

THE RED GODDESS

On May 23rd, 1587, in the quiet town of Trebon, Southern Bohemia – now the Czech Republic – an extraordinary vision appeared to Edward Kelley, spirit-medium to John Dee, Queen Elizabeth I's "noble intelligencer." A woman came into the Shew Stone. She was dressed in beaten gold and had a crystal cross on her forehead and her neck and breasts were bare, like the Minoan snake-goddess found at Knossos.



She said she was “the Daughter of Fortitude and ravished every hour from her youth. For behold, I am Understanding, and Science dwelleth in me; and the heavens oppress me. They covet and desire me with infinite appetite ... My garments are from the beginning, and my dwelling place is in my self.”

She mentioned that she was “a harlot for such as ravish me, and a virgin with such as know me not.” And she ended with these words: “As yet, I walk in the clouds; as yet, I am carried with the winds, and cannot descend unto you for the multitude of your abominations, and the filthy loathsomeness of your dwelling places.”

It is interesting to compare and contrast the transmission received by Kelley and Dee with the earlier Gnostic text, *Thunder, Perfect Mind*, a significant part of the Nag Hammadi library – which explores similar paradoxical themes:

“I am the honoured one and the scorned one, I am the whore and the holy one, I am the wife and the virgin...”

There’s an attempt here to reconcile opposites and to show the fullness of Nature, as seen through the Divine Feminine that is the source of all things.

Who *was* this apparition, this ‘Daughter of Fortitude’ who carries such paradoxical qualities in her? Harlot on the one hand – Virgin on the other – One who sanctifies and yet Herself is not sanctified.

Fast forward to the beginning of the Twentieth Century and Aleister Crowley, and there is little doubt that he likes the harlot part best, and that, on the contrary, rather than standing apart from the ‘multitude of ‘our’ abominations’, his Scarlet Woman is the very Mother of them. And drawing on the imagery in John’s Revelation: “Babylon the Great (the Mother of Prostitutes), with her Cup of Abominations of the Earth.” Crowley changes the ‘y’ to an ‘a’ (for numerological reasons), and we arrive at “Babalon the Scarlet Woman, the Mother of Abominations that rideth upon the Beast,” and who becomes a suitable consort for Crowley, The Beast who puts these words in her mouth:

“Lo! I gather up every spirit that is pure, and weave him into my vesture of flame. I lick up the lives of men, and their souls sparkle from mine eyes. I am the mighty sorceress, the lust of the spirit.”
He goes on:

“I the Beast 666, am called to shew this worship and to send it forth into the world: By my Woman called the Scarlet Woman, who is any Woman that receives and transmits my Solar Word

and Being, is this my Work achieved, for without Woman man hath no power.”

So now, if you google Babalon, the official definition you get is:

“Babalon is a goddess found in the mystical system of Thelema, which was established in 1904 with English author and occultist Aleister Crowley’s writing of *The Book of the Law*, her name being later given in other works. In her most abstract form, she represents the female sexual impulse and the liberated woman.”

Enter Jack Parsons, pioneering engineer and rocket scientist. He was the head of the Southern California Agape lodge of Aleister Crowley’s OTO, the Ordo Templi Orientis, and as passionate about Magick and Thelema as he was about his rocketing researches. Parsons felt he was missing the one thing he needed to complete ‘The Great Work’, a Scarlet Woman all his own. The story of him and Marjorie Cameron has been duly mythologized, with extravagant accounts of a mysterious red-headed and green-eyed woman somehow just turning up at Parson’s home, apparently in answer to a sexed-up Enochian conjuration he had performed out in the Mojave Desert. Whatever the truth, for a while Marjorie Cameron seemed a suitable mate and magical partner, and after giving her a crash-course in Goetia and Enochian, the couple set to trying to invoke the goddess Babalon

into a human vessel. There has been some confusion in retrospect, with many people – including Cameron herself at times – thinking that **she** was meant to incarnate Babalon, but it seems more likely that Parsons’s intent was that he and Cameron would create a child that would be the suitable vessel. Unfortunately Cameron lost any child she and Parsons conceived together, and then Jack himself went up in flames. But he did leave us a vivid picture of his idea of Babalon:

“Black, murderous and horrible, but her hand is uplifted in blessing and reassurance: the reconciliation of opposites, the apotheosis of the impossible.”

But is this Babalon?

At the same time as The Beast and his followers were pursuing the Logos of the New Aeon of Horus, the Shakti of the Age, Dion Fortune, was trying to call back into Being an older, more primeval, female force that she believed was sadly lacking in our Modern Age:

“I was of the Cult of the Black Isis, which is very different to that of the green-robed Goddess of Nature to whom the women prayed for children ... the Black Isis is the Veiled Isis, upon whose face none may look and live ... Some equate the Black Isis with Kali, and say that She is evil; but I do not think She is,

unless one counts elemental force as evil, which I do not. She is indeed the Breaker in Pieces, but then She sets free ...” (*Moon Magic*, p.44) It is doubtful Dion Fortune was even aware of the advent of Babalon – and probably would not have equated her with Black Isis even if she had been – but it is clear that Fortune believed the time had come for the Daemonic Feminine.

So, credit where credit is due: the resurgence of Babalon, a Goddess of female empowerment, did initially come through because of occultists like Crowley, Parsons, and Kenneth Grant. The emerging current had to be given a name.

Then, gradually, women become more actively, rather than passively, involved with the BABALON current, and some give coherent statements about their idea of what they perceive it to be. And it isn't always verbal or through the written word. Something about Babalon lends itself or even *demand*s a non-verbal creative expression, such as Dance and Sound and, of course, Visual Art and Ritual. Amodali, a multidisciplinary artist, musician and writer dedicated herself to exploring the NUIT-ISIS-BABALON sex-magickal current for many years, but still she concludes:

“My understanding of the current is that following the occult revival, the work of Crowley, Parsons, Grant and much of the exploration that followed during the 20th Century contributed to

the ‘breaking of the waters’ in terms of her birth, but the definitive magical models and formulas that would enable a full flowering and manifestation of her magic is still not yet fully formulated.”

What starts with Crowley and Parsons, the provocative declaration of engagement with Babalon, the powerful and lusty Scarlet Woman, still carries on today. I’m sure since then many a ‘Babalon Working’ has been attempted and proclaimed to have been successful, whether both parties agree or not.

The problem with the return of the BABALON current is that it’s fragmented, which is not surprising given what has happened and been allowed to happen, to the Divine Feminine for millennia, if not since the beginning of Time itself. The light of the Goddess Babalon’s energies are trying to return to us, but they’re being split and refracted into a whole different spectrum. The Scarlet Woman Mask of Babalon interferes with the full manifestation, and then, because of the powerful dynamism of the return of the repressed, other fragments splinter off.

So what transpired to make what we have named Babalon, which is only a Mask, to make it break apart?



Enter **LILITH**, who is definitely part of the puzzle, a big fragment of the Whole that is BABALON. No part of the Divine Feminine turned into the Demonic as quickly as LILITH did. Her True Nature was literally a moment in time, almost a ‘blink and you miss it’ moment in time. So what happened? Originally Lilith and Adam are created simultaneously and equal from the same earth. Try to hang on to that thought, because almost immediately there’s a divide; there’s a text called *The Alphabet of ben Sirach* that says: “it was written that Adam was made from the good red clay” (that is what the name ‘ADAM’ means, in effect) “and LILITH was made from the mud and filth.”

Almost immediately, Adam and Lilith begin to fight. She says, “I will not lie below,” and he says, “I will not lie beneath you, but only on top. For you are fit only to be in the bottom position, while I am in the superior one.” Lilith responds, “We are equal to each other inasmuch as we were both created from the earth.” But the conflict persists. When Lilith realizes this, she reaches deep inside herself, pronounced the Ineffable Name. There’s a kind of primordial knowledge that all of the First-Born and First-Created, which potentially is every human being, have access to the ‘Name of God’ if they but ‘listen down into themselves.’ So, Lilith flies away into the air. She separates herself. She becomes first a storm goddess, then the consort of demons, and then finally a demon herself. Perceptions are split: there is a version of Lilith, seductress of the Night, sensual and transgressive, that certain occultists revel in, even though She can be dangerous, but this just adds to the excitement. And for some women there’s a Lilith who’s a female victim of misogyny and male projection, which they embrace and identify with.

The figure of Lilith that has come down to us, mainly via Apocryphal Hebrew sources, is a composite of different fears and projections and ideas that were all collapsed into one account. Lilith becomes the consort of demons and then a demoness herself. The first mention of a figure called LILITU is from 5,000

years ago in Sumeria. She brings disease, illness and death; as a night demon, she targets and seduces men while they're asleep; she becomes a succubus, stealing men's sperm to procreate demonic children. As a night spirit, she also preys on women, women in childbirth and new born babies.



But there's no doubt that Lilith was one of the very first of the Red Goddesses – *red* referring to the blood of birth and procreation – the Life-force and the passion it both requires and engenders. But from very early on a kind of horror of origins seems to be the source of the development of certain taboos. Men cannot create new life, they can only take it, but it's absurd:

women are just as capable of taking life, and it takes a male parent to create a new life as well. But it's the fact that women actually *give birth*, or at least have the potential, that's been one of the Primal Mysteries, since the very beginning.

There's no taboo connected with spilling the blood of animals or warriors in battle or even with the priest offering his own blood, but it is the blood that is *exclusively* Female that becomes the highest taboo.

In the 13th century *Zohar*, also called *The Book of Splendour*, it says:

“God allowed Adam to watch as he created a woman, using bone, tissues, muscle, blood, glandular secretions, and covering her with skin and tufts of hair. Because Adam had witnessed her fleshly creation, he was repulsed by her.”

Then God tarts her up, she becomes Eve, all comely and demure, and Adam is charmed.

Lilith is definitely part of the Babalon lineage. Even though the favourite image of her is of the Night-time seductress, she's also often been portrayed as part animal, having a long serpent's tail, or bird's feet.



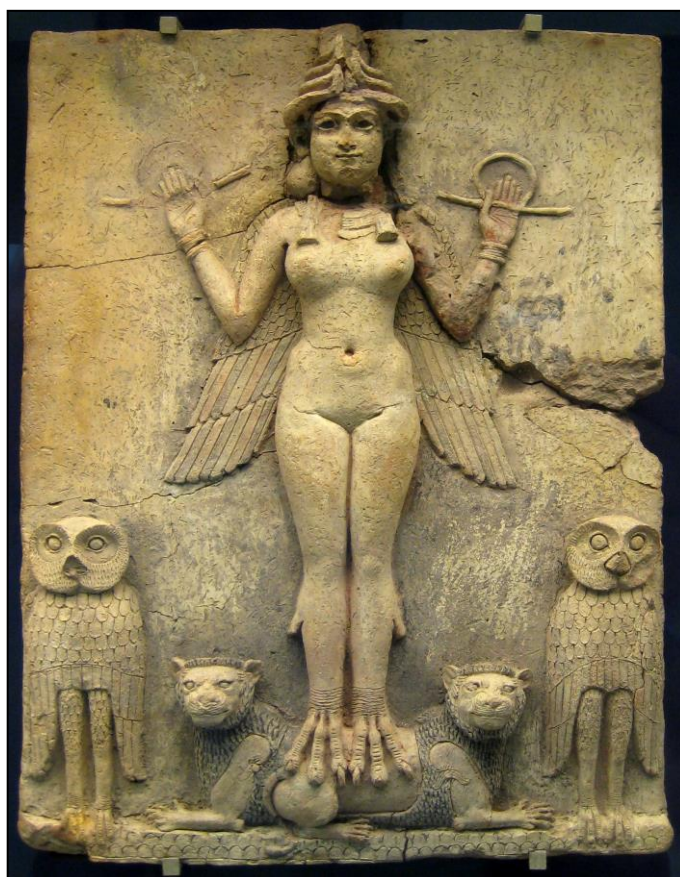
Beasts and birds and fish combined with the human form are images of transformation – creatures that can move between the elements, or partake of both human and animal – they’re types of the transformation of consciousness, or even spirit. That’s why so many of the earliest shaman priests and priestesses would wear animal masks or capes of bird feathers and the like.

Lilith has this dark association with sex, dangerous sex. But there’s a confusion about it. Sex for non-reproductive purpose can stimulate everything from alchemy to art, but from early on, certain processes of nature and the gifts of the physical realm were disowned by emerging orthodoxies.

Crowley, Parsons, even Grant, were the first in recent times to formulate an idea of Babalon wherein sex plays a great role. But why should women need ‘permission’ or pointers? Of course, a

great big wall of prohibition had been *erected* between women and women being in touch with their sexuality. Yet Woman has been Mistress of Eros since the beginning. Let me give you a few examples, and how they've been distorted or written out of history altogether . . .

But first, the Goddess who comes close to a true Babalon embodiment, although we'd have to adapt Her to our time and culture:



Inanna, Queen of Night

This statue dates from about 1,800 – 1,750 BC. It's from Southern Iraq, and it presents a winged female figure, with bird's

claws, standing on two lions and flanked by two owls. She's upstairs in the British Museum, if you want to have a look. She's been associated with the Goddess Inanna, Ishtar and Astarte, and even Lilith, although Lilith's status was never that of a *Goddess*; the headdress and the rod-and-ring symbols the statue holds unambiguously indicate her status as a Goddess. She's named 'Queen of the Night.' You cannot see it now but originally this image would have been coloured red. Traces of red pigment were found on the body and the feathers of her wings, and the owl's feathers were coloured red too, alternating with black and white. The pubic triangle and the areas round the nipples appear accentuated with red pigment also, which has been identified as red ochre.



This representation of the Red Goddess is the true origin of the designation ‘Scarlet Woman.’ But of course, the term ‘Scarlet Woman’ has been used in various ways. As a prototype of active female power, the range of Inanna as Scarlet Woman is unique. There were poems written about her, and the love poems are some of the most sensuous, luscious ever written. There’s a combination of authority and emotional intelligence, unparalleled among the other Sumerian deities. One of her poets called Her “Lady of largest heart.” Dating from the late third millennium BCE, the High Priestess Enheduanna expanded the character of Inanna:

INANNA LOVE SONG

Dumuzi – (her lover)

waited expectantly.

Inanna opened the door for him.

Inside the house she shone before him.

Like the light of the moon.

Dumuzi looked at her joyously.

He pressed his neck close against hers.

He kissed her.

Inanna spoke:

“What I tell you

Let the singer weave into song.

What I tell you,

Let it flow from ear to mouth,

Let it pass from old to young:

My vulva, the horn,

The Boat of Heaven,

Is full of eagerness like the young moon.

My untilled land lies fallow.

As for me, Inanna,

Who will plow my vulva?

Who will plow my high field?

Who will plow my wet ground?

As for me, the young woman,

Who will plow my vulva?

Who will station the ox there?

Who will plow my vulva?

Dumuzi replied:

“Great Lady, the king will plow your vulva?

I, Dumuzi the King, will plow your vulva.”

Inanna:

“Then plow my vulva, man of my heart!

Plow my vulva!”

At the king’s lap stood the rising cedar.

Plants grew high by their side.

Grains grew high by their side.

Gardens flourished luxuriantly.”

As you can hear, there’s no anxiety or sense of transgression here; sexual love is also experienced as joyous fertility, the abundance of the harvest, the bringing forth of ‘the fruits of the Earth’ and there is very frank talk by Inanna of Her vulva, a *Shakti* awareness of Her sexuality.



Inanna is also a warrior. She has the Heart of a lioness and fighting is her play. She is the Heart of the Battle, the arm of the warriors. In one hymn, She is described as “all-devouring in power, attacking like the on-coming storm – She has an awful face and an ‘angry heart.’” Her companion-animal is the lion – sometimes She’s standing on a lion, and seven of them pull Her chariot; though sometimes, on ancient seals, She is accompanied by a scorpion. There is a sense of Balance, of Maat, in this conception of the Divine Feminine. And there is a third dimension: a Passion, in the original sense:

The Descent of Inanna

The Goddess, it begins, “opens her ear to the Great Below” – She abandons Her temples in the seven cities of Her worship, abandons all of the glories of heaven and earth, and prepares to make a journey down into Hell. When asked at the Gate of the Underworld by Neti, the chief gatekeeper why She has made the Descent, Inanna says She wants to speak to Her older sister, Ereshkigal, and witness the funeral rites of Ereshkigal’s husband, Gugalanna. Neti is still uncertain and tells Inanna to wait, while he delivers Her message to his Queen.

Neti tells his Queen Ereshkigal that Inanna – in all Her glory – is waiting at the Gate, and it enrages Ereshkigal. Bolt the seven gates, She says, but leave them open just wide enough for Inanna to enter. Inanna passes through, and is told to remove Her lovely garments and pieces of jewellery, one by one. “Let my sister the Holy Priestess bow low”, Ereshkigal tells Neti. In undressing Herself, Inanna divests her ‘Self’, extracting nothing less than Her soul.

When She is stripped completely naked, Inanna enters the throne room, and Ereshkigal rises from Her throne. The Annuna, the judges of the underworld, surround Inanna and pass judgment against her. Ereshkigal fastens on Inanna the eyes of death, speaks

against Her the word of wrath, utters against Her the cry of guilt, and strikes her. Inanna is turned into a corpse, a piece of rotting meat, and hung from a hook on the wall. When, after three days and three nights, Inanna still hasn't returned home, a rescue operation is set in motion, though it is not without its ups and downs. And the story ends, incredibly, with praises being sung to "Holy Ereshkigal."

If you consider that this story is from between 3,500 and 1,900 BCE – long before the Christian Gospels, in which Christ is crucified, and then lies in his dark grave for three days and three nights, before being Resurrected – the Myth of Inanna clearly sets a precedent, *long* before the Church will claim it as a unique event. And the theme of the heroine, descending into the Underworld, to suffer, to be stripped bare, to die, before being reborn, is the primal Shamanic crisis that has been emulated time and time again. In the end, Inanna even honours Ereshkigal, because She understands She and Her older sister in a way complement each other: they are the Dark and Light of Life. While Inanna's corpse hangs like rotting meat on a hook, Ereshkigal is groaning, as if in the pangs of Birth.



When you mention Babalon, it's always easier to talk about the 'harlot' part, the *transgressive* part, the part that is rebelling against 2,000 years of patriarchy and the Church, easier to talk about the 'woman-as-sexual-powerhouse' part than it is about the *sacred* part. But they cannot be so easily separated. We're all familiar with the 'Sacred Whore' concept. The Church has always outlawed sexuality, except within marriage, although for most people that no longer inspires fear and is a seriously outmoded concept. Parsons, who died in 1952, already said he thought "sex and magick would set the world free." And then the Sixties and Seventies happened: contraception, even abortion you might say,

aided women's sexual liberation – though of course, these new freedoms also bring new responsibilities.

Some women have really run with it, they particularly revel in the transgressive part, laying great emphasis on the Sacred Whore part of Babalon. An example: Anton LaVey, he of the Church of Satan, with his very own version of “Do what thou wilt”, had a daughter, Zeena. With her husband, Nickolas Schreck (she still bears his name so I presume they're still married), she wrote a book called *Demons of the Flesh*. As they co-authored the book we can't know who wrote what, exactly, but in it they have this to say about Sacred Prostitution, though the jury is still seems to be out as to whether it was an actual practice or not:

“The High Priestess of the Ishtarita would climb the Ziggurat as the incarnation of the Goddess; an altar-bed ‘the bed of Kingship and Queenship’ awaited her in a specially appointed chamber. There she took the sovereign into the liminal realm of what has been described as ‘the holy loins’ or ‘her wondrous vulva’, magically bestowing the power of the Queen of Heaven upon the King of Earth in a *Hieros Gamos*, a Sacred Wedding.”

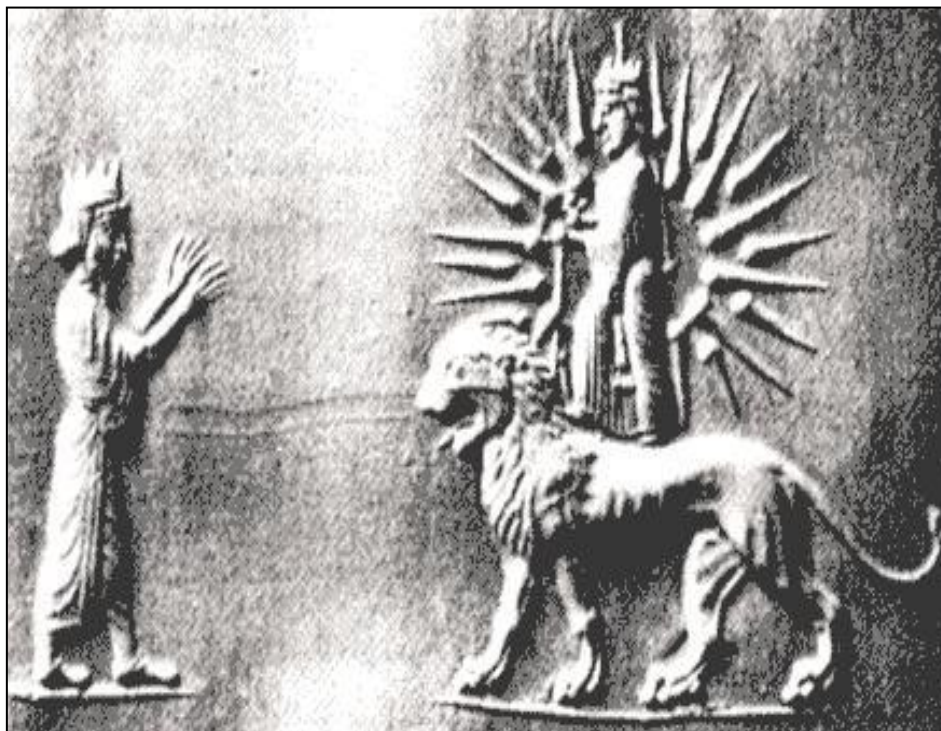
It is wholly believable the priestess – or even *priestesses* – of the Temple would have performed these sacred rites at other appropriate times, but:

“The transcendent function of sexuality as a medium of divine communication occurring within the timeless locus of the temple, rather than as an alleviation of temporally bound physiological tensions, is the lost secret of sacred prostitution.” – Zeena & Nickolas Schreck, *Demons of the Flesh*.

Sometimes context has something to do with how someone’s ideas came about, and how they are shaped: on May 23rd, 1967, Zeena’s father performed a highly publicized ‘Satanic Baptism’ on his three-year-old daughter, Zeena Galatea. The ceremony was then re-enacted and recorded for *The Satanic Mass* LP, and gained a lot of publicity, as you can imagine. Zeena became pregnant when she was thirteen. Who the father was has never been revealed. She has since decidedly distanced herself from her family and her former existence in the Church of Satan, even going so far as to publicly announce a ritual of formal separation from her “un-father” and her birth family. She was with the Temple of Set for a while, though now she states her religion is Tantric Buddhism.

Zeena certainly learned some of Babalon’s ways the hard way. She would make her own study of Inanna and Ishtar, also Sekhmet, whether she called it Babalon or not. She wrote: “She

has no Mother, no Husband, no children ... She is the place where not all energies have been tamed or ordered.”



Goddesses such as Inanna, Ishtar, Astarte, and others, later became tarred with the brush of ‘devil-worship.’ But there were already flesh-and-blood women in the deep past who had unquestionably tapped into the Babalon Current. These women were almost certainly priestesses, an important aspect of their lives, which has conveniently been crossed out or passed over. They were both in touch with and in charge of their sexuality.

Helen of Tyre: She had been a slave and a courtesan. Simon Magus (a Samaritan sorcerer, born in 15 AD), whose companion she was, had bought her from slave-traders so he could set her free.

Often, when you want to learn about something or someone, read their detractors and opponents. Some of the best accounts of so-called heretics and Witch Trials are written by their persecutors. They often have a vested interest in getting as much detailed information about their victims as they can get. Sometimes, you have to read between the lines.

What we know of Helen is that she had been trained as a priestess of the Near-Eastern fertility cults at the same time that things were shifting in the Judeo-Christian world. Simon wanted to learn from her. She had initiated him into the goddess current she was a part of, but suddenly such practices and beliefs were condemned almost overnight by Roman decree. Helen's worship became illegal, and Helen herself thought of as little better than a whore. And the Church began to spread evil rumours about them both...

You might say that Simon and Helen were the first coherent figures of 'the Black Magician and his Consort' pairing in the West. Their followers cast out demons, handled snakes, lay on hands for healing, and performed all sorts of magical rituals. The burgeoning Church viewed them as competition and began to spread evil rumours about them.

Mary Magdalen, who became the companion of the adult Jesus, may well have been a contemporary of Helen of Tyre. Precise

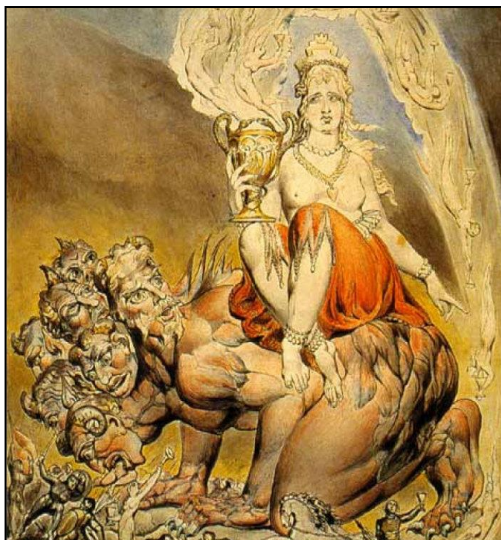
dates are hard to come by for that time, but the Magdalen too had been trained as a priestess from girlhood. She was unusual in being financially independent, and the surname suggests she came from a good family of rank. She might have been known as a sacred holy woman and initiatrix. But these kinds of terms and occupations became anathema once the early Church got going.

Well, long before Helen and the Magdalen, there was Asenath. The book of *Genesis* tells the story of Joseph and his many-coloured coat, who was sold into slavery in Egypt, but about Asenath it only writes that she was “given in marriage” to Joseph and says nothing more about her. There is however an apocryphal story, in which Asenath is a virgin who rejects several suitors in favour of Joseph, but he will not have a pagan for a wife. She locks herself in a tower and rejects her idolatry in favour of Joseph’s God, Yahweh. She is visited by an angel who accepts her conversion. A ritual involving a honeycomb follows. Bees cover her, and sting her lips to remove the false prayers to the pagan gods of her past. Joseph now consents to marry her.

It’s this last part, about the bees and the honey, that’s significant here. In reality, as well as being daughter of the priest, Potiphar, Asenath was a priestess in her own right, and there was no question of her rejecting her ‘pagan faith.’ Her name refers to her

role as handmaiden of the Goddess Neith, an aboriginal warrior Goddess of earliest Egypt, whose totems were the cow, the crocodile and the bee, an interesting combination! She was also an archer, and said to be the Eye of the Sun God, Ra, like Bastet and Sekhmet later on.

The writer(s) of *Genesis* and the apocryphal story must have picked up the details somewhere about the honey and the bees and completely misunderstood and misinterpreted them. The beehive was an early female symbol – just think of those primal mother-goddesses, with their beehive heads. It was also a symbol for the womb and the vulva. Honey, as well as purification, also had a sexual significance. The honey produced in the hive by the action of the bees is a dual symbol for the semen and the nectar of the female, and of course as a liquid gold it is the conjoined riches and pleasure, the sweetness as it were, of sexual fulfilment. The ‘ritual’ that is mentioned, involving a honey-comb, almost certainly was a kind of initiation, preparing Asenath not just for her worldly marriage, but also for the union she and Joseph would perform as priest and priestess. Being a priestess, sex magic and knowledge of the erotic arts and magical practice, even being a warrior, were once known to women – granted, not to *all* women, because there has always been a selection and training process. These realities had become lost to us for a very long time...



We see Babalon ride upon her Beast. But what *is* this Beast? We're definitely not talking about Aleister Crowley, who took it very personally, of course: he WAS 'The Beast.' He also wrote: "every man and every woman is a star," which some people take to extraordinary lengths.



The suggestion is that there's a wild, unrestrained side of female sexual power that is a divine force in itself. Some women have even obligingly responded to a call to represent the Beast

themselves! Again, this should *not* be confused with Crowley's The Beast 666. Crowley as Beast was a Solar-Phallic force.



Crowley's idea definitely feeds into people's sense of themselves these days: in truth it is about our *True Will*, our *True Centre*, which he or she must discover and express – and this includes the woman who would be a Priestess of Babalon.

Kenneth Grant has written in *The Magical Revival* that Crowley's notion of the centrality of the True Will “forms the basis of the new and scientific attitude to mystical consciousness that dominates the scene today.” But what *kind* of scientific attitude? ‘Science’ translated means discipline, knowledge, skill, art and learning, qualities markedly missing in most of the occult scene of today.

Crowley only really had a very basic knowledge of Tantra and a concept like Kundalini. But he knew how to tap into certain reservoirs of energy:

“I am the Secret Serpent coiled about to spring: in my coiling there is joy. If I lift up my head, I and my Nuit are one. If I droop down mine head, and shoot forth venom, then is rapture of the Earth, and I and the Earth are one. There is great danger in me; for who doth not understand these runes shall make a great miss”

As he wrote with typical hyperbole in *The Book of the Law*, putting himself in the place of the Serpent. Crowley used drugs, alcohol and sex and Words of Power to access certain energies and areas of experience, and many – not just occultists – have followed him there (certainly where the first three are concerned!) But the Hindu religion has known about Kundalini, its power and its perils, for much longer than here in the West.

[It is through the work of people like John George Woodroffe (1865–1936), also known by his pseudonym *Arthur Avalon*, a British Orientalist, that the West became aware and then deeply and widely interested in Hindu philosophy and Yogic practices.]

Kundalini is mentioned in the Upanishads from the 10th century BCE onwards. There's a great verse:

Kundalini

The Divine Power

Kundalini shines like the stem of a young lotus,

Like a snake, coiled round upon itself

She holds her tail in her mouth

And lies resting, half asleep

At the base of the body

Much has been written about the Kundalini energy, the Kundalini Serpent. On the World Wide Web, in countless books and teachings, you can hear and read about it. Here in Glastonbury you can take courses, I'm sure. Many practitioners of Tantra have known how to awaken the Kundalini energy and work with it, without drugs or alcohol. The Kundalini Serpent can rise through rigorous discipline and practice, but it can also awaken spontaneously.

Some Western women in the Middle Ages for instance, when they had ecstatic and trance-like experiences, interpreted them within a Christian context. They sometimes had a tremendous job

trying to modify their visions so they could be accepted or even just heard within the prevailing religious paradigm, staying one step ahead of the Inquisition. It must have been terrifying at times, when the visions did not quite ‘fit.’ Most would have kept their experiences quiet.

Sexual energy is often, but not exclusively part of it. The Serpent stands for both medicine and poison – kill or cure as needed. Its action is ‘the Heart Girt with the Serpent.’ The discernment for this must be cultivated, refined, honed. Kundalini is not something that’s constructed; it’s the very Life force itself.



Christianity, with typical lack of intuition and ignorance about how we are related to the Earth and to our bodies, turned the Great Serpent into a *Dragon*, a Dragon who has to be defeated and vanquished. The idea that the Dragon has to be *slain* is a terrible misunderstanding – we are here right on top of the Michael ley-line, and in Christian folklore, deriving from both

scriptural and Apocryphal sources, Michael the Archangel is said to defeat the Dragon:

“And there was war in heaven, Michael and his angels waging war with the dragon. The dragon and his angels waged war, and they were not strong enough, and there was no longer a place found for them in heaven” – *Revelation 12:7*.

But in fact the image is supposed to represent *working* with the Dragon, taming and directing its formidable energies, never to destroy it.

Dragons have become a staple of certain kinds of movies such as *Avatar*:



In the film the dragons are fantastic, multi-coloured beasts capable of incredible speed and agility, giving their riders a dizzy, exhilarating trip every time they take off. You never used to see that. They're also dangerous and you have to tame them, you need great skill. OK, they're not *real*, but I don't think that's

altogether true – their energy feels *true*. It reminds you of great flying dreams, and Union with the Beloved. It's also the true awareness and knowledge of the body, the first and last vessel we have to work with: our instrument, laboratory, and teacher.

The energy of the Dragon closest to the Earth is more akin to the magma that erupts and becomes lava when a volcano explodes, or a geyser gushes. It's the heat of the Earth's very circulation. Another name for the Kundalini Serpent is *Fire-Snake*...

Certain animals in mythology give expression to heat and fire, too. Egyptian Bastet is the warm nurturing Sun that makes the crops grow, but Sekhmet is the Fire of the desert – “Sekhem of the Red Lands” the Egyptians used to call Her, which can also equate to sexual heat. Sekhmet has been compared to Indian Shakti: *Shakti – Sekhem – Sekhmet*. But if these energies are unchecked, or not given a suitable outlet, they can burn you and burn you up.

It has been suggested that the very architecture of our brain preserves the different stages of our evolution (think of the reptilian brain and the *hippocampus*, for instance), and that these terms – the Ophidian, the Kundalini energies, to name two – are referring to an in-built potential, which needs to be cultivated and activated with care, because it can be traumatic.

Many who have captured something of Babalon's Fire, but Her current has never *truly* been earthed. It has always remained a fugitive faith of the few. Many artists and outsiders have been drawn to Her because of the Fire of Creation, the Promethean impulse. Black Moon Publishing recently brought out an anthology, *Women of Babalon*, in which women from different backgrounds express how they see and experience the Babalon Current, expressing a diverse range of viewpoints and practices.

Babalon took refuge in the shadowed realm of Saturn when She was cast from men's hearts. As soon as he denied Nature and his debt to the source of his birth and power, She became monstrous to his sight, and took off and hid in the Outer Darkness. Saturn is the outermost limit of our Solar-System. It's time for Her orbit to come full circle. The Great Mother of the Night of Time – BINAH – must be restored to Her love and re-united.

Babalon has been to the furthest point of Her orbit, and the depths of the Earth. Soon it will be time for Her to return and walk once more in the Light of Day.

She very much awaits a fuller manifestation.

Emma Doeve, April 2016.