Citatiza: Tet Tarot Interpolated

An analysis of the Tarot of Sr. Sagitta & Fr. Sigma

by

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4°=7□

A.˙.A.˙.

Preface

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

The formulation of a Tarot pack is a master work that should both show one's status in the spiritual hierarchy as it also presents new Gnosis. In our own work, we have but begun to work on such a development (Cf. Reconsidering the Major Atus) and so carry a great respect for our spiritual comrade for having completed such a work. In our correspondence with this *very honored brother*, upon inquiring of the work, we received the following:

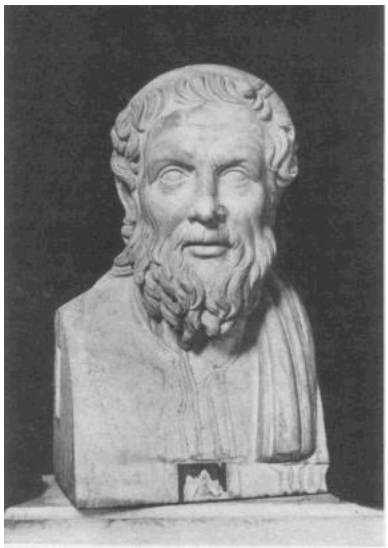
93!
Dear Brother,
"Tet Tarot" is related to letter "Tith" – The Snake,... thats why we have couples in sexual union shown... the love relation(s) of Babalon and her Beast...
The poses are related to every letter in specific manner, either it relates to "shape" of the letter, or to the meaning of it... the position on the Atu of both the letter and the couple(s) are not designed incidentally but inspiration is properly assigned through Will... Love under will.
…
Intentionaly I am not giving further descriptions and explanations about this Atus.
Everyone should according his or hers own will search out for this Stellar Gnosis, through Will and Love, through ACHAD and AHEBAH.
93 93/93!
B.

Some background here seems appropriate; before we begin our journey through this work. Frater Sigma and I first came into contact with each other in the early to mid 90s ev and developed an instant friendship and respect that has never wavered. Over the years, we've participated in that grand Thelemic tradition wherein documents are traded and information shared. In this light, we've each developed a cordial relationship as representatives of two separate A.'.A.'. lineages in accord with the true nature of spiritual fraternity.

The interpolation of this master work does not portend to any special knowledge in sexual magick, nor is it a judgement or an evaluation of Soror Sagitta or Frater Sigma's work. Rather it is a theoretical model of a journey to discover the secret of nature's most potent and creative force. It is hoped that at some point, we may re-approach the model and make improvements based on our experimentation and experience. Yet, before we even take it to the experimental level, there is an immediate evocation of Occult energy that streams from each Atu. This is the nature of that inspired understanding that Thelemites catalogue as 'Class B' material.

Without any understanding of certain planes of Occult understanding, we can still see the artistic value of this fascinating Tarot design. And so in honor of both our relationship and specifically, of my dear brother, I have taken his work and interpolated it in terms of my own understanding of the Western Mysteries. This is my token of Love under Will in accord with the instructions provided by my Serbian friend. And it is my sincere wish that both he and Soror Sagitta accept it with the same joy by which I present it…Apollonius.

Love is the law, love under will.



Introduction

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

Often called the *Kama Shastra* or *Lila Shastra*; the Scripture of Play or Amorous Sport, the *Ananga-Ranga* is a sexual manual for lovers, written around the end of the late 15th century; translated by Sir Richard Burton, who also translated the *Kama Sutra*, the *Arabian Nights* and the *Scented Garden*. The book is said to be written about 1450 by the arch-poet Kalyana Mull, and that it is "an ethnological treasure, which tells us as much of Hindu human nature as The Thousand Nights and a Night of Arab manners and customs in the cinquecento."

As its Hindu author points out, monotony and satiety follow the possession of a lover and it is love play that provides then, the dynamic that can come to sustain the love life of two lovers for the duration of a monogamous marriage. The Gnostic Church of L.V.X. has the same concern, but responds to it differently. Rather than the need for love play, it is vitally important that the proper sense of sacredness be restored to human sexuality and that sexuality itself must become the root of prayer. How else, but in such great joy and bliss, should kings approach each, their own divinity?

We are also attempting an annexation of the Starry Gnosis; using the Southern sky. The sky below the Southern Cross has been mapped and indexed, but not built into a mythological system as the northern constellations have been rendered. And so to complete this greater story, the sexual secrets of Western Occultism should be mapped, in search of the secret of the Magickal Childe. This evolutionary, eugenic generation should ultimately be mapped into the sky that was until this point, seemingly ignored by the ancient occult wisdom, and at least ignored; possibly on purpose. This subject is broached in the GCL document: Liber Laiad.

This would represent an inverse complement to the Starry Gnosis of the northern constellations. And as the northern constellations really tell of a macrocosmic quest, we have potential here for the journey within and the microcosmic quest. Both should detail this evolutionary accomplishment of generations in a grand eugenic scheme that the ancients found to be a very

dangerous knowledge. But as Crowley often intimated, mystery is the enemy of truth, and it is time for us to openly research extraordinary hypothesis as the Western Mystery Tradition continues its open renewal in our post-industrial culture.

Specifically to each card, the top portion is generally some glyph of the stars as they appear in the sky with the Hebrew letter and coital position apportioned to the bottom-half of the card. The images are black and white; much as the night sky and the lovers are negatively exposed images. Indeed they are as the stars themselves; already being stars themselves. It is almost as if their bodies are being somehow activated to an energy level that translates their physicality to star-stuff and transplants them to the starry sky.

Understanding that the nature of sexual energy, as an electronic shock; the Kundalini of the body has a psycho-physical effect that is ultimately visual at the moment of serpent's rising. This may be the true secret of the Magick Lamp as taught to the Dominus Liminis in the A.'.A.'. This in conjunction with two bodies intertwined, as if a three-dimensional Yin-Yang symbol. And so it is to the East that we look to rediscover for the West, the Gnosis of sexual union for lovers with all its practicalities, except perhaps, for emotional and intellectual considerations that seem to be more culturally specific. Included in the first section of this work, abstracts of Sir Richard Burton's translation of a text associated with the Kama Sutras. Using the Citatiza-Tet Tarot, we then begin to draw in the astral, the nature of the work that each Atu seems to represent as we build a mythical paradigm in the Aethyr.

Love is the law, love under will.

Section I

Extracts from
The Ananga Ranga

Translated by

SIR RICHARD F. BURTON

Cosmopoli,
For the Kama Shastra Society of London and Benares,
and for private circulation only,

[1885]

ANANGA RANGA
(Stage of the Bodiless One)
or
THE HINDU ART OF LOVE
(Ars Amoris Indica)
Translated from the Sanskrit
and annotated
by
A. F. F. and B. F. R.

Cosmopoli MDCCCLXXXV, for the Kama Shastra Society of London and Benares, and for private circulation only.

Dedicated to that small portion of the British Public which takes enlightened interest in studying the manners and customs of the olden East.

Of Congress

Men and women, being, according to the above measurements, of three several divisions, it results that there are nine conditions under which congress takes place. Of these, however, four, being unusual, may be neglected, and attention is required only for the five following:

1. Samana is when the proportions of both lovers arc alike and equal; hence there is plenary satisfaction to both.

2. Uchha is that excess of proportion in the man which renders congress hard and difficult and therefore does not content the woman.

3. Nichha, meaning literally hollow or low, and metaphorically when the man is deficient in size, gives but little contentment to either lover.

4. Anti-uchha is an exaggeration of Uchha; and

5. Anti-nichha is an exaggeration of Nichha.

The following table divides the congress of the several dimensions into three categories; which are respectively entitled Uttama, the best; Madhyama, the middling; and Kanishtha, the worst.

From an inspection of these tables, it is abundantly evident that the greatest happiness consist in the correspondence of dimensions, and that the discomfort increases with the ratio of difference. And of this fact the reason is palpable.

Applicable to the Shasha, or Hare-man

Dimensional Names	Actual dimensions of members	Category
Shasha Mrigi	6 fingers long 6 fingers deep	Uttama
Shasha Vadva or Asvini	6 fingers long 9 fingers deep	Madhyama
Shasha Karini	6 fingers long 12 fingers deep	Kanishtha

Applicable to the Vrishabha, or Bull-man

Dimensional Names	Actual dimensions of members	Category
Ashva Karini	12 fingers long 12 fingers deep	Uttama
Ashva Asvini	12 fingers long 9 fingers deep	Madhyama
Ashva Harini	12 fingers long 6 fingers deep	Kanishtha

Applicable to the Ashwa, or Horse-man

Dimensional Names	Actual dimensions of members	Category
Ashva Karini	12 fingers long 12 fingers deep	Uttama
Ashva Ashvini	12 fingers long 9 fingers deep	Madhyama
Ashva Harini	12 fingers long 6 fingers deep	Kanishtha

There are three species of vermicules bred by blood in the Yoni[1] and these are either Sukshma (small), Madhyama (middling), or Adhikabala (large). In their several proportions they produce a prurience and titillation, wherefrom springs that carnal desire which is caused to cease only by congress. And thus it is that a Linga of small dimensions fails to satisfy. On the other hand, excess of length offends the delicacy of the parts, and produces pain rather than pleasure. But the proportion of enjoyment arises from the exact adaptation of the Linga, especially when the diameter agrees with the extension, and when the vigour of tension enables the husband to turn his mind towards the usual arts which bring women under subjection.

[1] A fair anticipation of the spermatozoa

Of other Minor Distinctions in Congress

Each of the foregoing nine forms of congress is subdivided into nine other classes, which will now be noticed.

There are three forms of Vissrishti, or the emission of Kama-salila, both in men and women., viewed with respect to length or shortness of time:

1. Chirasambhava-vissrishti is that which occupies a great length of time.
2. Madhyasambhava-vissrishti is that which is accomplished within a moderate period.
3. Shighrasambhava-vissrishti is that which takes a short time to finish.

Again, there are three degrees of Vega, that is to say, force of carnal desire, resulting from mental or vital energy and acting upon men and women. In order to make this clear, a comparison may be instituted. Hunger, for instance, is felt by all human beings, but it affects them differently. Some must satisfy it at once, without which they are ready to lose their senses; others can endure it for a moderate extent, whilst others suffer from it but little. The Vegas, or capacities of enjoyment, are:

1. Chanda-vega, furious appetite or impulse; the highest capacity.
2. Madhyama-vega, or moderate desires.
3. Manda-vega, slow or cold concupiscence; the lowest capacity.

The woman who possesses Chanda-vega, may be known by her ever seeking carnal enjoyment; she must enjoy it frequently and she will not be satisfied with a single orgasm. If deprived of it, she will appear like one out of her senses. The reverse is she who has Manda-vega, and who seems to find in it so little enjoyment that she always denies herself to her husband. And the owner of Madhyama-vega is the most fortunate, as she is free from either excess.

Again, there are three Kriyas, acts or processes which bring on the orgasm in men and women; these are:

1. Chirodaya-kriya, is applied to the efforts which continue long before they bear any result.
2. Madhyodaya-kriya, those which act in. a moderate time.
3. Laghudaya-kriya, the shortest.

Thus we may observe there are nine several forms of congress, according to the length and depth of the organs. There are also nine, determined by the longer or shorter period required to induce the orgasm and there are nine which arise from the Kriyas or processes which lead to the conclusion. Altogether we have twenty-seven kinds of congress, which, by multiplying the nine species and the three periods, give a grand total of two hundred and forty-three (9 X 9 = 81 X 3 = 243).

Treating of External Enjoyments

By "external enjoyments" are meant the processes which should always precede internal enjoyment or coition. The wise have said that before congress, we must develop the desire of the weaker sex through certain preliminaries, which are many and various; such as the various embraces and kisses; the Nakhadana, or unguiculations; the Dashanas, or morsications; the Keshagrahanas, or manipulating the hair, and other amorous blandishments. These affect the senses and divert the mind from coyness and coldness. After which tricks and toyings, the lover will proceed to take possession of the place.

There are eight Alinganas, or modes of embracing which will here be enumerated and carefully described:[2]

1. Vrikshadhirudha is the embrace which simulates the climbing of a tree,[3] and it is done as follows: When the husband stands up the wife should place one foot upon his foot,[4] and raise the other leg to the height of his thigh, against which she presses it. Then encircling his waist with her arms, even as a man prepares to swarm up a palm-trunks, she holds and presses him forcibly, bends her body over his, and kisses him as if sucking the water of life.

2. Tila-Tandula, the embrace which represents the mixture of sesamum-seed with husked rice (Tandul). The man and woman, standing in front of each other, should fold each other to the bosom by closely encircling the waist. Then taking care to remain still, and by no means to move, they should approach the Linga to the Yoni, both being veiled by the dress, and avoid interrupting the contact for some time.

3. Lalatika, so called because forehead (lalata) touches forehead. In this position great endearment is shown by the close pressure of arms round the waist, both still standing upright, and by the contact of brow, cheek, and eyes, of mouth, breasts, and stomach.

4. Jaghan-alingana, meaning "hips, loins, and thighs." In this embrace the husband sits[5] upon the carpet and the wife upon his thighs, embracing and kissing him with fond affection. In returning her fondling, her Lungaden, or petticoats, are raised, so that her Lungi, or under-garments, may come in contact with his clothes, and her hair is thrown into the dishevelled state, symbolizing passion; or the husband, for variety's sake, may sit upon the wife's lap.

5. Viddhaka, when the nipples touch the opposite body. The husband sits still, closing his eyes, and the wife, placing herself close to him, should pass her right arm over his shoulder and apply her bosom to his, pressing him forcibly, whilst he returns her embrace with equal warmth.

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[2] The Alinganas are illustrated in almost every edition of "Koka Pandit," and so are the broader subjects treated of in the following chapter. At Puna (Poonah) and other parts of Western India, there are artists who make this the business of their lives, and who sell a series of about eighty body colours, at the rate of two to five Rupees each. The treatment is purely conventional, and the faces, as well as the dresses, probably date from several centuries ago. A change took place when an unhappy Anglo-Indian Officer, wishing to send home a portrait of his wife, applied to one of our artists with that admirably naive ignorance of everything "native," which is the growing custom of his race. The result was that the Englishwoman's golden hair and beautiful features appear in some fifty or sixty highly compromising attitudes, and will continue to do so for many a generation to come.

[3] Compare the slang word in French, "grimper".

[4] Both feet being, of course, naked.

[5] Sitting invariably means cross-legged, like a tailor upon his board, or at squat, like a bird, and the seat is a mat, or carpet, in India, and a divan in the nearer East.

6. Urupagudha, so called from the use of the thighs. In this embrace both stand up, passing their arms round each other, and the husband places his wife's legs between his own so that the inside of his thighs may come in contact with the outside of hers. As in all cases, kissing must be kept up from time to time. This is a process peculiar to those who are greatly enamoured of each other.

7. Dughdanir-alingana, or the "milk and water embrace," also called "Kshiranira," with the same signification. In this mode the husband lies upon the bed, resting on one side, right or left; the wife throws herself down near him with her face to his, and closely embraces him, the members and limbs of both touching, and entangled, as it were, with the corresponding parts of the other. And thus they should remain until desire is thoroughly aroused in both.

8. Valleri-vreshtita, or "embracing as the creeper twines about the tree", is performed as follows: Whilst both are standing upright, the wife clings to her husband's waist, and passes her leg around his thigh, kissing him repeatedly and softly until he draws in his breath like one suffering from the cold. In fact, she must endeavour to imitate the vine enfolding the tree which supports it.

Here end the embracements; they should be closely studied, followed up by proper intelligence of the various modes of kisses, which must accompany and conclude the Alinganas. And understand at once that there are seven places highly proper for osculation, in fact, where all the world kisses. These are: First, the lower lip. Second, both the eyes. Third, both the cheeks. Fourth, the head.[6] Fifth, the mouth. Sixth, both breasts; and seventh, the shoulders. It is true that the people of certain countries have other places, which they think proper to kiss; for instance, the voluptuaries of Satadesha have adopted the following formula:

But this is far from being customary with the men of our country or of the world in general.

Furthermore, there are ten different kinds of kisses, each of which has its own and proper name, and these will be described in due order.

1. Mlita-kissing, which means "mishrita", mixing or reconciling. If the wife be angry, no matter however little, she will not kiss the face of her husband; the latter then should forcibly fix his lips upon hers and keep both mouths united till her ill-temper passes away.

2. Sphurita-kissing, which is connected with twitching and vellication. The wife should approach her mouth to that of her husband, who then kisses her lower lip, whilst she draws it aways, jerking, as it were, without any return of osculation.

3. Ghatika, or neck-nape kissing, a term frequently used by the poets. This is done by the wife, who, excited with passion, covers her husband's eyes with her hands, and closing her own eyes, thrusts her tongue into his mouth, moving it to and fro with a motion so pleasant and slow that it at once suggests another and higher form of enjoyment.

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[6] In Europe, osculation upon the head and forehead is a paternal salutation, and, as a rule, men kiss one another upon both cheeks, and only their wives and concubines on the mouth. These distinctions are ignored by Orientals.

4. Tiryak, or oblique kissing. In this form the husband, standing behind or at the side of his wife, places his hand beneath her chin, catches hold of it and raises it, until he has made her face look up to the sky;[7] then he takes her lower lip beneath his teeth, gently biting and chewing it.

5. Uttaroshtha, or "upper-lip kissing". When the wife is full of desire, she should take her husband's lower lip between her teeth, chewing and biting it gently; whilst he does the same to her upper lip. In this way both excite themselves to the height of passion.

6. Pindita, or "lump-kissing". The wife takes hold of her husband's lips with her fingers, passes her tongue over them and bites them.

7. Samputa, or "casket-kissing". In this form the husband kisses the inside mouth of his wife, whilst she does the same to him.

8. Hanuvatra-kissing.[8] In this mode the kiss should not be given at once, but begin with moving the lips towards one another in an irritating way, with freaks, pranks, and frolics. After toying together for some time, the mouths should be advanced, and the kiss exchanged.

9. Pratibodha, or "awakening kiss". When the husband, who has been absent for some time, returns home and finds his wife sleeping upon the carpet in a solitary bedroom, he fixes his lips upon hers, gradually increasing the pressure until such time as she awakes. This is by far the most agreeable form of osculation, and it leaves the most pleasant of memories.

10. Samaushtha-kissing. This is done by the wife taking the mouth and lips of the husband into hers, pressing them with her tongue, and dancing about him as she does so.

Here end the sundry forms of kisses. And now must be described the various ways of Nakhadana, that is, of titillating and scratching with the nails. As it will not be understood what places are properest for this kind of dalliance, it should be explained as a preliminary that there are eleven parts upon which pressure may be exerted with more or less force. These are: First, the neck. Second, the hands. Third, both thighs. Fourth, both breasts. Fifth, the back. Sixth, the sides. Seventh, both axillæ. Eighth, the whole chest or bosom. Ninth, both hips. Tenth, the Mons Veneris and all the parts about the Yoni; and, eleventh, both the checks.

Furthermore, it is necessary to learn the times and seasons when this style of manipulation is advisable. These are: First, when there is anger in the mind of the woman. Second, at the time of first enjoying her or of taking her virginity. Third, when going to separate for a short time. Fourth, when about journeying to a foreign and distant country. Fifth, when a great pecuniary loss has been sustained. Sixth, when excited with desire of congress; and, seventh, at the season

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[7] A fair specimen of the verbosity of Hindu style, which is so seldom realized or copied by Europeans speaking "native" languages. We should say "hold her chin and raise her face," or, to quote Ovid's Metamorphoses, "ad lumina lumen"--Attollens, which the Hindu would only half understand. This remark might be illustrated at considerable length.

[8] In Sanskrit, "Hanu" means jaw.

of Virati, that is to say, when there is no Rati, or furor venereus[9] At such times the nails should always be applied to the proper places.

The nails, when in good condition and properest, for use, are without spots[10] and lines, clean, bright, convex,[11] hard, and unbroken. Wise men have given in the Shastras these six qualities of the nails.

There are seven different ways of applying the nails, which may be remembered by the Mandalaka or oblong formula on the following page:

1. Churit-nakhadana is setting the nails in such a way upon the cheeks, lower lip and breasts, without leaving any marks, but causing horripilation, till the woman's body-hair bristles up, and a shudder passes all over the limbs.[12]

2. Ardhachandra-nakhadana is effected by impressing with the nails upon the neck and breasts a curved mark, which resembles a half-moon (Ardhachandra).

3. Mandalaka is applying the nails to the face for some time, and indeed until a sign is left upon it.

4. Tarunabhava or Rekha (a line) is the name given by men conversant with the Kamashastra to nail-marks longer than two or three finger-breadths on the woman's head, thighs and breasts.

5. The Mayurapada ("peacock's foot" or claw) is made by placing the thumb upon the nipple, and the four fingers upon the breast adjacent, at the same time pressing the nails till the mark resembles the trail of the peacock, which he leaves when walking upon mud.

6. Shasha-pluta, or the "hooping of a hair", is the mark made upon the darker part of the breast when no other portion is affected.

7. Anvartha-nakhadana is a name applied to the three deep marks or scratches made by the nails of the first three fingers on the back, the breasts and the parts about the Yoni. This Nakhadana or unguiculation is highly proper when going abroad to a distant country, as it serves for a keep-sake and a token of remembrance.

The voluptuary, by applying the nails as above directed with love and affection, and driven wild by the fury of passion, affords the greatest comfort to the sexual desires of the woman; in fact, there is nothing, perhaps, which is more delightful to both husband and wife than the skilful use of unguiculation.

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[9] "Virati" usually signifies being freed or refraining from carnal and worldly desires and passions; the extinction of earthly affections, and so forth.

[10] The Hindus do not appear to have any special superstition about the white spots on the nails, which the vulgar of Europe call "gifts" because they portend presents.

[11] Some wrongly translate this word "growing," or increasing. It means convex; in fact, what we call "filbert nails," opposed to the flat, the concave, and the spatulated.

[12] The European superstition is, that when horripilation takes place without apparent cause, a person is passing over the spot where the shudderer will be buried. This idea can hardly exist amongst a people who sensibly burn their dead in fixed places, far removed from the haunts of the living; and amongst Muslims, as well as Hindus, the "goose flesh," as we call it in our homely way, is a sign of all the passions.

Furthermore, it is advisable to master the proper mode of morsication or biting. It is said by persons who are absorbed in the study of sexual intercourse, that the teeth should be used to the same places where the nails are applied with the exception, however, of the eyes, the upper lip, and the tongue. Moreover, the teeth should be pressed until such time as the woman begins to exclaim, Hu! Hu![13] after which enough has been done.

The teeth to be preferred in the husband, are those whose colour is somewhat rosy,[14] and not of a dead white; which are bright and clean, strong, pointed and short, and which form close and regular rows. On the other hand, those are bad which are dingy and unclean, narrow, long and projecting forward, as though they would leave the mouth.[15]

Like the unguiculations, there are seven different Dashanas or ways of applying the teeth, which may be remembered by the following Mandalaka or oblong formula:[16]

1. Gudhaka-dashana, or "secret biting", is applying the teeth only to the inner or red part[17] of the woman's lip, leaving no outside mark so as to be seen by the world.

2. Uchun-dashana, the wise tell us, is the word applied to biting any part of a woman's lips or cheeks.

3. Pravalamani-dashana, or "coral biting", is that wonderful union of the man's tooth and the woman's lips, which converts desire into a burning flame; it cannot be described, and is to be accomplished only by long experience, not by the short practice of a few days.

4. Bindu-dashana ("dot" or "drop-biting") is the mark left by the husband's two front teeth upon the woman's lower lip, or upon the place where the Tilla or brow-mark is worn.

5. Bindu-mala (a "rosary", or "row of dots" or "drops"), is the same as the preceding, except that A the front teeth are applied, so as to form a regular line of marks.

6. Khandabhrak is the duster or multitude of impressions made by the prints of the husband's teeth upon the brow and cheek, the neck and breast of the wife. If disposed over the body like the Mandalaka, or Dashanagramandal, the mouth-shaped oblong traced above, it will greatly add to her beauty.

7. Kolacharcha is the name given by the wise to the deep and lasting marks of his teeth which the husband, in the heat of passion, and in the grief of departure when going to a foreign land, leaves upon the body of his wife. After his disappearance, she will look at them, and will frequently remember him with yearning heart.

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[13] This interjection usually denotes grief or pain, and here perhaps it is used in the latter sense.
[14] "Rosy teeth" suggest a resemblance to our "curly teeth," popularly associated with straight hair. The author, however, is right according to the most modern and the best authorities, in asserting that dead white is a bad colour, liable to caries, and easily tarnishing.
[15] Prognathism and Macrodontism are unknown to the higher castes of Hindus.
[16] Also called Dashanagramandal or circle of the principal bitings.
[17] The darker Hindus, like Africans, do not show redness in the lips, and the Arabs, curious to say, exceedingly admire brown lips.

So far for the styles of morsication. And now it is advisable to study the different fashions of Keshagrahana, or manipulating the hair, which, upon a woman's head, should be soft, close, thick, black, and wavy, not curled, nor straight.

One of the best ways of kindling hot desire in a woman is, at the time of rising, softly to hold and handle the hair, according to the manner of doing so laid down in the Kamashastra.

The Keshagrahana are of four kinds, which may be remembered by the

1. Samahastakakeshagrahana, or "holding the hair with both hands", is when the husband encloses it between his two palms behind his wife's head, at the same time kissing her lower lip.

2. Tarangarangakeshagrahana, or "kissing the hair in wavy (or sinuous) fashion", is when the husband draws his wife towards him by the back hair, and kisses her at the same time.

3. Bhujangavallika, or the "dragon's turn",[18] is when the husband, excited by the approaching prospect of sexual congress, amorously seizes the hind knot of his wife's hair, at the same time closely embracing her. This is done in a standing position, and the legs should be crossed with one another. It is one of the most exciting of all toyings.

4. Kamavatansakeshagrahana, or "holding the crest hair of love",[19] is when, during the act of copulation, the husband holds with both hands his wife's hair above her ears, whilst she does the same thing to him, and both exchange frequent kisses upon the mouth.

Such, then, are the external enjoyments described in the due order according to which they ought to be practised. Those only are mentioned which are well known to, and are highly appreciated by the world. There are many others by no means so popular, and these are omitted, lest this treatise become an unwieldy size.[20] The following may, however, be mentioned:

The blandishments of love are a manner of battle, in which the stronger wins the day. And in order to assist us in the struggle, there are two forms of attack, known as Karatadana and Sitkreutoddesha.

Karatadana, as the word denotes,[21] are soft tappings and pattings with the hand, by the husband or the wife, upon certain members of each other's persons. And in this process there are four divisions, which the man applies to the woman:

1. Prasritahasta, or patting with the open palm.

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[18] Bhujanga is a dragon, a cobra, a snake generically, or a man who keeps a mistress.
[19] Avatansa means a crest, a tuft, or an earring.
[20] The reader will remember that the Hindus, as a rule, are a race of vegetarians, who rarely drink any stimulant such as wine, ale and spirits, or even tea, coffee and chocolate. They look with horror upon the meat-eater, that makes his body a grave for the corpses of animals; and they attach a bad name to all narcotics except tobacco, leaving opium and Bhang or Hashish to low fellows and ribald debauchees. It is evident that, under such circumstances, their desires, after the first heat of youth, will be comparatively cold, and that both sexes, especially the weaker, require to be excited by a multitude and a variety of preliminaries to possession, which would defeat their own object in case of Europeans. Thus also we may account for their faith in pepper, ginger, cloves, cinnamon, and other spices which go by the name of "Garm Masala," or hot condiments; these would have scanty effect upon the beef-eating and beer-bibbing Briton, but they exert a suifficiently powerful action upon a people of water-drinkers and rice or pulse-feeders.
[21] "Kara," a hand, and Tadana, "striking."

2. Uttanyahasta, the same reversed; done with the back of the hand.

3. Mushti, or striking gently with the lower or fleshy part of the closed hand; softly hammering, as it were.

4. Sampatahasta, or patting with the inner part of the hand, which is slightly hollowed for the purpose, like the cobra's hood.

And here may be specified the several members that should thus be operated upon. First, the flesh below the ribs, with No. 1. Second the Mons Veneris and vicinity of the Yoni; also with No. 1. Third, the bosom and breasts, with No. 2. Fourth, the back and hip, with No. 3. Fifth, the head with No. 4.

There are also four corresponding divisions of the practices used by the woman to the man:

1. Santanika, a name given by learned men to the act of a wife gently patting with the closed fist her husband's breast when the two have become one, so as to increase his pleasure.

2. Pataka is when the wife, also during congress, pats her husband gently with the open hand.

3. Bindumala is the name given only by men when the wife, at the time of coition, fillips her husband's body with the thumbs only.

4. Kundala is the name given by the older poets when the wife, during copulation, fillips her husband's body with thumb and fore-finger, not with the rest of the hand.

And now of the Sitkriti, or inarticulate sound produced by drawing in the breath between the closed teeth; these are the peculiar privilege and prerogative of women, and the wise divide them into five kinds:

1. Hinkriti is the deep and grave sound, like "Hun! Hun! Hun!", or "Hin! Hin! Hin!"[22] produced in the nose and mouth with the slightest use of the former member.

2. Stanita is the low rumbling, like distant thunder, expressed by "Ha! Ha!" or by "Han! Han! Han!" produced by the throat without the concurrence of the nasal muscles.

3. Sitkriti is the expiration or emission of breath, like the hissing of a serpent, expressed by "Shan! Shan!" or "Shish! Shish!" and produced only in the mouth.

4. Utkriti is the cracking sound, resembling the splitting of a bamboo, expressed by "T'hat! t'hat!" and formed by applying the tongue-tip to the palate,[23] and by moving it as rapidly as possible, at the same time pronouncing the interjection.

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[22] In all these interjections, the terminal liquid is a highly nasalized nunnation.
[23] Somewhat in the same way as an Englishman urges on a horse.

5. Bhavakriti is a rattling sound, like the fall of heavy rain-drops, expressed by "T'hap! t'hap!" produced by the lips: but it can be produced only at the time of congress.

These several Sitkritis in the woman's mouth at the moment of enjoyment, will respectively resemble the cry of the quail (Lava), of the Indian cuckoo (Kokila), of the spotted-necked pigeon (Kapota), of the Hansa-goose and of the peacock. The sounds should especially be produced when the husband kisses, bites, and chews his wife's lower lip; and the sweetness of the utterance greatly adds to enjoyment, and promotes the congress of the sexual act.

Furthermore, be it known to men the peculiar characteristics of the Ashtamahanayika, or the eight great forms of Nayika:[24]

1. Khanditanayika, when the husband bears upon his body all the marks of sexual enjoyment, produced by sleeping with a rival wife; and when, with eyes reddened by keeping late hours, he returns to his beloved struck with fear and in an agitated state, coaxing her, and speaking sweet words, for the purpose of sueing her to congress, and she half listens to him, but yields at last. Such is the name given to her by the great poets of the olden time.

2. Vasakasajjita is the word applied by the learned to the wife, who, having spread a soft, fine bed, in a charming apartment, sits upon it at night-time, and awaits her husband, with great expectation, now half closing her eyes, then fixing her glance on the door.

3. Kalakantarita, say wise men, is the term of a wife, who when her husband, after grossly injuring her, falls at her feet and begs for pardon, answers him loudly and in great wrath, drives him from her presence, and determines not to see him again; but presently, waxing repentant, laments in various ways the pains and sorrows of separation, and at last recovers quietude by the hope of reunion.

4. Abhisarika is the woman whose sexual passions being in a state of overflowing, dresses herself, and goes forth shamelessly and wantonly at night-time to the house of some strange man, in the hope of carnal copulation with him.

5. Vipralabdha is the disappointed woman, who, having sent a go-between to some strange man, appointing him to meet her a certain place, repairs there, confused and agitated with the prospect of congress, but sees the go-between returning alone, and without the lover, which throws her into a state of fever.

6. Viyogini is the melancholy woman, who, during the absence of her husband in a far country, smells the fragrant and exciting perfumes[25] of sandalwood, and other odorous substances, and looking upon the lotus-flower and the moonlight, falls into a passion of grief.

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[24] A mistress, or one beloved, the feminine of Nayak, meaning the head, a chief, the lover, the hero of a play, or the best gem in a necklace; hence the corrupted word "Naik," a corporal in the "native" army.

[25] There are many theories upon this subject in the East. For instance, the Narcissus-flower is everywhere supposed to excite the woman and depress the man, whiIst the Mimosa blossom gives an essence which the Arabs call "Fitnah," trouble or revolt, because its action is direct and powerful upon the passions of their wives as the Spanish "Vicnto de las mujeres."

7. Svadhinapurvapatika is the name given to the wife whose husband instead of gratifying her amorous desires, and studying her carnal wants, engages in the pursuit of philosophic knowledge derived from meditation.

8. Utkanthita, according to the best poets, is the woman who loves her husband very dearly, whose eyes are light and lively, who has decorated herself with jewels and garlands, well knowing the wishes of her man, and who, burning with desire, awaits his coming, propped up with pillows in a sleeping-apartment appropriated to pleasure, and sumptuously adorned with mirrors and pictures.[26]

[26] These eight Nayikas are borrowed from the language of the Hindu drama.

Treating of Internal Enjoyments in its Various Forms

By "internal enjoyment", is meant the art of congress which follows the various external preliminaries described in the last chapter. These embraces, kisses and sundry manipulations, must always be practised according to the taste of husband and wife, and if persisted in as the Shastra, directs, they will excessively excite the passions of the woman, and will soften and loosen her Yoni so as to be ready for carnal connection.

The following verses show how much art and science there is in a matter which appears so simple to the uneducated and vulgar.

"What is the remedy when a woman is mightier than a man? Although she be very strong, yet no sooner are her legs placed wide apart, than she loses her force of passion, and is satisfied."

"Thus the Yoni from being tight and compact, becomes slack and loose; let the husband, therefore, press her thighs together, and she will be equally able to struggle with him at the time of congress."

"Well, if a woman be only twelve or thirteen years old, and the man is quite grown up, and has lost the first vigour of his youth, what must be done to make them equal?"

"In such a case, the legs of the woman must be stretched out to the fullest extent, so as to weaken the powers, and by these means the man will prove himself her equal."

There are five main Bandha or A'sana-forms or postures of congress-which appear in the following shape, and each of these will require its own description successively, and in due order.[27]

(A) Uttana-bandha (*i.e.*, supine posture) is the great division so-called by men well versed in the Art of Love, when a woman lies upon her back, and her husband sits close to her upon his hams. But is this all that can be said of it? No! no! there are eleven sub-divisions, as shown in the table on the following page.

And now of the several sub-divisions:

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[27] The reader will bear in mind that the exceeding pliability of the Hindu's limbs enables him to assume attitudes absolutely impossible to the European, and his chief object in congress is to avoid tension of the muscles, which would shorten the period of enjoyment. For which reason, even in the act of love, he will delay to talk, to caress his wife, to eat, drink, chew Pan-supari, and perhaps smoke a waterpipe.
Stripped of its excessive verbiage, the Hindu "façon de faire," are simple enough. The five great divisions represent: 1. The woman lying supine (upon her back); 2. Lying on her side (right or left); 3. Sitting in various ways; 4. Standing, or as the vulgar call an upright; and, lastly, 5. Lying prone (upon breast and stomach). Of the first division, there are eleven subdivisions; of the second, three; of the third, ten; of the fourth, three; and two of the fifth class, making a total of twenty-nine, and with three forms of Puruhayit, a grand total of thirty-two.
As in similar European treatises, the Kamashastra is very brief and unsatisfactory, except in the principal positions, and it can hardly be understood without illustrations, Some appear to be identical with others, at least no distinction can be learnt from the text. Moreover, it is evident that the Yoni of the Hindu woman must be placed exceptionally high, otherwise many of the postures would be quite impossible--these varieties of conformation are exceedingly interesting to the ethnologist, but the matter is far too extensive for discussing here. The subject of constricting the Yoni is also ethnologically of great importance, as will be seen when the reader arrives at the paragraph. An allusion has already been made to the Hindu practice of affecting conception by both parents looking at pictures of noble and beautiful forms; a custom well-known to the ancients, but now unaccountably neglected. (See Chapter VIII.)

1. Samapada-uttana-bandha, is when the husband Places his wife upon her back, raises both her legs, and placing them upon his shoulders, sits close to her and enjoys her.

2. Nagara-uttana-bandha, is when the husband places his wife upon her back, sits between her legs, raises them both, keeping them on either side of his waist, and thus enjoys her.

3. Traivikrama-uttana-bandha, is when one of the wife's legs is left lying upon the bed or carpet, the other being placed upon the head of the husband, who supports himself upon both hands. This position is very admirable.

4. Vyomapada-uttana-bandha, is when the wife, lying upon her back, raises with her hands both legs, drawing them as far back as her hair; the husband, then sitting close to her, places both bands upon her breasts and enjoys her.

5. Smarachakrasana, or the position of the Kama-wheel, a mode very much enjoyed by the voluptuary. In this form, the husband sits between the legs of his wife, extends his arms on both sides of her as far as he can, and thus enjoys her.

6. Avidarita is that position when the wife raises both her legs, so that they may touch the bosom of her husband, who, sitting between her thighs, embraces and enjoys her.

7. Saumya-bandha is the name given by the old poets to a form of congress much in vogue amongst the artful students of the Kamashastra. The wife lies supine, and the husband, as usual, sits;[28] he places both hands under her back, closely embracing her, which she returns by tightly grasping his neck.

8. Jrimbhita-asana. In order to bend the wife's body in the form of a bow, the husband places little pillows or pads beneath her hips and head, he then raises the seat of pleasure and rises to it by kneeling upon a cushion. This is an admirable form of congress, and is greatly enjoyed by both.

9. Veshtita-asana, is when the wife lies upon her back cross-legged,[29] and raises her feet a little; this position is very well fitted for those burning with desire.

10. Venuvidarita is that in which the wife, lying upon her back, places one leg upon her husband's shoulder, and the other on the bed or carpet.

11. Sphutma-uttana-bandha is when the husband, after insertion and penetration, raises the legs of his wife, who still lies upon her back, and joins her thighs closely together.

Here end the eleven forms of Uttana-bandha; we now proceed to the:

(B) Tiryak (i.e., aslant, awry posture) whose essence consists of the woman lying upon her side. Of this division, there are three sub-divisions:

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[28] Not as a tailor, but "sitting at squat," upon both feet, somewhat like a bird, a position impossible to Europeans.
[29] Unintelligible without an illustration.

1. Vinaka-tiryak-bandha is when the husband, placing himself alongside of his wife, raises one of his legs over her hip and leaves the other lying upon the bed or carpet. This A'sana (position) is fitted only for practice upon a grown-up woman; in the case of a younger person, the result is by no means satisfactory.

2. Samputa-tiryak-bandha is when both man and woman lie straight upon their sides, without any movement or change in the position of their limbs.

3. Karkata-tiryak-bandha is when both being upon their sides, the husband lies between his wife's thighs, one under him, and the other being thrown over his flank, a little below the breast.

Here end the three forms of the Tiryak-bandha; and we now proceed to the:

(C) Upavishta (i.e., sitting) posture. Of this division there are ten sub-divisions shown in the figure on the opposite page.

1. Padm-asana. The husband in this favourite position sits cross-legged upon the bed or carpet, and takes his wife upon his lap, placing his hands upon her shoulders.

2. Upapad-asana. In this posture, whilst both are sitting, the woman slightly raises one leg by placing the hand under it, and the husband enjoys her.

3. Vaidhurit-asana. The husband embraces his wife's neck very closely, and she does the same to him.

4. Panipash-asana. The husband holds his wife's feet, and the wife those of her husband.

5. Sanyaman-asana. The husband passes both the legs of his wife under his arms at the elbow, and holds her neck with his hands.

6. Kaurmak-asana (or the tortoise posture). The husband must so sit that his mouth, arms, and legs touch the corresponding members of his wife.

7. Parivartit-asana. In addition to the mutual contact of mouth, arms, and legs, the husband must frequently pass both the legs of his wife under his arms at the elbow.

8. Yugmapad-asana is a name given by the poets to that position in which the husband sits with his legs wide apart, and, after insertion and penetration, presses the thighs of his wife together.

9. Vinarditasana, a form possible only to a very strong man with a very light woman; he raises her by passing both her legs over his arms at the elbow, and moves her about from left to right, but not backwards or for. wards, till the supreme moment arrives.

10. Markatasana, is the same position as No. 9; in this, however, the husband moves the wife in a straight line away from his face, that is, backwards and forwards, but not from side to side.

Here end the forms of Upavishta, or sitting-posture. The next is:

(D) Utthita, or the standing posture, which admits of three sub-divisions:

1. Janu-kuru-utthitha-bandha (*i.e.*, "knee and elbow standing-form"), a posture which also requires great bodily strength in the man. Both stand opposite to each other, and the husband passes his two arms under his wife's knees, supporting her upon the *saignee*, or inner elbow; he then raises her as high as his waist, and enjoys her, whilst she must clasp his neck with both her hands.

2. Hari-vikrama-utthita-bandha; in this form the husband raises only one leg of his wife, who with the other stands upon the ground. It is a position delightful to young women, who thereby soon find themselves *in gloria*.

3. Kirti-utthita-bandha; this requires strength in the man, but not so much as is wanted for the first sub. division. The wife, clasping her hands and placing her legs round her husband's waist, hangs, as it were, to him, whilst he supports her by placing his forearms under her hips.

Here end the forms of Utthita, or standing-posture; and we now come to the:

(E) Vyanta-bandha, which means congress with a woman when she is prone, that is, with the breast and stomach to the bed or carpet. Of this A'sana, there are only two well-known sub-divisions:

1. Dhenuka-vyanta-bandha (the cow-posture):[30] in this position the wife places herself upon all fours, supported on her hands and feet (not her knees), and the husband, approaching from behind, falls upon her waist, and enjoys her as if he were a bull. There is much religious merit in this form.

2. Aybha-vyanta-bandha (or Gajasawa, the elephant posture).[31] The wife lies down in such a position that her face, breast, stomach, and thighs all touch the bed or carpet, and the husband, extending himself upon her, and bending himself like an elephant, with the small of the back, much drawn in, works underneath her, and effects insertion.

"O Rajah," said the arch-poet Kalyana Malla, "there are many other forms of congress, such as Harinasana, Sukrasana, Gardhabasana, and so forth; but they are not known to the people, and being useless as well as very difficult of performance, nay, sometimes so full of faults as to be excluded or prohibited, I have, therefore, not related them to you. But if you desire to hear anything more about postures, be pleased to ask, and your servant will attempt to satisfy your curiosity."

"Right well!" exclaimed the king. "I much wish to hear you describe the Purushayitabandha."

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[30] There is nothing of insult in comparison with a cow, which is worshipped by the Hindus.

[31] The classical idea of elephants, like other retromingents, copulating *a tergo*, was never known to the Hindus, who were too well acquainted with the habits of the animals. It is needless to say that their coition is that of other quadrupeds.

"Hear, O Rajah," resumed the poet, "whilst I relate all that requires to be known concerning that form of congress."

Purushayitabandha[32] is the reverse of what men usually practise. In this case the man lies upon his back, draws his wife upon him and enjoys her. It is especially useful when he, being exhausted, is no longer capable of muscular exertion, and when she is ungratified, being still full of the water of love. The wife must, therefore, place her husband supine upon the bed or carpet, mount upon his person, and satisfy her desires. Of this form of congress there are three subdivisions:

1. Viparita-bandha, or "contrary position," is when the wife lies straight upon the outstretched person of her husband, her breast being applied to his bosom, presses his waist with her hands, and moving her hips sharply in various directions, enjoys him.

2. Purushayita-bhramara-bandha ("like the large bee"): in this, the wife, having placed her husband at full length upon the bed or carpet, sits at squat upon his thighs, closes her legs firmly after she has effected insertion: and, moving her waist in a circular form, churning, as it were, enjoys her husband, and thoroughly satisfies herself.

3. Utthita-uttana-bandha. The wife, whose passion has not been gratified by previous copulation, should make her husband lie upon his back, and sitting cross-legged upon his thighs, should seize his Linga, effect insertion, and move her waist up and down, advancing and retiring; she will derive great comfort from this process.

Whilst thus reversing the natural order in all these forms of Purushayita, the wife will draw in her breath after the fashion called Sitkara; she will smile gently, and she will show a kind of half shame, making her face so attractive that it cannot well be described. After which she will say to her husband, "O my dear! O thou rogue; this day thou hast come under my control, and hast become subjected to me, being totally defeated in the battle of love!" Her husband manipulates her hair according to art, embraces her and kisses her lower lip; whereupon all her members will relax, she will close her eyes and fall into a swoon of joy.

Moreover, at all times of enjoying Purushayita the wife will remember that without an especial exertion of will on her part, the husband's pleasure will not be perfect. To this end she must ever strive to close and constrict the Yoni until it holds the Linga, as with a finger,[33] opening and shutting at her pleasure, and finally, acting as the hand of the Gopala-girl, who milks the cow. This can be learned only by long practice, and especially by throwing the will into the part to be affected, even as men endeavour to sharpen their hearing,[34] and their sense of touch. While so doing, she will mentally repeat "Kamadeva! Kamadeva," in order that a blessing may rest upon the undertaking. And she will be pleased to hear that the art once learned, is never lost. Her

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[32] This position is held in great horror by Muslims, who commonly say, "Cursed be he who makes himself earth and woman heaven!"

[33] Amongst some races the constrictor vaginæ muscles are abnormally developed. In Abyssinia, for instance, a woman can so exert them as to cause pain to a man, and, when sitting upon his thighs, she can induce the orgasm without moving any other part of her person. Such an artist is called by the Arabs, "Kabbazah," literally meaning "a holder," and it is not surprising that the slave dealers pay large sums for her. All women have more or less the power, but they wholly neglect it; indeed, there are many races in Europe which have never even heard of it. To these the words of wisdom spoken by Kalyana Malla, the poet, should be peculiarly acceptable.

[34] So, it is said, that Orsini, the conspirator, employed the long hours of his captivity in cultivating this sense, until he was able readily to distinguish sounds which other men could not even hear.

husband will then value her above all women, nor would he exchange her for the most beautiful Rani (queen) in the three worlds. So lovely and pleasant to man is she who constricts.

Let it now be observed that there are sundry kinds and conditions of women whom the wise peremptorily exclude from Purushayita, and the principal exceptions will here be mentioned. First, the Karini-woman. Second, the Harini. Third, she who is pregnant. Fourth, she who has not long left the lying-in chamber. Fifth, a woman of thin and lean body, because the exertion will be too great for her strength. Sixth, a woman suffering from fever or other weakening complaint. Seventh, a virgin; and, eighth, a girl not yet arrived at puberty.

And now having duly concluded the chapter[35] of internal enjoyments, it is good to know that if husband and wife live together in dose agreement, as one soul in a single body, they shall be happy in this world, and in that to come. Their good and charitable actions will be an example to mankind, and their peace and harmony will effect their salvation. No one yet has written a book to prevent the separation of the married pair and to show them how they may pass through life in union. Seeing this, I felt compassion, and composed the treatise) offering it to the god Pandurang.

The chief reason for the separation between the married couple and the cause which drives the husband to the embraces of strange women, and the wife to the arms of strange men, is the want of varied pleasures and the monotony which follows possession. There is no doubt about it. Monotony begets satiety, and satiety distaste for congress, especially in one or the other; malicious feelings are engendered, the husband or the wife yield to temptation, and the other follows, being driven by jealousy. For it seldom happens that the two love each other equally, and in exact proportion, therefore is the one more easily seduced by passion than the other. From such separations result polygamy, adulteries, abortions, and every manner of vice, and not only do the erring husband and wife fall into the pit, but they also drag down the names of their deceased ancestors from the place of beatified mortals, either to hell or back again upon this world. Fully understanding the way in which such quarrels arise, I have in this book shown how the husband, by varying the enjoyment of his wife, may live with her as with thirty-two different women, ever varying the enjoyment of her, and rendering satiety impossible. I have also taught all manner of useful arts and mysteries, by which she may render herself pure, beautiful and pleasing in his eyes. Let me, therefore, conclude with the verse of blessing:

"May this treatise,
Ananga ranga, be beloved
of Man and Woman,
as long as the Holy River Ganges
springeth from Shiva, with his
wife Gauri on his left side; as long as
Lakshmi loveth Vishnu; as long as
Bramha is engaged in the study
of the Vedas; and as long
as the Earth, the Moon
and the Sun endure."

[35] The author, at this place, repeats the signs and symptoms of plenary enjoyment in woman which he gave in Chapter III, Section 3.

Section II

Citatiza: Tet Tarot Interpolated

An analysis of the Tarot of Sr. Sagitta & Fr. Sigma

by

Frater Apollonius

4°=7□

A\A

On The Interpretation

The first effort is to present our own research into certain specifics in Sexual Alchemy. One complaint over the years that we've had is that no one in Thelema before the presentation of this work has shown a record of sexual work in any cognizably scientific manner. The symbolic presentations in the Citatiza: Tet Tarot represent an initiatory first in this regard; this registering upon the Khu with my first apprehension. Therefore, it is hoped that I will show here a correlation with my own prior research; presented amongst the images.

Finally, it would be well worthwhile to study this document in the light of several GCL documents, including, but not limited to: Liber Laiad vel in Occultus and The Formula of ON.

Sexual Alchemical Theory
Preliminary Remarks

Sexual Positions

There are eight basic Sexual Positions with specific purposes. They are grouped in six categories as follows:

A. Femina Superior
The Kundalini force is best invoked in this way.

B. Missionary: Woman on her back with legs open and man between them.
Corrects the senses and capacities of operators when they have the same object of their influence

C-1. Both Sitting with heads leaning back and torsos apart
Good for accepting the guiding force of the outer circle

C-2. Both Sitting with heads and torsos together
Grants the couple the power to surrender to the magic of love as it harmonizes their respective natures.

D-1. Rear Entry: The male on his knees and his head in the air Propitious to charge an electric volt to create a medium for aggressive magickal operations

D-2. Rear Entry with male leaning over and placing his head next to the female
Permits man to influence woman without her knowing it; yet if they are in harmony, it projects a vigorous influence on the outer circle

G. Side by Side
Excellent method of creating passionate relaxation.

H. Standing Up
Good for increasing the vigor of passion.

Babalon Astride the Beast

For initial arousal of the Yoni, ten types of blows may be struck with the penis, but of these only 'Upasripta' or 'The Natural' (instinctive even to the inexperienced lover) results in full clitoral stimulation. It is described as a gentle forward stroke that can be worked cumulatively in depth and speed that generates a rhythm and spontaneity which is a bit superior to the other nine.

If he grasps his penis and moves it in circles inside her yoni, it is "Manthana" (Churning). When he strikes sharply down into the yoni, it is "Hula" (the Double-edged Knife). And when her hips are raised by a pillow, he then strikes a rising blow, it is "Avamardana" (Rubbing). If he holds his penis pressed breathlessly to her womb it is "Piditaka" (Pressing). And if he withdraws completely and then strikes her violently to the womb, it is "Nirghata" (the Buffet). Continuous pressure on one side of her yoni is "Varahaghata" (the Boar's Blow). And if he thrusts wildly in every direction, like a bull tossing its horns, it is "Vrishaghata" (the Bull's Blow); Quivering in her yoni is "Chatakavilasa" (Sparrow Sport), which usually heralds orgasm.

The involuntary shuddering of orgasm is called "Samputa" (the Jewel Case). But no two women make love quite the same way, so the Beast has to orchestrate his rhythms to the moods and colors of each lover's "raga" (emotions). This is also an important idea in the IXth Degree working of the O.T.O. After the arousal and penetration, he should allow her to roll him over on his back and then sit astride him; taking the 'Femina Superior' position. But great care should be taken not to expel the linga from the circle. The Scarlet Woman climbs upon the Beast giggling in her playfullness, which ultimately turns to gasps; every time she bends to kiss his lips ("**Above, the gemmed azure is/The naked splendour of Nuit;/She bends in ecstasy to kiss/The secret ardours of Hadit/The winged globe, the starry blue,/Are mine, O Ankh-af-na-khonsu!**" AL:I.14) and her nipples pierce his chest (*"that jetteth out the milk of the stars from her paps")*…as her hips begin to churn, her head, flung back, bobs ever faster; she scratches and pummels him with small fists, fastens her teeth in his neck, doing unto him what he's often done unto her. In this, she takes the man's role, and has the choice of three possible techniques: "Samdamsha (the Tongs), "Bhramara" (the Bee) and "Prenkholita" (the Swing).

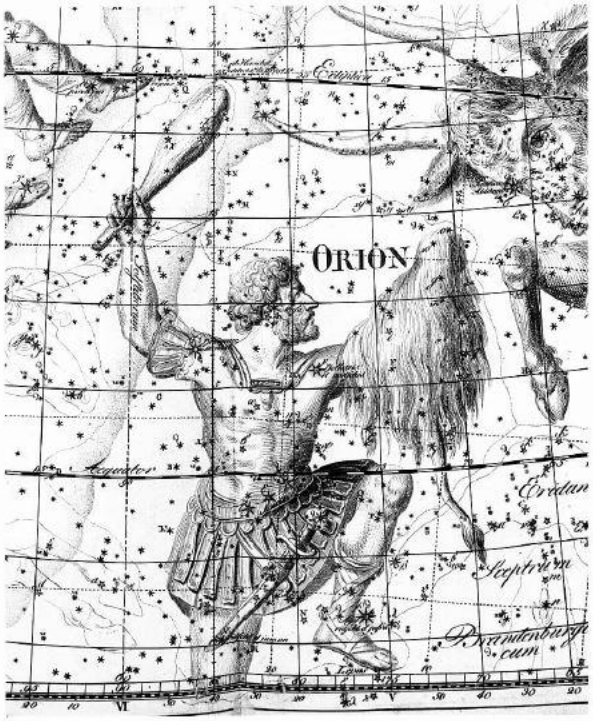
If she uses the Mare's Trick (see below), gripping his penis with her yoni's vice, squeezing and stroking it, holding it inside her for a hundred heart-beats, it is known as "Samdamsha" (the Tongs). If, drawing up her feet, she revolves her hips so that his penis circles deep within her yoni, you arching your body to help her, it is "Bhramara" (the Bee). If she now swings her hips in wide circles and makes figures-of-eight, swaying upon his body as though she were riding on a seesaw, it is "Prenkholita" (the Swing). When her passion has ebbed, she should rest, bending forward to lay her forehead upon his without disturbing their yoked bodies as it shouldn't be long before desire stirs again.

ALEF

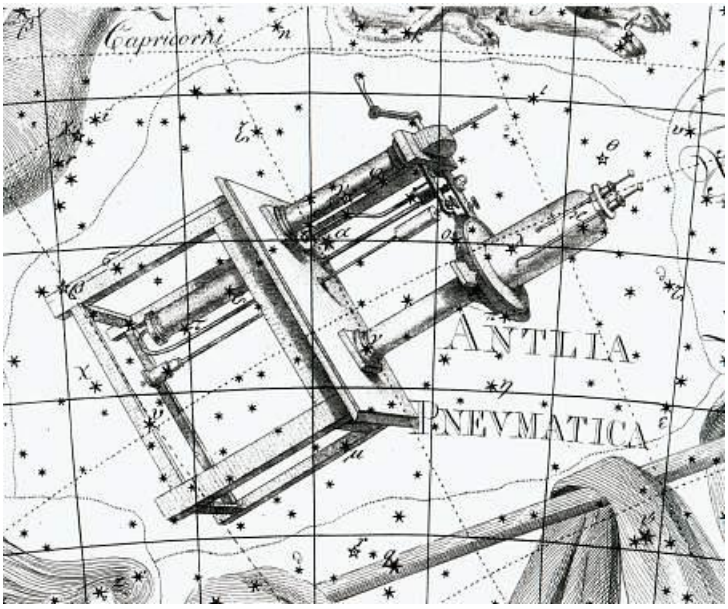
Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
0	א **– Ox**	**Antlia, Apus, Orion**	AL:I.12 "**Come forth, o children, under the stars, & take your fill of love!**"

The vision is of the *Lovely Lady in Control*; the lady catching his lingham with eyes upturned, shaking her buttocks. Crowley writes in his original commentary to the associated verse from Liber AL: "The Key of the worship of Nu. The uniting of consciousness with infinite space by the exercise of love; pastoral or pagan love." Orion is the 'Coming Prince', which may be taken

both literally and figuratively, and who has yet to conquer. And so a journey begins in love making as Orion is also depicted as a man walking.

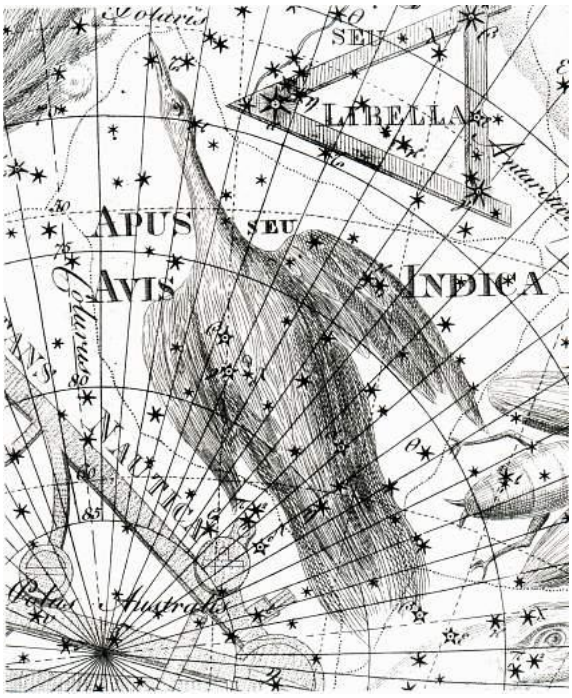


The position of the two lovers is a close approximation of the Hebrew letter Aleph, which may also be the first letter of Antlia; a constellation of the southern sky and below the Southern Cross.



Antlia symbolizes experimental physics, which is the nature of the work of the Gnostic Church of L.V.X. Notice in the Atu, the man's feet (Osiris) are on the ground as the woman's feet are not. She is Apis (from the Greek word *apous* meaning 'footless'): the Bird of Paradise as could be said to be depicted in these lines from Liber LXV:

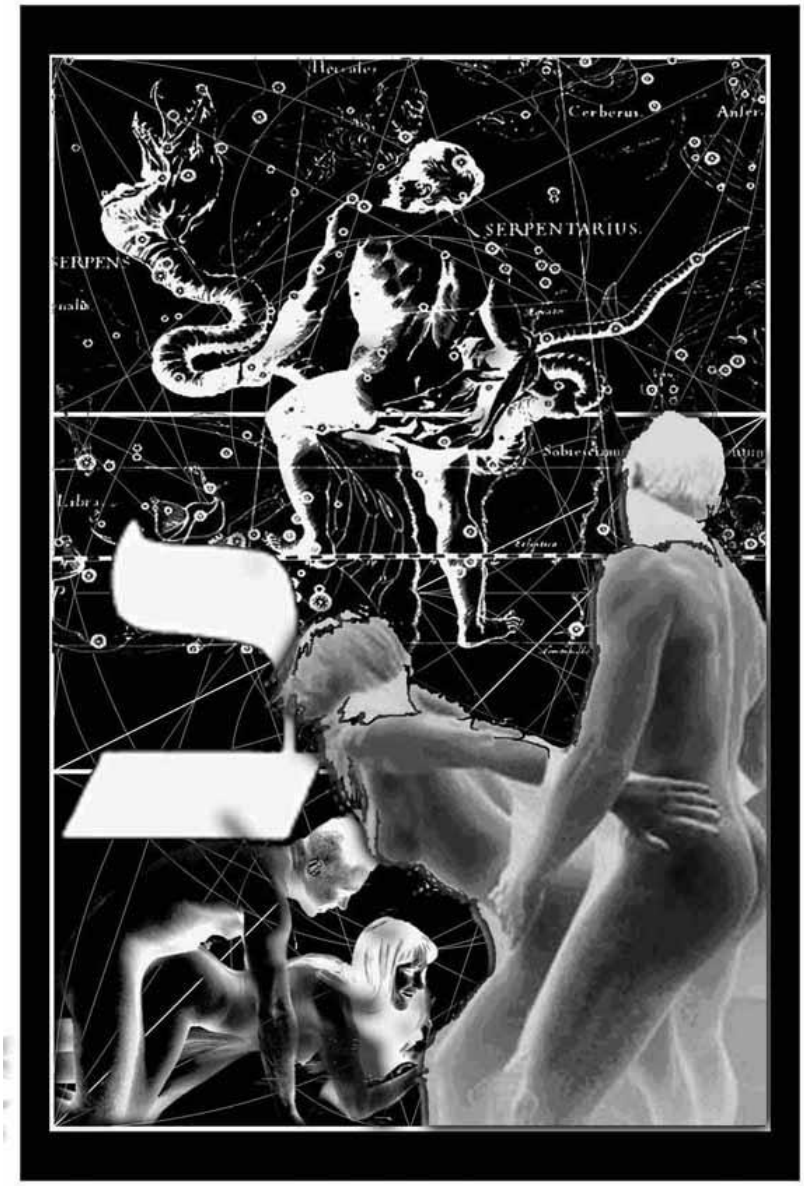
LXV:II.21 **Who art thou that dost float and fly and dive and soar in the inane? Behold, these many aeons have passed; whence camest thou? Whither wilt thou go?**
LXV:II.22 **And laughing I chid him, saying: No whence! No whither!**
LXV:II.23 **The swan being silent, he answered: Then, if with no goal, why this eternal journey?**
LXV:II.24 **And I laid my head against the Head of the Swan, and laughed, saying: Is there not joy ineffable in this aimless winging? Is there not weariness and impatience for who would attain to some goal?**



The Kundalini force rises from his phallus up the spine of the woman in this Femina Superior position. She here is performing in the office of the Scarlet Woman, unto whom all power is given; carrying her sword, sotospeak, as the *Lovely Lady in Control*.

The overall image of Aleph suggests the letter X as the attribution of Nu suggests a 0 (zero). This Atu then depicts the heightened work of the Magus into the final annihilation that is the dissolution into the fabric of Nu. Here then we are reminded of the mystery of the Ipsissimus; Not-self is Self.

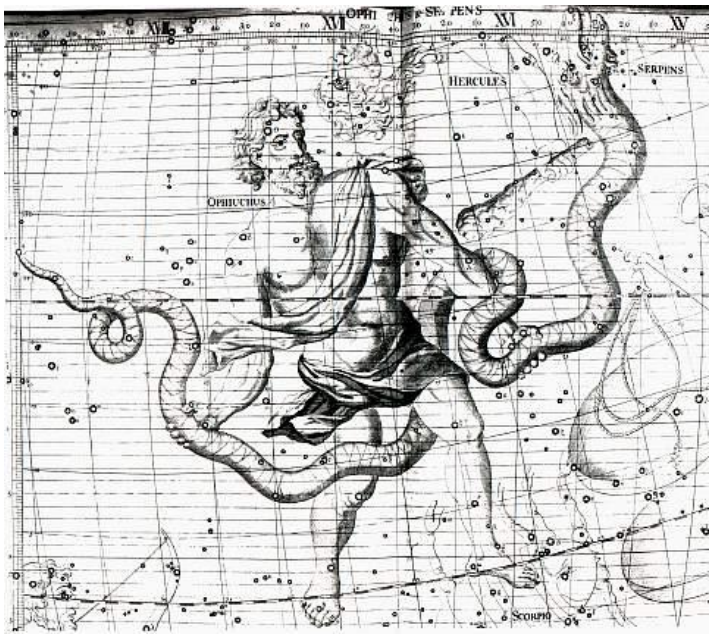
BETH



Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
I	ב **– House**	**Ophiuchus**	AL:I.3 "**Every man and every woman is a star.**"

Two positions are shown here; both imitative of the shape of the letter Beth. Of the larger position, it is a position called 'Steadied' (noting that Beth is the letter used by God to formulate the Universe; according to the Hebrew Qabalah). In this position, the couple makes love standing or leaning against a wall.

The attributed constellation, Ophiuchus depicts a man whose heel is being stung by the scorpion; the serpent, Draco that has been depicted as tempting Eve to eat of the Tree-of-Knowledge. In Greek myth, Ophiuchus is referred to as Aesculapius, the son of Apollo (the Sun god); suggesting the solar-phallic nature of divinity. He is credited with having restored Hippolytus to life and was subsequently worshipped as the god of health. It is from this that the Cadeucus is derived as a symbol of the practice of medicine. The Serpent then is that rod, held with both hands, that brings redemption or regeneration to the earth.



The house of God is then the human body and the work of this atu is in the manufacture of medicines that restore the vitality of the body.

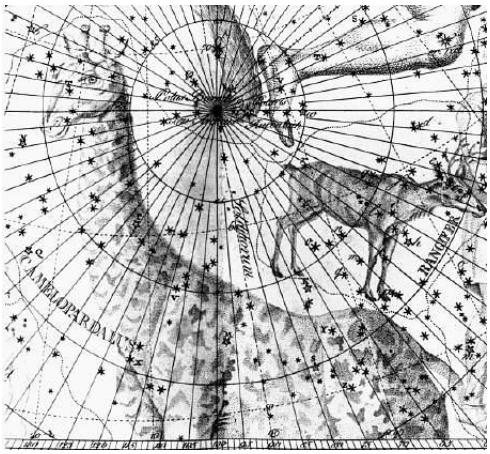
AL:I.3 **Every man and every woman is a star.**

In his commentary to this verse from AL, Crowley writes: "Its main statement is that each human being is an Element of the Cosmos, self-determined and supreme, co-equal with all other Gods…each 'star' is the Centre of the Universe to itself, and that a 'star' simple, original, absolute, can add to its omnipotence, omniscience and omnipresence without ceasing to be itself; that its one way to do this is to gain experience, and that therefore it enters into combinations in which its true Nature is for awhile disguised, even from itself.

GIMEL

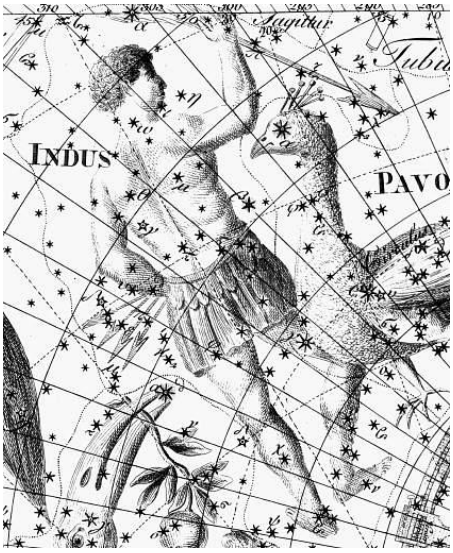
Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
II	λ **– Camel**	**Camelopardalis, Indus**	**AL:I.9 Worship then the Khabs, and behold my light shed over you!**

The position of the couple depicted in this Atu presents the vertical letter in horizontal format. The vertical rendering of the letter easily depicts a giraffe; indicated by the association of this Atu with the constellation Camelopardalis, which translates as 'giraffe,' but which has been mistaken for a camel. Both animals are of the African continent and can hold a large supply of water. But it is the giraffe that reaches to the sky.



The top half of Camelopardalis, shown in the Uranographia of Johann Bode (1801).
Also included is the now-obsolete constellation of Rangifer, the reindeer.

In the Constellation Indus, the Indian is depicted holding spears or arrows as though hunting. It is not known whether he is supposed to be a native of the East Indies, or possibly southern Africa or Madagascar (where the Dutch fleet stayed for several months on their way east); perhaps the figure is symbolic, representing all the indigenous peoples the explorers encountered on their various travels, from South America to the Indies. The constellation's brightest stars are of third magnitude, but none are named.



Indus, an Indian holding a spear and arrows, as shown in the Uranographia of Johann Bode.

Indus is as the hunter who hunts for power. The passive position of the male in the coitus depicted in this Atu suggests that it is the male who is working the office of the Scarlet Woman as he is the receiver of the power he hunts. This also suggests that the penis-head should be the absorber of the ejaculate as a variation of the instructions for Liber CCCVI.

AL:I.9 Worship then the Khabs, and behold my light shed over you!

The verse could be taken as a technical instruction for the penis-head to absorb the combined elixir as it is literally shed over it. Crowley writes in his commentary to this verse: "That Khabs is declared to be the light of Nu. It being worshipped in the centre, the light also fills the circumference, so that all is light." And so the couple are each asked to contemplate both the center of being and the circumference of the Universe; each in their own respective manner.

DALETH

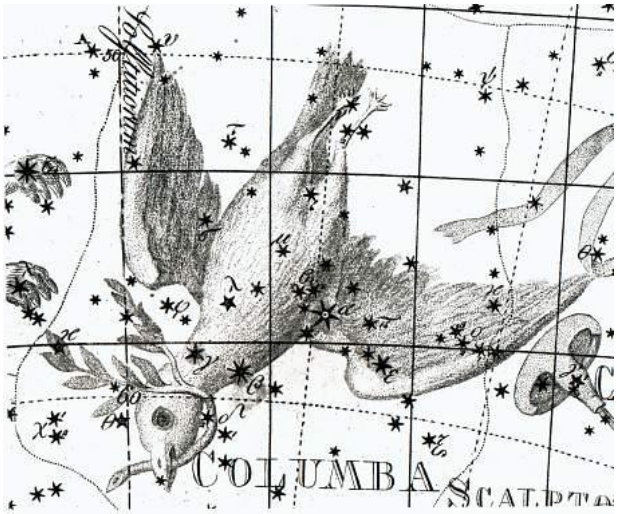
Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
III	**ד – Door**	**Columba, Lyra, Cassiopeia**	**13. I am above you and in you. My ecstasy is in yours. My joy is to see your joy.**

The Dog-Star, Sirius is symbolically a doorway to a higher plane; gleaned through the image of the Goddess, who is the veiled portal to immortality. In The Alchemical Half of the Jews and the Rose Cross of Thelema, we write:

The 'Dog Star' Sirius symbolized the Triple Goddess as it represented the mouth and tongue of the dog. Extending this further, this represented her promiscuity in love and her eating of corpses. Thus does Babalon (the earth mother) receive all into her womb. Notice also that in her aspect as Anubis (the jackal or dog-headed goddess) guarded the land of the dead, which was beneath the surface of the earth. Rosa Caninae, colloquially called the 'dog rose' is attributed to Sirius, which is the brightest star in the sky. It has five white petals that are symbolic of the illumination of love. The constellation of Sirius was called 'Apes' by the Egyptians (meaning the head) with Sirius (the bright star) being the hawk or sign of Horus.

The doorway (Daleth) is symbolized by the mouth; at the mouths of caves, ancient Greek priestesses gave prophecy. The mouth and tongue together, symbolize coitus as also does her promiscuity. And so 'The Dog' is the sexual position; he mounting her like a dog and gripping her waist as she twists her neck and torso to gaze into his face. The communication of god and goddess becomes a complete circuit.

The constellation Columba lies behind Argo Navis, the ship, which was later renamed Noah's Ark. It then would represent the dove Noah sent out from the Ark to find dry land. This is also the story of Argo and the dove sent by the Argonauts between the clashing rocks to ensure their safe passage. This constellation's brightest star, Alpha Columbae, is called Phact, from an Arabic name meaning 'ring dove'.

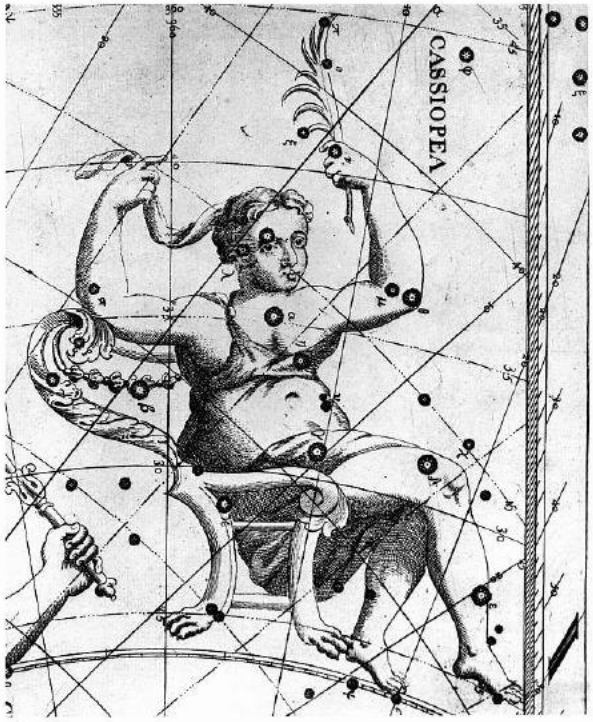


Columba with an olive branch in its beak as shown in the Uranographia of Johann Bode.

Mythologically, the constellation, Lyra was the lyre of the great musician Orpheus, whose venture into the Underworld is one of the most famous of Greek stories. It was the first lyre ever made, having been invented by Hermes from the shell of a tortoise that he found browsing outside his cave on Mount Cyllene in Arcadia. Hermes cleaned out the shell, pierced its rim and tied across it seven strings of cow gut, that is both the same as the number of stars in the Pleiades and the number of notes in the major scale as adapted by Pythagorus.

Lyra was frequently visualized as an eagle or vulture as well as a lyre;
both are shown on this engraving from the Uranographia of Johann Bode (1801).

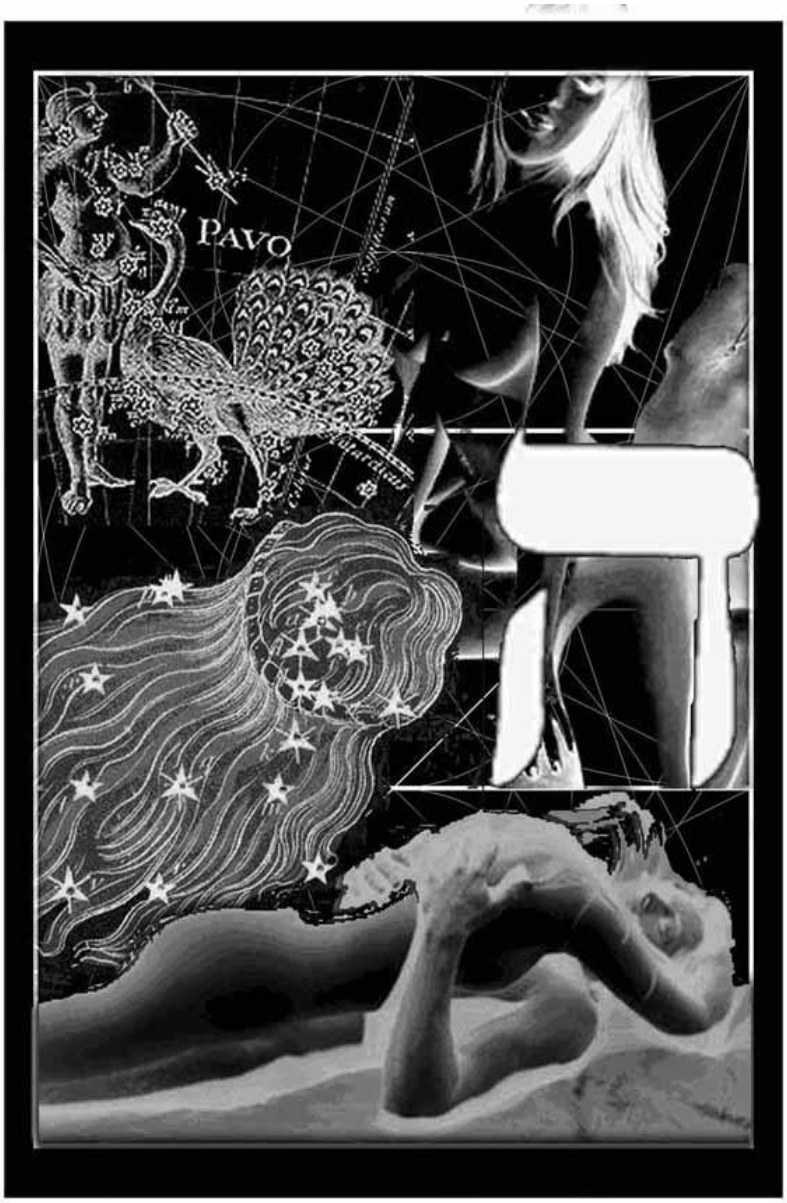
The constellation, Cassiopeia symbolizes the vain and boastful wife of King Cepheus of Ethiopia, who lies next to her in the sky. They are the only husband-and-wife couple among the constellations.



Cassiopeia, the vain queen seated on her throne, depicted in the Atlas Coelestis of John Flamsteed (1729).

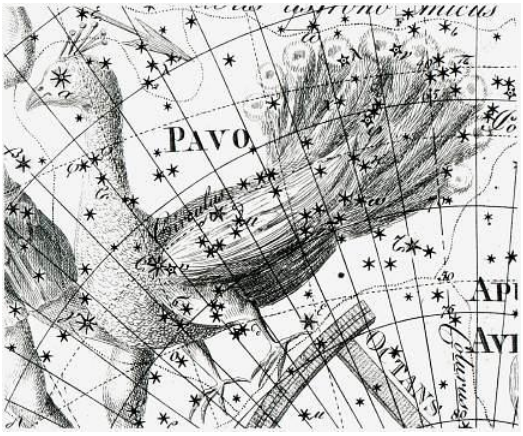
The constellation has a distinctive W-shape made up of its five brightest stars, which writers such as Aratus likened to a key or a folding door. It's primary star, Alpha Cassiopeiae is called Shedir or Schedar, from the Arabic al-sadr meaning 'the breast', where Ptolemy said it lay. This draws attention to the breasts in this working of this sexual position. Notice even from the male perspective that the female's body takes the shape of a W. With the twisting of her torso, attention should be drawn to the energy in her breasts and its connection with her pituitary system.

HEH



Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XVII	**ה – Window Heh**	**Pavo, Coma Berenices**	**To me! To me! calling forth the flame of the hearts of all in her love-chant.**

The constellation Pavo means peacock and represents the Java green peacock of the East Indies. In mythology, the peacock was the sacred bird of Hera, who drove through the air in a chariot drawn by peacocks. This certainly suggest the Merkabah Tradition with the Chariot being the window to the soul. The mechanism that gets the Chariot off the ground is the peacock, which might be said to be the soul as birds are often attributed. It is that soul that is one's Star (the name of this Atu) leaping forth to the sound of Nuit's "love-chant."



Pavo flourishes a truncated tail in the Uranographia of Johann Bode.

I am the Heart; and the Snake is entwined About the invisible core of the mind. Rise, O my snake! It is now is the hour Of the hooded and holy ineffable flower. Rise, O my snake, into brilliance of bloom On the corpse of Osiris afloat in the tomb! O heart of my mother, my sister, mine own, Thou art given to Nile, to the terror Typhon! Ah me! but the glory of ravening storm Enswathes thee and wraps thee in frenzy of form. Be still, O my soul! that the spell may dissolve As the wands are upraised, and the eons revolve. Behold! in my beauty how joyous Thou art, O Snake that caresses the crown of mine heart! Behold! we are one, and the tempest of years Goes down to the dusk, and the Beetle appears. O Beetle! the drone of Thy dolorous note Be ever the trance of this tremulous throat! I await the awaking! The summons on high From the Lord Adonai, from the Lord Adonai! -- LXV:I.1

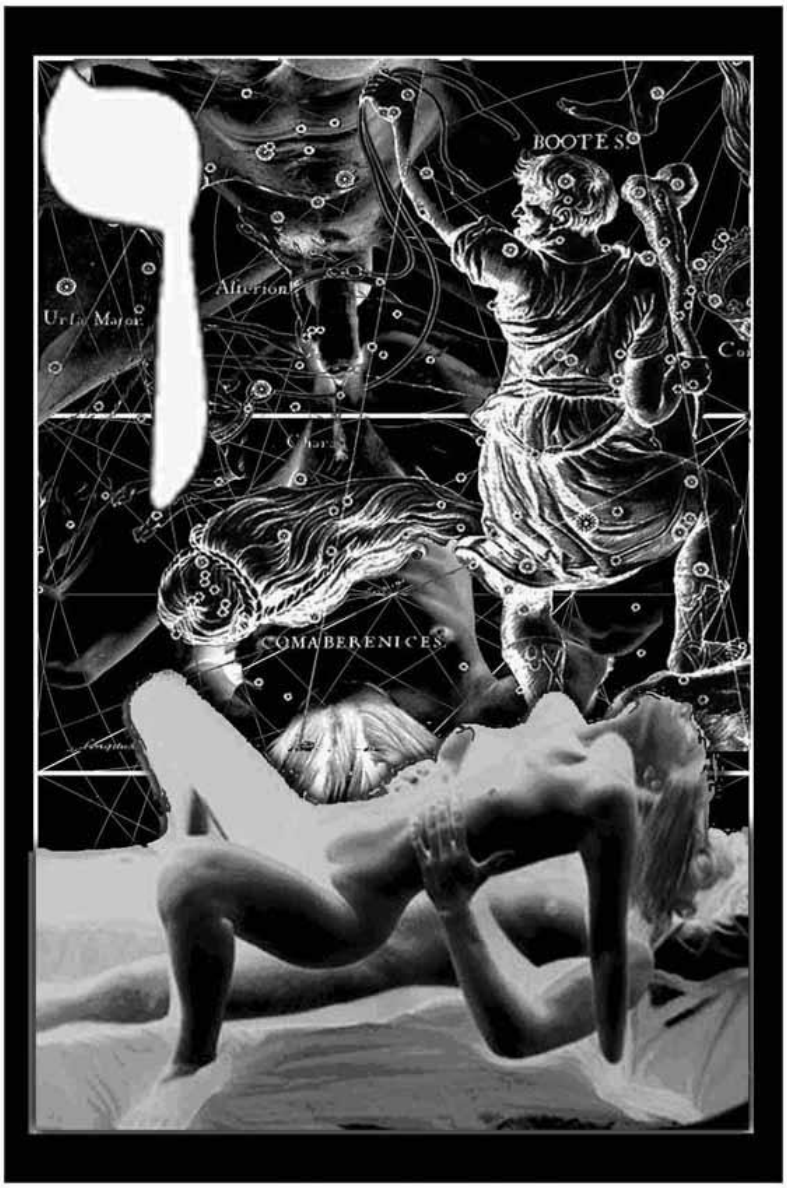
Coma Berenice is named after a real person who, in the third century BCE, married her brother, Ptolemy III Euergetes, as was the tradition of the Egyptian royal family and as described in the opening incantation of Liber LXV. This gives a hint to the nature of this Atu though the coital position and the display of the Hebrew attribution are both presented with some want for clarity.

Reputedly a great horsewoman who had already distinguished herself in battle, shortly after the occasion of their marriage Ptolemy set out to attack Asia. Berenice vowed that if he returned victorious she would cut off her hair in gratitude to the gods. On Ptolemy's safe return, Berenice carried out her promise and placed her hair in the temple dedicated to her mother Arsinoë (identified after her death with Aphrodite) at Zephyrium near the modern Aswan. The following day it was discovered that the tresses were missing, though what really happened to them was not recorded. Conon of Samos, a mathematician and astronomer who worked at Alexandria, asserted that a group of stars near the tail of the lion (Leo), was indeed, the hair of Berenice that had gone on to the heavens to join the constellations.

The hint here is the Alchemy of physical transference; the turning of the physical cells to spiritual cells (the Aehthyr) as discussed by Crowley in MITP and also by the Supramental Yoga of Mother and Sri Aurobindo.

Coma Berenices, the flowing tresses of an Egyptian queen, from the Uranographia of Johann Bode.

VAU

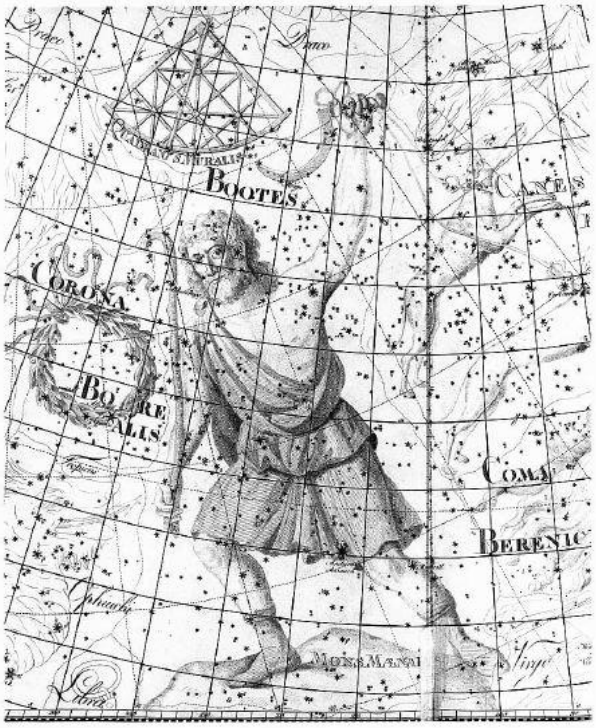


Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
V	ו **– Nail**	**Bootes**	**Now ye shall know that the chosen priest & apostle of infinite space is the prince-priest the Beast; and in his woman called the Scarlet Woman is all power given. They shall gather my children into their fold: they shall bring the glory of the stars into the hearts of men.**

The *Seat of Sport* is the coital position where the woman is enthroned on the male's penis, she places both hands on the bed and makes love, while he presses his two hands to her

thudding heart. The number of V's shaped by the positioning of the two bodies amounts to six, suggesting the hexagram as the V suggests the pentagram and all the symbolism of the Atu is conserved. The pentagram as showing the birth of the Magickal Childe in the Atu, represents the Beast per the attributed verse from Liber AL.

The constellation Bootes (pronounced Boh-oh-tease) is closely linked in legend with the Great Bear, Ursa Major, because of its position behind the bear's tail. The origin of the name Boötes probably comes from a Greek word meaning 'noisy' or 'clamorous', referring to the herdsman's shouts to his animals. An alternative explanation is that the name comes from the ancient Greek meaning 'ox-driver', from the fact that Ursa Major was sometimes visualized as a cart pulled by oxen. The Greeks also knew this constellation as Arctophylax, variously translated as Bear Watcher, Bear Keeper or Bear Guard.



Boötes shown in the Uranographia of Johann Bode (1801) carries a club or staff in his right hand and a sickle in his left, with which he also grasps the leash of his hunting dogs, represented by neighbouring Canes Venatici. He is standing on Mons Maenalus, an obsolete sub-constellation. Above his head is another obsolete constellation, Quadrans Muralis.

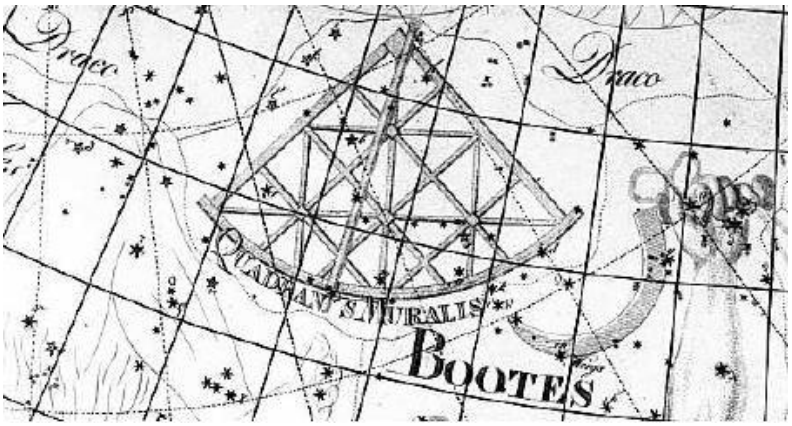
Mons Maenalus is a mountain of Arcadia in the central Peloponnese, introduced as a constellation by Johannes Hevelius in his star atlas of 1687, where he depicted Boötes as standing on it. It appeared on many later maps, always as part of Boötes, and it never had an independent existence.

The feet of Boötes rest on Mons Maenalus, as shown on the Uranographia of Johann Bode.

The mountain took its name from a character in Greek mythology. Maenalus was said by some mythologists to have been the eldest son of Lycaon, king of Arcadia; this would have made Maenalus brother of Callisto and hence uncle of her son Arcas, whom the constellation Boötes represents. Others, though, say he was actually the son of Arcas and hence the grandson of Callisto. Either way, Maenalus gave his name to the mountain in Arcadia and to the city of Maenalon which he founded. Its modern name is Mainalos.

Mons Maenalus was sacred to the god Pan who frequented it. Ovid in his Metamorphoses said that Mons Maenalus bristled with the lairs of wild beasts and was a favourite hunting ground of Diana and her entourage, including Callisto. In saying this, Ovid clearly rejects the story that Maenalus was Callisto's grandson, as the mountain would not yet have got its name.

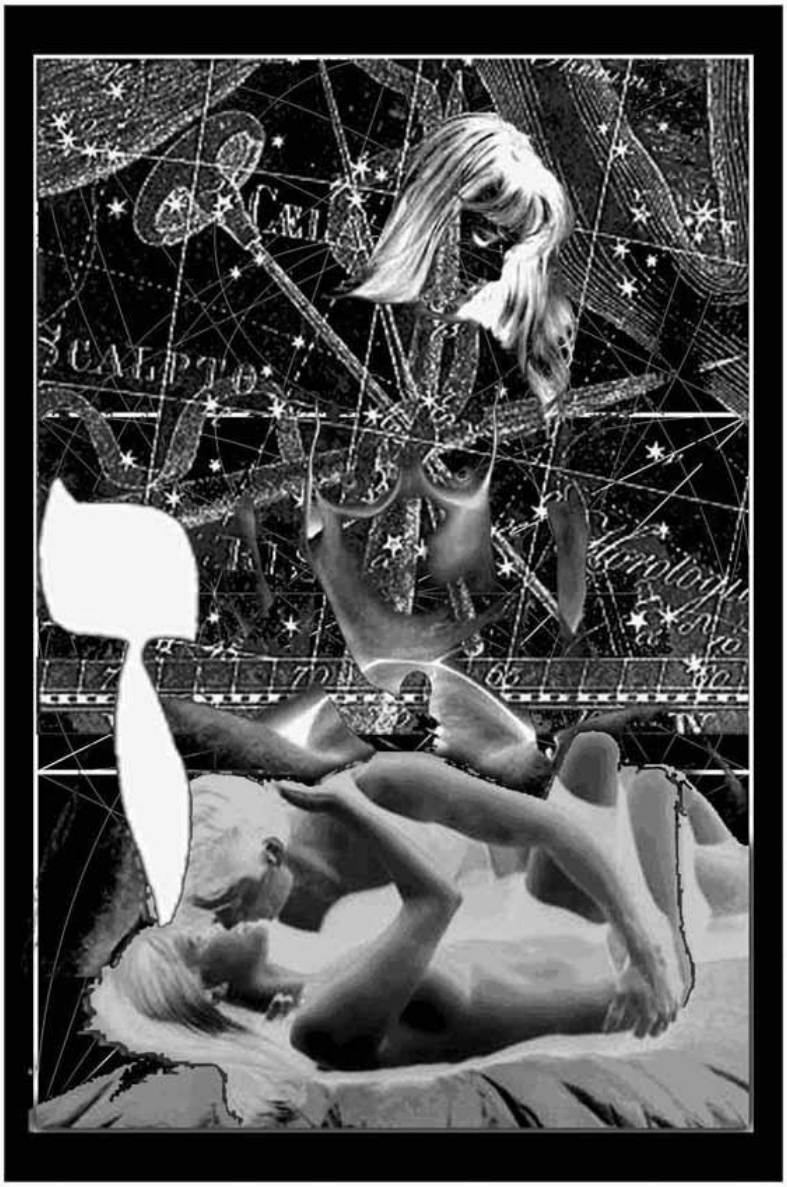
The constellation Quadrans Muralis has given its name to the annual meteor shower known as the Quadrantids that occurs in January of every year. The constellation commemorates the wall-mounted instrument which was used for measuring star positions ("muralis" is Latin for "wall"). Quadrans Muralis occupied what is now the northern part of Boötes, near the tip of the Plough's handle.



Quadrans lay just above the outstretched arm of Boötes, near the tail of Ursa Major. It is depicted here on the Uranographia of Johann Bode (1801).

Overall the images of these constellations come to represent the Beast from the perspective of the animals herded and goaded as well as the herd-goader and his brute force; all being of the nature of the Beast. The nails then become the dynamic interaction of force with mass and its cacophonous presence in creation.

ZAIN

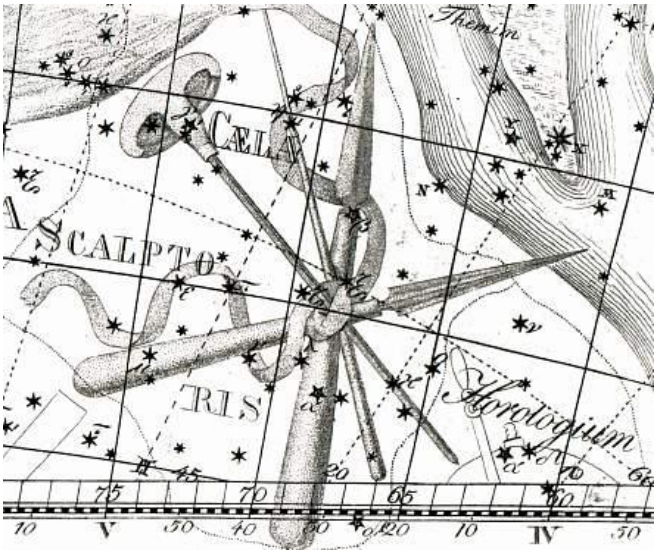


Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
VI	**ז – Sword**	**Caelum,**	**16. For he is ever a sun, and she a moon. But to him is the winged secret flame, and to her the stooping starlight.**

In the coital position called *The Rustic*. the Scarlet Woman lies on her back with her two thighs pressed tightly together and he makes love to her, keeping his thighs outside hers. This as much describes the nature of their two roles as it also describes the inversion of their roles as illustrated in the attributed verse from Liber AL. Though the sword is clearly symbolized in the Hebrew letter, it is not so in the coital position attributed and depicted; unless to see at as an entwining that symbolizes the axiom: He who lives by the sword, dies by the sword…and with all that may apply.

Caelum is a small and insignificant constellation in the southern hemisphere, representing a sculptor's chisel. It is depicted as a pair of crossed burins (sharp engraving tools) connected

by a ribbon. There are no legends associated with the constellation and its stars are faint. Indeed, the sexual position would seem to be more the shape of a drill bit; similar enough to a chisel. All these symbolize the effort to pierce the Veil to Initiation.



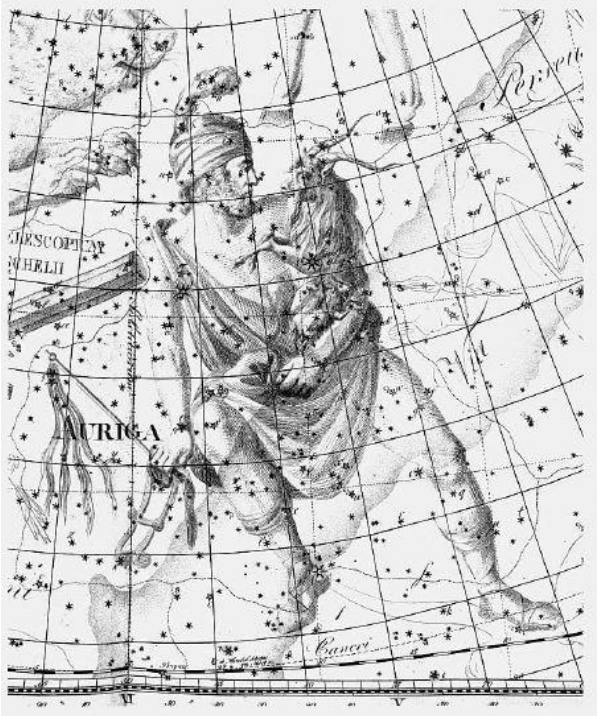
Caelum shown as Caela Scalptoris on the Uranographia of Johann Bode, who added two scribing tools to the pair of burins described by Lacaille.

CHETH

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
VII	**ח - Fence**	**Auriga, Crater**	**22. Now, therefore, I am known to ye by my name Nuit, and to him by a secret name which I will give him when at last he knoweth me. Since I am Infinite Space, and the Infinite Stars thereof, do ye also thus. Bind nothing! Let there be no difference made among you between any one thing & any other thing; for thereby there cometh hurt.**

The coital position seems to show more the Scarlet Whore than it shapes the Hebrew Letter. BABALON is of course, the secret name that was later given to Crowley. And so this position represents her office.

The constellation Auriga hails back to the legend of Erichthonius, a king of Athens. He was said to be the son of Hephaestus the god of fire, better known by his Roman name of Vulcan and raised by the goddess Athene, after whom Athens he was also named.



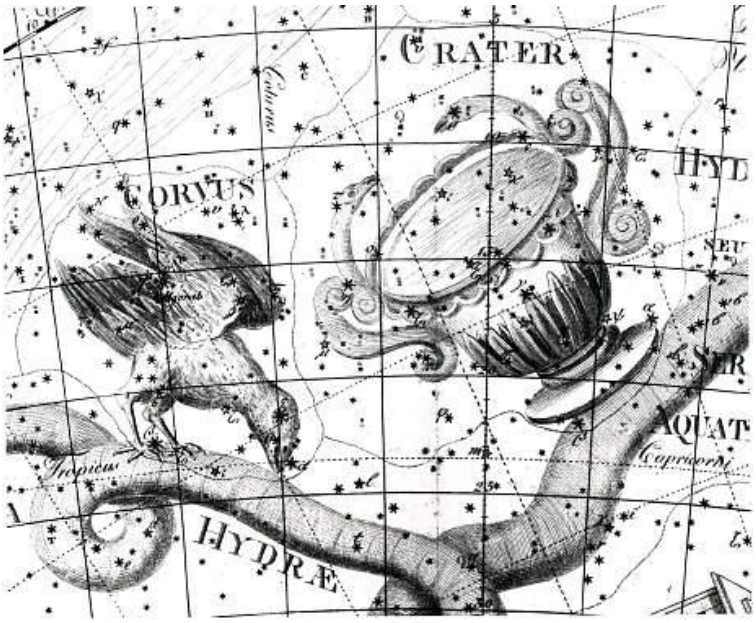
Auriga carrying the goat and kids, from the Uranographia of Johann Bode (1801).
The bright star Capella lies in the body of the goat.

Athene taught Erichthonius many skills, including how to tame horses. He became the first person to harness four horses to a chariot, in imitation of the four-horse chariot of the Sun; suggesting an attribution to Apollo, the Sun God.

Auriga contains the sixth-brightest star in the sky, Capella, a Roman name meaning 'she-goat' (its Greek name was Aix). It is the goat Capricornus that is the "true savior" in the ancient Gnosis. Auriga is the Charioteer that carries the goat Amaltheia, who suckled the infant Zeus on the island of Crete and was transferred (flesh to spirit) in the sky as a mark of gratitude, along with the two kids she bore at the same time; the goat resting on the charioteer's shoulder, with the kids supported on his forearm. Though, there is no legend to explain why the charioteer is so encumbered with livestock, this seems as much as the burial of kings with their possessions while in life.

Greek astronomers regarded one star as being shared by Auriga and Taurus, the king with the Beast, as shown on old star maps as representing both the right foot of the charioteer and also the tip of the bull's left horn. Modern astronomers now assign this star exclusively to Taurus as Beta Tauri. And we here again have the idea of the evolution or transference of the flesh or of the cells; particularly as administered by the Office of the Scarlet Whore.

Corvus the Crow and Crater the Cup are two adjacent constellations linked together with Hydra in a complicated tale where the Crow betrays Apollo, who by using his power of prophecy was able to see through the Crow's lie. The Crow had failed to deliver a Cup filled with water as he was seduced by a fig garden.



Corvus and Crater, two adjacent constellations on the back of Hydra, shown in the Uranographia of Johann Bode. In ancient Greece, a krater was a bowl or vase used for mixing wine with water, rather than a cup as we know it.

Apollo condemned the crow to a life of thirst – which is perhaps one explanation for the rasping call of the crow. In memorial of this incident, Apollo transfers the crow, the cup and the water-snake together in the sky. But why does the Crow deserve this immortality and what is the function of its punishment? The cup, usually represented as a magnificent double-handed chalice of the type known in Greece as a krater, is shown tilted towards the crow but tantalizingly just out of the thirsty bird's reach. It seems it would take an Adept to bring meaning to this complicated image.

There is possibly an allusion to the Formula of ON in that the Crow represents the male end of the Tower Atu as the Cup represents the female. The Hydra is then the Aethyr and Yesod.

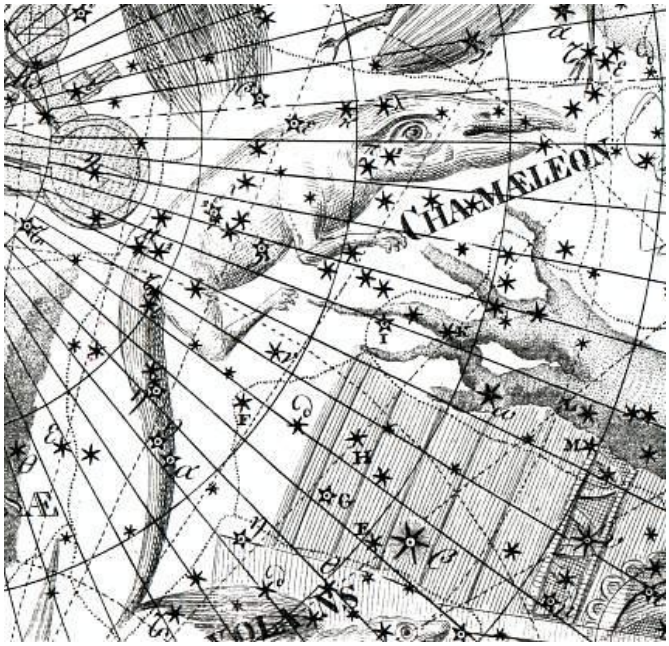
TETH

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XI	**ט – Serpent Teth**	**Chamaeleon, Phoenix**	**57. Invoke me under my stars! Love is the law, love under will.**

It seems that it would have been better to choose a sitting position to depict the attributed Hebrew letter. The serpent is a symbol especially attributed to both the desert and the garden in the Christian tradition. To change its skin color in order to match its environment is an attribute described by the constellation Chamaeleon in the Southern Hemisphere.

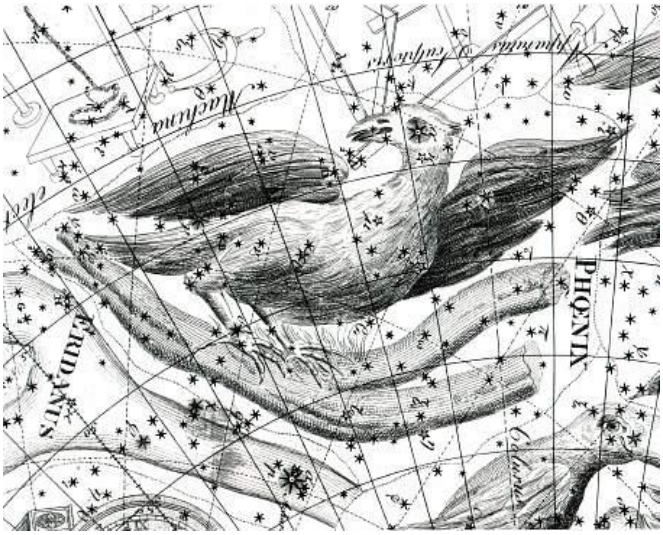
Chamaeleon lies near the south celestial pole, next to Musca, the fly. It is depicted showing the chameleon sticking out its tongue to catch the fly. Chamaeleon has no legends associated with it, and it contains no bright stars. Being essentially reptile, it is perhaps the oldest of

creatures in the memory of the planet and in the archetypal stream of human consciousness. And so it is the evocation of that which comes from the deepest well or abyss of that which we know and that which we have now forgotten.



Chamaeleon as depicted in the Uranographia of Johann Bode. Unlike in some representations it is ignoring the fly, Musca, which lies above its head, off the top of this illustration. Bode named and depicted Musca not as a fly but as Apis, the bee, as had Bayer before him.

The Phoenix is a constellation representing the mythical bird that supposedly was reborn from its own ashes. Continuing on the theme started above, the snake sheds its skin and like the worm into the butterfly, so this serpent into this bird.



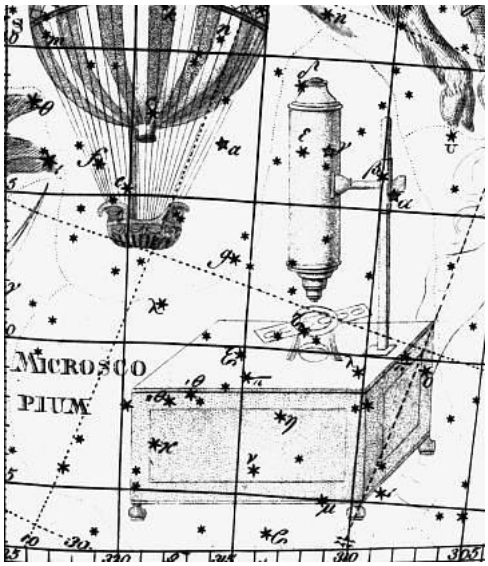
Phoenix, the multi-coloured bird that ended its life on a funeral pyre, seen in the Uranographia of Johann Bode.

The phoenix supposedly resembled a large eagle with scarlet, blue, purple, and gold plumage. It's death and rebirth has been seen as symbolizing the daily rising and setting of the Sun, which suggest to us the Tuat as the Nightside of the Tree-of-Life. All of this then is a symbol of the Dark Night of the Soul as our full indulgence in the Tree-of-Knowledge.

YOD

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
IX	**י – Hand**	**Microscopium, Monoceros**	**29. For I am divided for love's sake, for the chance of union.**

The coital position shows the union from the division as alluded to in the attributed verse; This union is then the 'Hand of God' that is the force the moves the Universe. The constellation Microscopium, located south of the zodiacal constellation of Capricornus is one of the southern constellations representing scientific instruments; in this case the instrument being a compound microscope, i.e. one that uses more than one lens. This suggests the once divided and dual points of view together create a more vivid perception of the Universe.



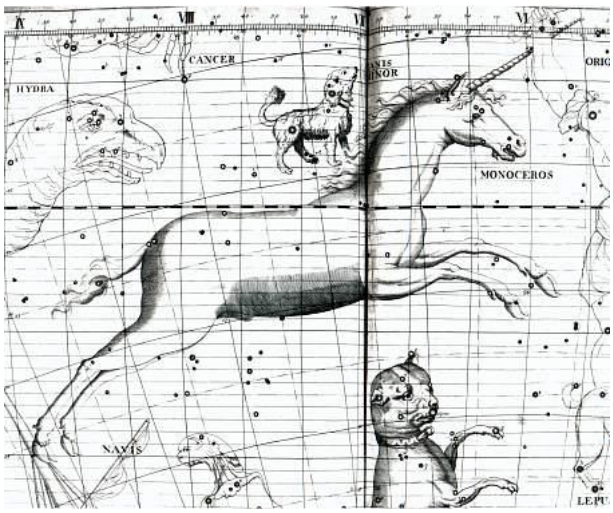
Microscopium shown in the Uranographia of Johann Bode (1801).

My horn shall be exalted like the horn of the Unicorn."
The Book of Psalms

"He hath as it were the strength of a unicorn"
The Book of Numbers

"Will the Unicorn be willing to serve thee?"
Job
And the unicorns shall come down with them, and the bullocks with the bulls; and their land shall be soaked with blood, and their dust made fat with fatness.
Isaiah

The constellation Monoceros depicts the mythical single-horned beast, the Unicorn. The word literally translates from the Hebrew as 'Wild Ox' and appears several times in the Old Testament of the Bible. In the lore on Genesis, the Unicorn was the first animal named by Adam; elevating it above all other beasts in the universe. When Adam and Eve left paradise, the Unicorn went with them and came to represent purity and chastity. The Roman church interpreted the Unicom in several ways. In medieval times, it became a symbol of Christ himself, and its horn was symbolic of the unity of Christ and God. On the other hand, the Unicom also appears as a symbol of evil in the book of Isaiah.



Monoceros prances between Canis Major (below it) and Canis Minor (above)
on the Atlas Coelestis of John Flamsteed.

Monoceros fills a large area between Hydra and Orion, separating Orion's two dogs. It is the Unity emerging from Duality, suggesting an evolutionary advancement. It's symbol also appears in Liber LXV:

LXV:III.1 Verily and Amen! I passed through the deep sea, and by the rivers of running water that abound therein, and I came unto the Land of No Desire.
LXV:III.2 Wherein was a white unicorn with a silver collar, whereon was graven the aphorism Linea viridis gyrat universa.

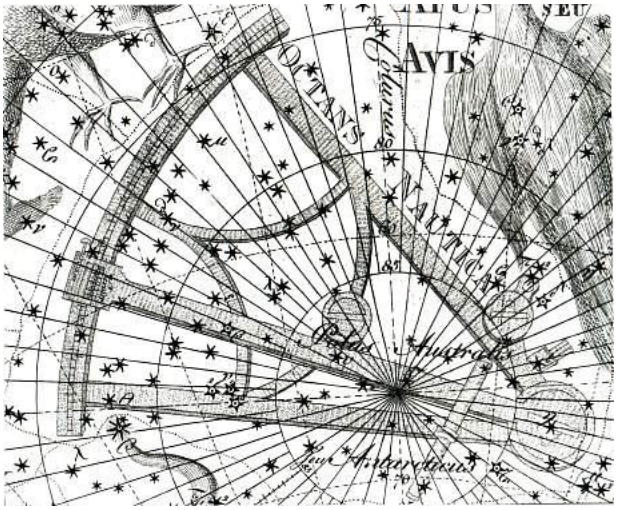
Crowley writes in his commentary to these verses:

The sea is the Sensorium of the Soul, and the currents his tendencies -- those activities in which he finds pleasure. Until one has passed through the totality of possible experience (as divined by estimation of the actualities available in one's own case) one cannot reach the state in which all Desire is recognized as futile. Only when this is fixed can one perceive the Unicorn—de Astris—the single pure Purpose (it is white) whose name is written in the way now to be explained.
The collar represents completeness—the ``infinity'' or ``eternity'' symbolized by a ring. It is round the neck, i.e., the seat of knowledge (Death—the Visuddhi cakkra) and made of silver—the metal of the Virgin Isis-Urania, who informs Pure Aspirations.
The name of this Unicorn (whose horn signifies the creative power) is ``The Green Line winds about the Universe.'' Note the etymology of Viridis, connected with vir and vis; also the idea of gyrat, reminding one of the aphorism ``God is He with the Head of the Hawk, having a spiral force.'' The Green Line, here chosen to connote the Limit of the Universe, suggests the Girdle of Venus. The boundary of Existence is thus not a fixed idea, but an ever-growing Vegetable Principle of Life, of the nature of Love. Summing up the doctrine, one may say that the intelligible expression of the pure creative Idea is the omniform principle of Growth.

KAPH

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
X	**כ – Palm**	**Octans Hadleianus**	**Also, take your fill and will of love as ye will, when, where and with whom ye will! But always unto me.**

The constellation of Octans represents a navigational instrument called a reflecting octant. The constellation encompasses the south celestial pole, but despite its privileged position it contains little of traditional note, and only what we might extrapolate from this Atu. In the construction of the constellation, three stars that had formed part Hydrus were annexed; Nu Octantis originally being the tip of the tail of Hydrus. Beta Octantis was another star in the tail and the most southerly star included. Though yet there is no southern equivalent to the northern celestial pole star, Polaris. The nearest naked-eye star to the southern celestial pole is Sigma Octantis, a degree away from the pole.

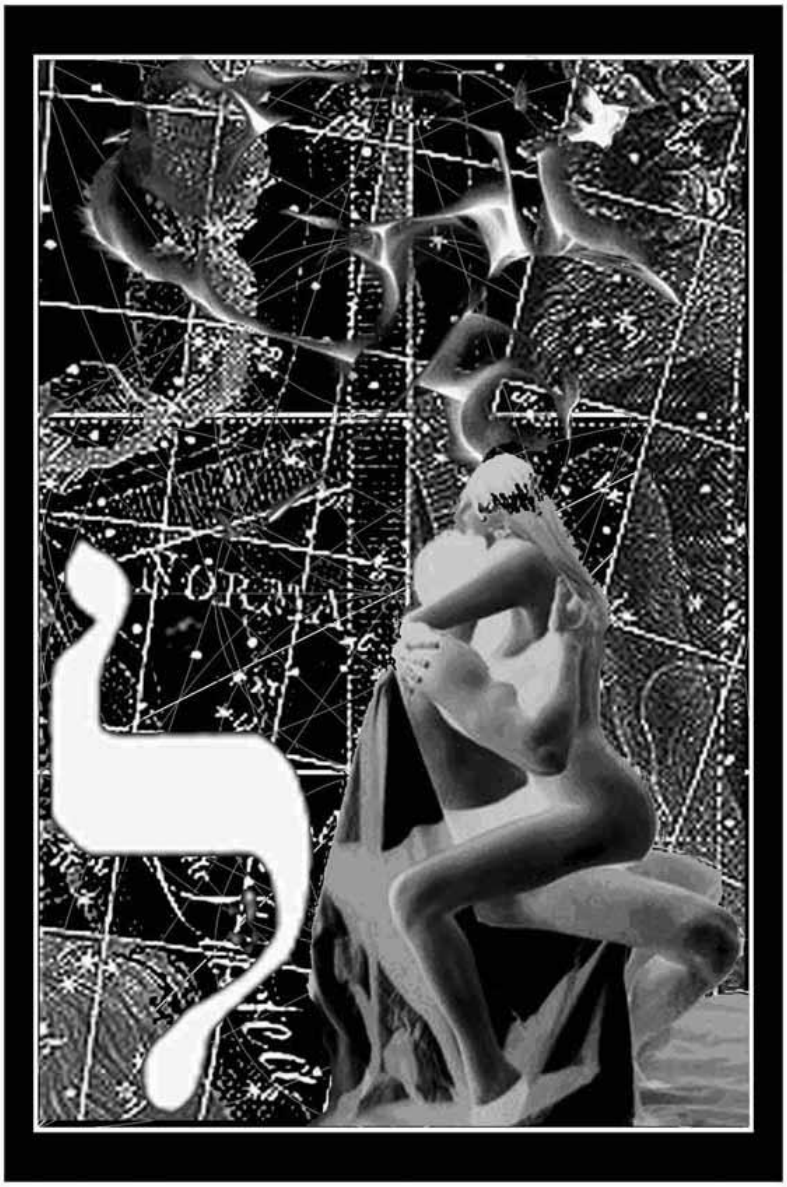


Octans encompasses the south celestial pole, as shown in the Uranographia of Johann Bode where it was called Octans Nautica. The octant was the forerunner of the modern sextant.

The octant measured the relationship between the Sun or other fixed star and the horizon in order to plot the course of the ship. In music, the octave is one full cycle through the musical notes of the scale; returning one to the beginning, but on a higher arc. Yet an octant is one-eighth of a circle. Two lovers have eight limbs with this Atu involving the connecting link at the chakra connected to the palms of their hands.

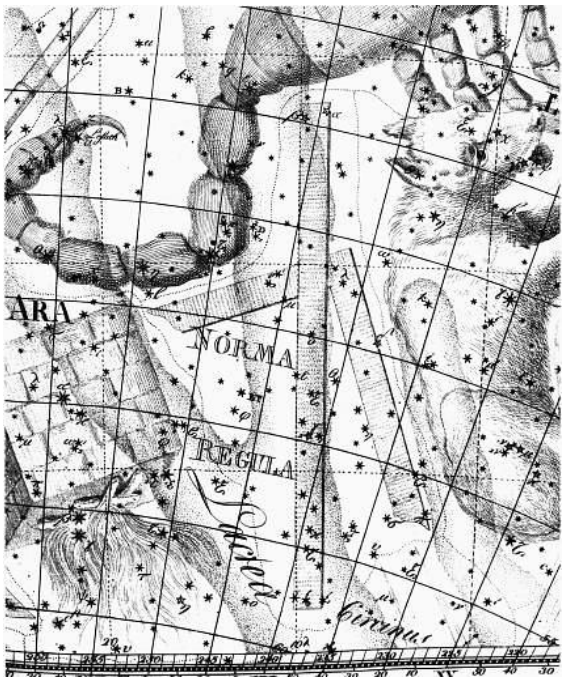
The shape of the letter shows the palm as something that 'holds' something else; in this case, energy and the completion of an electric circuit that starts at the genitals but is initiated by the 'third eye' and the pituitary gland. This coupling is as a marriage ceremony unto itself; the couple being psycho-physically enjoined into one more complex organism. It would at first seem obvious that the couple should have been presented from the other side in order to more accurately resemble the letter. But in facing the letter, it is as two poles; one in contrast with the other, as positive to negative.

LAMED



Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
VIII	**ל – Ox Goad Lamed**	**Norma**	**60. My number is 11, as all their numbers who are of us. The Five Pointed Star, with a Circle in the Middle, & the circle is Red. My colour is black to the blind, but the blue & gold are seen of the seeing. Also I have a secret glory for them that love me.**

The constellation called Norma (meaning 'set square') is depicted as a draughtsman's set-square and rule, placed next to the compasses (le Compas, now known as Circinus) and the southern triangle (Triangulum Australe).



Norma, shown under the name Norma et Regula in the Uranographia of Johann Bode.
"Rule and Square" is an old English pub name.

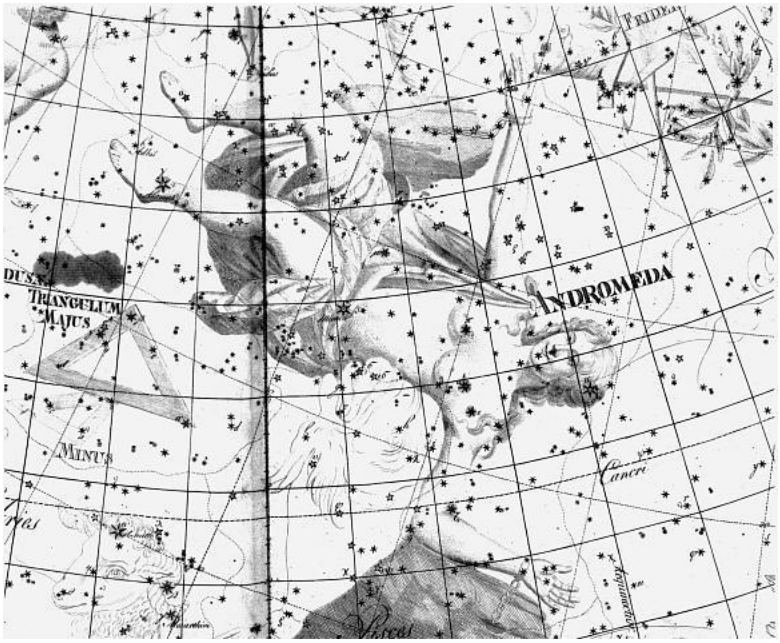
The square certainly shares the shape of the Hebrew letter with the Hebrew letter being as if two squares; one overlaid upon the other. Or we can say the Hebrew letter is a combination of the set square and rule. The couple positioned in the Atu representation are as if two sets of this letter; each sitting opposite the other, and the sitting position being appropriate for this Atu.

They are as if enthroned on the 'summit of the Earth'; gaining the advantage of point-of-view, where the natural order reveals itself. And it seems then, that by induction, we may find a workable Magick for those that would be movers and shakers in our society; and so there is a leadership quality to working this Atu.

MEM

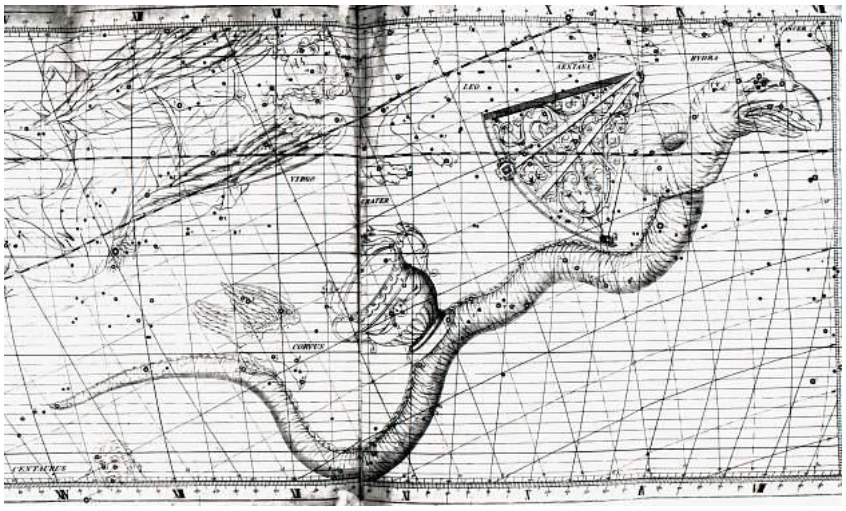
Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XII	מ **– Water**	**Andromeda, Hydra,**	**58. I give unimaginable joys on earth: certainty, not faith, while in life, upon death; peace unutterable, rest, ecstasy; nor do I demand aught in sacrifice.**

Overall, the story connected to the constellation called Andromeda involves the idea of a captive woman set free, which shares in this quality with an intimation of the associated verse from Liber AL. Nuit's promise of liberty to each of us is behind the "unimaginable joys on earth" and the "peace unutterable" that demands "aught in sacrifice." Yet the coital position in this Atu does not imitate the attributed Hebrew letter.



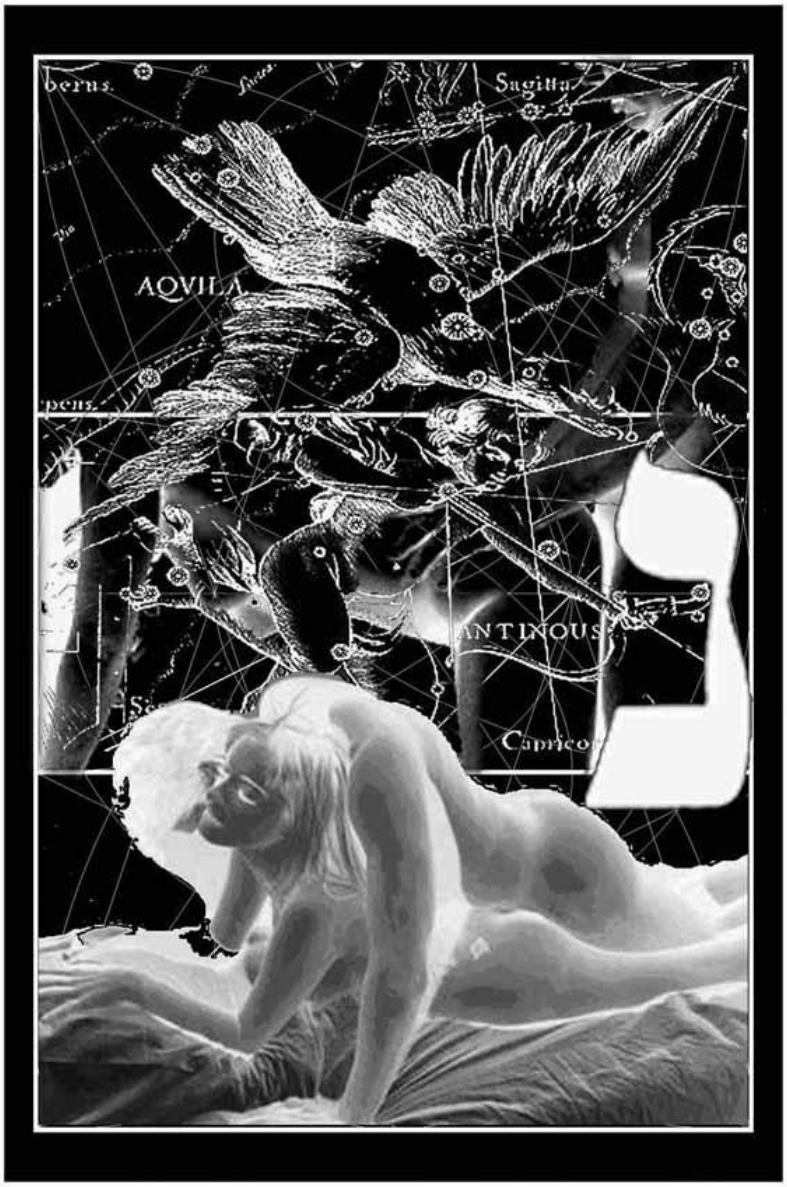
Andromeda chained to a rock, depicted in the Uranographia of Johann Bode (1801).

Hydra as the largest of the 88 constellations, winds a quarter of the way around the sky; its head being found south of the constellation Cancer and the end of its tail found between Libra and Centaurus. As the offspring of Typhon and the half-woman, half-serpent called Echidna we have the connection with water that this Atu requires. The waters of a raging flood (Typhon) are destructive (dare we say due to the crabby quality of Cancer) as the bow of the Centaur directs its energy. This seems to indicate the free-flowing vaginal juices of the woman; brought on from ecstatic stimulation and then directed by the exploding male ejaculant.



Hydra winds across the pages of John Flamsteed's Atlas Coelestis. On its back are Corvus and Crater, associated with it in legend.

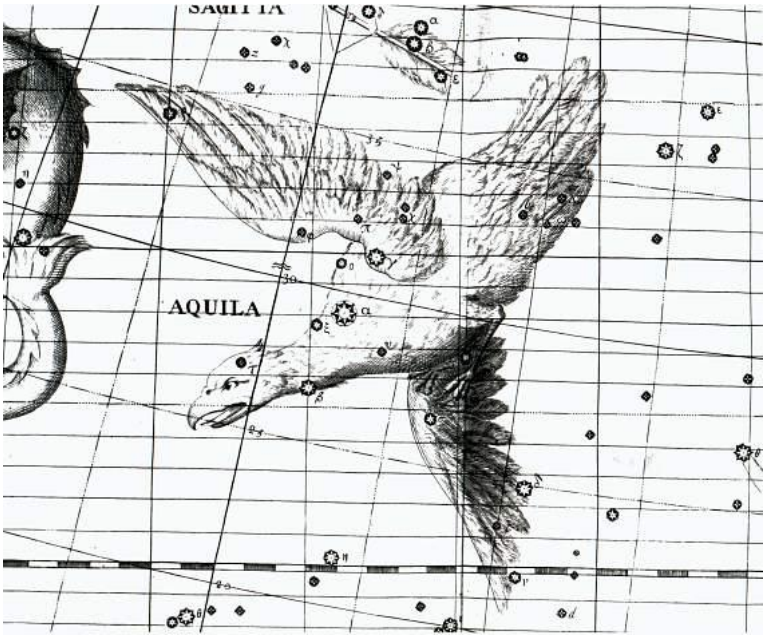
NUN



Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XIII	** נ – Fish**	**Aquila, Eridanus, Musca**	**6. 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.**

The constellation of Aquila represents an eagle, the thunderbird of the Greeks. In Greek and Roman mythology, the eagle was the bird of Zeus, carrying (and retrieving) his thunderbolts. Star charts show Aquila swooping down towards Aquarius as if guarding the arrow of Eros (depicted as the neighboring Sagitta) which made Zeus love-struck. The intimation here is of the lightning bolt that is the rise of the Kundalini Serpent. This is both a life-transforming force and a radically deadly force; per the attributed verse from Liber AL.

Connecting this to the symbol of the fish suggests the spermatozoa that is energized by the bud-will as discussed in the GCL document: Liber Laiad.

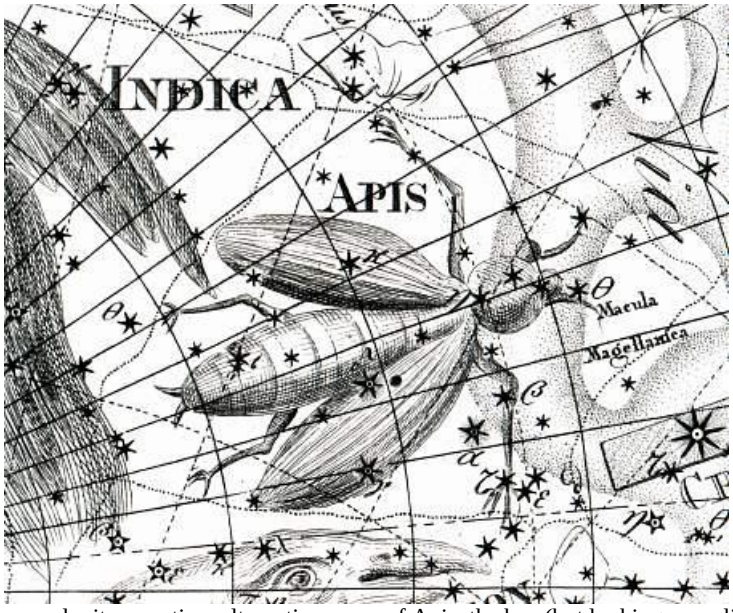


Aquila swooping across the pages of Flamsteed's Atlas Coelestis. Its brightest star, Altair, lies in its neck and is labelled Alpha.

The constellation Eridanus was regarded as a mythical river; flowing into the great Ocean that surrounded the lands of the known world. It was said to be 'the only river which runs from south to north'. Eridanus is a long constellation meandering from the foot of Orion far into the southern hemisphere and ending near Tucana, the Toucan. The visualization of the bud-will that starts at the pituitary gland (north) is brought to the genital glands (south) and is energized with the lightning flash of orgasm.

Eridanus meanders across this chart from Johann Bode's Uranographia. At upper right are the flippers of Cetus, and below them lies Apparatus Chemicus, the name given by Bode to the constellation we now know as Fornax.

Musca is a small constellation to the south of Crux, the Southern Cross without any attributed legend and named after the bug called the fly. However, the fly generally serves as an agent of death and decay and subsequently serves this Atu as an agent of transformation.



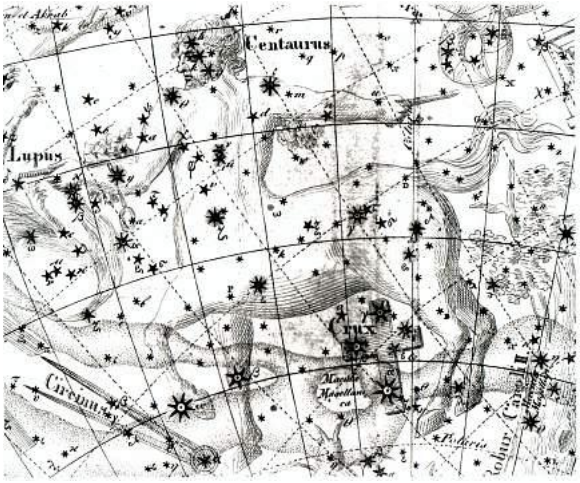
Musca, shown under its sometime alternative name of Apis, the bee (but looking more like a wasp), in the Uranographia of Johann Bode.

SAMEKH

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XIV	ס – Prop	Centaurus, Fornax Chemica,	61. 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.

The image of the two lovers displayed in this Atu, though not imitating the shape of the Hebrew letter shows a literal propping up of the female upon the male; the male being the prop. The constellation Centaurus represents the wise and scholarly Chiron who rose above the wild and ill-behaved race of Centaurs. That Chiron's father was Cronus, king of the Titans evokes in this Atu, the Nephilim. The Nephilim depicted clearly here as Cronus would be a Son of God who mated with the Daughter of Man. And we get the idea that the Titans were actually the Anunaki.

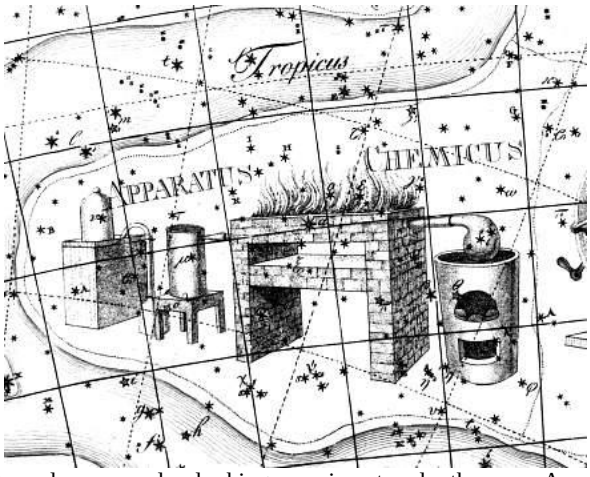
The Nephilim bring us the Magick that is medicine and the arts as much as it is hunting and the way of the Beast.



Centaurus from the Uranographia of Johann Bode.
The centaur holds a long pole called a thyrsus on which is impaled Lupus, the wolf.
Alpha Centauri, the closest star to the Sun, marks the centaur's forefoot
while Crux, the Southern Cross, is found under his hind quarters.

Centaurus is depicted in the sky as about to sacrifice an animal, the Beast (indicated by the constellation Lupus) on the altar (indicated by the constellation Ara). This was said to be a sign of Chiron's virtue, as it is here, clearly an intimation of the bloody sacrifice.

The constellation Fornax Chemica is a chemist's furnace (used for distillation) that is found in the sky to be tucked into a bend in the river Eridanus, noted in the previous Atu. In the current card, the process of distillation, being the reason for the furnace is suggested. The distillant is the incense burner before Nuit in the attributed verse from Liber AL.



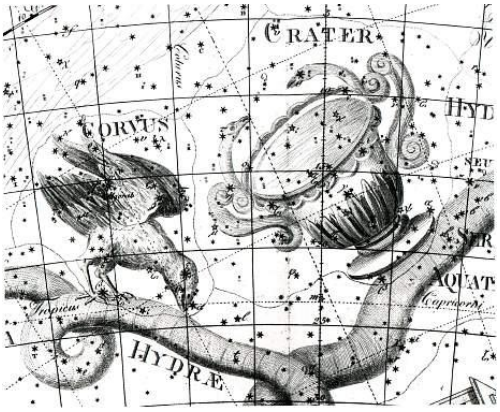
Fornax was portrayed as a complex-looking experiment under the name Apparatus Chemicus
in the Uranographia of Johann Bode.

AYIN

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XV	**ע – Eye**	**Corvus, Draco**	**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!**

As noted above in Atu VII (The Chariot) Cheth, which unveils the formula of the Great Work: Corvus the Crow and Crater the Cup are two adjacent constellations linked together with Hydra in a complicated tale where the Crow betrays Apollo, who by using his power of prophecy was able to see through the Crow's lie. The Crow had failed to deliver a Cup filled

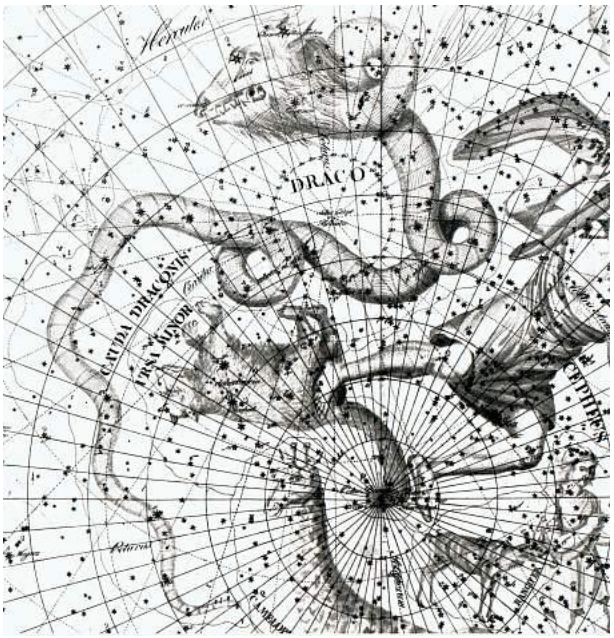
with water as he was seduced by a fig garden. This Atu leads directly from Hod to Tiphareth on the Tree-of-Life and is juxtaposed by the Death Atu with the Art Atu leading up directly from Yesod. The attainment of Tiphareth is then suggested to be the taking on of "the wings" and the arousal of the "coiled splendor" that is the Kundalini Serpent and suggested in the attributed verse from Liber AL.



Corvus and Crater, two adjacent constellations on the back of Hydra, shown in the Uranographia of Johann Bode. In ancient Greece, a *krater* was a bowl or vase used for mixing wine with water, rather than a cup as we know it.

The true savior noted above in the interpolation of Atu VII is Capricornus; upon which the image of the Devil was modeled. With the 'Eye' of this Atu being the symbol of prophecy noted in the prior Atu. The symbol of fire also connected with the prior Atu connects with the furnace that is attributed to the Art Atu. The Cup depicted is the double-handed chalice (in Greek: κρατήρ, *kratēr*, from the verb κεράννυμι, *keránnymi*, "to mix") and represents the coagula part of the formula; the solve being represented by the distillation process in the Art Atu, though the Art Atu itself, represents the coagula process in its connection with the Loves Atu that represents the solve part of the formula amongst these two cards.

The constellation Draco is coiled around the sky's north pole that is generally connected with the doctrine of reincarnation. In Congealing the Soul, it is argued that rather than being returned to the Earth when failing the test of the Dragon, the soul is dispersed and ultimately recombined into a superior construct. Of course on passing the test (the ordeal of the Abyss), one's star is placed in the heavens.



Draco winding around the north celestial pole in the Uranographia of Johann Bode.
The dragon's long tail is labelled Cauda Draconis.

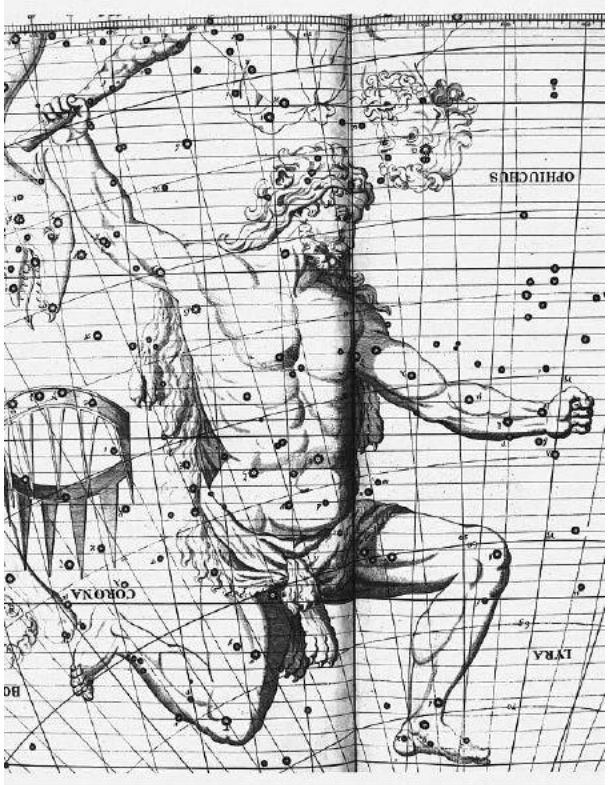
PEH

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XVI	**פ – Mouth**	**Hercules, Lupus**	**There is no bond that can unite the divided but love**

In the coital position called *The Couch*, she draws up her knees and he clamps his about her raised thighs, trapping them in a tight knot while riding saddle upon her buttocks. This seems aptly depicted in the current card, though the image does not imitate the Hebrew letter. The suggestion here, due to the corresponding verse of AL is one of formulating a deep "bond," such that prophetic energies are released.

The constellation Hercules represents this bonding as a 'redemption' by the union of the two into a single unit that is a more highly evolved and sophisticated organism. At this point, a higher plane is contacted. This becomes the restoration of a mystery as this

constellation is so ancient that its true identity was lost by the time the Greeks formulated their Zodiac. They originally knew this constellation by the name, Engonasin, which meant 'the kneeling one'. But later, this became Heracles (the Greek name for Hercules) triumphing over the dragon that guarded the golden apples of the Hesperides. This provides an echo of the Genesis tale of Adam & Eve in the Garden of Eden. And noting that Greek culture seems to have evolved around the same time that the [Greek] Jews surfaced in the region; possibly both having some direct relationship with Akhenaten, we gain a sense of the true nature of the corrupted symbols found in the 'Judeo-Christian Tradition'.



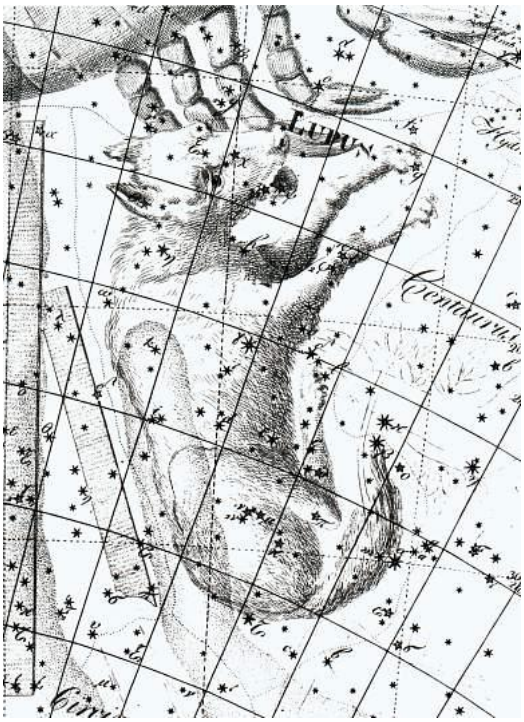
Hercules, the kneeling man, from the Atlas Coelestis of John Flamsteed (1729). In the sky he is depicted with his feet towards the north celestial pole, his left foot on the head of the dragon, Draco. Hercules wears a lion's skin and in his right hand brandishes a club, his favourite weapon. Here his left hand is empty, but other illustrations show it grasping either the three-headed Cerberus or an apple branch.

Heracles was also personified as one of the Gemini twins; the other being Apollo, the Sun-god. The Gnostic Jesus says in the Gospel of Thomas, that "ye are my twin and true companion" with his famous twelve labors through the zodiac are a tale of suffering and redemption. And ultimately as one who attains Gnosis or the 'congealing of the soul', Heracles ultimately gains his immortality. A more detailed description can be found in The Starry Gnosis as follows:

Hercules, the one who wins his immortality from the gods, appears next in the story of the stars. This is an allusion to the ascendancy of the Prince to the throne; the lower ego to the higher ego. Horus was an alien falcon-god out of Arabia; who would succeed Osiris and become King of Egypt. 'Horus the Hawk' as a solar deity, was synonymous with the sky and the King of Egypt. The king became king by virtue of becoming the 'living Horus'; and he was only this when ascending to and making physical contact with the Throne. Cornwell informs us that the Egyptian throne was described as the 'mother of the king' and that the Queen was the one through whom the royal bloodline descended. The throne was in this way, infused with the powers of Horus and we could speculate that the seven daughters of the Pleiades may also represent seven specific royal bloodlines.

It is a bit curious that the other constellation attributed to this Atu is also male in gender. Lupus or Therium (hence, Therion) was also called Bestia in Latin and Ur-Idim (wild dog) to

the Babylonians. In the depiction of this constellation, the Beast is impaled on the Thrysus, a symbol of the Bacchanalia; connected with the legend of Dionysis. This seems suggested in the coital position if we can visualized a deep penetration, as if the male was impaled upon his own phallus. That the Thrysus is held in the sky by Centaurus, we have the suggestion of the man-beast. Also of note here, the Centaur is holding the Beast towards the altar, indicated by the constellation Ara, as if about to sacrifice the Beast.

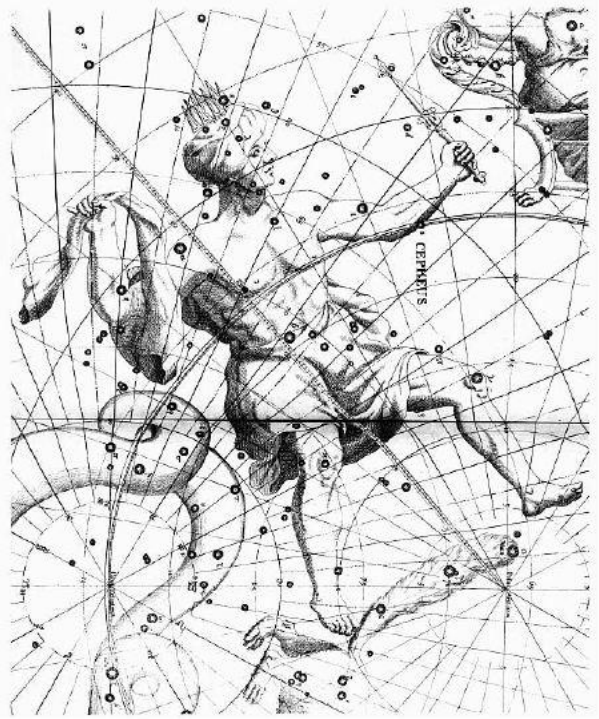


Lupus is visualized as being impaled on a pole held by Centaurus who is holding it out towards Ara, the altar, as though about to sacrifice it. This illustration is from the Uranographia of Johann Bode.

TZADDI

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
IV	**צ - Fish Hook Tzaddi**	**Cepheus**	**14. Above, the gemmèd azure is The naked splendour of Nuit; She bends in ecstasy to kiss The secret ardours of Hadit. The wingèd globe, the starry blue, Are mine, O Ankh-af-na-khonsu!**

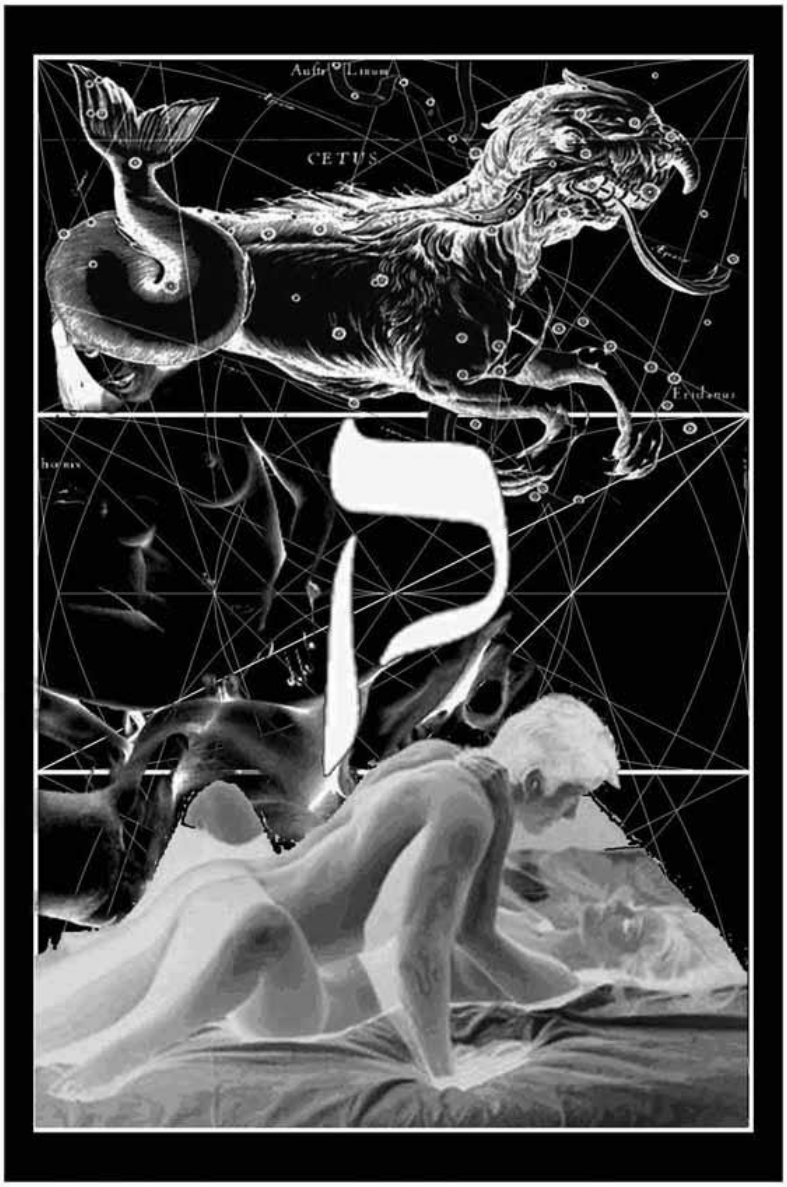
The imitation of the shape of the attributed Hebrew letter is presented well in this coital position. The connection of the constellation of Cepheus, the mythological king of Ethiopia. This Persian kingdom actually spread from the southeastern shore of the Mediterranean to the Red Sea, including parts of what are now called Israel, Jordan and Egypt.



Cepheus in the robes of a Persian king, depicted in the Atlas Coelestis
of John Flamsteed (1729).

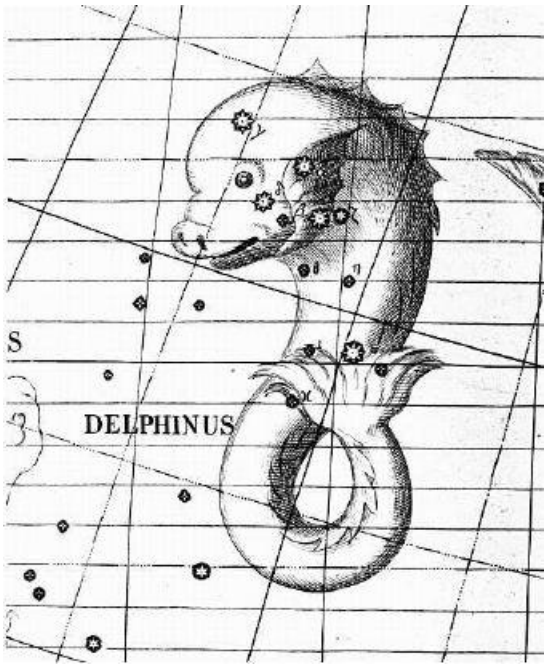
The problem with this coital position is that it doesn't coincide with the suggestion of the position called *femina superior* in the attributed verse from Liber AL. Such an inversion as shown here may be connected with inverted placement of this Atu on the Tree-of-Life with the Star Atu. But what this actually might allude to is unclear.

QOPH



Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XVIII	**ק – Back of Head**	**Delphinus, Cetus**	**28. None, breathed the light, faint & faery, of the stars, and two.**

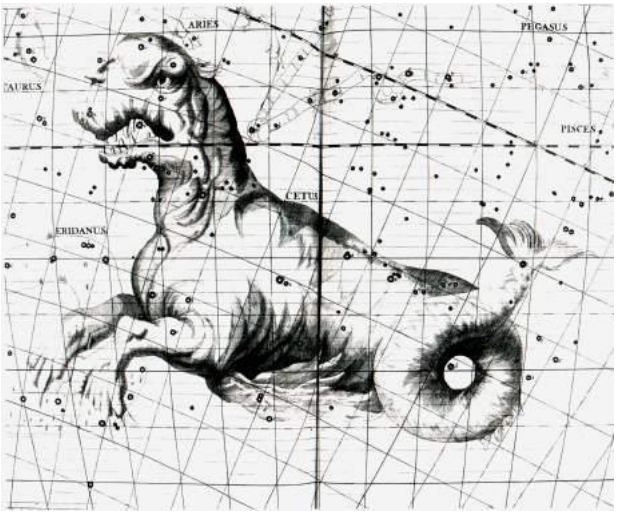
It is interesting here to see the traditional missionary position connected to the constellation Delphinus. The dolphin represents the messenger of the sea god Poseidon and perhaps here, symbolizes the well of the emotions and their intimate connection with the physical body.



A playful-looking Delphinus depicted in the Atlas Coelestis
of John Flamsteed (1729).

As the dolphin today is a symbol of wisdom and intelligence, the suggestion here is emotional intelligence and the clear expression of Love, which may by the breathing of the light of the stars as suggested by the attributed verse from Liber AL.

The constellation Cetus was visualized by the Greeks as a hybrid creature, with enormous gaping jaws and the forefeet of a land animal, attached to a scaly body with huge coils like a sea serpent; though it was sometimes identified as a whale.



The bizarre-looking sea monster Cetus, illustrated in the Atlas Coelestis
of John Flamsteed.

The whale and the Dolphin are considered the most 'friendly' of sea creatures with the Whale being particular to the Old Testament story, Jonah and the Whale. It is the story of the transformation of Jonah to a state of 'redemption' after spending three days in the belly of the whale that swallowed him as he was attempting to escape the *Will of God*.

Liber LXV:II.37-47 (with Crowley's commentary) gives us more on the dolphin involving a refinement and initiation of human consciousness.

37. Behold! the Abyss of the Great Deep. Therein is a mighty dolphin, lashing his sides with the force of the waves.

37-44
This passage is a parable with several applications.
1. It describes the method of attaining Concentration by ``the Ladders'' (See Liber Aleph).
2. It indicates how to deal with people whom one wishes to initiate.
3. It gives a method for passing from one state of mind to another at Will.
The main idea in all three matters is that one must apply the appropriate remedy to whatever malady may actually exist, not some ideally perfect medicine.
The first matter must be brought step by step through each stage of the process; it is useless to try to obtain the Perfect Tincture from it by making the Final Projection.
4. It describes the whole course of Initiation.
These four meanings demand detailed exposititon, verse by verse.

1. On Concentration

Verse 37
The Abyss is the Mind; the Dolphin the uneasy Consciousness.
Verse 38
The harper is the teacher whose praise of the Path of the Wise induces the profane to seek initiation; he is the Guru who stills the mind by making it listen to harmonious sounds, instead of torturing itself by thinking of its pains and its passions. These sounds are produced by mechanical means; they refer to practices like Asana, etc.
Verses 39-40
Freed from its grossness and violence, the consciousness aspires to lofty ideals. It is, however, unable to keep quiet, and has little intelligence. It is trained by hearing the harmony of life -- breath inspiring a reed, instead of muscle agitating metal. This refers to Pranayama, but also to apprehending that inspiration is in itself more fluttering; it must learn the art of using every breath to produce harmony.
Verse 41
The consciousness now acquires divine and human completeness. The faun symbolized firm aspiration, creative power, and human intelligence. The wings of ideal longing are laid down; the thought accepts the fact of its true nature, and aims only at possible perfections.
Verse 42
It now hears the harmony of the Universe as expressed in the human voice; that is, as articulate and intelligible, so that every vibration, besides its power to delight the senses, appeals to the soul. This represents the stage of concentration when, being fixes in meditation upon any subject, one penetrates the superficial aspect and attempts to reach its reality, the true meaning of its relation with the observer.
Verse 43
The final stage is reached. All possible positives are known to be errors from the Negative. There is Silence. Then the faun becomes the All. Gone is the limited forest of secondary ideas in which he once dwelt, and left in order to follow the Word that enchanted him. He is now in the world of Ideas whose nature is simple (primal) and are not determined by such conditions as Time. (A tree is an idea, being phallic and bearing branches.)
Verse 44
Practice Elementary Yoga until you are perfect: do not try to attain Nibbana till you know how.

2. On Initiating

Verse 37
Men are ruled by pride and other passions
Verse 38
They are best reached by praise of beauty, shown in its most glittering dress.
Verses 39-40
When taught to aspire, and clean of the baser appetites, teach them the seven sciences.
Verses 41-42
Having instructed them till they are really complete and ready for true initiation, tell them Truth.
Verse 43
Once they are on the Path, be silent; they will naturally come to Attainment.
Verse 44
Many are the virtues of Silence: but who so is vowed to help men must teach them the Next Step.

3. On Changing States of Mind

Verse 37
The dolphin signifies any state of mind that is uneasy, ill-content, and unable to escape from its surroundings.
Verse 38
Cure this by reflecting that it is the material of Beauty, just as Macbeth's character, Timon's misfortunes, etc. gave Shakespeare his chance. Make your own trouble serve your sense of your own life as a sublime drama.
Verse 39
Your thought will thus become lyrical; but this will not satisfy your need. You will feel the transitory nature of such a thought.
Verse 40
Transform it by looking at it as a necessary and important fact in the framework of the Universe.
Verse 41
The lyrical exaltation will now pass into a deep realization of yourself and all that concerns you as an Inhabitant of Nature, containing in your own consciousness the elements of the Divine, and the Bestial, both equally necessary to the Wholeness of the Universe. Your original discomfort of mind will now appear as pleasant, since, lacking that experience, you would have been eternally the poorer.

Verse 42
Now interpret that experience ``as a particular dealing of God with your soul.'' Discover an articulate explanation of it: compel it to furnish an intelligible message.
Verse 43
Follow up this train of thought until you enter into Rapture, caused by the recognition of the fact that you -- and all else -- are ecstatic expressions of a sublime Spiritual spasm, elements of an omniform Eucharist. Truth, no matter how splendid, will now lose all meaning for you. It belongs to a world where discrimination between Subject and Ppredicate is possible, which implies imperfection; and you are risen above it. You thus become Pan, the All; no longer a part. You thrill with the joy of the lust of creation, become a virgin goddess for your sake. Also, you are insane, sanity being the state which holds things in proper proportion; while you have dissolved all in your own being, in ecstasy beyond all measure.
Verse 44
Do not attempt to cure a fit of melancholy by lofty ideas: such will seem absurd, and you will only deepen your despair.

4. On the Course of Initiation

Verse 37
The dolphin is the profane.
Verses 38-39
Realizing his evil state, and delighting in the prospects offered by initiation, he renounces all and becomes a pure Aspirant.
Verse 40
He learns that the Adept is not a perfection of what he feels to be the noblest part of him, but a Microcosm.
Verse 41
He completes the formation of himself as an image of the All.
Verses 42-43
He then understands all Things, and at last becomes the All.
Verse 44
The profane cannot imagine what the Masters mean when they work with those nearest to them.
Verses 45-49
This passage describes the Adept's reaction to Rapture. The main point is that all articulate description is futile.

38. There is also an harper of gold, playing infinite tunes.
39. Then the dolphin delighted therein, and put off his body, and became a bird.
40. The harper also laid aside his harp, and played infinite tunes upon the Pan-pipe.
41. Then the bird desired exceedingly this bliss, and laying down its wings became a faun of the forest.
42. The harper also laid down his Pan-pipe, and with the human voice sang his infinite tunes.
43. Then the faun was enraptured, and followed far; at last the harper was silent, and the faun became Pan in the midst of the primal forest of Eternity.
44. Thou canst not charm the dolphin with silence, O my prophet!
45. Then the adept was rapt away in bliss, and the beyond of bliss, and exceeded the excess of excess.

Extravagant phrases attempt to record the Event.

46.
Also his body shook and staggered with the burden of that bliss and that excess and that ultimate nameless.

The Physical body, its nerves trying to react sympathetically to the experience, and being charged beyond their capacity is striken.

47. They cried He is drunk or He is mad or He is in pain or He is about to die; and he heard them not.

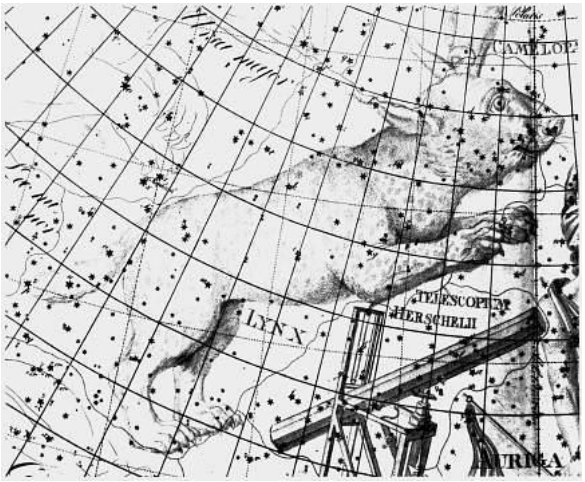
The observer (others, or his own rational mind) misunderstands what is happening.

RESH

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XIX	**ר – Head**	**Lynx, Mensa, Dorado**	**If the body of the King dissolve, he shall remain in pure ecstasy for ever. Nuit! Hadit! Ra-Hoor-Khuit! The Sun, Strength & Sight, Light; these are for the servants of the Star & the Snake.**

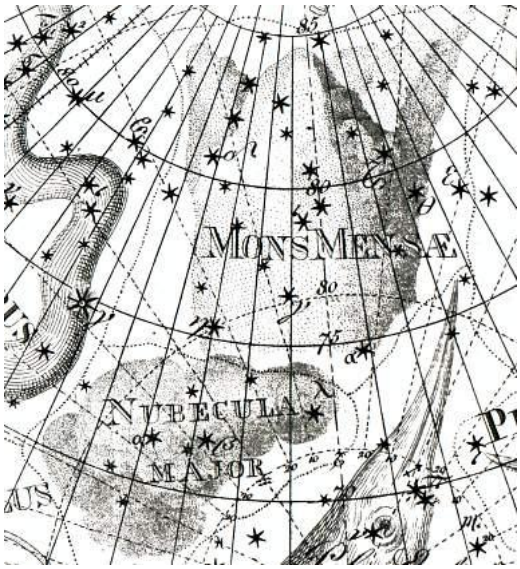
There's a poetic point to be made in attributing the coital position called *Steadied* to this Atu, when considering the verse from Liber AL. The soul, once brought to light is in a fixed or steadied position. And in this coital position, the couple makes love standing upright, the sign of the Initiated Man. They of course, may also be leaning against a wall or pillar. But it is the head (Resh) that is where the soul is fixed to the body.

The constellation called Lynx fills a large area of sky between Ursa Major and Auriga. It is probably connected the mythological character Lynceus who was known to have the keenest eyesight in the world, which included the ability to see things underground. Here we see the ability to formulate the Astral Body as key to the Magickal Immortality in the Egyptian formula.



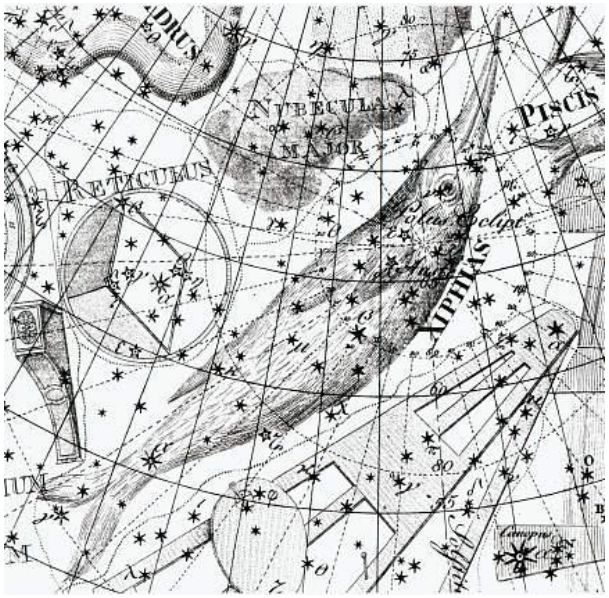
Lynx as shown on the Uranographia of Johann Bode. To see Hevelius's version of Lynx, click here.

The constellation Mensa is a small, faint constellation of the far southern sky; commemorating the Table Mountain near Cape Town, South Africa. It covers a part of the Large Magellanic Cloud, neighboring the Milky Way, and which gives it the appearance of a being capped by a white cloud, like the so-called "tablecloth" cloud that can be found over the real Table Mountain when a virulent southeastern wind rushes over it. It immediately gives this idea of the many myths of gods on mountains.



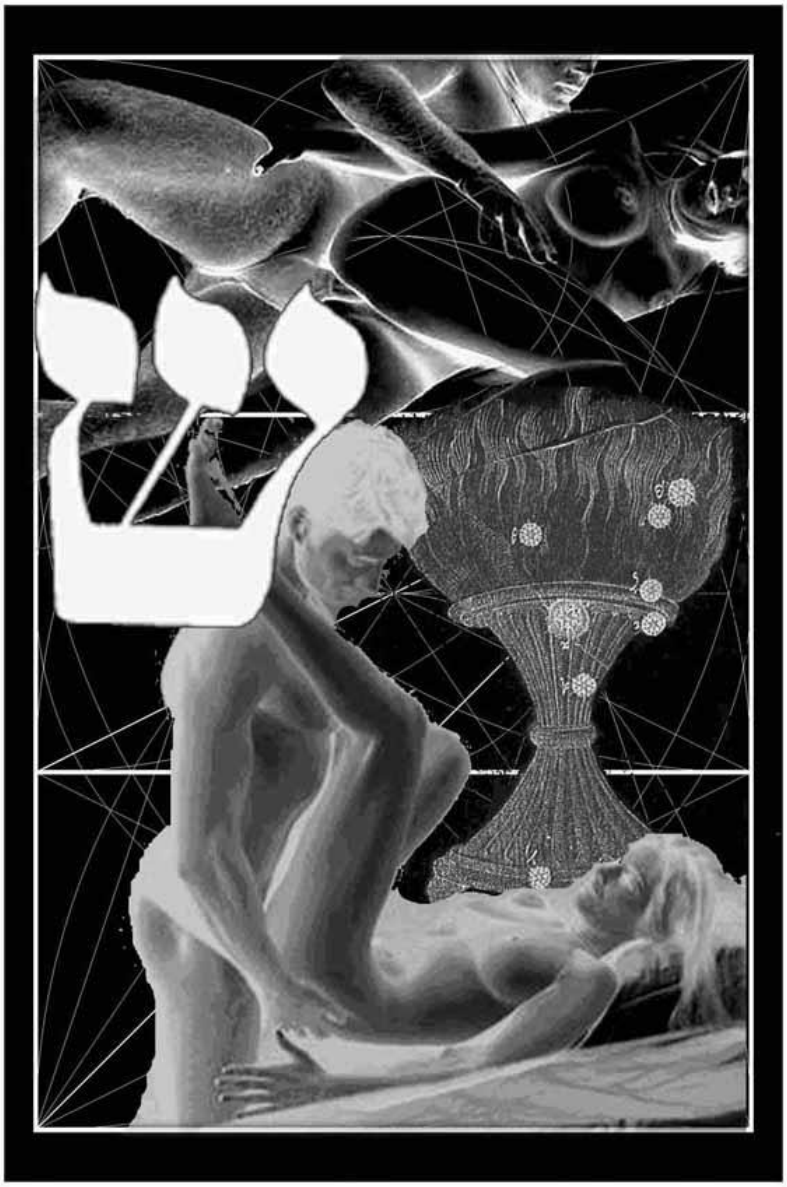
Mensa, introduced under the name Mons Mensae, as illustrated in the Uranographia of Johann Bode.
Nubecula Major is the Large Magellanic Cloud, representing the cloud that caps the real Table Mountain.

Dorado is a small southern constellation, also covering a portion of the Large Magellanic Cloud. It is depicted as a colorful dolphin-fish popularly known as the Mahi-mahi and found in tropical waters. These fish are large predatory fish placed in the sky following the constellation of the flying fish, Volans. Also depicted as a swordfish, it is the allusion to flying (astral travel) that seems suggested here.



Dorado shown in the Uranographia of Johann Bode under the name of Xiphias, the swordfish. Nubecula Major, above it, is better known as the Large Magellanic Cloud.

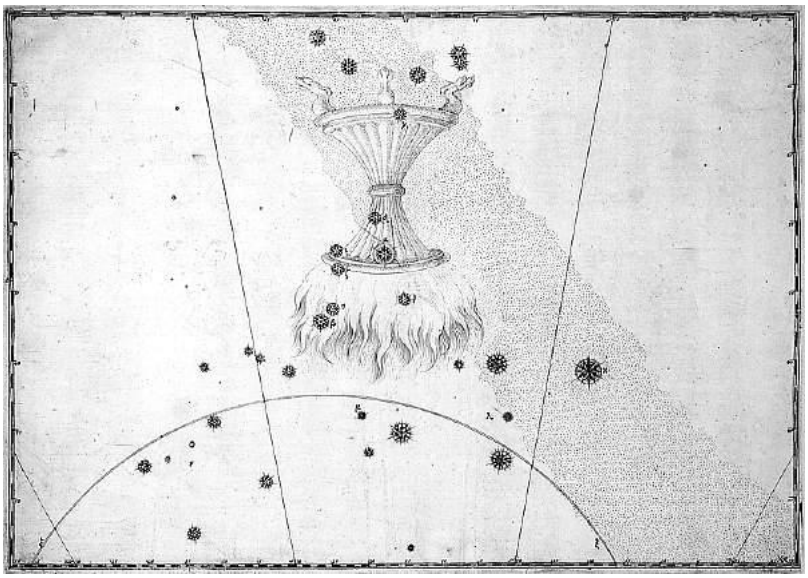
SHIN



Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XX	**ש – Tooth**	**Ara**	**62. I am uplifted in thine heart; and the kisses of the stars rain hard upon thy body.**

It would seem that to better imitate the attributed Hebrew letter, the woman's legs should be pulled to stand between the two torsos.

The constellation Ara, meaning 'altar' is said to be the one used by the Olympian gods themselves to swear a vow of allegiance before their fight against the Titans, which would be the Greek equivalent of the 'War in Heaven' that gives us the Annunaki and the Nephilim. We can then see the Annunaki in terms of those original forces generated from the Monad and later known as the seven sacred planets and the Nephilim as Lucifer's Guardian Angels.



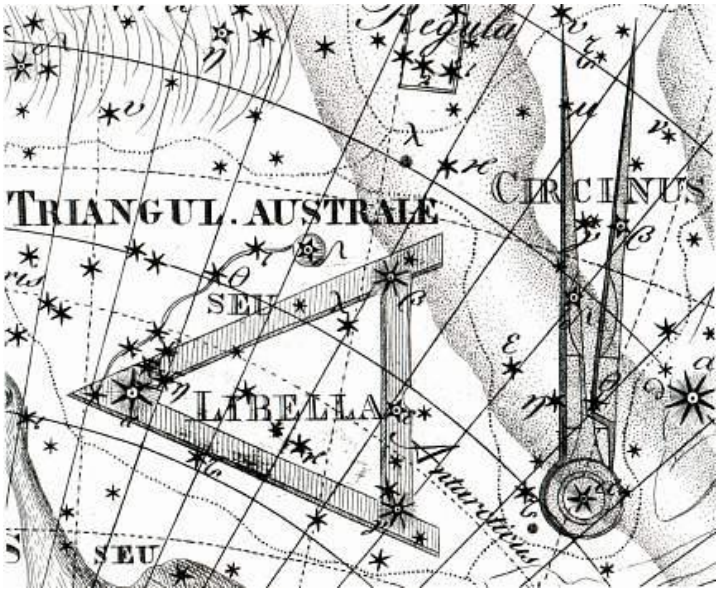
Ara, the altar, depicted as an elegant censer with its flames rising southwards in the Uranometria of Johann Bayer (1603). © Tartu Observatory Virtual Museum. For Bode's later version, click here.

The altar is usually depicted with its base to the north and its flames rising southwards, pointing to the new myth we are attempting to inaugurate here for the Southern Sky and the Starry Gnosis. This altar can then be correlated with the Greek myth that Ara as the altar on which Centaurus is about to sacrifice Lupus, the wolf; connecting this card to the Peh Atu. And in such a light, the kisses of the stars being the fire, it is that fire in the Tower of Babel that connects Earth and Heaven as the formula of 'Redemption'.

TAU

Atu Number	Atu Letter&Translation	Attributed Constellation	Associated Quotation from Liber AL vel Legis
XXI	ת **– Cross**	**Circinus, Crux, Horologium**	**By Bes-na-Maut my breast I beat; By wise Ta-Nech I weave my spell. Show thy star-splendour, O Nuit! Bid me within thine House to dwell, O wingèd snake of light, Hadit! Abide with me, Ra-Hoor-Khuit!**

This verse from Liber AL describes the climax of the ritual that crystallizes light in the blood of the tantric couple. Per the formula of Liber XXXVI, the symbol of the cross is formed. Connecting this with the constellation Circinus, which is depicted as a pair of dividing compasses, used by draughtsmen and navigators for drawing circles and measuring distances and measuring for us the distance between Sky and Earth as it is the circles or spheres on the Tree-of-Life that maps that distance.

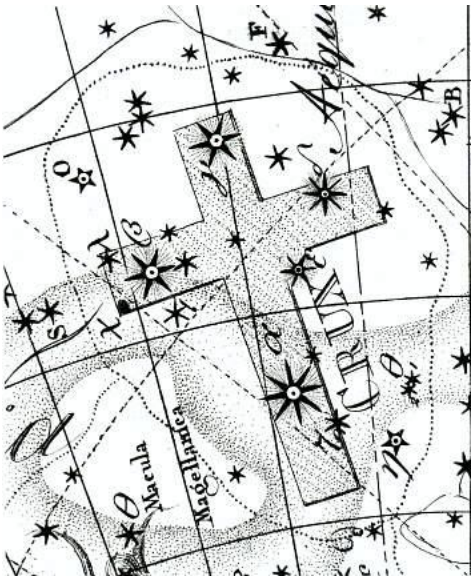


Circinus from the Uranographia of Johann Bode, with Triangulum Australe to its left.

The constellation Crux is the smallest of all the 88 constellations, pointing directly to the south celestial pole and here is an echo of the Hebrew letter attributed to this Atu. As well, it can be also shown to amplify the mystery of the center of our Galaxy and that black hole discovered at the onset of the Piscean age. In the article: Sacred Space, the cross is shown to be at the heart of the original Gnostic mystery with this Southern Cross also delineating the birth canal of the Earth as follows:

On the other side of the Earth, just as the last vestiges of the Egyptian empire had become but a memory preserved within Greek culture, the Mayan culture was poised to emerge; for them, the discovery of precession, simultaneously re-discovered by the Greeks. This would prove the North Star as a 'false god,' equivocated as the 'demiurge' by the emerging Gnostic movement in Mediterranean culture. But it was in Mayan culture that this was expressed with greater clarity as the focal point moved to the dark rift in the Milky Way Galaxy that was calculated to be the galactic center and birth canal of the Earth.

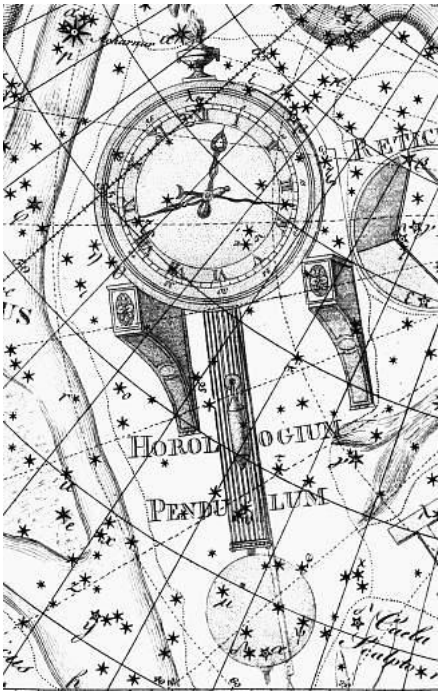
This center was not only located in the constellation of Sagittarius, who's symbol in this manifestation is the cross, but was a part of a complex of three crosses. The rift itself forms a cross with the ecliptic, which was known as the 'Black Road of the Lord' to the ancient Mayans. A lesser constellation, known as the 'Thieves Cross' is near it at the bottom of the rift and Aquila, the Eagle constellation, known to the Mayans as the Hawk, with wings spread in the shape of a cross at the top of the rift. Note that in New Testament symbolism, there are also three crosses with one of them holding a thief. Even, we might say that as a large part of the first aeon of this manifestation was stolen by the Black Lodge and now avenged of course, by the Hawk-Headed Mystical lord, we draw out an interpretation of these symbols that came to be at the start of this Manifestation.



Crux lies under the hind legs of Centaurus.
It contains a dark cloud of dust known to modern astronomers as the Coalsack,
but named Macula Magellanica on this illustration from the Uranographia of Johann Bode.

Crux contains a dark cloud of gas and dust called the Coalsack Nebula, first described in an account by Amerigo Vespucci, who described is as a "black canopus of immense bigness" and is probably the stellar correspondent with the signs of N.O.X. in its correlation with the Black Hole.

Horologium is a small southern constellation depicting a pendulum clock shown with a fully marked dial and a second-hand. This is the cycle of time that takes us to the end of our circular journey, where we find ourselves on the next rung in the schema of being; a fitting end for these Atus called the Citatiza-Tet Tarot.



Horologium, shown as Horologium Pendulum, in the Uranographia of Johann Bode.

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