

WARRIORS LVX

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Words From The Overseer

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

Greetings of the Solstice to all. As Our Father Sol enters into the sign of the Crab, let us contemplate that which is written in AL iii 74, "There is a splendour in my name hidden and glorious, as the sun of midnight is ever the son."

No matter which tropic our Father Sol touches, the law of extreme tension applies. Use this tension to propel yourself and your work. Strive ever to more and see what abandonment to the Work will bring you. Fear not the loss of self. Ego will not suffice and will not move you to great things.

Love is the law, love under will.

Fraternally,

939.

Overseer of H.O.O.R.

NOX - The Mystery of Initiation

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

Part I

By Frater 939.

In an essay designed to shed some light in the darkness.... it may be best to start out by saying that any attempt to apply reason, in its technical sense c.f. AL II, 27 and Fra. Ever's comment to that verse, to the concept of NOX is doomed to failure. The conception of Initiation and the symbols thereof are not apprehended by logic and reasoning, in the sense of the medieval scholastic, but rather through experiment, application and experience, in the tradition of the scientist of the twentieth century. With Our science we marry the perception of the limitations of knowledge with a guided cognizance of the subtle realms of thought and being: Thus we transcend reason and enter into understanding. In Our science we continually try to assume more and more of that which was formerly unquantifiable into the realms of the quantifiable. Bearing in mind these last few sentences there are a few things which can be said concerning the topic at hand which, if listened to intuitively, may assist the individual to a more complete conception of that which is called NOX. I stress the words listen intuitively as this is the key. If you rely solely on the rational mind to reach a conclusion concerning NOX you will fail miserably and worse you may jeopardize your progress for some time to come.

It will be best to begin therefore with the mechanics of the signs themselves. One can find

these signs described in Liber V. The Signs of NOX: Are called Puer, Puella, Vir, Mulier and Mater Triumphans. (Boy, Girl, Man, Woman and Triumphant Mother). The signs are given thus:

Puer - Boy: The sign is given by standing erect, feet together left hand clenched thumb protruding positioned on the groin. This is the classic attitude of the God Menthu. The right arm is extended level with the shoulder and bent upward at a 90 degree angle at the elbow. The right hand is clenched and the thumb protruding. The thumb points toward the head.

Puella - the Girl: The sign is given by standing in the attitude of Venus de Milo. Left hand covering the Muladhara chakra and the right hand covering the Anhatta chakra. The Left foot bears most of the body weight while the right leg, poised on the ball of the foot, bent at the knee, bends slightly inward. The head should be bowed slightly to the left and downward.

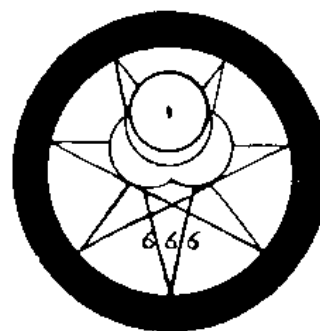
Vir - the Man: The sign is given by standing with feet at shoulder width apart. The back is slightly bowed forward. The hands clenched, with thumbs protruding forward, are brought to the temples. Think of an horned beast thrusting forward and you will have an image of what the sign should look like when performed.

Mulier - the Woman: The sign is given by standing with feet widely spread. The back should be bent back slightly and the arms raised in a V over the head. The head should be tilted back.

Mater Triumphans - the Mother Triumphant: The sign is given by standing erect, feet together, left arm across the body as if supporting a child. The Right hand pinches the left nipple as if offering that nipple to the child. The head is bent downward as if looking at the child as it suckles.

The right performance of these signs is a very important practice and should not be overlooked by the magician of either sex. The proper and concerted performance of these signs can give the magician an insight into the mode of operation of and the interaction of the opposite sex. (This is especially important for females and for heterosexual males.) These modes do not merely indicate the physical actions during sexual intercourse but they relate a fundamental physical, psychic and spiritual interaction of the aspirant as he or she treads the path toward Initiation. Functioning as these gestures do, the aspirant will understand that certain Trances are involved with the proper and successful performance of these signs.

NOX is the perfect symbol of the process of Initiation in this Aeon. The signs of NOX replace the former yod, nun, resh, yod formula. This Formula is the light that is hidden in the darkness. (This concept is a mystery which may be pondered by those of the 2nd Grade of H.O.O.R. to great advantage.) NOX is said by Fra. P to equal 210 in the Qabala (CF Liber CCCXXXIII Cap. 1 the commentary from the 1952ev edition(1)). In one of its forms NOX is further said to be equivalent to the Mark of the Beast, CF the above footnote concerning the cross in the circle. In the commentary to Chapter I of Liber CCCXXXIII it is noted that NOX adds to 210. This 210 is said to be the glyph of the Great Work, the reduction of duality to unity and then to none 210. In Liber VII, 1 vv. 40 it is said "When Thou shalt know me, O empty God, my flame shall utterly expire in Thy great N.O.X.". The note to that verse verifies Liber CCCXXXIII's assertion as to the Hebrew numeration of NOX, it also adds this "N = Menthu, O = Amoun, X = Isis Virgin."



A good place to start unraveling the threads of this bezoar-stone (CF LXV IV, 7 and the commentaries thereon for more information concerning this allusion) will be to point out the five-fold nature of the signs of NOX. This fivefold arrangement is best visualized in the form of a pyramid. The four elements forming the base of the pyramid and the sign of Mater Triumphans forming the apex of the pyramid. This pyramid is many things at once. To name a few, it is the phallus, it is the ketis, it is the womb and it is the tomb. Further, the signs which form the base of the pyramid could be considered actions and the fifth element, the apex, could be considered the result. This result is not the end of the process, however, for in the Thelemic way of Initiation this result forms the next link in the chain of events, the spiral force(2), which leads one ahead on the Path. Thus the apex of one pyramid is but the cornerstone of the base of the next and so on.

The pyramid, as an old aeonic symbol for Initiation, describes a process, in the sense of an ordered set of events culminating in a product. The condition of Initiation in the old aeon was the catastrophic event horizon - death; rebirth being the symbol of the initiation itself. The pyramid when used as a symbol of initiation in the new aeon is best thought of as a basin of attraction which overflows one into another. As such these basins of attraction are more like energy states which jump from condition to condition according to prevailing circumstances. The magician becomes increasingly aware that the circumstances just spoken of can be arranged to some extent. The better they are understood the more effectively they can be arranged. In the new Aeon this process is a cooperative one, not a catastrophic one; it is a co-operation between elements, resulting naturally in a

child. When I say naturally I mean to use the term on several levels at once. First of all I mean that this co-operation, this natural process, fulfills itself effortlessly without interference from conscious control.(3) And secondly I take the word "naturally" to include the workings of the process; I want the reader to have the sense that nature's process, while apparently buried in chaos, brings forth, mysteriously as it were, order, meaning and harmony. These two conceptions should be kept in mind at all times when we are discussing the NOX signs. To those who detect a contradiction between the first part of this paragraph and the last part it should be noted that this is the blank wall reason puts us up against. This is an illustration of what is meant when it is said that ideas above the Abyss are both true and false at the same time. To those who see no contradiction these are either fools(4) or Fools.

As we will be referring to such concepts as Nuit, Hadit, Babalon and The Beast it should be noted that such concepts are difficult to talk about in the realm of "reason". It must be noted also that much of what is said, both generally and in this essay, concerning the concepts of Nuit, Hadit and so on is little more than a hazy, out of focus, picture of a fleeting outline of one of them as they disappear in the distance. Such concepts as Babalon, the Beast and others are apprehended through "Trances" (CF Little Essays Toward Truth for more information on the Thelemic concept of the Trance) which provide the Aspirant, Adept or Master with the full scope of whatever phenomena was under scrutiny. A point that needs to be driven home is that rationalizations concerning Nuit and Babalon are dangerous, to say the least. DO NOT THINK OF NUIT AS FEMALE OR MALE OR ANDROGYN OR WHATEVER ELSE!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Continuity is the key to the experience of THAT. CF Liber NV, which, will confirm what I say here. BABALON is another concept that one should not try to rationalize about rather one should strain to invoke the co-operation of the Neschama and the Ruach in order to come to an Understanding of the concept.(5)

FOOTNOTES

1. This numeration is arrived at by transliteration of the Greek into Hebrew thus: Nun, Ayin, Tzaddi. In Liber CDXVIII Aethyr 6 the note to the passage "And there is writing in Greek above that. The word `voξ' written in Greek, and a circle with a cross in the center of it,...." the note to this passage has in the Barstow edition NOX written in Greek Nu Omicron Chi = 720. An interesting interpretation might be 7-2-0 Love - Duality - Dissolution.
2. The Chaldean Oracles speak of the spiral force so there is historical precedence for such a view.
3. By such terms as "effortlessly" and "without conscious control" I do not mean to imply that initiation is in any way predestined. I simply mean that intellectual manipulations and machinations are of limited use in the process, which is essentially under a sort of Neschamic control if you will. Again the theme of co-operation pops up... there must be a co-operation of the Ruche and the Neschama in the psychosoma of the individual Adept or Aspirant so that Initiation takes place.
4. Note that fools can either be Fools in training or simply incompetent individuals with little chance of ever reaching the Trances of Initiation.



TO BE CONTINUED...

A Note on Practices: On Discipline and “Grace”

By Soror E.A.E.A.

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

Analogy has always been a great tool for working within the Thelemic system. In my own search for an analogous “feel” that would match the often arduous task of mastering the stillness of the body, I have found how important it was for a mental connection to take place, and subsequently, to navigate with greater ease into a trance. First, one must attain or have experienced on some level, the knowledge of any technique or practice that requires a certain amount of discipline of the body prior to achieving what is known to one’s own vehicle as a comfortable state, or even better, a graceful feeling of ease. This can be also, as many theatre techniques teach (for the reader familiar with such techniques), recalling a particular situation that evokes a moment or incident in your own journey where this analogy or “feel” could be drawn from. What I am referring to in here is when we finally arrive at that moment when we shout aloud to ourselves the conclusive phrase, “I got it!”

For instance, if one has at some point, practiced dance, martial arts, theatre, music, etc., one has more than likely experienced the uncomfortable “zone” of getting through initial the drudgery of the learning process, which includes, among other things, memorization, body-kinesthetic coordination, and control of the body and/or mind. In my own particular experience, the painful practice of classical ballet is one that sticks to me the most, as it happened throughout most of my childhood and teenage years. For those who enjoy watching ballet performances, and appreciate the grace and lightness of dancers, very few understand that, in order to achieve that state of grace and lightness, one has to go through painful (if you will pardon the pun) hours of training that perhaps, if the final stage of grace is achieved, will lead to a successful performance which to others will translate into “art”, and evoke what will be recognized as aesthetic beauty.

I have learned to draw from this experience and use it as an analogy for my own current magical

practices. What sticks to my mind the most is the fact that there are three phases that have to be mastered in order to achieve that ease of performance, namely: discipline, overcoming exhaustion/pain, and achieving grace. Taking the three steps altogether, one is left with breaking them apart and understanding how each works on its own, and how the three combined will achieve that trance that we so much aim for as Aspirants to the Great Work.

Discipline: we are all aware that our system requires discipline, and discipline is not a very appealing concept to many of us who so strongly subscribe to freedom and believe in the spontaneity of the ebb and flow of life. Why is discipline one of the driving forces of our system? It's because without it, there is nothing, only mere improvisation! Improvisation is indeed one form of art, you may argue, but it's altogether incomplete, because its method fails in that others cannot emulate or take it to another level. Thus, improvisational methods belong to the moment, and reside within the trance of that one single moment, without further repercussions. Since we are speaking here of a crescendo, that is, the process of Initiatic growth, improvisation might not be exactly what we are looking for in here. (One can argue that even in improvisation, there is a great deal of technique that takes place!)

Let's again take the profession of the dancer as an analogy. A professional dancer, or even a dancer who is an amateur but who performs on a regular basis, is required to practice an average of eight hours daily. With discipline, comes dedication, that is, eight hours a day once a week is something, but not enough for one to master the technique, thus regularity and assiduity are key to disciplining the body. So it is with our

practices. Once the discipline has been conquered, and the assiduity of the practices has been achieved, one is left with the next step in this triad which is...

Overcoming exhaustion: or pain... Or else you are left at the mercy of the "little commentator" (read Ego here!) who is constantly giving your body orders to be its lazy old self and give up in the middle of a successful practice... Using the dancer again as an analogy, how do dancers cope with pain? Well, pain is one of the bones of their trade. They simply learn to cope with it. My own experience has taught me that, if I danced for long enough hours, my body reached a point of crossing the threshold where exhaustion no longer mattered: in fact, it ceased to exist! I instead would become one with the dance, my body transcending its own limits. But then, here comes the most challenging aspect of the practice for the lone practitioner. How do you overcome pain without the aid of a trainer who is constantly there in person to motivate you and to push you? Well, your Aspiration is the only thing left to guide you. Your Holy Guru might show you the road signs, but that drive has to come from within. In other words, if it matters enough, your Initiatic ambition will take you there!

Achieving grace: Last but not least, comes the final step which is the *crown* that conquers the practice and turns it into perfection, the so-called grace. As a former dancer, I recall the struggles of learning the steps of a particular choreography and learning the technique, and dealing with pain, to finally be capable of achieving performatic grace. How is that supposed to be an achievement, and why do I call it the "crown" of the practice? Well, in my particular case, it has to do with the level of comfort that I felt when I had conquered the discipline, assiduity, overcome the pain or the various distortions that my body had to submit itself to before I could achieve that gracious moment where I could in fact begin to "create." And the crown of grace, unlike the two previous steps which lead to it, differs from them in its most opposite aspect: that is, it is a pleasurable experience! At this point, one experiences the body as a separate entity to the self: it is in complete control, and it expresses that most

divine form of trance, that is, it becomes a mere instrument to the Will!

Love is the law, love under will.

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