yin line.

3 heads is equal to a unstable or moving yin line.

(when writing it out I always use a (x) between the yin line to show it will move)

2 tails and 1 head is equal to a stable or firm yang line.

3 tails is equal to a unstable or moving yang line.

(when writing it out I always use a (o) in the middle of the yang line to show it will move)

we always write out the oracle with the line at the bottom building the hexagram from the bottom up.

The Method used by A.C.

for this method one must have 6 sticks specially dedicated to the service of the I-ching.

In the sticks I made all the sticks should be painted black with the ends

in yellow. one of the sticks, which is called the movement stick, should have a yellow spot painted on it in the middle of the stick on both sides.

Here is a little story by frater achad osher 583 about AC's sticks and the method of use:

It was during one of his stays at my house in the late seventies that Grady Louis McMurtry (1918-1985) the O.H.O. (Outer Head of the Order) of the Ordo Templi Orientis produced a small leather bag containing the actual sticks used by Aleister Crowley for his I-Ching divination. As I held them I felt sense of overwhelming awe and immediately set upon the task of making my own. There were only six small wooden sticks that were stained very dark. Each was approximately 4 ½ inches long by only a half inch wide and maybe an eighth inch thick at best. One side was left blank and was considered to be the yang or male energy while the other side of each stick had a small groove of maybe a quarter inch wide cut into the middle of each as if to divide the stick to produce the divided or yin energy.

According to Grady, who had actually witnessed Aleister Crowley using the sticks, the method he employed was quite simple. Crowley, with his eyes closed, would slowly shuffle the six sticks in his left hand while concentrating on the question. After awhile he would carefully take each stick, one by one, holding it upright with his right forefinger and upon getting the proper signal he would simply lay it down. He continued this process till all six sticks were laid down in a row. When he opened his eyes he saw either the blank side or the broken side on each stick facing upward. It is important to remember that Crowley considered the first stick that he laid down to be the bottom line.

Crowley also used other methods to obtain a hexagram when throwing his sticks seemed out of the question. One such method is described in his diaries on September 4th 1937. He briefly writes, "Took this (hexagram) by a new method. Stopped in street: first person approaching = line 1. & so on. Two or more in company - the nearest comes first." Although he doesn't state such it could be presumed that if the person was a male it represented a yang line while a yin line was represented by an approaching female.

The method Crowley used to get the moving line with the sticks was remarkable and creative. One method was to simply shove one of the sticks off to the side at a whim to indicate that this stick represented the moving line. Another method he used was obvious by looking at his original sticks. On one of the six sticks the end had been painted with a deep red color similar to the central divided section on the yin side. Once the

sticks had been laid down Crowley would open his eyes and see this particular stick in one of the six positions. Where it lay simply represented the moving line. How Crowley determined the moving line when using approaching people on the street is anyone's guess but it might have been fascinating to watch him 'shove one of the sticks off to a side' at a whim!

One of the least understood aspects of the I-Ching is the actual moving line, or line of Change which is obtained rather easily with Crowley's method. You may ask what is implied by this line? Then armed with that question you can feel secure with the proper knowledge that it often takes sages a lifetime to fully understand the implications regarding the wisdom behind change. So be patient. Here is at least a short cut in obtaining the mundane part of it. It's up to each individual to try to understand further but, to explain simply, we sometimes forget that we might have the choice between what is and what may be. The overall hexagram is the answer obtained when the conscious mind formulates a question, but deep within there is often the possibility of change in the outcome. What we can move to, or change toward is often up to each person. This is the nature of the moving line.

To find out if the answer one seeks has the possibility of change, or is actually 'fixed' is easy. While holding one of the sticks upright, with eyes closed, ask yourself if the answer you are seeking has the fixed quality, or is change possible if you put your mind to it. With eyes still closed lay the stick down. If you produced a broken line the answer is no. The outcome is fixed with little hope of change, or simply put, a broken line means an obstacle with no movement to the opposite side. However, if a solid line appears then there is the possibility of change or movement from one side to the other and you should heed the stick with the black markings when the final hexagram is obtained. Where that stick falls in the relationship to the other five will determine which of the six lines gives you the course to follow.

Grady told me that he personally loved this method of divination and he once wrote that this was because it 'gives you a chance for your Angel to communicate directly through your fingertips.' I agree completely. It's a very good method. I have used my own sticks for many years. I can understand why Crowley wrote that 'he found himself instantly at home with the Yi-King' and consulted the oracles daily for advice and guidance.

Upon first glance the method employed here may seem simplistic but it can produce direct and meaningful insights into any question almost immediately. You must realize this is not the only method which can be used to obtain a hexagram. Some individuals use yarrow sticks while others simply use pennies. If you do some basic research you will find many

other ways of obtaining a hexagram but remember, all methods are valid. The key to divination is that whatever one chooses, be consistent and do not stray from system to system. If you want anything to work you must do it often and become one with the method. However intricately one wishes to elaborate Crowley's system is up to your own personal study of the I-Ching. Employed here is merely the working basics for all beginners as well as those versed deeply in the I-Ching. Like many systems used by Aleister Crowley the foundation is often simplicity with the usage as infinite as the creative mind wishes to take it. The above is of course only a brief note in relationship to the complex study required for full divination. I recommend that if a person wishes to use this method they should definitely do some serious study. They will be richly rewarded.

Grady McMurtry always carried Crowley's I-Ching sticks in a small pouch attached to his belt by leather straps. It is with great regret that I learned that the original sticks were accidentally lost one summer night while Grady was partying on a beach near San Francisco. I guess such is fate. At least the new design of what Crowley intended to use for I-Ching sticks remains alive.

In conclusion I personally use the Book of Changes as a form of oracle and also as a form of wisdom on how to become a better person internally and outwardly as well.

Also I must note that the serious student should study these works on the i-ching to grasp a better knowledge of how perfect this method is to life the universe and everything.

The text of I Ching - The Book of Changes

the ten wings:

Shuo Kua - Discussion of the Trigrams

T'uan Chuan - Commentary on the Decision

Hsiang Chuan - Commentary on the images

Ta Chuan - the Great Treatise

Hsi Tz'u Chuan - Commentary on the appended Judgements

Wen Yen - Commentary on the words of the Text

Hsu Kua - Sequence of the hexagrams

Tsa Kua - miscellaneous notes on the hexagrams

works by A.C. on the Iching:

Liber Trigrammaton (official AA material)

Liber 216 - a translation of the book of changes by AC (official AA)