



Liber XXVII vel EQ

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by

Frater Abraxas

Introduction

This present work is both a response and a continuation of the work on the English Qabalah initiated by Frater Zephyros in Liber 805 vel EQ. The purpose of this work is not to demonstrate the validity of the English Qabalah derived in Liber 805; anyone seeking the proofs of this system should consult that work itself; and it is recommended to read that work before reading this one since the developments in this work are built upon the foundations of the former. Therefore I have included a copy of this work in the appendix section to facilitate this.

In Liber 805 Frater Zephyros discusses the difficulties faced by Crowley and latter Thelemnites at developing an EQ as mandated in Liber AI:

AL II.55: "Thou shalt obtain the order & value of the English Alphabet; thou shalt find new symbols to attribute them unto."

Crowley had set about this and claimed to have achieved this task through his reception of Liber Trigrammaton, which he felt provided the skeleton for the new symbols to be attributed to the English letters. The problem is that he realized his theoretical attribution of the letters to the Trigrams was not workable; giving neither an order nor a value of the letters. Here is the following comment that he wrote in response to the aforementioned verse of Liber AI:

55.

Next, he set me a fresh task. I was to assign values to English letters of some such order as obtains in Hebrew.

I deal fully with this matter elsewhere¹.

THE OLD COMMENT

Done. See Liber Trigrammaton, Comment.

THE NEW COMMENT

The attribution in Liber Trigrammaton is good theoretically; but no Qabalah of merit has arisen therefrom. (*Surely it is a little early for that; a good Qabalah may take a few hundred years to unfold.*) [*The italics are from Motta here.*] I am inclined to look further into the question of Sanskrit Roots, and into the Enochian Records, in order to put this matter in more polished shape.(Cf: Liber AI Commented)

Many Thelemnites including Frater Zephyros have questioned whether or not Trigrammaton really did provide an adequate framework by which to attribute new symbols to the English alphabet. It is the goal of this work to show that Crowley did in fact fulfill the prophecy in Liber AI, by receiving Trigrammaton and that the symbols in Trigrammaton provide new Heiroglyphs for an English Qabalah along with clues as to how the order and value should be obtained. Here, I will endeavor to show that the number of Trigrams in Trigrammaton actually validates the method by which the order and value of the English Alphabet is obtained in Liber 805. This work will also endeavor to demonstrate how the connotations of the letters in English American culture compliment the ideas suggested by the trigrams and their holy verses when they follow this ordering.

In Liber 805 the order of the English Alphabet was obtained in the same manner as the order of the letters in the Hebrew Qabalah. This is a credible maneuver from the start since the Hebrew Qabalah is easily considered one of the most complete and elementary works on Qabalah, and it has set the normative standards of operation for the other 'Qabalahs' such as the Greek and Enochian variations. Another important point in favor of mirroring the Hebrew method of obtaining the order of the letters is that, "They

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[the Jews] have the half: unite by thine art so that all disappear.” Al. 1.47. This suggests that the methods used to acquire the order and value in the Jewish Qabalah may be used to set the standard by which Thelemic culture is to develop its own system. It also suggests that any Thelemic Qabalah should appear as a mirror image of the Hebrew one in other respects such as its gematria. The fact that much of the gematria produced by the EQ of Liber 805 provides a thrashrq of the values of its holy words in the Hebrew testifies to this. The most compelling example of this occurs with the word ABRAHADABRA which is valued at 418 in the Hebrew Qabalah and 814 in the EQ. This along with many other variations discussed in Liber 805 provides compelling evidence that this EQ fits the bill for being the other half of the Jews spoken of in Liber Al.

Liber 805 imitates the Hebraic tradition by looking for the order and value of the English alphabet in the Book of the Law itself. This is fitting since it is in the context of Thelema and its central revelation that such value would have any meaning. Zephyros explains that: “The Hebrews started at the beginning (Berashith). By comparison; we have the first verses to the Book of the Law. The sequential order of the English letters as they make their first appearance in the tome is now a parallel idea.” (Cf: Zephyros Liber 805) The order obtained by this method appears thus:

H A D T E M N I F S O U V L G C P Y R W B K J Z X Q

This arrangement is arrived at from counting the natural order of the letters, and Frater Zephyros points out the significance of the fact that it is only in the first chapter (the beginning) in which all twenty six letter of this alphabet are utilized. This order is then utilized to assign an appropriate number to each letter based on its placement in the series and following the Hebrew and Greek pattern of going from 1 to 10 to 20, 30, 40... and from 90 to 100, and up. Thus we have:

H=1 A=2 D=3 T=4 E=5 M=6 N=7 I=8 F=9 S=10 O=20 U=30 V=40 L=50 G=60 C=70 P=80 R=100
W=200 B=300 K=400 J=500 Z=600 X=700 Q=800

Again for further details about how this version of the EQ is derived and to refrain from reinventing the wheel with this treatise, I strongly encourage the reader to consult Liber 805.

Using this order and value of the letters presented above, I add each letter to the trigrams as part of my commentary on the book itself. I follow this order of the letters beginning with the second trigram since the first trigram portrays silence and hence the period from the written English. This is the first key to matching the letters with the trigrams, and the commentary in the remainder of this work is based on the connection between the ideas portrayed by the trigrams, the verses of the book itself, and the association of ideas attributed to the alphabet through our English culture. Since the goal of this work is to show how the trigrams and verses of Trigrammaton can provide a Thelemic book of Hermes much in the same way as the Tarot in relation to the Hebrew alphabet, I have also explored some possible connections existing between the Tarot trumps in addition to the English alphabet.

The foundation for the suggested correspondences are based on the meaning suggested by the verses of Trigrammaton itself rather than a rigid adherence to the correspondences worked out in Liber 777 between the traditional trigrams of the I-ching and Western Hermeticism. It is important to remember that the trigrams of Trigrammaton comprise a unique system of symbols that is self defined by the holy verses which may share in some of the ideas from the I-ching, yet it is a distinct and comprehensive pentacle in its own right. Final appeal for symbolic meaning should be within the context of the book itself with any overlapping Chinese ideas being secondary sources of authority in our Hermeneutical exegesis. Again I emphasize, Liber Trigrammaton is not the I-ching. While eight of the symbols might be shared, the other nineteen are wholly unique which will in turn have a differentiating effect on those common eight since they are now part of a much larger and different mythos.

The idea here is to look at the trigrams in reference to their natural shape, its following holy verse, and the context of the surrounding symbols and shapes. Then we can use our knowledge from other systems to fill in any gaps and provide further elaboration on this Thelemic system. The important thing to remember is that we are dealing with Thelema, not Taoism, as the idiom of our mythos. It is true, there is much of

Thelema that overlaps with Taoism; however Thelema is a distinct magickal current with its own context of meaning and a unique symbolic mythology. While some of the Tarot attributions may not match the traditional astrological and Qabalistic correspondences given to the I-ching in Liber 777; it is fairly easy to see how they correspond with the themes set out in the holy verses themselves.

Here is an example of a set of correspondences listed in the commentary:

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--- = D: dunce, to divide. The Emperor Atu: as in to 'divide and conquer.'
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The verse follows as: "Also the purity was divided by strength, the force of the Demiurge." (Trigrammaton I. 4)

(Note: Brute strength is often associated with stupidity in our culture. The Emperor is also a martial figure who is creative since he institutes 'Law'; he is also the demiurge since he is a false god in the sense of his claim to divine right in exclusion to the divinity of others.)

While the commentary part of this work identifies how the trigrams provide a workable series of symbols in the EQ, it is also pertinent to look at the importance of the number 27 as it provides both a key to the hieroglyphs of the EQ and acts as a light in understanding the role of the Trigrams in relation to the whole of Thelemic doctrine. There is much to be said about the number 27 in regard to both the EQ, and as a link between Trigrammaton and Liber AL vel Legis. The central observation informing this treatise is the fact that it takes 27 verses in the first chapter of Liber AL to derive the order of the entire English Alphabet and this is the total number of Trigrams and verses that occur in Liber Trigrammaton.

This exploration into the number 27 began to expand with my response to a group e-mail post concerning H.P. Blavatsky's discussion of the Septenary. This occurred on the nineteenth of April 2008 e.v. In this posting Frater Apollonius posted the following quotation from HPB's Secret Doctrine:

But number seven, or the *heptagon*, the Pythagoreans considered to be a *religious and perfect* number. It was called "*Telesphoros*," because *by it all in the Universe and mankind is led to its end, i.e., its culmination (Philo. de Mund. opif.)*. Being under the rule of seven sacred planets (The seven planets are not limited to this number because the ancients knew of no others, but simply because they were the primitive or primordial *houses* of the seven *Logoi*. There may be nine and ninety-nine other planets discovered -- this does not alter the fact of these seven alone being sacred.), the doctrine of the Spheres shows, from Lemuria to Pythagoras, the seven powers of terrestrial and sublunary nature, as well as the seven great Forces of the Universe, proceeding and evolving in seven tones, which are the seven notes of the musical scale. The *heptad* (our Septenary) was regarded "*as the number of a virgin, because it is unborn*" (like the Logos or the "Aja" of the Vedantins); "*without a father or a mother, but proceeding directly from the Monad, which is the origin and crown of all things.*" (*Pythag. Triangle*, p. 174.) And if the *heptad* is made to proceed from the Monad directly, then it is, as taught in the Secret Doctrine of the oldest schools, the perfect and sacred number of this Maha-Manvantara of ours.

I became interested in this discussion when Apollonius commented on this passage with the following:

I have often wondered whether or not the number seven would be sacred had we known about Uranus, Neptune and Pluto all those aeons ago. And I still sometimes wonder what would the whole scheme have been had our solar system been composed in an entirely different manner...or for that matter, how well it would hold up should humanity find itself emigrating to other planets and solar systems. This seems to provide something of an answer in Pythagoras' commentary that the number would remain sacred; no matter that "nine and ninety-nine other planets [be] discovered." Together this adds to 108, which has its own significance; cf. my article: [Gnostic Cycles](#), wherein I write:

Note also that the Aeon of Aquarius will start in 2597ev when the Earth's 'Vernal Point' will for the first time, be in Aquarius, 693 years after the revelation of Liber AL vel Legis! And the Sun will find alignment with the center of the Milky Way Galaxy, symbolized by the Nile

*in the Egyptian Gnosis in 2012ev, 108 years after the start of the Aeon of Horus. 108 of course, reduces to 9 by AIQ BKR but more interestingly is thrice $2^2 * 3^3$, which is why 108 is usually the number of beads on a rosary; a hint back to the Rosicrucian truth and it is also the number of beads on the Mala that Yoga students wear. (Apollonius 19/04/08 e.v.)*

This reflection sparked my curiosity since I was already looking into the number 27 as a possible link between Liber Trigrammaton, the EQ, and Liber AL vel Legis. The fact that the number 27 was involved in the equation $2^2 * 3^3 = 108$ lead me to inquire further into the possible relationships that this number might have since it was already involved in another significant number of much more universal import: 108. This lead to what I still perceive to be a very interesting and useful discovery described in my following response:

This is very interesting; since it ties in with my recent reflections on Liber Trigrammaton. The three cubed gives us 27, the number of verses in Liber AL required to derive the English Qabalah. It is also the number of Trigrams used in Trigrammaton. If we consider Liber Trigrammaton as a possible basis for a Thelemic Book of Hermes comprising the paths on a Thelemic tree of Life, it may be that 108 as expressed as 2 squared x three cubed expresses the archetypes of the Thelemic gnosis (Trigrammaton) multiplied and manifested through the structures of matter, i.e. 2 squared, $= 4 \times 3$ cubed $= 27 = 9$ portrays the squaring of the circle, due to the circular nature of nine. Also 27 is 9×3 which is 93 or 39, hence the connection between the EQ and the half of the Jews, via Hebrew Qabalah. Also 27 is the Thrasraq of 72, Shemhamphorash, the divided name of the Hebrew Qabalah, also the zodiac, Chokmah, thus the archetypes of the creative word. (19/04/08 e.v.)

Frater Apollonius continues to explore this issue by quoting his work Gnostic Cycles:

*The reduction to 9 then also becomes a key to the nature of our Solar System. And as will be shown, a key to the nature of the present Manifestation, which is ruled by Sagittarius. Also $2 * 3 = 6$ or Tiphareth or the Sun. Note the Sun (6) is 93 million miles from the Earth; another recursion of 693. The diameter of the Sun is also about 108 times the Earth's diameter and the distance between the Earth and Moon is about 108 times the Moon's diameter.*

The Qabalistic findings in this passage are quite significant since 93, the number of will and love in Greek gematria, and the number of one of the spellings of Aiwass in Hebrew, shows that the law of Thelema is the current or path between the earth and the sun, which Qabalistically signifies the path between Malkuth and Tiphareth, or the communication between the lower Ego and the higher ego. The fact that the Knowledge and Conversation of the Holy Guardian Angel takes place in Tiphareth suggests that 93 is the current by which Human kind is initiated or raised up to a higher level of consciousness. With 27 as the product of 9 and 3 we get the archetypal forces that bear the light of that current to the sensory perceptions of the Nepesch in Malkuth. This would be the means by which the current makes itself intelligible to the sphere of sensation and the lower ego.

Another important point is that the moon, the planet of Yesod, acts as the astral mediator between Malkuth and Tiphareth since it is the moon and its connection with astral sensitivity that gives us the subtle impressions by which we are able to make contact with the higher planes. It is through the moon that the light of the sun is refracted in its color spectrum giving us the 'treasure house of images' and hieroglyphs by which our divinations are made possible. Even our physical moon is connected with the number 27 since it takes 27.3 earth days to make a complete rotation on its axis and in time of its orbit of the earth itself, thus suggesting that the number 27 is a significant number revealing the astral symbols by which the light of the 93 current is made intelligible to the human race at this time. It is also useful to consider that 27 divided by 3 is 9 the number of Yesod while 39 which equals 'Not I' in the EQ is a thrasraq of 93!. Therefore the number 27 provides a further key by which new symbols may be attributed to the English alphabet in the evolution of a Thelemic Qabalah. These 27 Trigrams in Trigrammaton provide a compelling elaboration on the already existing associations given to our alphabet in American English culture, as the order of the letters in the EQ naturally falls on the Trigrams. This will now be explored in depth with the following commentary.

Liber Trigrammaton sub Figura XXVII

Being the Book of the Trigrams of the Mutations of the Tao with the Yin and the Yang

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Here is Nothing under its three forms. It is not, yet informeth all things.

This is the first cause of the universe; it is the prakrti or universal matter equilibrated: it is Purusa (the cosmic man) revealed. It is immaterial insofar as it is not, yet its non-manifest state is due to the perfect equilibrium of its three constituents or gunas being sattvas, tamas, and rajas. Hence the three fold nature of this symbol and the absolute as indicated by the Ain Soph Aur in the Hebrew Qabalah. It is important to remember that these constituents are in a non-manifest state at this point and that Nothing is really nothing, matter in its absolute simplicity. It is also a reference to the Ain since it is naught. Hence the alchemical symbol of the snake devouring its own tail. It informs all things since it is the stuff from which everything else is but a modification: it is the quintessence, the un-carved block of the Taoists.

[Silence, the Period, and Qabalistic zero]

In terms of the English Qabalah, the first trigram is assigned to the period, since the period is silence, which is the 27th part of the English alphabet in so far as silence is an integral part of our written form of communication. The three dots of the trigram refer to the period, which can either be a brief pause as at the end of a standard sentence or a long pause of implication... such as when three periods are used to break a statement and induce a mental state of reflection.

The Fool

This trigram suggests the Fool Atu in the Holy Tarot since the Fool is both one by its association with the Hebrew Aleph which equals 1 in the Hebrew Qabalah. This is analogous to that sense of oneness associated with the point signified by the period itself.

Yet the three dots indicate nothingness in its three forms, thus the negative veils of existence and Keter are simultaneously referred to here. The Fool is also valued as zero in the system of the Tarot itself, thus we have nothingness, or better yet, no-thingness; not as a negation, but as a unique state of being devoid of any particular, limiting qualities.

(2/1)

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Now cometh the glory of the Single One, as an imperfection and stain.

The glory of the single one is the brilliance of the LVX, the divine light of nature and creation. This is the first departure from equilibrium since the silence of no-thing-ness must now be broken in order to express a particular idea. This departure from silence begins with the establishment of a creative potential. A tendency or a verge to motion which is the creative impulse; this creative impulse can imply the Fool on one level, while its creative nature indicates the Magus Atu on another. The idea of a single thing, a potentiality has now been introduced. This is indicated by the solid line appearing below the three points.

[The letter H with the value of 1 in the EQ]

The letter H suggests the arising of the breath, in a way it suggests the breath of God, the Elohim passing over the Chaotic waters of genesis. The H also expresses the idea of a ladder in its shape, so here we have a connecting point. The H is assigned the number one being the first English letter to appear in the Book of the Law, thus the singularity is the holy spirit of creation acting as a ladder to the purity of no-thing-ness; or rather, energetic matter in its equilibrated state. One could also add that it is the breath of spirit which ruffles the equilibrium leading to manifestation. This breath refers to the prana or chi, as that electric component of the ether which moves the prime matter into its particular forms.

The Magus

This idea of a single thing as the modus of creation suggests a primal creator analogous to the creativity expressed in the Magus Atu of the Tarot. The Magus is the creative Word and the subtle electric force informing all things, its subtlety and occult nature is similar to that expressed in this trigram. In the Book of Thoth Crowley explains that: "...He is the messenger of the gods, represents precisely that Lingam, the Word of creation whose speech is silence."(Crowley p.70) He adds: "He is, in the language of modern physics, that electric charge which is the first manifestation of the ring of ten indefinable ideas, as previously explained. He is thus continuous creation." (Cf: Crowley p. 70)

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But by the Weak One the Mother was it equilibrated.

Here the positive assertion of a nameless something, that idea of existence in general given in the last symbol is now equilibrated with its opposite idea. Crowley often asserts that above the abyss each idea contains and necessarily asserts its own contradiction: for instance one cannot have even the most basic undefined sensation of 'I' or 'me' without accepting the awareness of that which is 'not I'. So here we have the idea of negative existence introduced as the condition of all positive existence. This is a different kind of 'not' however, unlike the silence of no-thing introduced by 'nothing in its three forms' we now have 'not' as the negation of a given thing. This however occurs on a much more universal and broader

level since we are dealing with existence and non existence in general, the universal archetype informing the existence and non-existence of all particular things.

[The letter A with the value of 2 in the EQ]

The value of the number two connotes femininity since it is an even number capable of absorbing the masculine potencies of odd numbers such as the number one. The letter A connotes a sense of beginning and excellence suggesting that the logos can only begin to manifest itself in the presence of both opposites, thus invoking the necessity of equilibrium in all magickal operations. The shape of this letter suggests man as the pentagram who's fulfilled potential is excellence. His consciousness is the feminine vessel which equilibrates that light.

The Empress

The Empress seems to support the ideas expressed in this particular verse, since she is the 'mother' and it is she who provides the gate or doorway to manifestation and initiation.

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Also the purity was divided by Strength, the force of the Demiurge.

If we picture the two contraries just discussed, that is the archetypal positive and negative forces as arising on a continuum, like the poles of a magnet, we can see that there is no strict division between opposites introduced: just opposite yet complimentary ideas. Now the Demiurge as the Gnostic creator god or the grand architect only begins creation once the idea of division is introduced. The strength referred to here is analogous to the creative power, much like the creative maya which is magickally projected as an expression of Shiva's potency when he creates the universe in certain Hindu legends. Here it is helpful to refer to Liber Al vel Legis. In chapter one Nuit says: "For I am divided for love's sake, for the chance of union." (ch. 1: 1.29) And she adds: "This is the creation of the world, that the pain of division is as nothing, and the joy of dissolution all." (Cf: Al: ch.1 1.30) Following this she prescribes the following moral injunction: "For these fools of men and their woes care not thou at all!..." (l. 31) This is what differs the master of the Temple from the Black brother: the Master of the Temple is open about this selfishness and asserts it as enlightened self interest, while the black brother hides behind a façade of humility and selflessness as we will see when we look at the tenth trigram.

[The letter D with the value of 3 in the EQ]

This is one of the most obvious attributions since the letter 'D' suggests division. Also note that the letter 'D' can also connote 'dunce' within English nomenclature suggesting an ignorant quality as being part of the creative strength of the demiurge. This also deals with the themes of Liber Al in which power is associated with a-rationality: "If Will stops and cries Why, invoking Because, then Will stops & does nought." (Cf: Al: ch. 2 l. 30)

The Emperor

I associate the Emperor Atu in the Tarot with this trigram since the emperor suggests the intuitive logic used by those powerful leaders that are able to make those split second (and often arbitrary) 'executive

decisions'. The Emperor suggests strength, and the strength of will to 'divide and conquer' a quality associated with rulers throughout the ages.

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And the Cross was formulated in the Universe that as yet was not.

This division automatically gives rise to an underlying structure of equilibrium informing the universe as it is created by pure will. This implies the cross which portrays an underlying integral structure upon which all etheric manifestations are based. It implies law and equilibrium and it is this principle that informs our sense of 'karma' which is not concerned with morality in the personal sentimental sense, but with simple cause and effect. In our imagination we can have whatever we want, yet we cannot create anything in our imagination without establishing denotative limits. To imagine a circle implies that it is not a square. If you define a triangle as a three sided shape then you cannot imagine a four sided triangle. Nothing can be created without these preliminary parameters; similarly even though a game is just a game, one still needs to invent rules in order to give a game its particular character. Thus the rules we encounter in the 'world' reflect more conditions of the human mind: this means rules for interpreting and perceiving the world in a way that is intelligible to our consciousness. Thus natural law as 'cause' or 'because' described in Liber Al is an effect of Will not the other way around as vulgar science would have us believe. Hume says reason is a slave to the passions. The silent self in Liber Al vel Legis exclaims: "Also reason is a lie; for there is a factor infinite and unknown; and all their words are skew-wise." (1.32) and "Enough of because! Be he damned for a dog!" (Cf: Al: ch.2 1.33)

[The letter T with the value of 4 in the EQ]

The significance of the letter 'T' is equally obvious as the significance of the previous letter. The letter T is a hieroglyph of the cross, the limiting and binding force of the universe holding all things together. The letter itself also suggests a square, hence the squaring of the circle. It also suggests an intersection, hence an assemblage point upon which our perceptions and states of consciousness take root.

Adjustment

I find the connection with the Adjustment Atu to be rather obvious here. Adjustment deals with that natural law of cause and effect spoken of in my first paragraph where I described the connection between karma and equilibrium. The shape of this trigram even suggests the balances held by the woman on this card. The figure holding the balances portrays that fixed part of the universe which adapts and adjusts to every action. This idea of a fixed and liberating point is best explained by the analogy of the fulcrum and the lever. The lever requires the fixing quality of the fulcrum in order to obtain the freedom of its lateral motion. Thus the pure will emanates laws and restrictions as a means toward expansion and fulfillment.

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But now the Imperfection became manifest, presiding over the fading of perfection.

So all of these conditions of manifestation have only occurred as un-manifest ideas; archetypes within the N.O.X. Now the universal mind focuses on a particular idea, which is the precondition for projection. The concept of being is considered now, and the divine attention or point of view is fixating on this to the exclusion of non-being. The disturbance in equilibrium has reached such a degree so as to allow a definite idea to temporarily take shape to the exclusion of its anti-thesis.

[The letter E with the value of 5 in the EQ]

Thus we have the letter 'E' for energy and effort, since the process of projection has begun. The point of consciousness or bud will have unconsciously fixated itself on the idea of existence through its magnetic attraction to a particular archetype, and this results in that energy underlying all being. One should also consider that this imperfection is the dynamic energy produced by the dis-equilibrium of the prime matter initiated by the H, the breath of the second trigram being the breath of the eternal spirit. Thus Hadit is manifesting since he is the core of every star, being the motion that interpenetrates infinite space. Note that this is the sixth trigram, being the number of Had in the EQ.

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Also the Woman arose, and veiled the Upper Heaven with her body of stars.

When Hadit, as the dynamic point of view distinguishes itself from the Naught, the infinite space of Nuit can now be experienced since there is the beginning of subject/object distinction which makes perception and experience possible. The absolute is veiled by the infinite due to the assertion of Hadit: absolute zero has now become two. This is described in Liber Al as follows: "None, breathed the light, faint & fairy, of the stars, and two." (ch. 1 l. 28) Notice how the letter H symbolizing the breath which follows the 'nothingness' described in this verse.

[The letter M with the value of 6 in the EQ]

Again we have the connection of Had with the letter 'M' valued at 6 in the EQ, and hence the first verse in Liber Al: "Had! The manifestation of Nuit." Thus we have the introduction of Nuit." The letter 'M' suggests many things in the English nomenclature: it suggests 'mother', hence the reference to Nuit. We also have the idea of a mountain with two peaks suggested by the shape of the letter. The mountain connects the earth to space by its penetration of the heavens, thus showing the true nature of matter as infinite space. The twin peaks also suggest the zero equals two equation of Nuit. There is also an allusion to that dreaded demon Choronzon, here by the indication of duality: thus there is a secret connection between these ideas.

The Star

The Star Atu makes a clear reference to Nuit, since it corresponds to Aquarius as the water bearer, and the woman on the card portrays Nuit in her aspect of aspiring to ever new manifestations of complexity.

Crowley describes this card thus in the Book of Thoth: “The picture represents Nuith, our Lady of the Stars...From the golden cup she pours this ethereal water, which is also milk and oil and blood, upon her own head, indicating the eternal renewal of the categories, the inexhaustible possibilities of existence.” (Cf: Crowley p. 109)

(8/7)

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Now then a giant arose, of terrible strength; and asserted the Spirit in a secret rite.

The universal subject Hadit, and the Universal object Nuit have been formulating as actual beings, their combination produces Universal experience as a consequence, giving us a universal being or entity which is able to assert the absolute. This seems to be a manifestation of the ether itself as a subtle material substance forming the material substratum for all of the elements. In Column xxxviii Crowley makes reference to the elephant with its incredible strength portraying that force supporting the world. He adds that the, “Tortoise, as supporting the Elephant, hence equivalent to Atlas.” Atlas is a giant spoken of in Greek mythology said to support the entire world on his shoulders. Here the ether has manifest itself as a giant; and this giant asserts the spirit in a secret rite which may be analogous to the ritual dismemberment of Purusa, the cosmic man in Vedic myth, whose ordeal of fragmentation was part of a ritual to create the world. There is also a connection here with Adam Kadmon in the Hebrew tradition. The creation of the world asserts the spirit since it is a celebration and expression of the infinite greatness of the Naught, and it’s fulfillment. The world as infinite and ever changing complexity is a natural consequence of the Naught: in another sense it is the naught since their existence is inter-dependent.

[The letter N with the value of 7 in the EQ]

The letter ‘N’ suggests ‘not’, the key to the law that the Heirophant embodies while performing his secret rites. Liber AL makes this clear: “Nothing is a secret key of this law.” (ch.1 l. 46)

The Heirophant

The giant referred to in this verse is the cosmic elephant; it’s strength is suggested by the Heirophant Atu. One should also note that the idea of the giant here suggests the ‘prince priest the Beast’ spoken of in Liber AL: “Now ye shall know that the chosen priest & apostle of infinite space is the prince-priest the Beast.” (ch.1 l. 15) The giant’s strength is due to the immutable force of natural law. The Heirophant knows these secret laws and is thus the one in charge of initiation; as priest he asserts ‘...the spirit in a secret rite.’ This initiator is a giant in that he is archetypal and thus all encompassing. This correspondence suggests that it is more than the portrayal of the ether as a manifest force; it suggests an intention of communication, thus a force that is animated and intelligent.

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And the Master of the Temple balancing all things arose; his stature was above the Heaven and below Earth and Hell.

The master of the Temple is the archetype of the Heirophant made manifest, or rather an adept who has perfected and balanced his or her faculties to such a degree that he or she can embody and manifest these archetypal qualities to their maximum potential. The master of the temple has completely identified with the intelligent and dynamic forces of the ether, embodying both the naught and the all. He or she has given up one's self, and yet is one's self. There is no difference made between the conscious will and the universal will.

[The letter I with the value of 8 in the EQ]

The master of the temple balances all things, thus the number eight being two zero's balanced atop each other, while the 'I' indicates the paradox of self and not self. The eight also suggests the infinity symbol and the serpent, thus indicating the eternal and incorruptible nature of the true master who is one with the all. There is an important reference in the Book of the Law which adds further meaning to this numerical reference: "I am perfect, being Not; and my number is nine by the fools; but with the just I am eight, and one in eight: which is vital, for I am none indeed." (ch. 2 l. 15) In the context of Liber 805 one could take this as a clue in reference to the EQ. 'I' is eight in this system of EQ as described in the quotation. Even more, this quotation combines with the theme of this letter and the trigram to shed further light on the grade of Magister Templi, since the master is perfect by virtue of being not: he is above the abyss.

The letter 'I' is the most appropriate letter to attribute here since the master of the Temple is nothing but self. Note that this letter also suggests the phallus and the tower. By giving up one's self during the crossing of the abyss one is accepted into the city of the pyramids and the silent self which is within all and yet above all is now identified with and made manifest within the being of the adept. It is this self who's "...stature was above the Heaven and below Earth and Hell."

The Brothers

I don't think that this Trigram can be attributed to any of the paths of the tree of life, since it portrays a transmuted substance that transcends and contains all things; it is the completion of the Naught in manifestation. I do feel that the Atu called 'the Lovers' or better, 'the Brothers' describes the process of this initiation. Here I will quote Crowley in his Book of Thoth: "The Shedding of blood is necessary, for God did not hear the children of Eve until blood was shed....but Cain spake not with God, nor had the mark of initiation upon his brow, so that he was shunned of all men, until he had shed blood. And this blood was the blood of his brother." I feel that the image of the brothers portrays the fulfillment of the bloody sacrifice in which the magickal child of the adept is slain during the crossing of the abyss by the force of his or her aspiration and ambition. In this instance Cain would be the inner drive towards initiation and Abel would be the purity of the perfected self produced by the work proceeding the grade of Adeptus minor. The fact that this imagery is connected with the Lover's Atu works well here since this card is attributed to the path of Zain or the sword which connects Tiphareth, the sphere of the Adeptus minor with Binah, the resting place for the Master of the Temple.

(10/9)

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Against him the Brothers of the Left-hand Path, confusing the symbols. They concealed their horror [in this symbol]; for in truth they were

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The Black Brothers have confused the symbols. Unlike the true master they make pretences to selflessness as a means of approaching the absolute...this however is merely pretence. They are in reality wolves in sheep's clothing as shown by the trigram below; while their dupes buy into this passivity of ego, the Black Brothers proceed to exploit the situation by imposing their own lower ego's over their followers. In essence they want to turn other stars into slaves that worship them as the 'God'. Aspirants should heed the warning given in the Liber AL: "It is a lie, this folly against self. The exposure of innocence is a lie..." (AL ch. 2 1.22)

This symbol shows the reality of the situation: while appearing to be 'do gooders' on the surface, they secretly despise the divine and seek to impose their will upon it. They define God or Nature ad-nauseam according to the prejudices of their lower ego's. They have not or cannot consider that all things are God and that the world is exactly as it should be. They appear meek and passive according to the first trigram with the passive dash above the solid, as if being vessels for the divine; in reality, they are really being passive vessels for their own character imbalances projected onto the universe. In a sense they are possessed by Qliphotic forces. They are both powerful and menacing, but they lack actual existence since their sense of identity is based upon a transient fragment: a personal idea.

[The letter F with the value of 9 in the EQ]

The Black Brother is a failure, since he was un-able to give up himself and cross the abyss. Rather, he projects himself onto the abyss leading him to fragmentation and the second death. The 'F' is appropriate here since it echo's that failure portrayed by this trigram. Further insights can also be derived by meditating on some of the other implications of this letter. The idea of taboo, and 'fuck', perhaps even 'flag' is suggested here as well.

(11/10)

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The master flamed forth as a star and set a guard of Water in every Abyss.

Here the master has set up a Barrier so that only the worthy can pass through and acquire true power. The guard of water is death, the ego idea must be surrendered completely, this is the blind that keeps the un-worthy out since the black brothers only preach surrender to the divine as a surrender to their own egoic projections. The master of the Temple gives himself up completely to all things whatsoever, and experiences immortality therein. The blindness of the un-worthy cannot see this and will be thwarted by

this guard of water. The master flames forth as a star, that is he or she is a luminous eternal being who is free from fear.

[The letter S with the Value of 10 in the EQ]

The letter 'S' suggests a snake which is associated with the element water by its connection with the Hanged Man Atu given in The Book of Thoth. The snake portrays the life force, yet it is that same snake that is poisonous, bringing all forms to corruption. It also alludes to the serpent of Apophis the water serpent of the Egyptian myth which destroys all with the deluge. Also the 'S' suggests superman in American English culture; and, it suggests money. Thus the master is the super man referred to in Nietzsche's Will to Power, and this superman possesses true wealth.

The Chariot

While I don't believe that the Master of the Temple can be equated with any particular path on the tree of life, the path of Cheth and its corresponding key of the Chariot seem most fitting here. This card refers to the sign of Cancer which is the cardinal sign for the element of water, representing the first keen on rush of the element. It is also the path connecting Binah the great mother to the severity of Gebourah. In The Book of Thoth, Crowley writes: "[It]...is thus the influence of the Supernals descending through the Veil of Water (which is blood) upon the energy of man, and so inspires it." (Cf: Crowley p. 85) This idea of blood in connection with water signifies a connection with death and the ordeals that one must undergo in order to successfully cross the Abyss and become a Magister Templi. This is made plain in Liber Cheth: "Thou shalt drain out thy blood that is thy life into the golden cup of her fornication. Though shalt mingle thy life with the universal life. Thou shalt keep not back one drop. Then shall thy brain be dumb, and thy heart beat no more, and all thy life shall go from thee; and thou shalt be cast out upon the midden, and the birds of the air shall feast upon thy flesh, and thy bones shall whiten in the sun." (Cf: Liber Cheth v. 2-4) This seems to be an apt description of the guard of water referred to in this trigram.

(12/20)

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Also certain secret ones concealed the Light of Purity in themselves, protecting it from the Persecutions.

There are those who are wise, yet make no pretenses to their knowledge. A paraphrase from the Tao te Ching (Dao de Ching or Tao de King) comes to mind: 'Those who know don't tell; those who tell don't know...' The presence and integrity of such individuals speaks for itself and this gnosis may be directly communicated to those pure of heart who are fortunate enough to be in the presence of such individuals.

[The letter O with the value of 20 in the EQ]

The letter 'O' suggests the yoni, an opening and a vessel capable of receiving wisdom. It also suggests a sealed vessel by which the light's purity may be concealed. The 'O' adds to the sexual reference here, and indicates the joy of this purity by the suggestion of orgasm.

The Hermit

This trigram suggests the Hermit Atu in a number of ways. First we have the idea of secrecy and concealment from the profanity found in the multitude. Also the idea of concealing the light within oneself

suggests the image of the hermit who is concealed beneath a robe and carries the light within his lantern. Crowley elaborates on this further with his version of it in the Book of Thoth in which the spermatozoon as the logos is shown as being concealed within his body. The trigram along with the letter 'O' suggests the same; the trigram shows the absolute safely concealed in a body as shown by the two solid lines. One would do well to refer to Liber Al in this matter: "Behold! These be grave mysteries; for there are also of my friends who be hermits. Now think not to find them in the forest or on the mountain; but in beds of purple, caressed by magnificent beasts of women with large limbs, and fire and light in their eye's...Ye shall see them at rule, at victorious armies, at all the joy; and there shall be in them a joy a million times greater than this." (Cf: Al: ch. 2 l. 24)

(13/30)

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Likewise also did certain sons and daughters of Hermes and of Aphrodite, more openly.

This may be a reference to the proper applications of sexual magick in one sense due to the connection with Aphrodite, since it is a clear reference to the formula of love under will. The reference to Hermes suggests those inspired individuals who are able to ask intelligent questions about the world with the simplicity of a playful child. In combination with Aphrodite, the goddess of love, we have the idea of romantic inspiration, poetic rapture, in addition to the intuitive flashes given by Hermes as messenger of the gods.

Hermes is suggested by the solid line. He conceals the secret since he is thought, and all thought is inherently false. The broken line beneath refers to Aphrodite due to its feminine nature. She conceals the secret more openly since love and ecstasy provide more 'true' glimpse of the absolute than thought.

[The letter U with the value of 30 in the EQ]

The shape of the letter 'U' suggests the womb and indicates the fertility described by this trigram. It also suggests a cup, that receptive vessel that allows us to receive the divine inspiration, the dew of immortality.

One should note that in Carlos Castaneda's Tensegrity teachings the womb is considered to be the organ that allows women to 'see' the energy fields of the universe.

The Lovers

The reference to Hermes and Aphrodite suggests a correspondence with the Lovers Atu. This card is attributed to the zodiac sign of Gemini, hence the connection with Hermes who rules the sign while Aphrodite indicates the title of the card itself. This is most suitable since it is divine love that surpasses the tricks of mercury leading to the Neschemah, our intuition.

(14/40)

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But the Enemy confused them. They pretended to conceal that Light, that they might betray it, and profane it.

The enemy wants to hide the light since the distorted ego of the Black Brother depends on this. They are hiding this light from themselves as much as from others: to admit that all things are divine is to take away their delusion of being the only 'God'. By hiding the light they can keep the Ruachs of their followers in a weakened state making them dependant on the Black Brother for guidance. As indicated in the earlier trigrams the Black Brother is really that consoler spoken against in Liber Al: "Pity not the fallen! I never knew them. I am not for them. I console not: I hate the consoled & the consoler." (Cf: Al: Ch. 2 l. 48) By consoling they are really condescending and reinforcing the illusion of one being weak, and hence non-divine. The trigram itself shows this concealment, since the bottom line is solid, preventing those below from seeing that light, thus creating the illusion that it is concealed while the top line is broken, showing this apparent concealment to be false.

[The Letter V with the value of 40 in the EQ]

The letter 'V' indicates duality. The enemy of truth divides the purity into good and evil, creating a false and ultimately non-existent deity that is 'benign' and another entity of 'evil' being equally false. This premise also asserts that the Black brother's themselves lack actual existence, since their appearance as a phenomena depends upon transient aberrations in perception. One should remember this so as not to fall down that path of paranoia that plagued Motta with his witch hunt for the Black Brothers. However, as transient as the Black Brothers may be, they can work some real mischief; Crowley used Hitler to serve as an analogy for the Black Brother in Magick Without Tears.

(15/50)

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Yet certain holy nuns concealed the secret in songs upon the lyre.

The two broken lines indicate the femininity of the nuns, yet they may also suggest the strings of the Lyre. These are the various priestesses heard of in many mystery cults who were able to intoxicate and inspire others with their beauty and profundity of expression.

[The letter L with the value of 50 in the EQ]

The letter 'L' portrays the idea of law, since its shape suggests an angle or ruler. There is an emphasis here on geometric law in particular and mathematical law in general. This is appropriate since the Greek god of logic, Apollo, was also the god of music. Music bridges the gap between abstract knowledge and beauty, and the songs of these holy nun's raise the minds of those who listen, to a level of intuitive logic.

The Priestess

This attribution seems rather obvious given the context that I outlined above. The connection here with the Priestess Atu, may give further insights into this trigram; since the priestess gives a direct link from the centre of the Ruach to the absolute. This suggests that the intuitive logic, and beauty of such songs is precisely what is needed to gain a safe passage across the abyss. Note also in regard to the previous comments about the M.T.; one is able to lose one's self utterly in both love and in song.

(16/60)

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Now did the Horror of Time pervert all things, hiding the Purity with a loathsome thing, a thing unnameable.

On the trigram itself you can see that the positive idea has now crystallized and is hiding the absolute. Time is suggested since both lines are un-broken being yang, whose nature is disruptive. The horror of time is due to its breaking up of the wholeness of the absolute as a varied, yet unbroken continuum developed thus far. This leads to a fragmented perspective causing one to identify with a particular fragment and to imagine the universe as another series of fragments. Basically one can be blinded by this; being unable to see the forest for the trees. Yet this fragmentation and motion of archetypes is an important part of the absolute itself. The negative descriptors only convey part of the truth here, and play the role of blinds for the aspirant. It is also the experience of time that causes one to experience death since time and change involve a constant cycle of creation and destruction, both necessary features of being. It is wise here to quote the aphorism: 'change is stability'.

[The letter G with the value of 60 in the EQ]

The letter 'G' suggests the idea of 'God' in English culture, thus we have the manifestation of the Demiurge. The 'G' also suggests low tones and makes me think of the earth, perhaps Therion and Pan as well.

The Wheel

The allusion to the Wheel Atu is obvious here, since it is the wheel of samsara referred to by many yogic traditions in Asia. But samsara is not something to be escaped, since the wheel is a zero by its shape, being naught. This is why the more profound and esoteric schools of Buddhism claim that the highest understanding recognizes that 'samsara is Nirvana'. The very thing that most eastern mystics set out to escape is the very thing that they are actually seeking: it is only one's understanding that needs to change.

(17/70)

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Yea, and there arose sensualists upon the firmament, as a foul stain of storm upon the sky.

The experience of time and its inherent motion is the condition for the experience of the grosser senses and their perceptions. The sensualists are those who are consumed by these perceptions to the exclusion of the Neschama, the intuitive understanding indicated previously. They only see the plethora of the changing whirling colors, and are deceived by their other senses that arise as a result of this: they are un-able to appreciate the unity and nothingness which is the essence of the phenomenon: the spontaneous combustion of love under will. Yet this is also a blind, since sensuality is the gateway to intoxication and there are two kinds of intoxication: one of blindness as observed in drunkards and derelicts, and that of inspired vision.

This refers to the use of sex and the strange drugs referred to in Liber Al as a means of disrupting the mental structures that one has created in order to regain that vision of the purity: "I am the Snake that giveth Knowledge&Delight and bright glory, and stir the hearts of men with drunkenness. To worship me take wine and strange drugs whereof I will tell my prophet, and be drunk thereof!" (Cf: Al: Ch.2 l. 22)

[The letter C with the value of 70 in the EQ]

The letter 'C' portrays an overturned cup, suggesting a wine goblet being spilt after drinking too much. The reference to sensuality is strong in this sense, yet it indicates something deeper. The divine emanates the universe in a similar manner: it concentrates upon itself until it bursts forth, as a brilliant explosion of archetypes spilling out of the vessel as a result of the ecstatic intoxication. This spilling forth of the vessels suggests the various sephiroth pouring the logos from one to the other as it manifests through the four worlds.

Lust

This was Crowley's replacement for the Strength Atu in his Book of Thoth; it portrays the power of the absolute, the creative shakti concentrated into a fervent frenzy. The power of the will of the magician depends upon how much ecstasy he or she can handle, since it is through the means of ecstasy that the world of forms is projected onto the Naught. Also the pure will is founded on love, and our passion is a measure of our strength.

(18/80)

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And the Black Brothers raised their heads; yea, they unveiled themselves without shame or fear.

It is only when individuals have been completely blinded by the grosser senses that the Black Brothers can raise their heads, since they depend upon the ignorance of others in order to maintain their lopsided existence. They are usually the one's that are opposed to sensuality, since they know that no one can truly give it up and that by demonizing sensuality they can inhibit others from exploring it deeper and using it to open up the intuitive senses, and thus acquiring personal power.

[The letter P with the value of 80 in the EQ]

The letter 'P' suggests anger, as in 'piss off', it also suggests a flag. It further suggests a lopsided tower unable to stand on its own terms. And this is what the Black Brothers are: the world as it occurs without argument or discourse is always in glaring contradiction to their views, so they shut themselves off from reality and begin spiritual decay.

(19/90)

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Also there rose up a soul of filth and of weakness, and it corrupted all the rule of the Tao.

Here we have the two broken lines covering up the truth of spirit. This indicates weakness since the broken lines suggest an imbalance in passivity.

[The letter Y with the value of 90 in the EQ]

This attribution is most fitting since its correspondence explains the weakness of this trigram perfectly in terms of Liber Al: "If Will stops and cries Why, invoking Because, then Will stops & does nought." "If Power asks why, then is Power weakness" (Cf: Al: ch. 2 l.30) The letter 'Y' suggests a question and the question 'why' in particular, thus uncertainty and weakness, since one is no longer relying on one's self for direction. This passivity is usually connected with the delusion that there is an answer and a reality existing independently of one's being (one's will). This passivity opens one's self up to any random impression existent in the chaos which will then manifest itself through the psyche and actions of such an individual. Magickal power and a fortified will does not care what others believe to be real. It does not ask 'why', it simply is, and it creates on its own terms. Such weakness is a common characteristic of those psychopaths who follow charismatic cult leaders, and quite often the dupes of the Black Brothers since they lack certainty. Having said this it may be useful for meditation to consider some other ideas suggested by the letter 'Y' Here we have: choice, axis, unity, and chromosome. This idea of weakness may also have a hidden positive side: it is that dividing quality which allows things to break down and reformulate into ever new forms of complexity, hence the fulfillment of Nuit as infinite space.

Death

Here we have this corrupting force which on the one hand shows weakness of the soul, yet on a positive level divides for the purpose of new growth, new variation and evolution: the impetus of the pure will. The Death Atu corresponds nicely with this trigram since it portrays those corrupting forces that are the condition of growth and renewal as we spiral forth through infinite space.

(20/100)

Then only was Heaven established to bear sway; for only in the lowest corruption is form manifest.

This refers to Daath, the abyss, since heaven is the highest human conception of the absolute. The important thing to remember is that it's just a conception and not the absolute itself; it has now become a definite thing with particular qualities made accessible to the ego, making it into a construct of one form or another. The three solid lines indicate the positive assertion of a definite set of ideas.

[The letter R with the value of 100 in the EQ]

The letter 'R' suggests the words: roll, existence (are), and rudimentary knowledge. This is fitting since Daath on the tree of life is the hidden sephiroth of knowledge, and this would not be any knowledge, but rudimentary knowledge, the very axioms and frameworks that go un-questioned in our functioning lives. These axioms form the conditional basis for all other forms of knowledge and for our ability to experience a sensible world. Nevertheless, these axioms are arbitrary in so far as there is no further metaphysical ground for their justification: they just are. The only justification is that they formulate the universal will and thus they have pragmatic value, they are essentially the magick words expressing the will of the absolute.

Art

This Atu seems to correspond with the heaven trigram since it is the path of Samech leading from the moon, to the sun. The heaven trigram corresponds with Daath on the tree according to Crowley's early arrangement of the trigrams and it has been shown in the works of Grant that Daath and Yesod are both connected as centers of consciousness. Frater Zythros discusses this connection when he writes: "Daath then subdivides below the Abyss into Chesed and Gebourah; only to be reunited into Tiphareth. Of course this subdivides into Hod and Netzach with a re-unification in Yesod. (The combination of the two lower components of consciousness—intellect and emotion, which of course is a reflection of Daath, being the stasis of the higher components of consciousness on top of their respective counter-charged pillars on each side of the Middle Pillar." (http://www.astronargon.us/qabalistic_magnetism.html))

Here the path of Samech is the prop upon which consciousness is supported, and in another sense it is the foundation upon which the work is performed. As the archer of Sagittarius, it is the aspiration and the will of the magician directed toward something higher. As Art, it is the great work, the performance of alchemy. Heaven is really the finer part of the Azoth, which has risen upward, while the below is the crystallization of that inherent genius and its infinite archetypes.

(21/200)

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Also did Heaven manifest in violent light,

This trigram is the symbol of wind in the system of the I-ching. It suggests a crack between rocks allowing the wind to penetrate a great obstacle such as a mountain or a tower. The universe also manifests its wisdom by disrupting all fixed and entrenched structures. Change is the essence of all phenomena, yet certain phenomenon, particularly ideas get fixated causing a build up of pressure which gives way to a more violent change. Such violence is always enlightening if it is thorough, since it would destroy the structure entirely, thus opening one's perception to what were previously invisible possibilities. The two upper yang lines suggest a solid structure such as rock or masonry, while the bottom yin line shows a crack. This indicated the ability of this violent light to penetrate and reveal the secrets of even the strongest of obstacles, or subjects! In this situation there are no sacred cows to be spared! To hell with P.C. thinking!
To hell with new age passivity!

[The letter W with the value of 200 in the EQ]

The 'W' suggests wind; it also suggests questions as in the 'five w's' used by news reporters. We also have turbulence, confusion and of course woman. Women tend to have a natural ability to disrupt a man's fixed and limiting conceptions of himself and the world.

The Tower

This card is also called 'War', since the Tower is the herald of violent light. It symbolizes destruction of resistant and obsolete forms. It also indicates enlightenment since it corresponds with the opened eye of Shiva pictured on Crowley's version of the card. One interpretation of this card has been the '...escape from prison and all that it implies...'. (Cf: *Instructions for the Thoth Tarot Deck* p. 12)

(22/300)

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And in soft light.

Some scientists speculate that the sun may in-fact be hollow and relatively cool on the inside compared to the effects of heat produced by its nuclear reaction. The idea here is that the atoms of a mature sun in a state of plasma are actually considered to be cool in comparison to the effects of heat that its reaction produces. This is interesting since the above trigram is called Li in the I-ching, referring to fire. As we can see, the two yang or fiery solid lines are external, while the central source of this heat is depicted by a broken yin line symbolizing coolness. This suggests a balanced and life sustaining fire. It is also associated with the eyes in the traditional I-ching; but Crowley's attribution of this trigram to Tiphareth is very fitting, since it shows the light of a balanced human consciousness as the source of true seeing and knowing.

[The letter B with the value of 300 in the EQ]

The letter 'B' suggests 'alternative' as in plan 'B'; a drill as in spelling 'bee'. This letter suggests the concept of being by its phonetic resemblance to the word 'be' as in 'to be', hence existence and being. It also signifies 'good', since it is the grade letter for 'good' on a student's report card. This may resemble Plato's concept of the 'good' as the universal goodness, and its connection with fire, sight, knowledge and light tells us that the truth is the good. This is the truth which can only be found through the sight of a balanced psyche.

The Sun

The Sun seems fitting here; I have always considered the sun to be the word of Truth, and Law governing the human race. Crowley also hints at this in his Book of Thoth: "This is one of the simplest of the cards; it represents Heru-ra-ha, the Lord of the New Aeon, in his manifestation to the race of men as the Sun spiritual, moral, and physical." Here it seems that heaven is the manifestation and formulation of the logos, which is the expression of the absolute: "He is the Lord of Light, Life, liberty and Love. This Aeon has for its purpose the complete emancipation of the human race." (Crowley p. 113)

(23/400)

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Then were the waters gathered together from the heaven,

The idea of waters gathering from the heaven suggests the dew of wisdom and immortality which fills the magick cup of the aspirant. This trigram is traditionally associated with pleasure in the I-ching suggesting that bliss which accompanies Samadhi. The lines suggest passive water such as a pond or a lake supported by a strong foundation of bedrock as suggested by the two bottom yang lines. The Chinese system attributes this trigram to the marsh. It seems that the waters are perfectly calm, equilibrated and passive, thus allowing a clear reflection of the heavens above and the sun of truth as it shines upon the earth; yet,

such a passive state of reflection suggests a form of ego death since there is no room for an I and thou identification; such an identification would ripple the waters and refract the reflected light.

[The letter K with the value of 400 in the EQ]

The letter 'K' in the EQ suggests the idea of a strike or a knock out; one could humorously, but not all together un-accurately state that when we are knocked out, the waters of our minds are still. This could be a reference to deep dreamless sleep, which is often referred to in the Upanisads by the sages when explaining Vijnanna, that un-changing basal level of consciousness. This is a part of the self that really is conscious, yet without thought and ego distinction. One can simply prove this by going to sleep in an area surrounded by hostile forces. When one is genuinely afraid, go to sleep, and if you are in good health, your automatic consciousness will often wake you up when ever a potential threat draws near. I myself have experienced this several times, particularly while sleeping on the streets in downtown Paris. The number 400 is the sum of the following Hebrew words in gematria with the following meanings: to use magic or witchcraft; Erudiens, a title of Yesod. Here we see the idea of automatic consciousness being suggested since the Zealator who is instructed to understand his or her 'automatic consciousness'. We also know that it is simultaneously the ether or automatic consciousness, (often called the un-conscious by hypnotists) which is the operative agent for all magick and works of fascination. But the key thing to remember is that this reflective water is only perfectly still when the idea of the lower ego is effectively knocked out.

The Hanged Man

This card is connected to this trigram by its attribution to the Hebrew letter Mem, which represents the element of water. Crowley writes: "It would perhaps be better to say that it represents the spiritual function of water in the economy of initiation; it is a baptism which is also a death." Also: "That depends on the formula of the Rose and Cross, of the annihilation of the self in the Beloved, the condition of progress." (Crowley p.96) I don't see this card as dealing with self sacrifice; this is the illusion of the previous aeon. This card seems to indicate that surrender of the lower ego to the higher ego that occurs when one is able to balance the tendencies of the unconscious mind, reaching a level of stillness which allows a greater awareness of one's identity to be realized. This is not the sacrifice of the ego, but its fulfillment. The apparent sense of death and loss is due to the perception of a fragment which has been mistaken for one's identity and has now been dissolved into an awareness that provides a clear reflection of that infinite light.

(24/500)

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And a crust of earth concealed the core of flame.

Here we have the two broken yin lines forming the hollow tube of the logos with the solid yang forming the crust of earth. The natural reference is to the fiery metal core at the center of the earth with its surrounding magma concealed by the crystallization of its own essence as it is cooled by the extremities of the earth's radius. If fire is spirit, then the earth is simply the crystallized image projected by spirit as it is emanated from the centre. The Chinese I-ching refers this trigram to the mountain, and this could be a reference to the sacred mountain of Abeignus in western hermeticism, since it is through concrete manifestation that we are able to experience the pursuit of perfection.

[The letter J with the value of 500 in the EQ]

The letter 'J' from the EQ falls naturally upon this trigram based on the order of the English alphabet found in the first twenty seven verses of Liber Al vel Legis. The shape and associations of this letter suggests the following themes in the context of our English American culture: hook, improper (as in 'J' walking), joint, and whip. It is through crystallized images that our psyches are able to be hooked, since we are always fooled by our senses. Earthly and bodily existence has often been associated with sin, defilement, and corruption in many Western spiritual institutions. Such references here are blinds, since the law of Thelema asserts the unity of the Spirit and the Flesh. In this sense the flesh is the rays of the sun, the glory of the absolute's infinite variety of expression. The idea of a joint is also important since it is our common experience of having bodies of flesh that actually unites us in the end. It is the crust of earth that connects our astral bodies to the world of our consensus reality. It is also interesting to note here that the phrase 'Lord God of the Universe' adds up to the number 500, thus furthering this idea of a link to a larger system.

The Devil

The Devil Atu is fitting for a variety of reasons: first it is ruled by Capricorn and the mountain goat. Crowley expresses the symbolism of the goat quite elegantly in 777: "It is the leaping of the Goat and it's fondness for high and barren mountains which connect it with Capricorn, the sign which represents the zenith in the zodiac." (Cf: Crowley p. 94) If one were to accept the additional correspondence of the previously mentioned Chinese attributions of the mountain given to this trigram, we can see a connection with the idea of the phallus which again is the central theme in Crowley's version of this card. The theme of the devil as the exoteric symbol of taboo also fits well with the ideas expressed in connection with the letter 'J'.

(25/600)

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Around the globe gathered the wide air,

This trigram suggests an atom in its shape and invokes the idea of electricity. The solid yang line portrays the positive nucleus and the external yin lines indicate the outer shell of electrons. On the scale of the macrocosm this is earth being the ground which attracts any excess current built up in the surrounding atmosphere above; thus the condition for the lightening storm, or the 'violent light' referred to in the earlier trigram. On another level we have the idea of the womb and its amniotic fluid. The earth or globe would be Hadit, the winged globe contained in the amniotic fluid of Nuit's womb, our atmosphere. This atmosphere has illusory properties, since it is reflective and capable of refracting the light and bending its various images. The idea of fluid is further connected with the air of our atmosphere when we look at the traditional meanings ascribed to this symbol in the I-ching: dangerous waters and the moon. Here the yang is completely engulfed in the yin, so there is risk of drowning in these waters; the moon is the planet of Yesod which deals with the airy portion of the astral plane and the menstrual fluid of the universal substance. The dual symbolism of water and air encountered in this trigram suggest that it is the creative astral light which surrounds the monad making it cape-able of an electrical charge hence it is written: "Now ye shall know that the chosen priest & apostle of infinite space is the prince-priest the Beast: and in his woman called the Scarlet Woman is all power given." (Cf: Al: ch. 1 l. 15) This 'wide air' signifies that electrical power that is given to the scarlet woman and it is she like the earth's electromagnetic field which surrounds the globe.

[The letter Z with the value of 600 in the EQ]

The letter 'Z' further supports the ideas of electricity and the astral light since it suggests sleep, that somnambulist state which mediums enter when dealing with this light. (Cf: The Sleep of Siloam.) This letter also suggests electricity, especially lightening by it's shape. The number of this letter, 600 is also the sum of the English word for brilliance in the EQ.

The Moon

The Moon Atu is associated with illusion, and sorcery all lower functions of the astral light. It represents the sun's passage through the blindness of night, hence its connection with sleep and the letter 'Z'. The moon corresponds with the Chinese attribution of the moon to this trigram, and the dangers of the Moon Atu are commensurate with the dangers suggested by the trigram as it is found in the I-ching. The sun's immersion into the illusion and blindness of the night is analogous to the yang line being completely engulfed by the darkness of the two surrounding yin lines, hence the possibility of reasoning and commonsense being consumed by the forces of the unconscious. Yet despite all of these dangers this is where the work has to take place since it is here that the subtle substance of the astral light can be found and it is our work on this primal substance that is paramount to spiritual transformation.

(26/700)

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And men began to light fires upon the earth.

Like all of the other lines this line can indicate many things depending on the context in which the archetype takes form. In one instance it is the lightening hitting the earth as the electric current is polarized in the astral atmosphere. This can manifest as greater knowledge and a new renaissance if people are open to this level of creative energy or it can lead to destructive fires upon the earth if the creative veins are closed off. Either way the energy of this polarized current is going to manifest; it depends which channels are made available for manifestation: it's either Eros or Thanatos as Freud and Schopenhauer would put it.

The important point here is the reference to the word 'men'. It is through the medium of men [humans to keep it pc!] that this excess of prana manifests the astral archetypes on the earth. The fire is inspiration and genius and can manifest through the fire of creative insights and cultural heights. It can also manifest as gross fire and destruction as this inspiration is directed through our destructive tendencies. If a culture is conditioned to value beauty, intellect, and pro-creative pursuits the energy is likely to flow in this direction. The values of the cultures involved will determine the nature of the archetypes that these energies are most attracted to. Either way it will be electric and explosive in nature since these fires are the result of the static electricity that has accumulated in the atmosphere of the collective unconscious, and it will manifest.

[The letter X with the value of 700 in the EQ]

The letter 'X' suggests the chromosome, particularly the neutral chromosome shared by both sexes. It also signifies the axis point upon which a rotation or lever makes its motion. Other ideas include: to remove, destination, cross, kiss, or target. Finally this may be a reference to the '...winners of the Ordeal x.' referred to in chapter three of Liber AI. Thus we have the point of motion or manifestation which would be a kiss of the gods, since it is the power of the gods descending upon the earth via the actions of human beings which perpetuates our culture and our universe due to its connection with the chromosome, and this creative act will produce a simultaneous effect of destruction.

The Aeon

An ideal description of this fiery rapture is the Aeon Atu, since it characterizes the equinox of the Gods and the inauguration of the new eon of Horus through the Master Therion's reception of Liber Al vel Legis. It signifies a new chapter in the mass consciousness of the human race and a renaissance of thought and technology in our culture today; following this wake is the destruction of our previous conceptions and the fires of warfare as the remnants of these beliefs resist the new paradigm both within our global culture at large and within our individual psyche's. We don't need to look far to see the various fires that have been set ablaze on our earth. The old card was called "The Angel: or The Last Judgment. It represented an Angel or Messenger blowing a trumpet... below him the graves were opening, the dead rising up." (Crowley p. 115) Crowley changed this card since the New Aeon and last judgment has already come with the reception of The Book of the Law. So the last judgment depicted by the angel in the old deck is now better portrayed as the Aeon in today's deck since history has effectively moved on.

(27/800)

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Therefore was the end of it sorrow; yet in that sorrow a sixfold star of glory whereby they might see to return unto the stainless Abode; yea, unto the Stainless Abode.

This Sorrow is the emptiness suggested by the hollow created by the three broken lines, suggesting a chasm and in one sense a beginning-less and bottom-less pit. This is 'the pit called because' where one mistakes the particulates of the manifest universe to be part of a linear chain of cause and effect. This is false, since there is just the infinite motion of the pure will with no beginning and end; and this Will, like all other internal powers cannot be quantified. The Nihilistic conception of the universe only arises when it is comprehended by its eternal and fragmented images in exclusion to the varied waves of feeling that make up the interior perception of the human being. If one were to recognize the connection between the fragmented parts and intuited waves of energy, as two sides of the same coin, we would then see that 'sixfold star of glory' the macrocosm, the face of 'God' and our own starry nature. This starry nature is portrayed by the six broken lines. In this sense this earth Trigram from the I-ching portrays the 'nothingness with twinkles' that Crowley spoke of in his vision of the star sponge. (Cf. *The Law is for All p. 79*) The Six broken lines being the twinkles and the spaces the nothingness; thus the sorrow of the manifested universe arises from our in-ability to see it in its totality, leading to a dreadful materialism of 'dead isolated matter' in the case of Newton and then to the Nihilism described by Sartre and Nietzsche. We also need to remember that this trigram is the trigram of the earth, mother, and the belly according to the traditional I-ching, hence the connection with Babalon and Binah. The fact that this trigram occurs at the end of the sequence suggests that it contains the totality of expressions analogous to malkuth in which the sorrow of the great mother is reflected.

[The letter Q with the value of 800 in the EQ]

The letter 'Q' is appropriate here since it provides one of the most accurate and simplest of hieroglyphs for the totality of being. In American English culture 'Q' suggests a question, a paradox, riddle, negation, the empty set, total capacity and the quotient in long division. The longer a mystic meditates the more he or she will discover all of the above to be true. More importantly the letter 'Q' portrays the phallus and the yoni conjoined, suggesting that in its entirety the universe is neither a positive nor a negative idea since it contains both. Also this letter has the value of 800 in the EQ, which is the value of the Hebrew word Qshth, a bow containing the three paths leading from Malkuth; this is also a reference to the rainbow of promise. The manifested universe contains all the promise of the Ain Soph since it is the Ain Soph itself

manifested in visible appearance. For those unable to perceive the universe as a whole, it seems limited, but to those initiates who see the Ain Soph in the material world itself will see infinite promise in the world as it is, due to its limitless possibilities.

The Universe

This seems to be the most obvious of the corresponding Atu's for this trigram. The pure feminine passivity of the K'un trigram is an expression of the manifest universe itself. This passivity is an appropriate description of the universe since it is but an infinite field of matter/energy matrixes impressed upon by the interior forces of will and intelligence as they occur in nature. The sorrow described in the verse of the trigram corresponds nicely since the Universe Atu is the path of Tau connecting Malkuth to Yesod. Malkuth reflects the sorrow of the Great Mother, while the attribution of Saturn to the path of Tau seems to transmit that sorrow from Binah to Malkuth, since Saturn is attributed to Binah. In the Hebrew Qabalah we also know that Aleph (the beginning) combined with Tau (the end) makes the word Ath, meaning 'Essence'. (Cf: *Book of Thoth*, Crowley p. 117)

Applications

There are many possible applications for this attribution of the Trigrams to the English letters. The most obvious being further elucidation of the Book of the Law itself. The Trigrams can be used in a similar fashion as the English letters as demonstrated in Liber 805 where each letter or Trigram of a word is interpreted together to give a deeper insight into its magickal meaning. Since there are twenty seven trigrams, one can also experiment with attributing a given Trigram to any number between one and twenty seven that is obtained when adding the cross sum of a given English word.

It is also possible to perform personal divinations using these symbols. All one needs to do is agree upon an arbitrary, yet consistent means at acquiring one of the symbols or a number between one and twenty seven by which symbols can be derived. If one performs such a maneuver while making a firm dharana on the question at hand one can produce any number of appropriate symbols to give relevant insight into a particular situation. Of course this opens up a whole new avenue of research in divination to be explored, which would be better taken up in a separate treatise either by myself, or who ever else chooses to do research along these lines.

Here I have included some examples of how the trigrams can be used to squeeze additional magickal meanings out of English words and god names by their attribution to the letters. These examples are intended to spark further investigations, and I strongly encourage any aspirants who are interested in this approach to take things beyond where I have left off.

Since I do not currently have a program that allows me to reproduce the trigrams corresponding with the English letters in small type, and to do so by means of stars and dashes is too cumbersome, we will have to settle for producing the acronyms from the English letters themselves. Here one can simply write out the English alphabet on paper and add the corresponding Trigrams listed in the commentary; then it is recommended to write in these Trigrams beside each letter in the words presented here in order to follow the Trigrams which I derive my meanings from. As the reader will see, the meaning that I draw from the Trigrams for each word is primarily based on the holy verses written beside each trigram in Liber Trigrammaton itself.

Here are some examples of the Trigrams in action for deriving further meaning from the text:

N U I T: The spirit is asserted by the sons and daughters of the gods, being balanced by the master on the cross.

H A D: The father and the mother unite to divide.

H A D I T: The father and the mother divide the forces balanced by the master on the cross.

R A- H O O R- K H U I T: Heaven contains the passive and active concealed in the lingam, bearing water and seeds of the sons and daughters, balanced by the master on the cross.

A I W A S S: The yielding master of violent light yields to the waters of the Abyss.

H G A: The father and mother are harmonized into a form manifested in time.

(Holy Guardian Angel)

B A B A L O N: Soft light radiates from the mother in undulating waves of softness; expressing the songs of holy nuns hidden in the Beast's secret rites.

C H A O S: The lust of the father and mother conceals the waters of the abyss.

T H E R I O N: The cross of the one manifests imperfection in heaven, concealing the master in the form of a giant.

O N: The secret power of the Beast.

A G A P E: The mother's time weakens the black brother's imperfection.

T H E L E M A: The cross of the one, is the song of imperfection veiling the stars of the mother.

W I L L: The woman and the master make songs upon the lyre.

N E M O: The giant's imperfection is manifested by the woman's secret.

F O R C E: The black brother's conceal heaven in their lust for power.

F I R E: The black brother and the master of the temple manifest in heaven.

L A W: The songs of the Mother veil the upper heaven with stars.

L O V E: The holy nuns reveal the secrets concealed by the black brother's imperfection.

P A N: The black brothers are weakened by the Beast.

D A A T H: Division is the mother's weakness on the cross of the one.

I A O: The master's equilibrium is concealed.

F I A O F: The master's equilibrium is concealed by the errors of the black brothers.

A B M N: The mother's soft light veils the giant's secret rites.

A U M G N: The equilibrium of the sons and daughters veils the light with time, and the rites of the Beast.

N U: The giant asserts the sons and daughters of Hermes and Aphrodite.

ABRAHADABRA= 814 Using the eighth, first, and fourth trigrams we get:

The giant's nothingness is divided by strength. [This may remind one of the Alchemist and the philosophical egg, a hieroglyph for the great work]

A U M: The mother's children of the stars.

Note that Aum = 38, the third and eighth trigram, thus: Equilibrium is the secret of the rite.

H A: The glory of equilibrium.

Note that Ha = 3: The mother's equilibrium.

L A S H T A L = The songs of the mother lead one across the abyss to the glory of the One and it's cross surrounded by the mother and her songs.

Note that Lashtal adds up to 119, thus: Nothing is the nature of the Magister Templi. Another consideration is that 119 is 11 and 9 with 11 being the number of Nuit and all magick, while 9 is the number of Hadit to he fools: "For I am perfect being Not; and my number is nine by the fools; but with the just I am eight, and one in eight which is vital for I am none indeed." (Al: ch2 l. 15) Remember that 'I' equals eight in the EQ and is the Master of Temple. The reference to the fool may refer to the transition point between magus which is 9=2 in Chokmah and the Ipsisimus being 10=1 in Keter: the Hebrew letter Aleph and the Fool Atu constitute the path between these two sephiroth. One can also consider the 11th and 9th trigrams for further insights. Thus 11= "Also certain secret ones concealed the Light of Purity in themselves, protecting it from the Persecutions." While 9= "And the Master of the Temple balancing all things arose; his stature was above the Heaven and below Earth and Hell." This adds to the secrecy implied by this grade and the connection involving the self with absolute.

A Concluding Remark

This work is intended as food for thought in the on going development of a Thelemic Qabalah and is not to be taken as a final authority since the Qabalah will always be a dynamic and evolving system. However, I do feel that this work speaks for itself and that the synchronicities demonstrated in this work make this presentation a very compelling piece of Qablistic thought in our collective endeavor to develop the Thelemic mythos.