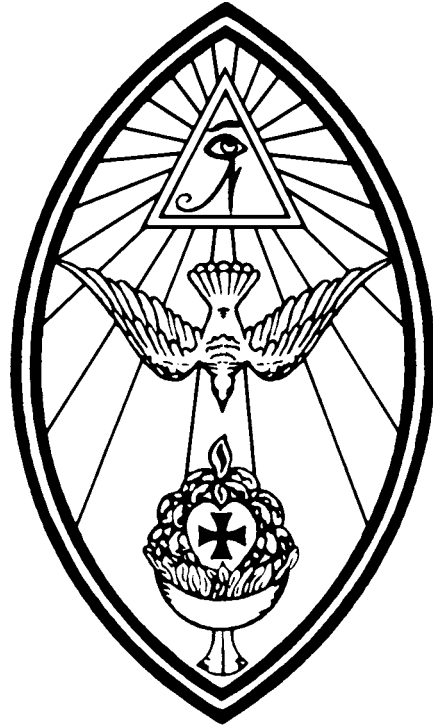


O. T. O.



LIBER XV

ECCLESIAE GNOSTICÆ CATHOLICÆ
CANON MISSÆ

PERFORMANCE COMMENTARY

BISHOPS TAHUTI AND MARA

This is not an official O.T.O. or EGC document.

I

OF THE FURNISHINGS OF THE TEMPLE

In the East, that is, in the direction of Boleskine, which is situated on the South-Eastern shore of Loch Ness in Scotland, two miles east of Foyers, is a shrine or High Altar. Its dimensions should be 7 feet in length, 3 feet in breadth, 44 inches in height. It should be covered with a crimson altar-cloth, on which may be embroidered fleur-de-lys in gold, or a sunblaze, or other suitable emblem.

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

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

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

All this is enclosed within a great Veil.

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

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

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

[Although we have long experience with this ritual, we have never enjoyed the luxury of a permanent Temple space. We have also been at pains to make our Temple transportable and capable of being disassembled after each Mass. Thus we have had to improvise within these instructions. We would suggest the proper height for the Altar places the Priest and Priestess at eye level when she is seated and he is standing on the third step. We look forward to the day when we will own a permanent Mass Temple and can build a permanent 44 inch Altar and a set of steps of the proper height to allow direct eye contact.]

II OF THE OFFICERS OF THE MASS

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

[My Lance measures 73¹/₂ inches from the base to the tip, and is 1⁷/₁₆ inches in diameter. It is made from red oak. I stand 6 feet high. A pine dowel of 1¹/₂ inch diameter may be purchased very inexpensively from a decent lumber yard and coated with stain and polyurethane. Lance shafts and heads may also be found at <http://www.medievalcollectibles.com>. You will need a Lance of sufficient strength to allow you to hold on for dear life at various points of this ritual. Unlike the weapons in most magical ceremonies, the Lance is not purely symbolic.

We have heard various interpretations advanced for "plain white robe." However, nothing seems more clear to us than "plain white robe."]

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

[We do our best to conform with these directions, including using the specified colors. The Priestess Robe of course must be removed during her speech so its design must accomodate that function. We use the standard Masonic sword of the Knights Templar degree.]

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

[A white Robe with a simple yellow chausible that slips over the head and extends to the waist, front and back, is the idea.]

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

[Hereinafter referred to as negative child in black robe with water and salt, and positive child in white robe with censer and perfume.]

III OF THE CEREMONY OF THE INTROIT

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

[A general introduction begins outside the Temple when people are told to turn off cell phones, remove shoes, and enter in silence. Because of what has been the normal "situation and terrain" for us, we bring the people into the Temple next. Here, the Deacon makes a short speech while facing the congregation. He stands between the steps and the square altar (Fire altar). He announces that the ritual was written by Aleister Crowley and is being performed by the EGC under the auspices of the local O.T.O. body. He mentions that Crowley described it as the "central ritual, public and private, of the O.T.O." He demonstrates the steps and signs the congregation will give during the ritual; mentions that the people will be asked to join in readings and follow directions from him for sitting and standing; explains the "joining hands above their heads" instruction during the speeches of the Priest and Priestess; and describes the Communion at the conclusion of the ritual. He finally ascertains that all present agree to communicate, or they are politely requested to leave.

After finishing his monologue, he takes his place of power between the Circular Font (Water altar) and the Altar of Incense (Square or Fire altar), as described above, facing the High Altar, and the ritual officially begins.]

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

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

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

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

[We added the instruction for the audience to stand at this point, as we allow the People to sit upon entering the Temple. The step of a Man and a Brother, in public Masses, is given by advancing the right foot straight and following with the left at a perpendicular angle. The sign is given by drawing the hand, thumb at a right angle to the extended fingers, across the throat. The Deacon leads the people during the recitation of the Creed below. For the purpose of this commentary, we will henceforth refer to the Altar of Incense as the Fire Altar and the Font as the Water Altar.]

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

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

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

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

And I believe in the communion of Saints.

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

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

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

Music is now played.

[A skilled musician may beautify and enhance the ritual if he or she is present and sensitive to the energies of the Mass. We abhor the idea of recorded music under any circumstances. It is impossible to “time” a performance to coincide with pre-recorded music, and a New Age Muzak style soundtrack may be even worse.]

*The child enters with the ewer and the salt. The VIRGIN enters with the Sword and the Paten.
The child enters with the censer and the perfume.*

[Regardless of what you want to project when you walk into the Temple as Priestess—the attitude you want to convey, what you think you will feel like when you get there, how you will walk, what your voice will sound like when you speak—you must drop all preconceptions when you walk through the door. Be an open conduit. Let the energy channel through you.]

They face the DEACON, deploying into line, from the space between the two altars.

[We interpret this to mean, the High Altar and the Fire Altar, i.e., the Priestess and children stand between the steps and the altar of incense, the negative child in the north, the positive in the south. The Deacon stands in his place of power between the Fire and Water altars facing the Priestess.]

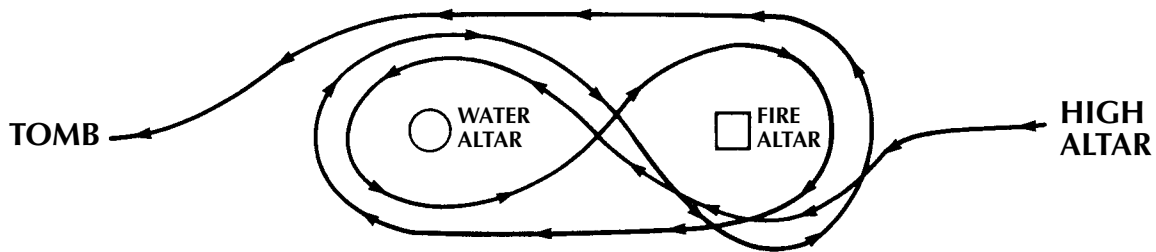
THE VIRGIN. Greeting of Earth and Heaven!

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

[After leading the congregation in the Hailing sign, the Deacon will gracefully move to his left as the Priestess and children begin the serpentine walk deosil about the Fire altar. The Deacon will take his next station at the north of the steps in front of the High Altar. He remains with his arms crossed upon his breast in the position of Resurrection, facing the Tomb, during the scenes that follow, until it is time for him to bring the Robe to the Priestess.]

The PRIESTESS, the negative child on her left, the positive on her right, ascends the steps of the High Altar. They await her below. She places the Paten before the Graal. Having adored it, she descends, and with the children following her, the positive next her, she moves in a serpentine manner involving 3½ circles of the Temple. (Deosil about altar, widdershins about font, deosil about altar and font, widdershins about altar, and to the Tomb in the West.)

[Two versions of the Priestess walk are illustrated in *Equinox III*, 10. We prefer the one shown here:]



[The negative child stops at the Water altar as the Priestess continues on her way to the Tomb. The positive child makes an additional half circle around Fire altar to arrive at his position in the south. The children remain at their respective altars holding the ewer and salt, and censer and perfume.]

She draws her Sword and pulls down the Veil, therewith.

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

[An elegant performance tip is for the Priest to open his eyes only after she says "Arise."

The Priestess makes the crosses with the upright Sword as she speaks the words, pausing long enough to complete the cross at the end of each phrase.

It is important to draw the crosses neatly and accurately as shown, i.e., ✠. They are of equal height and width. She returns to the center point after drawing

each quarter of the cross, and finishes in the center. Many people have asked which direction to make the horizontal bar. It is an individual decision, although a right-handed person tends to make the right hand half of the bar first.]

She sheathes the Sword.

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

[The Priestess will back off at a 45° angle to allow the Priest to exit the Tomb. The three steps at a public Mass are given by advancing the right foot straight and following with the left at a perpendicular angle to the middle of the right. This is repeated two more times.]

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

[The penal signs for a public Mass are the following: 1) Hand with extended fingers, thumb at right angle drawn across the throat. 2) Stab heart and draw across chest. 3) Draw across midsection and stab belly button.

While exiting Tomb and making the signs, he directs his attention to the Stélé on the High Altar in the East. This sequence of penal signs may be interpreted as the Priest's vow to perform the ritual to the best of his ability. The penalty for failure is indicated.]

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

[He is aware of the distinction between his own shortcomings as a human being and the majesty of the Lance, eternally extending from Earth to Heaven. This is the symbol of the Holy Mountain, the Shaft of Light, that aspires from the Darkness of Matter to the Glory of the Empyrean Realm.

"Kneel" means to go down on both knees.]

Penitential music.

[See note above regarding live music.]

THE PRIEST. I am a man among men.

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

[Do not allow the Lance head to touch the ground as it is rotated point downward (held at approximately a 45° angle) while kneeling. An awareness of the position of the Congregants is most important when making this gesture so as not to hit anyone.]

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

[This line is a critical ethical key to the ritual, and one of the most important statements about the roles of men and women in the New Aeon.

The idea of “worthy” implies a Higher Power or Powers judging the individual. Think of the Weighing Scene of the Heart from the Egyptian Book of the Dead if you are offended by the concept of a judgmental Jewish or Christian deity. One way or another, the Priest acknowledges that he is in a state of spiritual impurity that prevents him from “administering the virtues to the Brethren” until he is elevated beyond his moribund state. The idea that the New Aeon allows people the right to feel “just fine” as they are with no need to improve, is absurd.

The second key concept is that the Priestess is regarded quite differently from the Priest. She enters the Temple, is saluted by all, approaches the High Altar, energizes the Sacred Space with her walk, and is now in a position to elevate the Priest from his darkened condition. See Chapter 3 of *The Book of Lies*, The Oyster, “The Brothers of A.:A.: are Women: the Aspirants to A.:A.: are Men.” The fact that the Priestess is viewed as of sufficient spiritual purity to conduct these actions prior to her own elevation by the Priest (that will take place shortly at the Altar) is strong evidence that the common slurs directed against Thelema and O.T.O. as being either male-centric, anti-feminine, or paternal, are a misunderstanding of our doctrine.]

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

[The negative child has been standing at the north of the Water altar. She moves laterally further north to allow the Priestess to work unencumbered.]

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

[We put three pinches of salt into the font during this monologue as a symbol of Binah. The salt may be added in time with the words thus: “Let the Salt of Earth (pinch 1) admonish the Water (pinch 2) to bear the virtue of the Great Sea (pinch 3).” She now swirls her hand in the font, mixing the salt and water.

“Genuflect” means to go down on the right knee.]

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

[She draws the three crosses with her wet hand very carefully. We use three progressively larger crosses.]

Be the PRIEST pure of body and soul!

[Again, we draw the crosses and speak the words together. “Be the Priest (cross 1) pure (cross 2) of body and soul (cross 3).”]

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

[The positive child has been standing at the south of Fire altar.]

Let the Fire and the Air make sweet the world! (*Genuflects.*) Father, be thou adored.

[We put two pinches of incense into the censer as a symbol of Chokmah. “Let the Fire and the Air (pinch 1) make sweet the world (pinch 2)!”]

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

Be the PRIEST fervent of body and soul!

[See above. “Be the Priest (cross 1) fervent (cross 2) of body and soul (cross 3).”
We like the type of censer that hangs from chains.]

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

[The Priestess returns the censer to the Fire altar and walks back to the Priest in the West. At that point the negative child advances to the Water altar and pours the saltwater from the font into the ewer and holds it. At the same time, the positive child takes the censer from the Fire altar.]

The DEACON now takes the consecrated Robe from High Altar, and brings it to her. She robes the PRIEST in his Robe of scarlet and gold.

[The Deacon has been standing north of the steps in front of the High Altar. His cue to begin to get the Robe is the children having resumed their weapons.

The Deacon walks forward, turns, walks up the steps in the center, moves the Crown and cap of maintenance off the top of the Robe, takes the folded Robe in his hands, turns, descends the steps, and respectfully walks toward the Priestess. (She has returned to the Tomb area near the Priest.) She turns from the Priest, and walks toward the Deacon. They join eyes as he passes the Robe. He retreats, walking backward, and resumes his stance with crossed arms in front of the High Altar at the north of the steps.

The Priestess goes back to the Priest and begins to clothe him in the Robe. It is important that she take her time during this scene. It will be impossible for the Priest to see or adjust his Robe during the course of the ritual. Thus, if the Priestess fails to straighten it properly—because of either sloppiness or performance anxiety—he will maintain a disheveled appearance through the balance

of the rite. The Priest will assist her by taking a hand off the Lance as needed while maintaining a firm grip with the other, retaining both hands on the Lance whenever possible.]

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

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

[After the Priestess finishes addressing the Priest, the Deacon again climbs the steps to the High Altar and takes the Crown. The Priestess turns and walks to meet him.

The Deacon takes his new position, between the steps and the Fire altar, facing the Tomb.

Again, it is critical that the Priestess place the Crown on the Priest's head properly so that the cap of maintenance is straight in appearance, and not bunched under the Crown. The Crown must be secure enough on his head, that he will be able to gesture with all the force he will feel later in the ritual without it falling off.]

Be the Serpent thy crown, O thou PRIEST of the LORD!

Kneeling, she takes the Lance, between her open hands, and runs them up and down upon the shaft eleven times, very gently.

[If she starts with the first stroke going up the shaft, the eleventh stroke will also be going up and she can very naturally extend her arms upward in a sign of Ecstasy as she utters the next proclamation.]

Be the LORD present among us!

All give the Hailing Sign.

[The Hailing sign for a public Mass is given by covering the heart with the right hand and elevating the left at a right angle to the shoulder. The Deacon leads the congregation in this gesture.]

THE PEOPLE. So mote it be.

IV
OF THE CEREMONY OF THE OPENING OF THE VEIL

THE PRIEST. Thee therefore whom we adore we also invoke.
By the power of the lifted Lance!

He raises the Lance. All repeat Hailing Sign.

[Note that the Priest at the Tomb will be facing the Deacon in front of the steps along the center line of the Temple.]

A phrase of triumphant music.

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

[At this point, the Deacon moves from in front of the steps to the south of the High Altar. He will thus have completed a crescent-shaped set of moves from north of High Altar, to in front of the steps, to the south of High Altar.]

I, PRIEST and KING, take thee, Virgin pure without spot; I upraise thee; I lead thee to the East; I set thee upon the summit of the Earth.

[This is done in an elaborate series of stages.

- 1) "I Priest and King" — He is holding the Lance aloft in his right hand.
- 2) "take thee, Virgin pure without spot." — He extends his left hand and takes her right.
- 3) "I upraise thee" — He elevates her hand and helps her rise.
- 4) "I lead thee to the East" — Keeping the Lance raised in his right hand, they move up the center line of the Temple holding hands, his left and her right, above the Water and Fire altars. The children are standing near their respective altars, but at enough lateral distance to allow the Priest and Priestess to pass by. The Deacon, as mentioned, is standing at the south of the steps. As Priest and Priestess mount the steps, the Priest passes the Lance to the Deacon. The Deacon moves to his place of power between Fire and Water altars. The children move to either side of him. All three face East.

5) The Priestess removes her Sword and belt while Priest moves the Paten and Host from the center of the High Altar to the north. He moves the covered Cup to the south. This creates a space in the middle of the High Altar where the Priestess may be seated.

6) The Priest, facing the Priestess, bends his knees and puts his hands behind her thighs. She places her two hands behind her on the edge of the High Altar. As he lifts her up, she straightens her arms and guides herself into a comfortable seated position. (Practice between the two of you will make this both elegant and relatively effortless.)

"I set thee upon the summit of the Earth."]

He thrones the PRIESTESS upon the altar.

[See point 6 above.]

The DEACON and the children follow, they in rank, behind him.

[See point 4 above.]

[The PEOPLE sit.]

[We added this instruction because several lines down Crowley's instruction reads, "All rise and stand to order."]

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

[Depending on the geometry of the High Altar, it may be polite and practical for the Priest to lean over and remove the Book from the super-altar and hand it to the Priestess.]

The PRIEST gives the Lance to the DEACON to hold,

[See point 4 above.]

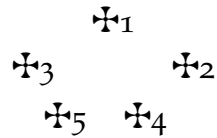
and takes the ewer from the child,

[The children were standing on either side of the Deacon in point 4. The positive in the south is holding the censer. The negative in the north is holding the ewer with saltwater. When the Priestess is seated, and the Priest proclaims, "I set thee upon the summit of the Earth," the children advance to either side of the steps. The negative is prepared to hand the ewer to the Priest, who takes it with his left hand.

If children are not being used in the Mass: After the Priestess has been seated, the Deacon turns to the Water altar and pours the saltwater from the font into the ewer. He then carries the ewer to the south of the steps. He hands the ewer to the Priest, waits for it, then replaces it on the Water altar.]

and sprinkles the PRIESTESS, making five crosses, forehead, shoulders, and thighs.

[At the end of Section VI, "Of the Consecration of the Elements" Crowley gives the following diagram for making the five crosses. This geometry will be used each time the five crosses are called for in Liber XV.



We do the sprinkling by dipping the thumb and index finger into the ewer for each cross, and "snapping" the thumb once down and once across. When the five crosses are complete, the Priest passes the ewer back to the negative child who remains where she is.]

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

[In our experience, many Priests do not pay adequate attention to this.]

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

[The positive child is at the south of steps. The Priest takes the censer with his right hand and makes the five crosses on the Priestess as above. When finished, he hands the censer back to the child.

If children are not being used in the Mass: After the Deacon has replaced the ewer on the Water altar, he advances to the Fire Altar, charges the censer with incense, and brings it to the Priest. He again waits at the south of the steps until the Priest returns the censer. The Deacon then returns to his place of power and replaces the censer on Fire altar. He is still holding the Lance.]

The children replace their weapons on their respective altars.

[The children leave their positions at the steps. The negative child replaces the ewer on the Water altar and resumes her position next to Deacon at north. The positive child replaces the censer on the Fire altar and takes his position next to the Deacon at south.]

The PRIEST kisses the Book of the Law three times.

[He kisses within the downward-pointing triangle formed by her hands.]

He kneels for a space in adoration, with joined hands, knuckles closed, thumb in position afore-said.

[Note position of hands—thumbs between index and medius as above. The joined hands upon thighs of Priestess are closer to her knees because of the geometry.]

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

[As in the previous instructions to the Priestess about dressing the Priest properly, the Priest needs to be careful in closing the Veil. Take your time. Don't let the natural bunching of the fabric go unattended. She will need complete privacy for her upcoming invocation of Nuit. Pay particular attention to sealing the gap between the two curtains.]

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

[We moved Crowley's description of the Dieu Guard position from Section V for clarity, as it is "the universal position when standing."]

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

[The Deacon stretches out his arm to offer the Lance to the Priest as he descends the steps. As the Priest is moving deosil about the Temple, the Deacon will move deosil about the Fire altar followed by the positive child and then the negative child. An excellent technique for the Priest is to stare directly at either the shaft or head of the Lance while breathing consciously in a Pranayama rhythm. Do not make eye contact with audience.

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

All imitate this motion.

[The positive child, of course, walks through the space between the two altars and assumes his place in the south.

There are two interpretations for this adoration. One is that the people join hands palm to palm with each other, arms extended in a V shape, forming a chain of worshippers in a horseshoe around the Temple. People toward the back move themselves around in front of the Tomb, temporarily, to be close enough to maintain the chain. The two people in the most forward positions extend their right and left hands respectively in the V shape toward the Altar. The positive

child holds the Deacon's right hand with his left, while extending his empty right hand in the V shape. The negative child does the reverse.

The second interpretation is that each person extends his or her hands above the head, clasping his own hands palm to palm.

Both methods conform to the instructions, although we prefer the first because we believe it enhances a sense of community among the worshippers.

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

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

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

[The speeches in this section contain Class A quotations. "Change not as much as the style of a letter." It is better to have a booklet nearby until you can be certain you have mastered your lines. Many years ago, after being sufficiently confident in my memorization, I paused at a section of Class A material rather than ad lib. The Deacon and I were spiritually synchronized enough that he knew I needed help. He whispered the opening words. I immediately was able to go on from there. Real Thelemites don't improvise Class A material.]

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

[The use of the word "must" makes the nudity of the Priestess behind the Veil mandatory during her speech.]

THE PRIESTESS. But to love me is better than all things: if under the night-stars in the desert thou presently burnest mine incense before me, invoking me with a pure heart, and the Serpent flame therein, thou shalt come a little to lie in my bosom. For one kiss wilt thou then be willing to give all; but whoso gives one particle of dust shall lose all in that hour. Ye shall gather goods and store of women and spices; ye shall wear rich jewels; ye shall exceed the nations of the earth in splendour & pride; but always in the love of me, and so shall ye come to my joy. I charge you earnestly to come before me in a single robe, and covered with a rich headdress. I love you! I yearn to you! Pale or purple, veiled or voluptuous, I who am all pleasure and purple, and drunkenness of the innermost sense, desire you. Put on the wings, and arouse the coiled splendour within you: come unto me! To me! To me! Sing the rapturous love-song unto me! Burn to me perfumes! Wear to

me jewels! Drink to me, for I love you! I love you! I am the blue-lidded daughter of sunset; I am the naked brilliance of the voluptuous night-sky. To me! To me!

The PRIEST mounts the second step.

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

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

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

THE DEACON. But ye, o my people, rise up & awake!

Let the rituals be rightly performed with joy & beauty!

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

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

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

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

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

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

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

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

[When this is done properly, the Deacon and children begin to rise with the words, "But ye, o my people, rise up . . ." and they give the Hailing sign on cue with ". . . & awake!" The movements should be swift and energetic following the enthusiasm of the Priest's invocation of Hadit.

The PRIEST mounts the third step.

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

[With a Lance of the proper height and strength, the great Cross for the Sign of Light may be completed with an enthusiastic thump on the step.]

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

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

A ka dua

Tuf ur biu
bi a'a chefu
Dudu nur af an nuteru.

[The musical score of this mantra is given in Book IV, Part 1, Chapter 2.]

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

The PRIEST parts the Veil with his Lance.

[This should be done swiftly and with intention. It is the Priest's enthusiastic reponse to hearing the Priestess's proclamation of the Law.]

During the previous speeches the PRIESTESS has, if necessary, as in savage countries, resumed her robe.

[Some ground rule suggestions for a robed or unrobed Priestess are appropriate here. Depending on the area in which you live, the local body may decide not to allow an unrobed Priestess when minors are present at the Mass because of legal concerns.

Another relevant issue is local body masters or others insisting a Priestess be naked after the Veil is opened. We have heard Masses with robed Priestesses derogatorily characterized as "savage" Masses. We would suggest, in the strongest possible terms, that if there are no minors present, this matter should be left up to the Priestess entirely, with no social pressure being exerted on her. It is a general trend in the Order that it is difficult to find qualified Priestesses. We prefer not to make the process more difficult by introducing unnecessary demands on the comfort zone of those who may be willing to train. It may also be useful to keep in mind that the version of the Mass published in *Magick In Theory and Practice* in 1929 simply reads, "During the previous speeches the Priestess has resumed her robe."

There is no question that whether robed or unrobed, a qualified Priestess is equally capable of embodying and projecting the required erotic energy.]

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

[The above ecstatic declaration is the Priest's reaction to seeing the Priestess after she has assumed the Goddess form through her Nuit speech. It should be vibrated with vigor and enthusiasm.

(The meaning of the Greek is, "Io Io Io IAO Sabao, Lord Abrasax, Lord Meithras, Lord Phallus. Io Pan, Io Pan, Pan, Io Mighty One, Io Deathless One, Io

Immortal One, Io IAO. Hail Phallus, Hail All-Devourer, Hail All-Begetter, Holy, Holy, Holy IAO.”)]

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

[Please note that this line is one of the most important performance keys of Liber XV. For example, it determines the instruction given earlier, before the Priestess is seated, that the Priest moves the Paten to the north and the Cup to the south. It will later be critical to the two “switches” coming in Sections VI and VIII.]

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

[Regarding the posture of the Priestess during the Collects. We understand her as being seated with the Paten raised in her right hand and the Cup raised in her left as stated above. This is the characteristic position of dozens of nourishment goddesses in all ages and cultures. The upright Lance is between her breasts, held in place by her legs and thighs. She thus concurrently forms the magical image of Baphomet as depicted by Éliphas Lévi, the iconographic basis for numerous versions of the Devil Card, Atu XV.

(On a practical level, she cannot quite hold the Lance “to” her breast, in the sense of “touching” her breast. If she did, the angle would prevent the Priest from kneeling at her knees unless she leaned over the edge of the Altar to keep the Lance straight. Thus, we place the Lance “between” her breasts.)

After falling at her knees and kissing them, the Priest remains in the Dragon Asana, as described in Liber E, throughout the Collects. The asana is of course modified by bowing the head and stretching his arms along her thighs with thumbs placed as mentioned above.]

[All sit.]

[Regarding our justification for adding “All sit” before the Collects. In the *Magick In Theory and Practice* version of Liber XV, Crowley says at the Death Collect, “All stand, Head erect, Eyes open.” Furthermore, on pages 360–361 of *Diary of a Drug Fiend*, he writes of the behavior of the congregation during the Death Collect, “. . . all rose to their feet and addressed Death . . . The gesture of standing to meet Death was nobly impressive.”]

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

[The Deacon will be facing the High Altar from his position between the Fire and Water altars. Frater Nemo makes the astute observation that the Deacon is here mirroring the enthusiasm of the Priest when he parted the Veil with the Lance. The recitation of the Collects is an ecstatic celebration of each principle. (For those with the brain power to memorize the Collects, have at. For the rest of us, please don't improvise. While not Class A, these are some of Crowley's most beautiful writings and should be respected. Reading them is what we find best.)]

(THE SUN)

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

THE PEOPLE. So mote it be.

(THE LORD)

THE DEACON. Lord secret and most holy, source of light, source of life, source of love, source of liberty, be thou ever constant and mighty within us, force of energy, fire of motion; with diligence let us ever labour with thee, that we may remain in thine abundant joy.

THE PEOPLE. So mote it be.

(THE MOON)

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

THE PEOPLE. So mote it be.

(THE LADY)

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

THE PEOPLE. So mote it be.

(THE SAINTS)

THE DEACON. Lord of Life and Joy, that art the might of man, that art the essence of every true god that is upon the surface of the Earth, continuing knowledge from generation unto generation, thou adored of us upon heaths and in woods, on mountains and in caves, openly in the marketplaces and secretly in the chambers of our houses, in temples of gold and ivory and marble as in these other temples of our bodies, we worthily commemorate them worthy that did of old adore thee and manifest thy glory unto men, *Laotze and Siddartha* and Krishna *and Tahuti*, Mosheh, *Dionysus, Mohammed and To Mega Therion, with these also* Hermes, *Pan*, Priapus, Osiris and Melchizedek, Khem and Amoun, *Mentu and Heracles*, Orpheus and Odysseus; *with* Vergilius, *Catullus*, Martialis, *Rabelais, Swinburne, and many an holy bard; Apollonius Tyanæus*, Simon Magus, Manes, *Pythagoras*, Basilides, Valentinus, *Bardesanes and Hippolytus, that transmitted the Light of the Gnosis to us their successors and their heirs;* with Merlin, Arthur, Kamuret, Parzival, and many another, prophet, priest and king, that bore the Lance and Cup, the Sword and Disk, against the Heathen; *and these also*, Carolus Magnus and his paladins, with William of Schyren, Frederick of Hohenstaufen, Roger Bacon, *Jacobus Burgundus Molensis the Martyr, Christian Rosencreutz*, Ulrich von Hutten, Paracelsus, Michael Maier, *Roderic Borgia Pope Alexander the Sixth*, Jacob Boehme, Francis Bacon Lord Verulam, Andrea, Robertus de Fluctibus, Giordano Bruno, Johannes Dee, *Sir Edward Kelly*, Thomas Vaughan, Elias Ashmole, Molinos, Adam Weishaupt, Wolfgang von Goethe, William Blake, Ludovicus Rex Baviaræ, Richard Wagner, *Alphonse Louis Constant*, Friedrich Nietzsche, Sir Richard Payne Knight, Hargrave Jennings, Forlong dux, Sir Richard Francis Burton, Paul Gaugin, Doctor Gérard Encausse, *Carl Kellner, Doctor Theodor Reuss, Sir Aleister Crowley, Karl Johannes Germer, and Major Grady Louis McMurtry*—Oh Sons of the Lion and the Snake! with all Thy saints we worthily commemorate them worthy that were and are and are to come.

May their Essence be here present, potent, puissant and paternal to perfect this feast!

(At each name the DEACON signs ✝ with thumb between index and medius. At ordinary mass it is only necessary to commemorate those whose names are italicized, with wording as is shown.)

THE PEOPLE. So mote it be.

[This list of Saints is official as of 2007e.v. It has been expanded to reflect later additions made by Baphomet and Hymenæus Beta. The latter also revised the order of recitation of some Saints.

Some people have complained over the years about the lack of female names in this list. To quote Liber LII, Manifesto of the O.T.O., “The names of women members are never divulged.” Furthermore, the characterization of the energy as “paternal” appears to direct it to the Priest in particular.

Skilled Deacons tend to draw the crosses directly on the back of the kneeling Priest, who may feel his Kundalini stimulated by the invocation of our spiritual ancestors.

For biographies of each of the Saints listed here, please refer to the annotated version of the Mass edited by Helena and Tau Apiryon at http://www.hermetic.com/sabazius/gnostic_mass.htm, <http://www.wikipedia.com>, and elsewhere.

(THE EARTH)

THE DEACON. Mother of fertility on whose breast lieth water, whose cheek is caressed by air, and in whose heart is the sun's fire, womb of all life, recurring grace of seasons, answer favorably the prayer of labour, and to pastors and husbandmen be thou propitious.

THE PEOPLE. So mote it be.

(THE PRINCIPLES)

THE DEACON. Mysterious Energy, triform, mysterious Matter, in fourfold and sevenfold division, the interplay of which things weave the dance of the Veil of Life upon the Face of the Spirit, let there be Harmony and Beauty in your mystic loves, that in us may be health and wealth and strength and divine pleasure according to the Law of Liberty; let each pursue his Will as a strong man that rejoiceth in his way, as the course of a Star that blazeth for ever among the joyous company of Heaven.

THE PEOPLE. So mote it be.

(BIRTH)

THE DEACON. Be the hour auspicious, and the gate of life open in peace and in well-being, so that she that beareth children may rejoice, and the babe catch life with both hands.

THE PEOPLE. So mote it be.

(MARRIAGE)

THE DEACON. Upon all that this day unite with love under will let fall success; may strength and skill unite to bring forth ecstasy, and beauty answer beauty.

THE PEOPLE. So mote it be.

(DEATH)

(All stand, head erect, eyes open.)

THE DEACON. Term of all that liveth, whose name is inscrutable, be favourable unto us in thine hour.

THE PEOPLE. So mote it be.

(THE END)

THE DEACON. Unto them from whose eyes the veil of life hath fallen may there be granted the accomplishment of their true Wills; whether they will absorption in the Infinite, or to be united with their chosen and preferred, or to be in contemplation, or to be at peace, or to achieve the labour and heroism of incarnation on this planet or another, or in any Star, or aught else, unto them may there be granted the accomplishment of their wills; yea, the accomplishment of their wills. AUMGN. AUMGN. AUMGN.

THE PEOPLE. So mote it be.

All sit.

The DEACON and the children attend the PRIEST and PRIESTESS, ready to hold any appropriate weapon as may be necessary.

VI
OF THE CONSECRATION OF THE ELEMENTS

✠₁

*The PRIEST makes the five crosses. ✠₃ ✠₂ on paten and cup;
✠₄ on paten alone; ✠₅ on cup alone.*

[The key to this instruction took me decades to understand. It is a masterpiece of mathematical precision and geometrical elegance.

In Section IV, we mentioned that the direction, “The Priestess is seated with the Paten in her right hand and the Cup in her left” is a key to the two upcoming “switches.”

This is the first switch.

When the Priest rises after the Collects and we begin Section VI, the Priestess is seated with her arms upraised in the archetypal nourishment-goddess position —the Paten and Host in her right hand, the Cup in her left. The Lance is held between her thighs.

The Priest takes the Lance.

The Priestess lowers her left hand with the Cup and holds it in front of her breast. She does the same with her right hand holding the Paten. She indexes her right hand flat upon the covered Cup. (“Index” means that she places the bottom of her right hand on top of the Cup, touching it lightly, to achieve proper positioning.)

The Priest makes crosses ✠₁, ✠₂ and ✠₃ as always on the conjoined Paten and Cup.

The Priestess then slides her right hand across the top of her left wrist, simultaneously moving her left hand forward, thus making a horizontal X-shape while holding the Paten and Cup. The Priest continues with crosses ✠₄ and ✠₅, also in the normal manner.

✠₁

✠₃ ✠₂

✠₅ ✠₄

(Note that the Cup, held in her left hand, has here been “switched” to her right side; while the Paten, held in her right hand, is now on her left side.)

When the crosses are complete, she opens her arms with a sweeping gesture, re-assuming the nourishment-goddess form with Cup in her right hand and Paten and Host in her left.

The beauty of all this may not be apparent until you reach Section VIII, however this series of gestures seamlessly binds together Sections IV, VI, and VIII.

[He takes the Paten.]

[We insert this instruction to balance that given a few lines later, “He takes the Cup.” By “take,” we understand that the Priest simply places his left hand gently under the right hand of the Priestess as she holds the Paten and Host.]

THE PRIEST. Life of man upon earth, fruit of labour, sustenance of endeavour, thus be thou nourishment of the Spirit!

He touches the Host with the Lance.

[Raising and rotating the Lance in a sweeping arc with both hands, the point of the Lance touches the center of the Host.]

By the virtue of the Rod
Be this bread the Body of God!

[Breathing along the shaft of the Lance is a valuable magical gesture.]

He takes the Host.

[In his right hand, holding the Lance in his left.]

TOUTO ESTI TO SOMA MOU.

[“This is my body.”]

He kneels,

[When teaching the Mass I always ask, “Why does the Priest kneel at this point?” The answer is simple and doctrinally rewarding.

The Priest says, “Be this bread the Body of God!” Next he takes the Host and proclaims, “This is my body.” He has thus fully identified himself as God.

Now I know a lot of Thelemites think they are gods, and “there is no god but man,” and “there is no part of me that is not of the gods.” All that good stuff makes the Law such a breath of fresh air in human religious evolution—in fact, this is why I am a Thelemite.

But getting serious for a moment, when the Priest formally proclaims the identification in the context of a magical ritual, our best advice is, “Duck!” And that is exactly what you do when you kneel.

Kneeling is an appropriate gesture of humility. Because you are no longer the fellow who ran the yellow light on his way to the Mass, nor the one who grumbled unfairly at a friend or family member last night. You have identified your-

self as God with a “capital G.” If you do not believe that God is “better than you,” you have a very low conception of God.

The higher your aim in Magick, the greater will be your humility.]

adores,

[The instruction to adore allows you to savor the miracle of apotheosis with gratitude and wonder. Worship of the Lord is not slave mentality. In fact it is the exact opposite.]

rises, turns, shows Host to the PEOPLE,

[The Host is elevated and held in the familiar grip of thumb between fingers. The Priest turns deasil in a slow circle upon the top step. His attention is focused solely upon the Host during this turn. He does not make eye contact with either the Deacon or congregation.]

*turns, replaces Host, and adores. Music.
He takes the Cup.*

[Now, he places his right hand gently around the Cup as it is held and supported in the left hand of the Priestess.]

Vehicle of the joy of Man upon earth, solace of labour, inspiration of endeavour, thus be thou ecstasy of the Spirit!

He touches the Cup with the Lance.

[He rotates the Lance with both hands in a sweeping gesture (this time from North to South) and places the Lance point at the center of the cloth covering the Cup.]

By the virtue of the Rod
Be this wine the Blood of God!

[Once again, silently expelling the breath along the shaft toward the Cup will enhance the words.]

He takes the Cup.

TOUTO ESTI TO POTERION TOU HAIMATOS MOU.

[“This is the Cup of my Blood.” See earlier comments regarding the declaration of apotheosis with the Host.]

He kneels, adores, rises, turns, shows the Cup to the PEOPLE, turns, replaces the Cup, and adores. Music.

[As the complementary gesture to that with the Host, he raises the Cup and keeps his attention focussed upon it, and turns about slowly deosil, making no eye contact with either People or Deacon. After he replaces the Cup in the left hand of the Priestess, we has reached the end of the first part of Section VI.]

For this is the Covenant of Resurrection.

He makes the five crosses on the PRIESTESS.

[Standard pattern illustrated elsewhere: forehead, shoulders and thighs.]

Accept, O LORD, this sacrifice of life and joy, true warrants of the Covenant of Resurrection.

The PRIEST offers the Lance to the PRIESTESS, who kisses it; he then touches her between the breasts and upon the body. He then flings out his arms upward, as comprehending the whole shrine.

[After she kisses the Lance, the Priest sets it between her thighs, places his hands between her breasts and runs them down along her body, then flings his arms upward at roughly a 45° degree angle, thumbs between fingers, "comprehending the whole shrine."]

Let this offering be borne upon the waves of Æthyr to our Lord and Father the Sun that travelleth over the Heavens in his name ON.

[His voice booming with enthusiasm, he vibrates the name ON.]

He closes his hands, kisses the PRIESTESS between the breasts, and makes three great crosses over the Paten, the Cup, and himself.

[I cross my hands upon my chest (as in the sign of resurrection) while leaning over for the kiss. After the kiss, the Priest takes the Lance (in his non-dominant hand) and make the first great cross on the Paten to his left, the Cup to his right, and then on his own forehead, breast, right shoulder and left shoulder.]

He strikes his breast. All repeat this action.

[The Deacon leads the the congregation in striking their breasts.]

Hear ye all, saints of the true church of old time now essentially present, that of ye we claim heirship, with ye we claim communion, from ye we claim benediction in the name of IAO.

He makes three crosses on Paten and Cup together.

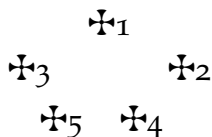
[The Priestess lowers her arms as she did in the opening of Section VI, holding the Cup in her left hand in front of her breast, with the Paten and Host, indexed above it in her right hand. Thus the Priest makes the crosses on "Paten and Cup together."

After the third cross, she spreads her arms apart with Paten and Host in her right hand and the Cup in her left. He replaces the Lance between her thighs.]

He uncovers the Cup, genuflects,

[Again, "genuflect" means going down on the right knee.]

*takes the Cup in his left hand and the Host in his right.
With the Host he makes the five crosses on the Cup.*



[A nice touch when making these crosses is to face the Priestess, thus she becomes the background of the gesture. The Cup is visually superimposed on her body.]

He elevates the Host and the Cup.

[For dramatic purposes, we like to raise the Host and Cup well above the Priest's head so the Congregation can see the Elements. His eyes remain fixed on the Elements.]

The Bell strikes.

[The Deacon has the Bell on the Fire Altar and is prepared to ring it at the moment the Priest's arms, holding the Host and Cup, reach their maximum extension above his head. The Deacon does not replace the bell on the Altar until the Priest lowers and returns the Elements.]

HAGIOS HAGIOS HAGIOS IAO.

[Such phrases (“Holy, Holy, Holy IAO”) are always vibrated or intoned with great energy and enthusiasm.]

He replaces the Host and the Cup, and adores.

[He returns the Host to the Paten in the Priestess’s right hand, and the Cup to her left hand. He covers the Cup, takes back his Lance from between her thighs, and bows in adoration.]

VII
OF THE OFFICE OF THE ANTHEM

[All rise.]

[When attending my first Mass (some thirty years ago) at LASH TAL Lodge in New York City, the congregation rose for the Anthem. It made sense to me then and still does. The fervor and intention of this paen of adoration well merit the sign of respect that standing implies.]

THE PRIEST. Thou, who art I, beyond all I am,
Who hast no nature and no name,
Who art, when all but Thou are gone,
Thou, centre and secret of the Sun,
Thou, hidden spring of all things known
And unknown, Thou aloof, alone,
Thou, the true fire within the reed
Brooding and breeding, source and seed
Of life, love, liberty, and light,
Thou beyond speech and beyond sight,
Thee I invoke, my faint fresh fire
Kindling as mine intents aspire.
Thee I invoke, abiding one,
Thee, centre and secret of the Sun,
And that most holy mystery
Of which the vehicle am I!
Appear, most awful and most mild,
As it is lawful, in thy child!

[What I have tried to do with this invocation is first and foremost understand that it is as an INVOCATION. It is not a recitation. I continue to go over every single word for a clue to the proper timing and inflection it requires.

While the technical meaning of the word “anthem” is a “psalm or hymn sung antiphonally or responsively,” I believe it is very easy to miss the point by trying to sing this invocation. Teaching a class a couple of years ago, the Priest-in-training demonstrated what he had been taught by singing it during our practice. I told him that his performance left me cold. I was not at all convinced he MEANT what he said (or sung). It seemed he was more concerned with carrying a tune than in performing an INVOCATION in which every word demanded its own nuanced understanding and delivery.

I actually have sung the Priest’s lines of the Anthem a few times, when so moved by the Holy Spirit. I have no reflexive objection to singing it.

But the key is to meditate upon the words. For example, when the Priest says, "Thee I invoke," one would assume the tone of his voice is different than that used in the preceding ten phrases used to describe the HGA. Similarly, when documenting the beginning of the ascent of the Kundalini through his spinal column and brain, "my faint fresh fire / Kindling as mine intents aspire," one assumes he should be focusing his attention on manifesting and experiencing those sensations, rather than on carrying a melody because someone told him to sing the Anthem.

The same could be said for the next line. Now that the Kundalini is rising, he turns his attention back to the invocation, "Thee I invoke." Might he here demonstrate even more enthusiasm than he did two lines back, before the Serpent Power had been awakened? What does Crowley mean by the phrase "that most holy mystery / Of which the vehicle am I!"? How much emphasis should be placed on the word "mystery"? How much on the word "vehicle"? How much on the words, "am I"? These are questions that have occupied me for decades.

When he says, "Appear," one might assume this was a profoundly energized statement. Certainly a sing-song little tune might be the last way to bring the Holy Spirit into manifestation. The phrases "most awful and most mild" could well require two different intonations entirely. Perhaps "most awful" should be said more forcefully, with a greater sense of awe (even fear), than the phrase "most mild," which might be said with relief. The bottom line here is contained in the next two phrases. One is, "As it is lawful." Thus, the Priest, even if he were struck dead by the Power he has summoned, would be doing his True Will. No blame. The second phrase, "in thy child!", means it is within the living, breathing body of the Priest that the HGA is to manifest. The Temple of the Body must be strong and pure. Do you expect God to manifest in a pigsty?

To repeat: My concern when teaching the Anthem is to inspire the Priest to take it seriously.]

THE CHORUS. For of the Father and the Son
The Holy Spirit is the norm;
Male-female, quintessential, one,
Man-being veiled in woman-form.
Glory and worship in the highest,
Thou Dove, mankind that deifiest,
Being that race, most royally run
To spring sunshine through winter storm.
Glory and worship be to Thee,
Sap of the world-ash, wonder-tree!

FIRST SEMICHORUS. MEN. Glory to thee from gilded tomb!

SECOND SEMICHORUS. WOMEN. Glory to thee from waiting womb!

MEN. Glory to Thee from earth unploughed!

WOMEN. Glory to Thee from virgin vowed!

MEN. Glory to Thee, true Unity
Of the eternal Trinity!

WOMEN. Glory to Thee, thou sire and dam
And self of I am that I am!

MEN. Glory to Thee, beyond all term,
Thy spring of sperm, thy seed and germ!

WOMEN. Glory to Thee, eternal Sun,
Thou One in Three, Thou Three in One!

CHORUS. Glory and worship unto Thee,
Sap of the world-ash, wonder-tree!

[Our custom is that the Priest and Priestess do not participate in this responsive interchange. The exception would be with a small congregation if the Priestess were the only woman present.]

(These words are to form the substance of the anthem; but the whole or any part thereof shall be set to music, which may be as elaborate as art can devise. But even should other anthems be authorized by the Father of the Church, this shall hold its place as the first of its kind, the father of all others.)

[All sit.]

VIII
OF THE MYSTIC MARRIAGE AND
CONSUMMATION OF THE ELEMENTS

The PRIEST takes the Paten between the index and medius of the right hand. The PRIESTESS clasps the Cup in her right hand.

[Here is the second “switch,” referred to in Section VI, in which the exquisite balance of the altar scene is fulfilled. The Priest extends his right hand and takes the Paten and Host from the Priestess’s right hand. The Priestess transfers the Cup from her left hand to her right hand. The Priest passes the Lance from his left hand to her left hand. (She is thus prepared to fulfil the stage direction some lines down that she, “extends the Lance-point with her left hand.”) They have thus completed another perfect horizontal X.]

THE PRIEST. Lord most secret, bless this spiritual food unto our bodies, bestowing upon us health and wealth and strength and joy and peace, and that fulfilment of will and of love under will that is perpetual happiness.

He makes ✠ with Paten and kisses it.

[After kissing the Paten, he sets it down with his right hand near her left thigh.]

He uncovers the Cup, genuflects, rises. Music.

[This is the second time the Cup is uncovered and the Priest thus genuflects.]

He takes the Host, and breaks it over the Cup.

[He picks up the Host from the Paten on the Altar to his right, and breaks it in half over the uncovered Cup in the Priestess’s left hand.]

He replaces the right-hand portion in the Paten.

He breaks off a particle of the left-hand portion.

[If he holds the particle with his right hand, he will be perfectly prepared to place it against the Lance tip (see below). Holding the larger part of the left half of the Host in his left hand, both hands touching, he intones the following.]

TOUTO ESTI TO SPERMA MOU.
HO PATER ESTIN HO HUIOS DIA TO PNEUMA HAGION.
AUMGN. AUMGN. AUMGN.

["This is my seed. The Father is the Son by means of the Holy Spirit." As the breath is Qabalistically identified with the spirit, I like to hold the two fragments close to my mouth and "breathe" the vibration of the statement and the three AUMGNs directly into them.]

He replaces the left-hand part of the Host.

[Set it down next to the right half of the Host on the Paten.]

The PRIESTESS extends the Lance-point with her left hand to receive the particle.

[She lifts the Lance and rotates it toward the Cup. The Priest extends his right hand with the particle and holds it against the tip, helping her to move the Lance in the proper direction until it is pointing down toward the Cup.]

The PRIEST clasps the Cup in his left hand.

[They both hold the Cup, she with her right hand, he with his left.]

Together they depress the Lance-point in the Cup.

[The particle drops into the Cup as the head of the Lance enters the wine.]

THE PRIEST AND THE PRIESTESS. HRILIU.

[*The Heart of the Master* identifies HRILIU as the voice of the dove. I was privately taught that HRILIU refers to the cry of the hawk in orgasm. These do not appear contradictory. After plunging the Lance tip and particle into the Cup, we catch each other's eyes, coordinate our breath, and say HRILIU together. We tend to whisper it or say it subvocally—but that is simply a matter of choice.]

The PRIEST takes the Lance.

The PRIESTESS covers the Cup.

The PRIEST genuflects, rises, bows, [passes the Lance to the PRIESTESS] joins hands.

[The Priest needs to pass the Lance to the Priestess because several lines down, Crowley writes he, "... takes back his Lance." She may take the Lance in her left or right hand.]

He strikes his breast.

THE PRIEST. O Lion and O Serpent that destroy the destroyer, be mighty among us.
O Lion and O Serpent that destroy the destroyer, be mighty among us.
O Lion and O Serpent that destroy the destroyer, be mighty among us.

[In an attempt to convey a sense of the proper performance parameters of this invocation, a personal story is in order. I was acting as Deacon in a Mass performed by Caliph Hymenaeus Alpha. When he made these invocations, I found tears streaming down my face. I was not crying in the sense of sobbing. But the sheer force of the emotional and dramatic energy he was able to raise reached deep within my psyche.]

The PRIEST joins hands upon the breast of the PRIESTESS, and takes back his Lance.

[Because of the power the Priest should have raised with the invocation, it is important to “join hands upon the breast of the Priestess” with care, so as not to hurt her with the force of your enthusiasm.]

He turns to the PEOPLE, lowers and raises the Lance, and makes ✝ upon them.

[After turning west deasil, he rotates the Lance toward the northwest, holding it with both hands, pointing the tip down, being careful not to touch the ground or the step.

The cross is a large one, horizontally encompassing the North-South axis of the Temple. He is not making direct eye contact with the congregation, although he “sees” the People for the first time.]

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

[This is spoken directly to the Deacon.

While the Priest is facing the Congregation, the Priestess quietly moves the Cup from her right side, with her left hand, and places it on her left side in preparation for the Communion to come. (She is holding the Lance in her right hand.)]

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

He lowers the Lance, and turns to East.

[Again, rotating the Lance downward, and back to its upright position, he turns deasil to the East.]

The PRIESTESS takes the Lance in her right hand.

With her left hand she offers the Paten.

The PRIEST kneels.

[These three gestures should be a perfectly symmetrical series. 1) He reaches out to pass the Lance. She takes it in her right hand. 2) She reciprocally extends her left hand with the Paten and Host. 3) He kneels.]

THE PRIEST. In my mouth be the essence of the life of the Sun!

*He takes the Host with the right hand, makes ✠ with it on the Paten, and consumes it.
Silence.*

[Take your time and chew it carefully, “in the yogin manner” as AC says in *John St. John*. Allow the energy to spread throughout your body, tingling through to your extremities.]

The PRIESTESS takes, uncovers, and offers the Cup, as before.

THE PRIEST. In my mouth be the essence of the joy of the earth!

*He takes the Cup, makes ✠ on the PRIESTESS, drains it and returns it.
Silence.*

[Same as above for consuming the host. Make sure to catch the particle. You will generally need to reach into the Cup with your finger.

We now approach the climax of the ritual.]

He rises, takes the Lance, and turns to the PEOPLE.

THE PRIEST. There is no part of me that is not of the Gods.

[It could be said that the future of the Order and the integrity of your soul hinges upon this being THE TRUTH.]

(Those of the PEOPLE who intend to communicate, and none other should be present,

[While there have been discussions among certain O.T.O. bodies about allowing people to come one time without communing, we reject that practice based on this line of instruction. As mentioned in Section III, we include a statement at the beginning of the Mass in which the Deacon asks if each person present understands that this is a communion ritual and agrees to communicate.]

having signified their intention, a whole Cake of Light, and a whole goblet of wine, have been prepared for each one.

[We do allow those in recovery, or “on the wagon” to drink grape juice. Minor children are always served grape juice. Again, these preparations are handled by

the Deacon prior to starting the Mass so that we have the proper number of cups for each communicant's needs.]

The DEACON marshals them; they advance one by one to the altar. The children take the Elements and offer them. The PEOPLE communicate as did the PRIEST, uttering the same words in an attitude of Resurrection:

“There is no part of me that is not of the Gods.”

[We do the communion at a fairly brisk pace for several reasons. The most important, from a magical point of view, is sustaining the Priest's energy for the blessing to follow. We also acknowledge that he has worked for forty-five minutes to an hour to reach the state of mind where, we assert, he must be telling the Truth when he makes his proclamation. Otherwise, the Mass has been a failure.

While we are very aware and respectful of the fact that the congregants have been working the ritual as well, we also accept that they have expended far less energy. Thus, when they make the proclamation of apotheosis, their statements need not be (and probably aren't) as spiritually intense as that required of the Priest—with no magical consequences to the integrity of the ceremony.

We tend to view this hierarchically. Those who do the most work—Priest, Priestess, and Deacon—may expect the greatest result.

The beauty of the O.T.O. is that the congregant can be the ritualist at the next Mass.

Another point on this. I was most impressed in 2005 while attending a Roman Catholic Mass in Mexico City. I saw some three hundred communicants finish the communion with amazing efficiency.

What most stands out in memory is watching a woman, on the other side of the Church. She returned to her pew and knelt. I watched her go to Heaven. There was no part of her that was not of the gods. And no one else knew it.

I admired the sophistication of this 2000-year-old tradition. Personally, for us, a ninety minute communion following a forty-five minute ritual is simply a) accenting the wrong syll-aable (as it were); b) tedious to all involved; c) encouraging of a kind of exhibitionism; and d) not tending toward the type of growth we envision for the Order and the Mass.

In our Masses, the people approach the altar—staying off the steps—and receive the Elements from either the Priest and Priestess if no children are present, or from the children when present. The congregants make eye contact with the Priest and Priestess. We encourage them to continue moving around the Temple, consuming the Sacraments as they walk back to their seats. They can proclaim, “There is no part of me that is not of the gods” from their seat (while standing of course), or, if there are a lot of people present, from the point of the walk that they finish the Elements. (At the Third Degree Mass at NOTOCON 2007, we noticed many of the communicants made their proclamation at the Tomb, facing the altar. That was a nice touch.)]

The exceptions to this part of the ceremony are when it is of the nature of a celebration, in which case none but the PRIEST communicate; or part of the ceremony of marriage, when none other, save the two to be married, partake; part of the ceremony of Baptism, when only the child baptised partakes; and of Confirmation at puberty, when only the persons confirmed partake. The Sacrament may be reserved by the PRIEST, for administration to the sick in their homes.

The PRIEST closes all within the Veil. With the Lance he makes ✠ on the PEOPLE thrice, thus.

THE PRIEST. ✠ The LORD bless you.

✠ The LORD enlighten your minds and comfort your hearts and sustain your bodies.

✠ The LORD bring you to the accomplishment of your true Wills, the Great Work, the Summum Bonum, True Wisdom and Perfect Happiness.

[Now the Priest makes eye contact with the congregation(who have remained standing after finishing the communion). . There is also a beautiful rhythm to this series of gestures. The first cross is complete long after the statement, "The Lord bless you," is given. The second blessing is longer, but a large cross will also be finished well after the statement is completed. The third cross, however, can be timed to start with the first words, "The Lord bring you . . ." and end precisely as he says, "... and Perfect Happiness."]

He goes out, the DEACON and children following, into the Tomb of the West.

[Some interpret this to mean the Deacon and children follow the Priest into the Tomb. We find this baffling. First, the phrase, "the Deacon and the children following," is set off by commas. Aside from this grammatical construction, we have evidence of the Mass as performed by Agapé Lodge during Crowley's lifetime, published in *The Unknown God* by Martin P. Starr. In the photo insert following page 202, is a photo of the Gnostic Mass in 1933, showing Wilfred Smith and Regina Kahl posed before the Tomb. Clearly, it is a coffin-design, suitable for the Priest only. Finally, quoting Section I of the Mass describing the equipment, "Repeating, the apex of a third triangle is an upright coffin, or Tomb." The phrase, "upright coffin" was reclaimed from the first version of the Mass published in *The International* in 1918, and included in the first edition of Liber ABA, 1994.

Music. (Voluntary.)

NOTE. *The PRIESTESS and other officers never partake of the Sacrament, they being as it were part of the PRIEST himself.*

NOTE. *Certain secret Formulae of this Mass are taught to the PRIEST in his Ordination.*

[I have always interpreted my "Ordination" to occur each time I perform the Ritual.]