



Annotated Ritual of the Eucharist

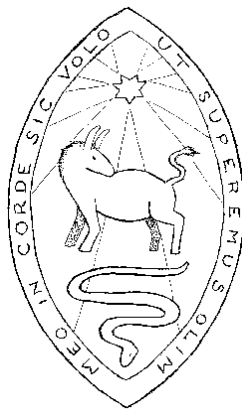
(Ecclesia Gnostica Catholica Canon Missæ)

Drafted from Ancient Documents in Assyrian and Greek by The Master Therion 1913 e.v.

Edited by Patriarch Hymenæus Beta 1997 e.v.

Further edited and annotated by T Polyphilus for his own use and the instruction of novices 2008 e.v.

NOT AN AUTHORIZED TEXT OF LIBER XV



This edition of the ritual of the Gnostic Mass is supplied with notes intended to clarify and detail a wide variety of practical considerations for the benefit of working ritual officers. The annotations consist of opinions, preferences, and individual interpretations, in addition to references to episcopal consensus and nationwide policies of the Church. I have made efforts to keep evident the differences between these various types of comment and levels of authority, and I invite readers with questions about the provenance or consequence of any particular instruction to contact me directly. Although the formation of new clergy will always require the development and spread of instruction, I don't believe that the Church is particularly under-regulated as it stands, and these notes do not reflect any intention to arbitrarily constrain ritual officers.

I: OF THE FURNISHINGS OF THE TEMPLE

IN THE EAST, that is, in the direction of Boleskine, which is situated on the South-Eastern shore of Loch Ness in Scotland, two miles east of Foyers, is a shrine or High Altar. Its dimensions should be 7 feet in length, 3 feet in breadth, 44 inches in height.¹ It should be covered with a crimson altar-cloth, on which may be embroidered fleur-de-lys in gold, or a sunblaze, or other suitable emblem.

On each side of it should be a pillar or obelisk, with countercharges in black and white.²

Below it should be the dais of three steps, in black and white squares.³

Above it is the super-altar, at whose top is the Stèle of Revealing in reproduction, with four candles on each side of it.⁴ Below the stèle is a place for *The Book of the Law*, with six candles on each side of it. Below this again is the Holy Graal, with roses on each side of it. There is room in front of the Cup for the Paten. On each side beyond the roses are two great candles.⁵

All this is enclosed within a great Veil.⁶

Forming the apex of an equilateral triangle whose base is a line drawn between the pillars, is a small black square altar, of superimposed cubes.⁷

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

Repeating, the apex of a third triangle is an upright tomb.⁸

¹ Height is the most important of the altar dimensions. Most irregular altars are too short, and tend to place the enthroned Priestess where the Priest must look down to her, and she up to him, during later portions of the Mass. The psycho-dramatic effects are very different in such a case. A “false dais” that elevates the Priest in front of the altar (rather than being beneath both Priest and altar) can create the same problem.

² The predominantly black pillar should be on the north side of the altar, white on the south.

³ The top surface of the dais should be at least ten feet wide by five feet deep, in order to support the altar and pillars, and to leave space between the front edge of the altar and the Veil for the operation of the Priestess. A greater depth is highly desirable, if material circumstances permit.

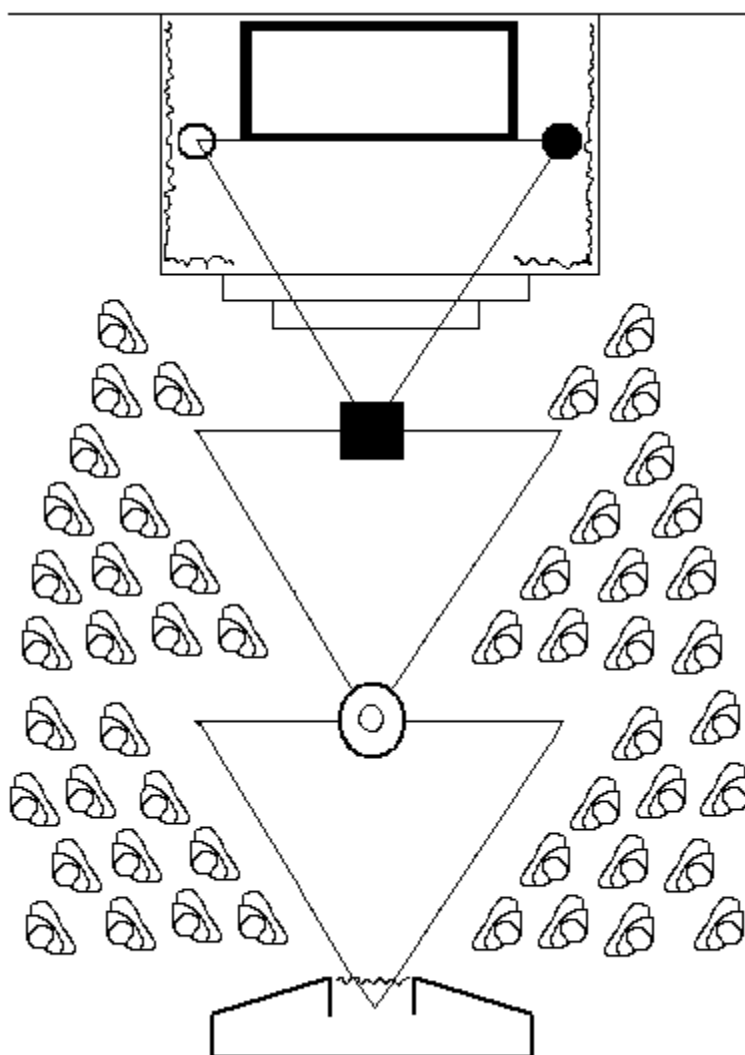
⁴ “The Stèle should be mounted high enough as to be visible above the Priestess’s head when she is seated on the Altar, and there should, ideally, be no symbol or image higher than the Stèle.” –Helena & T Apiryon

⁵ At the beginning of Mass, the Priest’s crown and robe must also be in place on the High Altar: I put the crown on the south side, and the robe on the north.

⁶ Note that the pillars are within the Veil. An ideal shrine—as defined by the enclosure of the veil—will be a ten-foot cube, thus reflecting the cubical dimensions of the Holy of Holies and the Kaaba.

⁷ This piece of furniture is properly termed the “small altar” or the “altar of incense.” The designation “fire altar,” while commonly used in some areas, is inaccurate, since the altar bears weapons pertaining to both fire and air. Similarly, the font is not a “water altar”; it is not an altar at all. The two altars of the temple are the High Altar and the altar of incense. (Note that these have reference to the ancient Hebrew tabernacle and Solomonic temple as examples of ancient Near Eastern sanctuary design.) One or more candles may be placed on the altar of incense, but they are not required, and according to the 2004 e.v. US bishops’ meeting, not recommended.

⁸ The three triangles described are the forms which delimit the floor space traversed by the officers, as distinguished from the surrounding area in which the people are seated. The people are thus turned from facing the center line of the temple 30° toward the east. (See diagram.)



[This diagram shows the geometry of an optimal temple floor as described in section I. Note the nearly cubical shrine in the east, and the three descending triangles that define the main ground of the temple. The tomb footprint shown reflects a particular design that was implemented at Circle of Stars Sanctuary circa 2000 e.v. The people are shown sitting on the ground, and they should be provided with cushions if such is the case. But chairs or benches may be arranged for their seating as well. Often a combination is effective, with chairs behind the floor seating. Another possibility is to have westward-facing chairs on either side of the steps, for the Children to occupy during the first nine Collects.]

II: OF THE OFFICERS OF THE MASS

The PRIEST.⁹ Bears the Sacred Lance, and is clothed at first in a plain white robe.¹⁰

The PRIESTESS. Should be actually *Virgo Intacta* or specially dedicated to the service of the Great Order.¹¹ She is clothed in white, blue, and gold. She bears the Sword from a red girdle, and the Paten and Hosts, or Cakes of Light.¹²

The DEACON.¹³ He is clothed in white and yellow.¹⁴ He bears *The Book of the Law*.

Two CHILDREN.¹⁵ They are clothed in white and black.¹⁶ One bears a pitcher of water and a cellar of salt, the other a censer of fire and a casket of perfume.¹⁷

⁹ Members serving in the office of Priest or Priestess may be ordained in their offices or they may be novices. If both Priest and Priestess in a public Mass are novices, then the person serving in the office of Deacon must be an ordained member of *the Priesthood*. A fast of some hours prior to the Mass is recommended to any initiate when serving as Priest. (See chapter XX of *Magick in Theory & Practice*.)

¹⁰ “Vestments of all officers should be donned ceremonially before the Mass, after ceremonial ablutions.”
–Helena & T Apiryon

¹¹ Attention to the initials of “*Virgo Intacta*” (along with the preamble to Liber CVI) suggests that Priestesses should hold the VI^o of O.T.O. In current practice, ordination or supervised novice status are considered to be sufficient to make one “specially dedicated” to the Order of Oriental Templars, and sexual inexperience confers no effective qualification. There are also references outside of Liber XV to suggest that Priests also would be initiates of the Kadosh degree.

¹² The Cakes of Light for the Gnostic Mass are those first described in CCXX III:23-29. Crowley’s commentaries on *The Book of the Law* offer the following elaborations:

Meal: ordinary wheaten flour. Leavings: the ‘beeswing’ of port should be good. Oil of Abramelin: take eight parts of oil of cinnamon, four of oil of myrrh, two of oil of galangal, seven of olive oil.

Regarding the blood, he notes:

A: menstrual blood. B: possibly ‘dragons blood.’ These two kinds of ‘blood’ are not to be confused. The student should be able to discover the sense of this passage by recollecting the Qabalistic statement that ‘the blood is the life,’ consulting Book 4, Part III, and applying the knowledge which reposes in the Sanctuary of the Gnosis of the Ninth Degree of O.T.O. The ‘child’ is ‘Babalon and the Beast conjoined, the Secret Saviour,’ that is, the being symbolized by the Egg and Serpent hieroglyph of the Phoenician adepts. The second kind is also a form of Baphomet, but differs from the ‘child’ in that it is the Lion-Serpent in its original form. The process of softening and smoothing down is thus in this case that of vitalizing the Eagle. It is inadvisable to word this explanation in terms too intelligible to the profane, since uninitiated attempts to make use of the formidable arcana of Magick presented in this passage could lead only to the most fulminating and irremediable disaster.

When preparing Cakes for distribution to the people at a public Mass, E.G.C. clergy are instructed to add “blood” in one of the following forms, *or not at all*:

- Livestock blood obtained legally from a butcher shop or a farm; or
- Ash from Cakes of Light made according to any reasonable interpretation of the above passage from *The Book of the Law*, and burned, as per verse III:25.

There is no standard for the shape of the cakes, although they are often circular. An equilateral triangle has important symbolism to recommend it.

¹³ The Deacon may be an ordained member of the clergy, or a novice. In public Masses with novice Deacons, either the Priest or Priestess must be ordained to the Priesthood.

¹⁴ “Yellow” is distinct from “gold.”

¹⁵ Current practice permits adults to serve in the ritual offices of the “children.” It is required that the children be baptized in any case, which at present means a minimum age of 11 years. There is no ceremony that admits catechumens or lay members to the office of child.

III: OF THE CEREMONY OF THE INTROIT

The DEACON, opening the door of the Temple, admits the Congregation and takes his stand between the small altar and the font.¹⁸ (There should be a doorkeeper to attend to the admission.)¹⁹

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

The DEACON: Do what thou wilt shall be the whole of the Law.²⁰ I proclaim the Law of Light, Life, Love, and Liberty in the name of **IAΩ**.

The CONGREGATION: Love is the law, love under will.

The DEACON goes to his place between the altar of incense and the font, faces East, and gives the step and sign of a Man and a Brother.²¹ All imitate him.

The DEACON and all the PEOPLE:

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

¹⁶ Customs vary regarding the interpretation of the colors of the children's vestments. The simplest reading and most aesthetic presentation is for both children to wear simple white robes, with identical black additions in the form of mantles, cinctures, or sashes.

¹⁷ A censer with a rigid wooden handle is the best type. The sort that hang from chains are not suitable, and may be hazardous. The coal in the censer must be lit before the ceremony begins! Perfume may be varied according to the occasion, although incense of Abramelin is a good default, as is plain olibanum.

¹⁸ The Deacon should be carrying *The Book of the Law* when admitting the people, as per section II. It should not be left on the altar of incense. The custom of a Deacon's preamble, in which preliminary announcements and guidelines for participation are given to the congregation, is very helpful for any public Gnostic Mass (i.e. one at which non-initiates are welcome and/or present).

¹⁹ Once all are admitted, they should be brought to their feet in anticipation of the following events. (If there is no anteroom, the shrine may be kept veiled until all are present and any preamble is concluded. The Deacon then opens the shrine, takes up *The Book of the Law*, and calls on the people to stand. This alternate procedure is strongly discouraged except when space constraints make it unavoidable.)

²⁰ In a private Mass, this declaration and its congregational response may be accompanied with an appropriate pair of M.:M.:M.: signs.

²¹ To make the step at public Masses, stand perfectly erect, your feet formed into a square (left foot pointing forward, right foot pointing right with the right heel in the hollow of the left foot). Hands, with linked thumbs, are held loosely. Take a short pace forward with your left foot, then bring the right heel into its hollow. For the following sign, the hands are held open, fingers together. Place your right hand level, with the thumb extended in a square towards the throat, just left of the windpipe. Draw the hand smartly across the throat to the right, and drop it to the side. This step and sign were used in O.T.O. initiation when the Gnostic Mass was first written, but they are no longer current in *Mysteria Mystica Maxima*. At private Mass, the corresponding M.:M.:M.: step and sign may be used. This moment preceding the Creed is the only time that the congregation makes this step and sign.

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

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

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

And I believe in the communion of Saints.

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

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

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

AYMΓN. AYMΓN. AYMΓN.²²

Music is now played.²³ The child enters with the ewer and the salt. The VIRGIN enters with the Sword and the Paten. The child enters with the censer and the perfume. They face the DEACON, deploying into line, from the space between the two altars.²⁴

The VIRGIN: Greeting of Earth and Heaven!

All give the Hailing sign of a Magician, the DEACON leading.²⁵

The PRIESTESS, the negative child on her left, the positive child on her right, ascends the steps of the High Altar. They await her below.²⁶

²² This Creed (from Lat. *credo*, “I believe”) is a shared incantation of our Church, by which we affirm ourselves to be “bound by the same oaths, and filled with the same aspirations.” Joining in the Creed aligns and synchronizes the people under the leadership of the Deacon, and it is a functional prerequisite for effectively receiving the communion of the Gnostic Mass.

²³ Musicians are very important temple personnel! Instrumentation may vary widely. A document listing the principal musical cues for Liber XV is available from T Polyphilus. Recorded music is notoriously difficult to manage, but can be effective. Permitting a recording to play continuously throughout the ceremony will inevitably contradict those occasions in which silence is required, and is therefore unacceptable. Officers should not subordinate their ritual pacing to a pre-recorded “soundtrack.”

²⁴ The positive child (with censer and perfume) should be on the south side, and the negative (with water and salt) on the north. If the Priestess and children enter from the north, they will need to pass around to the west of the font, and return to the east up the south side of the temple, in order to take their places neatly.

²⁵ In public Masses, the Hailing Sign is given with hands held open, fingers together. Press the right hand on the left breast, extending the thumb perpendicularly upward to form a square. Throw the left hand up, with the left arm horizontal from the shoulder to the elbow, and perpendicular from the elbow to the ends of the fingers, with the thumb and forefinger forming a square. This sign was used in O.T.O. initiation when the Gnostic Mass was first written, but it is no longer current in *Mysteria Mystica Maxima*. At private Mass, the corresponding M.:M.:M.: sign may be used. The congregation repeats the Hailing Sign several times in the Mass, always with the Deacon leading.

²⁶ The people may be seated at this point.

She places the Paten before the Graal. Having adored it,²⁷ she descends, and with the children following her, the positive next her, she moves in a serpentine manner involving 3 circles of the Temple. (Deosil about altar, widdershins about font, deosil about altar and font, widdershins about altar, and so to the Tomb in the West.)²⁸ She draws her Sword and pulls down the Veil therewith.²⁹

The PRIESTESS: By the power of ✠³⁰ Iron, I say unto thee, Arise. In the name of our Lord the ✠ Sun, and of our Lord ✠ ...³¹ that thou mayst administer the virtues to the Brethren.

She sheathes the Sword.

The PRIEST, issuing from the Tomb, holding the Lance erect with both hands, right over left, against his breast, takes the first three regular steps.³²

He then gives the Lance to the PRIESTESS, and gives the three penal signs.³³

²⁷ At various points in the ritual, the Priestess and Priestess are directed to “adore” certain objects. Although in modern usage “adoration” is principally understood as a *psychic posture*, historically and etymologically it refers to the physical gesture of the *kiss*. Freemason Albert Mackey notes that “the most primitive act of adoration was by the application of the fingers to the mouth.” This kissing of the fingers or hand(s) towards the object adored is an appropriate way to fulfill the instruction to “adore” in Liber XV when further specifics are not provided.

²⁸ The Deacon does not participate in this procession, and at its beginning he or she should move deosil around the altar of incense to take up a position in the northeast at the foot of the dais (in anticipation of bringing the robe and crown). At the conclusion of the serpentine circumambulations of the Priestess, the children should deploy into the outer corners of the western triangle of the temple ground. They are thus balanced opposite one another, and available to serve the Priestess. In this instance, as in all cases where the children occupy static positions, the positive child should be in the south, and the negative in the north.

²⁹ “Pulls down the veil”: a sliding curtain is not recommended. Tomb designers may wish to consider the virtues of velcro. The Priest’s eyes should be shut, and he should be holding the Lance vertically against his breast, right hand over left. He will open his eyes in response to the words of the Priestess. In order to leave room for the three regular steps, it may be necessary for him to begin deep in the tomb, or for her to take a step backward as she sheathes her sword.

³⁰ The ability and willingness to hallucinate as a ritual officer in sacramental work is of great importance, and the crosses drawn in the Mass should be just as vividly perceptible as the pentagrams in a banishing ceremony. “According to Agapé Lodge tradition, the Priestess makes the sign of the cross with her sword, held point up.” –Helena & T Apiryon

³¹ In a private Mass, the Priestess may fill this ellipsis, according to her initiated ingenium and with the counsel of her supervising Bishop. In public Masses, she should pause briefly to indicate the omission.

³² To make these regular steps at a public Mass, stand with the feet square as for the step of a Man and a Brother (see note 21, above). Advance the left foot, and then bring the right heel into its hollow. Repeat this step twice more. These steps were used in O.T.O. initiation when the Mass was first composed. At private Mass, the corresponding M.:M.:M.: steps may be used.

³³ The first penal sign is the Sign of a Man and a Brother, as described in note 21. The second is similar, but the right hand begins at the heart. The third sign cuts across the midsection, and returns to the navel. As with the other signs, these are obsolete degree material, and they may be replaced with the current M.:M.:M.: signs at private Mass.

He then kneels and worships the Lance with both hands.³⁴

Penitential music.

The PRIEST: I am a man among men.

He takes again the Lance, and lowers it.³⁵ He rises.

The PRIEST: How should I be worthy to administer the virtues to the Brethren?

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

The PRIESTESS: Let the salt of Earth admonish the water to bear the virtue of the Great Sea.

Genuflects.

Mother, be thou adored.

She returns to the West. ✠ on PRIEST with open hand doth she make, over his forehead, breast, and body.³⁶

Be the PRIEST pure of body and soul!

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

Let the Fire and the Air make sweet the world!

Genuflects.

Father, be thou adored.

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

Be the PRIEST fervent of body and soul!

The children resume their weapons as they are done with.

The DEACON now takes the consecrated Robe from High Altar, and brings it to her. She robes the PRIEST in his Robe of scarlet and gold.³⁷

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

³⁴ One reading of this cryptic use of the verb “to worship” is as follows: present the open palms, fingers upward, towards the Lance, as if basking in its radiance.

³⁵ The Lance has been vertical, with the point up, throughout the ceremony so far. It is “lowered” by resting the butt end against the ground. (Note that episcopal opinions vary on this score.)

³⁶ “According to Agapé Lodge tradition, the Priestess makes these crosses in the air a few inches away from the Priest’s body.” –Helena and T Apiryon

³⁷ The vesting and coronation of the Priest must be accomplished with due care, and not rushed. Pauses later in the ceremony to adjust the Priest’s regalia are undesirable, after all.

The DEACON brings the crown from the High Altar.³⁸ (The crown may be of gold or platinum, or of electrum magicum; but with no other metals, save the small proportions necessary to a proper alloy. It may be adorned with divers jewels, at will. But it must have the Uraeus serpent twined about it, and the cap of maintenance must match the scarlet of the Robe. Its texture should be velvet.) [She crowns the PRIEST.]³⁹

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

Kneeling, she takes the Lance, between her open hands, and runs them up and down upon the shaft eleven times, very gently.⁴⁰

Be the LORD present among us!

All give the Hailing Sign.

The PEOPLE: So mote it be.

IV: OF THE CEREMONY OF THE OPENING OF THE VEIL

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

He raises the Lance.⁴¹ All repeat Hailing Sign.

A phrase of triumphant music.

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

I, PRIEST and KING, take thee, Virgin pure without spot; I upraise thee; I lead thee to the East; I set thee upon the summit of the Earth.⁴²

He thrones the PRIESTESS upon the altar.⁴³

The DEACON and the children follow, they in rank,⁴⁴ behind him.

³⁸ The crown should be brought from the shrine in a distinct trip. The Deacon should not bring the robe and crown simultaneously. Optimally, the Deacon will bear the crown on a small pillow, but absolute care must be taken that it does not slide off!

³⁹ It is always graceful, and often practical, for the Priest to kneel on one knee, so that the Priestess may crown him. If the people were seated at note 26, they should stand again immediately after the Priest is crowned.

⁴⁰ Rather than counting to eleven, the Priestess may wish to silently recite an eleven-word sentence, such as: "Do what thou wilt shall be the whole of the Law."

⁴¹ Keeping the Lance vertical, the Priest lifts it, so that his hand is above the level of his own shoulder.

⁴² The Priest should pace his actions to match his declarations here, and vice versa.

⁴³ A footstool is useful in this process, and can also serve the needs of the Priestess later when the veil has been closed. T.H.T.I.T.I. Sr. Meral indicated that such a supplementary piece of furniture was *necessary*, as she believed that without it the Priestess' feet would tend to dangle in a most indecorous manner. Before the Priestess can be enthroned, the cup and paten must be moved from the center of the altar; the cup to the south, the paten to the north.

The PRIESTESS takes The Book of the Law, resumes her seat, and holds it open on her breast with her two hands, making a descending triangle with thumbs and forefingers.⁴⁵

The PRIEST gives the lance to the DEACON to hold, and takes the ewer from the child, and sprinkles the PRIESTESS, making five crosses, forehead, shoulders, and thighs.⁴⁶ (The thumb of the PRIEST is always between his index and medius, whenever he is not holding the Lance.⁴⁷)

The PRIEST takes the censer from the child, and makes five crosses, as before.⁴⁸

The children replace their weapons on their respective altars.⁴⁹

The PRIEST kisses The Book of the Law three times.

He kneels for a space in adoration, with joined hands, knuckles closed, thumb in position aforesaid.⁵⁰

He rises, and draws the veil over the whole altar.⁵¹

All rise and stand to order. (With the Dieu Garde, that is, feet square, hands, with linked thumbs, held loosely. This is the universal position when standing, unless other direction is given.)⁵²

The PRIEST takes the lance from the DEACON, and holds it as before, as Osiris or Pthab. He circumambulates the Temple three times,

⁴⁴ “They in rank,” i.e. the children move parallel to one another after the Deacon. An especially efficient Deacon will make sure that the casket of perfume is reclaimed by the positive child at this juncture.

⁴⁵ The open pages of the book should be towards the Priest, who will thus kiss the text, rather than the cover, at the conclusion of the following sequence.

⁴⁶ Use the configuration of crosses specified in section VI:



⁴⁷ This hand position is known traditionally as the *ficus*, and alludes to generative and magical power.

⁴⁸ It may be necessary to add incense to the censer for this action.

⁴⁹ They may wait until the Priest kneels before they do so.

⁵⁰ I.e. he makes the *ficus* with each of his two hands, and places them together, so that the heels and knuckles of the hands are against one another. He may kiss his hands towards the book. (See note 27.)

⁵¹ As when the Priestess vests the Priest, this arrangement of textiles should be carefully attended to and not rushed. Be sure that the veil is properly closed.

⁵² There is no real reason for the people to have been sitting at this point, since they will have needed to be on their feet as recently as the Hailing Sign at the beginning of section IV. Still, the description of the Dieu Garde is important.

followed by the DEACON and the children as before.⁵³ (These, when not using their hands, keep their arms crossed upon their breasts.⁵⁴)

At the last circumambulation they leave him, and go to the place between the font and the small altar, where they kneel in adoration, their hands joined palm to palm, and raised above their heads.⁵⁵

All imitate this motion.

The PRIEST returns to the East, and mounts the first step of the altar.⁵⁶

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

“Then the priest answered & said unto the Queen of Space, kissing her lovely brows, and the dew of her light bathing his whole body in a sweet-smelling perfume of sweat; O Nuit, continuous one of Heaven, let it be ever thus; that men speak not of thee as One but as None; and let them speak not of thee at all, since thou art continuous.”⁵⁷

(During this speech the PRIESTESS must have divested herself completely of her robe. See CCXX I:62.)⁵⁸

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

⁵³ The Deacon follows the Priest immediately, and the positive child precedes the negative, as when they circumambulated with the Priestess.

⁵⁴ This instruction pertains to the children, although the Deacon may also take that posture when at rest.

⁵⁵ The three officers thus occupy the base of the middle triangle of the temple ground. They join their own two palms together, not each to the palms of their neighbors.

⁵⁶ While music is desirable during the circumambulations of the Priest, it should cease as soon as he mounts the first step of the dais.

⁵⁷ CCXX I:27. Clergy should constantly strive for strict verbal accuracy in recitations from *The Book of the Law*.

⁵⁸ Note “must.” As a further consequence of the citation from *Liber Legis*, the Priestess should be standing—if at all possible—during the recitation which follows.

love you! I love you. I am the blue-lidded daughter of sunset; I am the naked brilliance of the voluptuous night-sky. To me! To me!”⁵⁹

The PRIEST mounts the second step.

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

“I am the flame that burns in every heart of man, and in the core of every star. I am Life, and the giver of Life; yet therefore is the knowledge of me the knowledge of death.” “I am alone; there is no God where I am.”⁶⁰

*The DEACON and all rise to their feet, with the Hailing sign.*⁶¹

The DEACON: “But ye, O my people rise up and awake.

Let the rituals be rightly performed with joy and beauty.

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

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

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

A feast for Tahuti and the child⁶² of the Prophet—secret, O Prophet!

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

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

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

A feast every night unto Nu, and the pleasure of uttermost delight.”⁶³

The PRIEST mounts the third step.

The PRIEST: Thou that art One, our Lord in the Universe the Sun, our Lord in ourselves whose name is Mystery of Mystery, uttermost being whose radiance enlightening the worlds is also the breath that maketh every God even and Death to tremble before Thee – By the Sign of Light ✠⁶⁴ appear Thou glorious upon the throne of the Sun.⁶⁵

Make open the path of creation and of intelligence between us and our minds. Enlighten our understanding. Encourage our hearts. Let thy light crystallize itself in our blood, fulfilling us of Resurrection.⁶⁶

A ka dua
Tuf ur biu

⁵⁹ CCXX I:61, 63-5.

⁶⁰ CCXX II:6, 23.

⁶¹ It is appropriate for the Deacon to stand and make the hailing sign while saying, “But ye, O my people rise up and awake,” and then to pause in that position for the congregation to stand and make the sign, before continuing with the calendar from *The Book of the Law*.

⁶² Some editions of Liber XV have “children.” The present edition is conformed to the text of *Liber Legis*.

⁶³ CCXX II:34-43.

⁶⁴ A recommended practice is to trace this cross with the erect Lance, as large as reach will allow, and to conclude by stretching the arms out in a cruciform posture.

⁶⁵ Note that this invocation is yet another paraphrase of the *a ka dua* which also appears in CCXX III:37 as “Unity uttermost showed!” etc.

⁶⁶ The Priest may cross his arms over his breast in the “attitude of Resurrection” on the word “Resurrection,” especially if he has been standing in the spread-arm cross posture to this point.

bi a’ a chefu
Dudu nur af an nuteru.⁶⁷

The PRIESTESS: “There is no law beyond Do what thou wilt.”⁶⁸

*The PRIEST parts the veil with his lance. (During the previous speeches the PRIESTESS has, if necessary, as in savage countries, resumed her robe.)*⁶⁹

The PRIEST: ΙΩ ΙΩ ΙΩ ΙΩ ΙΑΩ ΣΑΒΑΟ. ΚΥΡΙΕ ΑΒΡΑΣΑΞ ΚΥΡΙΕ ΜΕΙΘΡΑΣ ΚΥΡΙΕ
ΦΑΛΛΕ. ΙΩ ΠΑΝ, ΙΩ ΠΑΝ ΠΑΝ ΙΩ ΙΣΧΥΡΟΣ, ΙΩ ΑΘΑΝΑΤΟΣ ΙΩ
ΑΒΡΟΤΟΣ ΙΩ ΙΑΩ. ΧΑΙΡΕ ΦΑΛΛΕ ΧΑΙΡΕ ΠΑΜΦΑΓΕ ΧΑΙΡΕ
ΠΑΓΓΕΝΕΤΟΡ. ΑΓΙΟΣ, ΑΓΙΟΣ, ΑΓΙΟΣ ΙΑΩ.⁷⁰

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

*The PRIEST presents the Lance, which she kisses eleven times.*⁷¹

She then holds it to her breast,⁷² while the PRIEST, falling at her knees, kisses them, his arms stretched along her thighs.⁷³ He remains in this adoration while the DEACON intones the Collects.⁷⁴

⁶⁷ The chant tune assigned to this text in *Book Four* Part I is appropriate for repetitive mantra, as indicated there. It is *not* well suited to this climactic use of the Egyptian spell.

⁶⁸ CCXX III:60.

⁶⁹ “It only takes one savage among the People to make a ‘savage country,’ and the power to assess the degree of ‘savagery’ in the temple properly belongs solely to the Priestess. Some circumstances may require that the Priestess resume her robe, but *nobody* has the right to insist to her that she leave it off.” –Helena & T Apiryon

⁷⁰ By its position, after the recital of scripture and the invocation of the “trinity” (of CCXX), and before the *sanctus*, this invocation seems to correspond to the Preface in the Roman Mass. The two most common texts for the Preface are the Common Preface and the Preface for the Holy Trinity. Both invoke the celestial hierarchy (Common: Angels, Dominations, Powers, Virtues, Seraphim; Trinity: Angels, Archangels, Cherubim, Seraphim). Both culminate with the Seraphim, who are *flaming serpents*—quite explicitly identified with phallic mysteries by Blavatsky in *The Secret Doctrine*. During the final “ΑΓΙΟΣ, ΑΓΙΟΣ, ΑΓΙΟΣ ΙΑΩ” the Priest may raise the Lance. (C.f. the elevation of the Host at the end of section VI.)

⁷¹ See note 40.

⁷² The Priestess will need to set down the cup and paten, in order to hold the Lance to her breast.

⁷³ During the Collects, the Priest remains entirely focused on his adoration at the knees of the Priestess. The *kisses* are essential to the “adoration” in which he “remains.” His attention is so devoted that he is aware of nothing other than the contact between his lips and her knees, and that binary kissing/not-kissing alternation becomes his sole perception and expression. In this ecstasy, he becomes a magick engine providing power to the Collects, which are directed by the Deacon, and assisted by the Priestess and the People.

⁷⁴ “We are fortunate enough to have a recording of Crowley reciting the first few Collects. While he uses a musical phrase for ‘So mote it be,’ he does *not* chant the text of the Collects. He does recite them, in a sonorous, well-supported speaking voice, and this, I would note again, is also a meaning of the verb ‘to intone.’ ... If the Deacon prefers to chant or sing the Collects, let’s avoid the all-the-words-on-a-monotone-until-the-last-sylla-buuulllll, with that drop at the end. This style not only obscures the text of the Collects, it disconnects the meaning and beauty of that text in what should be an intimate moment shared by the Deacon and the People. It does not exalt the participants, it numbs them.” –Br. Paul Hume

*All stand to order.*⁷⁵

V: OF THE OFFICE OF THE COLLECTS
WHICH ARE ELEVEN IN NUMBER⁷⁶

*The Sun*⁷⁷

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

The PEOPLE: So mote it be.⁷⁸

The Lord

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

The PEOPLE: So mote it be.

⁷⁵ See note 48. The rubrics in this ritual for seating and standing of the people are notoriously difficult. Most congregations are in the habit of seating the people at the beginning of section V, and this practice is entirely acceptable. It provides for a dramatic contrast when “All stand, Head erect, Eyes open” for the final two Collects. T Apiryon notes that the latter rubric was not added to the ritual until 1929/30 in the appendices of *Magick in Theory & Practice*. In a description of something very much like a Gnostic Mass in *Diary of a Drug Fiend*, Crowley writes of the behavior of the congregation during the Death Collect: “. . . all rose to their feet and addressed Death . . . The gesture of standing to meet Death was nobly impressive.” (pp. 360-1) And yet, in a conversation circa 1995 e.v., Patriarch Hymenaeus Beta expressed his opinion (at that time) that the people were supposed to stand for all eleven collects, with the final two collects calling for an attitude of “attention” as contrasted with the “parade rest” of the Dieu Garde.

⁷⁶ Each of the Collects is tripartite in its composition, including an address, a petition, and a response. The address typically provokes the imaginal appearance of a particular power or universal influence, and is directed towards that power or its representation in the temple. The petition provokes an subtle change in the temple that draws on the influence being addressed. With the response of the People (“So mote it be”), the change is established as a feature of the temple or the congregation. The Collects are the Deacon’s chief opportunity to embody and direct the magick of the Mass.

The censer should be kept well-supplied with perfume during the Collects. (See *Magick*, Part II, Chapter XVI: “the Incense [is] symbolical of prayer, the gross vehicle or image of [the magician's] aspiration.”)

⁷⁷ The Deacon should not declaim the titles of the Collects. They are rubrics, and not for recitation.

⁷⁸ The Deacon may cue the congregational response by taking the “attitude of Resurrection.” In the wax cylinder recording, Crowley sings “So mote it be” on the following pitches: C sharp - B flat - C natural - C sharp. This method can be effective with a practiced congregation.

The Moon

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

The PEOPLE: So mote it be.

The Lady

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

The PEOPLE: So mote it be.

The Saints

The DEACON: Lord of Life and Joy, that art the might of man, that art the essence of every true god that is upon the surface of the Earth, continuing knowledge from generation unto generation, thou adored of us upon heaths and in woods, on mountains and in caves, openly in the marketplaces and secretly in the chambers of our houses, in temples of gold and ivory and marble as in these other temples of our bodies, we worthily commemorate them worthy that did of old adore thee and manifest they glory unto men,

(At each name the DEACON signs ✠ with thumb between index and medius.)⁷⁹

(Ordinary)

Laotze and Siddartha and Tahuti, Dionysus, Mohammed and To Mega Therion, with these also, Pan, Mentu, and Heracles; with Catullus, Rabelais, Swinburne, and many an holy bard; Apollonius Tyanæus, Pythagoras, Bardesanes and Hippolytus, that transmitted the Light of the Gnosis to us their successors and their heirs; and these also, Jacobus Burgundus Molensis the Martyr, Christian Rosencreutz, Roderic Borgia Pope Alexander the Sixth, Sir Edward Kelly, Alphonse Louis Constant, and Sir Aleister Crowley -- Oh Sons of the Lion and the Snake! with all thy saints we worthily commemorate them worthy that were and are and are to come.⁸⁰

⁷⁹ Crosses may be directed at the “blood of the saints” in the cup. Alternately, they may simply be inscribed in the incense rising from the altar of incense.

⁸⁰ The “short” list at ordinary masses includes 22 names for symbolic reasons. Although none of these names may be omitted, additional names from the longer list may be added by the Deacon with the concurrence of the Priest and Priestess. I recommend that any aspirant to ordination to the Diaconate begin memorization of the Collects with the Saints at Ordinary Mass, and I examine incipient ordinands in this piece particularly, for both memory and pronunciation.

*(Full)*⁸¹

Laotze and Siddartha and Krishna and Tahuti, Mosheh, Dionysus, Mohammed and To Mega Therion, with these also Hermes, Pan, Priapus, Osiris and Melchizedek, Khem and Amoun and Mentu, Heracles, Orpheus and Odysseus; with Vergilius, Catullus, Martialis, Rabelais, William Blake, Swinburne, and many an holy bard; Apollonius Tyanæus, Simon Magus, Manes, Pythagoras, Basilides, Valentinus, Bardesanes and Hippolytus, that transmitted the Light of the Gnosis to us their successors and their heirs; with Merlin, Arthur, Kamuret, Parzival, and many another, prophet, priest and king, that bore the Lance and Cup, the Sword and Disk, against the Heathen; and these also, Carolus Magnus and his paladins, with William of Schyren, Frederick of Hohenstaufen, Roger Bacon, Jacobus Burgundus Molensis the Martyr, Christian Rosencreutz, Ulrich von Hutten, Paracelsus, Michael Maier, Roderic Borgia Pope Alexander the Sixth, Jacob Boehme, Francis Bacon Lord Verulam, Andrea, Robertus de Fluctibus, Giordano Bruno, Johannes Dee, Sir Edward Kelly, Thomas Vaughan, Elias Ashmole, Molinos, Adam Weishaupt, Wolfgang von Goethe, Ludovicus Rex Baviaræ, Richard Wagner, Alphonse Louis Constant, Friedrich Nietzsche, Hargrave Jennings, Carl Kellner, Forlong dux, Sir Richard Payne Knight, Paul Gaugin, Sir Richard Francis Burton, Doctor Gerard Encausse, Doctor Theodor Reuss, Sir Aleister Crowley, Karl Johannes Germer, and Major Grady Louis McMurtry -- Oh Sons of the Lion and the Snake! with all thy saints we worthily commemorate them worthy that were and are and are to come.

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

The PEOPLE: So mote it be.

The Earth

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

The PEOPLE: So mote it be.

The Principles

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

The PEOPLE: So mote it be.

⁸¹ The full list should be used on those occasions where there is no general communion of the people (i.e. baptisms, marriages, etc.). Otherwise, its use is optional.

Birth

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

The PEOPLE: So mote it be.

Marriage

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

The PEOPLE: So mote it be.

Death

*All stand, Head erect, Eyes open.*⁸²

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

The PEOPLE: So mote it be.

The End

The DEACON: Unto them from whose eyes the veil of life hath fallen⁸³ may there be granted the accomplishment of their true Wills; whether they will absorption in the Infinite, or to be united with their chosen and preferred, or to be in contemplation, or to be at peace, or to achieve the labour and heroism of incarnation on this planet or another, or in any Star, or aught else, unto them may there be granted the accomplishment of their wills; yea, the accomplishment of their wills.

AYMΓN. AYMΓN. AYMΓN.

The PEOPLE: So mote it be.

All sit.

*The DEACON and the children attend the PRIEST and PRIESTESS, ready to hold any appropriate weapon as may be necessary.*⁸⁴

⁸² This sentence is rubric, not text to be recited. But the Deacon may prompt the congregation aloud, *if necessary*.

⁸³ At a requiem Mass, the name of the deceased may be added with the concurrence of the Priest and Priestess: “Unto *N.* and all those from whom the veil of life hath fallen...” or “Unto those from whom the veil of life hath fallen, and especially *N.*,”

⁸⁴ There is considerable momentum—and in some cases, authority—behind the idea (unfounded in either the text of Liber XV or prior liturgical tradition) that no one other than the Priest and Priestess—and perhaps Deacon—should ever mount the steps of the dais. While such an approach may make sense with undersized

VI: OF THE CONSECRATION OF THE ELEMENTS⁸⁵

The PRIEST makes the five crosses. ✠³ ✠² on paten and cup; ✠⁴ on paten alone; ✠⁵ on cup alone.⁸⁶

The PRIEST: Life of Man upon Earth, fruit of labour, sustenance of endeavour, thus be thou nourishment of the Spirit!

He touches the Host with the Lance.

By the virtue of the Rod
Be this bread the Body of God!⁸⁷

He takes the Host.⁸⁸

TOYTO ΕΣΤΙ ΤΟ ΣΟΜΑ ΜΟΥ.

He kneels, adores, rises, turns shows Host to the PEOPLE, turns, replaces Host, and adores.⁸⁹ Music. He takes [on] the Cup.⁹⁰

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

He touches the Cup with the Lance.

temporary dais arrangements, there is otherwise no way that the children can attend the enthroned Priestess without themselves mounting the steps of the Dais. The rubric at this point may be interpreted as an instruction for the children to mount the dais and stand to either side of the Priest, in order that they may assist as needed. They are again at the outer points of one of the three triangles of the temple ground, now the eastern one. (See notes 28 and 55.)

⁸⁵ All that has come before this point in the Mass has been merely preparatory. As Crowley describes the essential magick of the Eucharist: “Take a substance symbolic of the whole course of nature, make it God, and consume it.” (*Liber ABA*, Part III, Chapter XX) No rubric after this point describes putting down the paten or cup. As a general rule, I seek to keep them in the hands of officers, once their respective elements have been consecrated. These weapons then should not be set aside on the High Altar until the elements have been consumed (or in the case of extra cakes, properly stored).

⁸⁶ The Priestess should hold the paten above the cup for the first three crosses. Some Priestesses then lower and cross their arms, right over left, so that the fourth and fifth crosses can complete the usual pattern of five. If this method is used, she must still uncross her arms immediately after the crosses, before the Priest begins the consecration of the Host. My practice: I make the first three crosses olive, the one on the paten citrine, and the one on the cup russet.

⁸⁷ It is better for the Priest to “let it flow” than to “push it.” See *The Book of Lies*, chapter 15.

⁸⁸ It is a act of proper reverence for the consecrated Host to take the paten in the left hand and hold it beneath the cake, so that no crumbs may drop and be lost. To make this possible, the Priest should first hand off the Lance to an assisting officer (see note 84).

⁸⁹ My practice: for the first “adores,” I kiss the knees of the Priestess (as I am kneeling before her with my hands full); For the second “adores,” I kiss the double-*ficus* toward the Host. (See notes 50 and 27.) When showing the Host to the people, it is best for the Priest to turn deosil, and pause momentarily while facing west. He is exhibiting the very Body of God, and he should keep his own attention rapt upon it.

⁹⁰ Interpret as: *He addresses the Cup*. Note the rubric shortly following, in which he will actually take the cup from the Priestess. (The sequence of speech and action is the same as with the Host.) He will also need to take back the Lance at this point, if he has given it to another officer to hold.

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

*He takes the Cup.*⁹¹

ΤΟΥΤΟ ΕΣΤΙ ΤΟ ΠΟΤΗΡΙΟΝ ΤΟΥ ΑΙΜΑΤΟΣ ΜΟΥ.

*He kneels, adores, rises, turns, shows the Cup to the PEOPLE, turns
replaces the Cup, and adores.*⁹² *Music.*

For this is the Covenant of Resurrection.

*He makes the five crosses on the PRIESTESS.*⁹³

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

*The PRIEST offers the Lance to the PRIESTESS, who kisses it; he then
touches her between the breasts and upon the body. He then flings
out his arms upward, as comprehending the whole shrine.*⁹⁴

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

*He closes his hands, kisses the PRIESTESS between the breasts, and
makes three great crosses over the Paten, the Cup, and himself.*⁹⁵

*He strikes his breast. All repeat this action.*⁹⁶

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

⁹¹ In order to be able to handle the cup with proper balance and dignity, it is again recommended that the Priest give the Lance to an assisting officer.

⁹² See note 89, *mutatis mutandis*.

⁹³ In the accustomed pattern. I make these five crosses in yellow.

⁹⁴ As a method of conceptually organizing these actions, I picture a mote of radiance passing from the Lance to the mouth of the Priestess, then down to her heart (*anahata*), her body (*svadhisthana*), and then bursting outward from the base of her spine into a sphere that contains the entire space between the pillars. (I owe the basis for this visualization to a suggestion of Br. Omega Baphomet.)

⁹⁵ To organize these gestures, imagine that a vibration—released by the kiss—passes from the heart of the Priestess, through the elements, to the heart of the Priest. “Great” crosses may be made with the erect Lance. The cross that the Priest makes on himself should be reversed left-to-right from the direction in which he has made the crosses on other objects. I make these three crosses in blue.

⁹⁶ The Deacon should lead the people in repeating the strike of the breast.

He makes three crosses on Paten and Cup together.⁹⁷ He uncovers the Cup, genuflects,⁹⁸ takes the Cup in his left hand and the Host in his right.⁹⁹ With the Host he makes the five crosses on the Cup.¹⁰⁰

✠1
✠3 ✠2
✠5 ✠4

He elevates the Host and the Cup.

The Bell strikes.¹⁰¹

ΑΓΙΟΣ ΑΓΙΟΣ ΑΓΙΟΣ ΙΑΩ.

He replaces the Host and the Cup,¹⁰² and adores.

VII: OF THE OFFICE OF THE ANTHEM¹⁰³

[Two anthems are given in the present edition of the text. The first is the Tu Qui Es, designated for the purpose by ✠Sir Aleister Crowley; and it is the first of its kind, the father of all others.¹⁰⁴

[The second anthem is “The Rhapsody of Chrisippus,” also from a text by ✠Sir Aleister Crowley, edited by ✠Dionysos Thriambos to serve as an anthem, and approved for use by the Patriarch ✠Hymenæus Beta in Anno Legis IVth. The imagery of the alternate anthem focuses on the cosmic and celestial, rather than the vegetative and organic orientation of the Tu Qui Es.

⁹⁷ This time, the Priestess should hold the cup above the paten. I make these three crosses in red.

⁹⁸ As with earlier genuflections, this gesture is a momentary drop to one knee. The Priest should resume his feet for the subsequent actions.

⁹⁹ The Priestess keeps the cup over the paten, so that the Priest can take up the Host and hold it above the cup, without ever exposing the Host to the floor. Both cup and paten remain in the center line of the temple, directly between the Priest and Priestess.

¹⁰⁰ I make these five crosses on the mouth of the cup in brilliant white.

¹⁰¹ We have no authoritative guidance on who should sound the bell. Customarily it is the Deacon, who may keep it at the altar of incense for this purpose. It could just as conceivably be rung by the Priestess or one of the children, a musician, or even a member of the congregation with no other specific responsibilities. Also unstated is the number of chimes. A single “strike” is obviously the simplest answer. Some clergy prefer a threefold bell, based on the threefold *hagios*, as well as Catholic Christian tradition. I actually favor a sixfold chime of bells, in keeping with the *The Ship* (the Masonic mystery-play dedicated to O.H.O. Theodor Reuss, for which Crowley first wrote the *Tu Qui Es*).

¹⁰² The cup must be re-covered at this point.

¹⁰³ It is best for the people to stand for the entire anthem. They must be on their feet if they are to participate with open voices in the choruses, and it would be clumsy for them to rise in the middle of the anthem.

¹⁰⁴ Various tunes have been used for singing the *Tu Qui Es*. I prefer the one composed by the U.S. Grand Organist Fr. H.K. 1131, for which scores are available.

[*Tu Qui Es*]

The PRIEST: Thou who art I, beyond all I am,
Who hast no nature and no name,
Who art, when all but thou are gone,
Thou, centre and secret of the Sun,
Thou, hidden spring of all things known
And unknown, Thou aloof, alone,
Thou, the true fire within the reed
Brooding and breeding, source and seed
Of life, love, liberty, and light,
Thou beyond speech and beyond sight,
Thee I invoke, my faint fresh fire
Kindling as mine intents aspire.
Thee I invoke, abiding one,
Thee, centre and secret of the Sun,
And that most holy mystery
Of which the vehicle am I.
Appear, most awful and most mild,
As it is lawful, to thy child!¹⁰⁵

The CHORUS:¹⁰⁶ For of the Father and the Son
The Holy Spirit is the norm;
Male-female, quintessential, one,
Man-being veiled in woman-form.
Glory and worship in the highest,
Thou Dove, mankind that deifiest,
Being that race, most royally run
To spring sunshine through winter storm.
Glory and worship be to Thee,
Sap of the world-ash, wonder-tree!¹⁰⁷

First Semichorus, MEN: Glory to thee from gilded tomb!

Second Semichorus, WOMEN: Glory to thee from waiting womb!

MEN: Glory to Thee from earth unploughed!

WOMEN: Glory to Thee from virgin vowed!

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

¹⁰⁵ Some editions of Liber XV have “in thy child.” Having worked with both, I prefer “to” as given here, for reasons that I will make explicit only to members of the priesthood. Questions to consider: Who (in the ritual context of the anthem) is “thy child”? By what means would “Thou who art I, beyond all I am” become apparent?

¹⁰⁶ It is customary, but not necessary, for the “Chorus” to consist of the Deacon and all the people.

¹⁰⁷ If spoken rather than sung, the uniform meter indicates that the stress at the end of the line should be like “wonder-TREE,” in preference to the more comical “WONder-tree.” (C.f. Wonderdog, etc.)

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

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

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

CHORUS: Glory and worship be to Thee,
Sap of the world-ash, wonder-tree!

*The Rhapsody of Chrisippus*¹⁰⁸

The PRIEST: Hear then! By Abrasax! The bar
Of the unshifting star
Is broken—Io Asar!
My spirit is wrapt in the wind of light;
It is whirled away on the wings of night.

Semichorus of WOMEN: Sable-plumed are the wonderful wings,
But the silver of moonlight subtly springs
Into the feathers that flash with the pace
Of our flight through the violatè bounds of space.

Semichorus of MEN: Time is dropt like a stone from the stars:
Space is a chaos of broken bars:
Being is merged in a furious flood
That rages and hisses and foams in the blood.

PRIEST: See! I am dead! I am passed, I am passed
Out of the sensible world at last.
I am not. Yet I am, as I never was,
A drop in the sphere of molten glass
Whose radiance changes and shifts and drapes
The infinite soul in finite shapes.
There is light, there is life, there is love beyond sense,
Beyond speech, beyond song, beyond evidence.
There is wonder intense, a miraculous sun,
As the many are molten and mixed into one.

Full CHORUS: With the heat of its passion, the one hath invaded
The heights of its soul, and its laughter is braided
With comets whose plumes are the galaxies,
Like wind on the night's inaccessible seas.

¹⁰⁸ “The Rhapsody of Chrysippus” is an authorized *alternative* to the *Tu Qui Es*. On no account should both of them be used in a single Mass.

VIII: OF THE MYSTIC MARRIAGE AND CONSUMMATION OF THE ELEMENTS

The PRIEST takes the Paten between the index and medius of the right hand.

*The PRIESTESS clasps the Cup in her right hand.*¹⁰⁹

The PRIEST: Lord most secret, bless this spiritual food unto our bodies, bestowing upon us health and wealth and strength and joy and peace, and that fulfillment of will and of love under will that is perpetual happiness.¹¹⁰

*He makes ✠ with Paten and kisses it.*¹¹¹

*He uncovers the Cup, genuflects, rises. Music.*¹¹²

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

He replaces the right-hand portion in the Paten.

*He breaks off a particle of the left-hand portion.*¹¹³

ΤΟΥΤΟ ΕΣΤΙ ΤΟ ΣΠΕΡΜΑ ΜΟΥ. Ο ΠΑΤΗΡ ΕΣΤΙΝ Ο ΗΥΙΟΣ ΔΙΑ
ΤΟ ΠΝΕΥΜΑ ΑΓΙΟΝ.

ΑΥΜΓΝ. ΑΥΜΓΝ. ΑΥΜΓΝ.¹¹⁴

*He replaces the left-hand part of the Host.*¹¹⁵

*The PRIESTESS extends the Lance-point with her left hand to receive the particle.*¹¹⁶

The PRIEST clasps the Cup in his left hand.

*Together they depress the Lance-point in the Cup.*¹¹⁷

¹⁰⁹ I.e., she switches it from her left (where it has been heretofore) to her right.

¹¹⁰ These words are the Priest's declaration of the object of the Gnostic Mass as a magical operation.

¹¹¹ He returns it to the Priestess, who takes it in her *left* hand, and holds it beneath the cup.

¹¹² The Priest will need to give the Lance to an assisting officer. (Alternatively, the Priestess may place the paten on her thighs and take the Lance from the Priest at this point.)

¹¹³ It is simplest to break it off into the left hand, thus leaving what has been designated as "the left-hand portion" in the right hand.

¹¹⁴ This triple *pranava* concludes the Priest's Greek invocation of the Trinity, the whole of which is directed to the particle of Host.

¹¹⁵ This "left-hand part" may now be in the right hand (see note 113). At this point, the paten should be given to an assisting officer. The Priest takes back the Lance in his right hand, holding it at least a forearm's length from its tip.

¹¹⁶ With her left hand, the Priestess takes the lance near its head, and guides the Lance-point so that it is just above the exposed mouth of the cup. The Priest places the particle of Host on the Lance-point with his left hand.

¹¹⁷ The left hand of the Priestess acts as a fulcrum, as the Priest lifts the shaft with his right hand.

The PRIEST and the PRIESTESS: *HRILIU.*¹¹⁸

*The PRIEST takes the Lance.*¹¹⁹

*The PRIESTESS covers the Cup.*¹²⁰

*The PRIEST genuflects, rises, bows, joins hands. He strikes his breast.*¹²¹

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

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

O Lion and O Serpent that destroy the destroyer, be mighty among us.¹²²

The PRIEST joins hands upon the breast of the PRIESTESS,¹²³ and takes back his Lance.

He turns to the PEOPLE, lowers and raises the Lance,¹²⁴ and makes ✠ upon them.

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

The PEOPLE: Love is the law, love under will.

*He lowers the Lance, and turns to East.*¹²⁵

*The PRIESTESS takes the Lance in her right hand. With her left hand she offers the Paten.*¹²⁶

The PRIEST kneels.

The PRIEST: In my mouth be the essence of the life of the Sun!

*He takes the Host with the right hand, makes ✠ with it on the Paten,¹²⁷ and consumes it.*¹²⁸

¹¹⁸ This angelic word (translated as the “shrill scream of orgasm,” and identified with the voice of a dove) should be said by Priest and Priestess simultaneously, just as the particle goes into the cup. I have long found it helpful to synchronize between Priest and Priestess with three joined breath cycles of inhale-exhale, and a final inhalation making three-and-a-half cycles, before the shared exhalation of *briliu*.

¹¹⁹ The Priestess releases the Lance, so that she can cover the cup. The Priest takes it, and immediately gives it gives it to an assisting officer, so that he can perform the two-handed gestures which follow.

¹²⁰ She holds the covered cup centered before her.

¹²¹ He strikes a single time with his joined hands, and not once for each “O Lion...”

¹²² This invocation corresponds to the *Agnus Dei* in Christian liturgies. It does not need to be bellowed. I address it to the elements in the covered cup.

¹²³ He places his joined hands upon the center of the Priestess’ breast, a gesture complementing the blow to his own breast, and completing a balanced reciprocation of the passage of force described in note 95.

¹²⁴ As in sections III-IV; see notes 35 and 41.

¹²⁵ The people may have been standing since the Office of the Anthem, out of respect for the Mystic Marriage, and in order to be on their feet for the Exchange of the Law with the Priest. If so, they should sit at this juncture.

¹²⁶ An assisting officer has the cup.

¹²⁷ I make a red cross with the Host on the face of the circular paten. This gesture unites the cross and circle as motion and matter.

Silence.

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

The PRIEST: In my mouth be the essence of the joy of the earth!

He takes the Cup, makes ✠ on the PRIESTESS,¹²⁹ drains it and returns it.¹³⁰

Silence.

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

The PRIEST: There is no part of me that is not of the Gods.¹³¹

Those of the PEOPLE who intend to communicate, and none other should be present, having signified their intention, a whole Cake of Light, and a whole goblet of wine, have been prepared for each one.¹³²

The DEACON marshals them; they advance one by one to the altar.¹³³

The children take the Elements and offer them.¹³⁴

¹²⁸ The Priest should take care to consume the entire Host, including both portions, and any crumbs that may have become dislodged.

¹²⁹ I make a green cross with the circular cup on the Priestess. This gesture unites the cross and circle as time and space.

¹³⁰ “Drains it” means to drink the entire contents (not required of the people in their communion). He must be sure to consume the particle of Host that was put into the wine. Certain cup designs may make this difficult. By leaving a spoonful or so of wine at the bottom and giving it a good swirl before finishing, the Priest should be able to get the particle free. In the event that it sticks anyhow, there’s no shame in going in after it with a finger!

¹³¹ These words should be spoken in the “attitude of Resurrection”: arms crossed over the breast with fingertips at shoulders.

¹³² A “common cup” is expressly contradicted by this rubric. Ordinary goblet-style wine glasses are best for popular communion. If possible, they should be filled in advance, but they may (if necessary) be filled as communicants approach.

¹³³ The Deacon may queue up the people, but each person in turn communicates individually in the East, not in simultaneous groups. If there are musicians, it is a good idea to have them communicate first, so that they can play continuously for the remainder of popular communion.

¹³⁴ The children take the elements from the Priestess at the High Altar (see note 84). Only the Priest communicates at the hands of the Priestess. In Masses where the offices of the children are vacant, the Deacon must offer the elements to the people. There has been much discussion about whether it is “appropriate” for the people to mount the steps of the dais in order to communicate. The “symbolism” which justifies this prohibition in some quarters has never persuaded me. I see no problem with communicants coming up the steps, if the dais is sufficiently ample that they are not crowding the Priestess. In any case, the children offering the elements can very effectively indicate where people are to stand for communion by positioning themselves there.

The PEOPLE communicate as did the PRIEST,¹³⁵ uttering the same words in an attitude of Resurrection: “There is no part of me that is not of the Gods.”¹³⁶

(The exceptions to this part of the ceremony are when it is of the nature of a celebration, in which case none but the PRIEST communicate; or part of the ceremony of Marriage, when none other, save the two to be married, partake; part of the ceremony of Baptism, when only the child baptised partakes; and of Confirmation at puberty, when only the persons confirmed partake. The Sacrament may be reserved by the PRIEST, for administration to the sick in their homes.¹³⁷)

The PRIEST closes all within the veil. With the Lance he makes ✕ on the people thrice, thus:

The PRIEST: ✕ The LORD bless you.

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

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

He goes out, the DEACON and children following, into the Tomb of the West.¹³⁸

Music. (Voluntary.)¹³⁹

¹³⁵ I.e. eat a cake, then drink the wine. They may make crosses with the elements, but excessive elaboration should be avoided, even if it somehow reflects the earlier words or actions of the Priest. The Priest's own whereabouts during popular communion are a matter of divergent local traditions. Since the rubric prompts no movement on his part, the most conservative reading is for him to remain before the Priestess, where he may stand facing West if he does not obstruct her face. (Again, a full-height altar is important!) Alternatively, an assisting officer may put a chair in place on the dais, so that the Priest may sit below the Priestess in the East. This seemingly radical move is really no more creative than the widespread—and perfectly acceptable—custom of placing the Priest in the West during popular communion. Agapé Lodge tradition put the Priest to one side of the High Altar, but this option may impede the officers serving the elements, and it introduces a conspicuous imbalance to the shrine. I admit that my own favorite alternative when serving as Priest is to depart the shrine and to join with the musicians during popular communion.

¹³⁶ Helena & T Apyron note: “According to Agapé Lodge tradition, the communicant faces the Priestess while speaking these words.” And further, after considering the custom of facing the congregation: “There is meaning to be found in both customs, and local bodies should be prepared to accommodate communicants who wish to take communion either way. In turn, while attending Gnostic Mass in different areas, communicants should be sensitive to local custom.” There is no programmed response of the congregation to individual communicants. Musicians should not pause for communicants to speak; *spontaneous* applause, laughter, etc. are blameless, but clergy should be on guard against local additions to the rubric regarding this critical moment of participation.

¹³⁷ An approved ritual for this purpose is available. At the end of the people's communion, the positive child returns the paten to the Priestess. The Priestess and Priest should carefully consider and manage the disposition of any consecrated cakes on the paten that are left unconsumed.

¹³⁸ The Deacon replaces the veil of the tomb.

¹³⁹ The officers have all been concealed in the closed shrine and tomb. The doorkeeper from the rubric at the top of section III (who can be appointed *ad hoc* by the Deacon immediately before the Mass) should promptly open the door and lead the people out of the temple as the music plays.

NOTE: The PRIESTESS and other officers never partake of the Sacrament, they being as it were part of the PRIEST himself.¹⁴⁰

NOTE: Certain secret formulae of this Mass are taught to the PRIEST and PRIESTESS in their ordinations.¹⁴¹

¹⁴⁰ The five Mass officers together illustrate the theophanic mechanism of a single individual, and thus no one of them is complete without the others. In qabalistic terms, the priest is the *chiah*, the priestess is the *neschemah*, the deacon is the *ruach*, and the children are the *nephesh*. (The duality of the *nephesh* relates to its dynamic of attraction/repulsion.) During the Ceremony of the Consecration of the Elements, the eucharistic elements are transformed from the *g'uph* into the *yechidah* (Kether in Malkuth and Malkuth in Kether), and thus, when the priest communicates, all of the officers do so together: when the priest says “no part of me,” the *mezla* spills down the lightning flash from eucharist to priest to priestess to deacon to children.

¹⁴¹ Past Patriarch Aleister Crowley is here patently engaging in purposeful mystification. Nevertheless, the statement has since caused enough anxiety that a certain amount of clarification may now be excused. Eligible ordinands should be in possession of “the sublime and terrible knowledge that all real secrets are incommunicable.” The most important formulae of the Mass can be grasped only through practice, and an ideal ordination will include a celebration of the Mass by the ordinand, with the ordaining bishop serving as one of the other principal officers. In addition, important formulae are communicated in the *Mysteria Mystica Maxima* degrees, when those are viewed as *gradual sacraments* preparing novices for ordination. This process is not even complete at the first invitational degree of Knight of the East and West, which is the current prerequisite degree for sacerdotal orders in E.G.C. (See note 11.) Finally, it should be remarked that many important formulae, “secret” in the sense that they are implicit rather than explicit in the text of Liber XV itself, have been discussed in the published writings of living bishops of the Church, including (but not limited to) those of the Patriarch, the US Primate, and my own. Certain of these may indeed be emphasized in private instruction from a bishop to an ordinand. Even with the benefit of such instruction however, it remains vital to be open to other readings and alternate formulae. Only thus can we further the establishment of Scientific Religion through our Gnostic and Catholic Church of light, life, love and liberty, the word of whose Law is Thelema.