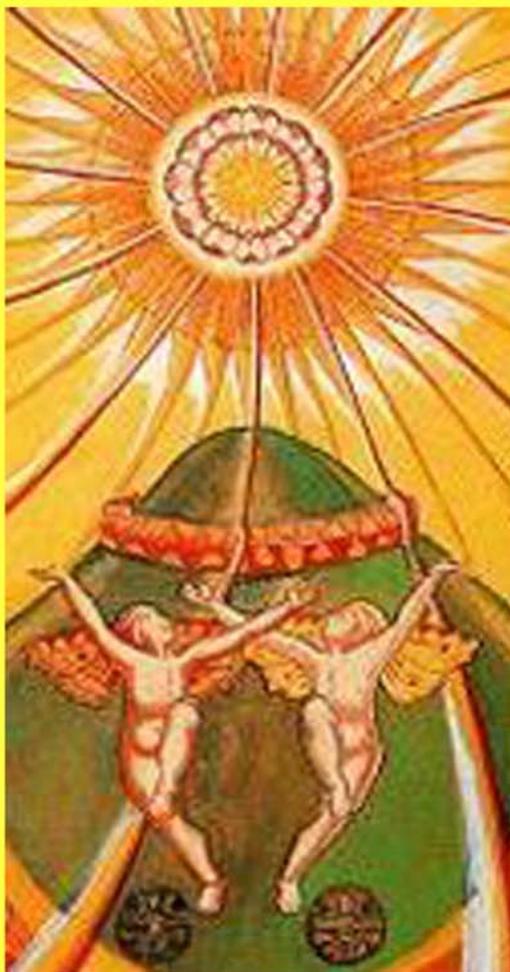


Ophiuchus



volume 16-1, Publication of Sekhet Bast Ra Oasis
Vernal Equinox anno IV-19
March 20, 2011 e.v.



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Ophiuchus submissions are gladly accepted for future issues, to request information about submitting articles/artwork contact: ophiuchus@sekhetbastra.org
To contact Sekhet Bast Ra Oasis email to: master@sekhetbastra.org
The mailing address and location of Sekhet Bast Ra is:
2714 N. Pennsylvania Ave.
Oklahoma City, OK 73107. To leave message: (405) 706-7379
Ophiuchus is edited and compiled by Frater Lazarus and Soror O.V.
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Message From the Oasis Master

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

I hope that this Spring Equinox finds you all well. Sekhet Bast Ra is off to a roaring start with the Supreme Ritual performed by the members on Sunday, March 20th and the start of our 22 Days of Mass that began the same day. This time of year is always special for us as it begins our Thelemic New Year. I am very excited for Sekhet Bast Ra as we celebrate a new year as the past year has shown a wonderful amount of growth in our local body. I firmly believe that the amount of growth we have seen is a direct result of our dedication and commitment to the Law. I would like to offer my thanks to all senior Sekhet Bast Ra members for their hard work in the past year in making Sekhet Bast Ra a beacon of hope and light to all who approach us. Also, I extend a very warm welcome to all our new members. I hope your association with Ordo Templi Orientis and Sekhet Bast Ra is long and fruitful.

We have many events happening in the coming months including a ceremonial magick study group, practical sitting class and another class on astral travels. Please keep your eye on our website calendar for a listing of all public events. I hope everyone will have a chance to make it to our Temple this year.

A big thanks to Soror OV and Frater Lazarus for getting out this issue of O. It is their dedication and perseverance that resurrected our journal from the ashes.

As always, feel free to contact me if you have any questions, concerns or comments.

I hope you all find peace and love in the coming year.

Love is the law, love under will.

In the Bonds of the Order,

Tn Bvchnn

Master, Sekhet Bast Ra Oasis

~ Continuity in the Order ~
by Hymenaeus Alpha 777

It just so happens that I am perhaps the only person who knows the exact story on this. Aleister Crowley's Number Two man in the O.T.O. in the 1940s was Karl Johannes Germer, otherwise known as Frater Saturnus. Karl was a Prussian and a veteran of 5 years service in the German army in War I. He was the typical Dutch Uncle and nobody except Crowley could ever tell Uncle Karl anything. His position in the Order was that of Grand Treasurer General, as I said, the Number two position to A.C. as Outer head of the Order. There is no doubt to his sincerity as a Thelemite. In fact, he was a hero, perhaps a martyr of Thelema in a way, because as a Thelemite and associate of the notorious Aleister Crowley, he was thrown into a concentration camp by the Nazis. (Many of us have forgotten that before Hitler started liquidating the Jews and others, the Nazis had to first eliminate their native German opposition.) Indeed Karl had the sublime experience of the "Knowledge and Conversation of his Holy Guardian Angel" while in a Nazi concentration camp. The fact that due to his "anality" (a fact confirmed by F.R. [Israel Regardie] who, as Crowley's secretary in Paris in the 1920s, had of necessity to read Germer's diaries as they were mailed in.) His "Angel" turned out to be somewhat of a faggot (his advice to myself and others as a result of his experience was, and I quote, "one must allow oneself to be the boy to one's Angel!" — surely a specious application on a universal level to a special situation.) But anyway...

His primary claim to fame as Aleister Crowley and the O.T.O. are concerned, is that for many years while living in New York in the 1940s (where I met him once on my way overseas to England in 1943 and once on my way back in 1945) he was able to transmit — this was known as the monthly transfer — \$200 a month every month for several years to Aleister Crowley who by then was living in England. This money was not, strictly speaking, considered to be A.C.'s living expenses. In fact, there is a rather poignant record that when Crowley was dying in Hastings in 1947, in abject penury so far as earthly goods were concerned, that he had to be reminded that he had several hundred Pounds in a box under the bed. This was the Aleister Crowley Publication Fund. (To relieve your anxiety, yes, he did use some of it out of necessity for medical expenses at or near the end.) The way it came into being was this: There had been a number of O.T.O. Lodges under Crowley's jurisdiction in various English speaking countries in the 1920s and 1930s — in Canada, the United States, Australia, etc.; but these had somehow disappeared — I remember seeing a file of letters from those days and one of the curious things that struck me at the time was their way of addressing each other; "From the valley of Vancouver to the valley of Los Angeles" — anyhow by the late 1930s these had all died out and the only Lodge under Crowley's control was Agape Lodge in Hollywood - Pasadena. I myself was initiated into Agape Lodge when it was still on Winona Blvd. in Hollywood in the late 1930s — but that's another story. I must sometime tell you about Ray Bradbury and the Los Angeles Science Fiction Club. Also about Wilfred Smith and Liber 132... Anyway. The way the Aleister Crowley Publication Fund came into being was that a small number of dedicated Thelemites — Jane Wolfe, Wilfred Smith, Regina Kahl, Ray and Mildred Burlingame, Roy Leffingwell — we really must get the list together some day — were mostly living in the Los Angeles area at the time. Jane Wolfe had been a feature player. Wilfred was an accountant until his association with Crowley became known, whereupon he was demoted to bookkeeper. Roy was a bartender. Mildred was a waitress. Lou [Culling] was a sometime bit player in Hollywood. Regina taught Drama at U.C.L.A. — these people literally went without (passed up that "better house" or that "better car") during the Depression to contribute a few dollars a month. This money was given to Wilfred Smith as the head of Agape Lodge. He would transmit it to Germer, who would put it together with whatever other money he could and see to it that Crowley got \$200 every month. As I said, this went on for years. Obviously Karl Germer was a dedicated man. Crowley died in 1947 e.v. According to the constitution of the O.T.O. (See the "Blue Equinox"), the O.T.O. is an international body and the O.H.O. (Outer Head of the Order) is elected by a convocation of National Heads, i.e. Xth Degree members. However, as there was only one operative Lodge at the time, one here in the United States, special provision had to be made. This was done by Crowley himself who instructed Karl that "a year and a day" following his, i.e. Crowley's death, Karl as Grand Treasurer General of the

Order was to call a convocation of the IXth Degree members of O.T.O. — of which I would certainly have been included, having been elevated to the IXth Degree of O.T.O. by Aleister Crowley himself in London in the 1940s — and this convocation of IXth Degree members would choose a new Outer Head of the Order. I still have my copy of the notice.

Now there is no doubt that Karl Germer would have been elected O.H.O. There was simply no one of stature to oppose him. I was living in San Francisco, using my War II GI Bill at the University of California across the bay in Berkeley, and certainly had no such ambitions. I was much too involved with my own affairs to worry about it. Wilfred Smith had been removed by the strictures of Liber 132. Jack Parsons was out of it due to the investigation — of which I had been a part — into his Babalon Operation. Roy Leffingwell? Ray Burlingame? Wonderful people and dedicated Thelemites; but no one thought of them in terms of Outer Head of the Order. Lou Culling? A joke. That left only Germer. So we went on doing our trip and waited for Karl to call the convocation. You can imagine how surprised we were one day to receive a letter from Karl saying that he was now Outer Head of the Order! What to do? Obviously there was nothing we could do. Karl Germer was the highest ranking member of the Order; short of revolt (no one could imagine that) there was no recourse. I remember that we wrote and talked to each other and wondered why Karl would disobey Crowley's instructions, but it was his karma — we had to let it go at that. True, it was unfortunate that Karl was only de facto O.H.O. instead of de jure O.H.O. as Crowley had meant him to be; but it was no matter. Karl was obviously O.H.O. either way.

Some time in here, 1947 or 1948 e.v., Karl got Crowley's library from England and decided he needed larger quarters; so he bought a substantial house with grounds outside Hampton, New Jersey. Whether he used any of the money from the Aleister Crowley Publication Fund for this no one could ever prove. Anyway, I visited him there several times in 1951 e.v. Later he and his wife Sascha would come to California, and ultimately he bought a two story house outside West Point, which is up in Calaveras County in the gold rush country. By then I was back from the Korean War living in Berkeley, and doing the graduate student trip in political theory at U.C. Later I moved to Sacramento.

Anyway, about this time — the mid 1950s — I came to realize that the Order was dying because Germer wasn't initiating people. So I brought this up in one of my periodic visits up to West Point to see him. His reply, which I have in writing, was that, and I quote: "I consider all that to be the lower magick." Well, lower or not, and human mortality being what it is, you still have to have a supply of new members if an Order is to survive. Besides, to deny true Thelemites the opportunity in their incarnation to become a part of Aleister Crowley's Ordo Templi Orientis is in my opinion a crime. (See the description of grades of the O.T.O. on page 246 of the "Blue Equinox" where the indefeasible right of initiation up to and including the IIIrd Degree is emphatically stated.) So I decided to do something about it. I was just another IXth Degree Indian running around the old O.T.O. reservation; but there was the old problem — I had no money. I had used up my War II GI Bill taking my B.A. in Philosophy, and the only thing I got out of the Korean GI Bill was that they would pay my tuition and buy my books. Stated simply, I was flat broke. Something had to be done. Now at that time, there were still enough survivors of old Agape Lodge living in S. California that, I thought, it was just possible we could get together and say to Uncle Karl: "Look Karl, we love you; we just don't understand you." At least that is what I had in mind. So, by hook or crook I was able to make four trips to S. California — once to Barstow to see Jean Sihvonen (widow of Max Schneider) — twice to see Helen Parsons Smith, who was living in Malibu at the time — and finally I got them all together in the Burlingame's place in Lakewood one night. Brother Montenegro came in and I pulled a chair out into the middle of the room and said something to the effect of, "Well, now that we are all here, let's get started." Whereupon Brother Monty completely blew my mind by grabbing another chair, planting it in front of me and saying, "Grady, you must stop what you are doing and promise never to do anything like it again!" Since what I was trying to do was get the O.T.O. back together again, my agreement was unlikely. Even more unlikely was that nobody had said anything. So I looked around to see what was happening. Jean Sihvonen and Aleister Ataturk MacAlpin and Rhea Leffingwell — the Barstow contingent — were standing behind me over against the wall looking as if they had been frozen in time. On my left,

Ray Burlingame was sitting there smoking a cigarette — he would die of emphysema a few years later — with Mildred sitting next to him and their daughter Layla standing behind them. Were it not for Ray's cigarette smoke, you would have thought they were sculptured in wax! What I was looking for was some recognition that they understood what had just been said. For what Monty had just said to me was that he knew better than I did what my Will was, and no Thelemite can say that to another Thelemite. At that point I had a choice... I could wake them up, point out the impossibility of what Monty had said, and demand backing in my attempt to get Germer to reconsider his policy of "no initiation," or I could recognize that some things have to die before they can be reborn. I chose the latter. I turned back to Monty and said, "Not under any circumstances!" The group broke up in a smattering of small conviviality, and that was the end of that. In later years I would think that perhaps I had made a mistake; that maybe I should have argued it out with them and gotten their backing against Karl. But to what odds? It would have been like winning a battle only to lose the war. I also have correspondence from Germer at the same time telling me about how he knows about my visits to the South and how he knows about the "conspiracies" against him. If I had gotten the S. California people together, Karl would have expelled me from the Order as the head of a conspiracy — just as he expelled Kenneth Grant at about the same time. True, he was not de jure Outer Head of the Order; but, like it or not, he was functioning as Outer Head of the Order. So I took a job in Washington D.C. in 1961 and disappeared for about 10 years.

Karl Johannes Germer died in 1962 e.v. without having made provision for a successor as O.H.O. In his Will he left Aleister Crowley's library in the hands of his wife, Sascha, who was not and had never been a member of the O.T.O. A few years after, the house at West Point was raided by an outlaw gang from Los Angeles calling itself the "Solar Lodge of O.T.O." and much of Aleister Crowley's library was gutted and dispersed. Karl Germer's policy of not initiating new members into the O.T.O. had yielded a bitter harvest. That's why there has been a seeming discontinuity in the Order — why people haven't been able to find viable Lodges of the O.T.O. Karl Germer willed that it be so.

With the publication of the Thoth Deck, however, I came to realize the necessity of activating the documents of authorization Crowley had given me, and of acceding to his plan. Laid out in his letters to me, Crowley said that I would be his Caliph following the death of Karl Germer. Thus, like the Phoenix the O.T.O. rises again. This time the Order is under the aegis of the Caliphate. The criterion of legitimacy is continuity, and this is supplied by the Caliphate letters, and my documents of authorization from Aleister Crowley. Despite silence and suppression, Aleister Crowley's Ordo Templi Orientis remains alive and well and initiating in Berkeley.

Originally From the O.T.O. Newsletter, Berkeley, California
Vol. I, No.2 Autumn 1977, pgs. 3-5

THE MAGUS

By Major Grady L. McMurtry

King Arthur reigns in Camelot
The Zodiac his Table Round
With Merlin Mage and Lancelot
And Fair Diana, crescent crowned.

In groves at night your Golden Cup
By Brother Nemo lifted up
O Babalon the Beautiful!

Sir Palamede the Saracen
Rode forth to slay the Questing Beast
While Parsifal the Paladin
Has found his Wedding, Wine and Feast!

In groves at night your Golden Cup
By Brother Nemo lifted up
O Babalon the Beautiful!

Apr 1961

Sekhet Bast Ra Oasis Astral Travels

Sr. O.V., scribe.

Wednesday November 10, 2010
Sekhet Bast Ra Oasis Temple

Performed by Fr. Lazarus and Sr. O.V.

This ritual was done as an experiment for a public class. There were twelve attendees.

M= Magician, Fr. Lazarus
O= Orator, Sr. O.V.

Ritual commenced 7:30 p.m.
Invocations finished 8:00 p.m.
Scrying commenced 8:05 pm- 9:00.

Ritual was performed without giving the attendees information as to the nature of the ritual. Attendees sat on the parameters of the temple in the south. They were asked to use various methods of scrying as they are comfortable with. Tarot cards, a crystal ball, a dark mirror, and pens and paper were offered to the attendees for scrying.

The temple was set up with the veil of the Gnostic Mass temple closed partially, the Orator on the dais facing west and in a chair, wearing a white robe, holding a bell, a candle on the altar behind the Orator. The Magician, wearing a white robe, stands before the double cubed altar facing east. One candle on the double cube altar, alchemical weapons of the bell, chain, dagger and scourge were upon it as well as a representation of the tablet of Nalvage. Incense also burned on the double cube. The incense was frankincense.

The intention of the ritual was an experiment with an opening for the Enochian Tablet of Nalvage.

Nalvage Ritual by Fr. Lazarus

M – Knock 1-3-3-3-1

M – Lesser Banishing Ritual of the Pentagram.

O – Reads Liber B vel Magi

M – Purification and consecration by Thelemic Formula

M – Lesser Hexagram Ritual banishing from point of Saturn

O – 1st Enochian key

Facing east, the Magician picks up each alchemical element, saying the text for each element and moving deosol around the center alter. The Orator rings the bell with each element as well.

(O rings bell)

M- DAGGER

"THE SUBSTANCE IS ATTRIBUTED TO GOD – THE FATHER.

(O rings bell)

M- CHAIN

"THE FIRST CIRCULAR MOVER, THE CIRCUMFERENCE, GOD – THE SON, THE FINGER OF THE FATHER, AND MOVER OF ALL THINGS"

(O rings bell)

M- SCOURGE

"THE ORDER AND KNITTING TOGETHER OF THEIR PARTS IN THEIR DUE PROPORTIONS, GOD – THE HOLY GHOST."

M – Knocks 1-4

M – L.V.X. Signs and say in the form of Osiris Risen

M- "LO, THE BEGINNING AND ENDING OF ALL THINGS!"

The Magician moves from the center to the east and makes an invoking Pentagram of Air vibrating the name of "LUAS" (O-rings bell) and standing in the sign of 2=9 say aloud:

M - "I AM THE PRESENCE OF THE JOY OF GOD!"

O – "IAD MOZOD ZIR!"

Moving widdershins to the south makes a invoking pentagram of fire vibrating the name of

"LANG" (O-rings bell) and standing in the sign of 4=7 say aloud:

M – "THE MOTION OF GODS POSSIBILITIES!"

O – "IAD BAB ZNA!"

Moving widdershins to the west makes an invoking pentagram of water vibrating the name of

"SACH" (O-rings bell) and standing in the sign of 3=8 say aloud:

M – "THE FACT OF GODS ACTION!"

O – "IAD SOR GRU!"

Moving widdershins to the north makes a invoking pentagram of earth vibrating the name of "URCH" (O-rings bell) and standing in the sign of 1=10 say aloud:

M – “THE DISCORD OF GODS LAMENTATION!”

O – “IAD SER OSFI!”

The Magician moves back to the center and, facing the East, makes the signs of N.O.X. then says aloud:

“GLORY UNTO HIM THAT IS CONCEALED AND GLORY UNTO HER THAT BEARETH THE CUP AND GLORY UNTO THE ONE THAT IS THE CHILD AND FATHER OF THEIR LOVE.

GLORY UNTO THE STAR AND GLORY UNTO THE SNAKE, AND GLORY UNTO THE SWORDSMAN OF THE SUN.

AND WORSHIP AND BLESSING THROUGHOUT THE AEON UNTO THE NAME OF THE BEAST, FOURSQUARE, MYSTIC, WONDERFUL!!”

O - 2nd Enochian key

M – 1-3-3-3-1

The scrying results are here presented with no comment.

Each attendee initially drew a tarot card; the results of their scrying impressions will be linked with the tarot card drawn by each attendee.

1. 9 of disks. Envelope floating. Bug-shaped flame-like beetle walking across a desert, on fire. Drew randomly The Magus card. Lamed. Inverted fire pentagram.
2. Prince of disks. Visions of circles, patterns which correspond with the hexagram, the number 12, and the idea of 12 sephira. Sketched the tree of life with 12 spheres. “Caught up” on the knocks 1-3-3-3-1.
3. Queen of cups. At one point a flash of a naked woman with snakes around her body, torso and arms. During ritual sense of whirling counterclockwise with swirl or event horizon. Random tarot card drawing First (indicator) Knight of Cups, then The Star, 2 of Swords, 9 of Cups, Chariot (which was later repeatedly drawn, after shuffling, 4 times), ace of swords and Knight of Swords. Saw inverted star, as clarification of the Knight of cups.
4. Knight of Swords. Once worked with a mercurial spirit which was familiar, saw the face of that spirit. Thoughts on Crowley in the desert in Tunisia and the Aires. Saw something very much like a tablet, superimposed, in red and green, diamond shaped. More coming from the thought of Crowley in Tunisia, Choronzon and the ape-like creature that babbles incessantly. Hermanubis.

5. 3 of Disks. Pulled tarot. Seems like there's people, not sure what. Reading, Queen of wands, Prince of Wands, Knight of Cups, Knight of Swords, Hierophant, 4 of Swords.
6. The Tower. Was thinking about a friend named ((undisclosed)).
7. Knight of Cups. Did not give any impressions from the ritual.
8. Hanged Man. Triangles. Did not have any impressions that stood out other than that.
9. Princess of Swords. Reddish Djinn with scimitar.
10. Princess of Disks. First impression was of Serpents. Sensed presences out side of the room, like someone 'hanging out'. At one point felt a large door in the NW, burnt sienna color, large, as if the ritual were trying to force a door open, a green Gem on the door with spiraling silver, each of the lines are lines of circles, and they were of gold. Towards the end of the ritual a strange image, almost like old style jewelry, two bands of metal wrapping around each other, similar to DNA, being wrapped closer to each other on the right side and much further spread from each other on the left. The energy of it went from right to left. The metal bands were a light gold, and it had maple leaves in brass bronze and darker gold with points headed left, it looked like fine quality, the inside of the bands had leaves going in opposite directions. As cards were passed about during the scrying session energy was going around with the cards. There also appeared to be a toad, humanoid but moving like a toad.
11. 9 of cups. Death and Water. In the west Serpents with the heads rising like cobras.
12. 10 of Swords. The impression that people might detract from a goal. Automatic writing, some undecipherable, some interpreted by the observer as: "The magus is the first in the void. In creation the Magus is destroyed. Law is the torch of creation. The trinity is falsified." And the number 9 was largely prevalent. Also a sketch of a triangle with the numbers 7, 1, 4 on top point, 8, 2 and 5 on the bottom left point and 3, 6, 9 on the bottom right point.

Several attendees also made comment that there was some kind of force or energy behind the veil of the Gnostic Mass altar during the ceremony.

Faith
By Brother Snow

Of the many faces I have acquired, some of them dark and inspired.
This is the one I miss the most, the darkest of them all.
He posed as innocence and was killed by faith. Where he stood an
empty grave, for no arms may hold a man of shadow.
These are my words of love and shame.

2003

A Qabalistic Interpretation of Tannhauser

by Soror O.V.

During 1900, while in Mexico City, Crowley experienced an epiphany, during which he transcribed his play, titled Tannhauser. He attributed the inspiration of this play to his romance with Susan Strong. In this paper in which I give interpretation in terms of Qabalah, I will comment on the text as it is presented, assuming the reader is familiar with this work.

TANNHAUSER

Tannhauser is a dramatic play that outlines the journey of the aspirant upon the path of initiation or attainment. We learn through Tannhauser's journey that upon the path there are perils and false ideals constructed in our own minds, the journey is difficult and the path is wrought with those who would mock and scorn and stop you, which would draw one towards false images of love and faith and beauty.

Tannhauser must confront his own personality and the material world in order to find attainment. He must turn from the falsities of material wealth and love in order to gain wealth in other realms.

The Dedication

These first lines of these prose regards love, and its meaning to mankind. The dedication contains the some of deepest meaning of the play; the star which is shining brightly in the sky, detached from the sense of the common man, divided and not yet cast forth. These lines relate to the soul's attraction to the universe and its innate longing. This is the first glimpse of the tree of life, we are the aspirant in Assiah, the material world, and our presence in Malkuth perhaps is not even realized,

yet. *"Let deeper silence shield the deeper rapture!"*

Silence is the bed of all thought. These lines state that although we can vaguely fathom spiritual reality, our eyes are not yet open in most cases, love is neither fabric nor material, it is part of us and we may find it in silence.

"Twin souls are we, to one Star bound in Heaven!"

Twin souls on earth by earthly bars divided!"

These lines are best explained by paraphrasing another of Crowley's works "One Star in Sight" which reads "All souls eternally exist, Each individual, ultimate, Perfect- each makes itself a mist Of mind and flesh to celebrate With some twin mask their tender trist Insatiate." and further reads "That shall end never that began. All things endure because they are. Do what thou wilt, for every man And every woman is a star."¹

"There, secret! Know it! Now forget!"

The dedication gives a true secret, which is the reason for man's drive for divinity. To unite that which has been divided. To return to the Garden of Paradise, the Tree of Life, and find communion with the divinity that is one's own twin star, the Holy Guardian Angel.

PERSONS CONCERNED.

The world of Gods, the world of Atziluth, archetypes.

The world of men, Assiah, the material world.

Tannhauser is the seeker, the aspirant.

Elizabeth represents the material attachment to the world.

An unknown minstrel represents the consciousness, knowing.

The Landgrave, Wolfram and Bertram represent the kingdom of men and other

travelers in the field of existence in court of men. A Shepherd Boy represents the drive towards divinity, innocence, encouragement.

Pilgrims, Foresters, Courtiers are also those who are seeking, in their different ways and opinions. The world of Demons represents the adverse tree, the shadows or shells. Their presence means temptation and disruption or ruin.

TANNHÄUSER.

"SIX days. Creation took no longer! "

The sixth sphere of the Tree of Life is Tiphereth, Six days representing the period of creation in which all was made, whereas the seventh day is considered to be the day God rested. In this first paragraph Tannhauser is the seeker, wandering in the world of material, Assiah, wandering eastward- east representing the place where the sun rises and therefore the direction of resurrection or birth. The sun and moon imprisoned underground represents darkness and the state of being in which enlightenment is promised but is not apparent yet. This is the journeying into the unknown, venturing onto the spiritual path. By stating that perhaps he is a fool, the text implies the fool upon the path of initiation- the path of aleph is the path of the fool- one step toward something beyond this mortal coil. Tannhauser seeks to rend the veils which cover our understandings of nature and our own natures; he wishes to attain to the solitary sphere- the path to Tiphereth, beauty.

"I seek the mystery of Life and Time,

The Key of all that is not and that is,"

In his seeking Tannhauser has a great ideal in sight, having some idea of the majesty to which he attains, he desires to lose himself for the kiss, the kiss of wisdom and knowledge. The symbol he is set to find perhaps represents the symbol of completion- the key to the Mysteries. He laments that if he were to lose all, he

would find all.

The next few lines of prose I've chosen to break down in meaning, although this does not create the substance of the whole play, it sheds a lot of light to the meaning of the entire journey of Tannhauser. In the following lines come because Tannhauser thinks of the old Egyptian (Thoth) whose words echo in his mind, to sustain his travels and give him comfort for his journey.

"In her womb brews the Elixir, and the roses bloom."

In reference to the Great Mother, the love of the womb of us all which is the earth- the elixir is the elixir of life. Roses are a flower of great beauty which is dangerous because of its thorns. Roses are also a flower attributed to Venus and Netzach.

For the Three Maries (so he said) were One:

The three mother letters. Aleph, Mem and Shin. The Supernals. This may directly reference the Three Maries at the tomb of Jesus. Or it can be regarded as the Sephira Kether, Chokmah and Binah. Also the Three Maries can be seen as the Maiden, Mother and Crone.

The Many, the One, and The All, are One, this regards the tree of life, that all things stem from one thing.

"Look towards the Sun."

The Sun, as the visible manifestation of God, without whose light there would be no life. When this expression is used in a religious literary sense it generally means to regard heaven, to look toward final attainment, uniting oneself with Godhead. As the text further references "beauty", this would bring the reader to see that the sun and Beauty are one and the same. Tiphereth is the name of the Sephira that is connected with Beauty, Sol and with heaven. To further strengthen the idea of heaven we come to the lines *"Look to the Cross, whereon I take mine ease!"* The cross represents the

path of Tau, the path lies between Malkuth and Yesod, on the middle pillar. The following lines *"Sleep, when my mind goes, riderless and free, "Into some corner of eternity."* Relate sleep, the realm of dreams, where the mind is freed by material bonds. The realm of dreams is considered to be ruled by the moon, and attributed to Yesod, the Foundation. Interesting that Yesod and dreams are considered the foundation, since spirit can be conceived by man as having the nature of a dream and the residence of our imagination therefore perhaps can be considered to be the foundation of our understanding life, living, love and dying.

"Earthquake hath earth, and yet fertility:

See to thy purpose, and thy set desire!

Else, dire the fate.the ultimatum dire!."

Without seeing thy purpose, the true will, one is forced to continue searching through each incarnation. The lines that say that earthquake hath earth means that the earth has her own perils, but yet still has the capacity to sustain life- therefore life is the earth's true will and purpose.

Why is Tannhauser seeking a phantom? Fear seeps in where there is something unknown. Tannhauser seeks these "silly" mysteries because of the grand pull of the universe. The riding, seeking, taking steps upon the path is difficult and does sap courage and cheer by wearying one.

"Still, I must see his symbol of the Sun"

Tannhauser must see his symbol of the Sun; his intention is to wander on the path for that beautiful vision, Tiphereth, whose nature is solar. The winepress that is spoken of is the extractor of the joy of man upon earth- the symbolism is of wine being the blood of sacrifice but also the winepress being a violent and rending processor of such joy.

"Ha! In a circle? As this journey is?"

The circle represents many things, including eternity and continuity. Tannhauser regards the journey as being endless, but necessary. He also regards man's vain attempt at imagination, for imagining God is something we are incapable of because all of what we can see of God is only what is repugnant.

Act 1.

This act begins with Tannhauser "riding towards a great mountain" on a "lonely and desolate plain". The scenery alludes to the seeker and the "desolate lonely" place that one finds their selves when first on the path to enlightenment. The great mountain represents the imposing climb towards spiritual attainment, and Tannhauser is the man in matter, in the material world. In these prose, the seeker feels the drive toward spiritual understanding and is reaching out to find it.

Venus represents the siren, the wooing of the material. It is at the beginning of this act that the reader is warned against becoming obsessed and allowing delusion to take over the soul. Venus' appearance as the evil and averse Hathoor- (Hathoor being a Goddess who is described as a great Mother) is because she is the temptress. She is the one whose image is beauty on earth, heaven here on this material plane. She talks of the pleasures of one kiss, as she is like Nuit, crying "to me! to me!" Venus first speaks of being Isis, the great mother, Isis is attributed to the Sephira of Binah as well as the Sephira of Chokmah, and then Venus likens herself to Hathoor, the cow goddess, the nourisher of life, attributed to Chokmah. As herself, Venus is attributed to the sphere of Netzach, Victory. Venus is regarded in myth to be the Goddess of Love. The Venus of this tale is the evil or averse Hathoor. She is the anathema of Venus, a shell. By the end of act I Venus has charmed Tannhauser but he does not turn from his path and he regards her in her true light.

Act II

Venus fascinates Tannhauser, speaking of the months of the year using the allegories of the zodiac. She is speaking of the paths of the tree of life which correspond to the zodiacal signs, thus she starts with Gemini, which is attributed to the path of zayin, the 17th path of the Tree of Life which extends from Binah to Tiphereth. The Tarot attributed to this path is the Lovers, and it is appropriate for Venus to have started here as she is trying to draw to herself Tannhauser and in this she refers to herself as Isis. She speaks to him of the wonders of the material life, and warns against his striving for Beauty, which is the spiritual. There are periodic sounds of thunder, alluding to the heaving of the soul in reaching out towards Tannhauser trying to make a connection. The fear that Venus seems to express is that he will realize the dream and awaken leaving Venusberg. As in the Aeneid, Venus thunders and lightens². The uneasiness that Tannhauser is expressing at the sound of the thunder is his own fear of the unknown but drive to seek it.

Tannhauser falls into a deeper sleep, and Venus regards him as a pitiful fool. Seeking attainment is not a simple gentle way. Venus shows her true nature, and her loathing of matter binds her in ire. In his drowsiness, Tannhauser speaks to his own soul knowing that Beauty is still what he seeks, Hathoor breaks in only for a moment, and Tannhauser sees in clarity that Venus is not who she portrays herself as. She counters by telling him that he is climbing the path in vain.

In the third act Tannhauser wakes from the dream, he realizes that Venus is the attachment to his baser nature and he regards her with passion although he says he wants to go back to mundane life with Elizabeth to see if she still loves him. The illusion vaporizes, and Tannhauser finds himself on a crossroad before a crucifix - the crucifix represents the path of Tau, figuratively this represents the path from Malkuth to Yesod.

The mists of the illusion are gone and there on a rock is a Shepherd boy. The

shepherd boy can be related to Pan, attributable to the path of Ayin which connects Hod to Tiphereth; the path where rational consciousness of the physical world is elevated to levels that are higher. The shepherd boy interjects with songs that speak of love and simple joys.

Then the Pilgrims arrive and try to draw Tannhauser with them, perhaps the Pilgrims represent other aspirants unto God on their own paths.

Tannhauser regards his cousin, who realizes who he is and then relates that Elizabeth will have no one but Tannhauser to marry. Tannhauser thrilled with this news returns and speaks to Elizabeth who tells him that she thought he was unreachable- being that he had gone off on a pilgrimage of a holy sort and she thought he was beyond the world of men. She eventually tells him that there is no romance between them.

Scene II.

Scene II begins with the Court assembled in the Great Hall. Landgrave enthroned, Elizabeth by his side. They are enjoying the entertainment of several competing Minstrels. Around them courtiers and fair ladies.

The scene describes a minstrel spar between Wolfram, Bertram and an Unknown Minstrel. Tannhauser, inflamed by the poetic debate, sings forth in his lyrics a creation story. These words drive him forth and give him inspiration for his further journey. They are also very rich in Qabalistic meaning.

“In the Beginning God began,
And saw the Night of Time begin;
Chaos, a speck; and space, a span;
Ruinous cycles fallen in,
And Darkness on the Deep of Time.”

In the beginning there was nothing, nothing realizes itself, and at the moment of realization the Night of Time began. In Berashith, Crowley talks of Qabalistic zero,

the state of nothing before time began. The beginning of life, in Qabalistic terms is the realization of God in Kether. Kether is "He looked and saw Himself alone" and when Kether is formed there instantly became Chokmah and Binah which proceeded to create all in a series of reflex reflections, in a "lightening strike."

"In horrid rackings: then the spasm came".

The "serpent" is another expression for this winding downward reflexion. Once there was the realization, the Night of Time began.

The whirling Chaos began. Chaos is the general feminine name for the totality of the Units of Existence.³ These units of existence begot time and the "observer". The deep and the waters of existence as in Genesis 1- "Darkness was over the surface of the deep".

"The spirit of the Mighty One arose, A flickering light, a formless triple flame"

This refers to the Hebrew glyph of Shin, which is the triple flame, it relates to the Supernal Mothers, Aleph, Mem and Shin. The letters from which the Word was formed.

These lines are before the creation of mankind, they regard the creation of the Universe.

"And lo! The Ancient One of Days did sit! His head and hair were white as wool"

The magical image of the Sephira of Kether is a bearded king seen in profile⁴

"Lo! Lying at his feet as dead, I saw

The leaping-forth of Law: Division of the North wind and the South,"

This relates also to the creation story in Genesis. God creates the Law which is all of the Laws of Nature that are, and divided light from darkness, separated the North Wind from the south. The creation of Man came also with Law, as one man may never know his brother, and that all are different. Tannhauser continues with the

song, speaking of why mankind is as it is, the sources of our sorrow being created in the manner of Creation by God.

Of course, the Landgrave and the other men of the court did not want to hear these things. They complained about Tannhauser's song and bid the merriment to be turned once again to the pre-nuptial party.

To this, Tannhauser says:

“To logic there is one reality,
Words. But the commonsense of humankind
By logic baffles logic, chains with Deed
The lion Thought. It is a circle, friends!
All life and death and mystery ravel out
Into one argument, the rounded one.”

In Berashith Crowley (as ABHAVANANDA) speaks of the circle and the line, which explains these above lines as well as the ones which follow in the play of the Unknown Minstrel: " Zero, the circle, grows to one, the line: Both limitless in their own way." This is the Qabalistic "First Cause". "From 0 to 1, as the circle opening out into the line."

“Leave the wide circle word and argument!
Move to the line the steady will of man,
That shall attract the Two, the Breath of Life,
The Holy spirit: land you in the Three,
Where form is perfect in the triangle.”

These lines regard the trinity.

The unknown Minstrel continues to give more to Tannhauser, giving Tannhauser some things to think about- the purpose of his journey, and tells Tannhauser to continue the song. Tannhauser wants to refuse but The Unknown Minstrel drives him on by reminding him of the Winepress and the Sun, which I have explained earlier. Tannhauser is again thrown into the drive to attain, Venusberg.

The lines following which are uttered by Tannhauser are echoed from the Oracles of Zoroaster. "And when, invoking often, thou shalt see that formless fire, when all the earth is shaken, the stars abide not, and the moon is gone". This advice is to all who set upon this path- for in invoking often one discovers and uncovers the truth behind the illusion of life.

"Then came our Lady of the Sevenfold Light,
Showed me a distant plan, distinct and clear,
As twilight to the dayspring and the night,
Dividing and uniting even here:
The middle path life interfused with death.
Pure love;"

The Lady of the Sevenfold Light, Babalon or Hathoor, showed him these truths. The middle path, life interfused with death, pure love. Of course, this does not make the people very happy, what truth does? The Unknown Minstrel perhaps represents his conscious, the pure nature of his drive towards his own soul's perfection. Perhaps symbolic of Tannhauser's HGA.

Tannhauser speaks again for one last time to Elizabeth. She loves him more for his revelation of some truth. She says that God is Absolute Good, and Tannhauser says that He is not, because all Good implies that there is Negative, and that Negative in regards to God obscures His shadow from our mortal mind. Good implies the opposite which is evil, and if God is all things then God is also evil. Of course, this is easily understood by a Philosopher but not by innocent Elizabeth. Tannhauser's explanation of God as absolute nothingness baffles the girl as Tannhauser tries to explain that the mind of man can not fathom God and any thing that man does clothe and give sense to As God can not be God. He also says to aspire, that is the true Marriage. He is looking to his aspiration, which this entire play is about Tannhauser's aspiration. Elizabeth, the young woman of the world of men, encourages Tannhauser to once again take those steps on the path to attainment, to

make his Pilgrimage again.

In act five, the final act of the play Tannhauser returns from the pilgrimage, and speaks with Heinrich. He tells of his journey, his pilgrimage to Rome. Of course, Rome is where the Vatican is and the focus of many pilgrimages of the Christian sort, he tells of his meeting with Isis, the Mother. What he speaks of is also what is spoken of in Thelema, pouring ones all into the cup of Babalon. He rose like Osiris, dying and resurrected God of the Egyptians. Tannhauser is perfected, through suffering. As we all may be.

The last lines of act five are Isis, and once again define the Mother.

In conclusion, I hope that its disjointed sense does not mar such a wonderful piece of work as Tannhauser. I have labored over this play, and the irony of life has spoken to me many times through it. The Universe often plays a joke on me when I am contemplating things of this sort; therefore the Universe had me painting both my house and the house of my employer Tan. I laugh, in understanding Tannhauser (if indeed I have) I have been driven in my own process of attainment to paint tan houses.

1One Star in Sight, taken from Book 4, Appendix 2, page 477-478.

2 *Aeneid* VIII:524: Evander promises help to Aeneas, and Venus thunders and lightens. Weapons are seen in the sky, and trumpets sound.

3The definition of Chaos is from Book 4, footnotes by H.B. pg. 170.

4Liber 777 Table IV, CXX.

NOW I KNOW

By Major Grady L. McMurtry

I read the lines of prophecy
And spoke the runic writ,
The red Go'e tia gave to me
The number of the Pit;
So on the brazen door I knocked
Before I could discern,
"I go to put my horns in hock,
Please wait 'till I return."
Now me, I am a patient lad,
Nor do I mind to wait
And so I sit me on a pad
Before the postern gate,
But cramped asana causes thought
And soon I had reflected
A tiger skin's more cheaply bought
Than devil hide collected.
So thinking thus I took to wing
And lit upon a rafter
Which would have been just dandy but
He sent somebody after -----

12-7-41

WAND AND SIGIL STUDY

(Alternative use of wands)

A study course from Hiraban-Zekra Wand Craft

WELCOME TO HIRABAN-ZEKRA'S FIRST EDITION OF WAND AND SIGIL MAGIC!

Here at Hiraban-Zekra's headquarters and roving base of operations, we would like to thank you for your courage and determination in magic. By taking part in this study, we hope to inspire you to keep going on your path toward the infinite, and encourage you to volunteer in other magic oriented classes of study in the future because as we all know, practice makes perfect.

Yours in brotherhood,
-Hiraban-Zekra



-GOAL OF THE STUDY-

In this course of study, you will be discovering the hidden purpose of the sigils found in this kit. By using simple techniques, requiring an undefined amount of energy, with the use of a wand either previously received, or recently received with this course.

Though the study requires a slight scientific method in "unlocking" a sigil, and we have included some simple methods of "activation," you are encouraged to use your own techniques as well. As strategy may play an important roll in this study, I don't want you to feel "boxed in," only using one specified structure. In this way, you, as the subject, may benefit from using a multiple technique strategy, as well as provide a more detailed response concerning the sigil itself.



First and foremost, I want to go over **Safety**. Though the sigils you will encounter in this kit have been marked and labeled, loosely based on elemental senses, caution is required, as with any magic, if control cannot be maintained. Be sure that you follow your Gut instinct, if a sigil becomes formidable or you do not agree with its creation go ahead and skip it. There will be no questions (other than whether or not you felt comfortable using the sigil) asked. No harm, No foul. On a second note these sigils are tools just as your wand is a tool, treat them with the respect that you would treat your own wand with and magic will flow. If so needed, at the end of this packet are some trouble shooting techniques that you may want to try, if you have a stubborn sigil.



Tools

For this study you will need:

- a tuned wand (tuning will be up to the owner of the wand and/or tuning sheets are provided)
- a partner (optional)
- a cleared area of work (i.e.: magic circle, adytum)
- the study kit
- pen or pencil

For the Hiraban-Zekra method of tuning your wand you will need:

- a wand (tuned or not)
- a partner (optional)
- a cleared area of work (same as above)
- the study kit (specifically the tuning information section)
- a cauldron (or something safe to burn incense/paper)
- one tuning sheet
- pen or pencil



The Wand

According to Janet and Stewart Farrar, the wand is a tool used in conjuration. In specific conjuring genii and angels that could not be invited to the circle with the Sword or Athame. In this study we will be using the wand for energy manipulation, to create a sigil that will be stressed, pulled, and moved out of thin air. Your wand will be a defensive tool and therefore it will be your greatest ally in this study.

The Partner

Your partner is needed (optionally) for help acclimating yourself with the study. Both inside and outside the Magic Circle, your partner can help you reflect on the work so recall after meditation will be easier. A partner is also good for the ceremonial work such as lighting the tuning sheet so you do not have to put down your wand, and clearing the circle.

The Magic Circle

This is where most of the work is done in this study. Only the sigils you personally feel safe working with should be used outside the circle. This is also the area where meditation of the sigils should be performed, within the safe confines for handling of the sigils.

The Tuning Sheet

The tuning sheet is a "catch-all," to easily charge your wand, enhance the wand with your own energy, and acclimate you to the work ahead. On it you will find the five ancient Tattwa symbols of the elements to include Spirit (love/ deity). The sheet also includes a few drops of essential oils for mind triggers and to help with the ritual provided later. If you find this method too gimmicky, do not be alarmed, use your own method.

The Cauldron

The cauldron is used for the ritual of burning the tuning sheet. Many are the places where we cannot burn out in the open nowadays, for that reason the cauldron will hold the flame of tuning so the wielder may use the smoke of the flame to bathe the wand in not only personal energy but the elements of fire and air.



The Flow of the Study

On the question sheet the questions have been placed in order of the steps you will be navigating in this study. Those three main steps are Examine, Meditate, and Magic.

The first step is to look at the sigil, complete and broken down. You are encouraged to draw all the sigils that you wish to work on, on separate pieces of paper for less interruption of the breakdown. This step is not only imperative but will also acclimate your senses to the rest of the project.

The second step is to meditate on the sigil and answer the questions provided, this also gives you a chance to first test out the flow of the sigil and commit it to short term memory, so you can wield your wand with it in the next step. There are three levels of trance/meditation, you want to be in the deepest meditation level here without falling asleep.

The third step has many moving parts and this is where, first of all, you are in your "ceremonial" mindset, the second lightest of the trance/meditative state of mind. This is where the sigil "becomes" and where it is undone as well.

The Magic

Upon entering your magic circle, make sure its sealed properly. Now the best and most fun way of doing the sigil magic is by standing up, but sitting will work as well. no laying down for this magic!

Stand in your circle, wand in hand, focus on the sigil previously meditated on, and begin to draw the sigil without the use of energy first, (this serves the purpose of making a cup before filling it with water)

Use a voice command, such as the names of the tattwas, if needed, but this time use the wand to "fill"

the sigil with energy remembering the intent you think its for.

After adding the energy, watch and wait.

If nothing occurs and/or trouble begins to brew use the troubleshooting techniques found in the back of this packet or use your own.

Once satisfied with the sigils outcome move the energy into an earth element to nullify the energy.
*(One method of grounding out the energy is to use dirt. Either in a jar or on a plate, the energy from the sigil will dissipate as if grounding into the earth itself.)



Explanation of a Sigil

The word sigil comes from the Latin word "sigillum," meaning a sign or signature. In metaphysical terms a sigil is considered a glyph, derived from a name word or magical formula by means of a direct analogical process. (I.e.: a sentence) In some sigils you can reverse the letters or words and retrieve a new word from them, also by means of compression. You may still be able to retrieve information on such knowledge even if you are unfamiliar with the text, using trance or meditation. It may be necessary to examine sigils through intuition, Divination, or "Astral Inspection" in order to determine any word name or meaning, connected with a sigil.



The Tune Sheet(use only if needed)

Tuning your wand to your specifications may can be very complex. Oftentimes people aren't sure about how the wand should feel magically. One way to harness the attachment of your catalyst is by means of smoke and fire. This packet comes with at least one canvas sheet for tuning your wand via smoke and fire. Do not feel this is necessary for this study, this is merely One method.

Step 1: get into your ceremonial mindset, clear the circle of everything but the cauldron, the wand, matches, or a lighter, tune sheet, and your partner(optional).

Step 2: focus on the tattwas on the tune sheet draw each symbol while saying the appropriate name, follow the symbols around in a clockwise manner until you return to the top of the star(x3)

Step 3: after you have drawn the symbols in the air in front of you three times, now you want to wad up the tuning sheet and set it ablaze placing it in the cauldron. Remembering each tattwa, make them now in the smoke of the tuning sheet. Speaking each name as you go. (alternatively you may wish to write down the symbols on a separate piece of paper for a memory trigger.)



STUDY QUESTIONS

EXAMINE - MEDITATE - MAGIC

The study is broken down into three parts. Each part has its own set of questions. This is the overall flow of the study, and the method in which you should take part for best results. **Do not write information on this sheet.** Use a separate piece of paper for answering the questions below.

-EXAMINE-

E1:As a whole, and broken down, what are your thoughts on the sigil?

E2:Gut instinct: Do you feel confident working with this sigil?

E3:How difficult is this sigil to recall? (easy 1-2-3-4-5 hard)

-MEDITATE-

M1:Upon visualization, did you notice any changes in the sigil or elsewhere? Include colors, patterns, movements, and any other occurrence that may have changed or caused a change.

M2:Was the sigil easy to focus on once drawn in meditation, or was the recall too difficult? What parts should be removed to make the sigil easier?

M3:Gut instinct: Do you feel comfortable moving to the next step with the sigil?

M4:How did you approach the sigil during meditation? Include method of operation.

M5:How would you rate this sigil in meditation? (apprentice -1-2-3-4-5- master)

-MAGIC-

S1:Using the knowledge you were given in the breakdown of this sigil, use the wand to draw the sigil with your personal energy and explain your encounter of the sigil in its new form.

S2:Did it seem to hold magic?

S3:Did the sigil begin to act on its own free will?

S4:Did you feel satisfied by the outcome?

S5:Would you feel comfortable using the sigil on inanimate objects, Or do you believe its purpose is something else? Explain.

S6:Experiment on the sigil, use it outside the circle if you feel comfortable with it, test other objects, or people. Report your findings on the sigils you like to use the most.

TROUBLESHOOTING TECHNIQUES-

The jar of earth; if you are using personal energy to make the sigils, and know not where to put the "used energy," fill a container (pickle jar, coffee can, etc) with dirt, making sure it is dirt and no vegetation. Open the jar every time you are using energy, and store it in a dark place allowing no sunlight to hit it for the duration of the course. After the course you may wish to use some of the dirt as a personal amulet. (depending on how you feel about the work being accomplished)

The Spirit Guide; sometimes the actual help needs to come from inside. Summon your spirit guide and ask for help.

The Phone Call; as this is a study, if you get completely stumped and don't know what something is or why, you are allowed to call me to help figure out what maybe a conflict of interest. #405-639-4521

Re-Programming and Tattwa Energy By Hiraban-Zekra

In an effort to fully grasp the use of the wand through this course of study, the first section shall cover the basics of energy work, and combining the use of your personal energy with the use of a catalyst. This also includes the use of simple shapes, (known as tattwas) and the magical flow from catalyst to "said" shape.

Note: the following is simplified for beginners taking this course! In no way am I implying that any one person is more or less adept in this study. I simply want to cover the basics as a firm foundation before the building is placed upon the magic. This will also help with the terminology for when the magic user goes on to the next course.

Course 1 Objectives:

- orb creation without a catalyst
- orb creation with a catalyst
- absorbing/dispelling energy
- the 5 tattwas



Objective 1: Orbs without a catalyst

One of the first things we learn in energy work is rubbing the hands together, and after the heat builds up, the hands are separated and a "static" presence can be felt. This is the first step to the greater energy work. Unfortunately, if you rub two sticks together you create fire and therefore the possibility of completely burning up your catalyst.

Focus on playing with this energy. Make the orb grow by separating your hands slowly further apart. Move the orb out of your hands and try hovering it out in front of you just below eye level, and an arms length away. Then, bring it back into your body pressing it into your chest area.

The next step is focusing not so much with your projective hand open, but rather using your pointing finger to focus through the orb creation.

Rub your hands together again, but this time while separating your hands use your projective to point at the palm of you receptive hand. Notice any changes? focus on making the orb as in the first step, and eventually place it out in front of you again. This time don't grab the orb with your hands, but using your projective index finger to manipulate the energy willing it to return to your chest

Focus on playing with the energy with your index finger on your projective hand. Experiment with this energy until you feel comfortable moving on.



Objective 2: Orbs with a catalyst

Items needed- catalyst/wand

"Primer" the energy between your hands, but this time move your projective hand down to grab your wand, while cupping your receptive hand in keeping the shape of the orb. With the use of the wand in your projective hand hold the orb between the tip of your wand and your receptive hand. Notice any new changes? Focus on keeping the orb in between the tip of your wand and the receptive hand. When you feel its starting to fade push it back into your chest area and repeat the steps above twice more.

After making the orb in your hands, try to focus on moving the orb out of your receptive hand, with your wand, and set it out in front of you at eye level again as in objective one. (the goal here is to keep the energy out of your receptive hand)

Focus and play with the energy out in front of you, with your wand. Move the energy back into your chest area after the energy starts to dim.

Repeat objective two at least two more times or until you feel comfortable moving on.



Objective 3: Absorbing/dispelling energy

Items needed- wand, a grounding tool (that represents earth energy)

Note: the "grounding tool" is not necessarily required to be an object. Although for this study If you cannot get to an earthen floor or cannot ground yourself properly through other means, I suggest the use of an "energy jar" this will allow you to dispel energy into a safe container until you no longer need it. The method for use of the "energy jar" can be any thing from a bowl with dirt in it to a pickle jar with dirt in it. So long as you can either seal the jar after magic is done or put some black cloth over a bowl of dirt, either of these methods are fine. Other tools for grounding out the manipulated energy can work just as well. But for this study, when I express the movement of the energy of a given symbol, I will say to move it to your "grounding tool," and you will know what is meant.

The remembering of your hands. Everyone has a more dominant hand, even the ambidextrous. This dominant hand considered your projective hand. that is to say that energy pushes out of this hand better than the other. In this study, you will be focusing on your projective hand, and your receptive hand.

Using energy requires a degree of health and safety. For this reason, the grounding tool is required. Once a person becomes filled to the brim with energy, they become aloof, and (in my experience) shows signs of attention deficit disorder which can cause the body to wear out fast or suffer from "burnout," as if taking in too much candy at one time.

"Primer" your wand as in the previous objective and become aware of your personal energy. Using the wand in your projective hand, move an orb out in front of you. This time change its color. It doesn't matter what color so long as it's the first color that pops in your head. **Notice any changes?** Remember this color as it will be important later.

Now move your wand from your projective hand to the receptive hand. Begin to feel the orb move to siphon into the wand. **How does this feel?** after moving the orb into your body, move the wand back into the projective hand, and push the colorful energy into your grounding tool.

Now that you have used your projective hand and your receptive hand to create a perfect circle of evolution, try doing the steps again at least two more times. Find out what works best.

Test the following:

- siphoning with or without a wand in receptive hand.
- siphoning with or without a wand in projective hand
- siphoning without the focus of any bodily movement
- moving energy into your grounding tool
- removing energy from your grounding tool



Objective 4: the 5 tattwas

Items needed- wand, grounding tool, question sheet, tuning sheet

Note: So as we covered briefly the wand is used for calling/summoning otherworldly energies. The use of the tattwas does follow some of the same principles. As with summoning caution is required to not pursue any one particular symbol for too long. This may cause an imbalance in energy and one may end up in the psych ward quicker than you can say "banishment." To play it safe I request if you are unfamiliar with a given energy, focus on the study, and keep on truckin' towards enlightenment, Otherwise have a good time.

I chose these symbols as they seemed to me the most simplistic without any added jargon for the beginner. Also, in an effort to be accommodating to a "pantheist view," I wanted to express the personal energies so that each individual can benefit not adding the names of any gods at all, until we get to the BIG sigils in a later edition of this study.

The oldest historical documentation of the Tattwas seems to come from eastern philosophy. In this study, they will be used to represent the basic four elements and the spirit(soul/love/deity). With each of these symbols you will be required to write down your experience from them in your journal and/or the use of the sigil question sheet.



Vayu

-Examine

The first symbol on the top right corner of the star found on your tuning sheet is "Vayu." it represents the element of air. Color symbology is blue. Draw this symbol on your answer sheet/journal when you begin answering the questions.

-Practice moving your wand around to make the symbol in the air without priming or actively using energy.

-Vocalize the word "Vayu" and memorize it as a voice command (this will also be covered as an activation link between the energy and yourself).

-Find/write down other mundane items that could be used to help you feel the energy. (example: a fan)

-Meditate

In going to your personal sacred space in your mind while meditating, hold the image of the tattwa in front of you, view it from all angles, know it, feel it, have the element wash over you. Allow yourself to become immersed in the element, with no pain.

Step away from the tattwa than wipe it away like wiping off a chalkboard.

Return to consciousness and answer the questions on the question sheet while still fresh in your mind.

-Magic

Draw up your magic circle, and within, begin with your wand in projective hand. Draw the tattwa "Vayu" out in front of you, while saying its name. focus on the tattwa for a few minutes until you are satisfied with your work. After you are finished push the energy into your grounding tool, and clear the space. Do this two more times then begin the work in your question sheet.



Prithivi

-Examine

The second symbol moving clockwise around the star, at the bottom right corner, is "Prithivi." It represents the element of earth. Color symbology is yellow. Draw this symbol on your answer sheet/journal when you begin answering the questions.

-Practice moving your wand around to make the symbol in the air without priming or actively using energy.

-Vocalize the word "Prithivi" and memorize it as a voice command (this will also be covered as an activation link between the energy and yourself).

-Find/write down other mundane items that could be used to help you feel the energy (example: a rock)

-Meditate

In going to your personal sacred space in your mind while meditating, hold the image of the tattwa in front of you, view it from all angles, know it, feel it, have the element wash over you. Allow yourself to become immersed in the element, with no pain.

-Magic

Draw up your magic circle, and within, begin with your wand in projective hand. Draw the tattwa "Prithivi" out in front of you, while saying its name. focus on the tattwa for a few minutes until you are satisfied with your work. After you are finished push the energy into your grounding tool, and clear the space. Do this two more times then begin the work in your question sheet.



Tejas

-Examine

The third symbol moving clockwise around the star, at the bottom left corner, is "Tejas." It represents the element of fire. Color symbology is red. Draw this symbol on your answer sheet/journal when you begin answering the questions.

-Practice moving your wand around to make the symbol in the air without priming or actively using energy.

-Vocalize the word "Tejas" and memorize it as a voice command (this will also be covered as an activation link between the energy and yourself).

-Find/write down other mundane items that could be used to help you feel the energy of fire (example: a candle)

-Meditate

In going to your personal sacred space in your mind while meditating, hold the image of the tattwa in front of you, view it from all angles, know it, feel it, have the element wash over you. Allow yourself to become immersed in the element, with no pain.

-Magic

Draw up your magic circle, and within, begin with your wand in projective hand. Draw the tattwa "Tejas" out in front of you, while saying its name. focus on the tattwa for a few minutes until you are satisfied with your work. After you are finished push the energy into your grounding tool, and clear the space. Do this two more times then begin the work in your question sheet.



Apas

-Examine

The fourth symbol moving clockwise around the star on the top left corner is "Apas." It represents the element of water. Color symbology is silver. Draw this symbol on your answer sheet/journal when you begin answering the questions.

-Practice moving your wand around to make the symbol in the air without priming or actively using energy.

-Vocalize the word "Apas" and memorize it as a voice command (this will also be covered as an activation link between the energy and yourself).

-Find/write down other mundane items that could be used to help you feel the energy (example: a bowl of water)

-Meditate

In going to your personal sacred space in your mind while meditating, hold the image of the tattwa in front of you, view it from all angles, know it, feel it, have the element wash over you. Allow yourself to become immersed in the element, with no pain.

-Magic

Draw up your magic circle, and within, begin with your wand in projective hand. Draw the tattwa "Apas" out in front of you, while saying its name. focus on the tattwa for a few minutes until you are satisfied with your work. After you are finished push the energy into your grounding tool, and clear the space. Do this two more times then begin the work in your question sheet.



Akasha

-Examine

The fifth and final tattwa is found at the top of the star as "Akasha." It represents spirit mostly but has been perceived as many other feelings(in this course we are going to define it as the "ultimate you," to keep the peace.) this is a primal energy that encompasses all the elements sometimes shown as a multi colored swirling void. In this interpretation for the study, the color will either be black or indigo to focus on.

Draw this symbol on your answer sheet/journal when you begin answering the questions.

-Practice moving your wand around to make the symbol in the air without priming or actively using energy.

-Vocalize the word "Akasha" and memorize it as a voice command(this will also be covered as an activation link between the energy and yourself.

-Find/write down other mundane items that could be used to help you feel the energy (example: a rainbow)

-Meditate

In going to your personal sacred space in your mind while meditating, hold the image of the tattwa in front of you, view it from all angles, know it, feel it, have the element wash over you. Allow yourself to become immersed in the element, with no pain.

-Magic

Draw up your magic circle, and within, begin with your wand in projective hand. Draw the tattwa "Akasha" out in front of you, while saying its name. focus on the tattwa for a few minutes until you are satisfied with your work. After you are finished push the energy into your grounding tool, and clear the space. Do this two more times then begin the work in your question sheet.

***This completes study course one, of the Hiraban-Zekra sigil study. Return the answers to Me as soon as you have completed all the study work as soon as you can.

THE ELFINWISE

By Major Grady L. McMurtry

The daughters of Odin are Fey, my Lad,
The daughters of Odin are Fey,
The buxom daughters of Frey I've had
When the icy arctic moon was mad
And the snow was cold and deep, my Lad,
In a land beyond the day.

Aye, in a land beyond the day, my Lad,
In a land beyond the day.
Where the Valkyr eyes are grey and sad
As they pace the windy terrace, clad
In a lace of steel and gold, my Lad!
And they hunger for their prey.

Aye, and they hunger for their prey, my Lad,
And they hunger for their prey.
Valhalla's grim display has had
No Viking strong to feed the mad
Hyrrockin Queen of Snow, my Lad,
For many a weary day.

5-7-42