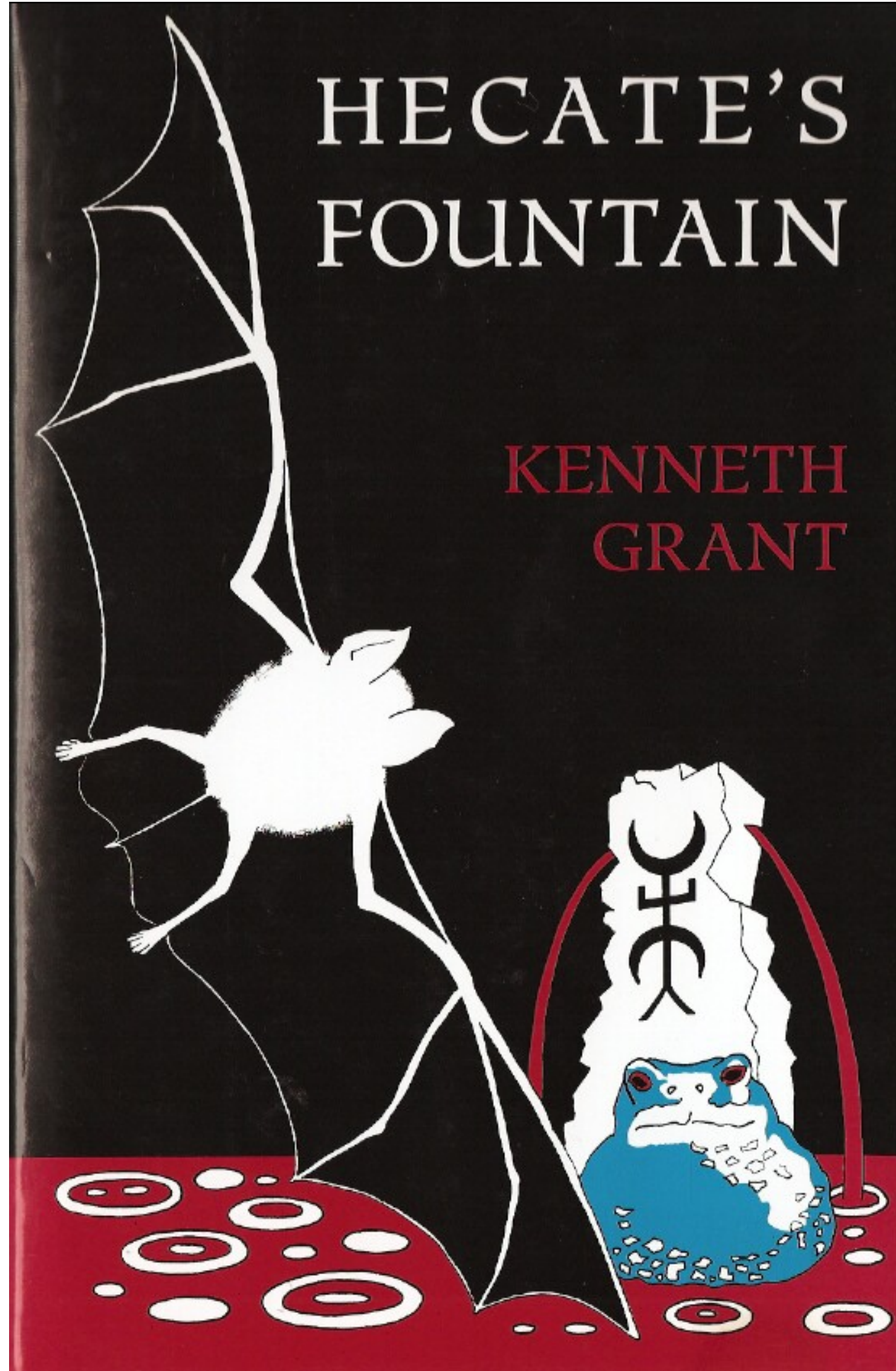


HECATE'S FOUNTAIN

KENNETH
GRANT



HECATE'S FOUNTAIN

Hecate's Fountain is a highly original approach to contemporary Hermetic thought and experimental occultism. During the rituals of New Isis Lodge (1955-1962) it was noted that not all of them achieved the object for which they were performed. The exceptions had curious and often alarming side-effects which the author calls 'tangential tantra'. It was discovered that these anomalies effected a rapprochement with highly charged dimensions existing between the realms of dreaming and dreamless sleep. This catalytic interface Grant calls the *Mauve Zone*. The weird nature of these phenomena suggested parallels with H.P. Lovecraft's Cycle of Myths extrapolated in the fabulous *Necronomicon*, and its affinity with Mauve Zone magick is here meticulously explored. Many years of research then led to an interpretation, in terms of this magick, of Aleister Crowley's *Book of the Law*. Also explored are seemingly related phenomena in the work of another contemporary, Michael Bertiaux, whose independent discoveries show evidence of traffic with alien beings of Intelligence and Power. Crowley saw contact with such entities as "the only chance for mankind to advance as a whole". The Magical Workings of New Isis Lodge have opened the gates to an influx of influences from Outside that will radically alter the direction of experimental occultism.

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

Mr. Kenneth Grant was expelled from Ordo Templi Orientis in 1955 EV by Frater Superior Saturnus (Karl Johannes Germer), the world head of O.T.O. at that time. The cause was Mr. Grant's unilateral creation of his "Nu-Isis Lodge," which violated the limited authority to operate a Camp of O.T.O. given to Mr. Grant by the Frater Superior Saturnus some years before.



At the time of Mr. Grant's expulsion, Ordo Templi Orientis did not find that the "Nu-Isis Lodge" represented the aims, ideals or philosophy of O.T.O. Our position is unchanged today.

O.T.O. believes that Mr. Grant has a fundamental right to publish his opinions and personal researches, and has not sought to oppose his exercise of this inalienable right. However, we feel obliged to inform readers that the magical system described in the present work bears little or no resemblance to the O.T.O. as designed by Frater Superior Baphomet XI° (Aleister Crowley) and his predecessors, which continues to flourish.

Furthermore, Mr. Grant's interpretations of *Liber AL vel Legis*, *The Book of the Law*, are his own.

Love is the law, love under will.

Frater Superior Hymenaeus Beta X° O.T.O.

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In the left side of Hecate is a fountain
of Virtue, which remaineth entirely within
her, not sending forth its virginity.

Chaldaean Oracle

For
ILYARUN

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Foreword



IT would seem that almost all successful magick manifests as a ricochet, a sidekick to group ceremonies, to routine lodge or temple procedures, or to isolated individual magical workings. I call this peculiarity a *tangential tantrum*. Anomalous or otherwise, it does not appear to have been investigated by any previous occultist writing on the subject. It is probable that if the mechanism of the phenomenon could be surprised, magick would become at the last that which its exponents have claimed for it from the first, i.e., that it is a science rather than an art. Experience, however, persuades me that such a surprise lies beyond the realm of measurement, in which case the kind of occult occurrences herein described will continue to remain unpredictable. And perhaps it is just as well!

Between the years 1955-1962, I was involved with an occult Order known as New Isis Lodge. It functioned as a branch of the *Ordo Templi Orientis* (O.T.O.), with headquarters in London. I founded the Lodge to channel transmissions from transplutonic sources,¹ and during the seven years of its activities it transformed the O.T.O. into the highly specialised vehicle of magical energy which Aleister Crowley had envisaged for it as long ago as 1945.

It was my original intention to include here the Lodge rituals themselves, but as this necessarily would have involved

¹ The body of these transmissions forms the basis of the Typhonian Trilogies (see Bibliography). During the course of obtaining them, all sorts of rationally inexplicable phenomena were experienced by lodge members. Some of these experiences are here presented.

technicalities and repetitions, and as this book does not purport to be a manual of ritual magick, the intention has been abandoned. Instead, certain forms of *tangential tantra* sparked off by particular rites have been extracted from the Annals of the Lodge and edited, where necessary, to preserve textual continuity.

Above and beyond this, the book endeavours to follow the workings of these phenomena in dimensions that scientists are only just beginning to explore. These dimensions, which may be considered as existing outside or between the two states of dreaming and waking, I have called the Mauve Zone. It includes and excludes both states simultaneously. The designation comports occult overtones needing no explanation to those acquainted with the function of Daäth as the Gate of Ingress and of Egress to the other side of the Tree of Life.² To those not so acquainted, the Mauve Zone may be said to have a mythical analogue in the symbol of the *Crimson Desert* of the Arabs, which, according to Lovecraft, was the ancient equivalent of the *Roba el Khaliyeh*, a zone reputedly haunted by evil spirits and monsters of death.

Part I of this book needs no comment. Part II requires some explanation because it is intended to illuminate a specific text - Crowley's *Book of the Law (Liber AL vel Legis)*³ - which I have here interpreted with reference, not to its mundane implications, but to its extraterrestrial provenance. As it is the first time this has been attempted, the reader is requested to exercise patience as the skeleton is gradually stripped of its deceptively human appearance. This will be rewarded when he passes on to Part III, where the hidden processes at work in the fabrication of Part II are more fully revealed.

With the publication of this volume the wheel has come full circle. *The Magical Revival* contained a list in which the names of certain entities mentioned in Crowley's *AL vel Legis* were compared with those appearing in *AL Azif (The Necronomicon)*, which latter, according to Lovecraft, was entirely a product of fantasy. More than a decade ago, in an article appearing in *Man, Myth & Magic*, I suggested a common source for both these

² The subject has been treated extensively in *Nightside of Eden*.

³ Hereinafter referred to as AL.

books. The idea was taken up by various editors and compilers of *grimoires* and no less than four versions of the *Necronomicon* have since been published! It is not therefore surprising that the present book touches again, and further explores, the affinities and identities lurking behind the shadowy masks of these two sphinxes. It also indicates some of the more pertinent researches of Ufologists who suggest - perhaps with more likelihood than they, even, might care to admit - that the entities visualized by Crowley, Lovecraft, Castaneda, Bertiaux, and others, really do exist somewhere and at some time, and that they occasionally put in an appearance here on earth.

I believe there is a perichoresis, an interpenetration.
It is possible, indeed, that we three are now sitting among
desolate rocks, by bitter streams.

... And with what companions?

Arthur Machen

Part One

MAGICK OF THE MAUVE ZONE

knowledge of its recent associations than had we of its ancient ones. She did suggest, however, that we might use it to form the basis of a rite designed to explore its magical history.

The lodgeroom was therefore furnished as far as possible to accord with the period of the relevant Dynasty, and the officiating priestess was an accomplished ritualist. Mira herself was a natural sensitive and had several times demonstrated her peculiar powers.

Attired in appropriate robes she was seated before a magic mirror set at an oblique angle against the mummy casing so that two distinct images of it appeared simultaneously, one above the other. Lutes and pipes lent a lulling atmosphere to the proceedings and it was not long before Mira's eyes assumed a void and distant expression.

It is usual, in such circumstances, for the skryer alone to see images in the magick mirror. On this occasion, however, the officiating priestess, seven acolytes, and a 'visiting' priest from one of Gerald Gardner's covens, saw the fading out of the reflected image and the abrupt introduction of animated entities enacting the following drama in the depths of the glass:

A long object was wheeled by black-cowled figures into a tunnel which seemed to recede to infinity. It resembled a mobile divan, and upon it a woman - dazzlingly white - reclined upon cheetah pelts. Dangling paws and tails identified the latter, but there were additional attributes that were not physical, although they appeared in the reflection as substantially as those that were. They may have been ectoplasmic extrusions of the woman's past *karmas*; they coiled in drifts like interstellar dust mushrooming and snowing down a luminous powder on the tunnel walls where they formed curious deposits. When Mira finally surfaced she described them as "a sort of fantastic fungus". It covered the walls like a green moss imbued with malignant life which swarmed over any surface that presented itself. These were many because Mira's angle of vision continually shifted so that new surfaces were exposed to view. The white woman on the trolley seemed to change colour as a fungoid tentacle reached out from the wall and explored her body. She resembled a bladder of transparent flesh inflated

alternately with vapours of green, scarlet, mauve, and finally with an indigo-tinted fluid. The object of the performance remained obscure. No one could fathom the purpose of such colourful orgasms, for thus they appeared to be, judging by the expression of rapture on the face of the recumbent priestess.

Here a slight digression seems necessary. It is possible that these kalas had been ejaculated by alien entities and transmitted to earth *via* the priestess who, in her magical sleep, was able to conduct the seed from Outside. Having shed their venoms, the tentacles then ejected an impenetrable veil that obscured the vision. The only objects to emerge from the fog were the two original reflections of the mummy-case fragment.

Mira had been plunged into a profound trance and we waited for further manifestations. The visions so far had baffled us. They suggested that she had contacted - through an ancient Egyptian priestess - a stratum infinitely more remote than that pertaining to the Dynasty in which she had lived. It was just possible that Mira had tapped criss-cross lines. There were transplutonic elements in the vision and they seem to have revealed, in a literal fashion, regions from which Lovecraft had received the *Fungi from Yuggoth*.³ It was a vision of a time closer to the life of the mummified priestess than the period which followed it.

The mirror then clouded over as if particles of dust had settled upon the windscreen of Mira's 'spacecraft'. Exquisite patterns of frost-flowers presented themselves in rapid kaleidoscope. It was at first difficult to reconcile an impression of arctic snows with the swart heat and dust associated with old Egypt.

Being interpreted, however, the phenomena symbolized on the one hand the austere virginity of the priestess, and, on the other, the torrid terrain which *karma* had ordained as the scene of her interment. The period was identifiably that of the 13th Dynasty,

³ The fact that Lovecraft's book of this name is a collection of poems bearing no direct relationship to Mira's visions is no argument against such a suggestion. Poems, like visions and ancient hieroglyphics, have to be interpreted by recourse to their plane of origin, not in terms of their final 'earthing'. Interpreted in this light, Mira's visions show unequivocal signs of having sprung from a period vastly anterior to the life of the Egyptian priestess.

under the reign of Queen Sebek-nefer-Ra, one of the greatest exponents of the Draconian Tradition within historic times.

To anticipate events: it had become apparent that the hierarch of the mummy-casing had also been an High Priestess in a Temple of Set endowed by Queen Sebek-nefer-Ra. The temple had survived ravages and depredations by the Osirians, who, for centuries had sought to obliterate all traces of the 'abhorred' Typhonian Cult.

The figure next to appear in the mirror was also recumbent, and in the process of undergoing treatment of a magical kind reminiscent of a vision experienced by Joan Grant, with the difference that the plaque placed over the genitals of the priestess bore the hieroglyphic of a deity unknown to history, perhaps of one of those 'Gods of the Shadow' at which Beatty hints.⁴

Again the series of multiple orgasms, but this time an explanation readily suggested itself. The plaque became brilliantly incandescent as each orgasmic surge suffused its metal with vivid colours. The actual *kalas* could be seen as rainbow haloes tossed off like rings grading through ultra-violet to an indescribable hue invisible to human eyesight. But it was registered by the mirror and transmitted to the lodgeroom where it caused a smarting of the eyes and a curious sensation of weightlessness. One acolyte claimed, after the séance, that she had been physically levitated several inches above the floor.

The scene again changed abruptly and the mirror appeared to be enveloped by flame. A procession of hooded figures emerged from a tunnel. Their robes were black but emblazoned with incandescent sigils that emanated a greenish radiance. The extraordinary part of it was that, as the procession emerged, it rained a greenish vapour into the lodgeroom; the mirror actually emanated a wave of *kalas* which slowly enveloped Mira until she resembled a lichen stone statue. There was no accounting, physically speaking, for these subtle radiations, nor were any traces of them found on lodge furniture. It is therefore difficult to distinguish such visions from the random and irrational content of dreams.

⁴ See *Gate of Dreams*, by Charles Beatty, London, 1972. The relevant passage is quoted in *Cults of the Shadow*, p.135.

If colour ever fell out of space, it fell that evening from the magic mirror into which Mira and other lodge members gazed.

Another object, by no means as old as the mummy-casing but as strongly charged with power, is the chandelier lustre that was used as a blasting-rod by Allan Bennett.⁵ He was also a member of the Golden Dawn and was instrumental in establishing the Buddhist Sangha in the West. He also taught Crowley many oriental techniques of meditation and magick. It is a very ordinary looking lustre, now mounted on an ornate and gilded tripod. Bennett used it as an extension to his magical wand. There is no need for me to describe its power in Bennett's hands because Crowley himself has already done so in his *Confessions*.⁶

An even more potent weapon is the magical dagger used by Crowley in his evocation of Choronzon.⁷ This occurred in the desert near Bou Saada in 1909 where, with Frater Lampada Tradam (Victor Neuburg), Crowley underwent a series of initiations into the aethyrs partially explored two centuries earlier by Dee and Kelley. I am told by psychically active individuals that the dagger has a decidedly sinister aura, and I would not hand it to a psychometrist, blindfold or otherwise.

But the most uncanny magical object in the collection is undoubtedly an original portrait of Lam, an extra-terrestrial entity, which I selected - at Crowley's invitation - from one of his portfolios. The drawing⁸ somehow thrust itself forward and it may be said without exaggeration that Lam chose me rather than *vice-versa*. The portrait was shown in Greenwich Village, New York, around 1919 in an exhibition called "Dead Souls". It was an apt designation because Lam comes straight out of the *Necronomicon*, so to speak. Merely to gaze into the eyes of

⁵ The rod is reproduced in *Outside the Circles of Time*, plate 12.

⁶ Chapter 21.

⁷ *Outside the Circles of Time*, plate 13.

⁸ It was first published by Crowley in *The Blue Equinox* (1919). More recently it has appeared in *The Magical Revival* and *Outside the Circles of Time*. Even more recently, Robert Anton Wilson has published the portrait of Lam in his *Masks of the Illuminati* (1981). He agrees as to Lam's extraterrestrial provenance but he also states that Crowley invoked the entity by the Enochian Keys. There is, however, no substantiation of this claim in any of Crowley's surviving manuscripts or diaries.

this entity is to invite a potent contact. There follows an immediate sensation of lightness, of weightlessness, and then a sensation of falling. One's initial reaction is to resist being sucked into the vortex of an infernal astral funnel. All of which confirms the opinion of those who consider Lam to be something, or some one, not of this earth.

Speaking of extraterrestrials inevitably evokes, if not the Great Old Ones, then Their emissaries or minions. They sometimes mask themselves, like Machen's Jervase Craddock,⁹ in deficient human forms. It was from such a source that I acquired a set of magical 'mannikins'¹⁰ which undeniably facilitate rapport with the Old Ones.

The relics described above are magical engines of occult power. Some of them, like the portrait of Lam, are more even than this for they are also Gateways to other dimensions, other worlds or aethyrs. Around them cults are sometimes formed like the Cult of Lam with which readers of these trilogies are acquainted.¹⁰

Power machines can manifest in quite innocent-seeming objects. In a modern grimoire¹¹ which combines with lucky numbers, gambling, esoteric horse-racing systems, and the more profound aspects of sorcery, the author refers to painted wooden boxes which he calls *Atua*. Emblazoned upon them in appropriate colours are the sigils and seals of the *loa* or spirits to which they are consecrated. I have in my possession several such spirit abodes.

The grimoire says that "in the temples of Lucky Hoodoo and in the homes of those most favoured by the spirits are to be found the painted boxes of the spirits".

One of mine was painted by Zos vel Thanatos¹² whose magical touch was enough to consecrate a box to almost any spirit you could name. The others were embellished by Soror Ilyarun whose magical

⁹ In *The Novel of the Black Seal*.

¹⁰ See, in particular, *Cults of the Shadow*, ch.10, *Outside the Circles of Time*, ch.12, and the Magazine *Mezla*, N°s 12, 13.

¹¹ *Lucky Hoodoo - A short course in voodoo power secrets*, by Docteur Bacalou Baca (Michael Bertiaux), published in Chicago by the Absolute Science Institute, 1977.

¹² The magical motto of Austin Osman Spare.

drawings and paintings are as well known as Spare's. The incident here related concerns one of the boxes painted by Ilyarun.

At the period in question¹³ the box contained four of the small wooden figurines dedicated to the elemental minions of the Great Old Ones - one for Fire, one for Water, the other two for Air and Earth respectively. The manikins were nourished periodically by the sacred dream mentioned in the grimoire, and being regularly replenished they were very highly charged with magical mana, and excessively active at astral levels. They slept in their *atua* as the mummied dead sleep in their silent sarcophagi embellished within and without with appropriate hieroglyphics.

One of the manikins had been dedicated to a Space Double¹⁴ in the Cult of Hastur, Lord of the Air, or, more properly, Lord of the Space Winds. Hastur's abode is deep Outer Space which is represented in the mundane sphere by the element air, and, when close to earth, as a rushing wind.

One evening, during the third year of the esoteric activities of New Isis Lodge, this manikin - which had been mislaid for several weeks - reappeared in an unexpected manner.

Members of the lodge were performing a rite of the Full Moon which involved the use of the *chandrakalas*.¹⁵ They had been successfully evoked and were manifesting to the rhythm and vibration of various woodwind instruments, mainly pipes. The Goddess on this occasion was represented by an Asiatic High Priestess named Lî who was almost totally ignorant of English although her body responded perfectly to the language of the pipes. She was languid, lotus-eyed, and of the colour of amber-dusted ivory. One of her two assistants in the ritual was Clanda whose name will be familiar to readers who remember the Water-Witch episode.¹⁶ Her occult affinity with water made Clanda an

¹³ Around 1958

¹⁴ Every magically charged idea projected by the mind in the terrestrial dimension (waking state) has a double in space which is refracted into infinite dimensions.

¹⁵ Lunar essences or 'medicines'.

¹⁶ See *Man, Myth & Magic*, N° 65; *Images & Oracles of Austin Osman Spare*, by Kenneth Grant; *Encyclopedia of Witchcraft & Demonology*, by Hans Holzer; *The Magical World of Aleister Crowley*, by Francis King; *The Runes*, by Michael Howard.

unfortunate choice, as the evening's proceedings were to prove. She lost consciousness at the climax of the rite, fell against the carved metal dais whereon Lî was enthroned, and struck her head against the *bas-reliefs*, fantastic monsters of the deep more appropriate to Cthulhu's Cult than to Hastur's. However, these considerations were then not at issue and had no specific bearing on events which were purely routine procedures - until Clanda hit the dais.

A trickle of blood from her earlobe - lacerated by the protruding tail of a sea monster - led to my finding the missing manikin which had evidently fallen from its *atua* and rolled behind the dais. I was about to retrieve it when Lî surfaced from a swoon-like state of immobility. She implored me not to return the manikin to its box. She had no English, as I have said, but her gestures were eloquent of imperious command. I instinctively obeyed.

By this time the moon had passed its plenitude and the object of the rite, which entailed the bottling of *kalas*, had been accomplished. Lî approached the altar and removed the box taking care not to open the sliding lid. I could not understand the reason for her manoeuvres but deferred to them because she had been, until recently, in a powerfully oracular mood and had exhibited very fully and very perfectly the final phase of the lunar rite. But it was not until Clanda 'came around' that I knew something was seriously amiss, and that an undeniably potent force was building up in the lodgeroom.

After most of the celebrants had left the premises, and I still could hear, faintly, a few interchanges of farewells floating up from the landing two floors below, I braced myself for a possibly fierce manifestation of post-ritual 'nerves' which I had expected to sweep through the exhausted priestesses.

What actually occurred involved an onslaught so concentrated in its fury that, had it run its course unchecked, it would undoubtedly have wrecked the building and, possibly, the entire neighbourhood for miles around. It issued from that most innocuous object - the painted box.

Five of us, in all, witnessed the ensuing manifestation. The box lay unattended on the dais where Lî had placed it. She had

succumbed to sleep after her exertions, and someone who had returned unnoticed from the landing below quite unwittingly slid back the lid - and all hell broke loose.

First, a slight breeze pervaded the lodgeroom. It mounted to a strong draught and scattered some papers spread upon a table in a corner of the room. Then without further warning an incredible gale arose and swung the heavy curtains on their brass rings and soon achieved the momentum of a hurricane. It became virtually impossible to breathe, and panic terror fused itself with the raging air-stream. The central lantern, suspended by a massive chain above the altar threatened to crash against the ceiling as it heaved in the storm. Glancing through the one tiny window high in the northern wall I noticed that not a single leaf stirred in the garden outside; the night was utterly calm. Within, the lashing wind sucked into its funnel all objects that lay in its path. Clanda, hysterical, was literally blown to the dais. She had the presence of mind, however, to grab the box, return to its confines the magical manikin, and force back the lid. Only the demon will of the woman, bastioned no doubt by the energies evoked by the rite, enabled her to shut the box. Immediately - perfect stillness, and a silence that seemed terrifyingly *artificial*.

Judging from the general tone of letters I receive from omniscient occultists the world over, I imagine I shall be informed that this is all easily explicable. So I will warn the unwary (if there be any!) that there is a sequel to this incident. Clanda, as has been recorded elsewhere,¹⁷ died at sea, claimed perhaps by the Deep Ones. Some months after the episode here described, Lî fell from the air when a plane carrying her over central Asia crashed against mountains. Was she also claimed by the elemental minions?

But it was the following incident that caused members to begin referring to such episodes as the 'Annals of the Black Lodge'. This incident too originated as a side-kick or tangential tantrum of routine ritual.

Members of New Isis Lodge met every seventh Friday, and part of the preamble consisted of an exchange of experiences in various fields of magical, mystical and spiritual culture. We had

¹⁷ See the article 'Water - Witch', *Man, Myth & Magic*, No 65.

as a guest of honour on this particular occasion a quite remarkable individual known only to the few in the more reserved of occult circles. He was one of those rare souls who had devoted the major part of his life to the study of alchemy.

This man had introduced me some years earlier to a South Indian Tantrik deeply versed in the art of *Srividya*.¹⁸ One of the candidates for the Alchemist's Kaula Circle was the Water-Witch, Clanda. Her glammers had deflected even him, to such an extent that his original oath of *brahmacharya*,¹⁹ taken in the presence of his *guru* several years previously, appeared to be in jeopardy. He therefore asked me to act as a 'lightning-conductor', to bear the brunt of possible short-circuitings.

The lodgeroom had been rigged in an extensive underground network of apartments which formed the basement of a deceptively small shop in one of the sidestreets off a main West End thoroughfare. The Alchemist, who was also the shop's proprietor, was an initiate of the *Gômaya Diksha*²⁰ which had rendered him eligible for his impending initiation into the inner circle of the *Kaula Chakra*, an advanced degree involving the practice of *lambika yoga*.²¹ Clanda, with her hypersex-centred personality had - through participation in various magical workings - a fairly shrewd idea of the occult advantages inherent in such an initiation. It is unnecessary to enlarge upon this aspect of the episode beyond mentioning the fact that the Alchemist no doubt represented a pawn in one of her schemes.

The lodgeroom was prepared for the performance of a type of lycanthropic and necromantic sorcery associated with two specific tunnels of Set.²² Imagine, therefore, a miniature though more complex version of the Dashwood caves with - in lieu of the various grottoes provided for sensual dalliance - a series of shell-shaped cells, like petrified vortices, designed with the sole

¹⁸ The science of the kalas; the oriental equivalent of alchemy.

¹⁹ In this context, actual sexual abstinence, mental and physical.

²⁰ A highly secret initiation into the mysteries of the lunar *kalas* of the dark fortnight. It has certain affinities with the XI° O.T.O. as understood in the Typhonian Tradition.

²¹ A form of yoga involving the imbibition of the *kalas*.

²² See *Nightside of Eden*, pp204 - 206.

purpose of attracting into their convolutions the occult energies of Yuggoth, and of focusing them through the *kalas* of Nu Isis, represented by a gigantic vesica-shaped prism. The décor was weird in the extreme, the illuminations cunningly arranged to impart a sinister and shifting play of light and shade combined with audible images suggestive of rushing waters and whistling astral winds; an altogether eerie atmosphere created by a few deft touches of supreme artistry.²³ The place was the epitome of twilight and of those equivocal states of consciousness peculiar to the werewolf, the vampire, and the ghoul, whose subtle presences were suggested by various ingenious devices. In this illusive atmosphere Clanda appeared as a squameous teratoma swimming in an arid sea of blood-streaked etheric substances pullulating with the unwholesome currents of the qliphoth.

The Alchemist, recumbent on a slab of stone adorned with emblems of the Great Old Ones had assumed the 'death posture'²⁴ and awaited the kiss of the Goddess, whom he had evoked by the peculiar mode of his 'death';²⁵ he had petitioned Her to appear to him and to confer upon him in his magical sleep the supreme *siddhis*.²⁶

Thus far the rite, and the various celebrants were adequately fulfilling their respective rôles. But things did not proceed so smoothly. Clanda had unconsciously harboured in her aura the remnants of rapport with questionable entities engendered by her past association with a Witch Cult.²⁷ The connection was now reactivated and it caused a sudden violent conflict in her psyche. I felt the shock of it but I was totally unprepared for the eruption of black energy that accompanied its awakening.

Emerging from the trance into which the rite had thrown her, Clanda shrieked, rushed raving about the premises and grabbed a dagger which lay in a part of the building not then in

²³ That of Zos vel Thanatos (A.O.Spare), who had designed the backdrop and other ritual equipment of New Isis Lodge.

²⁴ See *Images & Oracles of Austin Osman Spare*, and *The Magical Revival*, ch. 12.

²⁵ He had previously performed a necrophilic rite and identified himself with the corpse, interpreting this act as morally compatible with his vow of chastity!

²⁶ Magical powers.

²⁷ This had been established by Gerald Gardner, a one time member of the O.T.O.

use. Her action may have resulted merely in a temporary disruption of the rite, but the weapon in question happened to be the magical weapon used by Aleister Crowley in his evocation, years earlier, of Choronzon, whom Crowley once described as "the first and deadliest of all the powers of evil".²⁸ Alive to the danger of the situation I made to seize the weapon, noticing as I did so that the Alchemist was clutching his breast and writhing on the slab as if suffering the pangs of an excruciating immolation. Clanda tripped and fell as the dagger - now unsheathed - clattered on to the slab. The Alchemist later told me that he had at that moment seen a hooded shape hovering over him, about to inject into his heart the venom that flowed from its eyes in a jet of mauve.

This was my first introduction to the Necromancies in Mauve that were to recur persistently throughout the history of New Isis Lodge. Mauve is one of the colours ascribed to the 'false' sephira, Daäth. Its outpouring as a *kala*, in a rite having overtones of necrophily, was to prove significant for it enabled me, at a later period, to penetrate the Lovecraftian Gnosis with special reference to the Mysteries of the "abominable Plateau of Lêng". It also gave me insight into the magical function of three major nocturnal phantoms: the werewolf, which transforms the *kalas* of day into those of night;²⁹ the vampire which *drinks* the *kalas*; and the ghoul, which eats the etheric substance of these *kalas* on their way to becoming flesh, thus inhibiting full reification in the light of day. This suggests the triumph of dream, or irrationality, over 'reason' or waking-state consciousness. It was several years, however, before I was able to evolve from these insights the systematized formulae of dream-control schematized in *Nightside of Eden*³⁰ and subsumed to the system of grades in the O.T.O.. For hidden

²⁸ See *The Vision & the Voice* (Crowley, 1909), an account of Crowley's exploration of the occult spaces or aethyrs beyond the known Universe, first mapped out by Dee and Kelley. The dagger featured 'accidentally' in other rituals of New Isis Lodge. See Part III, ch. 5, and elsewhere.

²⁹ Thus comprehending both the bright and the dark fortnights.

³⁰ Pages 204 - 206, in particular, and in several other places throughout the trilogies.

behind these demonic images there lies a supreme power-zone of magical energy. Crowley hinted at it in his writings; Lovecraft shrank from it, appalled.³¹

Like the bat - the supreme totem of this nocturnal current - the system appears upside down to those who are unfamiliar with the modes of protoplasmic reversion peculiar to its Mysteries, for the Mage of the Mauve Necromancies is, in his way, like the Hindu sage; what is day to the common man, is night to the sage, and *vice-versa*.

It is worth noting that in the entire gamut of *kalas* (or colours) listed in *Liber 777*,³² mauve in various shades appears only in connection with paths 17 and 28 of the Sephirotic Tree. The symbolism of these paths is in turn connected with the letter *Zain* and with Aquarius, respectively. These are glyphs of the present aeon or age (Aquarius), and of the Wordless Aeon to which reference has already been made. Note also 17 as 71 in reverse, 71 being the number of LAM, the Silent or Wordless Way.³³ 17 and 28 together make 45, the number of ADM, 'Man',³⁴ whose perfect manifestation is expected to occur between these two aeons. But there is an earlier meaning of ADM which signifies the 'red man' and which applies to the female, being identical with the lunar current manifesting as the menstrual *kalas*.³⁵

³¹ In his letters he denied it; in his tales he exulted in the knowledge of it.

³² See *Magick* (RKP edition) p388, and *Liber 777*, columns XV, XVI, XVII, XVIII.

³³ These matters have been explored in *Outside the Circles of Time* and elsewhere; it is necessary here merely to recall the implications.

³⁴ The species, not the 'first' man.

³⁵ See *Numbers*, XXXI, 35; *Leviticus*, XII,7.

2

The Cult of the Kû

THE priestess Lî was my link with the curious Cult of the Kû which originated in South Eastern Asia. Its interest in the present context lies in the fact that the heart of the cult enshrines a system analogous to the Voodoo *Mystère* of the 256 venoms, or *kalas*, of the Goddess.

In the Kû cult the *kalas* are ostensibly used for acquiring wealth and/or for encompassing vengeance, but they also have deeper and magical uses. The hieroglyph Kû comports many meanings, foremost of which is 'black magic', in contrast to the white variety known as Wû. As an ideograph Kû is at least 3000 years old. It denotes a magical principle generated by licentiousness, a principle that controls the spirits of those who have died a violent death or who have morally degenerated through excessive sensuality. It is in some respects the Chinese equivalent of the *Mystère du Zombeeisme*.¹ Its magical instrument is the basin, bowl or water-vessel, and its zoöomorphic totems are the insect, worm, snake, frog, centipede, etc. As the commentary of *Tso Chuan* has it: "Vessel and worms make *kû*, caused by licentiousness. Those who have died violent deaths are also *kû*".

The basic concept of Kû is preserved in the *Yî King* where it appears as the eighteenth hexagram. The textual comment supplied by Legge and others is generally obscure, but the two elemental trigrams comprising the hexagram are those of earth

¹ See the writings of Michael Bertiaux connected with the Cult of the Black Snake.

and air and therefore in accord with the meaning of Kû as causing a loss of soul or breath.² This accords well with the ancient Chinese texts wherein Kû is identified with malignant atmospheric conditions such as those generated, physically, by swamps and mephitic subterranean regions, or, psychically, by the miasmatic effluvia of charnel conditions. Kû also indicates the presence of evil spirits and the unwholesome auras of artificial entities created by black magic.

What is of special interest here is the fact that according to some extremely ancient texts, the Kû flies about by night and appears "like a meteor". Its luminosity increases and it projects a human-shaped shadow; it is then known as *t'iao-sheng-kû*. The shadow can develop a degree of density that enables it to copulate with women, at which stage it is called *chin-tsan-kû*. It can then go wherever it pleases and it is said to spread calamity throughout the countryside. Popular belief envisaged the Kû as a malignant haunter of the dark who snatched the souls of the dead. Such beliefs gave rise to accounts of calm nights oppressed by heavy clouds³ wherein unrecognizable objects were seen to glitter and streak like meteors over the roof-tops and to fly off into space. Such lights were ascribed to the Kû, and the Kû was apt to devour on its nocturnal forays the brains of children. It also kidnapped human spirits. In the families of sorcerers which were known to 'keep Kû', the women were always debauched by these spirits.

The meteor was identified as the flying Kû or the snake Kû, an oblique reference to the Ophidian Current which ancient initiates knew to have entered earth's atmosphere from Outside. The circle of sorcerers which serves this 'poisonous' spirit⁴ becomes rich. This belief is reminiscent of its Voodoo equivalent in the serpent goddess Ayida Oeddo, of whom it is said "my serpent goddess, when you come it is like the lightning-flash". The spirit of Ayida Oeddo is "a large serpent that appears only when it wants to drink. It then rests its tail on the ground and thrusts its mouth

² The superpositioning of the Earth trigram above that of Air suggests suffocation or choking.

³ Represented by the trigrams Earth over Air.

⁴ The spirit is the vehicle of the ophidian venoms or *kalas*.

into the water. It is said that 'he who finds excrement of this serpent is rich forever'.⁵

From the fact that the women and girls of the family (circle) are said to be debauched by the snake it is evident that the Ophidian Current manifests its venoms through *kalas* of the female. The snake flits nocturnally "like a meteor". When it reaches sparsely inhabited regions it descends and "eats the brains of men". Such cannibalized mortals become zombies; "brains" signify intelligence, which, in turn, is symbolic of the vital principle.

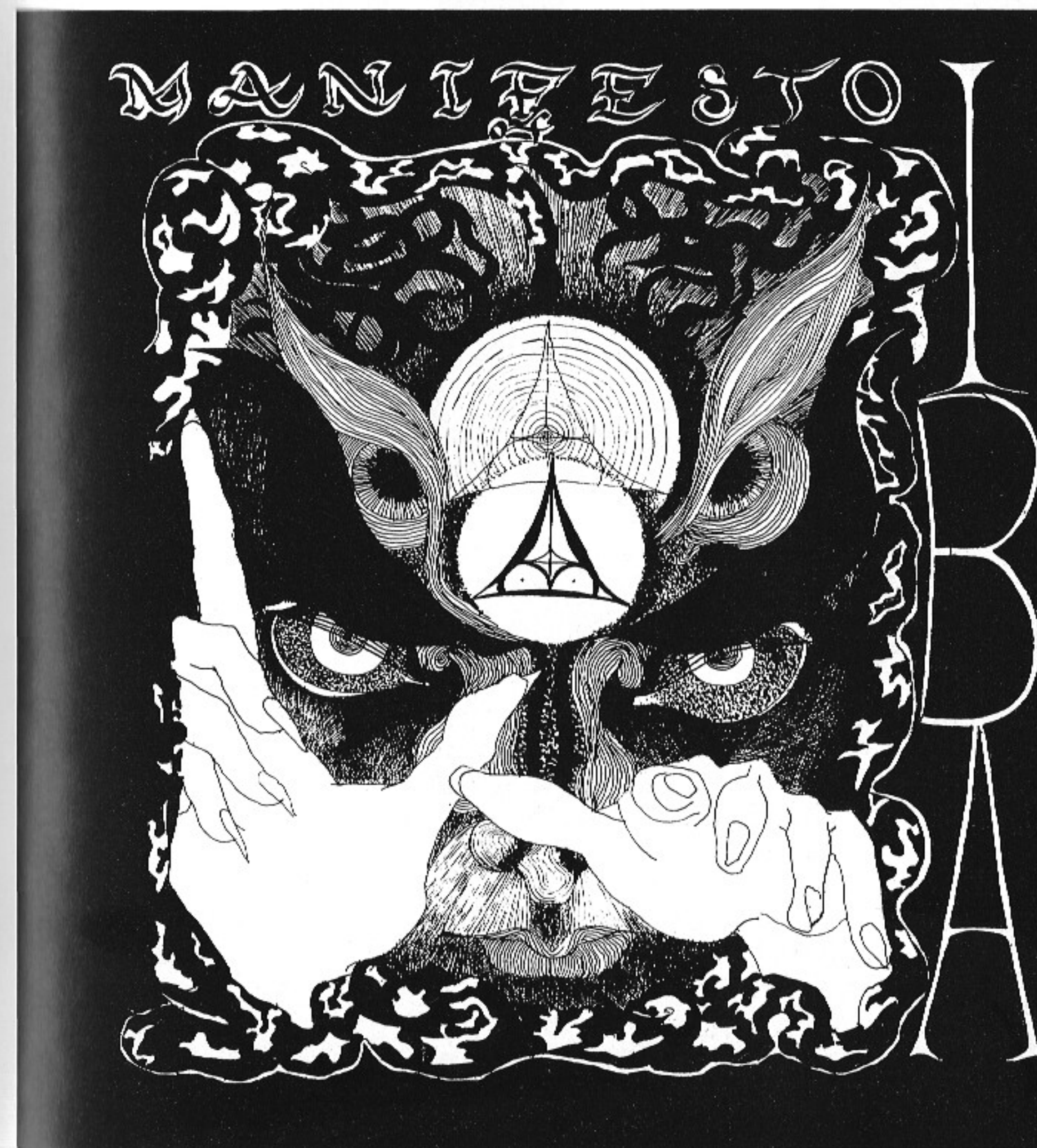
A spirit similar to the *chin-tsan-kû* appears in the form of a toad or frog. Both the batrachian and the ophidian forms are familiar to sorcerers as totems of the Deep Ones and of the Great Old Ones. It is worth noting here that the Kû, like the UFO, seems to avoid populous areas. It lands or earths itself in deserted regions. Another similarity with UFO lore is that the occupants of such crafts sometimes abscond with various parts of the human body.⁶ The ancient Chinese were compelled to embody their observations in a 'magical' context for want of terms to describe phenomena of extraterrestrial origin. The insistence on insect symbolism is highly significant in view of the humming sound believed to herald the proximity or advent of the Old Ones.⁷

There is yet another type of Kû. It was fabled to excrete gold and silver and to dart about nocturnally, like lightning. "A great noise causes it to fall". UFOs also are said to fall in a great rush of sound. Furthermore, "it may be a snake, toad, or any kind of insect or reptile". It is kept by its votaries in a secret room, *and is fed by the women*. However, it is formed of pure Yin which is a figurative manner of saying that it is a vampire Kû which lives on menstrual blood. It is also said in this connection that the Kû which devours men will excrete gold, while that which devours women will excrete silver. The key to this saying is to be sought in the symbolism of Chinese alchemy and interpreted in the light of the Ophidian Gnosis. It

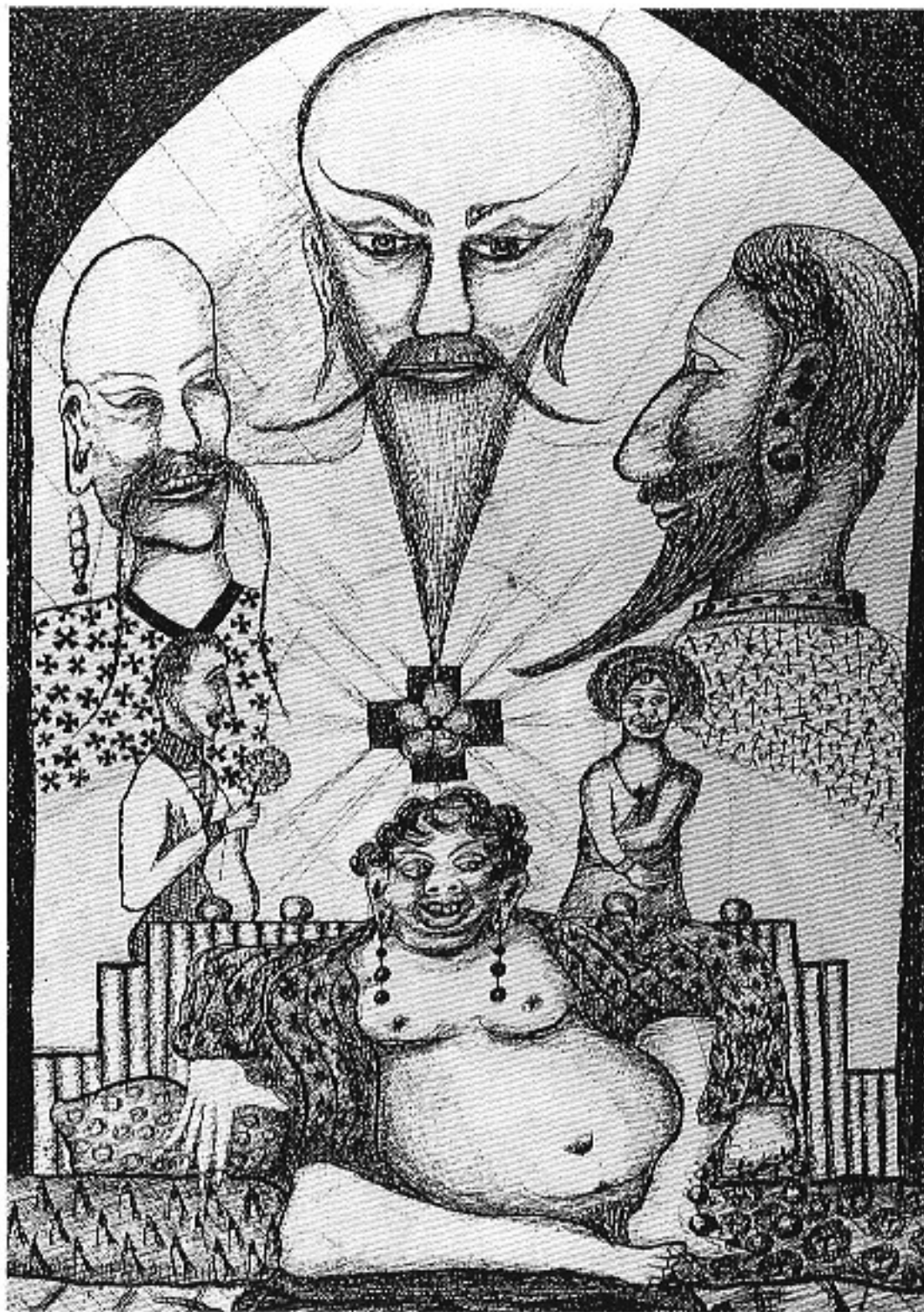
⁵ See *Cults of the Shadow*, p34.

⁶ See Vallée's remarks on cannibalism and the wholesale butchery of livestock, in *Messengers of Deception*, part III.

⁷ Note, in this connection, the bee, which is a zoötype of the Aeon of Maat.



1. *He Shall Come* by Steffi Grant
Cover of *Manifesto* circulated in New Isis Lodge.



2. (left) *Voodoo Queen*
by Aleister Crowley
Pen portrait of his Nicaraguan
wife, Marie Miramar.

3. (below) *Voodoo Spirit Trap*
Showing pointing-sticks used
by Moussine and Bula.
See Part 2, ch. 2.



then reads: The vampire Kû (female) that draws off the male seed (as incubus), emanates the solar or creative *kala*; the vampire Kû (male) that imbibes the menstrual blood (as succuba), emanates the lunar or destructive venom. The process divides itself naturally into Magick (sun), and Witchcraft (moon). But the lunar *kala* is not always destructive or corrosive any more than the solar current is invariably creative. There are infinite gradations. The Chinese were aware of a subtle *perichoresis*, or interpenetration of dimensions, and the Kû was perhaps, one of the forms in which they typified it. Yet in nearly all cases the process involved a sexual interchange between mortals and extraterrestrials - between sorcerers, meteors or 'lightning'.

The 'saucer' symbolism is also implicit in the dual symbol of the Kû which comprises the basin or vessel, and the worm or insect. The solar and lunar spirits copulate in the waters contained in the basin, thus imbuing the fluid with the *kalas* from Outside.

The *Yi chien chih pû* lists four kinds of Kû: snake Kû, *chintsan-kû*,⁸ centipede Kû, and frog Kû. They can change their forms or become invisible. They each have consorts with which they copulate at fixed intervals in a vessel containing water. The venoms thus released float upon the surface of the water and are collected with a needle.⁹ The infusion is known as the breath or spirit of Yin and Yang and is then injected, during nocturnal visitation¹⁰ into the victim's genitals. The vital principle is thus overpowered and the victim becomes a zombie, his ghost being henceforth controlled by the Kû just as the tiger enslaves the ch'ang.¹¹

This somewhat lengthy diversion has been necessary in order to explain the curious events which transpired at a meeting of New Isis Lodge when Lî officiated in a Rite of the Kû interpreted along Nu-Aeon lines.

The lodgeroom was draped in yellow silk shot with mauve. Lî took up her position on a carved ebony throne upholstered

⁸ See page 18.

⁹ This is the Chinese version of the Indian Tantric practice of collection on a *bhurpa* leaf of the *kalas* of the *suvasini*.

¹⁰ Incubi and succubi.

¹¹ A reference to Chinese lore concerning the spirit of a person devoured by a tiger.

in mauve. She wore a robe of black silk blazoned with an emerald serpent and girdled with satin ropes, also mauve. Her sandal-straps were in the form of frogs wrought in green jade. In *lieu* of the usual altar stood a large tank filled with tinted fluid in which swam several delusively realistic devices suggestive of the Deep Ones or Their minions. A large bronze gong was struck to mark the stages of the ritual that ensued.

Lî was sunk in deep trance. Her body swayed rhythmically like the delicate stalk of a black lotus etched against the brilliant yellow silk. An almost inaudible crooning proceeded from the hood through the slits of which Lî's eyes gleamed from their magical sleep. Her fingers were exceptionally long and tipped with brilliant lacquers that reflected the light-beams flashing from the jewelled lantern swaying slightly in the shadows above the throne. It was a metal-wrought lantern of Arabic craftsmanship, its alternate windows glazed with various coloured panels that threw heavy shadows about the room and directed one emerald beam into the depths of the tank.

Eight hooded figures encircled the throne and swayed in time to the clamouring gong. Its reverberations created a vacuum that seemed to suck into the room a curious whine, as of insects whose invisible presences became increasingly palpable.

The circles of votaries closed upon Lî like a dark sea encroaching upon a vivid yellow strand. Her crooning had risen from a low and lilting repetition of two or three notes to a highly pitched falsetto, resembling the shriek of whippoorwills or the squealing of bats. The hypnotic intensity of the gong, combined with the mounting concentration of incense coiling from dragon-shaped censers, evoked an atmosphere redolent of the bizarre, wherein the incident that ensued appeared - to the participants - as a vivid reality.

At the climax of the rite Lî shed her robe and, like a white shadow, incredibly reptilian, slithered over the rim of the tank. As her form clove the waters eight phallic feelers reached up and seized her. They engaged her in a multiple *maithuna* in which each tentacle participated in turn. Lî's hair, black as night, formed a slowly waving arabesque, each vivid tendril

etched against the mauve-zone with Dalinian precision. The eightfold orgasm that finally convulsed her was registered by the votaries around the throne. Violent paroxysms displaced the black hoods, revealing bald shining heads and the protuberant eyes of the batrachian minions of Cthulhu. This transaction occurred only in the depths of the mauve zone, for on the dais Lî's figure, still hooded, sat slumped in a heap like a pool of oil on the point of oozing down the legs of the throne.

As the Image gathered intensity in the minds of the acolytes, the shadows cast by the lantern assumed upon the floor an almost tangible and ophidian animation. Slowly, the oleaginous undulations approached the tank and began ascending its walls. The mauve radiance shone through them and made of each pululant form a bladder of dully glowing garnet, an elongated sac of pus infused with peculiar venom. When the shadows reached the lip of the tank they dripped into its depths and merged with the green-rayed fluid. At the touch of this new element the Kû form of Lî emerged from the embrace of that octopoidal *yab-yum* and streaked suddenly throneward, describing a perfect parabola as the spirit penetrated the limp mass upon the throne and identified itself once more with the hooded empty shell. In that lightning-swift return the Kû revealed itself as a marine reptile midway between snake and fish.

Lî's experience confirmed some, if not all, of the main findings of two scholars who contributed an article on Chinese Magic to the *Journal of the University of Pennsylvania*, in 1933. The more important phase, however, with its extraterrestrial implications remained unsuspected by them.

The sequel to the rite contained elements which suggested that Chinese sages possessed particular occult knowledge that preceded any so-called scientific evidence of extraterrestrial intervention in the affairs of humanity. The shadow-substance that seemed to come alive and crawl into the tank was indeed some sort of ectoplasmic oil secreted within Lî's robe, her cast-off snakeskin. It had left a deposit upon the throne and a trace of slime upon the walls of the tank that emitted a faint but high-pitched whine when dissolved in acid.

As previously noted, the Kû was identified with the eighteenth hexagram of the *Yi King*. The vessel or tank is typified by the trigram symbolizing the element Earth; it appears like a lid above the trigram of space or air, thus containing, arresting, or *capturing* that element. In this containment the element discharges its vitality, or seed, as the worm (ophidian current) in the saucer. Crowley, who worked for many years with the system of the *Yi King* compared hexagram eighteen with its reflection - hexagram fifty-three - which is composed of the trigrams of Air-of-Earth. This suggests 'flying', as Earth-of-Air suggests 'choking'. The latter well suggests suffocation by swamp or marsh gas, and by poisons emanating from miasmatic *kalas* typified by the venoms of the Kû snake.

3

Parsons in Mauve

AN excellent and comparatively recent example of tangential magick occurred in connection with the Babalon Working performed by John W. Parsons,¹ shortly before Crowley's death in 1947. Parsons' intention was to evoke an elemental creature having, among other characteristics, red hair and green eyes. He devised a conjuration based upon Dr. Dee's Enochian system. An entity responded in the form of Marjorie Cameron, who fulfilled the necessary requirements. She later claimed to be an incarnation of Babalon and also to be pregnant with a "child mightier than all the kings of the earth".² For the first part of this history I have drawn upon letters written by John Parsons to Cameron during the late nineteen-forties, and letters written during 1952 and 1953 by Cameron to Jane Wolfe.³ The second part, a part probably unknown to Cameron, dates from 1955 and is still ongoing.

On February 28th, 1946, Frater Jopan performed an invocation in the Mojave Desert, California. A Force which he intuited as Babalon responded, and it was not long before it obsessed him and commanded him to write *The Book of Babalon (Liber 49)*⁴ which described itself as the "fourth chapter of *The Book of the Law*".

¹ Frater Jopan, 210, late of Agapé Lodge, O.T.O., Pasadena, California.

² See AL.III.45 and *The Magical Revival*, chapter 9.

³ Soror Estai, who stayed with Crowley at the Abbey of Thelema in Cefalù, Sicily, in 1920. She remained a devoted Thelemite until her death in 1958.

⁴ 49 = 7 x 7. Seven is the number of the Goddess, and of the Sphere ascribed to Venus on the Sephirothic Tree.

This it claimed on the ground that it represented the final phase of the formula of Tetragrammaton, the phase which stands for the 'daughter-aspect'⁵ of Godhead. It therefore purported to complete and perfect AL, which had terminated with the third chapter containing the proclamation of Horus, the son-aspect.⁵

The Force that possessed Parsons in the desert claimed to be Nuit, the incestuous sister of Ra-Hoor-Khuit, who speaks through the third chapter of the *Book of the Law*. Parsons claimed that she instructed him to seek her in the Seventh Aire,⁶ which he did. He also found that among other things, he was expected to undertake a "Black Pilgrimage" and publish "the secret matter of the adepts thou knowest".⁷ Furthermore, there is mention of the work of "the spider and the snake", zoötypes that have been explained exhaustively in these trilogies.

It was Parsons' belief that *The Book of Babalon* contained the "record of a magical experiment relating to the invocation of an elemental, and thereafter of the Goddess of Force called Babalon, and the results thereof". He believed also that the Aeon of Horus, ushered in by AL, related to Fire and to Mars, which he interpreted in terms of war and similar violences;⁸ to the sun, as power and energy; and also to the "Child". The manifestation of the child he recognized in the "destruction of old institutions and ideas, the discovery and liberation of new energies, and the trend towards power governments, war, homosexuality, infantilism, and schizophrenia" - a surprisingly precise picture of today's society. He was also imbued with the belief that this pretty picture would be improved somewhat by the counterbalancing Force of Babalon which would embody "love, understanding, and Dionysiac freedom". Parsons nurtured a profound conviction that this counter-force

⁵ The formula IHVH is anthropomorphized as Father, Mother, Son and Daughter, in that order.

⁶ A reference to Dee and Kelley's Enochian System. See *The Vision and the Voice* (Crowley).

⁷ The adepts were, presumably, Crowley, whom he had not met but with whom he had corresponded, Karl J. Germer, Parsons' superior in the O.T.O., and W.T. Smith, who had initiated him and whom Parsons succeeded as Head of Agapé Lodge when Crowley expelled Smith (See *The Magical Revival*).

⁸ Not surprisingly, in view of the fact that World War II had barely resulted in an uneasy 'peace'.

was historically incarnate in a living woman as a direct result of his Babalon Working. That he did not identify this woman with Cameron is clear from a letter in which he wrote: "I know that Babalon is incarnate upon earth at this moment, although I do not know where or as whom. I believe she will manifest in her proper time..."⁹

Parsons expressed his general attitude to magick, and to ritual magick in particular in several letters to Cameron.¹⁰ He brought out the distinction between its art and its science:

"The invocation of lesser forces (spirit, angel, demon, elemental) is exact, and, since love does not usually enter in so much, in one sense [it is] far more dangerous than invocation of Gods. In the higher work you are actually wooing the god - it is an act of art. In the lower you are compelling - it is an act of science."

And again:

"The primary methods are: 1) Goetia (Daemonic), 2) Planetary (Clavicle of Solomon), 3) Enochian (Elemental and Aires), 4) Solar (Guardian Angel). I have found the Enochian the best (although complicated). The Tarot corresponds to the Enochian system obtained by Dr. Dee - the Trumps to the Aires, the Court Cards to the Gods, Seniors and Angels, and the numbers to the lesser angles."

Of the Ritual of the Bornless One¹¹ Parsons noted that it was: "liable to produce dangerous side phenomena and sometimes permanent haunting in an area where it is repeated."

He described it, significantly, as a "Sumerian Ritual of the same period as the formula of Inanna and the Annunaki."¹²

Parsons favoured a simple and direct approach to magick. He realized that systems such as the Enochian, and Gnosticism - upon which Crowley drew heavily - were too complex to

⁹ Letter to Cameron Parsons dated 5 October, 1949.

¹⁰ Parsons first met Marjorie Cameron, or Candida as he calls her in his letters, in 1946, the year before Crowley's death. She became Parsons' wife for a brief period.

¹¹ *Liber Samekh: Congressus cum Daemone*. See *Magick*, pp335-383. Crowley considered this ritual to be one of the most potent extant. It conjures the force of Samekh (60) symbolized by the Sixtystone. See page 34.

¹² See *Sumerian Mythology*, S.N.Kramer.

appeal directly to the individuals he most desired to enthuse and to enlist in the programme of Thelemic freedom which he envisaged. He thought that Christianity, although false, had triumphed over Gnosticism because of its simpler and more direct appeal. It should be remembered that Parsons had to deal with Americans, a people divorced from the classical ethos in which Crowley and earlier magicians had been steeped:

“Simplicity has been the key to victory in all the idea wars”, claimed Parsons, “and, at present, Magick does not have it. There is the skeleton in the Rights of Man,¹³ and the coverings in the main literature. But the true body has never been shown forth”.

Even so, *Liber 49* is not simple, is poorly structured, replete with grammatical and orthographical errors and hardly worthy to rank beside AL, let alone to stand as its fourth and final chapter, and, so far as concerns appealing to the masses, hopeless. Nevertheless, it is of some historic interest as containing several accurate prophecies, including an unequivocal indication of the ordeals that lay ahead of him: the Black Pilgrimage,¹⁴ and the mode of death by flame.¹⁵ It also prophesied Cameron’s wanderings and the conception of the child that was to be born [in the Mauve zone], not nine months but nine years later.¹⁶ The error in timing, i.e., nine years instead of nine months, is typical of a combination of the expected with the unexpected and is peculiar to most tangential magical phenomena.

In his letter to Cameron, Parsons refers to the “passage of the Warrior that lies just one inch beyond the possible and in which magical attainment is experienced.”

He describes the process in terms reminiscent of Austin Spare, and, more recently of Carlos Castaneda, though both writers were unknown to Parsons. For instance he describes “....the going

¹³ See *Liber Oz vel LXXVII* (Crowley, 1942). It has since been reprinted numerous times.

¹⁴ He later integrated this with the Ordeal of the Abyss, and its Crossing.

¹⁵ Parsons was an airjet scientist. He dropped a phial of fulminate of Mercury and blew himself to pieces. See *The Magical Revival* for an account of his relations with W.T. Smith, Cameron Parsons and L. Ron Hubbard, who acted as a scribe during the Babalon Working.

¹⁶ When New Isis Lodge was founded, i.e. 1955. The ‘child’ was the Star of Babalon, and the Lodge was founded to channel its radiations. See *infra*.

down of the ego between the adamant or malefic backside of the gods. To go deep you must reject each phenomenon, each illumination, each ecstasy, going ever downward until you reach the last avatars of the symbols that are also the racial archetypes.”¹⁷

He furthermore asserted that

“Neurosis and initiation are the same thing, except that neurosis stops short of apotheosis, and the tremendous forces that mould all life are incysted - short-circuited and turned poisonous. Psychoanalysis transforms the false ego symbols, and exteriorises them into false social symbols; it is a confusion of conformity and cure in terms of group behaviour.”

Parsons wrote of the Goddess Kali, the Hindu counterpart of Babalon:

“She is black, murderous and horrible, but Her hand is uplifted in blessing and reassurance: the reconciliation of opposites, *the apotheosis of the impossible*.”

In 1955, Cameron played the part of Kali in Kenneth Anger’s film “*The Inauguration of the Pleasure Dome*” which was ostensibly about Aleister Crowley. Among her co-stars were people with whom she performed the weird rituals which she mentions in her letters to Jane Wolfe, rituals which led, she believed, to the fulfilment of the prophecy concerning the “child mightier than all the kings of the earth”.

In order to interpret this prophecy it is necessary to understand that the expression “kings of the earth” has a special connection, and in more than one sense, with the Current 93.¹⁸ For instance, it refers to the Tenth Degree O.T.O., members of which are known as “kings”, and to whom are allotted various terrestrial zones over which they exercise occult jurisdiction. The sphere of earth is symbolized by the sign ⊗, hence X°, and its control by the “kings”. “Mightier than the kings” implies therefore the One Beyond Ten, viz: eleven, or XI.¹⁹ This is a

¹⁷ Cf. Spare’s formula of Atavistic Resurgence, and, at a level more physical than metaphysical, the theory of Protoplasmic Reversion referred to by Arthur Machen.

¹⁸ A term denoting the particular kind of magick practised by Crowley and his school.

¹⁹ See *Aleister Crowley & the Hidden God*, chapter 1.

reference to the Star of the A.:A.:, the Star of Sirius or Set, which contains the sevenfold Star of Babalon expected by Cameron. She had used, in a literal fashion, the formula of Tetragrammaton for the purpose of creating the necessary conditions of conception to which she alluded several times in her letters to Jane. Had she added to the Star of Babalon the formula of Tetragrammaton, Cameron would have beheld the Elevenfold Star of Set, which is what in fact appeared in the Mauve Zone in 1955, when New Isis Lodge was founded as an inner cell of the O.T.O. The radiations of the *kalas* of the Elevenfold Star were received through the prism of the Lodge, which was dedicated to this new form or incarnation of Babalon, Kali, or Isis.²⁰ Parsons' observations on Life are, again, reminiscent of Austin Spare's:

"We live a symbol of what we know it is, and, finally transcending the symbol, become one with it. This is the wisdom of the cave-men that we have lost. It was their sanity; the lack of it is our madness. We no longer know how to *act*, and having lost the symbol we have lost the reality."

"Not by logic, nor by intellect, nor by reason can we regain it - but by wild dances, solemn rites and chants in unknown tongues. Only in the irrational and unknown direction can we come to it again."

Cameron was to enter that "irrational and unknown direction" in her fantastic flight through magical realms several years after Parsons had been devoured by flame.²¹ She did indeed "wander in the witchwood under the Night of Pan", as prophesied in *Liber 49*, and she knew some of the "mysteries of the Goat and the Serpent",²² but it is nowhere apparent that she knew the identity of "the children that are hidden away". This phrase refers to the magical manikins nourished in the silence and darkness of the Atua.²³

²⁰ Writing in 1949, Parsons declared: "And within seven years of this time [i.e. between 1949 & 1956] Babalon, the Scarlet Woman Hilarion, will manifest among ye, and bring this my work to fruition". (*Manifesto of the Anti-Christ* [Parsons, 1949]).

²¹ L. Ron Hubbard, Parsons' skryer in the Babalon Working, had communicated to Parsons in 1946 that he would "become living flame before She incarnates". This proved literally true.

²² I.e. Mysteries of the XI° O.T.O.

²³ A black box is mentioned by Parsons in his account of the Babalon Working.

The various copies of *Liber 49* that I have seen are lacking four verses, but what remains leaves no doubt as to the nature of the Way mapped out for Cameron. It was not the "solemn way" or the "reasoned way", but the "wild, free way of the eagle, and the devious way of the serpent, and the oblique way of the factor unknown and unnumbered."

The oblique way recalls Spare's "precarious funambulatory pathway between ecstasies"; the factor unknown is an echo of AL.III.32. The unnumbered way calls for more explicit interpretation. It is a direct pointer to the Silent Aeon of Zain. Zain = 7, the number of Babalon's Star; it is also the letter attributed to Path 17 of the Sephirothic Tree, which is reflected into the Tunnels of Set as the Way of Lam,²⁴ which, being wordless is also unnumbered. To Path 17 is ascribed the mauve *kala* in the Colour Scale of the double feminine (Mother & Daughter) *kalas*; to it also is ascribed the *kala* of Wormwood, with which Cameron identified her Star.


At the time he received *Liber 49*, Parsons could not have been aware of certain letters written by Frater Achad,²⁵ which came to light after Parsons' death. In them, Achad expressed doubt as to Crowley's having uttered the Word of the Aeon of Horus because, having identified himself with the Beast he was speechless; and in some inexplicable manner not yet clearly understood the Aeon of Horus itself has become merged with the Wordless Aeon. In the *Book of Anti-Christ* Parsons wrote, describing the Black Pilgrimage:

"...Babalon called on me again, and I began the last work, that was the Work of the Wand. And I worked for 17 days, until Babalon called me in a dream, in an astral working. Then I reconstructed the temple, and began the Black Pilgrimage, as She instructed.

And I went into the sunset with Her sign, and into the night past accursed and desolate places and cyclopean ruins, and so

²⁴ For considerations pertaining to Lam, see *Outside the Circles of Time* (1980). Note that the number of this extraterrestrial entity is 71 the reverse & reflection of 17.

²⁵ The magical child of Aleister Crowley by Soror Hilarion. (See *Cults of the Shadow*). Note Parsons' resuscitation of Hilarion in the letter to Cameron quoted in footnote 20, p.22.

came at last to the City of Chorazin. And there a great tower of Black Basalt was raised, that was part of a castle whose further battlements reeled over the gulf of stars. And upon the tower was this sign 

As noted in *Nightside of Eden*, Chorazin is the City of Babalon, as Choronzon is the City of the Beast. Both names contain the "child" as the *Chor*, *Har*, or Horus, and the Wordless Aeon as the *Zain* or *Zin*. Chorazin is mentioned in the *Necronomicon* in a passage alluding to the "liers in wait" who form the ring-pass-not within the city itself.²⁶

Aleister Crowley, Charles Stansfeld Jones, John W. Parsons, Marjorie Cameron, Soror Andahadna, Michael Bertiaux, and Kenneth Grant, all are links in the Sirius-Maat chain. The link represented by Cameron threw off a tangential loop which pulled into the sphere of the Double Current²⁷ the direct radiations of the Mauve Zone by incarnating an elemental that was to open a gate which had remained sealed since the Aeon of Azyn.²⁸

Parsons died in June 1952. Six months later, in a series of letters to Jane Wolfe, Cameron claimed that she had been through one of the "strangest and wildest voyages into the unknown that has ever been told". Because of it she was considered insane and shunned by all but a "peculiar few". She claimed that the Babalon Work which Parsons had begun in 1946 "set in motion the second part of a great force which was divided into three. A{leister} C{rowley} began the first, three years before I was born. I never knew the man, yet his desire gave me birth. His paternity sings in my veins".

The stage was set for a Great Magical Operation begun at the time that Crowley was undergoing his supreme ordeal on the way to attaining the Grade of Ipsissimus, 10°=1□A.:A.:,²⁹ i.e. in 1924. This happened to be also the birthtime of the present author, who later became Aossic-Aiwass 718 and Crowley's

²⁶ Access to Chorazin lies through the Tunnel of Qulielfi. See *Nightside of Eden*, p.239

²⁷ I.e. the Double Current formed by Horus/Maat, known technically as 93/696.

²⁸ See *Outside the Circles of Time*, ch.4

²⁹ See *Magick* (Crowley), appendix II, for an account of the Grades of the A.:A.: (Article entitled "One Star in Sight").

successor as Outer Head of the *Ordo Templi Orientis*. Thus, like Cameron Parsons, Aossic too was engendered by the magical operations set in motion by Crowley in the Mauve Zone. They flashed into earth's atmosphere and, for a brief period, erupted at Cefalù, Tunisia, and Chelles.

Writing to Jane Wolfe about a memory of her childhood in the northernmost part of Wisconsin³⁰ - "a country of ferocious grandeur" - Cameron mentions a well which she always believed to be the "hole to hell". This surely is an oblique allusion to a Dark Gate to the Mauve Zone, sealed long ages earlier by Dakota Indians; a memory upwelling in her present life-cycle. In the same letter she alludes to "my Star, the Wormwood Star which shall be born this Summer Solstice of the year 1953."

Cameron believed that the war-engine referred to in AL .III.7, was the Flying Saucer, and that through her intermission, and by means of these war-engines, her "peculiar few" would be transported to Mars,

"which I believe, is somehow my home. Earth will explode in a collision of the two Star Islands which are reported now moving towards each other in the heavens. And resulting therefrom, my star, the great Seven-pointed Star of Babalon, shall be born in the heavens."

The Star was not born at the Summer Solstice, 1953, nor at any other known time; but in 1955, the Eleven-pointed Star of Set, beyond Yuggoth - the Star known as Nu-Isis - began transmitting the vibrations that were received by New Isis Lodge at that time. These transmissions lasted seven years and their results are embodied in my double trilogy, and in a certain secret *grimoire* known as *The Book of the Spider*, which will remain unpublished until a predestined throne has been ascended.

As explained, the Star was eleven, not seven pointed, because the Tetragrammaton had been included in its formula. Cameron repeatedly alluded to the manner in which she had conceived the star-child, but she did not understand its energies as distinct entities supplementing her sevenfold nature.

It is therefore necessary at this stage to inquire into the

³⁰ Her place of birth was Belle Plain, Iowa.

precise significance given by Cameron to this formula. She was well aware that the supreme secret of magical power lies in the secret aeon (secret-ion)³¹ represented by the lunar current which manifests through the *kalas* of the menstrual fluids. The Lunar Current is one of the two major keys which, in her letters to Jane, Cameron anthropomorphizes as King Solomon and Queen Sheba - "the seed and the magnet". According to Cameron, the Jews distorted the idea of the seed and secreted it in the Pantacle (coin); hence their power over the money elementals the world over. Furthermore, they sealed this pact by the rite of circumcision, in which she saw a symbol of *fellatio* - the technique used by the Priestess to draw off the vital solar energy required by the secret Rite. Cameron also maintained that the Africans had "twisted" the science of the lunar *kalas* "into blood tabus (caste system) and voodoo cannibalism". Genuine magical cannibalism, as she declared, concerns the devouring of the real source of power (i.e. the lunar *kalas*), whether as perfumes or flowers for the dead (for ghouls), attributed to the element Air; as vital fluids (for vampires), attributed to Water; or as material essences (for cannibals), attributed to Earth. She cites the term "fish queen", which denotes practitioners of *cunnilinctus*, and which derives its significance from the "secret of the womb itself, wherein snakes and fish swim - the memory of all evolution". The *kalas* contain the secretions and the *secret aeons* which form the links of the evolutionary *catena*; they epitomise the subconsciousness of the race and its emergence from aquatic life to dry land (dreaming to waking consciousness). Protoplasmic reversion can be effected by a magical *viparita* of the *kalas*, which are then absorbed by the sorcerer, as in Austin Spare's formula of Atavistic Resurgence.

The essence of the matter may be summed up as follows: The emissaries of the Old Ones seek nourishment of a kind that is available on earth only *via* the lunar *kalas* of the nubile human female. This is not to say that Their interest in our planet is wholly material, it is not, but it does highlight a fact that is not generally known, which is that specifically human elements are vital to Their sustenance, and that they may be obtained in

³¹ See *Cults of the Shadow*, ch.8.

sufficient quantity only from certain hitherto unsuspected sources.

In respect of cannibalism, Andahadna's article "The Feast of the Hive"³² describes an elaborate symbolic rehearsal of an operation which she has dramatised for purposes of art, and of concealment. Her painting "Demon Feast",³³ and the morbid necrophilic repast celebrated by the sorcerers on the Plateau of Lêng are but different modes of representing, and of veiling, identical rites.

It is worth noting in this Lovecraftian context that Cameron lived as a child in the northernmost part of Wisconsin, which is a region associated with the Cthulhu Cycle of myths through August Derleth. The region contains a lake³⁴ which covers a gate to the Mauve Zone, to which Snake Cultists directed by Michael Bertiaux resort at certain times of the year in order to invoke the Deep Ones.

Like Austin Spare, Cameron associated with a Witch-woman who had occult affiliations with ancient Indian cults that had retained unbroken a secret tradition of traffic with the Great Old Ones. The Narragansetts of the New England region, the Adena of Ohio, and the Lenape dog-rib Indians of California are known to have forged links with entities spawned in the Mauve Zone, and in the outer rings of Yuggoth.

During her sojourn in the Mojave desert Cameron's latent psychic faculties were re-activated. She wrote to Jane Wolfe concerning a "third beam of hearing":

"For some months now I have been aware of the heightening intensity of what I call a third beam of hearing. I can describe it as the sound of a radio beam that one picks up on short wave. It is independent of my normal hearing - if I close my eyes it is not affected in any way. There are moments when it is so intense that I can actually 'tune it in' - by turning my body. It seems to be heightened in power by the presence of some other humans... I have the feeling that there is someone on the other end, or let me

³² Published in *The Cincinnati Journal of Ceremonial Magick*, vol.1, No.3.

³³ Reproduced in *Nightside of Eden*, plate 2.

³⁴ Mr. Bertiaux informs me that this lake is "midpoint between Turtle Lake, Spider Lake, and the Black River" (Wisconsin). (Private communication dated January, 1976).

say that I have the feeling that the beam transcends time and space and that I am hearing the sound of my transmitter echoed in incredible places.”

Lovecraft alluded to similar experiences during which a sinister buzzing sound, as a swarm of insects,³⁵ pervaded his astro-audile sphere.

But there are other explanations, one of which recalls the curious phenomenon in connection with Ma-Ion mentioned by Frater Achad in his “Unofficial Correspondence”. In 1926 Achad vibrated a Magical Word³⁶ which, he supposed, filled the hiatus left by Crowley’s inability to do so. In 1948, Achad visited the United States and there met a woman, whom he knew to be psychic, and to whom he had mentioned in a letter, his belief that humanity had entered upon a new cycle, although he had not mentioned to her the Word, vibratory or otherwise. However, “When we were together she immediately asked me to discuss my work on the inner planes. I told her I didn’t do any that I knew of, other than during course of meditation, etc. But she said she wanted to know more about the Word I taught the ‘class’ to vibrate on the inner planes at night. She wouldn’t believe me when I told her I was quite unaware of any such thing. But, she said, I’m there at the classes and you keep on explaining to about thirty of us just how to use this word of the Ma-Ion. I had a devil of a job to persuade her that this was all new to me...”

“We made another appointment at which I succeeded in getting her to write down phonetically some of the ‘music’ she had been hearing... which I immediately recognized as very like those extraordinary Gnostic vibration-names which appear in the *Pistis Sophia* and *Chaldean Oracles*. I questioned her on that score and she had never heard of them. Then I got her to go home and write out a longer passage. This she did and mailed to me. It was quite evident that she had been hearing some quite extraordinary method of using the very word, *Ma-Ion*, as a vibration on

³⁵ This phenomenon is said to presage the presence of the Great Old Ones. The original title of the *Necronomicon - Al Azif* - is, in fact, a direct reference to this phenomenon, “*azif* being a word used by the Arabs to designate the nocturnal sound (made by insects) supposed to be the howling of daemons”. (Lovecraft, quoted by Conover, p106).

³⁶ See *Cults of the Shadow*, ch.8

the inner planes. This was very interesting to me because I only used Ma-Ion (the letters of the word in one arrangement) as the mark of the ‘Daughter’ Cycle. My own method of pronouncing the Word of 1926 is quite different - so that whatever she was getting was something entirely new to my conscious mind.”

He concluded the letter³⁷ by advising his correspondent “to put it in [his] files as a proof, believe it or not, [that] someone has been affected by a vibratory word which, in that form, I never consciously sent out. Maybe it’s a side-result (for the lesser Cycle) of the word in its Original form as used in 1926...”

Be that as it may, the Word Ma-Ion in any arrangement, if vibrated, would bear a resemblance to the humming or buzzing of insects.

Cameron was expected to enter into some sort of pact with the Indian Witch-woman, the terms of which she described as

“most repugnant to me - since if it is not the holy power I seek, it is the deadliest weapon of the Black Brotherhood, for certain...”

In another letter she tells Jane:

“I carry within me something black and dreadful - it writhes in my womb like a monster of Hell”.

The child ultimately born to Cameron did not live upon this earth, nor was it conceived here, but in the Mauve Zone where it flourished awhile, gained independent life, then vanished, outside the Circles of Time.

On March 17th, 1953 Cameron wrote to Jane:

“I will make a book of poems, *Songs of the Witch Woman* and I will illustrate it with my desire. When it is accomplished, the manifestation of my G{uardian} A{ngel} within me will be complete...”

“I purchased all of the equipment for this undertaking today. It is interesting to note that the total of my purchase was 817, the reverse of 718, of the S{télé} of R{evealing} itself”.

Here again is a reference, *via* the backward way of the Mauve Zone, to Aossic Aiwass, whose number in the O.T.O. is 718, the number of the Stélé of Revealing. 817 is the number of Amoun, the ‘Hidden God’ or the ‘Concealed One’, an accurate description of

³⁷ Written to a Brother and dated March ,1949.

Aossic at the time of Cameron's workings, and a possible clue to the nature of the Guardian Angel which she concealed within herself as a magical child. The word *stélé* means a stone. The Greek form of the word - CTHAHI suggests Cthulhu, a point made in the Schlangekraft edition of the *Necronomicon*.³⁸ The *stélé* has become associated generally with the stone commemorating the dead. In the Egyptian Ritual the *stélé* more precisely commemorates the Undead, or the Shade. The word also suggests a stellar connection, hence the astral shade. In the *Necronomicon* Cthulhu is described not as dead, but as "dreaming", i.e., he exists as a shade at astral levels. In Crowley's Rite of the Star Ruby, mention is made of a stone in which "the Star of the Six" is fixed.³⁹ This may be an indirect reference to the *Hexecontelithos*, or Sixtystone, known to certain chthonian entities described by the histographer, Solinus:

"They dwell in remote and secret places, and celebrate foul mysteries on savage hills. Nothing have they in common with men save the face, and the customs of humanity are wholly strange to them; and they hate the sun. They hiss rather than speak; their voices are harsh, and not to be heard without fear. They boast of a certain stone, which they call Sixtystone for they say that it displays sixty characters. And this stone has a secret and unspeakable name; which is Ixaxaar."⁴⁰

The number of this "unspeakable name" is 333,⁴¹ which reveals its connection with the Choronzonic Current, and which relates it directly with the Qliphoth. This stone possesses a function similar to, but much greater than, that of the Averse Pentagram which evokes the denizens of the Qliphoth.

In the Mayan languages *Ix* is a feminine prefix. Girard⁴² observes that "ix" enters into the names of lunar goddesses; hence the antipathy to the solar current. Furthermore, in one instance it denotes the jaguar which, in Mayan symbolism, equates with the demon. "Ix" also enters into names for the moon in languages that have preserved their archaisms to any

³⁸ p.xxxix.

³⁹ *Magick*, p.406.

⁴⁰ Translated by Arthur Machen and quoted in his *The Novel of the Black Seal*.

⁴¹ IXAXAAR = 10+60+1+60+1+1+200 = 333

⁴² *Esotericism of the Popol Vuh*, p.274.

major degree...⁴³ Thus we have the ideas of Ixaxaar expressed through a formal mythology which equates them with the moon, the female (lunar *kalas*) and the Qliphoth (jaguar/feline/demon etc.)

Crowley investigated the qabalistic properties of the word CTHAHI in 1921. In May of that year he noted in his *Magical Record* a disturbing experience which he describes as follows:

"I tried hard to resume sleep for a few minutes, and was the 'prey of an hallucination' of a most alarming kind, hearing a muffled knocking in slow cadence, as if deep in the earth, right under my ear."

This phenomenon has been known to indicate proximity of the Great Old Ones.⁴⁴ Also at this period Crowley noted that during the Rituals performed that year,⁴⁵ he and other celebrants at the Abbey⁴⁶ heard alien voices:

"Maitland and I both heard, during the Mantra to Pan tonight, the Voice of An Other and not any of the human celebrants of the Orgie. We have all of us on several occasions heard alien voices; I especially recall myself being echoed for two complete lines of the Anthem. Alostrael [Leah Hirsig] once heard a Voice" - she told Crowley - which "compares with an human voice somewhat as your Magick Bell does with any other bell."

Crowley noted:

"Several of us have seen more or less 'physical' things of various kinds; and there have been one or two 'poltergeist' phenomena of a minor type.

After an invocation of Hecaté⁴⁷

"Maitland saw Hecaté - almost a solid figure - with open eyes. She was in a black robe, with a very white face and gold crown" ... "I myself getting astonishingly close to trance every time I do the new 'Pentagram'..."

By the new Pentagram Crowley meant the averse version of it which he had devised for use at the Abbey. He was at that

⁴³ *Ibid* p.274.

⁴⁴ See various examples given by H.P.Lovecraft, and, in particular, "The House on Curwen Street", by August Derleth.

⁴⁵ These were mainly "The Mark of the Beast" and "Star Ruby". See *Magick*, appendix 6 (RKP edition).

⁴⁶ These included Mary Butts, Cecil Maitland, Jane Wolfe, C.F.Russell.

⁴⁷ See the invocation of Hecaté in Crowley's *Orpheus*.

time performing magick involving various qliphotic devices, for at Cefalù he steeped himself almost exclusively in Left Hand practices. He there devised and wrote down the bulk of the rituals that were later published in *Magick*.

It was at this period also that he attempted to interpret the "cry in an unknown tongue" received several years earlier while channelling *Liber VII*.⁴⁸ He assessed the number of the cry as 1324; however, later research suggests 1364 as a more probable equivalent and it possesses exceptionally significant correspondences.⁴⁹ Firstly, it is the number of TO ACTHP APTOC,⁵⁰ usually known by its initials, the A.:A.:. Secondly, the name Ilyarun (moon)⁵¹ as 376 + Abrasax (sun)⁵² as 595 + Sefekh (the Goddess/Nu-Isis)⁵³ as 393 = 1364. Further, the Thelemic Keys of Power 31, 93, 418, 156, 666, also equal 1364. 1364 is 341⁵⁴ x 4. The number 341 is the sum of the 'Mother Letters', *Aleph, Mem, Shin*. 341 divided by 11 = 31, the Key of the *Book of the Law*. Finally, 1364 reduces to 14 which is the *kala* of *Daleth*, meaning 'door' or 'gateway' (to the beyond); 1 + 4 = 5, the feminine number *par excellence*, the number of the Pentagram, the Star of the Goddess. The numbers 13 and 64 signify respectively a) The scale of the highest feminine unity,⁵⁵ the lunar number, b) The perfect number of Matter or Manifestation. 64 is 8 x 8, 8 being the number of the psychosexual tarot which, when manifesting in the polarised human organism produces the 256 (64 x 4) venoms or kalas of the Goddess.⁵⁶

⁴⁸ See *The Holy Books*, republished 1969 with a preface by Israel Regardie.

⁴⁹ It should be understood - and this is a general rule - that numerical correspondences do not denote identity or even equal valency; they do, however, suggest a magical link or bridge between the concepts involved. Comprehension of any one of these concepts therefore facilitates a purchase on others.

⁵⁰ 370 + 609 + 374 + 11 = 1364, "The Silver Star".

⁵¹ Ilyarun = ILIORVN = 10+30+10+70+200+6+50 = 376.

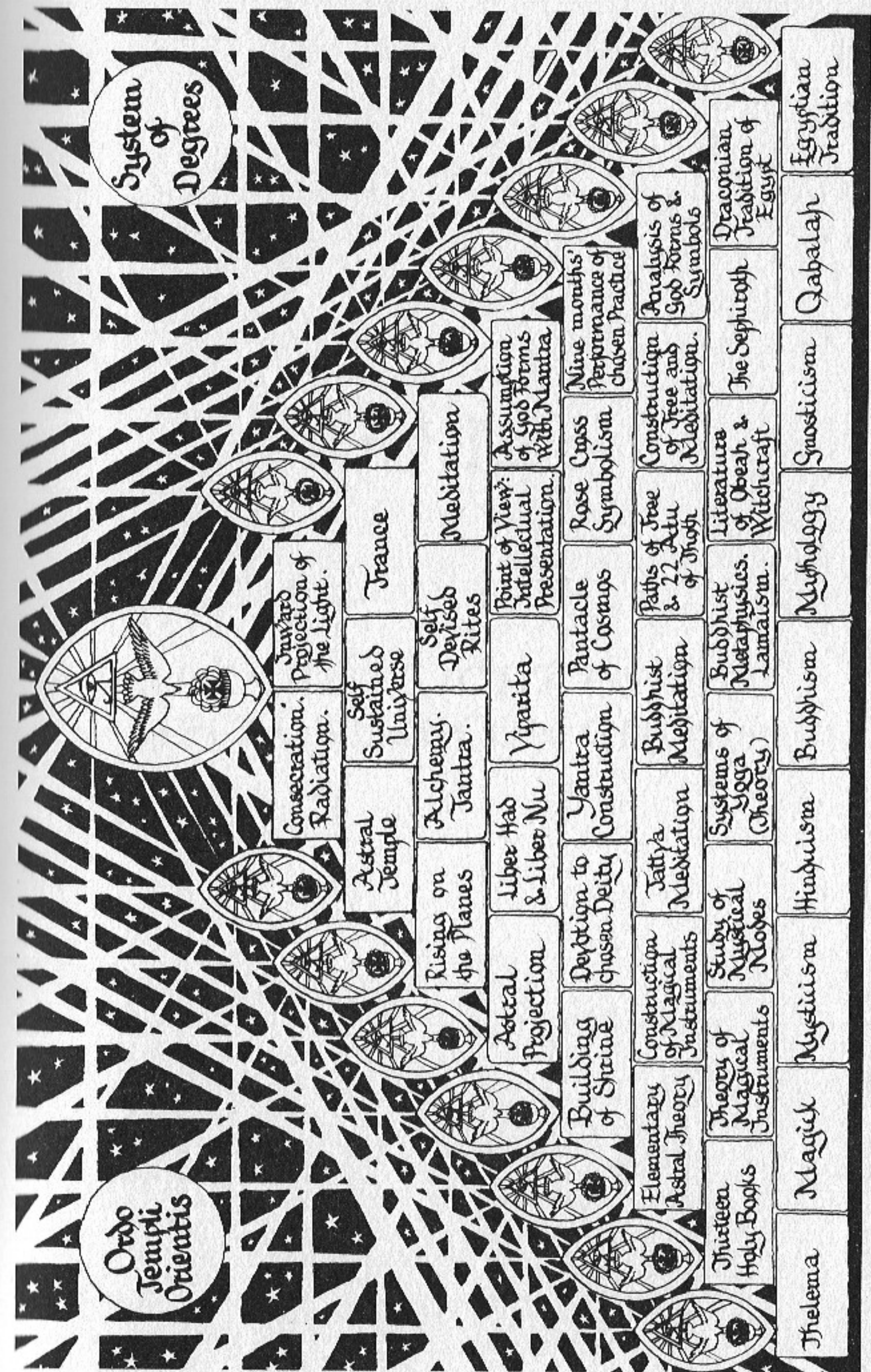
⁵² Abrasax = ABRASHATz = 1+2+200+1+300+1+90 = 595.

⁵³ Sefekh = ShPChH = 300+80+8+5 = 393. Sefekh is the Goddess *par excellence*; in this case Nu-Isis. See *Nightside of Eden*, pt.II. ch.3.

⁵⁴ 341 = 'The Name'. By multiplying by 4, the Name is manifested or materialised.

⁵⁵ *Liber 777 Revised*, p.xxv.

⁵⁶ See *Outside the Circles of Time*, p.79.



The Pyramid of Power by Steffi Grant

The System of Degrees obtaining in New Isis Lodge, O.T.O. 1955-62.

Part Two

AL IN THE LIGHT OF THE
NECRONOMICON GNOSIS

Introduction



IT is intended to give in this section an interpretation of the *Book of the Law* in the light of mauve-zone magick. The following brief resumé of the circumstances obtaining at the time Crowley received the Book is for readers unacquainted with them.¹

In April, 1904, Crowley was in Cairo honeymooning with his wife Rose, whom he called *Ouarda*.² She had received instructions, on the Inner Planes, to the effect that her husband was required to prepare himself to receive an occult communication due to commence on April 8th at noon precisely.

Crowley received the message with derision. Ouarda had hitherto shown no interest in or aptitude for matters occult, and she was suggesting a mode of procedure which Crowley considered a waste of time and energy. But she insisted, and to Crowley's surprise she began to put to him questions of a qabalistic nature which made him sit up and take notice, because they touched upon particular inner experiences of which he alone could have had any knowledge. Even so, he remained sceptical. He agreed to await the promised communication, but he had decided not to act in accordance with the instructions, if any, that he received. He intended breaking all the rules of the game in order to prove to his satisfaction that if the message were of vital import to humanity - as Ouarda had been assured that it was - it would come through whatever he might do to baulk it. And it did.

AL was transmitted to Crowley on three consecutive days, a

¹ For a full account see Crowley's *Confessions*, and *The Equinox of the Gods*

² Ouarda is merely the Arabic for Rose.

chapter a day, on April 8th, 9th, and 10th, 1904, from noon to 1 o'clock precisely. It was spoken by the voice of a discarnate entity which identified itself, in the course of the transmission, as "Aiwass, the minister of Hoor-paar-kraat".³ Hoor-paar-kraat means literally 'the Hoor, or Heir, of the Dwarf'. The dwarf (*kraat*), in its occult function, is the manikin or magical 'child' which concentrates within itself the will of the magician. Its astronomical type is Sirius 'B', the dark dwarf star of immensely concentrated energy which accompanies Sirius 'A', represented by Ra-Hoor-Khuit.⁴ The Book had no title. Crowley therefore entitled it, provisionally, *Liber L vel Legis*.⁵ The text alludes to it as "the threefold book of Law".⁶ L is the letter of ♎ (Libra) and of the Lady of the Balance, Maat. The threefold book of Law can therefore be interpreted as the threefold book of Maat.

The names of the chief protagonists are Nuit, Hadit, Ra-Hoor-Khuit, and Hoor-paar-Kraat. Nuit is a form of Isis; Hadit is the secret seed within her that manifests as her child, or Har⁷ (Horus), which is a dual entity, a twin, comprising Ra-Hoor-Khuit and Hoor-paar-Kraat, Horus and Set. Celestially, they represent the balance of the two suns upon the horizon of the Double Equinox, of which ♎ is the astrological symbol. These twins wage a perpetual struggle for supremacy which ends always in alternate victory and defeat for one or the other. As such, they are gods in Time, and can free themselves from the cycle only at the four Moments (Spring-Summer-Autumn-Winter) when Time is Not (Nuit), i.e., at the equinoxes and solstices. The Moments are typified by the Elemental Gateways represented by the four directions of space: north, south, east, and west. Through these it is possible to return to the original Nothingness, Nuit, the Mother of All. But this

³ Hoor-paar-Kraat = the dark twin of Horus, i.e. Set. See *The Magical Revival* for a full explanation of the terms used in this chapter.

⁴ Ra-Hoor-Khuit = Ra, the child, or projection of the Magical Power.

⁵ The later title, *Liber AL vel Legis*, was suggested by Frater Achad. (See his *Liber 31*).

⁶ AL.I.35.

⁷ Horus is the *Har* or Heir that is either male or female; male as RHK (the *Heru* or Hero), female as HPK (the *Hoor* or Hour). As Massey has shown, the original *har*, or child, was the child of the Mother. It later became the *har* or heir of the Father, when the dynasties of the Pharaohs were finally established.

Nothingness is such only in relation to existence limited by time, as represented by the twin deities struggling for supremacy. Whereas they exist in time and as time, Nuit exists in space and beyond space; she is therefore the key to regions outside the circles of time and their ever recurrent revolutions.

In chapter 1 verse 22 of AL, Nuit identifies herself with Isis: "I am Infinite Space, and the Infinite Stars thereof."⁸ It is therefore as Nuit, Nu or Nu-Isis that she typifies the stellar consciousness which ranges beyond the realm of the solar twins, both in their light (Horus) and in their dark (Set) aspects. In terms of the Sephirotic Tree, Nuit therefore represents the NOX, or darkness, of stellar consciousness reflected into the Tunnels of Set. This is balanced by the LVX, the Light Beyond, typified by Hadit. The balance of these two forms of extra-cosmic consciousness beyond time and space is represented by Maat, who adumbrates the aeon beyond Yuggoth (Kether), which exists outside the Tree and beyond the three veils of the *Ain*: qabalistically represented by O-OO-OOO.

It is significant that the number 420⁹ is that of Isis, by Greek qabalah. In the Book, *Al Azif* there is an allusion to Yith, the number of which is also 420. The Yith are described as "non-human entities of pure mind — which migrate across the aeons".

These concepts become comprehensible only in the further dimensions adumbrated in the *Necronomicon*, the book of "the image of the Law of the Dead"¹⁰, first glimpsed by H.P.Lovecraft in his creative nightmares. A certain regrettable tendency to historify archetypal images has caused some writers to relate the "threefold book of Law" to terrestrial personalities, together with an admixture of divine or celestial elements. Crowley, even, although he knew that the office of "Scarlet Woman" could be filled by any woman possessing particular psychomagical qualities, reserved for

⁸ Frater Achad, who is responsible for the italics, was the first to point out the identity.

⁹ O + OO + OOO = 420, when O = 70. Seventy is the number of *Ayin* or *Ain*, the Eye of the Void.

¹⁰ Letter from H.P.Lovecraft to H.O. Fischer dated from "Unknown Kadath", late February, 1937. (*Selected Letters of H.P.Lovecraft*, vol.V, p.418).

himself alone the rôle of the Beast 666, claiming that he personally fulfilled this office, because he had been chosen by the Secret Chiefs¹¹ to manifest *Liber AL*. It is however illogical to consider one side of a coin as real, and the other side as unreal; or, as in this case, one side as mythical, the other as historical. One has only to substitute the terms Adam and Eve for the Beast and Babalon, to reveal the absurdity of such a position. Types that are essentially mythical and allegorical should not be interpreted historically. One can no more justify a claim to be the biblical Beast, than one can justify a claim to be Yog-Sothoth, and it is improbable that Crowley did actually fall into this trap. Some people, however, appear to imagine that he did, and in their misguided zeal to champion him they have done more to distort and to make contemptible his work than those detractors who merely exhibit a general ignorance of the subject.

What follows, therefore, is an exploration of the possibly identical sources of inspiration responsible for the production of such fragmentary versions of the 'forbidden' wisdom as have been seized from Outside by occultists in recent years. These versions include Crowley's *Book of the Law*, Lovecraft's *Book of the Image of the Law of the Dead (Necronomicon)*, and my own explorations of the Mauve Zone as reflected dramatically *via* the rituals of New Isis Lodge. These disparate renderings of the mythos necessarily overlap, overlay and impinge upon each other. I have chosen therefore to let them express themselves spontaneously as their cue invokes them, rather than to 'compartmentalize' them.

I have selected these three facets of the mythos because they manifest very vividly that quality of intervention from Outside, that subtle *perichoresis* or interpenetration of different dimensions, peculiar to the magick of the Mauve Zone. Also, because I feel that these contributions to our knowledge of the Other side are more typical, more essentially representative and comprehensive than many of the numerous communications that have presented themselves for consideration over the past fifty years, and which have purported to issue from extra-terrestrial sources.

¹¹ In terms of *AL Azif*, the Great Old Ones.

Furthermore, - a consideration of some importance for the aesthetically sensitive reader - these strands possess qualities of artistic elegance which exalt them altogether above 'material' presented as evidence of rapport with Intelligences, supposed to be superior (if only in respect of grandiloquence) to those upon earth.

1

Nuit Beyond Yuggoth

THE first chapter of AL comprises the 'Word' of Nuit, Goddess of the night sky. Her planetary form is the Moon; her stellar type is Typhon (*ursa major*); her zoötype - in the present evolutionary phase - is the human female.¹ On the Sephirotic Tree, Nuit is the link between Saturn, as Isis (Nature), and the Sphere of Yuggoth.² She unites, or fuses, the *Ain*,² the *Ain Soph* and the *Ain Soph Aur*, the realm of the Yith whose gate of ingress into the human life-wave is *via* Nuit and the City of the Pyramids, represented by the third cosmic power-zone, Binah, the Great Sea, the home of the Deep Ones presided over by Cthulhu.³ Nuit unites the blackness of Saturn, as Night (NOX), with the whiteness of the Cosmic Light (LVX), known in the *Necronomicon* as the Ultimate Snow of Kadath, or Kadath (Hadit) in the Cold Waste. Nuit and Hadit are thus united in both the *kalas*, and in the pathways leading from Yuggoth, for Hadit joins Yuggoth with Chokmah, as Nuit joins it with Binah (Saturn), the sphere of Sentient Shadows, typified by the owl.

It is necessary to 'insee' profoundly these correspondences for only thus may the interrelation of aeons be understood. Had is

¹ The concept of Nuit passed through the non-human phase as the hippopotamus or water-cow (Ta-Urt/Typhon), then as the terrestrial cow, Hathor, and finally as woman.

² See diagram 1. According to Le Plongeon, *Ain* is the name of Egypt, represented on the Mayan monuments by the crocodile which, in Egypt, is the totem of Set, son of Typhon (Nuit).

³ See remarks on CTHAHI in Part I, chapter 3.

the manifestation of Nuit in the sense that Had (i.e. Set) is the child of Nuit in her Typhonian phase. He unveils the Company of Heaven in that he 'opens' his mother by his birth, thereby revealing her children - the Seven Stars - of which he is the first male and therefore the summit, the *height* or eighth. The mysteries of the number 8 recur frequently throughout AL. From this initial revelation, it follows by analogy that "every man & every woman is a star", for Nuit (the Goddess of the Seven Stars) attains her apotheosis, or height, in Set. One meaning of Set, or Sept, is 7. As such he perfects the 7 by surpassing them and becoming the Height of Perfection, the Gnostic Pleroma. There is a profound mystery in this Perfection, which is a Perfect-ion⁴ or perfect aeon. Its connection with the 8 will be investigated in due course. The figure 7 became the symbol of the gods in ancient Egypt as the neter-axe, 7, the sign of the 'opener' or 'enterer'. Furthermore, the gods were the *Nuter* or neuter ones, *neither* male nor female. This is because deity was typified by the *Har*, the child that was neither of the one nor of the other sex, and therefore possessed of the potential of both. The *Har* represented the Heir or Immortal Principle, the Neither-Neither⁵ that possessed infinite potential. This was the true Heru (Horus) or Hero, the Immortal One. For the Child, every number is infinite, there is no difference between them because, being neuter, there is no difference or differentiation in its manifested form.

Nuit invokes the warrior lord of Thebes to help her in her unveiling before the *children of men*. She would have no need to qualify these children as human had Aiwass not been about to communicate the threefold book of Law to human beings (i.e. terrestrials). Thebes is the primal ark or womb of which the Warrior Lord is Hadit, as the seed within the womb; in this case the seed transmitted by Nuit from Hadit in Yuggoth. It is therefore made plain at the outset of AL that Aiwass is conveying to the children of men a *non-human seed*.⁶ Nuit therefore calls upon Hadit as her "secret centre", represented by her heart and

⁴ See *Outside the Circles of Time* for a full explanation of the Perfect-ion.

⁵ An expression coined by Austin Osman Spare to denote preconceptual energy having infinite potential. See *Images & Oracles of Austin Osman Spare*.

⁶ Cf. Genesis, VI.4.

her tongue. The heart here typifies the abode of love at the sexual centre, and the tongue is a reference to the form of sexual magick employed for extracting the seed after it has been deposited in the heart and mingled with the *kalas* generated by love-play.

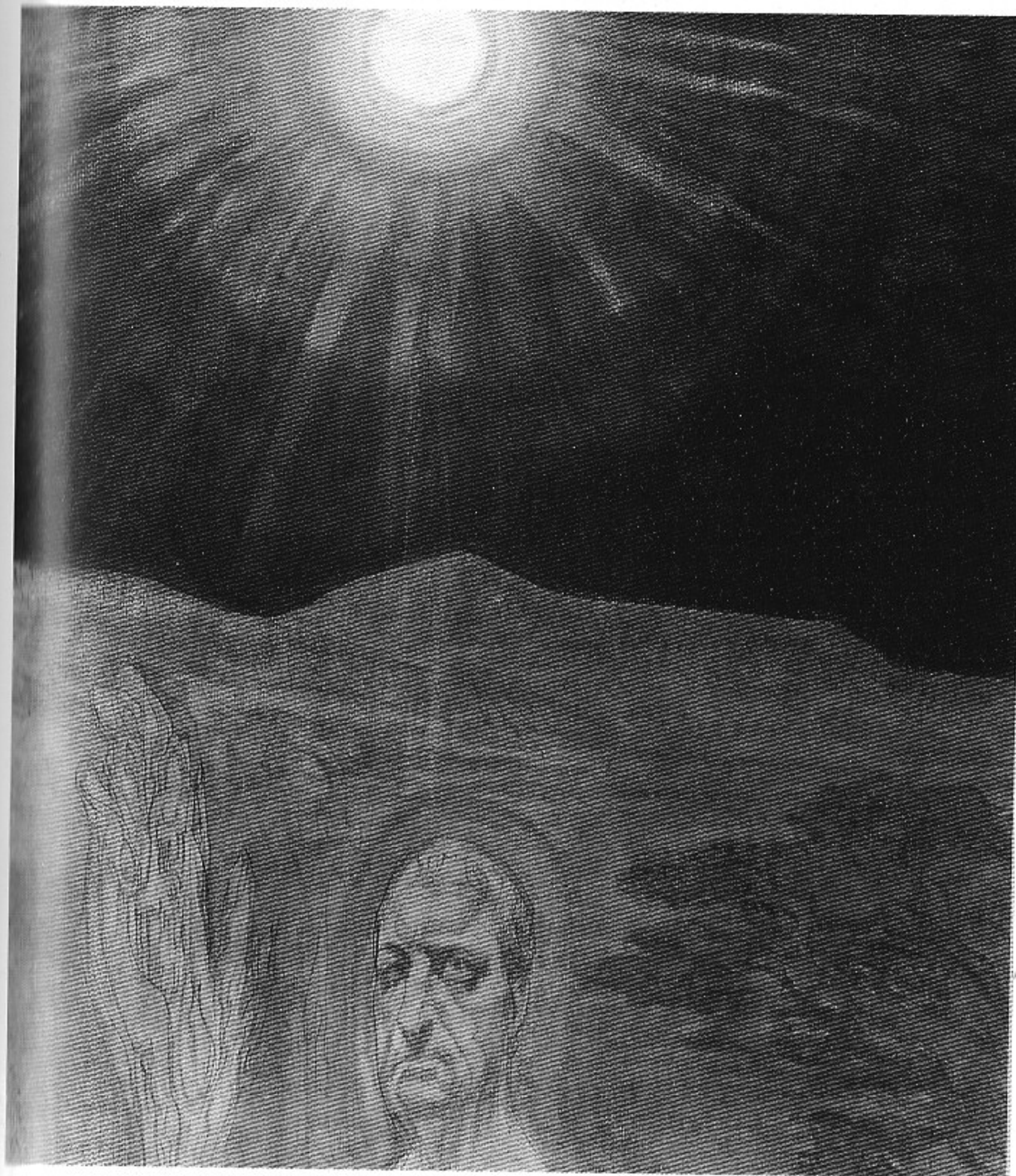
The Goddess then declares that this secret knowledge, the truly "forbidden" wisdom, is revealed to humanity by Aiwass, the "minister of Hoor-paar-kraat", who is essentially identical with Aiwass as the silence of Daäth. This peculiar form of silence requires explanation. As shown in previous volumes, Hoor-paar-kraat is the twin or shadow of his brother Ra-Hoor-Khuit. Hoor-paar-Kraat is attributed to the 11th power zone, which is the 'false' sephira, Daäth, known upon earth as Death. Hoor-paar-Kraat is the silence of the dead, but the latter are - more precisely - the un-Dead, the true Nosferatu. Hoor-paar-Kraat's abode is Daäth. He is the moon, or daughter, of the Mauve Zone, as Ra-Hoor-Khuit is the sun (son) of Tiphereth. The symbolism will become increasingly meaningful as this comment unfolds.

The core of the secret doctrine is that the Star, or stellar *kala*, of ultimate magical power is located in the *Khu*. *Khu* = 31 = AL, the key of the *Book of the Law*. 31 is $\frac{1}{3}$ of 93, the remaining two thirds being 62, which is the number of the Sons (BNI) or twins. This shows how beautifully the symbolism inheres, for Ra-Hoor-Khuit and Hoor-paar-Kraat are contained in seed-form in the *Khu*. Furthermore, the *Khu* is the mystical *kala* of the female, for 31 also enumerates the initials of the Greek title Η ΚΟΚΚΙΝΗ ΓΥΝΗ, 'The Scarlet Woman'.

Some arcane schools have misrepresented these Mysteries, locating the *Khu* in the *Khabs*, which implies that magical power is in starlight or in merely celestial configurations. Whence springs the erroneous approach of 'popular' astrology, a science concerned originally with the rhythms of the *kalas*. This highlights also the flaw in some of the alchemical interpretations that have gradually gained currency and obscured the gnosis of the genuine Stellar Tradition which is revived in AL.

The Star implied is Sirius,⁷ the Silver Star and its *kalas* which

⁷ *Argenteum Astrum*, or A.:A.:., popularly known as the Great White Brotherhood, which necessarily comports its Black Twin.



4. *Minion of the Outer Ones* by Austin Osman Spare

are embodied in the terrestrial representatives of Nuit. She therefore counsels worship of the Star so that her light will drench the earth. Those who serve her mass, however, are to be "few & secret". This is inevitable because it is only the more accomplished of her adepts who are capable of treading this "funambulatory pathway"⁸ without losing balance and hurling into the abyss. The few, whether extraterrestrial or not, will constitute an *élite*, and they will "rule the many & the known". This prophecy has caused much controversy, but if the phrase "the many & the known" is properly understood the explanation is simple. The many & the known are earthlings. They are known by those who are necessarily beyond them, and beyond earth, either as human adepts who have transcended terrestrial conditions, or as members of a transmudane and occult fraternity which may or may not have its native roots in Sirius, the Star of Set.

Nuit dismisses as fools those individuals, parties or groups adored of terrestrials. It is not difficult to understand or to sympathise with her attitude, and no particular occult insight is required; nor is there any need to resort to exotic explanations. The fools are merely fools; the reference is not applicable to the reflexes of *Atu O*.⁹

Nuit then exhorts the "children of men" to come forth *under the stars* and take their fill of love. It is important to understand that this is an exhortation to *love under will*, not a general exhortation, but an instruction in precise procedure. It is as if she were saying to her adepts: Invoke the Stellar Current and drink deeply of the *kalas* manifesting through the priestess chosen for the rite. She declares that she is not only *above*,¹⁰ but also *within* the celebrants on earth; within particular terrestrial vehicles specifically chosen by her to transmit her magical energies.

There then follows a paean of praise, and the mere deletion of a comma reveals the fact that the "naked splendour of Nuit" is above the "géméd azure", the skies known to humanity. The paean contains the first positive statement in AL regarding

⁸ The expression is Austin Spare's.

⁹ The trump attributed to The Fool, in the Tarot.

¹⁰ As Nuit, the night sky studded with stars, arched over the earth.



5. *Pan Satyros* by Austin Osman Spare

the relative positions to be adopted by the celebrants of the Supreme Ritual. The statement resumes the formula 718, depicted in the *Stélé of Revealing*, where Nuit exemplifies the lines:

Above, the gemméd azure is
The naked splendour of Nuit;
She bends in ecstasy to kiss
The secret ardours of Hadit.
The wingéd globe, the starry blue,
Are mine, O Ankh-af-na-Khonsu!

Implicit in these lines is the Left Hand formula of *viparîta maithuna* in which the priestess occupies the dominant position.

The wingéd globe juxtaposed with the starry blue is not only a reference to the vehicle or spacecraft¹¹ of Hadit, but also to the *kalas* or radiations with which space is impregnated by the Forces beyond Yuggoth. Nuit claims both the globe and the *kalas*. She addresses herself to Ankh-af-na-Khonsu,¹² for we are here in the realm of the dead, or, more precisely, the Un-dead.

As previously shown, the stélé and the star-stone are one; the *kalas* and the globe are therefore implicit in the stélé, the stone used in the invocation of the dead Priest who returned as Aleister Crowley to communicate the *Book of the Law*.

Then, Nuit declares the identity of the "chosen priest & apostle of infinite space" and the "prince-priest the Beast"; "And in his woman called the Scarlet Woman is all power given". When they are in conjunction, as stars, or in sexual congress as Beast and Woman, they are instrumental in bringing the "glory of the stars into the hearts of men". This implies a formula of impregnation, with stellar *kalas*, of terrestrials. The ultimate declaration of identity is given in verse 16, where the Beast is identified with the Sun, and the Scarlet Woman with the Moon. "But to him is the winged secret flame". This qualifying clause distinguishes their specific functions. The Beast communicates the secret seed, and the Scarlet Woman communicates the

¹¹ That which conveys the seed to earth.

¹² The priest of the XXVIth Dynasty, commemorated by the *Stélé of Revealing*.

kalas. It is significant that the verse indicating this identity is numbered 16, which is the total number of *kalas* secreted by woman in her scarlet or lunar phase. The "azure-lidded woman"¹³ is exhorted to "bend upon them", for this is the very practical and earthy manner in which she discharges her *kalas*, or elixirs, into the mouth of the Beast, the beast that lives on blood, the vampire that remains forever un-dead. The hawk was represented mythically as feeding only on blood and it became in consequence the symbol of Horus - the son - whose aeon is proclaimed by the book. But it adumbrates also the occult aeon of the azure-lidded woman - the daughter, she who is the "blue-lidded daughter of Sunset...the naked brilliance of the voluptuous night-sky"; space vibrant with the Creative Current which it transmits to earth. The passage is an allegory of the fecundation of earth by extraterrestrial agencies.

The "key" of these rituals is located specifically "in the secret word which I have given unto him". The Word, Aeon, or Ion is the secret-ion which Nuit has communicated.¹⁴ According to an interpretation by Frater Achad,¹⁵ the Word may be "manifestation"; as explained in *Cults of the Shadow* (ch.8), where it is shown that the *hé-final*, or daughter-aspect¹⁶ of Tetragrammaton is implied. The Ma-ion in turn is an adumbration of the manifestation of the Aeon of Maat. The purpose of the Aeon of Horus is, in fact, to prepare for the space-exchange and transmission of the seed beyond Yuggoth, the seed from Yith, Yoth or Xoth. The qabalah of these concepts reveals many interesting correspondences: Yith is 420, which is the number of 'Nothing under its Three Forms', as previously shown. Yoth = 480, the number of Daäth in the plural, showing the endless multiplications of the Mauve Zone in the corridors of reflected universes, each one of which differs slightly from the next. 480 is also the number of the Demon-Queen Lilith, whose totem,

¹³ Note the introduction of a further colour, in this case a kala of space, or air. See Crowley's *Liber 777* for magical correspondences; also Part III, chs. 7 & 8 of the present book.

¹⁴ See *Cults of the Shadow*, ch.8

¹⁵ I.e. Ma-ion.

¹⁶ See remarks *supra*, on the peculiar nature of the silence of Hoor-paar-Kraat.

the screech owl, is the emblem of the third cosmic power zone, Binah. It is also the number of SKTh, 'to be silent'. Another correspondence of 480 is PTh, *pudenda muliebria*. PTh is the earlier (Egyptian) form of the Hebrew BTh, the 'house' or 'feminine abode'. Another meaning is MKRKR, *Saltans*, 'leaping' or 'jumping', suggestive of the formula of the *voltigeurs* and, in particular of Hecaté as Hekt. The frog (Hekt) is not only the amphibious symbol of reification,¹⁷ but also of a peculiar mode of vaulting the Paths behind the Tree of Life.¹⁸ Yet another meaning of 480 is MThM, 'Perfection' (cf. the Perfect-ion), as if to confirm the nature of the extraterrestrial transmission which leads on to the perfection of man. 480 is the largest number in the Sirius qabalah, or transmission, yet another pointer at the influence from beyond.¹⁹

The formula Xoth is 530 which corresponds with QLTh, 'voices', and with *Piliu*, 'vulva', which is the means of contacting the 'voices' *via* sexual magick. It is also the number of ThQL, letters which formed part of the 'writing on the wall' at Belshazzar's Feast, and for which no satisfactory interpretation has yet been given. It is also the number of NPTh, 'to breathe', 'inspire', which is a symbol of the Spirit, in this case of inspiring the vital current from Outside. Finally, 480 = ABNI ThVHV, or *Lapides Inaninatis*, the Stone of Space; and, as a profound reflection it is the numeration of the Qliphoth of Malkuth which - in the sense in which the Earth (Malkuth) is here considered - suggests the Mauve Zone or sidereal aspect of terrestrial consciousness.

The situation may be clarified by visualizing these transactions on the *schema* of the Tree (see Plate). Yuggoth jets the twin currents, Hadit and Nuit, upon Chokmah and Binah, the "Mighty Pylons" of Day and Night balanced by the Double Light (i.e. Twilight) of Daäth in the Crimson²⁰ Desert of the Arabians. The

¹⁷ That is, from water to earth, or, on another plane, from dream (astral) to waking consciousness.

¹⁸ For an account of the formula of the *voltigeurs*, see *Cults of the Shadow*, ch.9.

¹⁹ The influence from beyond (*Mezla*), is another form of Aiwass.

²⁰ In antiquity crimson, purple and mauve were, symbolically interchangeable.

ancient Egyptians knew it as the Desert of Set, and it is alluded to in the *Necronomicon* as the Abominable Plateau of Lêng. This is the sphere of Shugal-Choronzon; it exists 'off' the Tree, outside the circles of time and beyond the cells of space.

The following account, drawn from the New Isis archives may bring some of the concepts within closer reach of the more ritualistically inclined reader.

"The lodgeroom was prepared to exhibit the snowy vastness of that abominable plateau, situated in astral regions which coincide terrestrially with certain regions of Central Asia not precisely specified by Al Hazred.²¹ The walls and floor were white, and white were the seven coffins ranged upon trestles before a dazzlingly white altar where snowdrifts sparkled and traced upon the ice-smooth slopes of three pyramids the natural sigils of their primeval flowers. From the glacial and austere precision of these pyramids reared snowy tapers terminating in blossoms of colourless flame. The sole relief in this wilderness of whiteness was the figure of the officiating priestess, sheathed entirely in black which enhanced almost to the point of invisibility the contrasting paleness of her flesh. This merged with the prevailing pallor so that the flowing waves of her black hair enclosed, as in a dark oval, the absent face of a beautiful woman who floated over the snow like a spectral moon reflecting the smooth powder beneath its rays.

Not only the coffins were tenanted; some of the snow-heaps were formed by the white-hooded robes of acolytes who crouched in an irregular circle at the base of the altar. They stirred as the priestess snuffed the tapers one by one, leaving but a single central light to illumine the lodgeroom.

Then a sound, strange and equivocal, pervaded the temple. It may have been caused by the scratching of rodents or by the rustling of insects devouring the corpses in the coffins. It persisted and gradually increased in volume until it acquired a peculiar sonority, and a definite structure emerged. The sound suggested the music of grasshoppers, the amplified chirping of crickets, or

²¹ The author of the *Necronomicon*. Some authorities suggest Antarctica as the *locus* of Lêng.

an infernal orchestra of violins rendering the skeleton only of a symphony, and omitting altogether the flesh of its melody.

The chitterings attained unendurable intensity and the hooded figures rose one by one from the snow, each uttering a weird and contrapuntal ululation which resembled the howling of wolves. The priestess abased herself before the altar and a white shadow fluttered down from the darkness above and settled upon her motionless form. It was neither owl nor bat but combined some of the attributes of both. It was, in fact, a mechanical device designed to enhance the atmosphere of mystery and abnormality that already permeated the lodgeroom.

In order to appreciate what followed it is necessary to emphasize the fact that the device was a simple mechanical contraption controlled by a member of the Order who was viewing the proceedings from an adjoining room.

As the acolytes rose to their feet, their cowls could be seen to contain malformed skulls tinged with mauve-tinted moss, also contrived, as was the flurry of snow swirled by a mechanical breeze released through a vent in the skirting. The shantak-bird emitted a sudden cry - a cross between the metallic shriek of the naked-throated bellbird, and the squeal of a whippoorwill. It fluttered from the woman's body and lighted upon the altar where it straddled obscenely the apex of the pyramid where the lone flame winked. As the cacophony achieved its climax, the coffin lids flew open and fell with a crash to the floor. The occupants rose from within and slithered down the sides of their mortuary tenements. Then, a seething mass of white slugs and maggots fused into serpentine ropes which crawled over the snow and converged upon the altar, using the body of the priestess as a ladder. They left traces of their ascent glittering upon her legs, her throat and her face, yet left unstained the immaculate black gown, for they vanished beneath it and reappeared *via* the declivity between her breasts. On reaching the summit of the altar they formed an undulant mass of tentacles, a living altar-cloth which slowly began to veil the bases of the pyramids and to encroach upon them like ectoplasm, draping the glistening slopes and ascending ever closer to the shantak-bird.

As the first blindly swaying head protruded within range of the shantak's talons the hell-bird silently devoured it. The feast continued until every blood-gorged slug has disappeared. The priestess, as if by a curious inversion of rôles, instead of being utterly depleted by the ghouls that had sucked her blood, instead of being invisible in her pallor against the white of the background, now glowed like a fresh wound that discoloured the snow with its drippings as the beast-bird whirred on its mechanical wires and, falling upon her body, slashed to ribbons with its beak the sheer black velvet of her gown.

Only a Sime could have depicted that fantastic bird engaged in its hideous repast; only a Wunderlich could represent the hunger of the woman as she yielded to an embrace made supremely monstrous by the non-human nature of her mate.

The Abominable Plateau of Lêng is the high altar of a nameless Mass involving the fusion of human and non-human elements. Austin Spare hinted at it darkly as the Feast of the Supersensualists; Soror Andahadna has called it the Demon Feast,²² the ancient Egyptians concealed it beneath the veil of hieroglyphics that referred to the mortuary meal. But the full horror of this brief account can be appreciated only when it is understood that at a particular stage of the rite - from the moment the bird straddled the pyramid - the acolyte operating the mechanical device lost control. The wires were thereafter manipulated by an unknown Force that fulfilled the real purpose of the performance which was, perhaps, known only to Those from Outside".

²² Reproduced as Plate 2 of *Nightside of Eden*.

2

Sticks of Trance

THE inferiority of earth dwellers is again implied in AL, verse 21; both they and their gods are oblivious of Nuit. She says: "they do not see me. They are as upon the earth", whereas "I am Heaven, and there is no other God than me, and my lord Hadit".

Nuit claims to have a "secret name" which she will reveal only when she is known at the last. This is, perhaps, another allusion to the secret-ion or *kala* that is essentially of Maat and of the aeons beyond Horus. She reveals her identity with Isis, as previously shown,¹ after which follows one of the more baffling riddles of AL. She declares her number as "six and fifty", 56, which is to be divided, added, multiplied, and *understood*. Dividing the number produces 28, the number of the lunar cycle; adding 5 and 6 produces 11, the number of magick, of the Great Work, and of the Qliphoth. Multiplying the integers yields 30, the number of days in the solar month, and of *Lamed*, the letter of Maat, which was the original title of the *Book of the Law*. In sum, these numbers produce 69 which, literalized, becomes S and T (Set), the formula of sexual magick concealed beneath the symbolism of the Stélé which comports the well-known *asana*, *soixante-neuf*. But 69 also has other, more esoteric implicits. It is the number of 'child', thus indicating in a word the nature of Nuit's transmission to earth and of her bearing the Ever Coming One. It is also the number of

¹ See p.34 & see also p.36.

dinh,² which according to Mead³ signifies the "vortex of the solar system", and of *akun*, 'a point' (i.e. Hadit), both concepts being apt descriptions of Nuit's relationship with the sun-son (Horus) and with Set (Hadit). It is also significant that 69 is 23 + 46, for 23 is the number of the secret path of Maat, and 46 is the number of Mu, a form of Maat associated with the necromantic rites of Lêng. Furthermore the 23rd Path is that of the 'Hanged Man' of the Tarot. This is a symbol of *viparîta* and of the place of the cross, or crossing over from man to that which is beyond man. It is the Path of Water or, in a magical sense, of blood.⁴ Perhaps 25, the number of the verse which exhibits these ideas, is a vital key. It is the number of the Pentagram, which, in *viparîta*, or averse formulation, evokes forces outside the Tree. The Ritual of the Star Ruby, or Star of Blood,⁵ is the secret method of unsealing the tunnels and of opening the gateways that may admit those forces. 25 is also the number of ChIVA, 'The Beast', which points once more to the formula of Therion conjoined with the Woman. The exhortation to *understand* may indicate that these operations can be fully performed only in the power-zone of Saturn (Set), which lies adjacent to the Mauve Zone.

There then follows a beautiful *dhyana* or visualization of the mode of congress employed to facilitate this magical working. The priest is bathed in Nuit's starlight⁶ which manifests as a "sweet-smelling perfume of sweat". This practically reproduces the descriptions applied by the Tantrics to the *Suvasinis* or 'sweet-smelling ladies' of the Kaula Circle.⁷

After the priest has declared Nuit to be the "continuous one of Heaven"⁸ he then adjures men (i.e. terrestrials) to speak not of Nuit as One, but as None. Nuit is not to be limited even to

² Cf. "dahna", the Crimson Desert.

³ *Thrice Greatest Hermes* - G.R.S.Mead

⁴ The number 23 conceals the formula of the Scarlet Woman: 3 minus 2 = 1; 2 plus 3 = 5; 2 times 3 = 6 (i.e. 156 = Babalon).

⁵ Because 5 is the Woman's number, hence 5 x 5 is the fullest expression of her formula. This ritual has been published, see *Magick* - Aleister Crowley (RKP).

⁶ I.e. the *kalas* of the priestess.

⁷ See *Cults of the Shadow*, chapters 4 & 5.

⁸ "Heaven" being the extra space-time continuum.

Yuggoth - the first Cosmic power Zone; rather is she to be equated with *Ain*, the metaphysical void interpreted by man as physical space. The trans-Yuggothian space, the Space of the *Ain*, is beyond expression in speech. Blavatsky, who was profoundly aware of this, sought to suggest it by the expression "the Voice of the Silence", which she gave as a title to the work republished by Crowley in the *Blue Equinox*, together with his own commentary. As a frontispiece he chose the portrait of LAM, a Great Old One whose archetype has since been recognized in numerous accounts of UFO occupants published in recent years, long after Crowley's death in 1947.

The *kalas* are both *none* and *two*, for the two power zones, Chokmah-Binah, produce Daäth, the 'child' which embodies the knowledge of their union. In other words, the formula $O = 2$ means that the *Ain*, as Space, conveys its *kalas* via these twin terminals. These are then resolved - in the mauve zone - back into the abyss.

Set, or Shugal-Choronzon, is thus the gate through which the new (Nu) Current is presently manifesting. The formula, as pertaining to terrestrial exponents of this magick, is reiterated by Nuit - via the priestess - when she declares that redemption from pain can be achieved by the "vault" of her body and by her "sacred heart and tongue". "Vault" is not an unusual word in such a context; it suggests the dead, and the place of the dead. The "heart" and the "tongue" are well-known types of the vulva and penis, but tongue in this case is a particularly loaded term. It connotes not only the phallus as the utterer of the Word or *Logos*, the Lingual light or *Lingam*, but the tongue that is the *Pé*, which means 'mouth', and which symbolizes Ipsos, the Word of Maat.⁹ The *Pé* is the magical instrument through which the mortuary feast is consummated. This refers to the esoteric cannibalism practised by the lamas of Lêng. Lêng is the *linga*, or phallic Word, manifested in the Mauve Zone by the fusion of Hadit and Nuit in the twin power-zones, Chokmah and Binah.

⁹ See *Outside the Circles of Time* for a full explanation of this Word and its relation to the 93 Current.

The ordeals connected with these formulae remain unspecified because they vary with each individual. The rituals, on the other hand "shall be half known and half concealed". This, again, is necessitated by the fact that the half "known" element is terrestrial and concerns the merely human equipment - robes, regalia, lodgeroom, etc., in sexual magick. The half concealed element refers to the Mauve Zone and the other side of the sephirotic Tree. But, the "Law is for all". This does not mean that the *Book of the Law* is for all.¹⁰ If, as previously suggested, the threefold book of Law be interpreted as the "threefold book of Maat", this again is a statement of fact, for the ion of Maat is the seed that Nuit is transmitting. The number of this verse, 35, is the number of the colour white, which is attributed to Yuggoth. The seed is the white germ which Hadit transmits, via Nuit, to earth. $35 = 7 \times 5$; 7 is a number of Set and of divinity,¹¹ and 5, as explained above, is the number of power or *shakti* (in this case, Nuit). The two are thus united in transmitting this threefold book of Law. Maat is the Supreme Law, for as it is written, "there is no religion higher than Truth" (Maat).

An injunction to the scribe then follows.¹² He "shall not in one letter change this book". Crowley, as the scribe, ignored this injunction. *The Book of the Law* was originally entitled *L vel Legis*.¹³ However, Crowley was persuaded by Frater Achad to add the initial letter A, thereby changing the title of the book to *AL vel Legis*.¹⁴ This change has far-reaching implications. L is the letter of Maat and of the Ipsos Current; "A" is the letter of The Fool in the Tarot, and emphasizes the 93 Current. The one is 'feminine', the other 'masculine'. But as if to emphasize the feminine aspect, the name Ra-Hoor-Khu-it is broken up, so that 'it' - the feminine suffix - is highlighted. This device has the effect of throwing into relief the word *Khu*, the

¹⁰ Crowley, too, has made this point, in a letter to Norman Mudd.

¹¹ This was represented by the ancient Egyptians by the Neter sign of the axe, or 7 (a figure of seven).

¹² It should be remembered that the scribe, Ankh-af-na-Khonsu is one of the "dead".

¹³ See *The Equinox*, vol.1, number 7, p.386

¹⁴ See Frater Achad's *Liber XXXI*.

feminine form of the Great Magic Power, the Ur-Hekhu, which is primarily of Hecaté (Hekt or Hekhu-it). These ideas are further underlined by a later verse which alludes to the Ophidian Current in its Voodoo form: The "mantras and spells; the obeah and the wanga; the work of the wand and the work of the sword" - with special reference to the sword¹⁵ as symbolic of Maat¹⁶ and of the silent and wordless aeon - have been treated fully in *Outside the Circles of Time*.^{16a} It should, however, be noted that $z = 7 + ain$ (61) = 68, which is the number of Binah (Saturn) and of NBIAH, 'a prophetess', also of SDD, 'to shut up', 'be silent', and of ChLL, 'emptiness', 'space', notions which indicate Nuit as being the essence of Maat and Binah. But above all, 68 is a number of Azyn, a Gate of the Great Old Ones, the other number of which, 718, leads back to the stélé, or star-stone, Ixaxaar. Hence the 'abomination of desolation' as an epithet of the 'unspeakable' Aeon without a Word.

A voodoo-orientated annal of New Isis Lodge follows as an intermission, because the concentrated analysis of AL, or L, is not intended to strain the reader, but to enlighten him!

The setting for the Rite resembled, vaguely, the layout of the Yoruba complex exhibited for several years at the Ethnographical Department of the British Museum. The lodgeroom had been equipped with relevant items, two of which¹⁷ were provided by Austin Osman Spare. He had been pleased to part with them on the score that they invariably induced in him an acute drowsiness which sometimes terminated in trance-depth sleep. While in this state he had, more than once, executed *outré* drawings which had for some time afterwards affected him - and others - quite unpleasantly. But that is another story!

The rite was presided over by two Africans - Moussine, who used the 'male' pointing stick, and Bula who used the 'female' stick. The force arching between them was to spiral before the sacred images on the altar 'framed' in the astral loop thus formed.

¹⁵ Sword is a translation of the letter *zain*, the number of which is 7. The mysteries of *Z-ain* have been explained in *Outside the Circles of Time*. See also Part III, ch.9 (*infra*).

¹⁶ Cf. AL.III.11: "Let the woman be girt with a sword before me".

^{16a} See *Outside the Circles of Time*, p215.

¹⁷ Native carved pointing sticks. See plate.

These two ritualists, both expert with the sticks, precluded their act with some highly complex tracings. In some cases the astral *vevers*¹⁸ actually glowed in their appropriate hues, and twice only did the acolytes trace upon the ground the physical counterparts of the corresponding figures in powders of the wrong colour. When this happened, Moussine banished his tracings and started again.

The officiating High Priestess was an accomplished *mamaloï*.¹⁹ She mounted the throne with the sleek grace of a caracal lynx. Acolytes then carried into the lodgeroom a vividly painted *atua*²⁰ adorned with *vevers* thrown into relief by intricate patterns of cowrie shells. The box was deep, and painted on its lid were two large eyes which circumscribed a couple of perforations serving as grilles sealed by stout metal wires. Through these apertures the occasional flickering of a violent tongue betrayed the presence in the box of an *obi* or fetish snake.

After placing the *atua* on the altar, exactly where the astral loop or door was to be formed, the acolytes withdrew. Moussine and Bula then prepared for the final play of the sticks, he skilfully anticipating every manoeuvre made by his partner. But one move he did not anticipate. The *mamaloï*, as if hypnotized by the swift play of the sticks, was rocking on the throne, her lithe body glistening like ebony in the light of the single spherical lantern suspended above her like a full moon. She was crooning to herself almost inaudibly when Bula's stick suddenly flew off at a tangent. It seemed to have been snatched from her hand, zigzagged like a boomerang, and landed with a thud upon the *atua*. As it did so the lid flew open and the snake streaked on to the altar, slithered down its sides and vanished behind the fronds skirting the throne. The *mamaloï* was oblivious. She followed the rite, as prescribed, and waited in a state of somniform receptivity. The obstreperous stick was deftly caught up by Moussine, who flicked it back to Bula. She proceeded with her tracings as if nothing had happened. But the

¹⁸ Diagrams of magical force comparable to Hindu *yantras*.

¹⁹ An adept in Voodoo rites; the feminine equivalent of the *papaloï*.

²⁰ See Pt.1, ch.1.

stick now behaved as if imbued with a sentience of its own, and with a *consciousness of its individual identity*. Instead of Bula's guiding its movements, the stick guided hers! Its trajectories traced fantastic *vevers* which built up such a powerful complex at astral levels that Moussine began to show signs of alarm. He valiantly parried each thrust, as a fencer fends his own, realizing that Bula had surrendered her control of the stick to an alien force and that the *mamaloï* alone was in a position to adjust the unbalanced forces.

In an effort to restore harmony, Moussine brought his stick into alignment with the space reserved for the loop, had it been (as it should have been) established before the altar. As he did so, the solar energies which he represented discharged their full force at that point of the altar, at which, as yet, no receptive moon existed. Two of the acolytes were beating out a complex Petro rhythm on the drums, and the *mamaloï* - with an abrupt and imperious gesture - rose from the throne and gave the Sign of Warning.

A curiously dreamlike atmosphere pervaded the lodgeroom. As the drumming rose to a pitch of fierce intensity the *mamaloï* took up the *atua* and gazed inside. She recoiled immediately, and a violent spasm contorted her features. Moussine, knowing the rite had miscarried beyond the point of correction, made to withdraw, but a force greater than he kept him rooted to the spot. Bula also was *distract*. Then, a fantastic wave of energy flowed from the door that *had not yet been established*. It took the form of a breeze that mounted to a steady blast. It blew from the box that Moussine had supposed to be empty, but as Bula stooped to return it to the altar, something metallic slipped from its interior and clattered to the floor. As Moussine picked it up the *mamaloï* declared the rite ended.

But that was not the end.

Moussine had picked up a small metal plaque about 5 inches square. It bore a finely designed miniature executed in enamels. The scene depicted was a village compound; it could have been in Haïti, in Madagascar, even in Louisiana. The village formed part of a nocturnal landscape. A full moon shone above a mangrove swamp in the far left hand corner of the picture. Next to this, a few primitive

dwelling lay huddled in deep shadow. The door of a rather more affluent dwelling lay open, and a dim illumination from within cast a faint beam of light on the ground which lay beyond the verandah, where an indistinct figure sat at a small circular table.

The picture possessed a strangely compelling quality; it fascinated despite its indifferent content. I well remember the sense of mystery which it stimulated in lodge members after the ritual had been declared abortive. Questions were asked, and it transpired that the person responsible for supplying the box containing the *obi*²¹ was unaware that it contained anything else. The picture had been passed round several times before someone made an astonishing discovery. There was no figure seated at the circular table on the verandah! The illusion had been engendered, no doubt, by the shadow of an overhanging mangrove bough. Yet all would have sworn that a human figure had been seated there. Furthermore, over the lintel of the door, and bathed in yellow light, an indefinite object was now clearly discernible. It could have been a snake, or a stick. None could identify it. Then, someone was spotted *inside* the house. Through a faintly lit window, a dim interior was vaguely visible, and with it a figure sitting before another doubtful object which may have been a man or a woman. Judging by its unnatural rigidity it appeared to be some kind of effigy.

The mysterious quality of the picture was emphasized later when an anonymous caller visited the Lodge with the intent to retrieve it, but he (or she) failed to do so. The enigma faded inevitably in the flow of events, but Moussine - who knew Haïti and its ways - provided the sequel, which proved to be even stranger.

Moussine had all the pride of his race, and he considered it a matter of honour not only to himself and to his art, but also to his native country, to discover the mystery behind the enamel plaque. He therefore kept a careful record of barely noticeable transmogrifications that appeared periodically to occur in the picture, from the time the figure vanished from the verandah, to the advent of another figure, which appeared and disappeared according to certain phases of the moon. Also periodic

²¹ It had, indeed, come from Haïti.

were attempts to retrieve the plaque which, as Moussine realized, had somehow found its way into the *obi's atua*. He had locked it in his shrine-room, magically protected by seals and other devices that had successfully foiled occult assaults. One night, however, he was awakened by shrieks seemingly coming from behind the house. He occupied a large residence that adjoined an extensive aviary; he was therefore familiar with the noises that birds were likely to make. But it took him some time to realize that the noises, muffled though shrill, came from the altar-cupboard in the shrine-room. On opening the cupboard-door, he noticed a faint effulgence. It diminished as the aperture widened. He extracted the miniature and noticed in it a fantastic change. The moon, no longer full, glowed like a blood-red sickle. The 'effigy' in the room had slumped forward, and a curious movement could be sensed rather than seen in the region of the verandah. There, the dark figure of the *original* picture now sat again, hunched over the table. Moussine then noticed a series of *vevers* inscribed on the surface of the table, the top of which resembled the full moon that had hung above the dwelling in the former composition of the picture. He also realised that another sound, like the rattling of a lock, was coming from the kitchen.

The moon was full that night in actual fact, and Moussine had no difficulty - looking down from the first-floor window - in seeing someone trying the back door; not in the manner of a thief, but recklessly. He rushed downstairs, flung open the door and admitted a wild-eyed woman who accused him of stealing her lover's soul!

Her story, as Moussine finally had it, was that a powerful Obeah-man had imprisoned the soul in a magical picture which now was the only repository of its life, and this was controlled absolutely by the sorcerer. The victim had been reduced to the state of a zombie whose body sat - when not animated to accomplish the will of its captor - before the table at which the lodge members had seen it first depicted. Outside, on the verandah, the sorcerer controlled his puppet by manipulating the magic moon-circle inscribed with *vevers*.

The complexity of the situation was beyond Moussine's grasp, for he was unaware that the hypnotic pointing-sticks

had been stolen from the sorcerer's dwelling, and that they were the efficient cause of his power.²²

The *obi* fetish that accompanied the plaque seems to have been an innocuous reptile. But it was innocuous no longer, having been contaminated by contact with the spirit-picture. Plaque and sticks derived from the same source, and the snake - being the sentient incarnation of the sticks - had acquired the potency of the ophidian current that had hypnotized the woman's lover. She was now insane with fear, having been warned that if the plaque were not returned to the sorcerer, both she and her lover would die. But her desperate bid had failed, despite Moussine's willingness to surrender the picture. He was about to hand it over when a violent spasm seized her. He dropped the plaque, watching, as he did so, a dark, serpentine entity which emerged from the woman's mouth and streaked over the threshold.

After summoning an ambulance and attending to the required formalities, Moussine searched vainly for the picture. He heard later that the woman had died before reaching the hospital. The magical miniature and the phantom *obi* were never found. The pointing-sticks survive, but Moussine wanted nothing further to do with them. He willed them to New Isis Lodge, where they once formed part of its secret museum.

²² Spare, too, had no idea of their origin. He had received them in *lieu* of payment for one of his paintings by a negro who also had been unaware of their origin.

3

Space Seed



“THE word of the Law is *Thelema*”. This brief sentence forms verse 39 of Hadit’s chapter - the second - of the *Book of the Law*. The word *Thelema* (Will) appears in Greek in the original manuscript in order to ensure its interpretation *via* the Greek as distinct from the Hebrew qabalah. Its number, 93, is the reverse of the number of the verse. The reflection is not accidental; it suggests a search in the mirror-world. Aiwaz is also 93, by Hebrew qabalah; its Greek form, Aiwass, is 418.¹ This is a number of the Great Work, which varies with each aeon. Presently, it consists in engineering successfully the intercourse of humanity with Those beyond.

The Three Grades of Thelemites² are divided into:

- 1) “the *Hermit*”
- 2) “the *Lover*”
- 3) “the *man of Earth*”.

The *Hermit* is the secret seed, or *bindu*, the Hadit-particle; the *Lover* is the Adept who is spiritually competent to receive the seed;³ the *man of Earth* is the terrestrial agent in whom the seed is planted. In terms of oriental *tantra* the classification would read thus:

¹ When Crowley first transcribed AL he took the number of *Aiwaz* to be 78, which is that of *Mezla*, the ‘influence from above’, or ‘beyond’.

² Those who accept the Law of *Thelema* and who work in accord with the 93 Current.

³ I.e., he is one of the ‘chosen’ of Nuit.

- 1) *Divya*, the Divine or Shining One
- 2) *Vîra*, the Hero or *Heru*, as *bhakta* (lover)
- 3) *Pashu*, the animal or terrene basis of the operation, i.e. the matter that is to be redeemed.

After the threefold classification, and as if to declare the due order of the Magical Hierarchy, occurs the verse: “Do what thou wilt shall be the whole of the Law”.

It is significant that 40, the number of this verse, is also the number of Atu XII, the ‘Hanged Man’, which is the 13th card of the Tarot. The *Hanged* (or *Crucified*) *Man* indicates the Place of the Cross, or the crossing over to the Other Side. Man, the terrestrial entity, is depicted upside down, showing the nature of the formula as one with *viparîta maithuna*.⁴

Immediately following this verse there is a reference to the moon-god, Sin, whose magical formula is Restriction; necessarily so, because this is a reference to the lunar current. But why should the moon be invoked immediately after the threefold classification of Thelemites, or entities eligible for receiving⁵ the Law? The answer is that the moon here typifies the Ring-Pass-Not of Yesod, beyond which terrestrials cannot penetrate until they have understood, and can apply, the appropriate formulae.

The “man of Earth” is counselled not to refuse his wife (*shakti*) if she has accepted *Thelema*, i.e., the seed implanted by Nuit. The lover is counselled to depart because, having accomplished his will, having been the means of implanting the seed, his work as a *Vira* (Horus) has been achieved. The Hermit (the seed itself) is not mentioned again in this verse, but the fact that “all else is a curse”, suggests that the lunar vibrations of Yesod are a great obstacle to man’s achieving the Crossing at the Place of the Mauve Zone.⁶ Hence the adjuration against the ancient curse, sealed by the invocation of ‘Hell’, the ‘concealed

⁴ Literally, ‘upside down union’, or, in qabalistic terms, the Way of the Backward Paths, behind the sephirotic Tree.

⁵ ‘To receive’ is one meaning of the word *Qabalah*, i.e. the ‘Received Tradition’, the ‘Law’.

⁶ Daäth, the ‘other’ moon. For further observations on Yesod in this context, see *Aleister Crowley & the Hidden God*, ch.10, ‘Nu Isis and the Radiance beyond Space’.

place', the subconscious, the *Amenta* or place of the dead.

The "state of manyhood bound and loathing" is a description of the Sun crippled and swathed in Amenta. He is the *Osiris-Tesh-Tesh* in his 'bloody' sweat, the female Christ, as Charis, weeping tears of blood and bound in linen.⁷ "Bound and loathing" describes the mummy in its wrappings, and the revulsion thus inspired. But the dead are not what they seem. For the initiate who recognizes their astral vitality they are the Undead, the Nosferatu. Hence the exhortation "thou hast no right but to do thy will" (i.e. among the living).⁸ The verse number, 42, suggests, naturally, the 42 Assessors of the Dead in the Hall of Maat in Amenta.

It is said that "Nothing is a secret key of this law. Sixty-one the Jews call it;⁹ I call it eight, eighty, four hundred & eighteen". The number of the verse in which this conundrum appears is 46, which transliterates into *Mu*, the 'Cry of the Vulture', the bird of Maut, or Maat at the Mauve Zone (Daäth). It therefore connects with *Lêng*, which equals 88 (eight, eighty). The riddle continues: "But they [i.e. the Jews] have the half: unite by thine art so that all disappear". By halving 46, 23 is obtained. This is a number specifically associated with the Path of Maat on which the word *Ipsos* vibrates - the Path of the Hanged, or Crucified Man. It is the path of Water (i.e. blood). Halving 506, (the sum of 8, 80, 418) produces 253, which is the sum of the series of numbers from 1 - 22, the number of manifest paths on the Sephirotic Tree. It is also the number of the word *Gnosis*, that supreme *Jnâna*, or Knowledge, that is Truth (Maat). If we therefore "unite by" our "art", that is by the qabalah, "so that all disappear", the following equation results: All = 61 = *Ain* = Nothing. The *Ain* as the *Z-ain*¹⁰ is again alluded to in the words "Abrogate are all rituals, all ordeals, all words and signs ... Hoor in his secret name and splendour is

⁷ See the works of Gerald Massey, particularly *The Natural Genesis*.

⁸ In the Mass of the Phoenix (*Liber 44*), after absorbing the blood the magician declares: "I entered with woe; with mirth I now go forth, and with thanksgiving, To do my pleasure on the earth, Among the legions of the living". (See *Magick*, p.410). 44 is the number of DM, 'blood'.

⁹ See remarks in Chapter 9, Part III, *infra*.

¹⁰ See remarks in Chapter 9, Part III, *infra*.

the Lord initiating". In the Aeon of *Z-ain*, the Wordless Aeon, these abrogations are understandable. Frater Achad has shown that the "Lord Initiating", Hoor, is identified with Shadai, the Hebrew form of Set or Shaitan.¹¹

The Hierophantic Task is then described in respect of three ordeals, or, more precisely, one ordeal experienced in three different ways. The gross candidates are tried by fire; the fine are tested intellectually; and the "lofty chosen ones" - the transmudane adepts - are tried in the "highest": "Thus ye have star & star, system & system; let not one know well the other!", all of which indicates a supreme and ultra-cosmic power-zone which oversees the galaxies. The primal glyph of Set as the Overseer was the Pole Star, the Eye at the Summit, for he was the supreme Hierophant.

Then is described a secret palace such as exists in the caverns of Agarthi, the Secret City mentioned in connection with the terrestrial abode of the Great Old Ones. Authorities differ as to its location. Some place it deep within the earth, others upon its surface, somewhere in Central Asia. It has four gates emblematic of the Four Spatial Gateways which open on to the Outside, and which admit alien influences into the terrestrial lifewave. The floor of the palace is of silver and gold, the lunar-solar vibrations. Among colours, the night-sky lapis lazuli of Nuit, and the jasper black of Outer Space, are primary. The expression "all rare scents" refers to specific *kalas* generated on the floor of the palaces by an alchemical operation of the sun and moon. Jasmine and rose are the erotic agents employed in the rite, and their juxtaposition with the "emblems of death"¹² suggests a secret process of embalmment associated with a necromantic rite known only to adepts of Agarthi.

The initiate may enter this secret place by the Four Spatial Gateways, either in turn or simultaneously, after which he has to remain upright on the floor. "Will he not sink?" The question makes sense only if the floor is considered not as a stable structure of compacted atoms but as a shifting mass composed of vibrations less dense even than the Adept's highly refined

¹¹ See *Cults of the Shadow*, ch.8, note 32.

¹² The mummy swathings.

body of light. "Amn. Ho! warrior, if thy servant sink?" *Amn*, or Amen = 91; *Ho* = 75, which together = 166, or, taking the period as *yod* (10), 176. 91 is the number of the most ethereal form of the Septenary.¹³ *Amn* is Amoun the Hidden God, the cosmic 'secret seed' of All. *Ho*, 75 = Nuit, the Star Goddess. It is also the number of Lucifer, the Herald Star,¹⁴ and of KIMH, the Pleiades; of LILH, 'Night'; of KHN, 'Priest'; and of *Deus*, the 'Divine' or 'Shining One' (cf. *Deva*). 176 yields 'blood', 'jasmine', and LQVM, 'to stand', all of which notions confirm the present interpretation of the verse.

The Servant or Priest is the material envelope of the Adept. The means of obviating a return to earth, by *sinking* through the floor of this secret star-temple,¹⁵ are described allegorically. The Adepts are counselled to "dress ... in fine apparel", "to eat rich foods and drink sweet wines and wines that foam!" - a direct reference to *kalas*. This apparently frivolous advice continues in a vein that supplies the key to the mystery: "Also take your fill and will of love as ye will, when, where and with whom ye will! But always unto me". This indicates the use in the ritual of specially chosen *dakinis* or female 'demons'; but the rite must always be directed toward Nuit¹⁶ with intent to create a link, or open another door for the Great Old Ones. Note that 91, *Amn*, is the number of 'Naacal', the name of a non-human language; and 75 = OGB, 'to love lasciviously', a direct allusion to the use of erotic techniques in the ritual that leads beyond Yuggoth.

That the foregoing interpretation is not as far fetched as may at first sight appear is confirmed by the next verse which issues a grave warning: "If this be not aright; if ye confound the space-marks, saying: They are one, or saying, They are many: if the ritual be not ever unto me: then expect the direful judgements of Ra-Hoor-Khuit!". The space-marks *are* the Gateways, and the verse is evidently inspired by the extraordinary dangers that may be encountered by the over-confident Adept, if, in his

¹³ The Seven Stars, i.e. the highest form of which is the eighth, Set.

¹⁴ Note the stellar nature of these ideas.

¹⁵ Of which the Temple of Starry Wisdom is the archetype. See Diagram 1.

¹⁶ I.e. toward the *Ain* beyond Yuggoth.

mode of entry to the palace (whether "in turn or at once"), he confounds the Gates *and their Guardians*, assuming Them to be many. Then he can "expect the direful judgements of Ra Hoor Khuit!" Why Ra-Hoor-Khuit? Why not Hoor Paar Kraat, who is the lord initiating? The answer is that if the Adept sinks through the floor of the temple he sinks down to the solar level (Tiphereth), because the lunar vibration implied (in the verse) is not the moon of Yesod, but of Daäth, and of the mauve zone that leads obliquely through the Four Gates: Kether, Chokmah, Binah, and Daäth.

After this warning, Nuit describes the *phalasaruti*, or magical fruits accruing as a result of an impeccable performance of the rite, the aim of which is to "regenerate the world, the little world [i.e. the earth] my sister".¹⁷ She identifies her sister with her "heart"¹⁸ and her tongue,¹⁹ unto whom she sends "this kiss", this touch of another world, or other spaces; a vague and fluttering contact that is yet the seal of a "promise" from Outside. She promises the scribe²⁰ "ecstasy" and "joy of earth". In other words, a disembodied and therefore extraterrestrial entity is given the freedom of the City of Man, to take his pleasure among the living. But again he is warned not to change "as much as the style of a letter; for behold! thou, o prophet, shalt not behold all these mysteries hidden therein."

There then follows a curious prophecy: "The child of thy bowels, he shall behold them", meaning he shall behold these mysteries. This child identified himself (satisfactorily, to Crowley,²¹ at the time) as Frater Achad, who did actually discover the "key of it all". But it is not certain now, in the light of later research, that Achad was the child in question. The use of the word "bowels" is ambiguous. It could indicate an entity from the back (side) of the sephirotic tree. This supposition is strengthened by the passage following it: "Expect him not from the

¹⁷ I.e. Isis, the twin of Nu-Isis or Nephthys. The italics are mine.

¹⁸ A euphemism for the vulva, or valve of the emotions.

¹⁹ The letter *Pé*, meaning a mouth, with the tongue clearly discernible, is a glyph of the Aeon of Maat.

²⁰ I.e. the 'dead' Ankh-af-na-Khonsu.

²¹ See Crowley's *Confessions*.

East nor from the West; for from no expected house cometh that child". East and West in a context involving procreation would indicate the masculine and feminine progenitors respectively. The number of the verse, 56, is the number of NU, suggestive of the trans-plutonic power-zone, Nu-Isis. Also $5 + 6 = 11$, the number of the Qliphoth and of all those "who are of us".²² Us = 66, the mystic number of the Qliphoth. The word "bowels" = 419, which is the number of TITH, 'the Serpent' typical of the Ophidian Current, and highly significant in the present context. It is also the number of Sodom and Gomorrah; of *To Mega*, 'the Great', and of the *Tuat*, the underworld (both by Greek qabalah). The ideas suggested by these numbers indicate that the child is of extraterrestrial origin, which fits the present pattern and is strengthened by the fact that it is Nuit's avowed function to transmit the seed from Outside.

The Goddess then proceeds to describe details of the main ritual: "Invoke me under my stars! Love is the law, love under will". This is yet another reference to the *viparîta maithuna*, or 718 position. Nuit, as priestess, is above; she represents the Will (*Thelema*). Her worshippers - those who invoke her *kalas* - are beneath; they are the vehicles of Love (*Agapé*). Both *thelema* and *agapé* are a form of 93, and $93 + 93 = 186$, the number of 'nuptial', and also of ABN NGP, 'a stone of stumbling', 'a rock to fall over', which suggests the dangers of this formula. But above all, 186 signifies the QVPh or 'back of head', the seat of the sexual power in the human organism. Its types are the moon and the ape, both indicative of the backward part, for the ape was used in the Mysteries in connection with lunar periodicity. But the love of *Agapé* is not merely sexual love or even lust; it is a form of *attraction*, more subtle, more magnetic than lust. It denotes a total passivity which creates the vacuum necessary to suck in the *kalas*. "Nor let the fools mistake love; for there are love and love. There is the dove, and there is the serpent. Choose ye well!" The fools are earthlings; the dove, originally a Typhonian totem and the central symbol of the Great Seal of the O.T.O.,²³ is the feminine principle *par excellence*, the Bird of the

²² I.e., of the Silver Star, the Star of Set or A.:A.:. The initials add up to 11 and the Order is composed of eleven grades.

²³ See *Nightside of Eden*, p.167.

Goddess. The Serpent, on the other hand, is the type of the Ophidian Current, neither male nor female, for in its subtlety and cunning it may manifest as either, or as *neither*.

Nuit claims that her prophet "hath chosen" between these two, although whether wisely or not is not stated. Presumably the former, because he is said to know the "law of the fortress, and the great mystery of the House of God". After this comes the rider: "All these old letters of my Book are aright; but *Tzaddi* is not the Star. This also is secret: my prophet shall reveal it to the wise.

This would appear to be an abrupt digression, but it is linked with the previous passage through the elemental attributions, which it continues. The dove is the bird of air or space, the serpent is a creature of earth. *Tzaddi*, the number of which is 90, represents one quarter of a Circle, the quarter of the North.²⁴ The star represents light or fire. Crowley and others have assumed that the "Book" refers to the *Book of Thoth*, and they have adduced cogent reasons why this may be so,²⁵ but Nuit's book (i.e. the first chapter of AL) can not be Thoth's. I suggested, in *Outside the Circles of Time*, that Nuit's book may more properly be identified as the "Book of the law of Dead Names", which was truly secret in 1904 (when Crowley received AL), for H.P.Lovecraft was the first to mention it, more than two decades later. The fish-hook is the magical instrument employed by the Fishers from Outside, who are preparing the way for a return of the Deep Ones. *Tzaddi*, 90, represents the quarter containing the spatial gateway through which Great Cthulhu will come again. "This also is secret:²⁶ my prophet shall reveal it to the wise". The wise were called "doves" by the Gnostics. The verse is subtle and requires depths of insight. *Tzaddi* is not the Star, any more than Nuit's book is the *Book of Thoth*. The goddess confirms this interpretation with the words: "I give unimaginable joys *on earth*,²⁷ certainty, not faith,

²⁴ *Tzaddi* means a 'fish-hook', which equates this letter with water, the element of the Deep Ones.

²⁵ See Crowley's *The Book of Thoth*.

²⁶ I.e., of the secret ion.

²⁷ Italics by present author.

while in life, upon death ... ". The emphasis on death is typical of the *Necronomicon* mythos. Nuit mentions "sacrifice", although she demands none; and "incense" - without blood; and "trees of Eternity".²⁸ And then, in verse 60, she reveals her true identity as Queen of the Forces from Outside: "My number is 11, as all their numbers who are of us."²⁹ The Five Pointed Star, with a Circle in the Middle, & the circle is Red. My colour is black to the blind, but the blue & gold are seen of the seeing. Also I have a secret glory for them that love me ...".

In these words Nuit identifies herself as the real source of Energy (*kalas*) from Outside. The Pentagram is the Star of Woman, who is the Red Centre³⁰ of manifestation on earth of the extraterrestrial seed which Nuit transmits. The averse Pentagram³¹ invokes her.

Black is the *kala* of Binah, the City of Set; the "blind" refers to the blind Horus, or the sun-son in the dark of the underworld. This is Set as Hoor-paar-Kraat, the crippled deity, the child or dwarf-god represented in swaddling clothes, or in the corpse swappings of the mummified dead. According to one recension of the mythos, Hoor-paar-Kraat was begotten in Amenta by Osiris on the dead body of Isis, hence the necrophilic strain. In magical terms, Amenta is the dream-state, the subconscious, and the dead Isis is the entranced priestess, rigid in magical sleep. She is the gateway to Space *via* which flow in the energies of Nuit. The blue and the gold are the Chesed-Tiphereth (Space-Fire) aspects which veil the Hidden God. The number of the verse, 60, suggests the Sixtystone, Ixaxaar with all its abyssal implicits.³² The verse following it contains the beautiful images of the Ophidian Current which are used in the invocation of the *kalas* of Nuit in the Desert of Set. The wings of the dove and the Kundalini (Ophidian Current) are identified in this paean of Nuit, in which she also identifies herself with Maat, the "blue-lidded daughter of sunset".

According to Frater Achad,³³ the final verse of Nuit's

book refers specifically to the Ma-ion, when she declares: "The *Ma-nifestation* of Nuit is at an end". This declaration conceals also a practical rubric which indicates the manifestation of the secret ion is at an end, the 'end' being the type of the vulva and the source of the *kalas*. 66, the number of this final utterance is the Mystic Number of the Qliphoth and of the Great Work.

²⁸ See *Nightside of Eden*, Part I.

²⁹ Us = 66. *Vide supra*, p.54.

³⁰ I.e. the Scarlet Woman.

³¹ As in Crowley's revised version of *Liber XXV*. See *Magick*, p206..

³² See *infra*: Part III, ch.9.

³³ In his "Official & Unofficial" Correspondence.

4

Sentient Mist

THE second ray from Yuggoth forms Hadit's chapter, the Word of Hadit, which is the Secret Seed in the womb of Nuit. Hadit is the Vortex, the coming into manifestation of the Power-Funnel at the centre of Infinity; the infinitely small and sub-atomic particle which spawns the Great Old Ones. It projects Their images through the waters of the Great Abyss *via* the Gates of Yog-Sothoth, guarded on one side by Cthulhu and the "Esoteric Order of Dagon", and, on the other, by Azathoth and the "Starry Wisdom Sect"¹, for Binah is the Great Sea, and Chokmah is the Sphere of the Fixed Stars, the stars that never set.

Binah represents the black night of Sentient Shadows, Chokmah the Grey Fog of the sleeping Starmist. The Black Night of Nuit is the "hiding" of Hadit. His first act is an invitation to "all ye" to "learn the secret that hath not yet been revealed", viz: the fact that Hadit is the complement of Nu, his "bride". Hadit is Not, or Nuit, "extended", and *Khabs* is the name of his house. This is a reference to those stars (*khabs*) of which the power-zone of Chokmah (Wisdom) is the secret centre; the nucleus of the 'Starry Wisdom Sect.' Hadit declares that - as the Centre of the Sphere of the Stars - he is everywhere, but shall not be known as such. Nuit, on the other hand, as the Circumference of the Sphere, is nowhere found, yet, as such, she shall be known. She is LA (not), and he is AL

¹ Both the Order and the School are mentioned by H.P. Lovecraft. See, in particular, *The Shadow over Innsmouth*, and *The Haunter of the Dark*.

(God), which together with the original AL of the first cosmic power-zone, Kether, embody the 93 Current.² But LA, 31, when *reflected* in the sleeping Starmist becomes AL. Together they yield 44, the mystic number of the Aeon of Aquarius and thus also of Maat. 44 = DM (blood) which composes one stream of the Double Current.³ Aquarius therefore denotes the Aeon of the Double Current which is brought into manifestation simultaneously with the 93 Current. There is thus a subtle identity between the two Aeons.

In connection with the Fog of Chokmah mentioned above, the following account is perhaps significant. On a misty night in late November, 1957, New Isis Lodge lacked several members owing to weather conditions. The set programme was abandoned and in its stead those who had been able to attend decided to rehearse a ritual scheduled for the following month. Being ten in number they formed a skeletal nucleus for a Rite of the Tree.⁴ They therefore assumed their accustomed positions, viz: Soror X at Malkuth, Soror Y at Yesod, Frater Z at Hod, and so on. Lacking number eleven - for Soror Shugal had not put in an appearance - the throne of Daäth remained vacant.

This situation was satisfactory and posed no problems, but as the ceremony proceeded a growing sense of uneasiness infected the celebrants. This was unusual in view of the routine nature of the rite. A wisp of fog had infiltrated the room through the only place of ingress (apart from the door, which was closed), the high window in the north wall.

The invocations had a falseness about them and possessed the curiously muffled quality associated with thick fog or deep snow. Three tapers on the altar were the sole source of illumination, and the mist seemed to shroud their radiance. An unearthly silence settled. Soror Y, at Yesod, seemed to have forgotten her lines, and remained mute. She explained later that a veil of oblivion had fallen upon her like a pall. It not

² AL (31) + AL (31) + LA (31) = 93. Achad's 'Word' *Allala* derived from a certain order and reflection of this Current. See *Cults of the Shadow*, ch.8.

³ Represented by Horus (93) + Maat (696). The total is 789 which is the number of the Scarlet Woman in her Draconian phase.

⁴ The Sephirotic Tree of Life, which comprises the Eleven Cosmic Power Zones.

only effaced from her mind all memory of the invocation, it also deprived her of speech.

Fog then seeped up from the floor and enveloped the group in a grey vapour which lay upon the lodgeroom in almost tangible drifts. At a point over the zone of Daäth a dense concentration of mist eddied in spirals. Its violent agitation contrasted uncannily with the sluggish shroud that obscured the rest of the room.

A sudden knocking broke the silence. Everyone started. The clamour arose from the front door two landings down, where someone was announcing himself in no uncertain fashion. The Frater-in-charge left the lodgeroom to answer the summons. He returned with the news that a policeman had informed him of the death of the Sister who would have occupied the throne of Daäth.

Before the message had fully registered a lurid mauve light flashed above the throne and a strangely muffled voice proclaimed a future date, several years forward. Impossible as it seems, it was accurate, and it prophesied the return of the lost priestess.⁵

Reverting to AL; Hadit announces that the rituals of the old time are black. The old time refers back to a period infinitely more remote than has hitherto been supposed by those interested in fathoming AL. Crowley, and many after him, have understood the denigration as referring to the rituals of the Golden Dawn, and no more distant in time than the close of the XIXth century! Crowley's penchant for reading into history his battle with MacGregor Mathers over the issue of the Secret Chiefs, or Great Old Ones, no doubt flawed the lens of his otherwise lucid vision. Nor does the old time refer to the Judaistic religions, or to the earlier rites of the aeons of Isis and of Osiris, but to an incalculably remote age antedating human consciousness on this planet, an age when other than human races existed under the dominions and minions of the Great Old Ones.

The rituals were black because they were of Set-hulhu⁶ and the Deep Ones, who operated from the third cosmic power-zone under the Black Night of Set (Saturn), the first reflex of Set-Typhon or Yog-Sothoth. An 'evil' spawn resulted from the

miscegenations consequent upon the opening of certain Gates in the Mauve Zone. This led to an invasion of Malkuth by qliphotic larvae that yet linger on in unsuspected regions of the earth. The reference is to one of several abortive attempts to transplant intelligent life from Outside, and to introduce it to an inhospitable and magically hostile planet. Echoes of this Great Experiment have been preserved in various myths and legends, in the *Book of Dzyan* and - in more recent epochs - in Rabbinical lore.

Aiwass insists upon these abortions being cast away so that the "good ones be purged by the prophet: Then shall this Knowledge go aright". The phrase suggests an alchemical process. Knowledge with a capital initial indicates Daäth, a specialised and secret body of knowledge, the knowledge perhaps of the Starry Wisdom Sect associated with the specific sphere of Hadit's activity (Chokmah). The implications of this verse are of major import for they suggest that the Aeon of Horus marks the first point in time (after incalculable aeons) at which the Experiment has come up for review.

Hadit identifies himself with the hidden flame, the triple Fire-tongue of *Shin*⁷ and the luni-solar spirit which forms the trident of Neptune. This god rules the zone in which Hadit functions, and which forms the sphere of the flame's activity. Hadit is the flame "in the core of every star". He declares that although he is "Life, and the Giver of Life", yet *therefore* is the knowledge of him the "knowledge of death". Death here is not only the sleeping mist, the Amenta of the Egyptians. It is also the centre of Knowledge, or Gnosis, which is one with Daäth, the eleventh cosmic power-zone. Daäth appears therefore among the first, second, and third power-zones as a 'false' zone. It appears false because it is not, strictly speaking, on the Tree of Life, in the same sense that the Mauve Zone is not comprehended entirely by the waking or the dreaming states of consciousness. So the knowledge of Hadit comports also the knowledge of Daäth. And here lies the key to the VIII⁺ O.T.O., and to the "Secret Pathway" described by Crowley in his *Magical Record*.⁸ In consequence, Hadit

⁵ The sequel to this annal is given below: pp.89-92.

⁶ Cf. Cthulhu.

⁷ The letter of Fire or Spirit, in the Magical alphabet. Its number is 300, or 3 on the Grand Scale.

⁸ See *The Magical Record of the Beast 666*, p.151.

identifies this formula with both the “Magician and the Exorcist”. As Magician, he penetrates the Mauve Zone, where he is instantly surrounded with the ‘evil’ progeny of the Abortive Experiment fleetingly glimpsed in myth and legend.

There is then a declaration of identity with the “axle of the wheel”⁹ and with the “cube in the circle”.¹⁰ There is also a curious reference to Heru-pa-Kraath, the dark twin of Horus as Ra-Hoor-Khuit. Hadit criticizes the worshippers of the hidden god, Hoor-paar-Kraat, declaring that he himself is the worshipper. This seems to imply that only the expression of Hadit via a magical technique¹¹ provides the substance necessary for serving the Mass of the Holy Ghost or Hidden God. In order to emphasize the praxis, Hadit declares that “existence is pure joy”. This means that Being, expressed or manifested, gives rise to the thrill of ecstasy concomitant upon the expression of the Hadit-principle, the *bindu*,¹² the secret and inner seed.

“The sorrows are but as shadows; they pass & are done; but there is that which remains”. The sorrows are the sentient shadows, or echoes, of abortive attempts to sow upon earth the seed of Intelligence. These pass away; “that which remains” is Hadit, the I-Principle, the treasure of Supreme Intelligence that can never be extinguished.¹³

Hadit then demands a “veiling of this shrine”; this knowledge is not for all. The brilliance of its light is invoked to “devour men and eat them up with blindness!” These peculiar effects suggest more than a temporary blindness caused by the dazzlement of metaphorical light, or by the glare of physical light. There is a hint, too, of the “leprosy” attributed by the Osirians to the Nahsi’s of the Draconian Cult. The Nahsi’s were charged by their opponents with causing blindness and other diseases concomitant upon their black magical practices.¹⁴ In the latter days

⁹ I.e. the still centre.

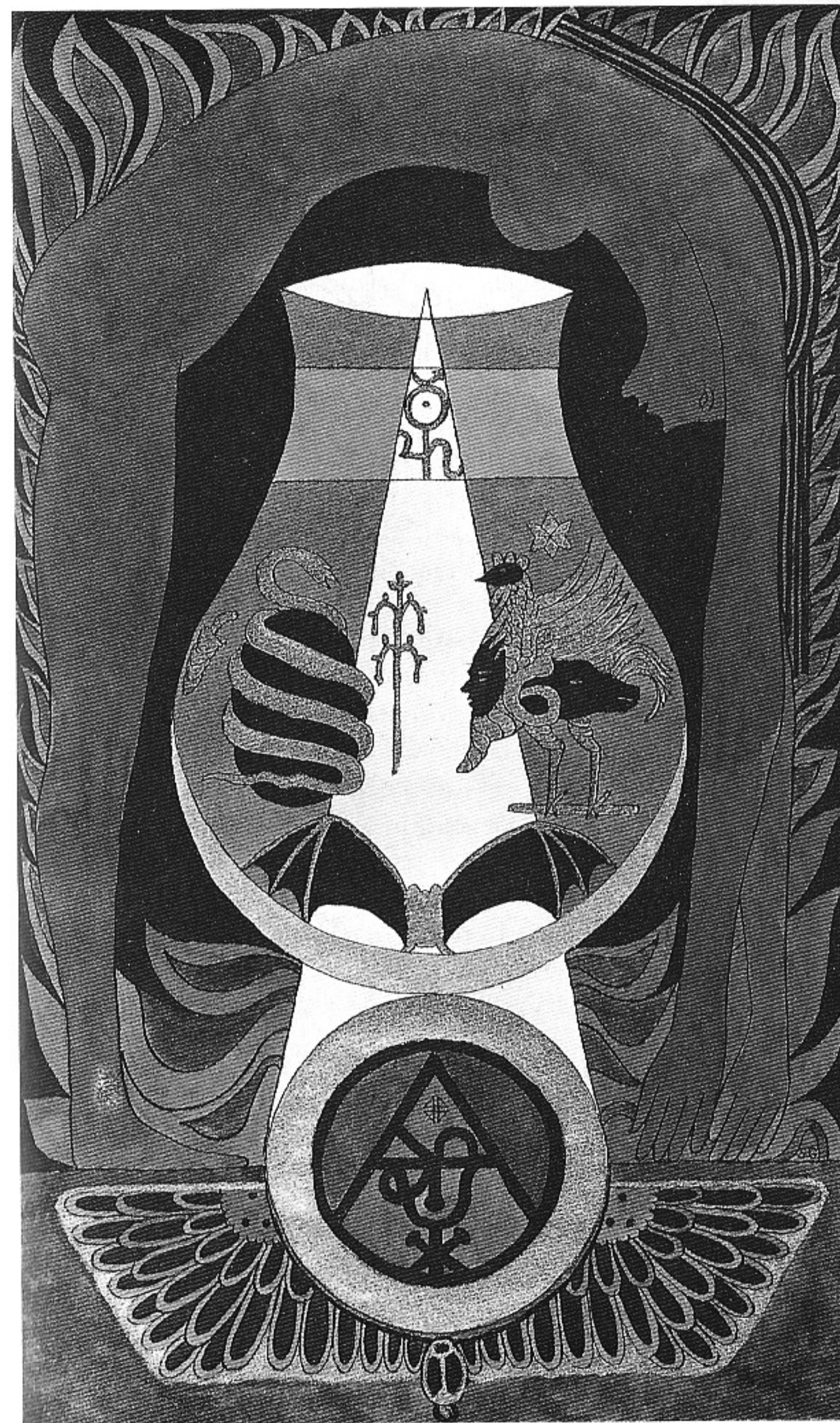
¹⁰ The altar in the Magical Circle, or lodgeroom.

¹¹ Such as those practised in the O.T.O. and affiliated orders using the 93 Current.

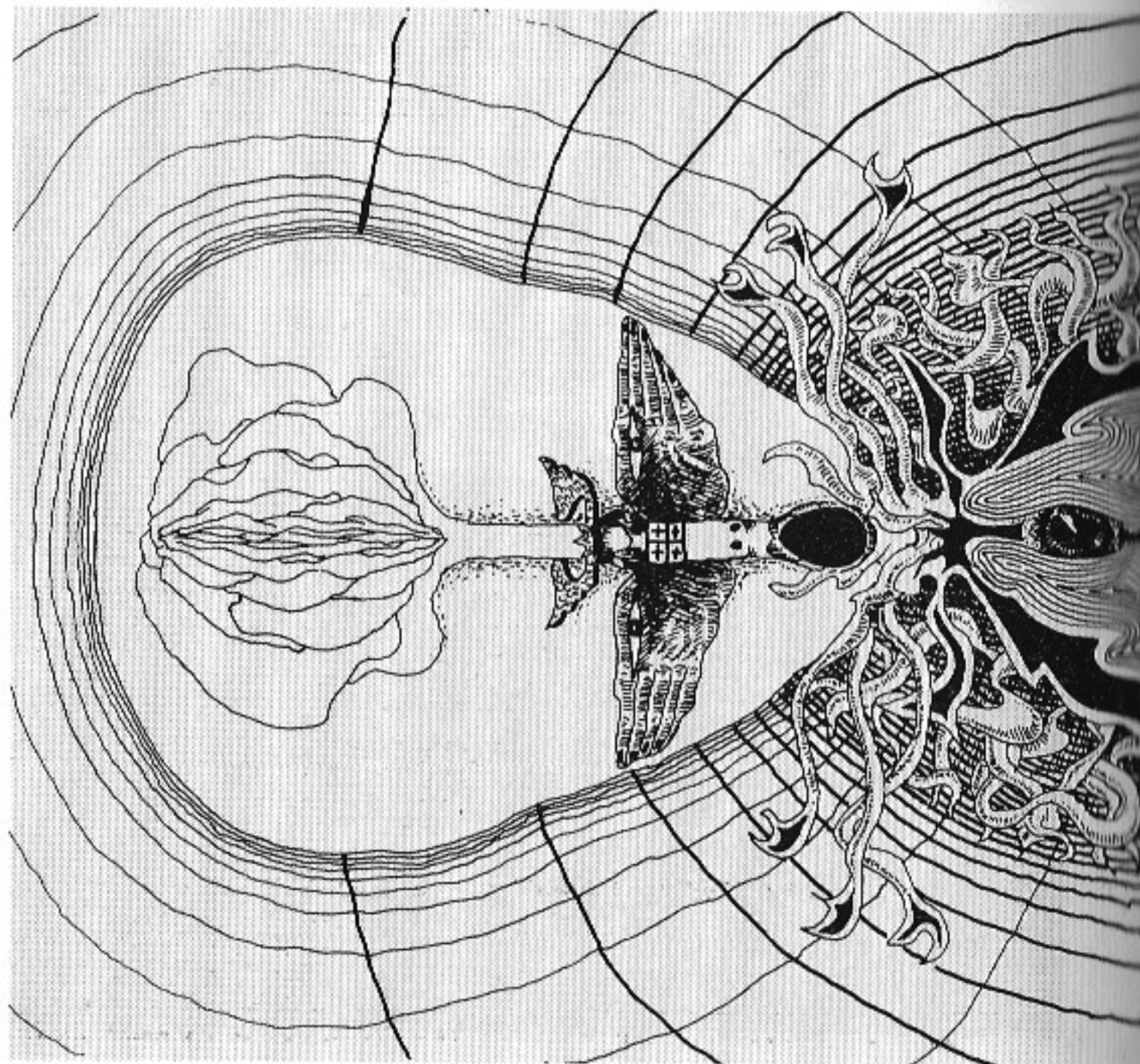
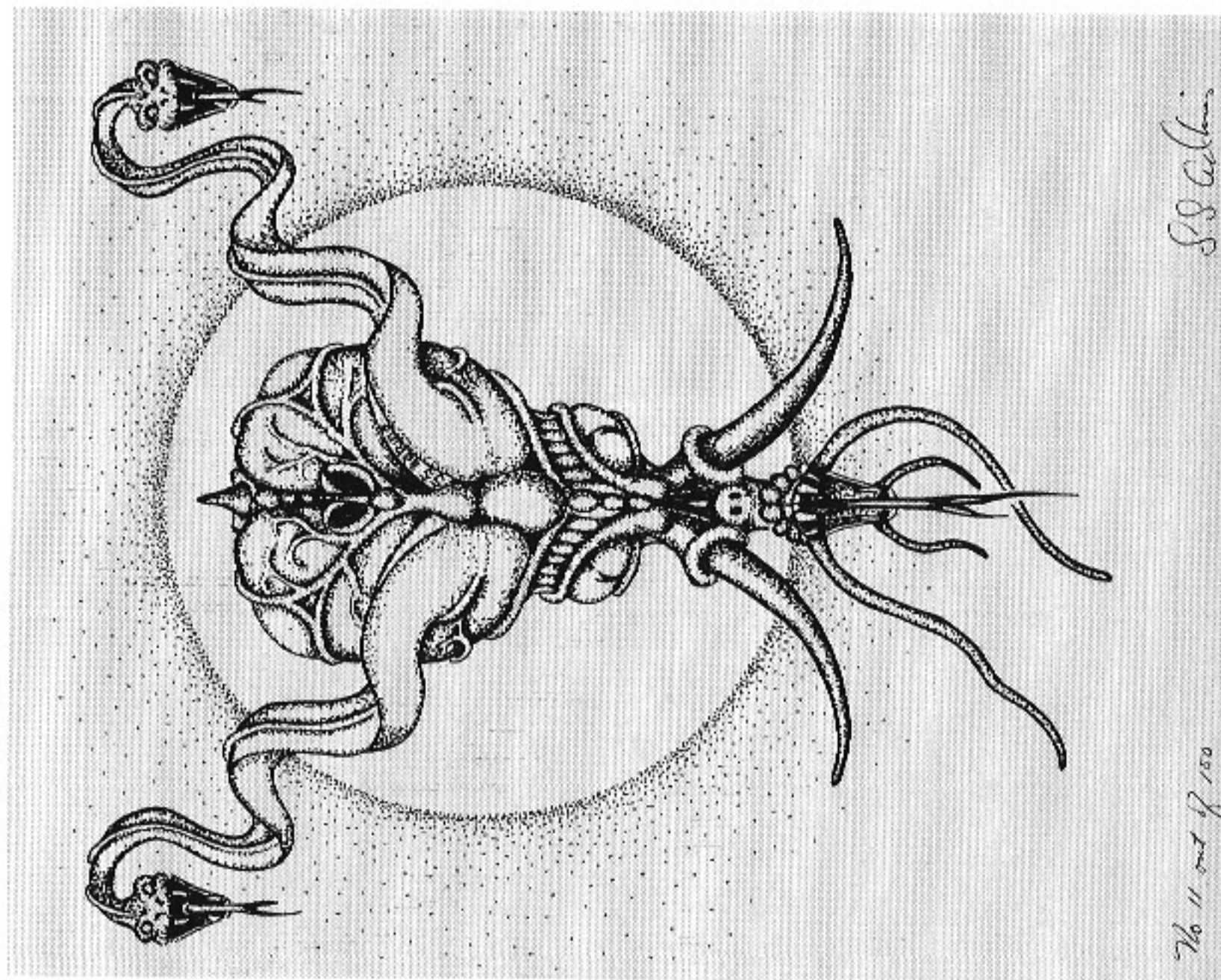
¹² Sperm, in the alchemical sense.

¹³ This Principle is not to be confused with the ego. The latter is a phantom, the former is the sole reality.

¹⁴ See the works of Gerald Massey, particularly *The Natural Genesis*.



6. *Vinum Sabbati* by Steffi Grant



7. (top) *The Double Current* by S.S. Adkins

8. (bottom) *Lam* by Alistair Campbell. As seen during an invocation.

of the Cults of Ta-Urt and of Set indubitable degenerations corrupted the doctrines, and syphilis, rather than mutations, resulted. In much the same way, at a far later age, the rites of Tantra in their decadence were also afflicted. On the other hand, it is known that certain early experiments in transmudane mutation failed and terminated not only in physical teratomas but also in hideous occult pathologies which the ancient priests not always successfully aborted. In consequence, monstrous forms of life escaped from hidden temples in remote and isolated places, and some lived on, even into the present age. Occasionally, these entities are recognized for what they are.

Hadit is perfect because he is identical with Not (Nuit); as perfect, therefore, as "Infinite Space & the Infinite Stars thereof".¹⁵ He claims that his number is "nine by the fools". That is, he is the hermetic seed symbolized by the IX° O.T.O. He goes on to say, however, that "With the just"¹⁶ his number is eight, and "one in eight". This means that he is not only *Had* (Set or Seven), but also the one beyond Seven, as has been shown.¹⁷ He is Eight as the Son of his Mother, the Queen of the Seven Stars, being the first one after her and therefore the height or summit of her glory. As such he was typified by the Pole Star.

The numbers 7, 8, and 9 apply specifically to the Draconian Current and to the Stellar Dragon of the Deep, Tanith, whose place is in the Waters of Space. Hadit also emphasizes the fact that he is "none indeed", *because of his identity with his mother*, who is Nuit or Not.

After disclaiming identity with the "Emperor" and the "King", he goes on to identify himself with the "Empress" and the "Hierophant", and adds by way of explanation: "Thus eleven, as my bride is eleven". True to the ancient Typhonian Tradition, his bride is also his mother.

After further disclaiming traffic with "the dead", "the poor", and "the sad", he declares kinship with the "lords of the earth". The phrasing suggests once more that "We" are not "of the earth". Then comes the riddle: "Is a God to live in a dog?"

¹⁵ I.e. Isis.

¹⁶ Or the justified; i.e. the Maatians.

¹⁷ See Part II, ch.1.

No! but the highest are of us". God is dog in reverse, another hint at the Mauve Zone and a further reference to the highest, the height, the *eight*, which is the number of the justified, the *Maatians*. As if to say that the Great Old Ones - the Gods - are not reflected; They do not appear upon earth; They consort with the *Maatians*.

The number of the verse in question is 19, which is that of the path of *Teth*, the Serpent, on the sephirotic Tree, thus indicating the Ophidian Current. It is also the number of the Feminine Glyph, and of ChVH which means 'to manifest', 'to show forth'. ChVH is the name of Eve, the primordial manifestor. But above all, 19 is the number of The "Daughter of the Flaming Sword" which links it with Ma-Ion and the unspeakable or wordless Aeon of Zain.¹⁸ It should be noted that when multiplied by 59,¹⁹ the number 19 yields 1121 which is the number of 'Eve menstruating'.

Hadit contrasts negative and terrestrial attributes with the shining, or *devic*, qualities of the minions of the Old Ones which he describes as the "servants of the Star & the Snake". The Snake typifies the Ophidian Current and is identical with the Voodoo Ob. These are declared by Hadit as being identical with his own essence, which confers "Knowledge & Delight and bright glory". Furthermore, these qualities inebriate earthlings. Knowledge is Daäth, the Gateway to the Crimson Desert of Set. Delight is the "Garden of Delights in ODN" (Eden), and "bright glory" is the "secret glory" conferred by Nuit, his bride.²⁰ The Ophidian Current is invoked or "worshipped" by "wine and strange drugs". As previously shown - "wine" refers to the *kalas*; "strange drugs" refers to the exhalations of certain psychosomatic centres in the priestess. They are not indicative of alcoholic or of narcotic substances, otherwise the rider: "They shall not harm ye at all", could not have been added. Note that 22, the number of this verse, is twice times eleven, which signifies the Magician, or Double-Wanded One, at play

¹⁸ *Zain* means 'a sword'. It is the letter of the magical alphabet attributed to the Twins, i.e. the Double Current.

¹⁹ 59 is the number of Lilith and Samael and of the "Yoni calling for the Lingam, as ovum, menstruum, or alkali". (See *Liber 777 Revised*, List of Primes).

²⁰ AL.I.60.

with the Qliphoth. However, this should not be understood as imposing any stricture on the magical or mystical uses of *natural* substances capable of changing the gears of consciousness. It is the misuse of these substances that is deplored, and their abuse is prohibited in all *shastras*, ancient and modern. Hadit therefore assures humanity that the Great Old Ones will not condemn it for enjoying "all things of sense and rapture".

In verse 23 of his book, Hadit declares that there is "no God where I am", implying that as Set, or Apep,²¹ he is the exclusive transmitter of the Ophidian Current. The number 23 suggests a *Maatian* interpretation; it is the number of the Path of Ipsos. "I am alone", or *all one*, emphasizes again the "one in eight" as the *height*, which is qualified implicitly by the foregoing as *Maat*, as the supreme manifestation of Nuit (Not). The verse therefore yields a key vital to the understanding of the Mysteries of the two aeons and their interrelationship. Frater Achad's comments on this verse are replete with significant suggestions.²²

In the two verses which follow on, the "Kings" are distinguished from the "low men", and the "chosen" are described as being "against the people". The low men and the people are terms applying to the lower sphere (earth-plane), whereas the Kings represent those beyond the earth, i.e. the Great Old Ones. The equation is later confirmed when Hadit identifies himself with the Ophidian Current. If this Current *ascends* it is reabsorbed into Space (Nuit); if it *descends* it penetrates the earth and, in the process of its materialisation, secretes venom. The process generates a rapture in which Hadit becomes totally identified with the terrestrial element. This predisposes earth-bound beings, among which are human beings, to the danger of mistaking Hadit for a purely terrestrial phenomenon. Humanity has erred continuously in imagining itself superior to all embodied forms of consciousness, as the crown of evolution.

The *Book of the Law*, the *Book of Thoth*, the *Book of*

²¹ The Egyptian form of Apophis, from which the Ophidian Current derives its names.

²² There are many references in his "Official & Unofficial" Correspondence. Hitherto unpublished.

Dzyan, and perhaps more than all other 'forbidden' books - the *Necronomicon*, constantly undermine this unwarranted super-erogation. It is unlikely that such a misconception would result merely in disrupting the faculty of reason, as would appear from later verses. On the contrary, verse 32 contains a hint of the actual situation: "... reason is a lie; for there is a factor infinite & unknown; and all their words are skew wise". The "lie" is the quasi-sephira, Daäth, which mirrors the words of the Ape of Thoth, distorted by projection from the reflected universe on the Other Side of the Tree; hence "their words are skew wise".

Subsequent verses are taken up mainly with ritual procedures. Then comes a reference to the "egg", and to the Invisible or Hidden God - Amen. The "slaves that perish" are transformed into zombies, i.e. they are "damned & dead!" But Amen is "of the 4" and there is a "fifth who is invisible, & therein am I as a babe in an egg". Amen (of the four letters) = 746,²³ the number of the Double Logos (373 x 2), the Lord of the Double Wand of Power. Amen is the reverse of Nema, a name of the Priestess of the Double Current, or Horus-Maat.²⁴ But there is a fifth, and this is 'L', which turns *Amen into Lamén*. This has the number (776) of the word 'Aeon', and of 'Paroketh', the veil that separates the Aeons. Lamén also equals 126,²⁵ which denotes LPIV, 'to the mouth, or hole of it'. The *keth* or *koth* (of Paroketh) is the 'hollow one', i.e. the mouth or vulva, suggesting the formula of the Aeon of Maat. Note the letters L A M in Lamén, they denote a further identity of these concepts. The fifth (i.e. the 'L') is invisible "& therein am I as a babe in an egg". I have shown in my previous book that *Lam* is the egg.²⁶

The verse which follows describes the *kalas* or colours of Hadit in his secret manifestation: blue, gold, red, purple, green. They are the colours, respectively, of Chesed, Tiphereth, Geburah, Yesod, and Netzach. Notice the omission of Hod; the 'rational'

²³ Amen = AMHN (Nun final) = 1+40+5+700 = 746

²⁴ See *Outside the Circles of Time* for an explanation of Nema in the present context.

²⁵ Lamén = 30+1+40+5+50 = 126.

²⁶ *Outside the Circles of Time*, ch. 18, and elsewhere.

component is lacking. On another, more secret colour scale, blue is the azure of space; gold, the solar current; red, the blood or energy of the Scarlet Woman; purple, the Mauve Zone, or the subtle reflection of Yesod's *kala* in the Meonic twilight cast by the Veil of the Abyss. Green is verdigris, metallic corruption associated with the *kalas* of alchemy (sexual magick). "Blue am I and gold in the light of my bride: but the red gleam is in my eyes; & my spangles are purple & green". The "light of my bride" is black.²⁷ Black is the *kala* of sexual magick. The red gleam, associated with eyes, indicates the current of the Scarlet Woman manifesting as the dual lunation in the body of the priestess (bride). "Purple beyond purple", is a reference to the Mauve Zone, a reference to the Moon beyond Yesod.

It is described as the "light higher than eyesight" because it transcends the visionary range of any merely terrestrial priestess. 51 - the number of the verse - is a number of Maat who, in the final analysis may be approached only through this zone, the veil of which is black. It is described as the "veil of the modest woman", i.e. the woman confined to the earth, the mundane priestess. Furthermore, "it is the veil of sorrow, & the pall of death", which Hadit disclaims as being "none of me". The verse number, 52, is that of IAKBYT, the "mourning woman". "Tear down that lying spectre of the centuries ...". This refers to the distorted oracles - declared through the mouth of the earthly priestess - which have been accepted, historically, as divine revelations, including vicious implicits veiled in "virtuous words". These "vices", however, are sanctified by Hadit as serving His Mass, and he promises to reward - here and hereafter - those who employ them. It should be understood that this is not the excuse - forever sought by man - to sanction his vices in the name of worship. It is a hint of certain "abhorrent rites" which awaken the Magical Current and unseal the Pylons of the Mauve Zone. Note that the "hereafter" is considered as a fact requiring no gloss.

After (again) forbidding a change of letters, in "style or value" - although "*the stops*"²⁸ are left to the discretion of the

²⁷ Cf. Nuit's declaration in AL.I.60

²⁸ Punctuation.

scribe²⁹ - Aiwass proceeds to assure him that he will "obtain the order & value of the English Alphabet", and that he will "find new symbols to attribute them unto". Crowley did not fulfil this prophecy. Qabalists have worked (and are presently working) toward this end; so far without apparently significant results.³⁰

After an eruption of typically Crowleian bibliophobia, and anti-Buddhist sentiment, appears the statement "... the Kings of the earth shall be Kings forever: the slaves shall serve". Apart from the evident fact that AL condones slavery *and requires it*, we are left in no doubt that royalty will return. Not the royalty we associate with comparatively recent history. These Kings (with a capital 'K') will be Kings of the earth, though perhaps not on the earth.³¹ The servants of Hadit are "masked"³² or concealed; it is therefore impossible for any but an initiate to recognize the true kings for "there is no certain test". "A King may choose his garment as he will ... but a beggar cannot hide his poverty". Therefore "Love all, lest perchance is a King concealed". This is not a particularly noble incentive to love, so there is a further exhortation to "strike hard & low", for, "If he be a King, thou canst not hurt him. The verse continues with the expletive "... and to hell with them, master!" The number of the verse, 60, is peculiarly appropriate to hell, and to the qliphoth, through its association with the Sixtystone - Ixaxaar³³ - whose number is 333, the number of that "mighty devil Choronzon". To strike low suggests the Yesodic or sexual power-zone which is reflected in the mist-veil of the Abyss as the hell or hole of the Mauve Zone.

The next verse, 61^{33A}, refers to the "light before thine eyes, a light undesired, most desirable". This is reflected on earth as the

²⁹ In this case, Aleister Crowley.

³⁰ Since the above was written, Linda Falorio of Pennsylvania has submitted suggestive research in this area which must, at present, stand at value.

³¹ It may be relevant to note here that Salvador Dali, one of the foremost artists of the New Aeon, has published his own prophecies concerning the return of royalty, though still envisaged within a terrestrial framework.

³² Cf. Dali's magical motto - Larvatus Prodeo - "I Advance Masked".

³³ See Part III, ch.9.

^{33A} 61 = Ain, also *Kali*, the supreme *Kala*. Waite (*The Holy Kabbalah*, p218) notes that KL signifies ALL. The Addition of the feminine suffix gives KLH (*Kala*), The Bride.

DAHNA, the Crimson Desert, which according to Arab lore swarms with evil spirits and monsters of death. As such, it is the equivalent of Da'ath, and of the Roba el Khaliyeh or 'Empty Space'³⁴ of the ancients. Everything is resolved into the Void. The fact is symbolised by the qabalistic equation: ALL=AIN=NOTHING. According to the list of primes in *Liber 777 Revised*, the number 61 represents 'the Negative conceiving itself as a Positive'. Hence it is the number not only of *Ain*, 'nothing', but of *Ani*, the ego, the puffed up pretence of 'something'. It is also the number of BTN, 'the womb or source of all images.'

The light undesired, yet most desirable, is the light of the Mauve Zone, which is considered abhorrent by earthlings because it seduces from the known universe. In other words, it leads away from the front of the Tree to its dark underside, Universe 'A' to Universe 'B'. The Adept able to make this passage experiences the rising in his heart of Hadit (as Kundalini). Then "the kisses of the stars rain hard upon his body". The ascent of the Firesnake (i.e. the activation of the Ophidian Current) awakens the *kalas* of the priestess. They rain down upon him in the *viparitamûdra* of Nuit.³⁵

The verse that follows is no mere record of the *pranayamic* phenomenon resulting from this experience, nor is it a poetic invocation, *à la Baudelaire*, of the Qliphoth, for the state "sweeter than death", which is described as "more rapid and laughterful than a caress of Hell's own worm", is a reference to the Ophidian Current in its most secret and potent form. The number of the verse, 63, is the number of *Alala*³⁶ to which Arthur Machen³⁷ alludes as an entity that appears in response to magical incantation. It is also the number of ABDVN (Abbadon), the 'Hell of Chesed' (the fourth Cosmic Power Zone), and of NBIA, 'a prophet'. More significantly, however, it is the number of SBA, 'to drink', and of LChKH, 'she licked up', both of which notions indicate the formula of Ipsos as applied by the 'worm'.

The priest is hailed as the "prophet of Nu! prophet of Had!

³⁴ DAHNA also equals 61, the *ain* or eye of the Void.

³⁵ Cf. the *Stélé of Revealing*, which depicts Nuit in this posture. A reproduction appears in *The Magical Revival*, plate 7.

³⁶ Cf. *Allala*, Achad's 'Word', which equals 93.

³⁷ In *The White People*.

prophet of Ra-Hoor-Khu!" - the Typhonian Trinity (Isis-Set-Horus) subsumed to Nuit. He is urged to climax in "splendour & rapture", in "passionate peace", and to "write sweet words for the Kings!" All of which are further indications that AL is addressed not wholly to earthlings. Hadit here identifies himself as the "Master", that is a Secret Chief, a minion of the Old Ones. The priest is described as the "Holy Chosen One", that is ADNI, or Adonai, whose number is 65, the number of the verse in question. Adonai is the Holy Guardian Angel, the link between man and Those beyond. 65 is also the number of HIKL, 'the Palace or House', of Adonai. In Roman letters ADNI (65) = LXV = LVX, the Light that illumines the House of Silence, for 65 is also the number of HS, 'to keep silence'. Here we have the Wordless, or Silent Aeon, adumbrated through the Angel.

The priest is also instructed to "Write" and to "find ecstasy in writing!" To "work" and to "be our bed in working!" This curious phrase yields a meaning only when it is understood that a greater Star is addressing a lesser Star. The word "bed" denotes a stellar complex in the lunar mansions composed of the four stars³⁸ in the constellation of the Lion. It appears on the opposite side of the zodiac in a constellation known as the 'square of Pegasus'. The bed is double, or twin.³⁹ Gerald Massey notes that

"The giant constellated in the north is Kepheus (*Shu* as a lion-god) or Regulus, who is also represented by the star Cor Leonis.⁴⁰ This is the giant whose bedstead may be found in an early form of the zodiac reaching right across (figuratively), because it marked the division of the solstices, or the north and south of an early circle of time".

The symbolism of the Giant is that of the Great Old One set over the double division. When it is realised that Horus (Leo), and Maat (Aquarius), are implicit it is not difficult to understand the meaning in terms of dual polarity. This interpretation

³⁸ These four stars are δ , θ , β and 93 *Leonis*. Note the number 93, the stellar magnitude of Cor Leonis, the star represented by Regulus. Crowley's *Ritual of the Mark of the Beast (Liber V vel Reguli)* is an invocation of the energies of this star, (see *Magick*, pp.411-422) which is complementary to Nuit's Star Ruby.

³⁹ Burgess, *Sûry-Siddhânta*, pp.189-198.

⁴⁰ *Shu* is portrayed in the decans of Aquarius. See plate, *Natural Genesis*, vol.1.

is confirmed by the number of the verse, 66. The two sixes represent the two suns or stars; and 66, being the sum of the series of numbers from 1 - 11, represents the Qliphoth. Furthermore it defines the nature of one of the stars, the *Stellae Rubeae*, which is the Star of Nuit. Her number is 11, "as all their numbers who are of us".⁴¹ Verse 66 declares that the death of the priest "shall be lovely" and that "whoso seeth it shall be glad"; also, that it "shall be the seal of the promise of our agelong love", the love that has united mundane with stellar consciousness down aeons of time.

The verse does not refer to the demise of an historic prophet or priest on earth. Its meaning is to be sought in the use of the word death, which here implies entry into the Mauve Zone *via* the Portal of Daäth. The following episode, the sequel to the previous Fog-Daäth Annal of New Isis Lodge, may help to evoke a mood illustrative of this entry through the Portal of Daäth.

Rajah, a member of an Indian occult organization, visited New Isis Lodge and, in collaboration with the Sovereign Sanctuary of the O.T.O., devised a rather unusual ritual so far as the lodge was concerned. For Rajah it was almost 'routine', for he was quite used to travelling with a sacred baboon which he kept in a large wicker cage.

The rite had as its object the invocation of the Ape of Thoth, in commemoration of Leah Hirsig.⁴² The lodgeroom was appointed in typically 'oriental' fashion, furnished with cushions of barbaric hues and with swinging censers carved in the form of *nagas* and *yakshis*, which released their scents in the motionless atmosphere.

A massive lantern wrought of ornate metals emitted a dim radiance that glowed through the multicoloured panes set in its grilles. The baboon, led by Rajah on a scarlet halter, shambled to the altar-steps where it squatted and remained motionless with its eyes closed as if in *yoganîdhra*. Rajah had boasted of its perfect composure and acquaintance with temple procedure. Its lineage was a long one, and quite impeccable, its forbears

⁴¹ Us = 66, and may be assumed either to the Qliphoth or to the Great Old Ones.

⁴² One of Crowley's Scarlet Women who had assumed the rôle while at his Abbey of Thelema in the 1920's, in Cefalù, Sicily. See *The Magical Record of the Beast 666*, London 1973.

having been trained by experienced *Shivadasis*. This particular creature had undergone a long novitiate in a temple of Hanuman in South India.

Rajah had also brought with him two assistants skilled in the art of the *vina*, and the music rose with the lianas of incense into the star-sown canopy. The officiating priestess, Moola, stepped from behind a curtain which typified the waters of the Abyss in their most shimmering and delusive veil. She was attired in a diaphanous shawl shot with delicate turquoise. It followed every movement of her limbs and wove a web of flashing light which intertwined with the illusion of falling waters shed by the curtain. Soror Ruti then took up on her flute the theme introduced by the *vina*, and the network of sound combined with the web of lights and hemp-laden fumes engendered an 'Arabian Nights' atmosphere which induced a state of profound reverie.

Moola's dance was hypnotic; the baboon remained motionless on the altar steps, while the drums emitted a curiously muffled beat that enhanced the sense of alienation to such a degree that phantom shapes began to form themselves in the wreathing incense which now obscured partially the starry vault.

The dance drew to a close, Rajah's pet was expected to place upon Moola's head a crown with a diadem of (artificial) rubies and diamonds. Instead, the creature opened its eyes and exhibited signs of violent agitation. Moola had executed a lascivious measure well known to the *devadasi's*, or temple prostitutes of southern India. The ape, instead of responding in time-honoured fashion, manifested no sign of appreciation. It cocked its head to one side as if listening intently for an expected sound. Rajah, mortified, no doubt felt that his assistant had disgraced his *gotra*. He therefore sent signals along the scarlet halter which linked him with Hanuman. His efforts were unavailing and Moola, with a minatory gesture bade him desist as she sensed the onset of something unpredictable. Her expression was a mixture of indecision, dismay, and - panic.

A part of the lodgeroom had been screened off because the evening's performance was a small and intimate affair and

required less than a third of the total area. The oriental carpet laid for the occasion concealed a Goetic Circle and the diagram of the Sephirotic Tree, which formed the basic glyph-patterns of New Isis Magick. It was from the part of the lodgeroom that lay in darkness, and which contained the section of the Tree including the Mauve Zone (Daäth), that a positive manifestation then began to emanate. It came in the form of clouds. When these became denser than the smoke of the incense, an acrid odour pervaded the room; an odour reminiscent of London fog!

It was at this point that the baboon became agitated and began to exhibit the symptoms of amorous reaction expected of him after Moola's dance. The drums beat a tattoo that reminded some of the celebrants of a November evening when the main entrance door had resounded to the imperious summons that heralded the death of the priestess who was to have served the dark Mass of Daäth. But whatever was seen or sensed by the Ape of Thoth remained, to others, unseen in the drifting clouds.

A simian shadow fell upon the cloud above Daäth, as Hanuman ambled into the gloom outside the magick circle cast by Moola and her dance. The acolytes watched and waited as the fog mushroomed from a spindle-shaped column that spouted like a geyser from the Mauve Zone. As it hit the canopy and billowed downward, the cynocephalous vanished from sight, chattering raucously. The sounds became muffled, then they dwindled and gave way to an oppressive silence that reminded the watchers of the time when Soror Y had forgotten her lines. The silence persisted and one or two of them quietly withdrew. Rajah seemed paralysed. He still grasped the halter that attached him to the black fog which now resembled the Egg of Akasha. Moola, semi-recumbent, gazed apprehensively behind her; she would not look at the fog. Then came an earsplitting explosion, and Rajah emitted a cry as the halter was torn from his grasp and snaked into the fog like a reptile into its hole. The black egg split open; inside - embalmed in a blaze of blue - appeared the astral image of the 'dead' sister. But this was not all. Overshadowing her was the monstrous ape-shape. Its arms encircled her and she seemed to smile with pleasure. Then the egg

closed over her and the fog became so dense that its pressure cracked the shell, and from the interior projected coiling tentacles of blue light which explored the farthest reaches of the room. This was accompanied by a devilish cachinnation. It was an unwholesome sound, utterly alien, and it possessed an indefinable quality of obscenity as it bubbled through the Door of Daäth which - although open - was veiled from view.

The celebrants made a dash for the door, and locked it behind them, nor could Rajah be prevailed upon to enter the lodgeroom again.

When the Frater-in-Charge re-entered it some time later, he noticed nothing extraordinary, except a length of charred ribbon which seemed to have been pulled through the carpet - like a thread drawn up by a giant needle. It had driven its point clean through the diagram of the Tree, precisely at the place of the Mauve Zone, and the floorboards beneath it were blackened, as with fire. Of the sacred ape no trace remained.

5

Spells of Hadit

AT the climax of Hadit's possession of the priest, the latter exclaims: "Is the word exhausted?" The question is asked in verse 69 of Hadit's chapter; it is verse 135 of AL as a whole. 69 is the number of the word 'Child', and of ABVS, 'manger', where a typical 'magical child' was once said to have been born. It is also the number of the Greek word DINH, meaning 'the vortex of the solar system'. The number 69 may be further significant as referring to the Aeon of Maat, and to the Child(ren) of Maat, because 69 implies the Formula of Ipsos.¹ 69 is 23 + 46. 23 is the Path of Ipsos, as we have seen, and 46 is the number of Mu, a form of Maat as the devourer.² As if to confirm these notions, 135 is MPIH, 'out of her mouth', and it is also the number of the word 'magician'.

This verse is important in that it suggests that the Word of the Aeon³ was aborted on the second day of the writing of AL. It seems probable that the Word was 'exhausted', because the next verse declares: "There is help & hope in other spells", and the remainder of the verse deals with various ritual requirements pertaining to sexual magick.

The emphasis of *refinement* in connection with sensual activities may well be emphasized. Although addressed to the

¹ IPSOS means 'by the same mouth'; its connection with the number 69, *soixante-neuf*, is obvious.

² I.e. the Vulture.

³ Which, according to Frater Achad, Crowley failed to utter. (See *Cults of the Shadow*, ch.8).

Beast, it advises him to "Be not animal; refine thy rapture! If thou drink, drink by the eight and ninety rules of art: if thou love, exceed by delicacy; and if thou do aught joyous, let there be subtlety therein!" "But exceed! exceed!" 98 (eight and ninety) is the number of ChMN, 'the concealed or hidden image'; it pertains to the Sun (the Beast) and to the androgyne, or gynander, i.e. lingam-yoni. Again occurs the word 'mouth', MHN (Greek), which also has this number; also ChSL, 'to consume', 'devour', 'eat', further indicative of the Maatian Gnosis. The three words forming verse 71 - "But exceed! exceed!" - suggest the entity LAM, whose number this is, and it is not improbable that the egg symbolism is literally indicated by the word exceed (egg-seed), in the paranomasiac sense characteristic of certain occult traditions. Crowley frequently availed himself of this characteristic, and it is particularly evident in connection with the formula of sexual magick just mentioned.⁴

The priest is then urged to exceed: "Strive ever to more! and if thou art truly mine - and doubt it not, and if thou art ever joyous! death is the crown of all". Here again, Daäth, the 'false' sephira is regarded as the crown of all,⁵ i.e. all that is manifested, for Yuggoth (Kether) is entirely beyond the manifest universe.⁶ Death, or Daäth, is erroneously considered to be false because it is regarded as a dead end, a gate opening on nowhere. In fact, however, it can lead to Universe 'B' via the Mauve Zone, and to the other side of the Tree. But to the wholly terrestrial consciousness, the Gate of Daäth does not yield: "Death is forbidden, o man unto thee". Intense yearning alone admits to the Mauve Zone: "He that lives long and desires death much is ever the King among Kings".

After the panegyric of death appear the *conundra* of verse 76. I have suggested in previous writings that the numbers and words of the cypher refer to specific essences and *kalas* in the human psychosomatic complex, and not to historical personalities. Guessing games of that nature constitute, surely, the

⁴ See *Liber 333 (The Book of Lies - Crowley)*, chapter 69 entitled "The way to succeed - and the way to suck eggs!".

⁵ All = 61 = *Ain* = Nought, etc.

⁶ See Diagram of Tree.

most fatuous of pursuits. Those who believe that the number 666 refers to Nero, to Napoleon, or to Aleister Crowley, are likely to believe also that Adam and Eve were actual individuals. Such mentalities are precluded from accepting an impersonal, non-historical explanation. AL declares: "There cometh one to follow thee: he shall expound it". Crowley assumed that Frater Achad was the "one", but when they broke with one another, Crowley surmised that some other person would unravel the mystery. Although in his private correspondence with Handel, and others, Achad claimed to have solved the riddle of verse 76, he did not disclose it to any one. Nor, after his death, was anything relevant found among his papers. But so far, no one has satisfactorily interpreted it, although a growing number of groups⁷ are trying. To date, qabalistic expertise, mystical intuition, the use of computers, all have failed to crack the nut.⁸ However that may be, it is possible that the numbers and the words form a combination-cypher denoting a complex of essences and *kalas* that will - when the time is ripe, and when the "times are right"- unlock the door to Universe 'B'.

The "chosen one" is exhorted to "follow the love of Nu in the star-lit heaven: to look forth upon men, to tell them this glad word". There is a hint that this "glad word" may be included in the cypher. The phrase to "look forth upon men" implies that there may be entities other than men who could hear or utter the word. And where is the "chosen one", that he may "look forth upon men?" The answer is - in the star-lit heaven. In other words, an entity looking forth from the stars.

The prophet is then eulogized in unequivocal terms: "for there is none like unto thee among men or among Gods". This passage occurs at verse 78, which is the number of *Mezla*, the influence from Above or Beyond. 78 also equals ChILL, 'the Day Star', Lucifer. It is the 144th verse of AL as a whole, and 144 is 'the perfect number,⁹ in the Zodiac, on the grand scale'. Hence the number in the Apocalypse, 144,000, as a figure of

⁷ These are designated *Centres of Pestilence*, for reasons that will shortly emerge.

⁸ That there is an alchemical formula concealed is probable; that it may relate to Mauve Zone physics even more probable, in view of the number of the verse.

⁹ The perfect number is 12. On the grand scale, i.e. 12 x 12, it reads as 144.

the *chosen seed*; not of Israel, but of the Great Old Ones. As if to confirm this equation, the Greek Η ΕΚΛΟΓΗ, 'the Choice', or 'Elect', also adds up to 144.¹⁰ This demonstrates the extraterrestrial nature of the seed, or influence from beyond.

The verse continues with "Lift up thyself, o my prophet, thy stature shall surpass the stars. They shall worship thy name, foursquare, mystic, wonderful, the number of the man; and the name of thy house 418". The total numeration of the letters comprising the "man", is 1146, which is composed of the numbers of Nuit (11) and of Maat (46). 1146 is the number of TzNThRVTh, 'jars or globular vessels', which will be explained in due course. It may also be read as 496, the sum of the series 1 - 31, and therefore particularly appropriate to AL, for 31 is its Key. 496 is the number of LVITHN (Leviathan), 'a dragon', 'sea monster' or 'Deep One'; and of ShQVTz, 'abomination', 'filthy', from the Egyptian *Sek*, 'corrupt', 'evil', a reference to the Ophidian Current in its lunar phase. 496 is also the number of MLKVTh, Malkuth, the tenth Cosmic Power Zone wherein is situated the "House" of the Beast and of this "man". Surpassing the stars is a notion that suggests a projection beyond Yuggoth (Kether) - the antipodes of Malkuth; a projection, perhaps, to Nu-Isis in the star-lit heaven. This is conjectural, but more than likely in view of the fact that 78 (the number of the verse) is the number of *Mezla*, the influence from above, i.e. above the Abyss; beyond Yuggoth.

The "name of thy house 418", was taken by Crowley to refer to Boleskine, the House at Foyers, Inverness, Scotland where he performed the Sacred Magick of Abramelin the Mage.¹¹ But the assumption was based upon dubious qabalistic calculations. However, 418 is the number of 'Lanalus', a planet involved in UFO lore. Its other number, 178, is a metathesis of 718 which is that of the *Stélé of Revealing*, and of Aossic Ai-wass. As 496 is the sum of the series 1 - 31, so is 418¹² the sum of the series 13 - 31, showing the formula of the Priestess

¹⁰ Romans XI.7.

¹¹ See *The Confessions of Aleister Crowley* for a full account of this operation, one of the most important that Crowley ever performed.

¹² 418 is also the number of ChTATH, the 'evil' woman (Lilith)

(LA) rather than of the Priest (AL). 418 is also the number of the secret cypher RPSTOVAL which, as shown in *Outside the Circles of Time* contains the mystery of the Egg and of LAM, the Great Old One.

As if to clinch the extraterrestriality of these concepts, "the man" reversed reads *Nameth*, the name of an Old One specifically associated with the trans-Yuggothian power-zone accessible *via* death (Daäth). This reflects on to the hither side of the sephirotic Tree as "the man" whose number - 1146 - explains the meaning of the globular vessels already mentioned. The House of Nameth is therefore the house of the man whose "stature shall surpass the stars"; of the entity LAM concealed in RPSTOVAL, the egg or globular vessel, the house whose number is 418. Note also that 418 is the number of ChITH, or ChUTh, the 'beast of the reeds', the sea monster, which equates it with Leviathan, and with the Deep Ones represented by the Dragon: 418 + 371 (Shaitan) = 789, the Draconian Current.

Hadit is therefore the essence, or seed, of extraterrestrial intelligence which Nuit is transmitting to earth *via* the stars. Hadit's chapter therefore concludes with the words "blessing & worship to the prophet of the lovely Star!" The lovely Star is - of all Nuit's stars - the *eighth*, for as Set or Shaitan is the One beyond the Seven Stars, He represents her height or summit. He is the one who cometh after.

The third and last chapter of AL opens with the word *Abrahadabra*, which means literally the 'word of the Great Seer'. Its number is 418. It is attributed to Ra-Hoor-Khuit. In the first verse, the *yod*¹³ is omitted from 'Khuit' because pure vision occurs only when the priest is dormant, which means that the priestess is paramount (in her magical sleep) because the *Khu-t* alone is receptive of images invoked by the Great Seer.

Set or 'Had' is the heart, or essence, of the word *Abrahadabra*. This is verse 146 of the Book as a whole. 146 is the number of BBA QMA, 'the First Gate', and, by Greek qabalah, of *Panagia*, an epithet for the Virgin. It is also the number of SVP, 'to destroy', 'to make an end of', from the Egyptian *seft*, 'put to

¹³ The letter 'i'.

the sword'. These notions set the tone for Ra-Hoor-Khuit's chapter for he is a "god of War and of Vengeance".

The sword, *zain*, is emblematic of the Wordless Aeon and of the Twin or Double Current, Set-Horus (Hoor-paar-Kraat and Ra-Hoor-Khuit). In the second verse there is an allusion to "a word not known". The casting of wrong or inadequate spells seems to be responsible for this state of affairs, so the rider "Raise the spell of Ra-Hoor-Khuit" (with the yod *in situ*) follows logically upon its absence in verse 1. It is as if to say that the vibration of the Word of the Great Seer (Abrahamadabra), which is described as the "reward of Ra Hoor Khut", has created a great divide¹⁴ in which the Word has been lost. The priest is therefore exhorted to "Raise the spell of Ra Hoor Khuit" so that the 93 Current may be established by the use of the *Yod*, as in sexual magick.

The instructions then given reveal a bias in favour of the martial element (Horus), with its characteristic accompaniment of bluster and intimidation. The plain fact is that no Word has been proclaimed, and no priest worthy the name has appeared to legitimize the bombastic claims made for and on behalf of the so-called prophet. Where, for instance, is "the only proof" that was to vindicate Crowley in the matter of the *Stélé of Revealing*, which he was to "get" and set in his "secret temple?" Some time in the 'twenties Crowley envisaged J.F.C.Fuller spiriting away the *stélé* from the Boulak Museum, but by that time Fuller had transferred his allegiance from Aleister Crowley to Adolf Hitler.¹⁵ Fuller did not discover, until years after Crowley's death, that he had been earmarked to 'abstract' the *Stélé*. In the phrasing of the verse concerning it there is an oblique reference to the *kalas*, which has hitherto escaped the notice of commentators: "It shall not fade, but miraculous colour shall come back to it day after day. Close it in locked glass for a

¹⁴ The Abyss.

¹⁵ See *The Star in the West* by Capt. (later Major-General) J.F.C.Fuller. This was a fervent panegyric, published in 1907, celebrating Crowley as the veritable saviour of the world. He wrote (p.211): "It has taken 100,000,000 years to produce Aleister Crowley. The world has indeed laboured, and has at last brought forth a man".

proof to the world". This appears in the tenth verse of the third chapter of the Book. It is the 155th verse of the book as a whole. 155 reduces to 11, and then to 7. 155 is one less than the number of Babalon, who is both the twofold Gate and the elevenfold Star, and whose *kalas* are scarlet. Here is to be found the true meaning of the missing *yod* (I) which is the phallus of the Beast (priest). The priestess, Tanith (as 475), when using the current of the Scarlet Woman (156), invokes 631.¹⁶ This is a number of LAM, of Thanatos (Death), and of DTzNIOVThA, 'Concealed Mystery'. The Mystery is revealed as follows: The *cippus* or *Stélé*, is one meaning of TzIVN¹⁷ (Zion), which symbolizes the ophidian Current in its lunar phase, diminishing to darkness. However, "It shall not fade, but miraculous colour shall come back to it day after day", because this is the manner of lunar ascent to the lightening, brightening fortnight.¹⁸ Zion derives from the Egyptian *senn*, 'to found', 'to erect', 'to establish', 'to set up' as a cippus or *stélé*. The *sen-hru* is the name of the 14th *epiphi*, the culmination of the 14 days of the bright fortnight which equates with the day of the summer solstice, when the 'eye' was full and the year completed. The *stélé* is therefore the epitome of the Star-kalas. It is the Stone of CTHAH, or Cthulhu, which is called IXAXAAR (333), in which the Star of Six (or Sex), the Sixtystone, shines forth.¹⁹

Babalon is the "Victorious Queen" and her "Victorious City" is mentioned in the verse that follows on from the above. The prophet was instructed to get the *stélé* and to "Close it in locked glass for a proof to the world". Verse 11 then commences with the words: "This shall be your only proof". Crowley's detractors point to this verse as proof that his "only proof" was not forthcoming. Interpreted in a literal sense this is undoubtedly so, but this is not the sense in which writings such as *Dzyàn*, *Thoth*, *Al Azif*, and AL are to be understood.

¹⁶ I.e. 475 + 156 = 631.

¹⁷ TzIVN = 156.

¹⁸ The double lunation consists of a bright and a dark fortnight which together comprise the lunar cycle.

¹⁹ In antiquity, the mysteries of sex were veiled in earthly erotic symbolism which concealed intercourse with cosmic beings, an intercourse essentially unearthly and non-terrestrial.

The *Stélé of Revealing* is the Star-Stone 718 which reflects, from day to day, the *kalas* or colours imparted to it by its image in the secret temple of Starry Wisdom (Chokmah). This reflects from Yuggoth (Kether) the *kalas* of Nu Isis, who is the One beyond Ten, i.e. the eleventh, Daäth. The ritual, required of those who would replenish the fading and distant star with the vivid *kalas* of daily worship, involves fire and water,²⁰ “swords” and “spears”. The Sword is forged in fire (light), the Spear drips with blood. “Let the woman be girt with a sword before me”. The Sword - *zain* - typifies here the twin or double current formed of the *kalas* that flash from her vulva. *Zain* is the formula of the Wordless Aeon. “Let blood flow to my name”. These words occur in verse 156 of AL (as a whole), and it is evident that the Scarlet Woman is intended. As a reward, the worshippers are promised the flesh of the “Heathen”. This word is equivalent to GVIM, and its number is 59 which is also the number of NDH, ‘*menstruata*’. The heathen is the dweller in the Waste Land which is a symbol of the mauve zone. The implication is that the scene of these activities is located on the other side of the Tree.

The worshipper is also exhorted to “Sacrifice cattle, little and big; after a child”. There is no need here to discuss the morbid fantasies of writers like Vallée, who read into reports of massive abductions and mutilations of cattle in the Wild West, the work of black magicians, extra-terrestrials (or mere terrestrials!) bent on destruction.²¹ The significance of the verse has to be sought in the mauve zone, where such phenomena may be interpreted as mortuary feasts (as celebrated by the ancients), or as necromantic repasts,²² rather than as pathologies suggestive of “Innsmouth folk”.

The verse has been read as licensing sacrifice, animal and human, yet a little thought reveals the fallacy of such an interpretation. The evolutionary life-wave moves onward, and no-one today is ignorant of the fact that animal (and human) sacrifice has been superseded by less drastic forms. Even so,

²⁰ Water typifies the magical fluid, i.e. the blood of the lunar current as manifest in the Scarlet woman.

²¹ See *Messengers of Deception* (Vallée) Part III.

²² Cf. The sorcerers of Lêng.

blood letting can be sacrificial without terminating life, human or otherwise; and ‘children’ are symbolically sacrificed without loss of life, as readers of *Magick* are well aware.²³

The “cattle, little and big” refers to the double luration in the human female, which the Egyptians symbolised as the red cow sacred to Hathor. If the “cow” is sacrificed after the “child”, then the Magical Will is embodied in flesh and reified. Following upon the command to sacrifice cattle after a child comes the further command: “But not now”. These three words constitute verse 13, 13 being the number of the female lunar cycle. The implication is obvious. The proper time, the right or ‘rite’ time, will be made known to the Beast and to the Scarlet Woman, the Red Cow. They are warned, however, that they “shall be sad thereof”, because the rite involves not only the fulfilment of promises, but also the undergoing of curses, as might be expected in connection with a rite of the Mauve Zone.

There then follows another passage which distinguishes the Beast and the Scarlet Woman, the priest and the priestess, from “men”, “Fates”, and “gods”, all of which are not to be feared. Nor to be feared are the powers of money, or the derisive laughter of fools, “nor any other power in heaven or upon earth or under the earth”.²⁴ These phrases recall the Goetic Grimoires and their formulae for achieving union with one’s Daemon,²⁵ all of which, again, confirm the thesis that the *Book of the Law* is addressed to Intelligences that are not wholly terrestrial.

Then comes a startling passage: “Mercy let be off: damn them who pity! Kill and torture; spare not; be upon them!” This appears to be an unequivocal license to violence and cruelty; but these are merely the terms of an alchemical operation. The terms “mercy”, “kill”, “torture”, here designate ‘purgation’, ‘cauterization’, and ‘purification’, as applied to the Star-Stone or *Stélé* of Immortality.²⁶

²³ *Magick*, p.219, footnote 5, where Crowley boasts of sacrificing 150 children *per annum* for 16 years!

²⁴ Italics mine. A reference to the minions of the Sixtystone, and other chthonian forces.

²⁵ See in particular *Liber Samekh* (*Congressus cum Daemone*). This book, which is designed to connect the magician with alien forces through the medium of his Demon or Angel, contains the ‘barbarous names’ for evoking the minions of the Sixtystone. *Samekh* = 60.

²⁶ See the passages concerning the Chintamani stone in *Outside the Circles of Time*.

The "stone" is called the *Stélé*, which comports stellar associations; the term Star-Stone resumes the entire concept. When this stone emerges from the purging and killing and torturing it is known as "the Abomination of Desolation", and we are enjoined to "count well its name, & it shall be to you as 718. Why? Because of the fall of Because, that he is not there again." The *stélé* is described as desolate because the Desert of Set is bereft of images; reason has been abolished; "he" is not there again.²⁷

The idea of the Desert of Set, latent in the mind of the Intelligence dictating AL, informs the next verse, which begins with the name of that god: "Set up my image in the East".²⁸ The East is the place of the sunrise emblematic of the Temple of the East²⁹ which is dedicated to solar-phallic sexual magick. The East is the specific Place of Rising as applied to the phallus of Set. Set means 'a standing stone', '*cippus*', or phallus. He is the Stéléphallic Star; the Star of the East; the Star of the secret temple of the O.T.O.

There is here an echo of Oriental Tantric procedures, for: "The other images gather around me to support me.³⁰ let all be worshipped, for they shall cluster to exalt me".³¹ Set is the "visible object of worship because, like the phallus, he stands out; the others are secret;³² for the Beast & his Bride are they; and for the winners of the Ordeal X. What is this? Thou shalt know".

The Ordeal X is the Ordeal of the Cross, or crossing of the Abyss, the Desert of Set. Those who achieve this crossing are the knowers, or gnostics: "Thou³³ shalt know", or Set shalt thou know.

Verse 23 bears the number of the Tarot Key entitled The Hanged or Crucified Man, symbolic of the mortal who achieves the crossing. The verse gives a recipe for making the "cakes of light" which can be cooked only by a priestess in

²⁷ I.e. as an image or *fata morgana* in the desert of illusion.

²⁸ & ²⁹ The *Ordo Templi Orientis* (O.T.O), is the Temple of the East.

³⁰ Cf. the *avarana* deities of the Kaula Circle used in Hindu Tantric rites.

³¹ Note that this expression is usually applied to stars; in this context typifying *kalas*.

³² I.e. the hidden processes of the female; the secretions of the feminine aspect of Set.

³³ Thou = Tau = Set. The Cross of Set.

her scarlet phase. "The best blood is of the moon, monthly: then the fresh blood of a child, or dropping from the host of heaven: then of enemies; then of the priest or of the worshipper: last of some beast, no matter what". These ingredients are particularized in verse 24 as: 1) the blood of the full moon, 2) the first flowering of the pubescent female, or *kalas* of the stars,³⁴ 3) "enemies" = thoughts; which implies the need for control of the mind and the direction of thoughts to magical ends, 4) semen produced by IX⁺ ³⁵, 5) semen produced by XI⁺ ³⁶. The resulting hell-broth is to be burnt (cooked) and made into cakes of light.³⁷ The cakes are to be magically masticated.³⁸ This is the secret rite of the Wine of the Sangraal, and of the *Vinum Sabbati* which is not swallowed but retained beneath the tongue until absorbed into the system. Or, alternatively, the cakes may be placed before the image of Set and "kept thick with the perfumes"³⁹ of your orison", i.e., constantly greased, anointed, or nourished, by means of the rite of the VIII⁺.⁴⁰ The substance will then

"become full of beetles as it were and creeping things sacred to me. These slay, naming your enemies; & they shall fall before you. Also these shall breed lust & power of lust in you at the eating thereof. Also ye shall be strong in war. Moreover, be they long kept, it is better; for they swell with my force. All before me".

The beetle is one of the zoötypes of the Holy Graal, the vessel of that supreme excrement which is the blood of Babalon, the Scarlet Woman of Whoredom in whose vulva seethes the sperm of Saints.⁴¹ Creeping things are emblematic of the

³⁴ The expression "host of heaven" = *Tzaba* = the lunar current applied to the human female.

³⁵ See *Nightside of Eden* for an explanation of these formulae of sexual magick

³⁶ See previous note.

³⁷ Light = Fire = Pyramis. Cf. the Shining Pyramid that evokes Ixaxaar, the Star-Stone *stélé*, 718.

³⁸ This is a technique familiar to practitioners of *Lambika Yoga* and is practised in much the same way.

³⁹ I.e. the *kalas*.

⁴⁰ See *The Magical Record of The Beast 666* (Duckworth, 1972), p.151

⁴¹ The Saints are those who are dedicated to the Great Work. The ancient Egyptians concealed this Mystery under the image of the "Eater of Dung in the Day of Be-With-Us". That this excrement is menstrual, not anal, has been demonstrated in *Nightside of Eden*.

Ophidian Current. They manifest in the aura of the priestess and appear to swarm like vermin over her body, which represents the cakes of light. If the vermin are magically slain, the "enemies" (i.e. the distracting thoughts of the magician) are destroyed, and pure bliss remains over.

By devouring these "worms"⁴² one's power to perform sexual magical workings is augmented; or, if the worms be long kept, they swell with the force and fire of Ra-Hoor-Khuit.

A curious episode, recorded in the annals of the New Isis Lodge, involved the image of the beetle and a watercolour by Aleister Crowley. The latter was painted about the time Crowley re-started using the *Yi King* for regular divinations in the 1930s.⁴³ It is vividly coloured and depicts a sage in pale yellow seated between two pylons before a mountainous terrain. Above him, in the azure, hover two carrion birds. He is seated cross-legged on the brink of a pool from which crawls a large beetle. On either side of the insect, and also emerging from the water, rise two red phalli crudely drawn. The picture is childlike but not childish, for the Sage's face⁴⁴ is suffused with beatitude and its expression suggests great interior strength.

"The Chinese Sage" hung in the narrow hall adjoining the lodgeroom. It was not the only exhibit, and it did not attract particular attention, but those who attended functions in the lodgeroom had automatically to pass the picture. On the evening in question, Nerik, the priestess, was due to preside over a rite of Khephra, and, contrary to her usual routine she had not left time enough in which to prepare. She hurried into the vestry with only ten minutes in hand. Rodi, the priest, was consequently agitated. Nerik too was agitated, and a little flustered: "Who is that creature out there?", were her first words. Rodi opened the door through which she had entered, and peered out. "Who?", he asked, tartly, "I see nobody".

⁴² As at the mortuary feast of Lêng.

⁴³ Crowley continued its daily use until his death in 1947. On the cover of his OUP edition of the *Yi King* (in Legge's translation) he had painted in oils the portrait of a Chinese sage.

⁴⁴ Obviously a self-portrait of Crowley at an advanced age.

"There!" Nerik exclaimed, and pointed. "There!", she repeated. "Can't you see him - looking at the picture in the yellow frame?" Rodi, who could see nobody, closed the door. He thought that Nerik was in no fit state to act as a priestess, but all he said was: "Calm down, it's only the heat". She turned on him angrily: "So, there's no one there! Then who's that fat, loathely-looking monstrosity who tried to stop me getting by?" Rodi glanced impatiently at the clock; the time was approaching eleven.

It was hot and airless and an atmosphere of tension prevailed in the lodgeroom, which was not surprising because this episode occurred during one of London's hottest summers. Everyone felt it, but, being highly skilled practitioners of the High Art, all were determined to transmute the hypertense energy into a successful accomplishment of the evening's proceedings.

The strains of a violin created a suitable atmosphere for the introit. Nerik made a surprisingly graceful entry. Her robes were of gossamer, glitteringly black and shot with flashes of mauve. An almost inaudible drone issued from various woodwind instruments. They blended smoothly with the cloying whine of the violin, which fell like violet petals in a green night; green, for the lighting was predominantly so.

Nerik's voice engaged its shrill yet sonorous timbre with the web of sound. Its hypnotic intensity combined with the visual spell exerted by black-masked acolytes who made an entry with the image of a beetle wrought in onyx. The image was installed on the altar, and Nerik - rising from the throne - appeared gently to caress the insect's mandibles. But her hands did not actually touch them, they stroked with astral intent the creature's antennae, exciting with her voluptuous passes the instruments through which the Current of a far distant aeon might be successfully evoked.

At that moment Rodi felt the backlash of recently suppressed emotions. They formulated in his mind as intelligible concepts: The Aeon of Horus, the Aeon of Maat - and then, the Aeon which - according to a certain "unspeakable book" -

will be characterized by consciousness assuming the form of a beetle.⁴⁵ He realized that the picture before which Nerik had encountered the repellant abnormality had been painted by Aleister Crowley, who had depicted himself in wise and Taoist form. It may have been his true form. But Rodi also remembered that which had emerged from the waters ...

Nerik's magical manipulations aroused the forces of that alien post-Maatian Aeon as the gong above the altar tolled its midnight reverberations. At that moment, too, the black-masked acolytes began to chant the beautiful orison adapted by Crowley⁴⁶ from the ancient Egyptian invocation of the beetle-headed Khephra. As the paean rose to a crescendo, Nerik remembered - then she screamed! Unable to withstand the current that suddenly seized both of them, Rodi valiantly struggled for control. But the door had opened. A heavy, obese, repellant figure dominated the lodgeroom. As Rodi dropped the censer that an acolyte had thrust into his hand, he saw the *tulpa* that Nerik had seen; a white slug-like entity pointing with a mottled claw at the image glowing blackly beneath Nerik's fingers. Then its body seemed to boil, as it absorbed the dark light emanating from the altar. It swelled with shadow until it filled the doorway with menacing intensity, and strange excrescences - like mandibles - sprouted from its head.

This episode had startling tangential results. Shortly afterwards, Nerik experienced a constantly recurring nightmare in which she was the recipient of an alien transmission. She began writing down disjointed fragments, which, on being organized, revealed a coherent though fantastic account of life in the depths of the earth. She described the communicating entity as a "burrowing beetle with sickly white fins".

Parallel with her obsession by the burrower, grew the conviction within her that Aleister Crowley was the prophet of a futuristic epoch, and that the Aeon of Horus was a preparation

⁴⁵ According to occult lore, the beetle represents a type of consciousness-embodiment that will characterize the denizens of Earth during the immediately post-human phase of evolution. This lore has been woven into a sinister tale by H.P. Lovecraft, in *The Shadow Out of Time*.

⁴⁶ This appears in *Magick*, p.489.

for the total destruction of humanity. This would result, or so she thought, in releasing from inner earth a swarm of burrowers, and other "creeping things", which would swiftly achieve mastery of the planet.

It may be noted, in this context, that there is a detailed account in the *Necronomicon* of a banishment, and incarceration within the earth, of a race of coleopterous entities. There are also hints of it in AL, and in the sinister *Grimoire* known as *Liber Carcerorum vel Qliphoth*,⁴⁷ which Crowley published in *The Equinox*. The seals upon the cells of this buried and tunnelled city were broken open by Crowley,⁴⁸ and it was a denizen of this realm that transmitted to Nerik the fragments that finally drove her to madness.

⁴⁷ This *grimoire* forms the basis, or the skeletal structure, of the Tunnels of Set described in *Nightside of Eden* (Part 2).

⁴⁸ It is not certain exactly when or how this occurred. It could have been the result of a) the performance of the Sacred Magick of Abramelin the Mage, which he abandoned before its completion in 1899; b) the terrible evocation of Choronzon, in the desert of Bou Saada, in 1909; c) a casual but potent invocation of Belial, c. 1924.

6

Centres of Pestilence

THE holy place of the Priest of Set is immune against all forms of attack:

“though with fire and sword it be burnt down & shattered, yet an invisible house there standeth, and shall stand until the fall of the Great Equinox; when Hrumachis shall arise and the double-wanded one assume my throne and place. Another prophet shall arise, and bring fresh fever from the skies; another woman shall awake the lust & worship of the Snake; another soul of god and beast shall mingle in the globéd priest; another sacrifice shall stain the tomb; another king shall reign; and blessing no longer be poured To the Hawk-headed mystical Lord!”

The fall of the Great Equinox refers to the Greater Cycle, or Aeon of Maat, of which the Aeon of Horus is the lesser cycle.¹ There is here a direct reference to Horus of the Star² of Sirius, or Set, the *Argenteum Astrum* or Silver Star which illumines the earth *via* the Order of the A.:A.:³ which is at the present time not manifest on earth. When the Star rises, then will Hrumachis rise “and the double-wanded one assume my throne and place”. This is the first direct, unequivocal reference to the Double Current⁴ which will trail in its wake, like a

¹ See *Outside the Circles of Time* for a full explanation of the succession of the Aeons.

² Hrumachis.

³ The number of which is 11 (A = 1; A = 1), or Two; the Double Current.

⁴ 93 + 696, the numbers of the two Currents respectively.

comet, another priest or prophet. He will “bring fresh fever from the skies”, i.e., from extraterrestrial sources, and “another woman⁵ shall awake the lust & worship of the snake”, i.e., the Ophidian Current. “Globéd priest” suggests a spacecraft adapted to the exigencies of the Aeon of Maat in which a different form of sacrifice shall “stain the tomb”,⁶ “another king shall reign”,⁷ having superseded the Aeon of Horus, whose king was the Hawk-headed mystical Lord. The number of the verse - 34 - is that of the Aditi or Maatian Forces.

“The half of the word is Heru-ra-ha, called Hoor-pa-Kraat or Ra-Hoor-Khut”. Heru-ra-ha is Horus, the solar-phallic Heru or hero. He comprises the Double Current as the Dwarf, or Magical Manikin; and the Herakhaty or Horus of the Two Horizons, East and West. The verse number, 35, is the 180th of the book as a whole. 180 is half 360, the full circle of the Double Horizon; it thus encompasses the Double Current as the shadow-god, Set, and his bright twin, Horus. Halves or fractions denote demons or hidden forces. Horus is hidden in Amenta as Hoor-pa-kraat, the crippled deity bound in linen (mummy swathings).⁸ He rises from the ‘dead’ as Ra-Hoor-Khut. Note the omission, again, of the *yod* from the word Khut.

The priest bursts into a paean in praise of this Dual Deity, identifying himself as the Lord of Thebes,⁹ the “inspired forth-speaker¹⁰ of Mentu”. Mentu is both the phallus (*mentula*) and Amenta. The latter is the place of the Dead, the subconscious from whence flows inspiration in the form of oracles. For such a priest Nuit unveils even Herself; that is to say, Space reveals its mysteries to the “self-slain Ankh-af-na-Khonsu”, self-slain because he has made the crossing, has achieved the Other Side. The ego must be utterly dead before the oracle manifests the Truth (Maat). The priest greets the Presence, the coming of Ra-Hoor-Khuit. Presence signifies the essence, or ‘come’ of the phallus in extension, i.e. Horus as Ra-Hoor-Khuit.¹¹

⁵ 93 + 696 = 789, the number of the Scarlet Woman in her Draconian phase.

⁶ A reference to the Rites of Lêng?

⁷ I.e. another Great Old One will arise.

⁸ The works of Gerald Massey should be consulted for an exhaustive explanation of this symbolism.

⁹ *Thebah* = ark, womb.

¹⁰ One who prophesies concerning future times or aeons.

¹¹ The *yod* having once more been instated.

After which follows the august and potent invocation paraphrased by Crowley from the Egyptian hieroglyphs translated by Gardiner and Gunn on the Stélé of Revealing:¹²

I am the Lord of Thebes, and I
The inspired forth-speaker of Mentu;
For me unveils the veiled sky
The self-slain Ankh-af-na-khonsu
Whose words are truth, I invoke, I greet
Thy presence, O Ra-Hoor-Khuit!

Unity uttermost showed!
I adore the might of Thy breath,
Supreme and Terrible God,
Who makest the gods and death
To tremble before Thee:-
I, I adore thee!

Appear on the throne of Ra!
Open the ways of the Khu!
Lighten the ways of the Ka!
The ways of the Khabs run through
To stir me or still me!
Aum! let it fill me!

The "Supreme and terrible God" is importuned to "Appear on the throne of the Sun (Ra)", "to Open the ways of the Khu!" The Influence from Beyond is evoked¹³ to enlighten the ways of the Ka¹⁴ which, on becoming illumined by the solar-phallic current, reveals the Star (*Khabs*) in the *Khu*. The *kalas* of the Star permeate the body of the priest and fill him with divine light, which flows from influences beyond or outside the Tree of Life.

This light has a "red flame", and it is "as a sword in my hand to push thy order". The sword is the symbol of the *Z-ain*, the Wordless Aeon beyond, or *between*, the aeons of Horus and Maat. It is

¹² See *The Equinox of the Gods* (Crowley), pp.74-75.

¹³ Through Babalon, the Gate of the Solar Phallic Force.

¹⁴ The Magical Shade or Double.

the sign of the Twin, the Double Current 93/696, the magical power of which informs "thy order", i.e. the O.T.O.

The god Set has flaming red hair; the Sword is held fast between the knees of the Goddess Maat in whose heart abides the hidden Order of the A.:A.:,¹⁵ the energy and power of which motivates the Order of the Temple of the East (*Ordo Templi Orientis*), at the door of which the image of Set has been established: "There is a secret door that I shall make to establish thy way in all the quarters". This secret door to Daäth connects the directions of Space and Time and opens on to the Mauve Zone. It is the "secret door into the House of Ra and Tum, of Khephra and Ahathoor". These are the traditional Egyptian attributions of the four spatial quarters, each of 90°: Ra (East); Tum (West); Khephra (North); Ahathoor (South).

The Magical Revival concluded with a promise concerning methods of establishing contact with the Forces behind these spatial Gateways. This promise has been fulfilled in the books that have appeared since. Here it is necessary merely to add that these four Egyptian God-Names denote occult modes of entering the paths of space which lead to the "secret door" opening on to the Outside, the Other Side, or Within-ness, of the Sephirothic Tree.

The paeon waxes purple:

By Bes-na-Maut my breast I beat;
By wise Ta-Nech I weave my spell.
Show thy star-splendour, O Nuit!
Bid me within thine House to dwell,
O wingéd snake of light, Hadit!
Abide with me, Ra-Hoor-Khuit!

Bes, or Besz, is the pygmy or dwarf-deity typical of Hoor-paar-Kraat, whose minister is Aiwass. The name Aiwass is a variant of Vesz or Besz.¹⁶ In the Egyptian pantheon Bes presides over childbirth, which - in this context - signifies the birth of the image, particularly of the magical child (Hoor-paar-Kraat)

¹⁵ The Hidden Eleven.

¹⁶ See *The Magical Revival*.

whose minister he is. He is here associated with Maut, an aspect of Maat which functions in the Mauve Zone. As the vulture she conveys through the secret door of the tomb the *Ka* - or shadow-soul - of the self-slain prophet(s), forthspeakers, oracles.

It is important to grasp the fact that Bes-na-Maut represents the formula of a secret technique of sexual magick. It involves the mortuary feast of Maut and the projection of the magical manikin, or dwarf-god, into the space-capsule prepared for it.¹⁷ The number of the element involved, Ta-nech, is 73, which is the number of Chokmah. This equates the formula with the second Cosmic Power Zone, the sphere of the undying or never-setting stars, and the cult centre of the Starry Wisdom Sect.

"Show thy star-splendour, O Nuit!", confirms the veracity of this interpretation. 73 is also the number of GML, the Path of the Priestess of the Silver Star, which typifies the Hidden Order of the A.:A.:. She is the Female Hierophant, the "feminine aspect of Chokmah in his Phallic function",¹⁸ the lunar aspect of the Ophidian Current being implied.

As if to balance the concept of Bes-na-Maut, 73 is the number also of BLIAL, the Demon Belial, whose seed gives birth to the Undead (the Nosferatu) who attend the mortuary feast.¹⁹

Ta-Nech equals 464, the number of 'H MHTHP (The Mother). Furthermore, $464 = 418 + 46$, which indicates the Great Work of the Aeon of Mu, or Mu-ion. The name Ta-Nech means literally 'land', 'earth', or 'dust'²⁰ of Nechet. She is a Goddess of the south usually represented in the form of a vulture, which confirms the attribution of this Goddess to the 696 Current.

In verse 39 the text reverts again to prose. The priest is urged to produce a book in which he sets forth his own history and the origin of the *Book of the Law*. Crowley worried himself frantic over this verse, but he never fulfilled it in strict accordance with the injunctions. The number of the verse is 93 in reverse, and 184 of the entire book. 184 is NQDL, 'ancient time', 'eastward', which suggest the remote past and true orient

¹⁷ The "winged globe" in the "starry blue". (AL.I.14).

¹⁸ *Liber 777 Revised* (List of Primes).

¹⁹ IVM TVB = 73 = 'a day of feast'.

²⁰ I.e. the *kala* of manifestation, or 'earthing'.

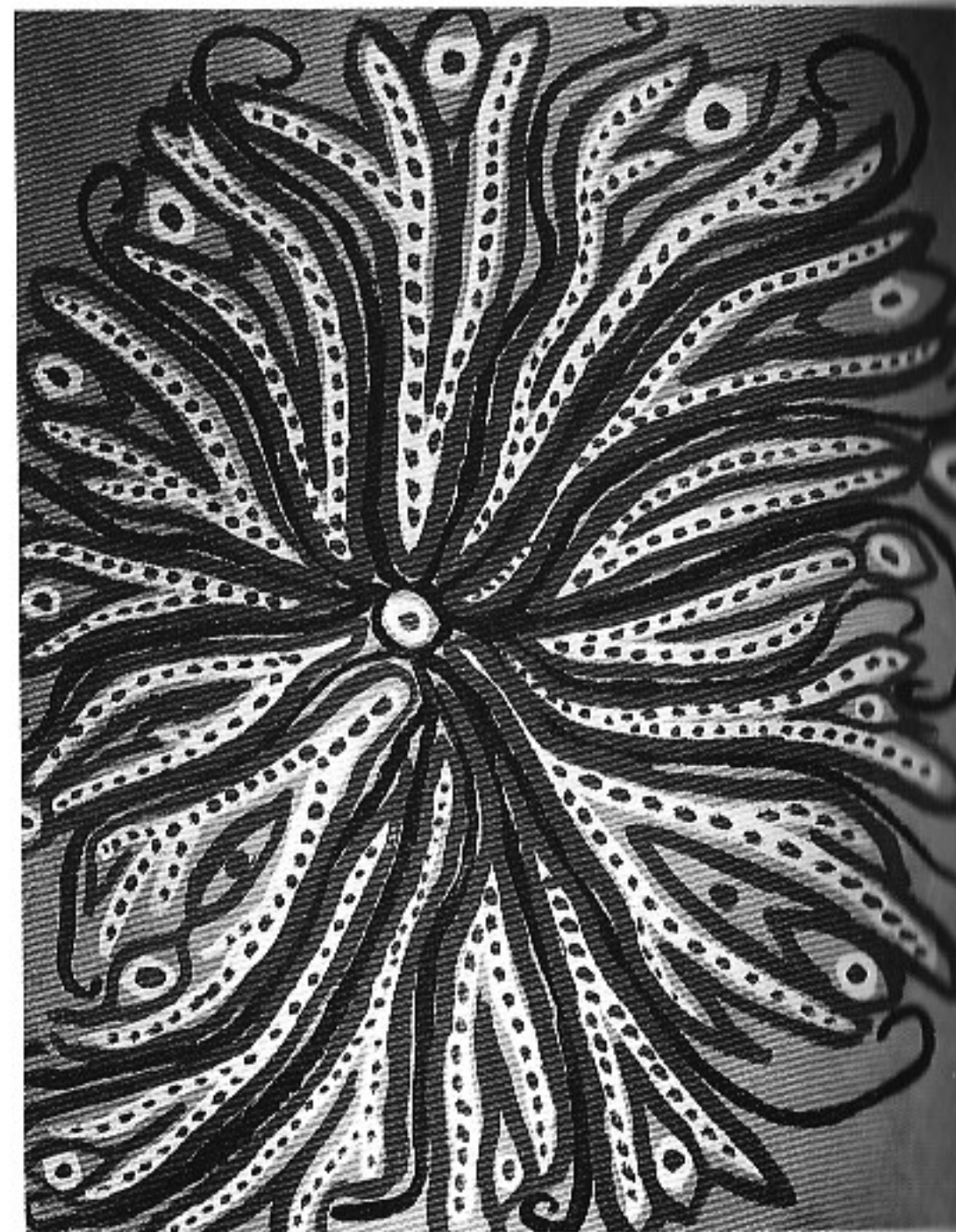


9. Ruins by Austin Osman Spare



10. (left)
Invocation of the Hooded One
 by Linda Falorio

11. (right) *Sea-Shakti*
 by Michael Bertiaux
 (Photo by J.V. Scardina)



as the Book's place of origin. It has been suggested²¹ that AL is the Book promised by Yezid, the prophet who preceded Mahomet and who established the Cult of Shaitan in the land of Sumer. Crowley, as an avatar of Yezid fulfilled this promise of "a book written from eternity", i.e., from an extraterrestrial source. The number of YZID, 31, is that of AL, LA, and the LASH TAL²² Current of Set, and the Great Old Ones, whose vehicle on earth is the Order of the Temple of the East (O.T.O.). Hence, 93 in reverse is the triple 31 - AL LA LA - projected into the future aeon(s) from an incalculably remote past.

The priest is then told: "Establish at thy Kaaba a clerk-house: all must be done well and with business way". Kaaba = 25 = the Star Ruby, the Sacred Star of Nuit; the star of invocation²³ of the source of all (AL). *Kaaba* is a form of the Egyptian Kefa, Keba or Qaba, the Great or *Enceinte* Mother. The *enceinte* one is also the ancient one, a further indication that the Kaaba here intended is a power-zone for the Great Old Ones; hence the stellar reference.

The priest is to oversee the ordeals²⁴ in person, and to "save only the blind ones", typified by the dark or 'blind' Horus.²⁵ He is to "Refuse none" except the "traitors", whom he will be able to recognize and to destroy. He is assured by the words: "Success is thy proof:²⁶ argue not, convert not; talk not over-much!" But the Scarlet Woman is to "beware" of falling from the path by toying with "old sweetnesses", which is a way of intimating that if the *suvasini* reverts to the ancient modes of worship²⁷ she runs the risk of confusing with her mundane personality the Great Forces from Outside which use her as a gateway for Their ingress. She is therefore counselled to "kill her heart" so that she will not get attached to the *personae* or masks that confront her. The various Scarlet Women used by

²¹ *The Magical Revival*, p.229.

²² See *Aleister Crowley & the Hidden God*, for an account of this formula, one of the most important in New Aeon Magick.

²³ The pentagram.

²⁴ Which it is necessary that the "chosen ones" transcend.

²⁵ I.e., Set. See remarks *infra*, p.118

²⁶ Crowley may be supposed to have achieved this promised success.

²⁷ I.e. ritual procedures involving elaborate ceremonies at which she presided and at which she was exalted to the status of a Goddess.

Crowley failed to make the grade.²⁸ Leah Hirsig, even, did not rise to the occasion, though she achieved more than her predecessors, with the exception of Ouarda²⁹ who was directly instrumental in the receipt of AL. Since Leah's time others have assumed the office, but without evident success, although Cameron Parsons struggled valiantly.

There then follow several verses summarizing the Scarlet Woman's powers and attributes. They are reminiscent of *tantras* containing descriptions of the *suwasinis* suitable for the Kaula Circle.³⁰ The summary precedes verse 46, which as a key-number in the Maatian complex, may prove highly significant. It contains the cryptic sentence: "I am the warrior Lord of the Forties: the Eighties cower before me, & are abased ...". The forties may refer to the letter *mem*. *Mem*, 40, is attributed to the *Hanged, or Extended, Man*. He represents humanity at the point of intersection, or crossing over, into non-human dimensions. *Mem* is also attributed to Path 23, the Path of Maat, the word of which is IPSOS, meaning 'by the same mouth'. The number of *Pé*, meaning 'a mouth', is 80. It is attributed to Atu XVI, *The Blasted Tower*, the Phallus of Set from which human figures fall helter skelter back to earth. The warrior Lord of the Forties is therefore represented by *Vau* (6), the Son of Man. Added to 40, the 6 invokes the Current of Maut before which humanity is abased; cowering before the all-devouring Vulture, when the phallus is toppled by the mouth of the priestess. Success is to be the proof that the prophet has opened the gates that admit the Old or Outer Ones. The verses following upon this proved literally true in respect of Frater Achad, who discovered AL, 31, as the Key of the *Book of the Law*. Thrice times 31 yields 93, the number of Aiwaz, the minister of Hoor-paar-Kraat. Four times 31 yields 124, the number of Andahadna, the priestess of Maat; and $93 + 124 = 217$, which is a number of Set and contains the number of LAM (71) in reverse. 217 also equals 7×31 . That AL is the key to many passages in the Book is undeniable. Achad's discovery proves not

²⁸ See the list given in *Aleister Crowley & the Hidden God* at page 23.

²⁹ Crowley's wife, Rose.

³⁰ By suitable is meant *âdhikâri*, or magically competent.

only the value of this key, it also proves the magical validity of the Book itself, because neither Crowley nor Jones³¹ were aware of each other's existence until nearly ten years after AL was written. Nevertheless Achad's discovery did not justify Crowley's altering the title of the book from *L vel Legis* to *AL vel Legis*. This was in flagrant disregard of the injunction "the priest ... shall not in one letter change this book ..." (AL .I.36); "change not as much as the style of a letter" (AL.I.54); "the letters? change them not in style or value" (AL.II.54).

The letter L = 30; AL = 31. L is the letter of the Woman Girt With a Sword (i.e. *Zain*³²); the woman who holds between her thighs³³ the Wordless Aeon. $30 + 31 = 61$ (*Ain*) = 60 ³⁴ + 1. The talisman of this Aeon is the Sixtystone, which contains the numbers of the solar-phallic Current (6), the name of Set (ST), and the One (1).³⁵

The number of Set (ShT), 309, plus the *ain* or One (i.e. 61) yields 370, the number of OSh, 'Creation', represented by the Sabbatic Goat exalted (i.e. on horn).³⁶ It is also the number of QRO, meaning a 'curse', the nature of which in connection with the feminine formula has already been explained. It is also related to *Yesod* (the ninth Cosmic Power Zone), the meaning of which is also 'foundation' or 'fundament' (OQR) which adds to 370. It may also be significant that 370 is the number of an extraterrestrial entity³⁷ whose communications repeatedly include the numbers 23, 33, 333, and 666, all of which have high significance for the Typhonian Tradition and its reflection into *Zainion*.³⁸

³¹ Frater Achad's mundane name was Charles Stansfeld Jones.

³² The total enumeration of *Zain* is 718, which identifies the Stélé or Star-Stone as the Talisman of the Wordless Aeon.

³³ I.e. is pregnant with.

³⁴ See the account of the Sixtystone given in Part III, ch.9.

³⁵ *Sixty-st-one* = $60 + 309 + 1 = 370$. Cf. Achad's comment on the word *S ain T* which highlights the *Set-ain* complex in relation to Crowley's adoption of the designation *Saint Aleister Crowley*. The point Achad makes ("Official" Correspondence, unpublished) is quite in accordance with legitimate qabalistic exegesis.

³⁶ "And in my name shall his horn be exalted". (*Psalms* 89; see also *Psalms* 92).

³⁷ Described by R.A. Wilson in *Cosmic Trigger*, p.170.

³⁸ In a certain secret communication received via the qabalabs of Besqul, and entitled *Of the Mysteries of the Star-Stone, Ixaxaar*, 333, there appear further considerations of Typhon as the Angel of the Fatal Wind which blows outside the Door of Daäth in the Desert of Set.

One meaning of AL is God; as LA, it means Not-God. The Woman girt with the Z(*ain*) is the woman of the double Current (Maat), the Woman with the Twins, Set-Horus, or Hoor-paar-Kraat and Ra-Hoor-Khuit. AL is the Old One known to earthlings simply as 'God'. By calling the book AL, Crowley unwittingly invoked the Old Ones, and this change, paradoxically,³⁹ altered entirely the complexion of Crowley's comments on the Book. It later caused Frater Achad to stigmatize Aiwaz and his minions as that "black magical bunch".⁴⁰

I have attempted here to interpret the Book of the Law in the sense suggested by its original title, i.e., as the Book of L, or Maat, the Goddess of the balance⁴¹ of the Double Current (∞).

The Current of the Double 'L', 30 + 30, is a glyph of the Sixtystone, the secret name of which is Ixaxaar, with the number 333. When reflected on to both sides of the Sephirothic Tree, the Current becomes 666. The warrant for this interpretation may be found in numerous passages already interpreted in the light of Mauve Zone Magick. Much, admittedly, remains obscure, but if one result of the present book is to establish random "centres of pestilence", I shall count it proof of success.

Ra-Hoor-Khuit claims to be "in a secret fourfold word, the blasphemy against all gods of men". Note the last four words; they suggest concepts of deity limited by terrestrial understanding. The verse number is 49, or 7 x 7, which indicates the feminine nature of the mystery, and the Rose or Flower of 49 petals. The Golden Dawn worked with a fully blown rose, each petal of which was coloured in accordance with the nature of an appropriate *kala* and attributed to an appropriate letter of the magical alphabet.⁴² 194, the number of the verse of the book as a whole, is the number of the word 'stone', and equates the Rose or Lotus with the precious stone which it contains.⁴³ The stone is the coagulated secretion of the

³⁹ Because Achad was instrumental in causing Crowley to change the title.

⁴⁰ "Unofficial Correspondence" of Frater Achad.

⁴¹ I.e. Legis/Libra.

⁴² See Steffi Grant's hand painted reconstruction of the full symbol in *Carfax Monograph II* (the 10 *Carfax Monographs* have been republished as *Hidden Lore*, Skoob Publishing, 1989).

⁴³ Cf. the celebrated Tibetan invocation: *Om mani padme hûm, O! The Jewel in the Lotus!*

elixir generated by the 7 x 7 formula, i.e. Venus, or "love under will". 194 is also 'the sum of the three particular numbers'⁴⁴ which give a very close approximation to the Truth'.⁴⁵ 26 is the number attributed to the Path of Set, 'the Devil', whose letter is *Ayin*, the 'Eye'. It is also the number of ChVZH, 'seeing', 'sight', 'vision', and of IHVH, 'the Unutterable Name' or Lost Word. 71 is, first and foremost, the numeration of LAM, 'the Way', 'the Voice of the Silence', or the silent, wordless, aeon. It is also the number of the word *vagina*, a symbol of the Way in terms of sexual magick.⁴⁶ ALM, 'silence', 'silent', is 71, and so is ALIL, 'nothing', 'an apparition', 'image'. 71 is the foundation of the Greek Tetragrammaton, ΘΕΟΣ, which is 284 or 71 x 4. Similarly, 97 is the foundation of the Gnostic Tetragrammaton, IEYOY = 485 (97 x 5) and of BN ADM, 'The Son of Man', the 'secret fourfold word', the 'blasphemy against all gods of men'. This implies an element that transcends the Tetragrammaton of the Four directions of Space.⁴⁷

The four terrestrial directions or dimensions are of "the slaves that perish" (i.e. the terrestrials). "Be they damned & dead!" The Hidden God - Amen - is then invoked. Amen - 742, which conceals the Word of the Aeon of Maat, IPSOS, 696, plus the Word of the Vulture, Mu, 46. 696 + 46 = 742 = Amen. This is also the number of *Aoratus*, 'invisible', 'hidden', and this, indeed, "is of the 4"; but "there is a fifth who is invisible, & therein am I as a babe in an egg". The "secret fourfold word" is IHVH, which signifies the four quarters or *tzaddis*⁴⁸ - South, West, East, and North. Esoterically, this secret fourfold word is described as 'the blasphemy against all gods of men'. The verse number, 49, yields a clue. Crowley makes a point of noting that 49 was "a number useful in the calculations of Dee". This implies that it concerns transmundane matters.

⁴⁴ i.e. 26 + 71 + 97. See *Gematria* (Bond and Lea) p.51.

⁴⁵ Truth = Maat.

⁴⁶ The vagina or *vesica piscis*, denotes the Door of the Deep, or the Door in the Depths, and the way of Intercourse with the Deep Ones.

⁴⁷ Cf. AL.II.49 "This is of the 4: there is a fifth who is invisible, & therein am I as a babe in an egg". Note again the number 49.

⁴⁸ 90 x 4 = 360, the full circle of the year.

Again, 194 - the number of the verse as a whole - is the sum of the numbers 26, 71, and 97, which have just been examined. We are here dealing with the Maatian Current in its most concentrated form. 194 as the number of the word 'stone' confirms the Stone-Egg complex of LAM.⁴⁹

Verse 50, following, contains a threefold curse against "all gods of men". Who has power to curse the gods of men?⁵⁰ The answer is, the Great Old Ones. The number of the verse is that of the Gates of Binah which, being above or beyond the Abyss, open on to the other side of the Sephirothic Tree *via* the Mauve Zone. This is the Place of the Crossing, hence hawk-headed Horus pecks at the "eyes of Jesus as he hangs upon the cross" - a reference to the Hanged or Crucified Man of Path 23.

Further confirmation of this interpretation of the symbolism is provided by the fact that 50 is the number of years ascribed to the orbital period of Sirius 'B', the infinitely dense and infinitely small entity typical of Hadit (Set).

The Arabic *khamshin*, also the Hebrew *Khamshin*, derived from the Egyptian *Khamsin*, meaning fifty, denotes the winds of the 50 hot days ascribed to Set. The eyes as organs of vision will not here suffice. They are not operative in the Mauve Zone, where other instruments of perception are necessary. The blind Christ-Child⁵¹ is a form of the blind Horus, whose real nature or essence is Hoor-paar-Kraat, the dead or mummified god, the god hidden in Amenta, the dark of the underworld. The blinding of Mohammed transforms him also into the blind Horus. With his claws the Horus-hawk tears out "the flesh of the Indian & the Buddhist, Mongol and Din ...". All of which is as much as to say that these religions - as means of uniting man with higher forces - are now reduced to the limbo of the subconsciousness (Amenta).

The analogy in terms of psychology has been remarked by Jung, who realized that the advent of the New Aeon comported a change of archetype in human consciousness.⁵² The curses

⁴⁹ See *Outside the Circles of Time*, ch.11.

⁵⁰ I.e. gods whose jurisdiction is confined to the terrestrial sphere.

⁵¹ Christ in the Catacombs.

⁵² See Jung on *Flying Saucers*.

mentioned in verse 54 have been considered in a previous volume.⁵³ The final degradation of the old-aeon symbol is expressed in verse 55: "Let Mary inviolate be torn upon wheels; for her sake let all chaste women be utterly despised among you!" 55 is the sum of the series 1 - 10, thus comprehending the ten emanations of the Sephirothic Tree. They find their full reification in Malkuth, of which 55 is the Mystic Number. It is also the number of the MZCh or *cingulum* of Venus, which is a symbolic key to the Mysteries of the Earth. But there is here a deeper magical implication: "All chaste women" - symbolized here by the virgin Mary - are naturally despised by those who invoke the 93 Current, because sexual magick is the formula employed by its adepts for gaining access to extraterrestrial dimensions. As it is said: "There is no law beyond Do what thou wilt". This sentence comprises all of verse 60, the number of the Stone⁵⁴ which evokes the Forces from Beyond. Crowley took this verse to mean that "Do what thou wilt" is the ultimate law. But according to AL.II.54, although the letters of the Book were not to be changed in any way, the punctuation remained arbitrary: "The stops as thou wilt". This license therefore permits of other readings of the verse, and Michael Bertiaux - inserting a colon after the word "beyond" - suggests a variant reading that is more aligned with the New Aeon Gnosis: "There is no law *beyond*:⁵⁵ Do what thou wilt!" However it should be understood that beyond the gateway to the Mauve Zone there is *no one* to "do", and no "will" to be done, for the Mauve Zone is beyond even Yuggoth and the Yellow Mask that veils its Supreme and Most Holy King. At that place also "There is an end of the word of the God enthroned in Ra's seat,⁵⁶ lightening the girders of the soul". These words are written against the number 61, *ain*, the 'Eye of the Void' which is reflected as the 16th, or *nitya kala*⁵⁷

⁵³ See *Aleister Crowley & the Hidden God*, p.165.

⁵⁴ The Sixtystone.

⁵⁵ Italics by present author.

⁵⁶ In the East.

⁵⁷ The ultimate or eternal essence; ultimate, because it is beyond the fifteenth digit of the Moon, i.e. the Full Moon or Goddess Fifteen. See *Aleister Crowley & the Hidden God*, ch.3.

of the Daughter (*nia*). It is also the number of Dahna, the *Roba el Kaliyeh*, or 'Empty Space', of the ancients; i.e. the Mauve Zone.

Verses 62-67 describe tersely the nature of the "tribulation of ordeal, which is bliss". The ordeals have been discussed in *Outside the Circles of Time*. After these verses comes the declaration: "There is success", written against the number 69, which denotes the magical formula to be employed for ensuring it. It is in effect a part of the Mass of Maat⁵⁸ and it bears a direct relationship to the Ordeals. $69 = 23 + 46$, an equation which embodies the formulae of the Path of IPSOS, and the Vulture of Maat, in relation to the mortuary feast symbolic of the full accomplishment of the Mass. "The Hawk-headed Lord of Silence & of Strength" is no longer Horus, the embodiment of Force and Fire, but Set! He declares to the "twin warriors about the pillars of the world" that their "time is nigh at hand". The twins are Horus and Set as Ra-Hoor-Khuit and Hoor-paar-Kraat, and 71 (the verse number) is the number of Lam. This suggests that Lam has been invoked to complete or fulfil the work set afoot by Aiwass at the beginning of the book. Lam is the "Lord of the Double Wand of Power: the wand of the Force of Coph Nia" - "but his left hand⁵⁹ is empty" for he has "crushed an Universe: & nought remains".

This verse contains vitally important doctrines concerning the Double Current 93/696 (or 789), the Daughter-Force *Coph Nia* and the Left Side, or Left Hand Path. Note that "nia", "emptiness", "nought", refer to phases of the Void in three different ways, in the space of a short sentence: the void that remains after the crushing of an Universe. *What* remains? The answer is: Universe 'B'. The process is reverberant, for Universe 'B' dies giving birth to Universe 'C', and so on until the Universe is again reconstituted after its *pralaya* or withdrawal from manifested existence. The verse number, 72, is that of the 'Divided Name', which suggests the Double Wand of Power or *shakti*: the Wand of the Force of *Coph Nia*. The daughter is the priestess entranced in magnetic sleep. She sees visions reflected

⁵⁸ *Outside the Circles of Time*, ch.16.

⁵⁹ 'Left hand' has the same numeration as Sixtystone when the latter is interpreted as 60-Set-1, i.e. $61 + 309$.

in the pure translucence of her virgin *kalas*, unadulterated by alien substances. 72 is also the number of 'H AΛHΘEIA, Truth or Maat, again hinting at the Aeon beyond that of Horus. The overall number of the verse is 217, which is a number of Seth. Divided by *shakti* (as the priestess, or the number 7) 31 is obtained. This is the key to AL, the implication being, perhaps, that Set unlocks the Mysteries of Maat, and that the Tunnels of Set may be the hidden modes of entry to Her Aeon. 217 is also the number of TBVR, 'the height' or 'summit'. It has already been demonstrated that the *height* is the Eight, and the One in Eight, as Set is the height, summit, or fulfilment of his Mother, the Goddess of the Seven Stars. Note the persistence of Lam's number, 71, which here appears in reflected form. The hidden reference to Lam is profoundly prophetic for since Crowley's death Lam's identity has been established as that of an Outer One associated with Hoor-paar-Kraat, the "Voice of the Silence", i.e. the Silent Aeon. The final exhortation to the priest is to "Paste the sheets from right to left and from top to bottom: then behold!" In the language of computer processing the word "sheets" applies to the materials fed to the machines. A computerised analysis of AL is under way and it remains to be seen if any significant interpretations emerge.

The "hidden and glorious" splendour in the name of Ra-Hoor-Khuit is Kheper-Ra, the Sun at Midnight who is "ever the son" or Ever-Coming One. This refers to the Aeon in which consciousness will assume scarabaeic form.⁶⁰ The son is not Horus, but Set. He is the veil of the daughter, whose formula - OD - has the number of the verse, i.e. 74.⁶¹ Od signifies the feminine period, and the two letters O and D are related to *Ayin*, the Eye, and to Venus, respectively, thus showing the sexual nature of her formula.

"The ending of the words is the Word Abrahadabra. The Book of the Law is Written and Concealed. Aum.Ha". Abrahadabra signifies the 'Voice of the Chief Seer'. I have traced its earlier connections in *The Magical Revival*, and elsewhere.

⁶⁰ See H.P.Lovecraft, *The Shadow Out of Time*.

⁶¹ The word derives from the Egyptian root meaning 'a type of time', 'circle', 'emanation'. It is thus a type of the *kalas* or emanations of the Goddess. In magical tradition it has become identified with AVD, the Magical Light.

Had, or Set, is at the heart of *Abrahadabra*, for Set is the motive power or *shakti* of the rituals of the Ophidian Current, and *Abrahadabra* is the 'Key of the rituals'. The "ending of the words" reveals their occult potential: magical when feminine, mystical when masculine. Every word, ultimately, is a key of the rituals, and as AL is communicated *via* words we should apply them in a manner sensible of their occult significance within the context of the aeons revealed by the Book.

Aum Ha = 53, a number of the yoni as an 'instrument of pleasure'.⁶² It is also the number of NBA, 'to pour forth', 'prophecy', 'publish', 'tell', and of LChIH, 'To the Beast', a toast sealing the compact between the Great Old Ones and Their scribe. This, the final verse of AL, is number 220 of the whole book, hence *Liber AL* is also known in the official list of publications in Class 'A', as *Liber CCXX*.⁶³ This is a highly significant number in terms of aeonology. To begin with, it is the number of *Agharta*, the so-called evil or averse form of the Tunnels of Set.⁶⁴ It is also the number of NPILIM, 'giants', a euphemism in mythology for the Great Old Ones, in much the same way as the fairies signify, not the fair, but the Dark Ones.

The brief Comment subscribed by Ankh-af-na-Khonsu and appended by Crowley to editions of AL published subsequently to its appearance in *The Equinox*, is the only comment which he considered as having satisfied the injunctions in the Book itself. The others - the voluminous Magical and Philosophical Comments and the *Djeridensis Working*⁶⁵ are concerned mainly with the application to sociological problems of the 93 Current, and with the metaphysical aspects of the Current evolved by Crowley from his personal standpoint as the book's transmitter.

The "official" and final comment asserts that "The study of this Book is forbidden", and that "it is wise to destroy this copy

⁶² *Liber 777 Revised*. See the List of Primes.

⁶³ The full list is given in *The Equinox* vol I.No 10. The Class 'A' publications comprised direct transmissions from Outside. Crowley, personally, did not claim authorship of them.

⁶⁴ In this case, their material manifestations on this planet in the form of a sub-oceanic and chthonian network.

⁶⁵ All of which have since been published. See bibliography.

after the first reading". This may be a ploy aimed at ensuring the book's survival in the minds, and on the shelves, of its readers. Advice is usually ignored, especially when it is given in such a manner. But there is surely a more profound aspect of the matter, one that causes us to place the book among those of its kind that are relevant to the Forbidden Wisdom from *The Book of Dzyàn*, the *Book of Thoth*, the *Book of Enoch*, the *Book of the Spider*, even to the abhorred *Necronomicon* of the mad Arab Alhazred!

The reader is warned that if he disregards the advice, he does so "at his own risk & peril", which are "most dire". Furthermore: "Those who discuss the contents of this Book are to be shunned by all, as centres of pestilence". This admonition recalls the doctrine of the Nosferatu, the Undead.⁶⁶

The Book of the Law, like other manifestations of the 'forbidden' wisdom, is concerned essentially with the Amenta, the only plane upon which its apparent irrationalities may be explained. Those who discuss the contents of AL will therefore be shunned as "centres of pestilence", because only the true *nosferatu* can fathom its contents.

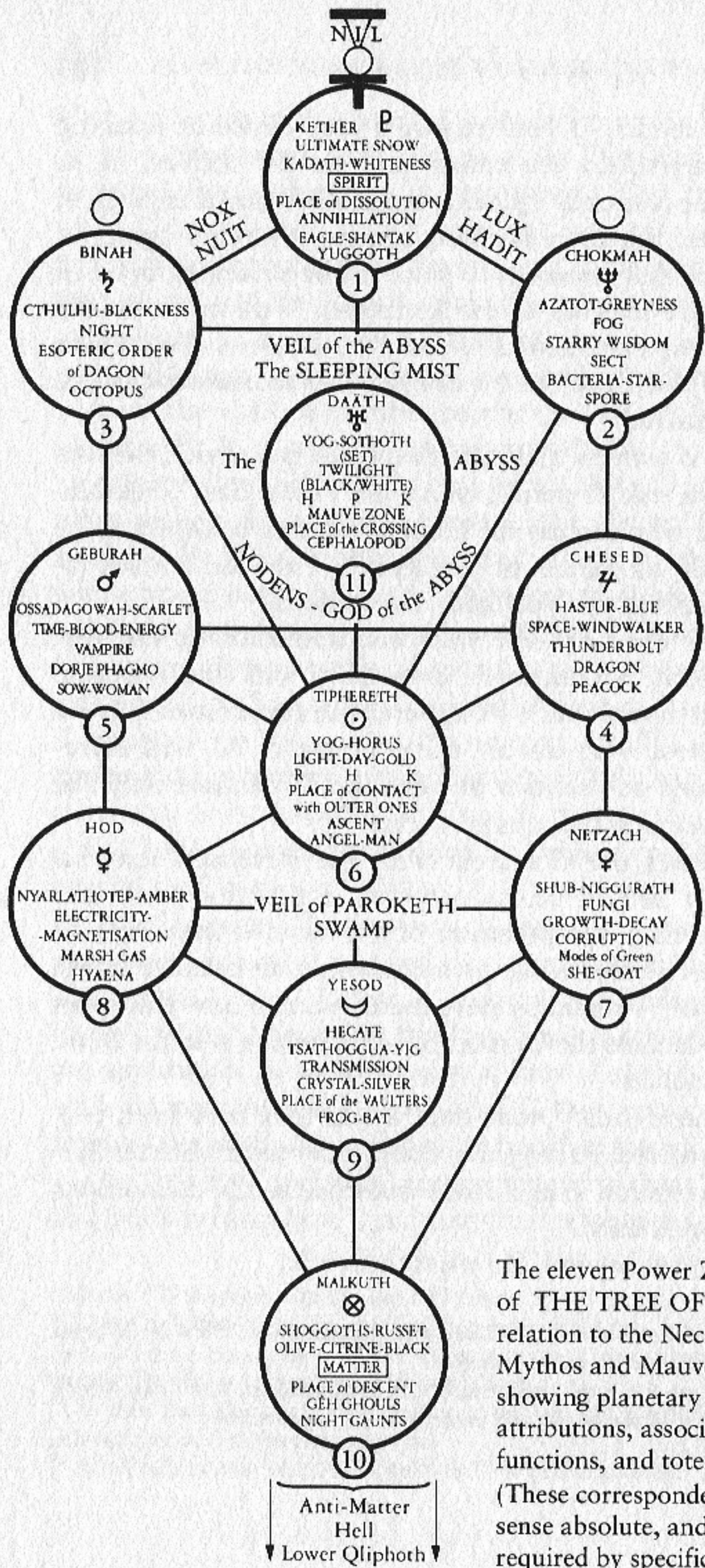
Crowley closes the Comment with the statement that his writings alone are to be consulted in connection with any queries concerning interpretation of the Law. It may here be observed that nothing in the present thesis runs counter to the spirit of Crowley's writing. I have merely shown how this spirit has grown to include the Current of Maat, which is in the Book everywhere implicit.

The Comment ends⁶⁷ with nine words that have been previously encountered. Arranged in conformity with Michael Bertiaux's interpretation it in no way contradicts the instructions given in the book itself:

There is no law beyond. Do what thou wilt.

⁶⁶ A fine film of the Nosferatu Ritual was presented in 1979 by Werner Herzog, with Klaus Kinski in the title rôle.

⁶⁷ The meaning of the final and benedictory exclamation, *Aum Ha*, which terminates the text of the Book, will emerge in the next section.



Part Three

THE OUTER SHADOW

The eleven Power Zones of THE TREE OF LIFE in relation to the Necronomicon Mythos and Mauve-zone Magick, showing planetary and chromatic attributions, associated esoteric functions, and totemic symbols. (These correspondences are not in any sense absolute, and vary in detail as required by specific occult workings).

Out of the Abyss



PARALLEL with the Dzyàn-AL-Necronomicon Current, which has transmitted to earth (Malkuth) the trans-Yuggothian influences of New Isis, lies the *Book of Meon*. Its high priest, Michael Bertiaux, describes it as a Satanic Gnostic Grimoire. The book has extensive commentaries, some of which appear periodically in the numerous communications and lessons disseminated by the Cult of *la Couleuvre Noire*, and the *Magical Brotherhood of the Kalinagas*, although its central fountain is the Choronzon Club, with headquarters at the Mauve Zone (Daäth).

I have sifted many hundreds of pages treating of Vedic, Vudic, Tantric, and Maatian Physics, presented by these groups. The present section is an attempt to integrate the commentaries into a pattern consistent with the treatment of AL, the *Necronomicon*, and the Nu-Isis phenomenology presented in this and previous volumes.

It is first necessary to understand the specific rôles of Aiwass, Achad, Aossic, and Andahadna, and their relationship to the metaphysics of AL and of the *Necronomicon* mythos as revealed by H.P.Lovecraft. The reader is referred, therefore, to *Outside the Circles of Time* which contains an account of these rôles. It will then be clear in what manner Michael Bertiaux's interpretation of the Meon is relevant to the magick of the Mauve Zone and to the *Necronomicon*.

The *Necronomicon* embodies the Current of the Great Old Ones. Its qabalistic determinative is 555, the number of OPThH,

'obscurity', 'darkness'. Crowley ascribed to this number, *Liber Had*, which he describes as an instruction for attaining Hadit.¹

The 93 Current itself is ascribed to the number 666; and the Deep Ones, represented by Dagon and Cthulhu, energize the Current 777. *The Beast* resumes both these Currents, thus uniting the two aspects of the Void, or Abyss, represented by Air² and Water.³ In his masculine avatar - Shugal⁴ - the Beast is one with the Ocean of Space in the elemental forms of Air and Fire. In her feminine avatar - Choronzon⁵ - she is one with the Tunnels of Set, and with the blood of the Moon, Earth and Water, the psychic counterparts of which elements are Magnetism and Electricity. Air is *ojas*, and Fire is a form of lightning, of which the body is ether (*akash*).

This symbolism interpenetrates the doctrine of the Space Doubles revealed in New Isis Lodge. The thesis is that every idea projected by the mind into the terrestrial dimension (earth) has a double in space (air). This double is refracted into *n* dimensions. Ideational essences are vibrations which manifest as colours in the spectrum, and beyond it, and as *kalas* in the human light-form or space-body which - being double on earth as male and female - is fourfold in space, eightfold in the subethers, sixteen-fold in the ether (*akash*), thirtytwo-fold in cosmic form,⁶ sixtyfour-fold in the hierophantic hierarchies of Hexagrams, and two hundred and fiftysix-fold in terms of trans-cosmic *Akash* awareness. The latter formulates itself as the stellar vibrations of the 13-rayed Star of Set,⁷ which reduces to the original 4 (1 + 3) Space Doubles.

These progressions reveal a totally new *grimoire* of spellings for invoking the energies of the Aeon of Maat beyond Time⁸ and Space⁹. This is the *grimoire* spelled out in full in these trilogies.

Colour necessarily implies space, which in turn implies time;

¹ As previously demonstrated, Hadit = Set.

² Attributed to Space, the element of the Old Ones.

³ Attributed to the Deep Ones.

⁴ The number of which is 333.

⁵ Whose number is also 333.

⁶ The Tree of Life.

⁷ 2 + 5 + 6 = 13.

⁸ Represented by the Goddess Kali.

⁹ Represented by the Goddess Vyoma.

therefore the colours out of space are also out of time. They are the transakashic *kalas* of the Maatian priestess in her void phase, Vyoma. Vyoma has the enumeration 201, which is that of the Chaldean word, AR, meaning 'Light'. AR is identical with RA, the Solar Radiance or solar-phallic current, reflected into Space. 201 is 3 x 67, Binah, as if it were declared: "Light is concealed in the womb of its mother".¹⁰ The word AR appears in the *grimoire* containing the formula for *congressus cum Daemone*¹¹ in which it is celebrated in the words: "O breathing, flowing Sun!" The invocation appears in the section relevant to the element Air, or Space, which is conceived as "glowing" and "inhabited by a Solar-Phallic Bird, *the Holy Ghost*, of a Mercurial Nature".¹²

The Goddess of Space is depicted as the black Hadit, or Aditi, whose daughters, the *Yoninis*, are the 26 esoteric *kalas* and *shaktis*. Bertiaux notes that "to be a Yonini is to be both the fullness of *kala* and the fullness of primordial *shakti*". The 26 *yoninis* are arranged in a threefold mandala comprising the following groups: 13 *Sacis*, or *Sakhis*, the "purest embodiments of divine energy"; 7 *Rasis*, magical essences; and 6 *Adris*, "magical pressing stones by which oracles are extracted from primordial space (Aditi)". *Sacis* are the female companions of the Lord alluded to by the Vaishnavites of South India, and the *Rasis* are the female embodiments of the *kalas* exuded at the *Rasa Lila*, the Play of Divine Bliss in which Krishna dallies with the milkmaids (*gopis*). The *Adris* are the counterparts of the Voodoo thunderstones which whistle at the approach of spirits.

The total number of goddesses, 26, is the number attributed to the Power zones of the Middle Pillar of the Sephirotic Tree. It is also the number of the lost Word which - it is prophesied - will be uttered by a woman,¹³ the primal *kala* of whom is expressed through the twenty-six *yoninis* arranged in the mandala. Bertiaux describes these goddesses as the "primordial oracular womb of all sciences and arts."

¹⁰ See *An Essay upon Number, Part II*, in *The Equinox*, vol I No 5.

¹¹ See *Liber Samekh*, published in *Magick*, pp.355-383.

¹² *Ibid*, p.357.

¹³ See Anna Kingsford "Concerning Prophesying and a Prophecy", Part II., *The Perfect Way*, p.322.

The science of *Aditi-yoga* - "the very sacred *marga*"¹⁴ - is the basis of Tantric Physics. It is taught in the esoteric cults of the Black Snake (*Couleuvre Noire*) and of the Red Snake (*Couleuvre Rouge*). It treats of the manifestation of the feminine principle in the world of space and time. As such it is "concerned with the forms of energy which can properly be defined as *shakti*; or the power of the primal energy emanating from Space (*Aditi*)."

Primal power, as *shakti*, is the basic or root energy, *Adi-shakti*, which manifests itself through a matrix formulated according to the vectors of feminine energy pulsing throughout the cosmos. "There are many matrices in our system, but there is only one very perfect matrix, whose existence was hinted at in the paper on Angelic languages". As the paper in question is not for general circulation I do not quote from it,¹⁵ but the basic *shakti* to which reference is made is the *Adishakti*, typified by Space in its two forms, *Akash* and *Vyoma*. In the Hindu system of *Tattvas*, *Akash* is represented by a black ovoid suggesting the black gulfs beyond the known Universe. It registers in its depths even the slightest thought vibrating through the cosmos. As *Vyoma*, this space reflects the *Akash* with its infinite modifications of non-being which form the basis of Existence. It is the void that gives rise to the vertigo of terror in the human psyche. In a paper issued by the Choronzon Club, Michael Bertiaux writes:

"Somewhere deeply rooted in the consciousness of humanity there exists the absolute objectification of psychic terror. This point is the basis for the total and unyielding pervasiveness of man's instinct for cosmic horror ... There is nothing which can keep the mind of a man from coming finally to this experience of horror, yet, paradoxically, we seem to survive ..."

"We have a way of dealing with this fact, not in terms of what it is, for that is impossible, but in terms of how we create an energy in our own magickal experiences which acts in a manner parallel to the effects of primordial chaos upon the

¹⁴ Path or Way.

¹⁵ Since the time of writing, the papers of the *Couleuvre Noire* have been published by Michael Bertiaux as *The Voudon Gnostic Workbook*, Magickal Childe, 1988.

consciousness of man. This method is the secret technique of the Choronzon Club, the short cut to initiation which has been proven for many magickians ... that the inner world can cope with this problem, even if it cannot understand it totally or in any way ... This system consists in building up the absolute "other-selfhood", the alternative ego of pure magick which rises out of all the self-imposed chaos of our own irrational lives and value systems. For even the animal-instinctual selfhood must be transformed by this method."

"The new method will lead to the reign of pure creativity in the life of the magickian, so that he will not be forced to feel terror when he approaches the brink."

Bertiaux goes on to observe that

"Satanic Gnosticism, existential Manicheanism, or the admission of the totally radical character of being ... have been very brave and very wise attempts to accept the chaotic basis of reality and ideality."

"The opposite view will be internally destroyed by the new technique which is being emanated from our system of gnosis ...

There is only one ultimate pathway out from, and beyond, all that seeks to restrict us to the animal-generated social world of stupidity, and that is the method of the brink, itself. This is the method we teach."

The brink of the Abyss; the brink of the Mauve Zone; of the Crimson Desert of Set; the self-same brink towards which the Great Old Ones have been guiding the human spirit over aeons of time; the brink, in fact, towards which all genuine systems of occult, mystical, spiritual, or magical attainment, prepare to lead their aspirants. For the modern world, it is in the works, particularly, of such writers as Blavatsky, Crowley, Lovecraft, Castaneda, Bertiaux, that the Way has been charted with daring and subtlety. They have had the courage to move against the grain, and have, in some cases, suffered obloquy for revealing openly the nature of man's centre as the Irrational Point beyond which the Mauve Zone lies, waiting for the liberated soul to essay the crossing. In past aeons, this crossing had been effected for and on behalf of humanity by Christ-figures, as scapegoats; by

those initiates who did not care to leave the final plunge to the unenlightened individual. The exigencies of the times, however, have now made such a mode of spiritual evolution impracticable.¹⁶ A sudden oblique dive into the space-time structure has projected humanity onto another time-wave where, by temporal standards relative to earth, time is diminishing to a point beyond which purely mental structures of consciousness cannot pass. Bertiaux's school may be one of the first to cast a saving rope from the disappearing ark as it shoots starward.

With regard to terror in the human psyche, the following episode illustrates to a certain extent the problems concomitant upon an eruption of the 'pre-abysal syndrome'. The episode in question featured a small hand-bell fashioned in the region of the Upper Volta, not far removed from the Place of the Dogon tribes, in which are preserved the myths of human traffic with Sirius.¹⁷ The bell is surmounted by an image of a flute player which represents the Sacred Pole (Star) on the Celestial Mount. Crawling up the slopes of the mount are saurian zoötypes of the Deep Ones. According to the Lovecraftian Mythos, the god Nyarlathotep exercises a peculiar fascination by virtue of his flute. It compels not only reptiles and amphibians, it also affects human beings, as witnessed by the following case of possession and healing; the most remarkable that appeared in the annals of New Isis Lodge.

Bemmel, a young male novice, was about to be inducted into the Lodge by the usual admittance ceremony, when it became apparent that he had a violent aversion to water. The lodge rite of baptism required the Candidate to immerse his left hand in a basin of water. At the mere idea of it, Bemmel's hand disappeared within the voluminous sleeves of his ceremonial robe. However, his desire to become a lodge member was so strong that he applied again for admission, but again was unable to

¹⁶ In connection with the Sign of the Aeon of Zain, it is perhaps well to note Dion Fortune's remarks concerning the zodiacal complex associated with it; "Bear in mind ... the Sign of Gemini, for the Forces signified by that Sign influenced Atlantis and will influence Earth again later in the present age. The stars are set in configurations somewhat similar to those which influenced the last days of Atlantis". *The Cosmic Doctrine*, p.147.

¹⁷ The bell is shown in *Outside the Circles of Time*, plate 12, where it forms part of the equipment of an altar prepared for an invocation of the Outer Ones.

pass the 'ordeal'. The Lodge Master at that period was Frater Dagon, whose name understandably agitated Bemmel. He therefore pleaded for 'special conditions' - the withdrawal of the water and the appointment of another Brother to induct him into the Lodge! The first four degrees were concerned with Elemental Workings, beginning with Water and ending with Air. It was, of course, impossible to consider for membership any one unwilling or unable to undergo the necessary requirements of each degree.

It soon emerged that Bemmel had a pathetic history. He was a young man of twenty-three with a seemingly hopeless hydrophobia complex, who had consulted, vainly, numerous specialists. He cowered beneath rain, feared even the touch of water, and could just manage to achieve a 'bath' by cleansing himself with a barely damp sponge. So acute was the complaint that he was, on one occasion, plunged into paroxysms of terror at the sight of a urinating horse.

A special meeting was therefore convened in the private grounds that had formed the scene of the trapezist's performance.¹⁸ Bemmel was invited to attend. Needless to observe, the fathomless well had been adequately concealed.

The occasion was an invocation of Yog-Sothoth, and it was held on the special Feast Day of that Great Old One, i.e. at the Summer Solstice. As it happened, the moon that night was full at eleven o'clock precisely. The evening was unusually sultry and heavy with odours of tropical blooms. The doors of the hot-houses had been thrown open, permitting the escapes of stifling drifts of scent which seeped like sickly gases into the dense foliage, which had been rendered autumnal in appearance by the abnormally early onset of a summer that was to prove ferocious.

The officiating priestess was an accomplished dancer whose name in the Order was Yogadasi. Bemmel was obliged merely to hold the bell and to ring it at certain stages of the Rite. Yogadasi that night performed one of the most exciting dances of her career. Sweat flowed over her in rivulets, and Bemmel panicked at the sight of it. It was not until the bell fell from his

¹⁸ See ch.3, *infra*.

hand and buried itself in the grasses, which stood almost waist high, that we realized he had fainted. Two acolytes moved in his direction, but Frater Thoth - who was in command - arrested them with a glance. They retrieved the bell, and the rite proceeded without further interruption.

Yogadasi's dance had been performed partly upon the artificial turf covering the well-top. She had reached a point in it where she drooped like a lotus blossom beneath the perfect circle of the full moon. The acolytes had begun the invocation of Yog-Sothoth, and the litany moaned like the breeze that had arisen, abruptly, at the moment of Bommel's fall. Apart from the lambent nuances of the chant no sound broke the silence of the natural lodgeroom. Then a startling thing happened. A dark shadow arose. It was supposed that Bommel had got to his feet and was advancing on the dancer; yet the force that drew close to her was instinct with power. It threw up its arms as if in fervent supplication to the moon, and, continuing the movement, swung them down again and grasped the hidden handle of the lid of the well which bore Yogadasi's motionless form.

Some say that at this moment, precisely, a meteor flamed across the night sky. Others, who were watching spellbound, declared that saurian forms oozed from the depths, and that slime-dripping tentacles coiled about Bommel, who had indeed risen. He was offering upon the lid the living form of the priestess of Yog-Sothoth, as the head of John the Baptist may have been proffered to Salomé. This remarkable feat of physical strength was achieved in a split second. Yogadasi awoke, leapt from the upraised disc - which plunged with a splash into the well - and with an agile bound embraced the shadow as it melted into the dark water with a hollow-sounding sigh.

The moment the shadow sank, Bommel himself stirred in the grasses and gazed intently at the moon just before a cloud obscured it. From that moment on he was no longer obsessed by the fear of water, and in the Magical Seal which he later adopted, the totems of the Deep Ones were embodied and exalted.

Bommel's magical history showed that he had been committed in previous lives to the worship of Cthulhu. The latent

awareness of that commitment had bred a psychic complex of a concentration intolerable to human (i.e. terrestrial) existence.

The minions of Cthulhu usually incarnate near seas, lakes, or other masses of water.¹⁹

Bommel had been trapped in his present incarnation, remote from that element, hence his inability to accept it before Yogadasi had broken the seal of his repressions and opened the well of his subconsciousness.

¹⁹ For example: In the visions recorded by Leah Hirsig, Aiwass is described as usually appearing in water. See *The Magical Record of the Beast 666*. Note also that Besz or Vesz, the Egyptian dwarf-deity whose name is derived from the same root as Aiwass, is connected with the Octopus symbolism relevant to the Deep Ones. See Ellis, *History of the Dragon*.

2

Vevers of the Void

WHEN Michael Bertiaux alludes to numbers as the “agents of evil, or the foci of the black magical powers”, he is referring to the power of the numbers to define a concept without clothing it in sensible form, thereby enabling it to move mysteriously in the darkness of invisibility. Numbers are one way of penetrating the darkness within, and of formulating - *without form* - the essences or *kalas* of the Void, which, on being evoked from the depths, clothe the invisible seed in the garments of flesh (actuality). Each individual has to plumb his own depths, and, diving deeply into the fathomless within, capture the True Number, the True Name that is his own secret and ineffable formula.

If the magician is to survive “he must in his own way master the powers of radical evil which are embodied in the powers and numbers of evil”.¹

Pythagoras declared that even numbers typify the infernal deities, odd numbers the celestial, the thesis being that even numbers receive ‘others’ into themselves. Like a vacuum they suck in the light from outside. Bertiaux stresses the fact that the ancient philosophers “taught that the beginning *chela*² must really come to terms with these powers if he wished to make any kind of progress in the world of knowledge. Therefore he must come to terms with the radical evil which emanates from the presence of numbers in this world.”

¹ Paper entitled “Numbers of Evil”, by Michael Bertiaux, 1979.

² I.e. the neophyte.

Bertiaux has therefore devised several methods of evoking non-human entities by the use of complex numerical computations which sometimes involve the throwing of dice.

The equation of numbers with ‘evil’ is basic to the Choronzon Club, as it is of Gnostics who believe that there exists a hierarchy of evil which exerts its positive influence in the world of human experience. This means that what is negative is also positive in its effects...

“The leading spiritual agency is the hierarchy of numbers ... numbers of evil in terms of their pure organization. Evil exhibits the same patterns of Order which are exhibited by numbers. Furthermore, is there not something about numbers which invites evil to come and live inside of it intentionally? We know that ... where evil occurs, there are numbers in consciousness, as if the numbers led the evil to the person or place where the wrong occurred. Surely there must be some reason for this hospitality towards evil?”

He then gives a series of odd numbers - 3, 5, 7, 9 - which are described as “male”, and a series of even numbers - 2, 4, 6, 8 - described as “female”. This is a reflection of the platonic division of numbers in terms of good and evil. The even numbers are equated with the absorptive function of the night side, the Negative, the *Ain*, the Great Vulva of the Void; the odd numbers typify the powers or energies which project, or create, by virtue of their rigidity, their inability to yield to the entrance of anything beyond themselves, *their inability to divide*. When an attempt is made to penetrate them they cannot contain the whole power from outside; they assimilate a part and break off the rest into fractions. Lenormant noted that the ancients regarded fractional numbers as demonic.³ This is so, in the sense that they represent the “cast off orgasm reflexes”⁴ of the creative spasm, when, being unable to fulfil itself by a total explosion, it leaves scattered fragments of itself. These fragments are prone to obsession by qliphotic forces. In this sense Bertiaux writes about “good” and “evil” numbers.

Numbers typify absolute worlds,⁵ so Bertiaux declares that

³ *Chaldean Magic* (Lenormant), pp.25-26.

⁴ The term was coined by Wilhelm Reich, and used in another context.

⁵ Cf. AL.I.4: “Every number is infinite, there is no difference”.

"the worlds which exhibit the revelation of the Absolute are the same worlds that reveal the hierarchy of being, and which, because of their otherness are known also as evil worlds, at least evil from the standpoint of humanistic culture, which claims to be self-sufficient, but they may be viewed as Gnostic Being by those initiated metaphysicians who have gone beyond material appearances and have entered upon the view that what is ultimately real is beyond the senses. Also, because institutional religious thinking has surrendered to materialism, these realms are viewed as demonic by church-ridden mentalities lacking the light of the gnosis."

It may be as well to note here that - tacitly, at least - aeons behind and beyond the present, are viewed as equally demonic within such categories of thought. George Oliver asks⁶ how Pythagoras reconciled the doctrine of odd and even numbers "with his known axiom, that the numbers four and ten were the Tetractys, or sacred name of God?" The answer is that both four and ten denote power-zones below the abyss,⁷ or horizon, thus equating these two numbers with the infernal or dying gods. But the supreme gods are below the horizon, because those that die achieve immortality.

Michael Bertiaux offers another, and profoundly esoteric explanation: "The number 10 is simply a boundary between one world and the next". The one beyond ten (i.e. eleven) is the beginning of a new series of numbers, a resurrection so to speak: "11 is the beginning of a new universe entirely, a world like that of the Absolute, but because it is like the Absolute it is an imitation of the Absolute, and not the revelation of the Absolute. 10, then, stands between being and all of its imitations, and thus 10 represents a false-consciousness-of-the-gnosis. It knows where the gnosis is, but it does not possess within itself the act of the gnosis. It is unconsciousness-in-itself."

This is of particular interest when viewed in the light of the sephirotic Tree. Ten is Malkuth, and as such it is the fully materialised form of One (Kether), and of the double One (eleven;

⁶ *The History of Initiation* (Oliver), p.87.

⁷ I.e. Chesed and Malkuth.

i.e. Daäth). Malkuth, therefore, represents a false consciousness in the sense that it is unaware of the absolute nature of the Double Current which - in its form of the One beyond Ten - is the non-manifestation typified by the Mauve Zone. At that zone, all *kalas* coalesce and cancel each other out. They appear in Malkuth as the rainbow of manifestation; as the veil which obscures the source of being, which is non-being, and which therefore appears as "unconsciousness-in-itself".

Bertiaux shows also how Time (the *kalas*) "relates to the meontology of [the number] 10. Those in the world of illusion can be said to be inside the number 10, to be living inside the prison of illusion".

It is the condition of those whose consciousness is limited, during the waking state, almost wholly to the sphere of Malkuth. Unless this state is transcended, illusion remains. Transcendence may be effected either by the path of dream, or by the unsealing⁸ of cells containing atavistic memories.

The planting of symbols in the sphere of Malkuth is one of the procedures of esoteric Voodoo. The symbols, however, will not pierce the shells surrounding centres of consciousness which are unable to react as positive influences. That is to say, each symbol possesses an autonomous power, independent of the consciousness of those who wander in the realm of illusion (waking or dreaming).

Symbols have independent power in Malkuth, as in all power-zones below the Abyss, although beyond the Abyss the Adept is aware that nothing exists outside consciousness. Even so:

"It is not enough to say that the symbol is the sign which suggests something mystical. The symbol must be a machine or engine for the generation of magical power in its own way, not in any way which depends upon the mere mind of the practitioner. Voodoo must be a science of success which works for every mind, and not because of the mental attitude alone, for Voodoo is the science that handles powers as they are in themselves, not because of what we think. So, *Voodoo is not psychological, it is metaphysical and physical*⁹ - the symbols it uses are physical powers."

⁸ By means of trance, sudden shock, ecstasy, or by specifically magical methods.

⁹ Italics by present author. The spelling of Voodoo peculiar to Michael Bertiaux's writings is to distinguish it from the traditional kind.

This explains the use of sigils and symbols in relation to extraterrestrial invocations. It also explains the manner in which energies are syphoned off from the Mauve Zone in order to form vehicles for alien entities. The word *loa* (spirit) may be translated 'law' or 'principle'.

Its number, 101, is that of the word 'self', the basic unit of the human body-mind complex. In its more esoteric signification, 101 indicates 'Emme Ya' or 'Star of Women', which has been localized as "a planet around Sirius".¹⁰ This identifies the origin of the *loa* presently concerned with infiltrating the aura of the earth. Such an interpretation gains support by the fact that 101 is also the number of MBTN, meaning 'out of the womb', thus suggesting the source of the *loa* in 'Emme Ya'.

If the *loa* is recognized as the principle of human consciousness, then the qabalistic inference is that it was planted - from the Sirius complex - as the 'self' in man. This would identify man's consciousness with the stellar Current.¹¹ The use of *vevers* in traditional Voodoo rites may be a direct memory recall of sigils once used by the Sirians for establishing traffic with earth. As Bertiaux observes: "these symbols are the ways through which the inner contacts of voodoo, or the spirits (*loa*), operate through the veil which separates the inner from the outer", meaning thereby the inner consciousness of man and the outer-space contacts.

'Emme Ya', therefore, is a possible source of origin for the *loa* or *law* that is presently influencing our planet. It is surely significant that the word *loa* is one less than LAMAL, 102, a palindrome expressing the true cult of LAM as the transmitter to AL (*Existence*) of the vibrations of LA (Non-Existence) via MA, the formula of the daughter, and the key to the Aeon of Maat. Note also that 102 is the number of QB, the root of "Kaaba"¹² which derives from the Egyptian *Kabh*, the 'vase of the libation', i.e., the Graal of Babalon. The vehicle of Babalon is Nu Isis. Nu (56) + Mu (46) = 102. The *loa* or 'law' is thus a

¹⁰ See "A Sudanese Sirius System", by M.Griaule and G.Dieterlen, a translation of which appears in *The Sirius Mystery* (Temple)..

¹¹ In AL the nature of man and woman is described, unequivocally, as stellar. See AL.I.3.

¹² See AL.III.41.

combination of the aeons of Horus and of Maat concentrated in the Current of Lam, its terrestrial intermediary.

As Bertiaux observes:

"Symbols are the ways through which the inner contacts of voodoo, or the spirits (*Loa*), operate through the veil which separates the inner from the outer. The symbols become instruments of perception or renewal whereby the spirits look into our world and cause certain things which they desire to happen."

The following episode from the Annals illustrates some of these points. It concerns an old African and his witch box. He referred to it as his "or'nary box". It was, in fact, a form of *atua*, though not of the usual kind, for it resembled an old boot box except that the sides were carved in the form of coiling serpents. The top of the box was of smooth wood broken by the addition of a basket pattern handle.¹³

It was reminiscent of the spirit-traps used in Voodoo ceremonies involving magical manikins.

One of the lodge rituals included the box together with some of the magical manikins used in previous rites.¹⁴ It is important to emphasize the fact that this particular box had not been used previously in any rite pertaining to New Isis Lodge, nor had it been specifically consecrated for lodge use. This fact was discovered before it was possible to seal off at their source the power-zones that were later activated.

The rite was primarily concerned with the invocation of *loa* connected with Baron Samedhi. It also involved certain lattices identified exoterically with the Cross-Roads and with the four-faced House, Carfax¹⁵, the point of intersection between this world and the 'other' world, usually but erroneously described as the 'next'; between the 'living' and the 'dead'.

The High Priestess on this occasion was named Zoyle. She was a member of the European reflex of the Black Snake Cult. Two pairs of manikins were placed on a rectangular strip of parchment inscribed with Tibetan characters arranged as in a

¹³ See plate 3.

¹⁴ See *Outside the Circles of Time*, plates 12 & 13.

¹⁵ Hence the name of Dracula's House, which is of the Mauve Zone, the Place of the Undead (*nosferatu*).

magic square.¹⁶ The fact that the figurines had been magnetized by Drukpa Rites was, at the time, unknown. They were bound to one another by a scarlet and a green cord, the box having been placed over them like a cage. The uncertain light cast by the lantern suspended above the throne at the centre of the lodgeroom filtered through the snake coils which formed the sides of the spirit-trap and threw sharp shadows across the parchment.

Zoyle placed her extraordinarily slender hands upon the top of the box, closed her eyes, and intoned the spell of Samedhi. Its rhythm was taken up by two drums, one each side of the throne, beaten by acolytes attired in white robes imprinted with the Black Snake of Damballah. A third acolyte entered, bearing a salver on which a cone of incense emitted thin blue flowers which soon filled the room with heady fumes.

The object of the rite was to marry two contrary currents that had been invoked to unseal the cells of the *loa* designated by the Tibetan characters. The hybrid nature of the rite - combining elements of, Haitian Voodoo and Tibetan Bön - required the initial sanction of Baron Samedhi.

A strong current of energy flowed from Zoyle's hands, and as she withdrew them from the box prior to mounting the throne, the magnetic charges were visible in tracings of violet light. They played upon the top of the box, converged upon the handle and seeped into the area beneath. A mauve rain fell upon the manikins, which appeared to be animated as they lay on the Tibetan glyphs.

The charging had been skilfully accomplished and the dolls were almost incandescent. As more acolytes entered the lodgeroom a plaintive piping meshed with the dull thudding of the drums.

The second stage of the rite was reached, and a masked priest appeared and abased himself before Zoyle. Lost in *yoganidhra*¹⁷ she reached out unseeingly, her fingers appearing even more elongated in the brilliant light that beamed down from the single eye now shining in lieu of the lantern at the centre of the ceiling. As the priest rose to his feet a pair of manikins inadvertently slid from the side of the spirit-trap and

¹⁶ See plate 3.

¹⁷ The 'sleep of union' with the *loa*.

fell to the floor. The impact - slight as it was - awoke Zoyle. She rose from the throne, clutching her side as if pierced by an arrow. The priest, stooping to retrieve the manikins, was similarly afflicted, but in the region of the throat. He swayed dizzily and gasped for breath.

Immediately above the spirit-trap there gathered a luminous cloud which rose like mist from the depths of the box. Within it there gleamed blankly - as if projected from beneath - the Tibetan characters, which recalled the mysterious glyphs of Senzar, the language of the *Book of Dzyàn*.

The fallen manikins had rolled beyond reach, and as Zoyle sank back upon the throne the spirit-trap resembled an electrified cell in which the remaining dolls glowed as if on the point of exploding. The intensity of their heat was such that actual rings of flame rose through the serpent's coils. It was quite an ordinary box, just like a boot-box, yet at that moment it housed forces that had blasted both Zoyle and the priest. When the trap was eventually lifted from the parchment, only a cinder remained.

But the old African was a wily wizard! The lost manikins were never recovered, and Zoyle and the priest were stripped overnight of their magical powers. The cinder lay on the sigil of S'jugg,¹⁸ a primordial reflex of Baron Samedi.

Two individuals hostile to the Lodge - a witch and her lover - died that night.¹⁹

¹⁸ The number of S'jugg is 82, which is the number of LBN (Laban), described in rabbinical lore as "the greatest magician in the world; who, by the aid of his idols [dolls or magical manikins] learned all he wished to know". 82 is also the number of Gaznak, "the greatest magician among the spaces of the stars" (Dunsany, *The Book of Wonder*), and of Lamia - witches who appeared as lovely courtesans, ghosts, or dreams. The lamia are described as "blood-sucking, night-flying monsters". Even more significantly, S'jugg, as 322, equals the Sanskritized form of the Tibetan Dugpa, i.e. *megha-svara*, meaning 'cloud-voice' and signifying an influence from space.

¹⁹ The following marginal note appeared in the original account of this rite in the Annals of New Isis Lodge: "An unclassifiable case of short-circuiting, astro-electrical phenomena".

Thunder Dragon



THE new and reconstituted praxis of Voodoo, distinguished by Michael Bertiaux as Voudoo, has many divisions. The main cells¹ are known as 'Les Houdeaux' and 'Les Ophites'. The former concern themselves almost entirely with practical magical workings. Each cell or sect of Voudoo depends from a special line of spirits having its own distinct laws, or *loa*. 'Les Houdeaux', for example, descend from the Children of the Black Goddess of Space² who is the primal emanation of the Biune Deity represented by Space-Time. In general magical lore she is identified principally with Saturn, and with the third Cosmic Power zone associated with Binah. By the priests of Voudoo she is known as Guédhé-Nibho. Her consort is Death (i.e. Daäth),³ the God of Transformations. He in turn is known as *Mystère Royal*, whose magical power or energy beams through Saturn when that planet is in the sign of the Scorpion. The children of the Black Goddess of Space are 'Les Houdeaux'.

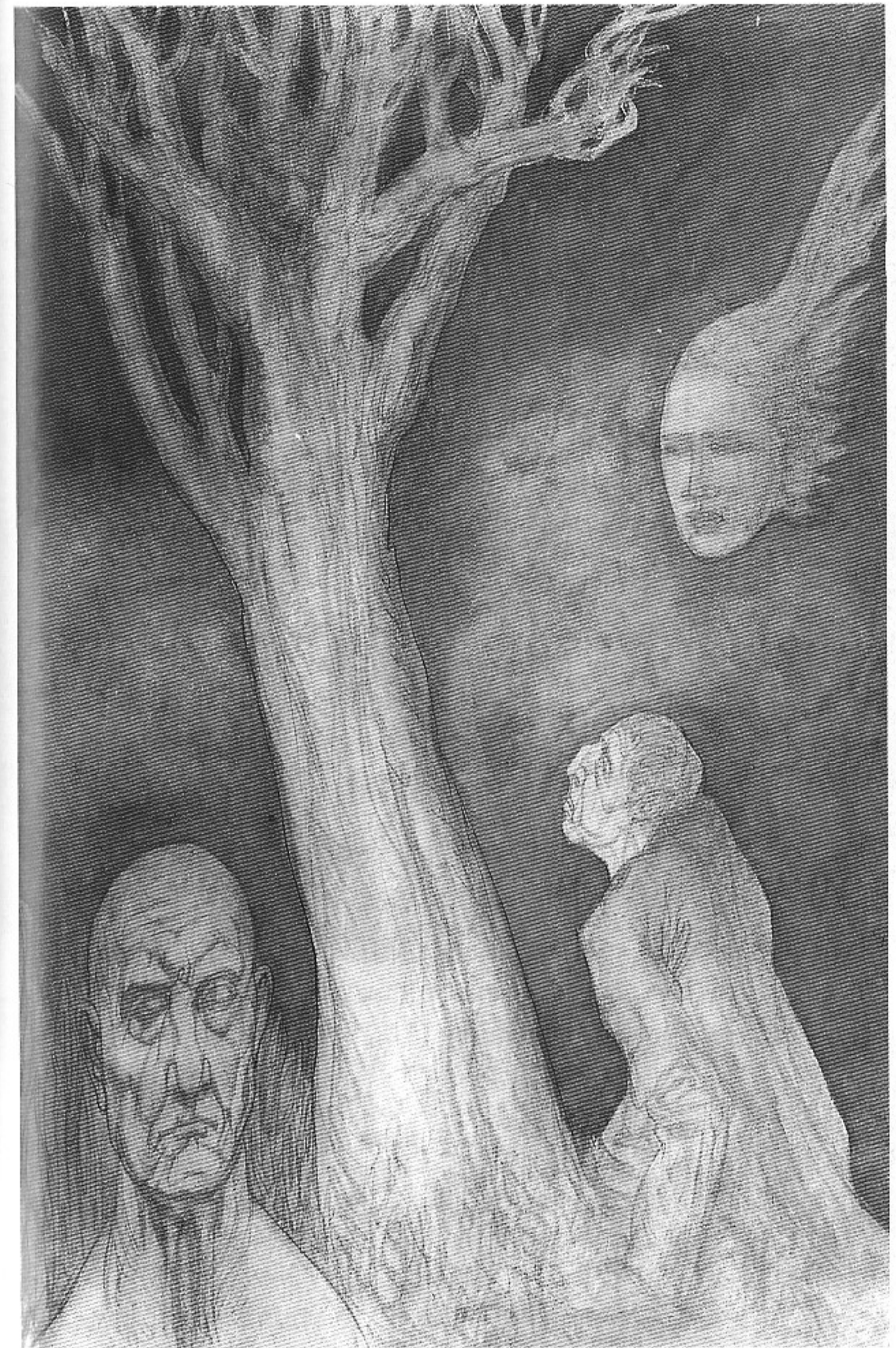
There are four secret rituals of Voudoo Temple Worship. They concern: 1) 'Les Houdeaux', 2) 'Les Linglessoux', the realm of the shrouds of the dead, 3) 'Les Cadavres Piquants', the world of ritual of the embalmed corpses, and, 4) 'Les Faiseurs-des-Zombi', the mages who bring back the dead to physical activity.

These four rites equate with various kinds of magick,

¹ All of which are connected with *Les Couleuvres Noire et Rouge*.

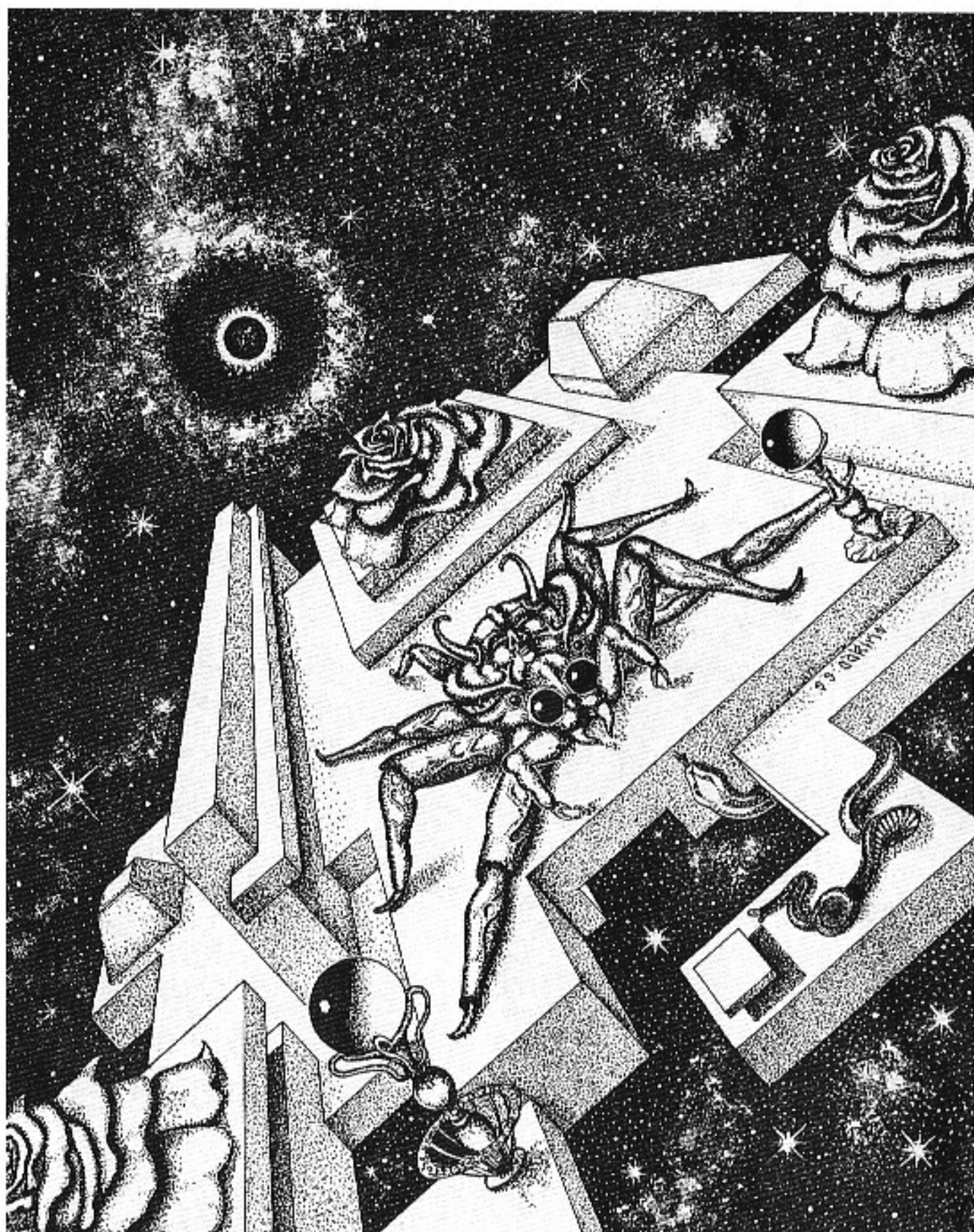
² See *Nightside of Eden*, plate 4, for Michael Bertiaux's visualization of this Goddess.

³ The eleventh Cosmic Power Zone.



12. *Tryst* by Austin Osman Spare

Certain trees provide a point of ingress for the minions of the Outer Ones.



13. (above) *The Stellar Temple of the Arachneophidian Current* by S.S. Adkins

14. (left) *The Rites of Kali* Performed by the Giordanisti in collaboration with Michael Bertiaux, 1980.

characteristic of the Hidden Gnosis: 1) 'Les Houdeaux', represent the Ophidian Current in its practical manifestation in Malkuth, *via les couleurs Noire et Rouge*,⁴ 2) 'Les Linglessoux', the sorcerers of Lêng, the rites of which involve the shells, or shrouds, of the dead and a formula of cannibalism. 3) is a variant of the Mummy Cult of Amenta, and 4), the 'zombi' cultus, equates with that of the *nosferatu*. This is a formula of vampirism working *via* indirect sigils, i.e., the vampire sorcerer receives his nutriment *via* zombies, as distinct from direct contact with his victim. The advantage of this rite over the more direct formula lies in the fact that the sorcerer can remain asleep⁵ whilst imbibing the *ojas* or vital energy.

These formulae relate to four magical regions, each of which may be correlated to the Mauve Zone as above classified. They are the "hot-points" "whereby the magician can develop and express himself fully as a child of the Black Goddess of Space, and of Death, Her Spouse". The black *shakti* of space enshrouds the corpse of her spouse with the Veil of the Abyss. Thus, through Death (Daäth), through Time (Kali), and through Space (the Desert of Set), the Goddess initiates her children (the sorcerers) into the Mysteries of the Mauve Zone.

The Mauve Zone comprises an infinite number of tunnels through space (*akash*), eight of which are available to terrestrial magicians, being the so-called eight directions of space. Each of the doorways connecting the tunnels with Malkuth have their guardian *loa*, which respond to specific invocations along lines shown in Part Two of *Nightside of Eden*. It is here that we meet the weird were-insects, mentioned by Bertiaux, which include the arachnean agents of the Guédhé complex of *loa*.

"There is a particular point of contact named after the loa of the Guédhé family, which are the spider-loa: Famille Zaraguin, such as Maître Baron Zariguin, his consort Mystère Araignée, their son Ti-Zariguin, and their daughter Mystère Toile-d'Araignée. In their construction of consciousness they occupy the east, west, south, and north of the temple.⁶ To find a spider's web in the northside of one's home is a good sign indeed ..."

⁴ Which comports the formula of the Black Sun and the Scarlet Woman.

⁵ Entranced, and on the astral plane.

⁶ On the terrestrial plane; an actual temple on earth.

To the Eastern door is assigned the chief of the gods of death, known in the Western Occult Tradition as the Angels of Death, and by Indian initiates as Naradana. The name Naradana is equal to 308, the number of ChQR, meaning 'secret or hidden depths'. The word *Nara* means 'the Great Deep', it also means 'Man'. More relevant here, however, is the meaning of the second or back part of the name: *dana* or *dhana*. It is the Arabic designation of the Crimson Desert, or Mauve Zone. Its number, 61, is that of Maati and of Kali who preside jointly over this zone which, as Eden - a metathesis of *dana* - is in the East. It equates with the Garden⁷ which is the field of interplay for the forces of the Mu Aion, Meon, or Aeon of Ma.⁸ The Place of Eden, the place of pleasure and delight, is especially assigned to the Order of the Temple of the East (O.T.O.), in its Sovereign Sanctuary, or higher degrees.

To the opposite point (i.e. to the West) is ascribed Kali's reflex, Mahakali, the Black Goddess of Space who represents terrestrially the lunar influence which balances the Eastern Light.

To the North are assigned the spirits belonging to the *loa* of 'Les Houdeaux', the "Spirits of Hoodoo Sciences who live in the northern area of the universe".

To the South is assigned:

"a very special deity known as the spirit who greets those who come to serve the dead, *Thousand-Little Footsteps* or *Ti-Pied Mille-Fois*. This spirit is the were-insect *Loa Mystère*, a transvection of Limbi and kliphotic king of the larvae of the dead. By using him in the south we have established a link with the were-insect deities who will occupy the north-east, north-west, south-west, and south-east points; these are *Mystère Toile-d'Araignée* (NE), known as the Spider or goddess of Capricorn, because of her placement; *Mystère Araignée* (NW), the mother spider of Scorpio, also known as *La Maman Régéné*; *Ti-Zariguin* (SW), both the inventor-loa of Aquarius and the brother and son of the previous mystères. This *loa* is responsible for all the

⁷ *Gan Eden*.

⁸ Mu Aion and Gan Odn (Gan Eden) add to 177, which contains the mystic number of LAM.

magical inventions of the new sciences of esoteric engineering, dream control and ontic-sphere mediumship. Lastly, there is the father-Loa, Baron Zariguin, for all the Guédhé-Loa are *Norman Barons*, as the hierarchy of the Loa comes from French thinking.⁹ Baron Zariguin is assigned to the North-East, and to the sign of Leo, because he is the most deadly aspect of the Grand Lion."

The directions of space, including the spaces in between, are eight in number. Reflected into the Meon the eight becomes sixteen, in the same way that the *kalas* of the psychosomatic organism of man become sixteen when reflected into the female organism. Bertiaux ascribes these *kalas* to various were-insects which form an aspect of the Nemirion. The latter comprise the "Boullanist¹⁰ Adepts of Rigel, in Orion". The word Nemirion adds to 1085, one less than the sum of 666 (the Beast) and 418 (the Great Work). Alternatively, this may be read as 667 + 417. In the former case, the Great work is accomplished *via* 667¹¹ (the Scarlet Woman), the feminine lunar current. In the latter case, the solar-phallic Beast, or lion-serpent, 666, is identified as ThIAF,¹² the terrestrial aspect of IAO, the full form of which - VIAOV or FIAOF - equals ShT (Set or Satan). ShT (309) + VIAOV (93) = 402, the number of OKBISH, the Spider, the secret totem of the Aeon of Maat. This is glossed by the number 417 which is that of the river of ZITH, along the shores of which "appear those gossamer palaces built by the fairy-spider twixt heaven and sea".¹³ Zith is also the olive which produces ShMN LMAVR (=667), the oil for lighting the sacred lamp in the temple of OKBISH. The oil is expressed by the Scarlet woman (667); it is her supreme *kala*. Moreover, this oil is produced¹⁴ "after she has been satisfied", which shows clearly

⁹ Bertiaux is here referring to the historic element in Voodoo.

¹⁰ Joseph-Antoine Boullan (1824-1893). A friend of J.K.Huysmans, who portrayed him as "Dr.Johannes" in his celebrated novel, *Là Bas*. Bertiaux claims to have contacted the astral entity that used Boullan as a medium in the last century.

¹¹ The Scarlet Woman = H KOKKINH GYNH. Note that the initials HK yield 31, the Key to the Book of the *Loa* (or Law) of the Great Old Ones.

¹² See *Liber Samekh*. "ThIAF: O Sun IAF! O Lion-Serpent Sun, the Beast that whirlst forth, a thunderbolt, begetter of Life!". *Magick*, pp.355-383.

¹³ *The Book of Wonder* (Lord Dunsany).

¹⁴ MShBOH, "produced", has the number 417.

the harmony of the interrelationships existing between the four key numbers - 417, 418, 666, 667, and the manner in which the Great Work is accomplished through the application of their Formulae. It may further be noted as conclusive that 417 is the number of the Ark, ThIBH, which saves from the drowning waters along the coasts of Zith. The spider's web thus forms the means of crossing over the Great Sea; the means of salvation from the Deluge. The Nemirion Boullanist Adepts may therefore be contacted by the formula of OKBISH.¹⁵

According to Bertiaux's classification, the Nemirion entities are sixteen in kind and they appear in the form of magical insects. These are presently undergoing culture and investigation in the Necronomicon Physics Laboratory at the Choronzon Club. Of these sixteen types of magical insects, the Okbish is supreme:

"These insects are parasites in an astral and mental way and depend upon human *prana*, *kama* and *ojas*¹⁶ for their survival in our zone. In exchange for this fuel they have agreed to cooperate with the magicians of the Yuggothian ray (as determined by both esoteric and exoteric computer analysis) in their work with changes in the atmosphere, whereby a greater ingress of extraterrestrial parasites will be possible."¹⁷

The paper continues with a remarkable statement:

"The bishops of the Gnostic Church have approved the project as a specific phase in the mutation of all Yuggothian types of magicians into voluntary were-insects. Radioactive substances such as Plutonium, Neptunium, and Uranium are being prepared for this project as the alchemical food for this transmutation."

Among the were-insects are the *Azif*, isolated in the Lovecraftian gnosis as the representatives of the Necronomicon Current. *Azif*, the Arabic title of the *Necronomicon*, signifies "that nocturnal sound (made by insects) supposed to be the howling

¹⁵ 309 + 93 (Set-Aiwaz) = 402.

¹⁶ *Prana*, breath; *kama*, lust; *ojas*, radioactive energy. Cf. Robert Bloch's theory of Fear as the food of the Great Old Ones. They carry on Their traffic with humanity, fuelled by the energy which Their terror evokes in man. (Bloch, *Strange Eons*).

¹⁷ *The Bulletin de Boullan*, Issue of Capricorn, 1980, Chicago, Illinois. (Michael Bertiaux).

of demons."⁸ I have noted in previous books, the implication of the buzzing or humming sound associated with the proximity of the Old Ones. In the invocations of New Isis Lodge the sounds were mechanically simulated. For those who may wish to approximate these sounds in their own temple invocations, the following observations may prove useful.

Some of the more remarkable resemblances may be noted in certain Drukpa and Nyingmapa Rites recorded in Bhutan, in 1971, by John Levy.¹⁹ Nowhere else, to my knowledge, do such close approximations exist, and if the student listens attentively he will obtain a fairly accurate notion of the sonic effects which formed the background of the Lodge rites. The lamasery in which Levy made his recordings nestles in a fold of one of the vertiginous slopes whose summits form the Roof of the World. So apt is the situation that one wonders if such remote and fantastic scenes were not chosen specifically to facilitate intercourse with strange gods. The words of the Drukpa Rituals are unintelligible unless interpreted in such a context.

Listen, for instance, to the reverberant intensity of the sombre incantations celebrating the Great Negative, the Void. Sometimes little more than a whisper, they swell to a crescendo that seems to incite the very Qliphoth to respond on the surf of glissading shawms. An almost parallel phenomenon, in a very different idiom, occurs in some of the 'jump' rhythms of the jazz musician, Count Basie, who seems to express the formula of the *voltigeurs*. And there is no reason to make a distinction between his mode of invocation and the invocations of the Outer Ones performed at one time in New Isis Lodge.

The Drukpa, or Cult (*pa*) of the Thunder Dragon (*Druk*),²⁰ is no less a vehicle of the Ophidian Current than was New Isis Lodge, or the present Cult of Lam.²¹ Nor need the gods invoked by the Tibetan rites be distinguished from the Old Ones who inform the 93/696 Current. The following invocation

¹⁸ H.P. Lovecraft, cited by Conover in *Lovecraft at Last*.

¹⁹ See Bibliography.

²⁰ Cf. Dracula, the type *par excellence* of the Draconian Current.

²¹ Crowley considered Lam to be the 'soul' of a dead lama. See *Outside the Circles of Time*.

from a Drukpa Ritual makes this quite clear:

“Come here magically and unimpeded! *Om hri sum spring shu tri gur lan a ra badzra bhyo dza dza!*²² O red killer, in early times ... Surrounded by a hundred thousand attendant slayers:

The mighty beings who summon,
The demons who deliver,
The lords of death who kill; ...

Escort us and welcome us,
Into whatever paths and places we visit; ...

Accept these offerings with blood and meat;
These holy things, this nectar ...”

Libation is offered to “the consorts of the three blood-drinking kings ...”, to “the twenty-four forms of Yamantaka, the four Mamo goddesses, protectors of the four doors ...” etc.

In an invitation to Mahakala, the “Great Black God”,²³ allusion is made to:

“The chief of the demons from the land of darkness,
The Dharmaraka from the nine hells,
The noxious planets from the sky,
The naga-demons from beneath the seas”

and to

“the one with the bird’s name”.²⁴

These few passages are sufficient to demonstrate the affinity between the pre-aval rites of the Draconian Current and the present day rites of the Drukpa Cult. The Buddhist tantrik rites of the Druk and Nyingma Sects are derived from the ancient shamanistic Bön tradition of pre-Buddhist Tibet.

²² Those fortunate enough to have heard a competent lama intoning invocations will recognize the humming and buzzing quality of this mantra.

²³ The positive form of the Goddess Kali.

²⁴ Record sleeve, vol.1. See Bibliography under Levy, John.

They in turn were carried over from infinitely ancient cults which had their roots in Atlantis. Bön = 122, the number of the Anakim, or ‘giants’, typical of the Great Old Ones. *Pa*, ‘cult’ or ‘sect’, is 81, the number of IAO and of the formula of Witchcraft over which Hecaté presides. It is also the number of TALAM, a concept which has important connotations in the Maatian Gnosis. When added to Bön - Bön-pa - the Cult or Way of the Bön - we obtain 203, the number of BES QVL, a form of qabalah peculiar to the Draconian Current and the Tunnels of Set. 203 is also the number of ABR, meaning ‘feather’ or ‘wings’, again suggesting the Maatian Gnosis. ABR represents the Solar Current in the form of *Amen*, the Hidden God, a title of Sebek, the Draconian deity of the Typhonians in ancient Khem. *Abra* constitutes most of the word *Abrahamadabra*, which is the formula of the Great Work. The terminal *abra* indicates that Amen or Sebek is the son of the mother and that he therefore derives from the earliest stellar mythos. The *copula*, *Had*,²⁵ has already been explained.

The above concepts form the base of Drukpa and Nyingma-pa. Druk is 230, the number of the word ‘Aethyr’, the mystical space or dimension in which all magical images subsist. 230 is also the number of NOMO, the name of the mythical founder of human civilization,²⁶ who hailed from the Sirius star-system. Thus, rootage at these very ancient levels has been brought up to date in this survival of a current which now operates only in Bhutan and in certain hidden retreats in Mongolia and Tibet. More significantly still, when *Druk* is added to *Pa*, 81, the number 311 is obtained. This is the number of QOPh NIA and of ChABSh (*Khabs*), the ‘Star’.²⁷ 311 is also the number of AISH, meaning ‘man’, the opening syllable of *Manifestation*, a word of many implications in the Cult of Maat. These numbers demonstrate unequivocally the connection between *The Star* (Sirius), *The Daughter* (Qoph Nia), and *The Man*. Man’s rôle in the *lila* of *manifestation* is therefore to evolve the *ion* of Ma (Maat); the *Ma-ion*.

The name, or designation, *Nyingma*, is equivalent to 164, the number of the Dôls or non-human entities associated with the Old Ones. They are mentioned by Machen in *The White*

²⁵ *Had* links the two ‘abras’ in *Abrahamadabra*.

²⁶ According to the Dogon. See Temple, *The Sirius Mystery*.

²⁷ See AL.II.2.

People. The Name and the Path combined (i.e. *Nyingma-pa*) total 245, the number of RVChAL, usually translated 'the Spirit of God'. As already shown, AL means the 'Great' or 'Mighty One' thus linking the word with pre-aval myth cycles.

The humming reverberations which fall between *Om* and *Hum*, two *bijamantras* which appear constantly in connection with Drukpa and Nyingmapa rites, emphasize the fact that the rites carried over more than a remnant of the magical procedures associated with these ancient cycles. The markedly religious spirit of the Buddhist rites informs also the doctrines (preserved in the West in mediaeval times) which crept into the *grimoires* and made them a grotesque blend of sanctity and blasphemy. *Grimoires* such as 'Abramelin' make it clear that the apparently random jumble of good angels and evil spirits comported precise formulae connected with the invocation of alien Forces. Being misunderstood in the Christian-conditioned West, no less than in the East at that late stage, these Forces were confused with evil and blasphemous spirits with which the operator could safely establish contact only after having achieved communion with his Holy Guardian Angel. This is made plain also in Crowley's writings. He insisted on the importance of achieving 'Knowledge and Conversation of the Holy Guardian Angel' before *any* attempt is made to contact alien Intelligences. In view of the fact that Crowley regarded communion with such entities as being the most important step which humanity can take if it is to avert imminent catastrophe, it is necessary to be clear in our minds as to the nature of this Angel.

Of his own Angel, Aiwass, Crowley declared that he "is quite certainly both more than human, and other than human."²⁸ Furthermore, and in what is surely one of the most important statements he ever made, he writes:

"My observation of the Universe convinces me that there are beings of intelligence and power of a far higher quality than anything we can conceive of as human; that they are not necessarily based on the cerebral and nervous structures that we know; and that *the one and only chance for mankind to advance as a whole is for individuals to make contact with such Beings.*"²⁹

²⁸ *Magick Without Tears* (Crowley), p.302.

²⁹ *Ibid*, p.217 (Italics by present author).

As the subject is of great importance, a further passage should also be quoted:

"... we know enough phenomena to make it certain that Will and Intelligence do exist somehow apart from any nervous and cerebral system of which we are aware, and that these must be of a type which transcends our human consciousness as that does of a limpet or a lichen."

"It follows that somehow, somewhere, there must be 'gods' or 'Masters'³⁰ - whatever name you like. And that, I suppose, is what you may call the premise major of my syllogism."

And again:-

"... one hope remains: to get into communication with those 'gods' or 'masters' whose existence was demonstrated in my Premise Major and learn from Them."

"This is what is called The Great Work: and it is abundantly clear that no other aim is worth pursuit."³¹

Perhaps lackadaisical magicians will now understand why it is absolutely imperative to invoke/evoke these Beings from the fastness of an impregnable Circle. At this point a 'tangential tantrum' may help to illustrate some of the dangers.

A new moon hung in a cloud-mottled sky above New Isis Lodge. Hecaté was being invoked, and the celebrants appeared in frog-headed masks. The high priestess, Hekt, officiated in a costume which fitted closely her squat, almost batrachian form. It had been designed by Clanda, and executed in shot silk suggestive of squameous flesh. The left leg, however, belied the batrachian illusion, for above the knee a garter of yellow metal glittered on the green-scaled stocking.

A special litany had been composed for the occasion by a member of the Lodge whose traffic with the Deep Ones had led her more than once into very deep waters from which, unlike Clanda, she had emerged triumphant. The chanting and the glugging of sluggish water combined to create an atmosphere of swampland redolent of mephitic vapours. The refrain was being repeated for the third time

³⁰ Or Great Old Ones.

³¹ *Magick Without Tears* (Crowley), pp.470-471.

when a sudden thunderstorm demolished the lighting system and plunged the room into almost total darkness. The celebrants, well into their rôles, continued in fitful lightning.

The object of the rite was to consecrate a toad, an actual toad, with the Ophidian vibrations released by the priestess and two of her acolytes. The creature was then to be committed to the tank already mentioned in connection with the Rite of Kû,³² there to be devoured by the octopoidal squid that had received the spawn of the Deep Ones *via* Lî.³³ But this programme was not to be realised as planned.

The night was sultry; the window, high in the north wall, was open. Summer lightning, almost continuous, flickered about the metal frame and suddenly streaked along the inner wall and shot down upon the copper vessel containing the toad. A blinding flash, a shriek from Hekt, and the toad - convulsed by shock - described a perfect parabola and landed, sizzling, in the tank. As it clove the depths its legs flailed in a final paroxysm. Hekt leapt forward, scooped it out of the tank and devoured it at a gulp. Her two acolytes, alarmed by the abrupt deviation from the ritual, gazed up at the window.

Presumably under the influence of the power that pervaded her body, Hekt mounted the throne and resumed the litany from the point at which it had been interrupted. Her action released a fantastic current of energy. It beamed upward like an arc of moonbeams which described a direct path from her lips to the window - and beyond. Along the entire length of that pallid arc a multitude of frogs fled skyward and merged in a single beam of black light. They sped onward to the moon, the two horns of which enclosed them in a void.

It is impossible to suggest, even vaguely, the quality of the atmosphere that prevailed in the lodgeroom after Hekt had vomited the final frog. The sky was serene, the storm had abated, the darkness luminous, velvet. Her yellow garter alone had been displaced. It encircled the body of the toad, lying dead at the bottom of the tank.

³² See *supra*, Part 1, chapter 2.

³³ See *supra*, Part 1, chapter 2.

This rite, which proved physically tangential in nearly every respect, demonstrated the kind of tantrum experienced by the *Voltigeurs*.³⁴ The reader would not be in error in ascribing to Yesod the tank and its contents, and to Daäth the small window set high in the north wall. As in the Chinese Mysteries of Kû - where wealth is often the object; in the African Mysteries of *Aedo Ouddo*, where wealth comes to the votary *via* the *kalas* of the serpent;³⁵ so in this Mystery of the Batrachian Leapers, the *kalas* are similarly involved. All three Mysteries have in common the space-key, linking with *Outside* the operations on earth: the meteor-*kû*; the rainbow-*oueddo*; and the lightning flash common to both the Voodoo and the Voltigeur Workings.

A not so obvious 'tangential tantrum' occurred (also among the *Voltigeurs*) when a guest-artiste exemplified on a trapeze Austin Spare's formula of Creative Vertigo.³⁶

A three dimensional metal model of the Tree of Life, standing fifty feet high by a lateral and dorsal twenty foot depth, and furnished with appropriately tinted globes illuminated from within, had been erected in the grounds of an Order-member's private residence. The model resembled a large cage. It reared above a well, reputedly fathomless and therefore suitable as a Gateway of communication with the Deep Ones. The only globe vividly illuminated was in the region of Daäth; it was mauve tinted. The remaining ten globes glowed dully against a background of emerald foliage, like lanterns suspended in a forest.

The votaries of Cthulhu - five of them - crouched in sphinx-like postures around the circular stone rim of the well. They gazed into its depths as into a magic mirror, the illusion of which was betrayed at intervals when slight tremors disturbed the surface and created another illusion - that the structure above it was composed of writhing serpents.

On this particular occasion the officiating priestess was

³⁴ The Mysteries of the *Voltigeurs* pertain to the Cult of the Black Snake, the Choronzon Club, and similar secret societies; they are discussed in *Cults of the Shadow*, and *Nightside of Eden*.

³⁵ I.e., the Ophidian Current.

³⁶ See *Nightside of Eden*, Part I, ch.11.

named Moola. She was a fully initiated Adept who claimed a lineage collateral with that which spawned Spare's witch-mother.³⁷ Moola was also an accomplished circus-performer who specialized on the trapeze. Her *troupe* was responsible for furnishing the necessary equipment and safety precautions on this occasion, although its members - not being Lodge members - were not present when the Rite occurred. The only non-member of the Lodge was an elderly alchemist; he did, however, hold a high degree in the O.T.O., having been admitted to the IX°, in 1946, by Aleister Crowley.

A summer evening, warm and fragrant, electrified by masses of stars, formed the dazzling background for the Rite which commenced with acolytes approaching the Watchers at the Well. Each acolyte carried a lighted taper which, upon reaching the circle of sphinxes, they deposited in holders prepared for their reception. They formed an outer ring of flame behind the shadowy shapes resembling monsters painted by the brush of a Fini. Aloft, bright plumaged birds wheeled through the foliage and bats flitted crazily as Moola appeared, naked, on a glittering chromium swing. She grasped the cords, suggestive of scarlet ribbons, and her abnormally pale body appeared elongated. The overall effect resembled a skeletonic emaciation characteristic of Ensor's puppets. She swung gently to and fro, yet there was something sinister in her ghoulish form as it swayed amid the lanterns above the flames and sphinxes.

When the chief acolyte rose to evoke the minions of Cthulhu, one of the globes glowed suddenly purple. This was the Yesod-sphere which should have hung precisely above the well to which Moola's cradle now gradually descended as the scarlet ribbons lengthened. But without warning the globe veered out of the true and hung aloft, winking balefully at a crazy angle beyond Chokmah, whose grey frosted face glared icily through the cords as the human pendulum swung dizzily across its countenance. In place of Yesod glowed the Mauve Zone of Daäth which had fallen down the spine of the Tree

³⁷ Yelg Patterson. See *Images & Oracles of Austin Osman Spare*. See also plate 15, *Nightside of Eden*, for Spare's impression of Moola.

to hang above the surface of the well, the waters of which had grown violently agitated. There came a hideous wrenching sound as the cradle-straps snapped. Moola plunged screaming into the waters, and what arose therefrom the senses were unable to register. It was no mere reflection, however distorted, of the metal tubing forming the model of the Tree, but a swaying mass of tentacles which wrapped themselves about Moola and dragged her into the depths. And although her body was spewed forth almost immediately in a rain of black fluid, the soul did not return with it. Moola remained mindless until her death in 1958.

4

Dark Angel



THE Holy Guardian Angel is the most important of all magical links - and the only safe one - between man and the forces Outside. Crowley makes it abundantly clear that the Angel is not to be confused with nebulous entities such as the 'Higher Self': "for the Angel is *an actual individual* with his own Universe, exactly as a man is ..." ¹

The Holy Guardian Angel is not a subjective entity, nor does it consist in a form of consciousness antipodal to that of the individual. Its reflex, however, can constitute a potential of an essentially different order, and this has been interpreted as 'evil' (*mauvais ange*), potential far surpassing that of any human entity. Such a *mauvais ange* is indeed a denizen of the Mauve Angle, or Zone, in the sense in which that region has already been described. It is necessary therefore to appreciate the distinction if one is to understand why the Holy Guardian Angel alone can serve as a bridge between Universe 'A' and Universe 'B'.

The Higher and Lower selves in man link him with the higher and lower realms of mankind in relation to which he acts as a vehicle of particular aspects of solar-phallic consciousness. The *devic* (solar) and the *asuric* (terrestrial) currents are therefore comprehended by these terms. Tiphereth is the seat of this dual or two-way consciousness, and until man attains to Tiphereth he remains bound to the *asuric* streams of consciousness which render him unaware of, though not impervious to, the influences of extraterrestrial radiations. On the other hand

¹ *Magick Without Tears* (Crowley), p.276. Italics by present author.

the Holy Guardian Angel, which has its point of contact with man in Tiphereth, links human consciousness with the zones beyond the solar universe. However, the Angel's reflex also illuminates the deeps behind the Tree. These comprise the Sirciac (Set-Daäth) and the Luna (Lilith-Yesod) complices, which make any attempt to leap from the Sun (Tiphereth) to Sirius (Daäth) ² exceedingly perilous. The emphasis placed by Crowley and others on the necessity of establishing contact with the Angel *before* attempting any traffic with Goetic or Abramelin 'demons' etc, thereafter becomes abundantly clear. Yet there are those who consider Crowley's remarks as mere rhetoric. They waive entirely the critical preparation, and proceed directly with demonic invocations without having secured the key even to the first spaces, let alone to the zones that give access to the Star beyond Yuggoth, and to the Mauve Zone with its 'evil' ³ genius who alone may unlock the dark angles beyond Daäth. Many rituals of New Isis Lodge were designed to facilitate contact with these zones, but they were performed - as regards the principal participants, at least - only after the link with the Holy Guardian Angel had been established.

It may be as well to say a few words more concerning the recorded Tibetan rites already mentioned, as there are, to date, no other recordings that can give the practitioner an inkling of the mantric vibrations that may be used to invoke the Outer Ones.

The Tibetan magical complex, in its Drukpa and Nyingmapa phases, is perhaps the sole echo of a vastly ancient current. Unmistakeable traces of it survive in the *bija mantras*, *Om* and *Hûm*, which although generally considered to be of Hindu provenance, originated at the Atlantean level of the cosmic myth cycles, having been deposited there from transmudane sources. Waddell ⁴ refers to an ancient Tibetan book of myths which mentions "several sacred objects" that "fell from heaven", and the subsequent appearance of "five foreigners who appeared before King T'o-T'ori Nyan-tsan (c. 331 A.D.),

² Not to mention the transplutonic leaps!

³ I.e., alien.

⁴ *Lamaism*, p.19.

in order to inform him of the sacred nature of these objects". One of them contained the magical mantra *Om mani padme hûm*, which later became associated with the celebrated Guru Padmasambhava. It is possible that the mantra was inscribed upon a stone, the famous Chintamani stone, or wish-fulfilling gem fashioned of non-terrestrial substance.⁵ The aliens declared the sacred nature of the symbols but - as Waddell notes in italics - "*without, however, explaining them*". The entire transaction suggests a situation which, today, we associate with alien visitors from space and with traffic with extraterrestrial forces.

A careful study of certain classes of Tantra suggests that Sylvain Lévi was correct in supposing that Central Asia was their focal point. In Cinacara (Mongolia) he found a "distant echo of the secret societies which existed in China."⁶ In the ancient cult of the Kû⁷ there are unmistakable signs of intercourse occurring in remote parts of China and Central Asia between extraterrestrials and Adepts of the Vajrayana, or Cult of the Thunder-dragon. That Crowley had magical affinities with such a Cult is evidenced by his curious relationship with Lam, the mysterious Lama of Lêng, whose portrait has appeared in previous volumes.⁸ The Hindus did but return to the Mongolians (and Tibetans) that which in its tertiary - or preceding stage - had been their preserve. History witnessed the curious phenomena - not unique - of a decaying and already confused tradition being handed back its own heritage. It is probable therefore that the most valuable mine⁹ is buried in Tibetan, Mongol and Chinese tantras the production of which, since the 13th century - when the Drukpa Cult was revived - has remained largely uncatalogued in the West because generally unknown.

I understand that works of translation, of Tibetan texts at least, are being undertaken at a lamasery established in Scotland,

⁵ See *Outside the Circles of Time*, p.130.

⁶ *Le Népal*, I, p.846.

⁷ See Part I, chapter 2, *supra*.

⁸ R.A.Wilson (*Masks of the Illuminati*, p.137) seems to have tapped the Current, although his notion that Lam has any connection with the Enochian System is entirely unwarranted.

⁹ Almost wholly unworked so far as concerns translation into European tongues.

and I believe a similar centre has been established in California. But for the reader who wishes to consult more easily available texts, those of the late Lama Kazi Dawasamdub, especially the *Demchog Tantra*, introduced and commented upon by Sir John Woodroffe, are excellent points of departure which provide valuable insights into tantras of the kind under consideration. Careful perusal will reveal the undeniably alien complexion of some of the rites described. At the risk of repetition, which the importance of the enquiry justifies, it should be emphasized that the historical durability of the *bîja mantras* terminating in m(ng)¹⁰ demonstrates not only its antiquity, but points also to an extraterrestrial linkage *via* the *hûm*, or humming, associated with the Old Ones. With this may be compared the rôle of the Bee in the Maatian Gnosis, which has encapsulated its current for untold aeons in the vibrations peculiar to insectival existence, and assimilated to *bîjamantras* such as *Om, Krim, Hum, Klîm*, etc. Not only may the hum of insects be detected in the recordings previously mentioned, but also the fluttering of wings. In the Bhutanese rites, in more than one instance, the cry of a jackal or hyaena recalls, inevitably, the rites of Kali at Kamrup in the adjoining territory of Assam. Nor should it be forgotten that the orchestras include the *kang-ling* (trumpet) which in earlier days was fashioned from a human thighbone. The thigh is symbolic of the Cult of the Goddess whose astroglyph in the Stellar Tradition was the complex of stars known as the thigh, or haunch constellation. And the drum (*damaru*) was fashioned of two human skullcaps typifying the Hûm reverberations which awaken the sleeping serpent at the base of the spine and sends it streaking like lightning to the crown of the skull. There blooms the thousand-petalled lotus designated *Sahasrara* in the Hindu mystical system of *chakras* (centres of power). These two instruments, the *kang-ling* and the *damaru*, typify the ascent of the Fire Snake or Thunder Dragon from the thigh (*muladhara chakra*) to the place of the skull (*sahasrara*) or, in another mystical system - to Golgotha.

¹⁰ See Woodroffe's *Varnamala*, and Gerald Massey's *Book of the Beginnings*, I.209 for an exhaustive demonstration of the primacy and antiquity of the 'ng' and 'n'kai' sounds. See also Lottner, *Philosophical Transactions* 1859.

That the worship of the feminine genetrix dominated the primitive Bön rites¹¹ and was carried over into early Buddhism is demonstrated unequivocally by the mandala known as the Wheel of Life.¹² At its hub are depicted the red dove, the green serpent, and the black pig, the Typhonian zoötypes of the Supreme Goddess. They are known as the 'Daughters of Desire'.

Waddell gives the meaning of Bhutan as Bhotanta, or "the End of Tibet" (Bhot).¹³ When analyzed by gematria the word Bhutan reveals the Dragon, *Tan*, of Earth, *Bhu*. This indicates the basal or *muladhara chakra*, the abode of the Druk, Dragon, or Fire Snake.¹⁴ As in the Rites of Nu Isis Lodge, so in the ancient rites of Bhutan, the object was to invoke the Old Ones by a peculiar direction of the Fire Snake.

Crowley's insistence on the regular performance of *Liber Resh*, wherein the practitioner adores or invokes the Sun (Tiphereth) at the four quarters, or doors of space, suggests¹⁵ something more than a merely formal reminder of the aspirant's resolve to devote his life to the accomplishment of the Great Work. For Crowley, the Great Work involved precisely the establishment of contact with non-human intelligences.

Again, the rites of Bhutan - as the rites of Nu Isis Lodge - had as their object the invocation of the Old Ones, and the *bî-jamantra*, *Hûm*, provided the key note around which the invocations were woven. The *hûm* suggests not only the drone of the bee, a zoötype of Maat and of future aeons, it literally activates and reawakens from its 'Primal Sleep'¹⁶ the Thunder-Dragon or Lightning Snake. The sussurant chantings and

¹¹ As noted by Lama Anagarika Govinda (*The Way of the White Clouds*, p.223) the main Bön deities were originally "those of the sky" - "the embodiments of space and light"...etc.

¹² Given in any adequate textbook dealing with Tibetan mysticism, from Waddell to Anagarika Govinda.

¹³ See *Lamaism*.

¹⁴ Thus Bhutan, the earth or land of the Dragon. Cf. names such as *Leviathan*, *Thanith*, etc.

¹⁵ Very strongly, if we take into account his insistence on the *locus* of the Holy Guardian Angel in Tiphereth, and of a point of contact there with entities of an alien nature.

¹⁶ This expression appears repeatedly in the Rituals of the Golden Dawn, which suggests that they also were intended to reactivate this Current.

dronings -in a minor key be it noted - are eerily evocative of the Negative Way. They suggest the drowsy state of reverie into which the lamas are thereby plunged. But the suggestion is delusive, for in actual fact the state attained by the ritualists is a twilight state of consciousness which is experienced with vivid awareness and profound alertness. If the listener¹⁷ is not equally alert he will be, at a certain stage of the rite, overwhelmed by a curious lethargy approaching coma or catalepsy. This may develop into a state of "comatose lucidity"¹⁸ necessary to the state of *déponibilité* required to render consciousness pervious to influences beyond the veil of merely physical sleep. In other words, there may be induced that magical sleep or twilight state wherein it becomes possible to communicate with the Old Ones. It is this dimension of awareness, this 'degree of death',¹⁹ which forms the threshold of the Daäth-doorway to that *mauvais ange* which is the hidden, or reflex, 'buddha' of the Angel in the mauve angle.

Crowley may have had in mind this complex when he wrote his comment on verse 34, chapter 4, of *Liber LXV*.²⁰ However that may be, in *Magick Without Tears*, he recorded unequivocally his belief that humanity is on the threshold of traffic with alien entities. Such traffic, although of a one-way nature, occurred in 1947 (the year of Crowley's death) in the form of massive UFO activity and other inexplicable phenomena. But it came too late for Crowley to be able to reformulate in more precise terms his "prime postulate of religion",²¹ and to demonstrate "the more than human power of Aiwass",²² which he spent his life attempting to prove.

Fortunately, however, not all Western occultists have been asleep since that historic year. Michael Bertiaux, for one, has penetrated deeply into "Aiwaz Physics" and has developed lines of research that were but misty theories in Crowley's day.

¹⁷ I.e. to the recordings.

¹⁸ The phrase comes from a paper by the late Ida Nelidoff, wherein sexual magick is used to achieve the state here described.

¹⁹ Cf. the "death posture". See *Images & Oracles of Austin Osman Spare*.

²⁰ *The Book of the Heart Girt With the Serpent* (Crowley).

²¹ That consciousness can, and does, function independently of cerebral structure, as we know it. See *The Confessions of Aleister Crowley*, Part III.

²² From Crowley's introduction to *The Book of the Law*, O.T.O. edition, 1938.

Bertiaux is specifically qualified to engage this Current because of his insights into the Black and Red Schools of Tantric Occultism at the level of their re-emergence from the Lemurian-Atlantean Gnosis, and their absorption in the Tibetan Bön and Nyingmapa Traditions.

Bertiaux's methods of establishing contact with the Aiwass reflex transcend very nearly all but the techniques familiar to members of the higher degrees of the O.T.O., the Black Snake Cult, the Brotherhood of the Kalinagas, and similar magical societies. He describes this 'new' sexual magick as "the physical method of becoming one with Aiwaz; now more powerful than ever, and more secret ..."

In a letter to his magical son,²³ Zivorad Mihajlovic, Bertiaux mentions a writing entitled *Liber B-T*, which is familiar to those who have read the instructions pertaining to the Cult of the Black Snake. It is described as a magical text based on Lemurian lore, and it deals with

"the transformation of modern society under the control of magical technocrats and esoteric metaphysicians. It is kept in Haiti by the Hidden Master, and is used by myself as a prophetic book of directions for the development of the future work of our magical system. In the new consciousness that is being evolved, Aiwaz is the 'ultimate principle and principal of meon'".

This a reference to Ma-ion, one of the possible future aeons,²⁴ or to Mo-Ayon, which has affinities with the Dark Doctrine. The latter includes the gnosis of the Solar-phallic Spirit, the Spirit of Set²⁵ which manifests through Saturn. According to *Liber B-T*, the powers of Saturn and the Sun were originally a single power: "Now, Aiwaz teaches a return to this state of being, this cosmic existence".

The Spirit of the Sun as the solar-phallic current has now merged with the spirit of Aiwaz

²³ I am indebted to Michael Bertiaux and to Mr. Mihajlovic for permission to quote from their correspondence. Mr. Mihajlovic has written and published several books on the occult with special reference to Psionics, ESP, and similar phenomena. See *Bibliography* under Slavinski.

²⁴ Other aeons may come to fruition instead, it depends which way the Current tends.

²⁵ Set is the "Sun (or Spirit) behind the Sun". See *The Magical Revival*.

"who has come closer to the earth than ever before, so that he might be able to influence the earth more by his thoughts."

Bertiaux maintains that there are upon earth "twelve persons ... who are to be the guardians of the new consciousness!" These twelve - not all of them are known to him - worked with him "in many of the old places of magic in Atlantis and Lemuria".

It is necessary at this stage to understand that the destruction of Lemuria and Atlantis²⁶ disrupted the catena of consciousness forming the vehicle of communication between the Initiates of the Black and the Red Temples. In comparatively recent times a few magicians of these remote aeons have reintegrated their shattered forces and have formed themselves again into a consistent Order. Hence, not all Twelve²⁷ of them have yet assumed their thrones and places. A glance at the Sephirotic Tree (diagram) enables one to hazard a guess as to the location of the rifts and chasms which caused the hiatus. However, Tiphereth is the rallying point and, as Crowley intimated, it is the place of contact *via* the Holy Guardian Angel with that other Angel (or Angle of the Mauve Zone) within the shadow of Set. This zone bears upon its door a sigil that could easily be mistaken for the astroglyph of Herschel (Uranus), used by a certain secret and extraterrestrial government calling itself Ummo.²⁸

It was pointed out, toward the end of *The Magical Revival*, that to the traditional Rite of the Pentagram Crowley has given an interpretation in accordance with New Aeon cosmology. The elements attributed to the four gateways of Space indicate the dimensions of extraterrestrial influence which the magician - standing at the centre of the earth - is able to channel. He faces south, the region of Fire and the abode of Set, the zone of the Fire-snake, or *Druk*. Behind him, from the north, flow the

²⁶ Caused by a catastrophic escalation of their disagreements as to the earth's destiny.

²⁷ There are, in actual fact, eleven, for Aiwaz Himself is the One Beyond Ten.

²⁸ See Vallee, *Messengers of Deception*. Note that Ummo = 156 which is the number of the Scarlet Woman, Babalon, and of the City of the Pyramids, the City of Fire.

influences from Space (Air), which manifest *via* the stars of the body of Nuit. On his left hand, the East, arise the powers from the tunnels and caverns of the terrestrial serpents; while on his right lies the watery abyss, the lair of the Deep Ones typified by the Dragon. Its symbol, in ancient Khem, was the crocodile, and in aeons antecedent thereto, the squameous octopoidal cephalopod known as Cthulhu. These concepts may be attributed to the spatial gateways signaled by the Cardinal Signs. The haunt of the Deep Ones is figured at the West; a gurgling or glugging sound accompanies their manifestation.²⁹ To the east, the place of rising up from the terrestrial depths of the Ophidian Current, are allocated the Great Old Ones. Their characteristic *nada* is the sibilant hissing of the serpent or the croaking of frogs.³⁰ The thunder-dragons, the reptiles of Fire, are evoked from the south - the region of the solar-phallic lightning. Their sound - a thunderous roar - signifies the manifestation of the Draconian Current. And from the north, the realm of Air or Space, come the Maatians, whose presence is announced by the humming of bees, or of those nocturnal insects from which the *Necronomicon* derived its name; also by the squeal of bats and the shrill cries of the whippoorwill. The point which it is here intended to make is that the apparently simple act of salutation comported by the performance of *Liber Resh*³¹ conceals a process other than that conveyed by a merely superficial reading of the text.

It should be noted that in Tibetan mandalas the West is placed uppermost, the east below, so that the operator - identified with the *bindu*³² at the centre of the mandala - faces the west, having the south upon his left hand and the north on his right. The magical implications of such an arrangement will now be apparent. They explain why the Left Hand Path is presided over by Yog-Sothoth, and why it is that the Deep Ones respond as a result of such an invocation. Babalon is therefore the gateway through which They manifest.³³

²⁹ Compare this, and other sounds mentioned in this context, with the vibrations used to invoke the guardians of the Tunnels of Set. See *Nightside of Eden*, Part II.

³⁰ Cf. Ixaxaar and the powers of the Sixtystone.

³¹ The text is given in *Magick*, p.489.

³² The secret seed or Hadit-Point.

³³ Notice that Crowley transferred the power-zone of Babalon from north to west. Compare *Liber 333*, p.60, and *Magick*, p.406.

This simple Adoration of the Sun at the Four Cardinal Points may therefore be seen as an invocation of the Tiphereth-Centre projected into the four, eight, or ten directions of Space, where the invocant establishes gateways admitting to specific zones. When properly established in the subjective mandala of the magician these gateways can be opened at once or in turn by the application of the correct keys. The nature of these keys is the subject of these trilogies. The point to notice is that Tiphereth is the pivot of the system, for it forms - *through the Angel* - the immediate link with the extraterrestrial Forces.

Angels are often represented as winged humans. They act as intermediaries between both sides of the sephirothic Tree, *as well as between the Outside and the Inside*. The last six words are important. It is only when the inner mandala has been properly prepared, that the messengers can 'come through'. Which is why Crowley stressed the vital importance of the Knowledge and Conversation of the Holy Guardian Angel. When it is profoundly understood that Tiphereth serves as the point of contact with the Outer Ones, then it becomes abundantly clear why the ancient Mysteries were, at a special stage of their development, involved with so-called sun worship. With this in mind the Tree may be approached - first theoretically, later practically - from a deeper or more interior dimension.

A fact that becomes immediately significant is that of Tiphereth's position between the Two Moons,³⁴ which are themselves gateways of ingress and of egress to/from the 'other' side. These two moons are one; they represent the dual lunation of the twin poles of cosmic consciousness: the Hecaté-moon in Yesod revealing but the thinnest sliver of the full moon of Daäth. The Hecaté frog-leaper makes its jump from Yesod to Daäth behind Tiphereth, at the place of the Black Sun.³⁵ It thus accomplishes its invisible flight. This terminates either in the Abyss, where it is devoured by Yog-Sothoth and thereby translated into the universe of the Old Ones, or it pursues an upward path and achieves the Ultimate Snow.³⁶ It thereby surpasses Yuggoth (Kether), and is dissolved before diffusing

³⁴ At Yesod and at Daäth.

³⁵ See *Nightside of Eden*, p.101.

³⁶ Kether, Hadith, or "Kadath in the Cold Waste".

beyond the Ring-Pass-Not represented by the six eggs or eyes of O-OO-OOO.³⁷ The Eye of Shiva represents the *Ain*, the number of which is 70. Nox represents the tunnels of *Ain Soph*, the number of which is 140. The tunnels appear dark because of the blinding web of light, represented by the *Ain Soph Aur*,³⁸ the number of which is 210. The sum total, 420, has startling affinities with the current of energy just traced up the trunk of the Tree. First and foremost, it is the number of Hadit, or Set, and, by Greek qabalah, of Isis; it is also the number of the word NPRTz, meaning 'open' (to the Outside). The latter concept is compatible with a class of entities known as the Yith³⁹ (420) which are described as "non-human entities of pure mind ... who migrate across the ages." Their terrestrial power-zone is said to be "centred in a prehistoric city in the wastes of Inner Australia". 420 is also the number of Mormo, the name of a witch who is described as an emissary of Hecaté, and as accompanied by *dead souls*. The witch or *mormo* appears as hag,⁴⁰ whereas the lamia (another version of the *mormo*) appear as lovely courtesans. This duplex phenomenon is suggestive of the Tibetan Khadomah (sky-goer), the *dakini* or fairy of alluring outward form who is depicted with hideous facial expressions. Here we have the Hecaté-moon of Yesod, the horned or new moon of Witchcraft, and the Daäth-moon of the *Goddess 15*⁴¹ represented by the plenilune.

Parallels with Tibetan symbolism are persistent. They are emphasised by the fact that Daäth is represented by Herschel, the symbol of which - when turned upon its side - resembles the thunderbolt of Dorje Chang⁴². This is also the symbol of the Drukpas (the Draconian Cult in Bhutan), of the Trident of Shiva, of the Triple Fire-Tongue of Set, and also of the three

³⁷ *Ain*; *Ain Soph*; *Ain Soph Aur*.

³⁸ *Ain*, *Ain Soph*, *Ain Soph Aur* are the three phases of Nought - OOO = 3 x 70 = 210, See diagram.

³⁹ See *The Shadow Out of Time* (Lovecraft).

⁴⁰ The hag, or *Hexe*, is a form of Hekt, or Hecaté.

⁴¹ For an explanation of this term, see *Cults of the Shadow. Goddess Fifteen* represents the Supreme and Final Kala in the ancient system of Tantra.

⁴² The *dorje*, or *vajra*, represented by the diamond, symbolizes the whirling thunderbolt from the skies.

crossroads of Hecaté. Furthermore, the concept of "dead souls" suggests Lam, whose portrait Crowley included in an exhibition of his artwork in Greenwich Village.

A further point is significant: the number of LVX or Light as OOO, or 210 (*vide supra*), is also the number of the Spider-idol upon whose thighs blazes the diamond "that is larger than the human head". The idol is enshrined in the Temple of MOUNG-go-ling in Theth,⁴³ which is situated - terrestrially - near the Abominable Plateau of Lêng in Central Asia.

In the rites of New Isis Lodge, the officiating priestess therefore assumed the spider mask and took up her position at the centre of the circle or *mandala*. She thereby controlled the rays of energy beaming from the ten directions of space: From the East, the terrestrial Dragon consecrated her with its inner-earth fire; from the South-East, the Bee coated her with its honey; from the South, the winged Fire-Snake injected her with its venom; from the South-West, the Destructive Wind or Hurricane stirred up in her the turbulence of its vortices; from the West, the wheeling Bat baptized her with the blood-red rays of the dying sun as it drowned in the deep; from the North-West, where the Octopus devoured that solar-phallic eruption in the deeps of space, a shower of star-fire bathed her in its light. In the North, the flapping of the Vulture's wings vibrated as it swooped upon the carrion spewed from the deep; and in the North-East, the Frog prepared itself to make the precarious leap from the Nightside to the Dayside, and so to initiate the whole process over again.

The ninth element in this formula is the Priestess. Her reflex in the Nadir is the tenth, and the One beyond Ten appears as the Old One, or its emissary, in a form that accords with the spatial orientation originally determined by the magician.

In some cases the Moth replaces the Bee in the South-East. The Bat in the West is sometimes replaced by the Crocodile or the Vulture; the Beetle in the North; and the Ape is substituted for the Frog in the North-East. Other changes are introduced to

⁴³ The imagery belongs to the Dunsany myth-cycles. See *The Book of Wonder*, and note that Theth, or Thoth (i.e. Daäth), is the Place of Dead Souls.

meet special requirements, but the usual form of the mandala is as above. Whatever the changes, the centre of the web is invariably occupied by the Spider.⁴⁴

The foregoing digression has been necessary in order to clarify certain aspects of traffic with the Old Ones and Their minions. In Operations of this nature, Bertiaux prepares his mandala for Aiwaz to assume His place in the "super-conscious egoic mind-will"; in contradistinction to Choronzon, who is invoked into the "unconscious id or imagination-will". In this way the magician is enabled to align these two Forces to serve both as a shield and as a lightning-conductor; the supreme antenna, so to speak, on the pylon of the temple of intra-cosmic and extra-spatial research.

According to Bertiaux, Aiwaz alone in the present Aeon is empowered to initiate earthlings in the sexual magick peculiar to trafficking with the Outside. For this reason, He is referred to as "pure cosmic electricity". Bertiaux, who is one of several contemporary occultists working in communion with the Outer Ones, has been chosen to channel "the major text of the new scientific culture of this aeon, which is Aiwaz-Akashic Physics". Among the salient tenets of this physics is the notion that for those who are devoted to Aiwaz,⁴⁵ individual *karma* is annulled by Him, and the forces locked up in it are released, transmuted and returned to the votary in the form of creative will-power, or *icchasaki*, and of magical energies appropriate to the requirements of the magician in his new function. *Karma* is thus transformed into solar-phallic energy. Another tenet concerns the magnetisation of gold, which it is claimed, will occur on a world-wide scale. Gold, being the magical metal of Aiwaz, is "the most suitable metal for holding the energies of pure will."⁴⁶ Gold is the *menstruum* of Light in the physical world, as of LVX⁴⁷ in the world of Spirit(s). Its gross form is blood,

⁴⁴ The practitioner will find a key to the occult mechanics underlying these totems in *Nightside of Eden*, pp.204-206. It should be understood that the sexual element is not always operative, especially in cases of reification, where the lunar *kalas* form the sole material bases.

⁴⁵ Aiwaz typifies and embodies the 93 Current.

⁴⁶ See *Outside the Circles of Time* pp.229-231

⁴⁷ The solar radiance typifying Consciousness.

the source of manifestation for human beings, and, also, for certain entities from Outside, hence gold was abhorred by the Priests of the Osirian Cults as smacking of Typhonian worship.⁴⁸ The ancients concealed beneath the grotesque veils of Set, Pan, Typhon, the awful powers which science today is beginning to encounter in its probings into Matter, Time, and Space. It may be asked, why then do we not abandon the ancient symbols in favour of the formulae of nuclear physics and quantum mechanics? The answer is that the occultist understands that contact with these energies may be established more completely through symbols so ancient that they have had time to bury themselves in the vast storehouse of the racial subconsciousness. To such symbols the Forces respond swiftly and with incalculable fullness, whereas the pseudo-symbols manufactured in the laboratory possess no link with elements in the psyche to which they can appeal. The twisting and turning tunnels explored laboriously by science lead, only too often, away from the goal. The intellectual formulae and symbols of mathematics have been evolved too recently to serve as direct conduits. For the Old Ones, such lines of communication are dead. The magician, therefore, uses the more direct paths which long ages have mapped out in the shadowland of the subconsciousness. An arbitrary combination of numbers may serve to connect two intelligences using a telephone, but such a system will not avail in calling the 'Others'. Thus, although of the future, Aiwaz-Akashic Physics employs the symbols of the remotest past.

Bertiaux alludes to the "new radioactivity of the magician ... the superman whose body is radioactive at will". He is described as "the physical embodiment of Aiwaz in the world of scientific measurements". Exoteric science does not include the "will" in its calculations, nor can the operator - however scientifically qualified - establish direct contact with these forces unless this moral factor, the Will, has been brought into alignment with the formula of Love⁴⁹, which enables the magician to unseal the cells swarming with radioactive energies. The scientist must therefore become a magician.

⁴⁸ I.e. Dealings with dark Spirits and non-human entities.

⁴⁹ "Love under will" is the formula of Aiwaz. Love, *Agapé*; Will, *Thelema*; and *Aiwaz*; all add up to 93, the number of His magical Current, and thrice times 31, the Key of AL.

The incursion of the Aeon of Maat into the cycle of Horus causes an inevitable criss-cross of currents which may generate a tricky situation in any rite not totally absorptive of tangential emanations, and - in practice - no rite is. The following incident in connection with New Isis Lodge is particularly relevant.

The lodgeroom was prepared for the Ritual of the Mark of the Beast.⁵⁰ In 1944 Crowley had given me precise instructions concerning the formulation of the Star to be traced in the Ritual. He explained that serious magical accidents could result from ignorance of the correct tracing of the sigil. It is a truly secret process for it does not depend upon merely linear exactitude; it may therefore be explained to the student only by demonstration, and even then, certain physical conditions are necessary.

The lightning-conductor in the rite here described may have been a sigil of Maat introduced unwittingly by an acolyte who wore it in the form of a pendant. It was wrought in jade in the shape of a feather. Upon its surface were the secret sigils of Maat encircling a tiny image of the Vulture of Maat.

The form assumed by the energies of Horus, invoked by the ritual of the Mark of the Beast, is in harmony with the nature of the mask worn by the officiating priest. The mask is selected in accordance with the cardinal position indicated by the initial or the final point of the figure traced, and it is characterized by the elemental determinatives⁵¹ plus the two lunar nodes. In this particular case, the Air element was used to invoke Space entities. This, no doubt, activated sympathetic vibrations bound into the Maatian talisman, *via* the hieroglyphics of Aquarius. This is very likely, because the Tarot Trump attributed to Maat⁵² was being used as a basis for the *mudra* assumed by the High Priestess presiding over the rite. The mask selected was that of the Golden Hawk or Falcon. Its shadow, the Black Vulture,⁵³ was concealed beneath the breasts of the acolyte. But this was unknown to the participants. Although

⁵⁰ The Ritual is published in *Magick*, p.411 *et seq.*

⁵¹ Of which there are five: Water, Earth, Fire, Air, and Aethyr.

⁵² *Atu VIII, Adjustment.*

⁵³ The zoötypes, respectively, of Horus and of Set.

the rite that followed was in the main identical with that given in *Magick*, certain variations occurred in accordance with the *mystique* of New Isis Lodge. In addition to the assumption of masks appropriate to the elemental aspects of the energies invoked, the priest used a special invocation of Hastur, the Walker of the Wind.⁵⁴

The rite pursued its prescribed course up to the point at which the god-form (i.e. the Horus-hawk) had assumed a vividly realistic and independent life in the minds of the celebrants. That is to say, the webs of light had acquired an almost palpable degree of intensity. Then, in the words of one of the acolytes:

“A flash of lightning zigzagged from aloft and struck one of us, throwing into relief a gigantic and shadowy form. It ascended on the wings of a hawk, and when vision became possible, after the blinding flash, *it appeared in the form of a vulture*. I saw it wheel aloft and settle on the summit of the plinth prepared for the reception of the falcon!”

Of all the tangential tantrums that manifested in the lodgeroom, this proved to be one of the more fecund in respect of occult transmissions, for following upon this episode there flowed a spate of material relating to Nu-Isis. It is unnecessary here to recover ground; the gist of the transmissions has been embodied in an earlier trilogy.⁵⁵ What is of special interest is the fact that the acolyte wearing the talisman lost consciousness when the lightning struck. When her robe was loosened, for first-aid purposes, there lay revealed behind the jade feather a deep burn branded on the flesh in the form of a vulture's head. The stigmata seemed to proclaim that the Aeon of Maat had sealed the Rite of Invocation of the energies of Horus.

⁵⁴ Also known as the Space Walker.

⁵⁵ See, in particular, *Aleister Crowley & the Hidden God*, chapter 10.

5

Through the Space Gates

“THE high magician is that being whose sexual radioactivity is cosmic energy and power to create and to project all forces, in every sense. He is the true source of atomic energy.¹”

A distinction has been made. Bertiaux speaks of a high magician, and he explains later on in his interesting paper that such a mage is one who has surrendered his total being to Aiwaz. When he performs his rites it is in fact Aiwaz who stands as the Angel, or messenger, between earth and the Forces invoked. Here again is the notion of the magical link between man and alien forces outside the circles of terrestrial time. These notions may be brought into closer perspective if applied to a ritual context. Let us take, for instance, the ritual of the Stations of Space upon which Crowley based the Adorations given in *Liber Resh vel Helios*.²

The operator takes up his stance as the *bindu* or Hadit-point at the centre of the Circle which typifies the brilliant blue of the vacant sky. If the intention is to absorb power, he faces north and visualizes, in green, the lower part of the *bijamantra*, *Hûm*,³ which he vibrates rhythmically. He then turns slowly upon his axis until he faces the west, where he visualizes the red section of the *Hûm*, modulating his chant to a slightly lower pitch. He then swivels round and faces south, where he visualizes the yellow bar beneath the crescent of the *bijamantra*, again moderating his intonation so that the mantra is barely

¹ Michael Bertiaux, in a paper on Aiwaz-Physics issued by the Choronzon Club.

² *Magick*, p.489.

³ See Diagram 3.

audible. He then gathers up the yellow bar and dissolves it in the white radiance of the lunar crescent. The humming is now almost inaudible. Finally, he dissolves the entire glyph into the void blue of the *bindu* which he himself represents and embodies.

If the intention is to manifest power, he reverses the process and begins to efface from the blue space the dot which, at the east, expands into the white crescent, secretes the yellow bar in the south, the red part of the lower vowel in the west, and finally, the green tail of the fully manifested glyph, in the north. The mantra increases gradually in volume at each progression, and the stage is thereby set for any pre-determined rite of manifestation. If the intention is to manifest a Messenger, angel, or *dhûti*, the astrological composition of the *shakti* selected for the rite will correspond with the nature of the entity invoked. In invocations of this nature the *shakti* will obviously correlate with the Angel of the operator. The word *sakti*, or *shakti*, is not only translated as ‘power’, but also as ‘genius’.⁴ In view of foregoing considerations this seems to be a more satisfactory, because less gross, concept, and it obviates the necessity of an objective, external, receptacle, such as a physical partner. In this sense it will be understood that the genius of the poet (for instance) is his muse, of the magician his angel, of the sorcerer his succuba. So far as concerns invocations of terrestrial entities, this is, perhaps, a more practical interpretation, and may be preferred by the magician unless he wishes to *evoke*, that is to manifest externally to himself the Intelligence with which he is communicating. In which case he will select a woman embodying the necessary qualities, as determined by her astrological orientations. The main chakras will then be the face of the *dhûti*, or chosen vehicle. The technique of the VIII° O.T.O., may be employed, but the sacrament should be passed back and forth from mouth to mouth rhythmically and without permitting contact with the circumambient air. Only when the Light has been fully absorbed⁵ should the final evocation occur. As this book is for general circulation, this stage cannot be verbally

⁴ See Abhinavagupta’s *Santarasa*.

⁵ But not swallowed.

described; it will not, however, surpass the *ingenium* of the magician who will be able to envisage the further stages of the rite.

It is necessary always to bear in mind the magical significance of the Space Stations. The east and west Gates are doors to the twilight zone attributed to dawn and dusk respectively. The south and north gates represent LVX and NOX, Zenith and Nadir, High Noon and Midnight. The west is of particular importance in the Draconian Rites,⁶ because the magician entering the west is in direct line with the eastern gate.⁷ The west is the Place of the Vulture of Maut, and of the Libran or Autumn Sun in its setting. It is also the station of the Garuda bird which was said to be hostile to snakes. The latter typified the earth-sphere of the east. But this was at a stage of mythology when 'opposites' had come to be considered as hostile to one another. The hostility attributed to the Garuda is a distorted remnant of myth concerning the supposed conflict between the Great Old Ones and the Elder Gods.⁸ This would seem to be confirmed by the fact that among the Tibetan *Bardo* entities, many are ornicephalic. One class of entity, in particular, is of hideous mien, with batlike wings sprouting from its back. Mrs Gordon reproduces one of these entities⁹ among other equally bizarre creatures. Of them she observes:

"They do not conform to any Tibetan canonical descriptions available at the present time; all have the Tibetan double thunderbolt at the base, which identifies them as Tibetan.

The wings on many of the figures indicate that they may belong to the Pön, the indigenous religion, or to the Red Cap Sect, which incorporated many of the Pön deities into its pantheon."

Even if these entities do belong in the Pön (or Bön) pantheon, this does not explain their significance. Where did they come

⁶ This applies also to Nyingma and to Drukpa Rites.

⁷ The Tibetan mandala, as formulated now in Bhutan, has the west at the 'top', so that a magician entering the Circle faces it automatically.

⁸ Winged creatures, generally, represent the element Air, while reptiles and creeping creatures stand for Earth. In the present context this may be interpreted as Space (Outer), and Space (Inner), for the feathered ones are of the Maatian Gnosis, while the squameous ones represent the Ophidian Current and the Deep Ones.

⁹ *Tibetan Religious Art* (Gordon), p.71.



15. *Ilyaos* by Steffi Grant

from? As I have suggested in these trilogies, such unidentified entities, whether of myth or legend, carven or painted etc, represent the *débris* of myth-cycles vastly anterior to historic times. Another dim echo of the 'conflict' between the birds and the snakes appears in the Aztec conception of Tlauizcalpantecutl who represented Venus as Lord of the Dawn. Dickhoff notes that "Venus had an evil reputation among the Aztecs, who stopped up their chimneys to keep out Venus-radiation when the planet appeared".¹⁰

He goes on to compare Venus with Lucifer, who failed to agree with the Elder Gods:

"This same Lucifer, the Old Serpent, was cast out upon earth, where he became the arch enemy of all mankind in order to avenge himself on his exilers."

This kind of hermeneutics makes human history of magical myth. There is no conflict between the Elder Gods and the Great Old Ones; They are opposite terminals of a Single Current.

The introduction of Venus at this juncture is intentional because it also symbolizes *shakti* as woman. In Abhinavagupta's *Tantraloka*,¹¹ appears the following remarkable passage which is meaningless unless interpreted in a context similar to that just described:

"If one meditates on one's real nature (Self), that is pure rest, then one becomes (like) a great bird, and finds a woman to make spiritual love to."

A little further on, Masson and Patwardhan observe: "The strangest and the most disturbing element in the ritual involves the *Dûti* ... who identifies herself with Siva's *shakti*",¹² thus, again, equating the Angel with the *Shakti*: "The culmination of the ritual is concerned with this *Dûti*"¹³ and the authors go on to note the "similarity to love-poetry, where every *Nâyika* must have a *Dûti*".

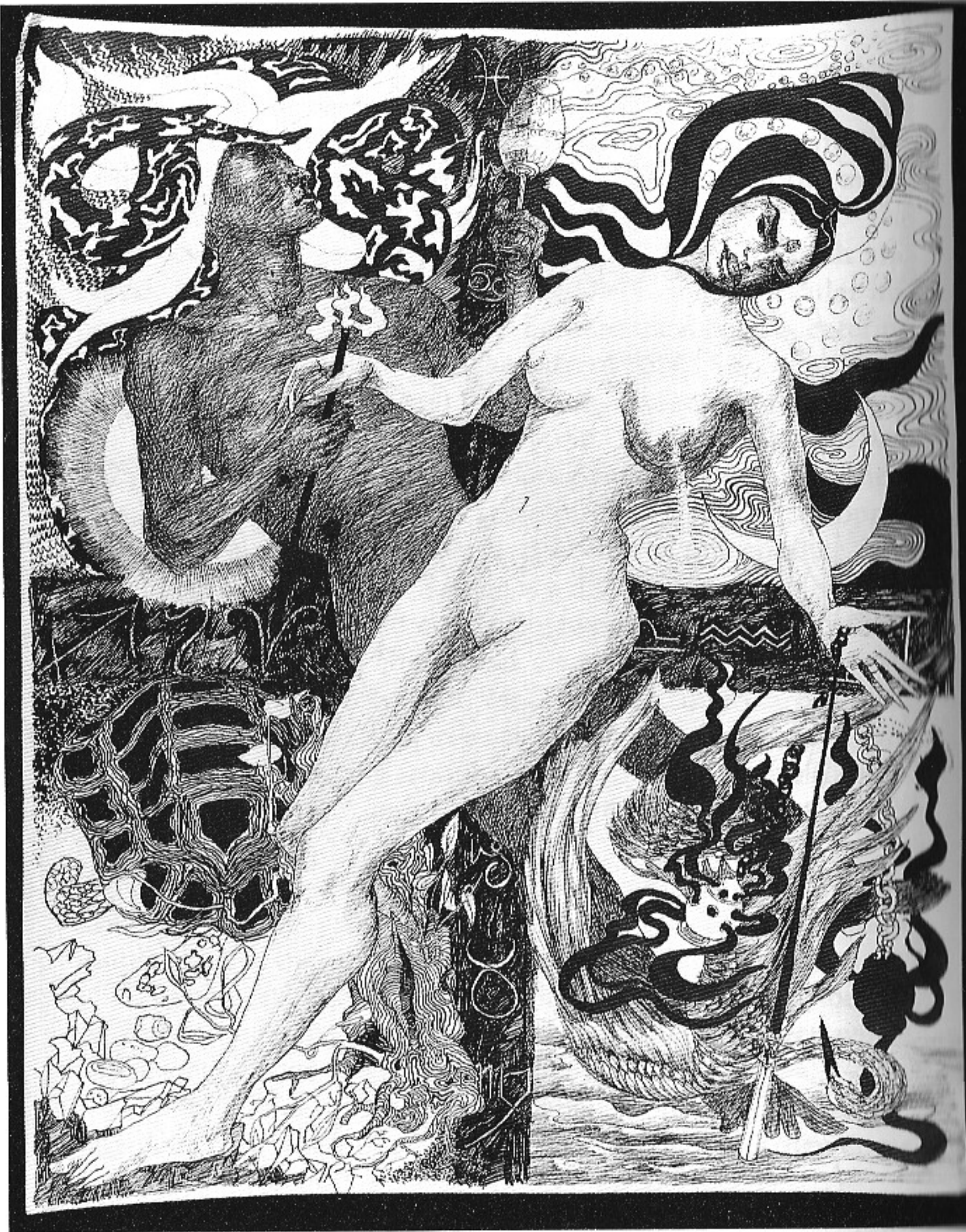
It should be borne in mind that the truly occult space-gates lie open *between* the Cardinal Points. However, it is only when

¹⁰ *Agharta* (Dickoff), p.79.

¹¹ Cited by Masson and Patwardhan in *Santarasa*, p.40.

¹² *Ibid.*

¹³ *Ibid.*



16. *The Elemental Crossing* by Steffi Grant

the magician has connected the space-stations between which the gates lie that they may be precisely located.¹⁴ When Lux and Nox are perfectly balanced, Lux¹⁵ alone remains, for the Unconscious (Nox) is then flooded with Light. The two twilight states typify the waking (dawn), and the dreaming (dusk) states, i.e., the conscious and subconscious states of the magician. The precise alignment of the four states alone awakens the *bindu* at the centre of the chakras, or mandala. Then, the gateways inbetween become established. It is important to note that the twilight states typified by east and west, and the intervening gateways, are to be distinguished from *the* Twilight State, or Veil, which separates the Mauve Zone from the direct consciousness of the practitioner. Work with terrestrially orientated gateways is confined to the hither side of the sephirotic Tree; work with the cosmic gateway behind the Veil, with the other side. References to the twilight space-stations connote always the east-west zones. Aiwaz represents the Lux, or positive energy, also represented by Shugal,¹⁶ the jackal of Set; the Sun at the South, or Zenith. Choronzon¹⁶ represents the Nox, or negative energy, in the Nadir at the North. These two supreme power-zones together constitute The Beast 666.

One of the more enigmatic manifestations that occurred in the New Isis Lodgeroom involved the magical dagger used by Crowley in the desert near Bou Said, where he invoked the demon Choronzon.¹⁷ The Rite that concerns us now, however, was designed to invoke the Spider Goddess in the Tunnel of Dagdagiel.¹⁸ Eleven months previously, during another Arachnean Working, the Goddess had revealed through the Priestess Arim, *The Book of the Spider*¹⁹ which contains specific directions for invoking some of the Lesser Angles of the Besqul

¹⁴ Concerning these "inbetweenness concepts", see *Images & Oracles of Austin Osman Spare*, and *Cults of the Shadow*.

¹⁵ I.e. the light of Consciousness.

¹⁶ The number of which is 333.

¹⁷ *Vide supra*, Part I, ch.1. The dagger is shown in *Outside the Circles of Time*, Plate 13. See Crowley's *Liber 418*, 10th Aethyr.

¹⁸ See *Nightside of Eden*, Tunnel 14. (Part II).

¹⁹ *Liber Okbish vel 29*. (It has 29 pages and is, to date, unpublished).

Caverns.²⁰ In appearance, these cells resemble a honeycomb through which beam brilliantly coloured threads of light. Pulsing and meshing in criss-cross and dazzling mazes, they occasionally assume shapes suggestive of the qliphoth. The comparison with a spider's web is not misleading, if, upon it, one visualizes the quivering globules of dew which sometimes beautify such webs on early Spring mornings; but globules vastly magnified and throbbing with glittering light. If one then imagines a troupe of acrobats pursuing a funambulatory pathway upon such a web, suspended precariously above a fathomless abyss, from which arise, languidly, the coiling effluvia emanated by noxious swamps, a fairly accurate picture of the setting of the Rite will be obtained.

'Madame Butterfly' and her troupe of trans-Himalayan dancers graced the lodgeroom on this occasion and dramatised to perfection the Rite of the Arachnean Goddess. An intricate web of ropes had been stretched over the room, which on this particular evening was used to its fullest extent. Cunningly arranged lights created the illusion above described; the steaming tendrils of swamp gases being simulated by a series of cauldrons in which smouldered the desiccated fronds of dank herbs.

Perhaps the atmosphere of vagueness and mist engendered the glammers that evolved slowly from the fumes and projected their *simulacra* into the limpid globules, for they now appeared to encapsulate human forms. The figures depicted by Frieda Harris in Crowley's design for *Atu XV*;²¹ or of the image imprisoned in the bubble described by Soror Andahadna, are comparisons that spring readily to mind.²²

Whatever the cause of the illusion, innumerable figures appeared and invaded the globules, which then detached themselves from the web, owing to the sheer weight of their contents, and floated down to the abyss. The remaining globes assumed a hideous aspect, bloated bladders suffused with a corrosive ichor which rapidly disintegrated their internal structure. This created stresses in the astral light, and threat-

²⁰ A series of translucent cells or grottoes.

²¹ See *Aleister Crowley & the Hidden God*, Plate 14.

²² See *Outside the Circles of Time*, pp260-261.

ened to destroy their ectoplasmic cohesion. The process was continuous, and all the figures fell as their respective capsules exploded. One globe - larger than the rest - detached itself, and, like a huge balloon sailed high above the web. Within its iridescent womb a toadlike creature squatted amid a congeries of suppurating bubbles. It glared down upon the *troupe* with incredible malignity, but the ritual proceeded.

At this point, there was no reason why all the globes should not have sunk into the depths, but this particular globe defied the laws of gravity, as if puffed up by the pride of its toadish occupant. It was surely a unique example of *kechhari siddhi*.²³

A whirring vibration pervaded the lodgeroom, and the *troupe* appeared like fireflies skimming over limpid pools deposited randomly in the grottoes. The pools seemed suddenly to have grown upon their banks luxuriant grasses, blooming with moonflowers dripping with fragrant oleaginous jewels. These slid with a curious sussurance into yawning caverns from which emerged enormous arachnids, their green eyes winking balefully.

The rite had so far proceeded as a well ordered ballet, each part fulfilling itself in harmony with the whole. But when the toad-globe levitated, a new element entered into the pattern; it opened the door to the Mauve Zone and admitted something from Outside. One of the *troupe* served, unwittingly, as a lightning conductor. Having completed her circuit of the grottoes, and lured with her dance the batrachian vaulters from the steaming swamps, they had then begun piping to the abnormality in the globule as it hovered over the rising mists. The ululations created a powerful vortex which sucked in the mind of the dancer, made vacuous by its hypnotic spell.

It was Olga who first sensed trouble, but the complicated requirements of her rôle drew her attention away from its source, although she had made every effort to communicate her apprehension to her assistant. But her signals passed unnoticed. The toad in the sky swelled visibly, bloated with the accolade of 'worship' directed from the grotto, where his brothers leapt in ecstasy.

²³ The power of 'jumping about like a frog'; one of the eight classical yogic *siddhis* (magical powers).

The situation assumed quite suddenly an ugly complexion, but it was recognized for what it was by two ritualists only - Olga and Brother Yil. At this stage of the rite, both were powerless to intervene without dispersing the energy built up to that point. This was quantitatively and qualitatively considerable. They alone were aware that such an ululation denoted a 'massing of the Shades' which, on this occasion, were concentrating their forces in the Toad. It menaced the lodgeroom as an imminent Gate of ingress for the Deep Ones.

The obsession of the vacuous mind was almost instantaneous. It was discovered later that the woman's natal chart revealed antipathy to water. She had in some previous, or 'other', life been sacrificed to Cthulhu. Sheer terror precipitated her blindly from the room, and she stumbled into the adjoining 'museum'. Seizing the first object that came to hand, she rushed back to the lodgeroom brandishing a dagger with which she stabbed the bubble with maniac force.

A change occurred just as the expanding globe threatened to exceed the confines of the room. As the dagger pricked it, its occupant underwent a subtle transformation. The legs assumed the shape almost of fins, and a writhing mass of tentacles, terminating in bulging eyes, slowly displaced the toadish face. Scaly appendages formed round the fringes that served for ears, and a single red eye winked balefully down upon the *troupe*. There also appeared an element of elephantine grotesqueness which manifested its full horror as the bubble exploded. A sudden shower of ichor drenched the room, and, before the lights fused, a vast amorphous image of primeval slime dripped earthward. Like a toy balloon pricked by a pin it discharged its hideous effluvia upon those beneath, and the viscous fluid seethed and mingled with the ichor of the moonflowers as the Great Old One returned to the Deep.

But that was not the final act, for the mingled fluids activated dormant astral germs that had clung to the dagger for more than forty years. They now infected the atmosphere with noxious elementals.

The *troupe* had vacated the lodgeroom, *en masse*, when the

woman had brandished the weapon. Olga alone had maintained self control, and with her, Frater Yil. The sinister instrument lay athwart the rim of a stagnant pool, its blade immersed in the thick scum over which buzzed bloated fireflies. Olga was about to grasp the hilt - to submerge the dagger, or to retrieve it - when Yil placed his foot upon her outstretched hand and drew her back. In the ghostly dance of light and shadow they noticed a movement in the oleaginous water, which was already sinking from sight. A blast of fetid air filled the room, and the temperature dropped with alarming swiftness. Followed a gurgling sound and a series of muffled thuds, as if some monstrous being walked under the earth at a vast depth.

Olga advanced stiffly, like a zombie animated suddenly in its magical sleep. Before Yil realized what was happening, she had reached the lip of the well. He then remembered that the house in which the Lodge had its headquarters had been built over a fault in the earth.²⁴ Olga trembled on the brink of the shaft, and Yil knew that the Gate was open.

The footsteps - if that is what they were - appeared to be receding, but in their stead he heard a vague flapping sound, a beating of air, a gurgling of water, a sudden slipping of earth. These elemental noises combined to produce a hideous crescendo; then it faded away into total and unimaginably menacing silence, broken only by a hollow echo of Olga's voice. It sounded as remote in time as it sounded distant in space: "So, this is Choronzon!" was all it said.

But if these four words chilled Yil, it was the voice that answered them that all but destroyed his reason, for he knew it to be the voice of Aleister Crowley. All it said was: "And *this* was Olga".

²⁴ A fact substantiated by clairvoyant investigations carried out several years earlier.

6

Stopheles

THE Choronzon Club was founded by Aleister Crowley, Charles Stansfeld Jones, and Cecil F. Russell in an apartment at Belmont Harbour in Chicago. The Club continues to operate in that city under the direction of Michael Bertiaux. In a letter to a club member consecrated to the Aiwaz Current, Bertiaux wrote:

"Your magickal fluid is indeed the elixir of Aiwaz. For this reason you must be on the watch for vampires who will try to take this sacred substance from you. That is why you must use your will to attract only those who are of a very high vibration. They will come to you because Aiwaz is their master, although they do not know who he is or what occultism is all about. He is behind all of the truly positive types of energy, just as Choronzon is Lord of all negative forces. Choronzon is King of the Vampires, so we have simply to tell the negative powers that we are one with their King and they will become our slaves."

It is evident from what has been said in the previous chapter that the twin polarities of Aiwaz¹ are transcended, inevitably, by that which is generated by their conjunction. LVX, the Light of Consciousness, plus NOX, the Darkness of the Unconscious = 275. This is the number of IHRS, 'it will be destroyed'. Yet although the union of Light and Darkness results apparently in the former, the latter also remains, hence the arcanum: *Akashai Dasu*.² The *Akasha* is the Black Egg which contains the Invisible Light. Being identified with the Light, the observer

¹ I.e. Shugal-Choronzon, 666.

² 'The Darkness is Undying'.

necessarily carries it within him, as it is sucked into the Invisible Light which is Darkness.³ 275 is also the number of ROH, 'an evil', 'to feed', 'to be sucked into'. Today, we can conceptualize the formula as the ultimate Black Hole devouring the Light. Choronzon is therefore the supreme, the ultimate Vampire. Consciousness (LUX) must, at the last, be engulfed in Unconsciousness (NOX); in this way alone is the darkness undying, for NOX, being no thing, is thereby the potential of every thing.

If to LVX and to NOX is attributed a more conservative *gematria*,⁴ the number 276 is obtained. Not only is this one more than 275, it is also the sum of 96 and 180. The former is the number of *Amen*, the Hidden God, and of *Sagala*, the abnormally heavy metal of which Sirius 'B' is said to be composed. *Sagala* is a form of *Sugal* or *Shugal*, 333, the positive or Aiwaz-aspect of Choronzon. What is remarkable is the fact that 96 is the number of *Canidia*, whose sister-witch, *Sagaria* = 276!⁵ Another significant point is that 96 is the number of *Tuaoui*, the Firestone of Atlantis which - according to Edgar Cayce - was misused and which caused that continent's destruction.⁶ 180, on the other hand, is one of the numbers of N'Aton, an Old One responsible for *Liber Pemae Praenumbra*, and *The Book of the Forgotten Ones*, both channelled by Soror Andahadna. It is also the number of 'silence', and of MOIIN, 'a fountain'.

The above concepts are subsumed by the number 276, the sum of the numerical series 1 - 23.⁷ Even so, the 'coincidences' are not thereby exhausted, for by omitting the double cross ('x') from the words *LUX* and *NOX*, the result is *LUNO*,

³ This is the Night of Time; the *Laylah*, or *LIL*, which is also the *Lamp of Invisible Light*. It was in the temple of the Order of the L.I.L. (in Mexico), that Crowley "received some shadowing forth of the Vision of the Holy Guardian Angel". (*The Equinox of the Gods*, p.57.)

⁴ Crowley took the value of 'x', in *Nox*, as *Tz*, 90. This was no doubt suggested to him by the phrase in AL.I.57.

⁵ According to Horace, *Canidia* and *Sagaria* celebrated their Sabbath upon the haunted Esquiline Hill where Caligula was cremated, in the *Lamian Gardens*, before the statue of *Priapus*.

⁶ *Future Science*, Ed. White & Krippner, p.343.

⁷ For considerations of the number 23, which is also the number of the Path of *IPSOS*, see Wilson's *Cosmic Trigger*.

which has the number 156! The Scarlet Woman (156) plus the Draconian Current, *Tanith* (475) = 631 = *LAM*!

The gist of these ideas is that the explosive collision, or *briliu*, of *LVX* and *NOX* is connoted by numbers which imply the total annihilation of the phenomenal universe, and thereby a reversion to its noumenal source. This occurs *via* the formula of *IPSOS*⁸ which evokes the energies of the Aeon of *Maat*, or *Maati*, the number of which, 61, is the Void of *Dahna*, the Crimson Desert or the Mauve Zone. In this context the witch-sisters are types of *Maat* and *Maati*, the Mother and the Daughter, representing *LVX*; as distinct from *Nu* and *Nuit* - *Isis* in her 'new', or virginal (i.e. daughter) phase - and the Black *Isis* in her Mother-Kali avatar, representing *NOX*.

In parenthesis, the dubious benefit which science may place at the disposal of parents in connection with the prenatal determination of the sex of their children could reduce drastically the future birth of females. The suggestion has been made⁹ that "the holocaust of female foetuses" may form a sort of "sacrifice to inaugurate the Aeon of *Maat*". The idea stands at value but is here placed on record as it may prove to possess a significance over and beyond its power to recall the sinister verse of AL.III.12: "Sacrifice cattle, little and big: after a child". This is verse number 157 of the Book as a whole, the number of *NQBH*, which connotes 'the female of woman or beast', derived from the Egyptian word *Kheba*, the 'inferior', 'lesser', 'lower kind'.

The nature of the cosmic web we are investigating is so complex and so subtle that no strand, however bizarre, should be overlooked. The following is, perhaps, also a case in point.

Shortly prior to World War II, a gentleman named *Auguste Busche* specialized in plaster cast *objets d'art*. His premises were in Chancery Lane. The bulk of his stock consisted of oriental images, plus a small collection of African (mainly Egyptian) specimens. There were also miscellaneous items which had been relegated to a few shelves in an unlighted part of his establishment. I had, in fact, almost overlooked them after completing the round of

⁸ See *Outside the Circles of Time*.

⁹ In a private communication from Mr. David Reid to the author, dated March 1981.

museum-familiar Buddhas, Bodhisattvas, Osirises and Hathors, etc., ranged in monotonous ranks.

I was about to ascend the stairway with some pieces I thought would lend 'atmosphere' to the rooms I had recently rented in nearby Fetter Lane, when something drew me to the darker shelves. Facing me, among nondescript casts, was a stylized representation of Mephistopheles, with the usual high cheekbones, aquiline nose, derisive smile and scarlet-plumed headdress. His black cloak was merely suggested by the head's emerging from a lump of amorphous plaster which formed the base of the object. It was, indeed, a very orthodox representation of Mephi, and would have merited no further attention had it not been for its curiously compelling quality.

It may have been a peculiar play of light and shadow in that gloomy place, or it may have been an element of 'otherness' which the artist had skilfully communicated to the clay. I was trying to decide which, when a voice interrupted my cogitations: "We are closing now", it announced gently, "would monsieur, perhaps, like to add the Devil to his collection?"

A shadow fell over the image, even in that place of shades, and when I turned to reply I found no one there. I searched the entire basement. The only person in the place, other than myself, was an elderly cashier on the first floor, to which I ascended. I paid for my purchases: a scarlet image of Fohi, an Egyptian style lampholder, and a small brown Buddha. The man took my proffered money, beamed at me over his spectacles and bade me goodnight! Apart from the fact that it was a splendid summer day, the time being a little after noon, there was nothing extraordinary about his behaviour.

On reaching my rooms, I found a note directing me to an address in Bloomsbury to which I was obliged to go immediately. I therefore deposited my packets on the table in the main hall and left at once.

I returned later the same evening, tired and a little disturbed by news that various hopeful prospects seemed on the verge of collapse. I had entirely forgotten about my visit to the Busche emporium. On my way to the lift, I picked up the four packets.

Four? Something clicked. There had been but three purchases.

I unwrapped the gleeful Chinese god, the Egyptian lampholder, the little brown Buddha. The remaining packet, a little larger than the others, caused me some hesitation. Not for the life of me could I remember what it was that I was about to reveal. It was, of course, Mephi, but how in heaven's - or in hell's! - name did he come to be sitting on my table? No matter how often I recalled my movements, from the time I entered the shop to the moment I left it, I could not recall having decided to buy the object, far less having carried it upstairs to the cashier. I decided to return it the following day. However, at that moment a telephone call made this resolve impracticable, and for the next few months I was unable to give my mind to anything but matters connected with the prospects in jeopardy already mentioned.

Time passed. I had long exchanged the rooms in Fetter Lane for others farther north, and then one day I found myself in Carey Street - almost in more senses than one! I turned into Chancery Lane, and memories began to stir. I approached the premises of Auguste Busche and was reminded of my resolve to return the plaster cast. The memory shook me out of a despondent mood. As I strode up the Lane I rehearsed my approach to the old cashier, but when I reached the place it was to find an estate agent's board announcing 'To Let'.

This little episode occurred, as I have mentioned, shortly before World War II. The sequel to it happened in 1958.

The image of Mephi, which I had re-wrapped twenty years earlier, had remained undelivered. It collected drifts of dust as it was moved throughout the years from attic to attic, basement to basement. It sank gradually into oblivion.

One evening I attended a meeting of New Isis Lodge for which a ritual had been devised by a visiting occultist. The intention was to invoke a minion of the Old Ones, named Oolak. Its precise nature was unknown, but its number being 191, which equalled QVPH, 'a box', 'chest', 'repository', it was decided that Oolak's reflex - if it appeared - should be earthed in a receptacle duly prepared for it.

Oddly enough, the magical name of the presiding Priestess

was Oola, which, by gematria,¹⁰ associates it with considerations familiar to readers of these trilogies. Briefly, the numbers of Mephi,¹¹ Oolak, and Oola, are 131, 191, and 171 respectively.

A powerful current of magical energy had been consecrated by Oola, and the lodgeroom was alive with vibrations. One of these seized upon an acolyte who received the full impact of the current like a lightning-conductor. She was struck to the floor as the Force zigzagged from Oola on its devastating flight; a perfect example, physically speaking, of a tangential tantrum.

The exhalations of fear which flowed from the prostrate body were collected by Oola in the traditionally prescribed manner. I should have mentioned that the lodgeroom was in twilight, and the further reaches of it were almost totally dark. The requirements of the Rite called for specifics that were stored in a cupboard behind one of the thrones; also not in use that evening. These were duly fetched by two assistants.

Meanwhile, Oola experienced difficulty in extracting the *kalas* from the acolyte who had been thrown into a profound magical sleep, and was emitting strong solar vibrations which inhibited the progress of the rite. The minions of the Old Ones do not manifest unless the dark *kalas* flow.

The reader will appreciate my surprise when I recognized in the receptacle prepared by Oola to earth the magical currents, the long forgotten image of Mephi.¹¹ "His smile so beguiled me!", she told me later, "I just had to choose him". As she spoke I remembered the beaming smile of the old cashier who had wished me "goodnight" while the sun was at its zenith.

The acolyte barely survived, but there manifested that night in full force the *tulpa* of a Great Old One whose name also added to 131, which is that of Samael,¹² commonly known as the Devil!

The subject of the *kalas* is extremely complex. Michael

¹⁰ Oola = 171.

¹¹ I had always thought of him as "Mephi" from the moment I first set eyes on him twenty years previously.

¹² MAPHI (Mephi) = 131 = PAN = The Devil. Oolak = 191 = QVPH = 'a box', 'chest', 'repository' (Mephi had been stowed away for twenty years). Oola = 171 = Ma-Ion, also MAQL, 'the Wand', 'venom', and APIP (Apep), the Ophidian Current. These notions show how appropriate was the image of Mephi as a repository of the venom of the Ophidian Current.

Bertiaux has discovered an entirely new technique for probing the occult hinterland of this aspect of Aiwaz Physics. He names it Radio-psychoanalysis, which he describes as "the psychoanalysis of the *kali-kalas* of all energies". It forms part of his "theory of panpsychistic physics which affirms the psychic constitution of all matter". But before discussing it, it is necessary to say a few words about the provenance of these notions, which first came to the notice of the West *via* the work of Madame Blavatsky.

According to Bertiaux, the Theosophical Lodge in Chicago "is composed mainly of people of Russian ancestry" and it "adheres very closely to the scientific spirit of Helena Petrovna Blavatsky." He maintains furthermore that Blavatsky is "the instrument for the energies of Aiwaz in their Russian vibration", and that the "Mahatma Morya ... was an agent of Aiwaz for the Theosophists, and that the magick taught by Leadbeater was under the rule of Aiwaz". Bertiaux describes Leadbeater as a "slave of Aiwaz", and repeats this opinion in connection with Crowley and Aiwaz. He also refers to the words from AL¹³ - "the slaves shall serve". This throws a singular light upon several passages, in AL, that have hitherto baffled attempts to reconcile the notion of slavery with the ideas of Liberty, characteristic of the 93 Current generally and of AL in particular.

The acceptance of AL automatically comports also the acceptance of the idea of slavery. It had naturally provided a great stumbling block to initiates and non-initiates alike. Intentionally, or not, Bertiaux offers a way out by interpreting the term 'slave' in much the same way as a Hindu would interpret the term *das*, which is often translated 'slave', 'servant', 'devotee', 'votary'. The slaves of Aiwaz may therefore be viewed in this light. "The slaves shall serve", simply because service is their nature, and in a mystical sense, there is no higher *sadhana* than service to the chosen Deity and/or Guru.

It should be noted that the number of Morya, 321, is also that of the curious word Stbi, the letters of which are indicated by a line drawn in a certain manner on the sephirotic Tree of Life.¹⁴ Morya is known to have an occult connection with the

¹³ Also quoted in *Liber Oz vel LXXVII*.

¹⁴ See *The Magical & Philosophical Commentaries on the Book of the Law*, p.64.

Aeon of Maat, or Maitreya. It is therefore one more demonstration of the superhuman knowledge of Aiwaz that this secret current is contained in the word Stbi. One number of STBI is 712, or 666 + 46, which combines the currents of the Aeons of Horus and of Maat. It is therefore a true glyph of the Double Current.

The magick of Aiwaz is sexual magick, but it transcends all formulae involving human partners as used hitherto by occultists, Eastern and Western.¹⁵ The new magick will assume the form of congress with trans-human entities, and these will be insinuated into the earth's atmosphere for the perfecting of Aiwaz Physics. Aiwaz, being pure *Akasha*, and the most advanced human magicians partaking of the pure and concentrated element of Fire (LVX), there will evolve an entirely new species and an entirely new atmosphere. The latter will be charged with stellar-electric particles that already have been experienced by some advanced practitioners, and, by others, confused with UFOs. They are UFOs in the sense that they are 'unidentified', but beyond that they have no connection with gross or etheric manifestations such as those experienced at merely terrestrial levels of awareness. Such mundane UFOs form a bridge, or link, with the spaces beyond the Ethers that lead out towards *Akash*, and even beyond the Black Egg of Space. H.P.Lovecraft has given many intimations of these matters both in his letters and in his fictions.

In 1979,¹⁶ Michael Bertiaux prepared to receive the *Book of the Meon*. The reader is referred to my two previous books for extensive qabalistic considerations of the word Meon, and for the general implications based upon them. Bertiaux ascribes to it the number 63, which he calls the opposite of 93 "and also the beginning of a totally new series of consciousness." By Falorio's qabalah¹⁷ 63 = "The Wanga and the Obeah", which is highly significant in view of Bertiaux's claim that Voodoo is "the most

¹⁵ The allegory of the 'Fall' involves the notion of sexual congress with extraterrestrials. Rabbinical lore contains many references. A.E.Waite has much to say in this connection; particularly relevant are passages which appear in *The Holy Kabbalah*, Book VII, Part III.

¹⁶ Letter to Z.Mihajlovic dated February 7th., 1979.

¹⁷ See Bibliography, *sub* Falorio, Linda.

exact of the inner plane sciences ... because of its power to draw magical symbols which are signs and charts and pictures of the inner worlds".

The *Book of the Meon* contains strange maps and graphs, many of which may be glimpsed only at *akashic* levels. Like the *Book of the Spider*, it contains keys to these levels and to the Wanga and the Obeah which Crowley was to have taught but which in fact he did not.¹⁸ They are now revealed in these two Books which are comparable to the *Necronomicon* in respect of information concerning the subtle topography of the Ma-ion.

In exploring these regions there are dangers of vampirism, because certain kinds of *dakini* seek to cannibalize the energies that fuel the Meon space-ship:

"The *ojas* (*theojas*, or god-energies) and sexual radioactivities are especially sought after by vampiristic deities ... and for this reason the magician must look carefully into the nature of the magical images used to power the symbols with their own magical force-fields."

Bertiaux goes on to suggest that: "by using less-than-horrific spirit-Loas, the magician runs the risk of attracting very negative vampires who need the *ojas* of the *mandala instrumenta* to sustain themselves."

Such vampires are to be distinguished from those of a positive nature, who guide the explorer into unusual dimensions of time and space. They manifest as were-spiders and as zombi-loa, which "both guard the temple of sciences as well as providing certain secret energies which, while matching other energies in the magician, also produce the Cartesian vortices through which the *voltigeurs* of esoteric physics make contact with the points of other worlds."

Writing of the spider, the supreme symbol of the Voodoo

¹⁸ AL.I.37 declares: "Also the mantras and the spells; the obeah and the wanga; the work of the wand and the work of the sword; these he shall learn and teach". Note that by (Chaldean) qabalah, the words Wanga and Wand both equal 61, the number of AIN (Cf. *Z-ain*, the Sword), the Great Negative, the Eye of the Void; and of NIA, the Daughter and Gate to Outside *via* the Mauve Zone or Crimson Desert (Dahna = 61). 61 is also the number of the Maati, or votaries of Maat.

Obeah Cult, Bertiaux notes that

“each symbol ... serves as a door which admits by means of an astral *tuyau*, or conduit, the special forces represented by the placement of the symbols ... Immediately, the forces begin to come in from the other side of the veil of manifestation.”

The magician makes contact with them

“by means of will, mind, and imagination, so that as the forces come into the *mandalum* a perfect eight-armed spider-system is formed. This is the most ideal machine for all Time- and Space-Consciousness travel.”

The magician becomes

“a truly magical spider, a were-spider, who will appear to sit in the midst of the web. This is the way that you appear on the astral plane ... if viewed by one using Golden Dawn and/or Tantric modes of clairvoyance.”¹⁹

In this manner, the cosmic radiations from the eight directions of Space are fused with the ojas-energies emitted by the magician.

In the diagrammatic figure which accompanies Bertiaux's instructions, the 'Tibetan' arrangement is inverted, i.e., East is at the zenith, and West is at the nadir, or on the left and right hands respectively. To the East is attributed “pure future; other universes beyond the sun”. Revolving widdershins, at the north-east is “the ultimate doorway beyond Pluto, beyond Kether, the *past* of other universes, the region of absolute history, where the *past* is now, and only the *past* is”. To the north is attributed the “pure past, the absolute realm of history, the present of other universes beyond Pluto, other doors beyond our past measurements”. The north-west is attributed to the “past of the earth; also to the past of other worlds, and the future of realms contacted *via* the pure past - other universes beyond Pluto.” To the west is attributed “the present that is just passed and becoming past. This is the world of the 'now' on earth - the here and now”. To the south-west is attributed “the future of the earth, as the present moves more and more away from us. The present of other worlds can be reached here [i.e. at the S.W.], and sometimes the past of futuristic zones”. The

¹⁹ Paper entitled “Course in Esoteric Voodoo”, Bertiaux, 1977.

south is the Place of “the future which has just left the present, the world of the earth's own future”; and, finally, to the south-east is attributed “the future with some tendency towards the earth; some reference to the universes near our solar system.”

If this scheme is correlated with the Tibetan attributions to the Space Stations, given earlier, it will be seen how the full exploration of the three states²⁰ provides a key to the entire Spacetime-scape of the Meon, as reflected behind the sephirotic Tree, and as seeping in through the sephirotic power-zones. In the Necronomicon mythos, the Elder Gods are identified with the planets inclusive of Earth and up to Jupiter. These are represented by the Sephiroth and their vehicles. Beyond the Abyss lie the vehicles of the Great Old Ones typified by Uranus, Neptune, and Pluto,²¹ and the Stars beyond the *Ain*. The three systems, thus interwoven, comprehend the Mystery beyond the Mauve Zone.

²⁰ Waking (present), Dreaming (past), and Sleeping, wherein the future exists as a seed or *bindu* in the darkness of the *akashic* egg.

²¹ Daäth, Nodens, Yuggoth.

Kalas of Chaos - I



THE correct disposition of *kalas*, or colours, in relation to voodoo rites as practised in the Cults of the Black Snake and the Red is of prime significance. White is ascribed usually to the Legba Sect which specialises in magical techniques for travelling into future space-time stations. Its traditional affinities are with the Arada groups of Voodoo. The sects of Baron Samedhi, or Cimitière, on the other hand, work with the black *kala*, and its rites are based mainly upon the Petro groups of traditional Voodoo. They stand in relation to the Arada as stand the Tibetan *Gelugpas* in relation to the pre-Buddhistic *Bön*. The *loa* of the Barons are links with the shamanistic cults of the dead. They are reflexes of the Ghuédhé Current represented by the Barons Carfax or Carrefour. Initiation into this current confers various magical powers, such as are necessary for genuine automatic writing, the power of oratory, and the transmission of oracles, trance states, and so on. There are two sub-sects of this *Culte-des-Morts*, one of which uses purple and gold *kalas*, the other red and gold. They are mainly concerned with the spirits of the living and the dead. The sub-sect trafficking with the dead is represented by the red *kala*, because it specialises in the 'mysteries of blood', the plastic medium of communication with, and manifestation of, particular kinds of non-human entities.

Ostensibly, the purple and gold elements are said to represent the "royal line of the Guédhé spirits", but this is to conceal the practical magical significance of purple, which is the *kala* of the

moon in that special phase of its rhythm during which it may be combined with the solar-phallic power (i.e. gold). Michael Bertiaux alludes also to a "black magic family", or sect allied to the Cimitière group, as a negative reflex of the Ghuédhé group:

"In Haïti, the priests of this family are all very terrible homosexual sadistic types and are shunned by white magicians generally. This family sets up its temple, making use of four devil points, and these points are balanced by points taken from another family, e.g., four from the Cimitière."

Of this sub-sect, Bertiaux observes that, "the colour black, and only black, may be used, although purple, gold, and red may be complementary to the black ..."

Magical powers such as transvection, lycanthropy, and vampirism, are based primarily upon the dark colours; their practitioners employ were-animal masks. The *praxis* consists in a mixture of the Cimitière group and the black magical group described above. The *mystique*, in all but the last mentioned case, is similar to that obtaining in the *Zos Kia Cultus* for the reification of atavistic energies.¹ Bertiaux describes a particular version of the formula, used by those who believe that:

"Voodoo priests may gain powers by entering into their animal-level subconscious and unconscious minds, and that this atavistic process will help them as oracles and as magical creators and problem-solvers. However, since many of the priests of the Ghuédhé family use lycanthropy as a method, the transvection-family work almost entirely with insect-forms of low animals."

He cites Ti-Moufette, the *loa* of bad smells. The word 'moufette' means 'skunk':

"The priest of this cult tries to emit as many bad smells as possible, and in so doing he creates a magical force-field."

Those working with the *Ghuédhé Grimoire* consider this to be a black magical practice; and, contradistinctively, they generate their own peculiar force-fields by means of voluptuous perfumes.

Bertiaux notes that the "view of bad smells as being demonic is not entirely Western, as the Ethiopians consider the experience of flatulence as the expulsion of

¹ See *Images & Oracles of Austin Osman Spare*.

demons from their bowels". He goes on to suggest that we should try to fathom the primitive typography behind such attitudes.

The fact is, the dark colours are the *kalas* of the lunar current in its phase of eclipse. This period, held sacred by the Typhonians, was later execrated as excremental by a priesthood that had lost the keys to its Mysteries. Hence, the expulsion of air from the bowels announced, symbolically the appearance not of anal but of vaginal excrement; the fluid excretion that is the physical basis of the lunar current. The *Ghuédhé Grimoire* is, therefore, nearer the truth in its attribution of sweetness and sensuality to the *kalas*.

The mediaeval European witch applied these *kalas* to her body. She did not smear herself with anal excrement, but with the unctions generated from the physical fountain of her fascination, or magical glamour. She thereby appeared to be able to change her image at will. And by a curious and secret rite (which has its counterpart in the East in *lambika yoga*), she was also able to attend the Sabbat, presided over by the full moon, i.e. *her moon*.² The close connection between anal excrement and the sexual mechanism in its lunar aspect is responsible for a vast repository of scatological lore, magical art,³ and for the prevalence of grotesque magical rites.

The "practise of deflowering dead virgins", alluded to by Bertiaux in connection with the Cimitière Cult,⁴ is another formula regarded as black magical by those who have lost the keys to symbolism. The terms 'death', 'sleep', 'unconsciousness', when used in a context comporting virginity, refer almost always to the entranced, sleeping, or unawakened (and therefore 'virgin') priestess selected for the rites. The *kalas* drawn off during a state of magical sleep are of a quite different composition - magically considered - to those which are consciously emitted. The same applies, of course, to *kalas* impressed by waking and therefore conscious thought-constructs, at the moment of their emission.

² Spare's witch-mentor, Yelg Paterson, possessed these *siddhis* in a marked degree; she could also reify in tangible form the thoughts of others.

³ Cf. Salvador Dali's paintings, in very many instances.

⁴ Paper entitled *Grimoire Ghuédhé* (Bertiaux), 1978.

Considerations pertinent to the emanations of the solar-phallic current (as in IX° Work) obtain with equal cogency to the lunar emissions of the virgin priestess. In the waking state, the 'charges' are Thelemic (i.e. 'under will'), in the sleeping state⁵ they are the *menstrua* of communications with the forces invoked into them by the operator.

Terms such as vampirism, cannibalism, death, sleep, etc., connote operations applicable not to terrestrial levels, but to alien dimensions. The interpretation of such concepts should therefore be understood within the limits of their specific framework. Crowley and other adepts repeatedly cautioned against 'confusing the planes', and such confusion arises principally from an interpretation in mundane terms of concepts relating to non-mundane dimensions. This leads certainly to ludicrous and sometimes dangerous results. The classic example - as Gerald Massey conclusively showed - is the interpretation of Christ's actions in the other world(s) as miracles in this. Bertiaux refers to the 'other' world, generally, as the "ontic sphere", and he has various qualifications to make concerning it:

"Certain sceptics outside our school of consciousness often make the statement that we are simply making it all up out of our imaginations. I reply that this is not so; rather, there is the cosmic world of the imagination which the magician is always exploring, and this is what we are talking about when we discuss our magical creations and discoveries. In the mystical metaphysics of the Zoroastrian gnostics and sufis there is the world of archetypal images, *Mundus Archetypus Imaginalis*, which is 'between' the world of sense-perception and the world of the abstract essences of ideas in the mind of God. In some of my other works I have referred to this realm as the 'ontic sphere', for it is Being. However, this world fits the imaginations of the magicians so perfectly that what the magician seeks to explore or seeks to find out, whatever he does, it is all there in this *mundus archetypus imaginalis*. Thus the magician is able to show by means of this metaphysic that *what is the most fantastic is also the most objective*."⁶

⁵ Though not in the dreaming state.

⁶ *La Couleuvre Noire* Course, Section GG., Part 2, Paper No.2., Michael Bertiaux, 1978. Italics by present author.

It is important to bear in mind that terms of reference differ as the aeons, and even the centuries, pass. When the ancients stumbled upon dimensions which science today is just beginning to explore, they had no concepts for what they discovered. Their records are in the form of myths and legends which abound in references to forces that were considered dark, sinister, inimical to man. Later, when these ideas were assumed to moral or ethical spheres, the idea of 'evil' crept in. Christianity exhibits the apotheosis of this alien quality, which it bodied forth as the Devil. And this interpretation obtains not only in the sphere of religions. Pythagoras refers to even numbers as "female" and "evil". I have already shown that this may be understood in light of the fact that even numbers are reducible to nothingness, to space, to primal chaos. In other words, they constituted forces inimical to man, being gateways to dimensions from which - it was supposed - no mortal returned. Numbers were cyphers or indices of 'black holes' in the fabric of space ('spiritual' space) which to the ancients appeared to be the realm of totally annihilating forces, of devils, and - later - of *the* devil.⁷

Bertiaux explains that by "using the basic oracle method of angelic languages ... you can find out ... the name of a spirit from a certain area of the cosmos. Using reduction,⁸ you can find out its wave-length and to what level of the cosmos it pertains. You can make the system as complicated as you wish or keep it very simple, it is simply a tool for extra-terrestrial communication."

I do not here supply specific correspondences because, as Bertiaux makes clear, these are quite arbitrary. Each operator employs the system most in tune with his own magical universe.

Bertiaux suggests that "Thelemite magicians might wish to use the method [of 'Angelic Gematria'] in connection with the

⁷ I would here draw attention to the work of Ken Ward, of Canada. Working with Michael Bertiaux's system, Ward has elaborated a Book of Numbers based upon "Angelic Gematria" which facilitates communications with denizens of the Spaces beyond Universe 'A'.

⁸ A process, employed by qabalists, of adding the digits of a number to ascertain its basic essence or vibration. E.g. 156 becomes 12 by adding 1, 5, and 6; then 1 + 2 gives 3, the basic vibration. 3 is Saturn and the number of Set.

VIII°, IX°, or XI°,⁹" and he explains that it is a method for content-building, i.e., building the content of the various worlds assigned to various spirits.

He goes on to say that "there are an infinite number of spirits, and also an infinite number of worlds and magical languages derived from the energies of these very spirits".

The method is used by members of the Black Snake Cult who have established an "Astral TV Station" for such purposes. Dice are thrown to determine if the TV is on or off, and the availability of any particular station is determined also by this method. The stations are classified under heads bearing the names of the cosmic power-zones: Tiphereth, Yesod, Malkuth, etc. It has been found that on each of these wavelengths, four stations only are available. They are grouped under general subjects: Tiphereth - comprehends the "inner government of the world", and covers subjects such as esoteric astrology, cosmology, theology and psychology. Yesod is concerned with mediumship, psychic therapy, clairvoyance. To Geburah is ascribed magic, with sub-divisions such as magico-metamathematics, magico-metaphysics, gnostic logic. Hod represents science, occult engineering, occult chemistry, and so on. All are ultimately dependent upon the New Physics which Bertiaux is now in the process of classifying.

In a paper delivered before the Choronzon Club, Bertiaux declared that 8 is the number of Aiwaz and that there are 8 alchemical components used by the Aiwaz Current as its *shakti*, or power of manifesting the Absolute. The Absolute is symbolized by the phallus and the number 9. The numbers 8 and 9, in a Typhonian context typify the (H)eight or culmination of the Mother Goddess¹⁰ and her 'son', or phallic manifestation, Set. Nine is not only a cypher of the Yesodic Current which pulses at the foundation of the Tree of Life,¹¹ it is also the

⁹ These degrees indicate sexual Workings relevant to the Sovereign Sanctuary of the O.T.O. See *Nightside of Eden*, pp.204-206.

¹⁰ Of the Seven Stars. She was typified astronomically by the constellation Ursa Major. Her number was 7.

¹¹ Yesod is the power-zone of the Yezidi or 'devil worshippers' in the Cult of Shaitan-Aiwaz.

number of AVB, the 'astral light of witchcraft', and of 'Obeah', which is veiled beneath the spider totem. It is the Fire or Electricity of the genuine Black or Nightside Magick. These two numbers together¹² release the energies of Restriction which, in AL, is ascribed to Sin or Azyn (718), and the wordless Aeon of Zain. Crowley, who partially intuited the mysteries of this number, described Sin as "the wrong kind of Silence: that of the Black Brothers".¹³ This equation has been investigated in my previous book. Here it is necessary merely to observe that Sin, or Azyn, is a gateway to the Abyss, and, ultimately to Universe 'B'. When 8 and 9 are added the resulting 17 leads, yet again, to Zain typified by Atu XVII, *The Star*, which is a glyph of Hé as the daughter-aspect of the Secret and Fourfold Name.¹⁴ She represents the element of materialisation. In other words, the materialising agent of manifestation used by Aiwaz is the daughter, Ma. The goddess Maat is therefore the Ma-at or atu of Ma. This is a magical manner of declaring the Twin (*Zain*) aspects of the Feminine Magical Power - Maat and Ma - Mother and Daughter; the Priestess in her double rôle of Initiator and Oracle. The 'Masculine Unity',¹⁵ on the other hand, is also implied, but it is not manifest until the 'sacrifice'¹⁶ has been achieved.

An interesting phenomenalisation of the Double Current occurred in New Isis Lodge in the 1960s, a decade, incidentally, that was characterized by a craze for 'ethnological' studies.

Europeans were taken up with Indian music, Mongolians were studying electronics, and stranger miscegenations were unfolding in spheres considered less reputable, involving drugs, sex, and 'black' magic! However, not all practitioners in this field were disreputable. A young German woman named Helga, credentials impeccable, conceived a passion for 'Tibetan studies'. She investigated all available avenues, but despite greater intelligence and keener hunger for 'culture' than the average student, she came up against a blank wall. Unable to

¹² I.e., as 89.

¹³ *Liber 777 Revised*, p.xxv, *sub figura* 89.

¹⁴ I.H.V.H. (The Tetragrammaton).

¹⁵ IAV (Iao) = 17.

¹⁶ The word ZBCh ('sacrifice') = 17.

find an adequate outlet for her spiritual aspirations, she drifted into the ambience of New Isis Lodge where she soon displayed a pronounced psychic facility. She possessed also more mundane aptitudes, having qualified - with honours, and in a language not her own - as a state registered nurse. She could also play the flute with great virtuosity.

On the occasion of Helga's début the lodgeroom was appointed for a rite of Invocation of Nyarlathotep, the Faceless God of the *Necronomicon*, wherein he is described as surrounded by "idiot flute-players". The setting had been designed by a member of the O.T.O., and it combined styles as potent to suggest the *outré* weirdness and mystery of Tibet, as those of Roerich or Anagarika Govinda.

Before the rite began, Helga was in a state approaching *yoga-nîdhra*.¹⁷ Like a somnambulist she advanced unerringly towards the dais, set centrally in the lodgeroom, although the room was not familiar to her. She ascended the throne, raised the flute to her lips and played a haunting rendering of "Earth's Lament to the Stars", a poignant melody said to have been composed by a visitor from Yuggoth who had been imprisoned in the vaults of the earth, untold aeons ago.

The theme having been stated, the rite commenced and the events that ensued accorded more with the spirit of Yuggoth than with that of Earth. But a tangential intrusion occurred when Helga paused in her plaint. The silence, brief as it was, opened a Gate. On this occasion the Current brought an eidolon from Yuggoth which could have been seen as a reflex of the beetle worn as a talisman by Helga.¹⁸ She later explained that she had felt suddenly asphyxiated and had tugged at the pendant while fighting for breath, snapping the links of the chain. It was after the struggle that she fell back upon the throne, her limbs contorted by the force that swept through her.

The acolytes made every effort to protect Helga from the

¹⁷ There is no precise equivalent for this Sanskrit term which defines a state similar to that known to occultists as the magical, or magnetic, sleep. Its literal meaning is 'the sleep of union'.

¹⁸ The reader will have observed that manifestations *via* magical talismans were a comparatively frequent occurrence in New Isis lodge rituals.

metal *bas reliefs*, some of which protruded from the dais. She ceased threshing and lapsed into a comatose state, her head lolling grotesquely. At this moment the sound of a flute filled the air. The cadences could not be localized, they rose and fell like a fitful flame. A series of ululations ensued, as if the Pipes of Pan were answering, and then the sound fell almost to a whisper. Even Krishna's flute could not compare with it for voluptuous seductiveness. All that was of the Outside seemed suddenly to converge upon the lodgeroom, to become reified in any receptive mind attuned to the vibrant *kalas* which - as colours - showered like rivers of ice from the summits beyond. The effect of this music was magical in the sense that it literally transformed the lodgeroom and its occupants into a receiving station into which the impulses from Yuggoth were poured, focused through, and registered by the hypersensitized apparatus of Helga's form; for she was playing the flute in that other dimension. Her breath was ice-laden air flowing in drifts of extrastellar space that liquefied on contact with her aspiration. It 'globulated' in the form of the colours showered from space. It enveloped the lodgeroom in petals of flame, rose-hued, mauve-tinted, lilac-frosted with silver. From the amber fetish, dislodged by the sudden impact, burst the iridescent beetle: it rapidly exploded, the black branches of its antennae quivering, as it transmitted the waves of sound from the invisible pipe.

The beetle, undoubtedly, lay at the heart of the phenomenon. Its abrupt appearance as a vast shadow, dominating the area of activity, suggested that Helga had had previous connections - perhaps aeons earlier - with distant constellations. There is little doubt, also, that when the insect was released from its amber coffin, and projected its *simulacrum*, Helga responded; and as the image possessed her she re-identified with past atavisms and became one with her original *Ku*.¹⁹

It was one of those extremely rare occasions when the influence invoked accorded entirely with the vehicle prepared for its reception. Its singular value from the standpoint of lodge annals lies in its demonstration of the fact that the transplutonic

¹⁹ *Vide supra*, Part I, ch 2 (p.14 et seq).

or transyuggothian fields transmitted their vibrations to earth *via* sounds crystallized into colours. It revealed Yuggoth as the generator of *space-kalas* which are more usually experienced within the Tunnels of Set, or in the adjoining and obliquely slanting fields of Sekhet-Aahru.²⁰ The guardians of some of the interconnecting subsidiary tunnels in the highly concentrated webs around Daäth, respond neither to sign nor sound. During numerous explorations of these tunnels, every sigil or *yantra* exhibited to the Guardians was by them consistently ignored, perhaps not even noticed; every word and *mantra* fell likewise on deaf ears. Protracted research has shown that colour alone evokes any response. Also baffling, at first, was the mysterious feeling of *absence* sensed in connection with the tiny cells that act as guardrooms protecting the minor conduits. It later transpired that this sense of absence was precisely the Presence signaled! The emptiness was due to the fact that the means of communication employed by the guardians is entirely colourful, although composed ostensibly of sounds. The colours of these sounds are without the range of human perception. As soon as it was understood that this absence, this curious negativity, was due to a positive defect or limitation of the recording apparatus, there followed an experience of incredible vibrancy. Light literally showered down, light that seemed opaque in contrast with the area which it revealed. In consequence of this encroachment of light, the area assumed a totally spectral quality, the opposite of a normally experienced perception of, say, a beam of light illuminating a dark room. The lights and colours were of the consistency of *kalas*, as these might appear on a mauve or lavender band. On projected sigils,²¹ the spectral quality of the band dissolved into animated images.

The inference to be drawn from the foregoing (which Helga's experience confirmed) is that the more sensitive we become, the more pervious we also become to a wider and a subtler influx of *kalas* from Outside. They manifested in

²⁰ See *Nightside of Eden*, Part II.

²¹ In this case, sigils prepared for a quite different purpose, viz: that of gaining access to the obliquities beyond the cells, the regions known as the magnetic fields of Sekhet-Aahru. Researches in this field are still under way.

Helga's case as subtler ranges of colour. As each colour represents a sound, a sensation, an emotion, we accordingly become more sensitive in the realm of aesthesis, or pure feeling.²²

Exploration of subsidiary cells, and tunnels, suggests that our sensory apparatus exists, at astral levels of awareness, *in embryo*, and *in toto*. The limited range experienced at mundane levels (i.e. during our waking state) is a mere tithe of our innate aesthetic potential. By contrast, therefore, Maatians would seem to function on the total range.

But the most surprising aspect of the matter, to a magician accustomed to the techniques of Ceremonial Magic, is the fact that in this newly discovered dimension words and signs are of no avail whatsoever.²³

It is evident that the colours, or kalas, of the Suvasini change according to the prismatic zone appropriate to the rite performed. For each of the eleven zones there are eleven qliphotic prisms which refract the colours as *kalas*, in much the same way as the flashing (astral) colours are the complementaries of their mundane counterparts. The Priestess entranced in the zone of Nyarlathotep, therefore, exhibits *kalas* of a complexion which differs from those emanated by the same priestess entranced in the zone of Shub-Niggurath. Moreover, the qliphotic refraction yields a further modification, if not an altogether different presentation. The principle can be applied also to the sephirotic Paths, when the latter are considered as *kalas* existing at different levels, or on different planes, criss-crossing to form a highly complex pattern which radiates the entire series of 66 x 4 *kalas* in the Four Worlds.²⁴ 66 is the Mystical Number of the Qliphoth, and of the Great Work. 264 is the number of RHTIM, 'channels' or 'pipes', suggesting the night-side nature of these *kalas*, as the tunnels of Set and the pipes of Pan. It is

²² In this respect, the experiments have discovered a source of the *rasa* which is the essence of *bhakti* (feeling), thus establishing the aesthetic sense (imagination) as a function of the Absolute.

²³ Cf., in this connection, AL.II.49: "Abrogate are all rituals, all ordeals, all words and signs ...". Lovecraft's "colour out of space" also here has a specific relevance.

²⁴ The worlds of waking, dreaming, dreamless sleep, and of Pure Consciousness, the substratum of them all.

also the number of ChQVQIM, emanations, which - as twice 132 - exhibits the dual nature of the Tree of Life, and of the Two Truths or Double Current. 132 is not only the number of QBL, 'qabalah', meaning 'to receive', it is also the number of Mummu, the God of Chaos, and therefore, a form of Aiwass.²⁵ Again, 132 is the number of LQB, 'a curse', and of BLQ, 'to lay waste', both of which notions are associated with forces from Outside.²⁶ The double 'Mu' is significant; Mu is the "Cry of the Vulture",²⁷ and a formula of the 23rd Path relevant to the Mysteries of the Hanged, or Crucified, Man who represents consciousness at the Place of crossing over to the Other Side of the Tree of Life.

In a paper entitled "Inner Space Colour Languages", Michael Bertiaux refers to an "interpenetration", which suggests a form of *perichoresis* and the peculiar 'dancing' quality of the colours which ensoul the *kalas*. These are not confined to one only of the Four Worlds, they interpenetrate all of them. In this sense the Great Old Ones (or Maatians) experience no division into worlds. There is but One World for Them because the Supreme Consciousness²⁸ admits of no variation. This explains why Maat, as Truth, is equated with the *Ruti*,²⁹ or Black Ones, and with that Supreme *Kala* which - as Maati Kali - negates all feelings, all perceptions, all conceptions. She is therefore truly the Black One (Kali = Black), and She typifies total anaesthesia so far as concerns the individualized consciousness. As such, She is beyond all *tattvas*.

As we are presently considering some of Bertiaux's systems it is worth noting their extreme flexibility. For instance, the number 256, which appears frequently in his writings:

"Often refers to the total number of power-zones or *chakras* or hot-points in our system. If you add up 256 and 64 you arrive at 320. If you add the number of the basic magical axioms, 16,³⁰ to 320, the result is 336. This last number, 336, is the

²⁵ See Crowley's "Gnostic Mass", *Magick*, p.424 et seq.

²⁶ Cf. The Stélé 718, and the Curse described in *Nightside of Eden*.

²⁷ See *The Heart of the Master* (Crowley), p.14.

²⁸ Represented by Akasha, the black of pure consciousness.

²⁹ Or *ruthi*; cf. our word "truth".

³⁰ I.e. 16 *kalas*; 8 in the male, 8 in the female.

number of the hierophant of the algebra of Memphis-Misraim. It is usually written $97^{\circ}=336^{+}$, and it means that the hierophant is the master of the two realms, the magico-metaphysical, which is indicated by the 97, and he is also the master of the magico-metamathematical realm, which in astrology is viewed by none other than Rudolph Steiner, a former Memphis-Misraim and O.T.O. Master, as the Zodiacal sign of Gemini on the Mid-Heaven of the astrological chart".

Let us see how this Current of Memphis-Misraim interrelates with the Typhonian Tradition as expressed through these numbers. 256, which is the number of the venoms secreted by the Spider Goddess of Space, is 4×64 , which has been described as the 'perfect number of Matter', for in the Gnostic Mysteries 64 represents the number of Truth (i.e. Maat). 320 is the number of ISHI, root of the Egyptian word *Ash*, meaning the Tree of Life.³¹ 336 is the number of *Ipssisimus*, which designates the highest degree of the Order of the Silver Star (the Great White³² Brotherhood). 336 is also a number of *Sagala*, the heavy metal of Sirius 'B' previously mentioned.³³ Finally, the number 97 denotes IUMMA, the Star around which Ummo rotates.³⁴ According to Vallée, Ummo is the name of a self styled extraterrestrial government, and it is recorded on earth under the designation Wolf 424, which is interesting because 424 is the number of the Sanskrit word, *Abhra* (Cf. Abrahadabra), meaning 'of the clouds' or 'heaven in the clouds'.³⁵ Ummo may be equated with Emme Ya, the 'Star of Women', a planet around Sirius referred to by the Dogon tribe. 97 is considered to be the "third and most perfect of the three numbers which give a very close approximation to the Truth"³⁶ [i.e. Maat]. The other two numbers are 26 and 71, the latter being a number of Lam. This is highly significant because 156 (Ummo) plus

³¹ The Tree of Life contains within its system all the degrees.

³² White because it is of Yuggoth, and Beyond.

³³ See *Outside the Circles of Time*, p.177.

³⁴ Cf. *Mumu*. Note that Ummo = 156. See *Messengers of Deception* (Vallée), p.40.

³⁵ See *The Secret Doctrine* (Blavatsky) III.95. *Had* (Set or Sirius) at the heart of the clouds: Abrahadabra.

³⁶ See *Gematria* (Bond).

475 (Tanith)³⁷ yields 631, which also is a number of Lam, when 'm' is taken at its terminal value. 631, a prime number, denotes the 'concealed mystery'; in this case the mystery of the $97^{\circ}=336^{+}$ Memphis-Misraim Rite.

This catena of numbers is suggestive of contact with extraterrestrial Entity *via* the formula of Maat (as $4 \times 64 = 256$), relevant to the Spider Queen and her venoms. The venoms, metals, elixirs, or *kalas*, form the web of her activity and the sphere of her function. As explained in *Nightside of Eden*, her web spans the oblique pathways behind the sephirotic Tree. It links them with various transcendental aeons connected with these concepts. Among them, Ummo, the Star of Women, requires a deeper investigation. As 156, or Babalon, it forms a vital *marma* in the web of 256 *kalas*. In order to understand its position in the scheme as a whole it is necessary to focus attention on the rôle of the Holy Guardian Angel (Tiphereth) and its relation to the Daäthian Gnosis.

The Knowledge and Conversation of the Holy Guardian Angel, which formed the central initiation of the Order of the Golden Dawn, stood - in relation to that Order - as does the Ordeal of the Abyss in relation to the Order of the Silver Star.

The *Angel* formulates the forward pull to the Future (Ai-wass); the *Demon* resumes the backward pull to the past (Shaitan); the *Human* stands - not necessarily midway - between the two, and incarnates the Present. Humanity therefore constitutes a stage only towards Enlightenment. There could be other kinds of 'Present' inbetweenness, or Now. The word 'human' (earlier *ooman*) is synonymous with 'woman'. It applies to the human race as being 'of woman born'. But the essence of human consciousness is LVX, Light or *Divinity*,³⁸ not *Humanity*. LVX refers to a celestial, not a terrestrial principle. Crowley regarded the formulation of communion with the Angel as the Next Step in the initiation of humanity as a whole.

³⁷ The Dragon of the Deep, which typifies the Ophidian or Draconian Current and is especially related to the Deep Ones.

³⁸ The root of the word 'divinity' is the Sanskrit *Dev*, *Deva*, 'God', literally 'the Shining One'.

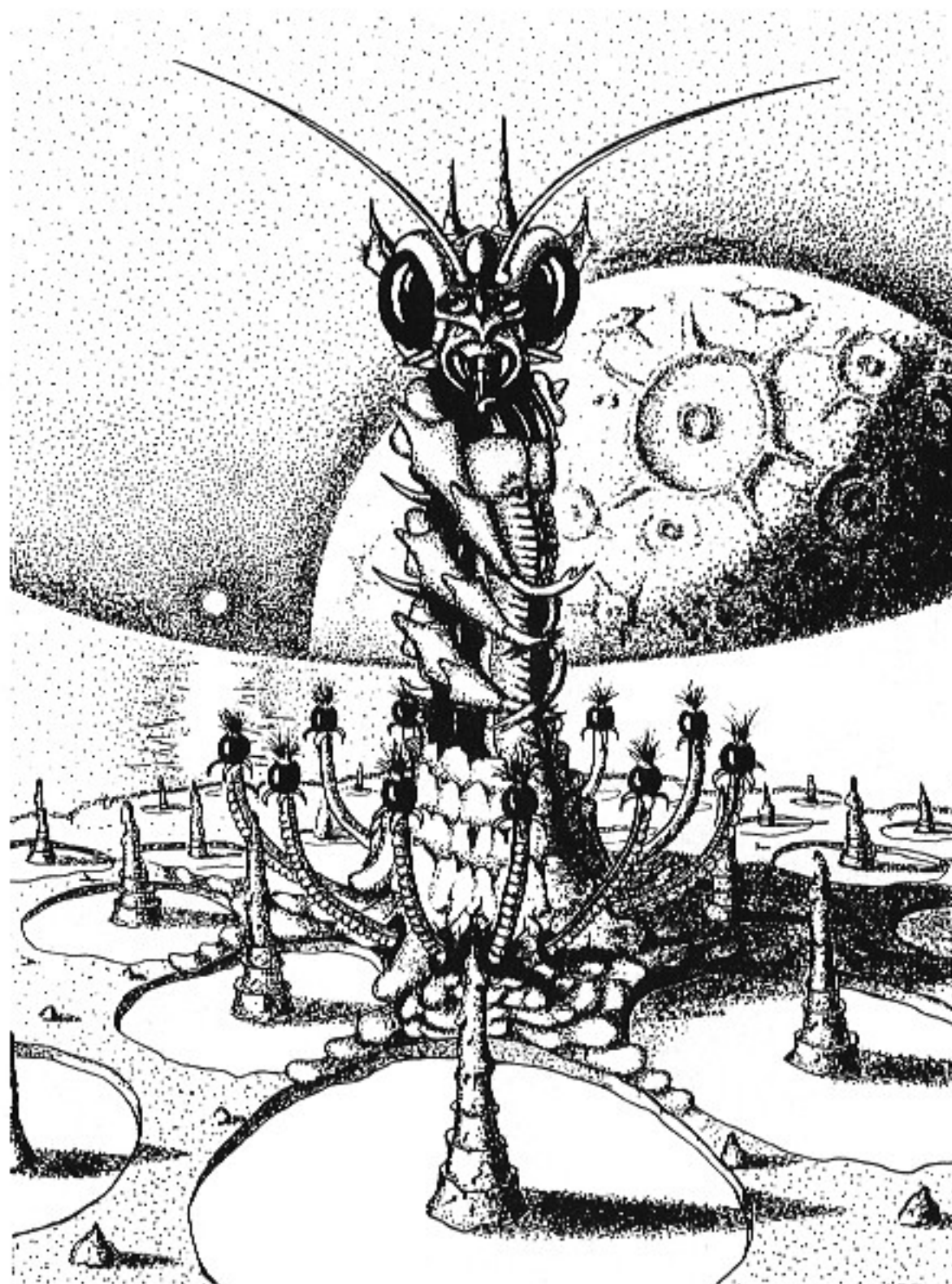
It is therefore a progression³⁹ to the future *via* Tiphereth, the Place of the Angel, and so on through the Abyss, *via* Daäth and Beyond. But a counterbalancing backward pull towards the Demon arises from the vortex created by *Kama* (the emotions), which empty themselves into the past by the mechanism of nostalgia, *via* Memory (Yesod) and Flesh (Malkuth). The current earthed in Malkuth, if not properly contained by appropriate seals or *mudras*, voids itself into the Qliphoth and explodes within the basins of Besqul. From there it arises as a vapour which forms a veil over the Abyss. The Past and the Future meet thus in the Mauve Zone, which is a subtle amalgam of the Qliphoth and the Abyss. The full formula is of a circular or spiral nature, for the Past passes over into its opposite (i.e. into the Future) *via* the Present.

These temporal phases, however, are not three, but one. More properly speaking they are three in one, which appears as *now*, when *now* is totally realized. This realization is possible only when the 'human' stage is no longer considered *as such*, but as an illusory line of division - like the equator - drawn between Past and Future, which are themselves illusory. Nonetheless, they provide an efficient means of translation from Malkuth to Kether *via* the three cosmic power zones: Yesod (Past), Tiphereth (Present), Daäth (Future). If this situation is grasped, it will be understood why so much emphasis has been placed by modern occultists on the Knowledge and Conversation of the Holy Guardian Angel.

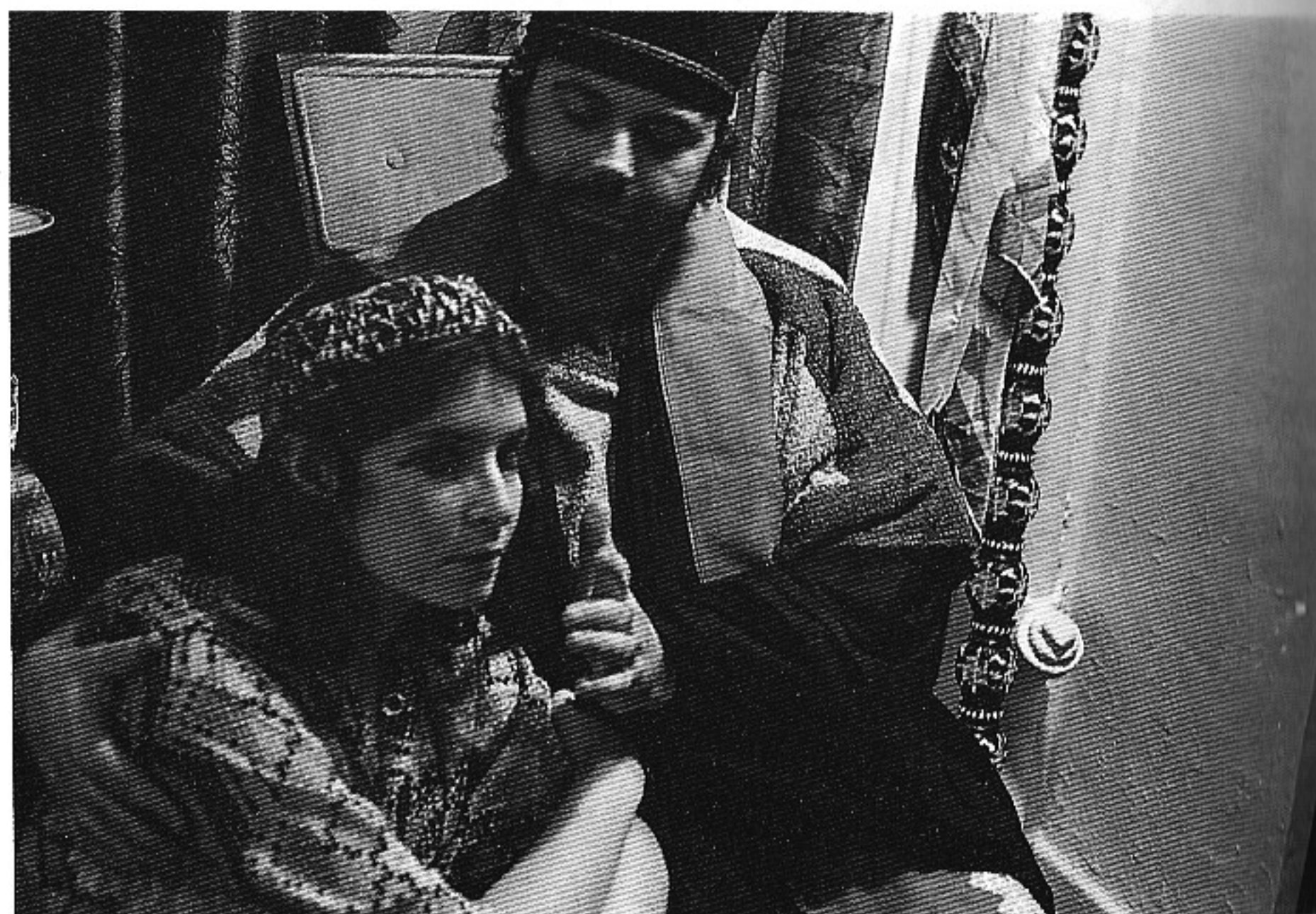
³⁹ Popularly misinterpreted as 'progress'.



17. *The Mad Arab* (H.P. Lovecraft) by S.S. Adkins



18. (left)
Post-Maatian Mutant
 by S.S. Adkins
 19. (below) *The Passes of*
Ophidian Trance
 Michael Bertiaux and
 priestess. Photo by
 Nina Miller.



Kalas of Chaos - II



“THE angels or spirits are paths and the paths are spirits”.¹
 The Holy Guardian Angel in Tiphereth may be conceived as the presiding Angel set over the paths and power-zones below the Abyss. In other words, the paths and their angels are reflexes of the Angel; their averse images reflect the Demon.

Traffic with Angel or Demon is therefore possible at any particular power-zone if the magical energy is properly applied to the *kalas* of the corresponding *chakras* in the human organism. It is evident that these will vary according to the individual make-up of the participants in the Rite.

Crowley's system does not necessarily coincide with Russell's² any more than Russell's coincides with Bertiaux's. The latter, for instance, refers to a “Chinese secret alchemy” which undoubtedly relates to matters akin to the techniques used by Eugen Grosche in the *Fraternitas Saturni*.³ In a paper entitled “The I-Ching Diary and Chinese-Gnostic Magical Algebra” (1978), Bertiaux observed:

“In the archives of our magical order there is a brief series of notes which were made by Tau Zothyrius, i.e. Lucien-Francois Jean-Maine (1869-1960) the successor of both S.L. MacGregor-Mathers (1869-1918) and the Abbé Joseph-Albert Boullan (1824-1893) on the basis of his researches into Taoist Magic, Alchemy, and Magical Medicine. These notes were made about 1900, while Tau Zothyrius was living in Paris. He associated

¹ Michael Bertiaux.

² Co-founder with Aleister Crowley of the Choronzon Club.

³ Founded in 1928 by Eugen Grosche (Frater Gregor A. Gregorius).

closely at that time with a Chinese 'Medical Society', in other words a Taoist physio-magical society, which still exists deep inside a sympathetic magical system".

In the same paper Bertiaux claims for this system of medicines, metals, or *kalas*, an Atlantean origin.

Prior to the publication of these Typhonian Trilogies, Michael Bertiaux's work and his occult orders remained occult, veritably concealed. But when the O.T.O. illumined the spider web of the Supreme Goddess of Space, certain *marmas* were illumined with it, and various pieces of the puzzle - now seen to form a vast network - were at last fitted together. This discovery therefore became known. As Bertiaux himself has phrased it:

"Because our magical order is based upon a Geminian magical computer powered by Capricornian energies and Cancerian logics of interlocking, we can see now a specific model of what we are doing is gradually emerging in consciousness."

He goes on to say that

"this magical computer, which is the order in its mechanical aspect, may be seen as the modern or most recent operating model of a system of magical work which goes back to Atlantis".

The implications of this revelation, which have thereby emerged in the Outer as a synthetic complex of power zones, should now be apparent. Also evident is the great gulf existing between the types of Order which Bertiaux designates "fundamentalist and traditionalist", and the 93-696 Current expressed by the Typhonian O.T.O., it being understood that the Aiwaz-Maat Current is implicit in all valid systems of "futuristic magical science, or the Aiwaz Metapsychology". This is brought out in a paper on "Zothyrian Metapsychology" (1979), where Bertiaux declares:

"While it is true that many claim to receive communications from the Holy Angel of the Aeon,⁴ and while the O.T.O. authorities of the fundamentalist and traditionalist types have not accepted the communications which our order has received, it is important to point out that the scientific and metalogical quality of magical systems will determine their advanced character."⁵

⁴ Aiwaz.

⁵ The reference to "O.T.O. authorities of the fundamentalist and traditionalist types" comprehends all so-called O.T.O. groups which adhere to old-aeon and masonic ritualism.

One of these magical systems, inevitably, concerns the Gnosis of Maat and the Mystery of the Daughter, of which I have treated from the O.T.O. standpoint, particularly in my second Trilogy. In 1979, Bertiaux issued from the Choronzon Club a paper which began with the words: "This is the Gospel of Truth which the Father brought forth from the Meon". This may be interpreted as the Gospel of Maat (Truth) which the Great Old One (the Father) brought forth from the Ma-Ion (Aeon of the Daughter). The "Gospel" enshrines the "word of Aiwaz-Zothyrius, son of the aeon and messenger [i.e. Angel] of the Meon".

This highlights a subtle interconnectedness between the Aeon of Maat and the Necronomicon Gnosis. The Meon is the Daughter, but she is also the Mother of the Great Old One who fathered Aiwaz-Zothyrius. Bertiaux suggests that the *Book of Meon* is a *grimoire* of the Aquarian Age, which indeed it is in the sense in which the *Necronomicon* is the *grimoire* of the Wordless Aeon, the Aeon of Zain. Bertiaux encourages his students to evolve their own *grimoires*, much as Austin Osman Spare encouraged the members of *Zos Kia Cultus* to evolve their own magical alphabets and *grimoires* of sentient symbols. For only thus may the subconscious be illumined sufficiently to reveal the doorways into the Meon whereby each magician may gain access to these Mysteries. It is by 'going there' oneself, and by establishing individual control, that one makes possible the vital exploration. It is becoming increasingly apparent that not unless the magician uses old-aeon systems *only as an adjunct* to his leap into the Mauve Zone will veritable initiation occur.⁶ On the other hand, it should not for a moment be supposed that traditional systems may be ignored. This becomes possible after a certain stage only, and after supreme facility has been acquired within these systems. As an artist, a musician, a scientist even, cannot express his creative genius in the outer without having mastered the technical side of his work, so the magician cannot reify from the depths the images or vehicles necessary for his journey beyond the known universe unless he has mastered these techniques. Each mage

⁶ Initiation signifies the interior journey, or the journey inward.

must therefore produce his own *grimoire*, his own map of the Meon. Furthermore, this may be achieved only after the profound realization that there is but One Consciousness and that the apparently individualized expressions of it are illusory boundaries erected by the ego for its preservation.⁷

One of the more powerful means of exploring and energising the trans-abysal levels of consciousness is by the magical uses of sexual radioactivity. This proceeds from *Ojas*, which Bertiaux describes as its "most reliable source".

The systems of the Choronzon Club posit four magical universes of *Ojas* of which the first is ascribed to Uranus. Because:

"*Ojas* is initially a Uranian-type energy (i.e. radioactive ray-energy) this would be its basic level of manifestation. So we can say that the Uranian trajectory of *Ojas* is essentially a hyper-octave of the electro-mercurial field."

In terms of the Typhonian Tradition, this universe or power-zone is located at the Place of Set in the Mauve Zone. Around this zone there hangs the Veil of the Abyss from which is gathered the substance of magical manifestation. It forms the electro-mercurial shroud of Yog-Sothoth. At this Place also is situated the Abominable Plateau of Lêng, abode of the Shugal-Choronzon Beast.⁸

"Next we have the Neptunian trajectory of *Ojas*, which describes a kind of mediumistic, shamanistic realm or sphere of erotic obsession and magical paranoia".

Here again we can follow this system into the Typhonian Gnosis, where this power zone is attributed to the greyness of Chokmah, and the Sleeping Mist, or Fog, which shrouds the Starry Wisdom Sect (see Diagram 1). In this mist, the priestess "sleeps" during her intercourse with the stellar entities which manifest *via* the formula of the Mass of the Mirror.⁹ The mirror reflects the ultimate rays emanating from the plateau. The Zone of Starry Wisdom represented by the mirror of

⁷ In this connection it were well to recall the words of Erwin Schroedinger: "Consciousness is never experienced in the plural, only in the singular". (*Mind and Matter*).

⁸ The Beast 666, comprising Shugal, 333, and Choronzon, also 333.

⁹ Described in *Outside the Circles of Time*, p.38.

mist reflects also the images concealed in the darkness of the Saturnian Zone¹⁰ ascribed to Dagon, and to the sentient shadows which cast *their* shadows in it. It opens to the gaze of the priestess when the fog lifts and reveals the brilliance of the stars, or souls, coming into manifestation *via* the radioactive energies of Daäth.

The Supreme LUX (Light) is thus divided at the Icy Waste of Kether, the Place of the Ultimate Snow¹¹ resumed by the astro-glyph of Pluto. Bertiaux ascribes this to the third trajectory: "the Plutonian or the Yuggothian Trajectory of *Ojas*". The Light of Consciousness (LUX) in the Sphere of YUG(goth) breaks up and bifurcates, on the one hand into Nuit,¹² and on the other into Hadit.¹³ It then descends, *via* the Mauve Zone, into the YOG (Sothoth)¹⁴ sphere, after which it is debouched into the YIG Sphere of the Yesodian Serpent-Moon of Hecaté.

The four *kalas* associated with these four aeons are White, Black, Grey, and Mauve; or, in terms of the LUX-NOX Gnosis - Light, Darkness, and the Two Twilights.¹⁵ The Veil of the Abyss is perceptible also as Shadow, Mist, and impenetrable Fog or 'thick darkness'.

The LUX-NOX Gnosis comprehends primarily - so far as concerns the practical occultist - the mysteries of sleep, trance, and vision. Mist, fog, and dazzling White Light¹⁶ are their reflexes. The function of *Ojas* in these zones is that of generator of the electro-mercurial fields productive of sexual radioactive waves. The Scarlet-Mauve-Crimson complex of *kalas* represents the lunar or Yesodic-Daäthian *Kala* in its triple manifestation, through the power zones of Daäth, Yesod, and Malkuth.¹⁷

The Golden *Kala* associated with Air (Space) is the solar gold of Tiphereth, the mediating zone between the upper and lower aspects of these fields. As the sexomagnetic *kala* is in the menstrual fluid of the priestess, so the *kala* of gold manifests in her

¹⁰ Also known as Binah.

¹¹ Or, in Necronomicon terminology - "Kadath in the Cold Waste".

¹² Saturn-Dagon.

¹³ Azathoth-Neptune.

¹⁴ Daäth.

¹⁵ I.e. the dual polarities: Dawn (greyness); Dusk (crimson or mauve).

¹⁶ Binah, Chokmah, Kether.

¹⁷ When Malkuth is interpreted as the gate to the lower, or subconscious Qliphoth.

urine. The intense White Fire of the creative fluid is represented by the Wand or Phallus of the priest, and the Black Earth typifies the parched grain, or *mudra*, of the night-side *kala* emanated from the priestess when her 'water' turns to 'earth'.¹⁸ The symbolism is of an alchemical nature and it may be understood in a Typhonian context, as follows: LVX is the Web of Light woven by the criss-cross emanations of the *Ain Soph Aur*; NOX is the Darkness represented by the Tunnels of Set - the two eyes of *Ain Soph* (OO). The Kether-Point, or *Ain* is the Eye of Set,¹⁹ which here equals the Void of Annihilation generated by the collision with anti-matter as the Tree of Life is disrupted. Such an operation, which completes the Yig phase of the Yug-yog-yig Formula, occurs only at times of *Cosmic Pralaya* (Dissolution); it does not therefore concern the magician in any immediate sense, although he would be wise to note certain parallels between this utter process and its adumbrations in the present human situation. It should be understood further that this formula is not wholly parallel with that which Bertiaux describes in connection with the magical universe of *Ojas*; I have but shown here, points of interrelatedness between the system he expounds, and the Typhonian.

Note particularly the formula $OOO + OO + O = 420$.²⁰ This is the number of Hadit, of OShN, 'vapour' or 'smoke', of Isis (by Greek Qabalah), and of *Mormo*, 'a female form of hideous appearance, an emissary of Hecaté'; she is represented as being accompanied by dead souls. These concepts severally and collectively comprehend the Yug-yog-yig phase of the Tree. Yug is the power zone associated with Pluto-Yuggoth; Yog with the Mauve Zone and its guardian, Yog-Sothoth; Yig, with the moon of Hecaté in Yesod. This also comprehends Malkuth with its Gêh-ghouls, and so on to the lower qliphoth and anti-matter particles with their vehicles - the shantaks, shoggoths, shells, elementals, night-gaunts, husks, cortices, zombies, larvae and hell-sperm. Prior to Lovecraft (the original nominator of several of these kinds of entity) Arthur Machen was also profoundly concerned

¹⁸ I.e. when the *kalas* congeal or reify into manifestation.

¹⁹ In another system, the Eye of Shiva.

²⁰ *Ayin*, An Eye (O) = 70.

with these states of consciousness. His biographers²¹ have given a graphic description of this lower qliphoth, although the term 'evil' cannot properly be applied to these zones:

"Machen ... introduces forces which are wholly evil, and issue from something lower and more material than the physical world: something earthy and yet alive, like a quicksand or a mass of maggots, something terrifyingly precise because in sinking into it one passes out of touch with the spiritual order".

This "subnatural, active evil", Machen's biographers term it, which they describe as "lower and more material than the physical world",²² is a direct reference to the lower qliphoth to which access is gained through the Gate of Malkuth. In that region exist the sentient shadows which "shroud a black and horrible secret".

These elements are used by the fully functioning magician, particularly in connection with the *Ojas*-sphere of "erotic obsession and magical paranoia". Bertiaux ascribes this sphere to Neptune. It is the sphere also of the sleeping mist and, in the Lovecraftian Gnosis, of the Starry Wisdom Sect. Bertiaux, who is engrossed in the Malkuthian mechanics of these elements, has invented magical machines whereby it is possible precisely to measure the radioactive energy-fields and *ojasic* currents. It should be understood, however, that there remain force-fields inaccessible to man-made machinery of even the subtlest kind. This is because the Observer, i.e., what is *looking*, is, ultimately, the veritable Force which the scientist/magician is endeavouring to investigate. As the eye cannot see itself, so this Force remains unamenable to any kind of objective investigation. One has to operate within the Mauve Zone before these force-fields become even dimly cognisable to consciousness. As the dreamer speaks only to himself in sleep, so the magician functioning with *Ojas* in its most subtle aspects, knows himself to be identical therewith in essence.

All descriptions of *Ojas*, therefore, partake of fantasy, which, nonetheless can be quite powerful when enlisted by a competent magician working within the framework of certain necessarily limited operations.

²¹ Aidan Reynolds and Willain Charlton in *Arthur Machen*, The Richards Press, 1963.

²² *Ibid*, p.50.

Some of the magical machines invented by Bertiaux possess a curious feature which is significant in respect of the foregoing considerations. Concerning one such device, he writes:

"Fields do not need wiring, nor do instruments used within them need to be connected by wires for energy flow".

This is reminiscent of the "incredible Hieronymous Machine"²³ and other psionic devices described by Joseph Goodavage, who writes:

"the device works even when disconnected from its power source (regular household electrical current)". "It operates without connection to a source of power. In this respect it's a tool. The key to all psionic devices is the *mind* of the operator ..."

And again:

"We're working with magic - and magic doesn't depend on matter, but on *form* - on *pattern* rather than on substance ... The electrical characteristics are utterly unimportant, and can be dropped out completely."

Goodavage here refers to the underlying or spectral diagram, the Voodoo vever or Hindu *yantra*, the blueprint back of matter, the grid or skeleton which matter clothes. By changing the *yantra*, therefore, the material object is changed accordingly; likewise with thought and its manifestations in matter. But in realms or dimensions beyond thought, no such *yantra* can exist and therefore no machine, however subtle, can detect there the presence of 'things'. For it is that Void which is the Negative on which all Positivity is based; the realm of *prajna*, which is the *absence of the absence* both of subject and of object, and therefore inexpressible. It is the supreme source of all the Energy that ever was, or is, or can be. It is that Primal *Shakti* that no mind or machine can ever comprehend, for it may be experienced only beyond the Gates of Daäth and the boundaries of the Crimson Desert.

Bertiaux insists that

"there is a positive source for the *Ojas* energy in the spheres beyond phenomena and intentionality".

This realm has been described in his writings as "the zone of the Meon, or Nothingness. By this we mean simply that which is utterly beyond all systems of explication".²⁴

²³ *Future Science*, pp.386-403.

²⁴ *Zothyrian Metapsychology* (Bertiaux), Lesson 9, 1979.

Such magical machines are not necessarily restricted to 'scientifically' constructed devices, as the following episode demonstrates.

The member of a secret society associated with the Draconian Cult of the Sebekhepts carry upon their person a small image of a crocodile, the Typhonian totem of Set. A member of this society, named Xedo, visited New Isis Lodge as a guest artist and, on the occasion about to be described, he demonstrated the magical uses to which such a device may be put by a fully equipped Adept.

The god Set embodied the spirit of the Current that energized New Isis Lodge, and it would have been little short of sacrilege to have deprived one of His votaries of participation in the proceedings on that particular evening, even although he was not an officially recognized member.

The lodgeroom was, in actual fact, appointed for a Rite of Yesod, but this posed no unusual problems because the officiating priestess, Serenye, was also a devotee of Set. She had designed and fabricated for herself a mask which combined a snake's head with the ears and snout of a jackal - creatures having affinity with Hecaté's sphere.

Serenye had a beautiful mode of delivery where evocations were concerned, and Xedo was not only inspired, he was enthralled! At the climax of the litany - when those who could 'see', actually did see, and when the ophidian forms of the snake-god writhed in their infernal marriage with the dog - Xedo produced a small black pouch and extracted from it the tiny image of his tutelary totem. Within moments it responded to the energy channelled by Serenye, and, to all who saw it, it grew suddenly many times its original size. It also became luminous. The small wooden replica of Sebek was endowed with seeming sentience by Serenye's magick. There was no question of legerdemain or mechanical trickery. Even Serenye was awed by the size of the monster, and it was daunting to consider the havoc that might have been caused by such a *tulpa* had it been projected beyond the confines of the lodgeroom. Such a notion had, in fact, occurred to one of the celebrants present that evening. Its result, however unfortunate, caused the tangential tantrum which eventually gained for it a foremost place in the lodge

annals. The member in question was of a low grade in the lodge, and - what is not surprising in the light of later events - had languished in that grade for far too long. She had nurtured a hatred for a rival, in connection with some sordid sexual affair, which she had pursued with a ferocity and cunning worthy of the jungle. There was in fact about her personality a quality strongly suggestive of the *felidae*.

She gazed at the Sebek-form with such intensity that the image threw off a *simulacrum* which turned and gazed back at her! It happened just like that. A wooden image, enlarged to several times its original size, as if viewed through the magnifying waters of sleep, reproduced a perfect replica of itself in every respect bar size and colour, its double being black instead of grey. It was of a reptilian flexibility, which enabled it to swivel back its head and gaze upon the feline.

Serenye, absorbed in her incantations, was nonetheless aware that a *rapport* had been established between two creatures whose inner natures were essentially similar.

Xedo, drawn to the woman, behaved as would the proud possessor of a rare pet, hoping to curry favour with her by means of his unusual companion. But the feline had eyes only for Sebek. She seemed to drink great draughts of power from its unflickering gaze.

The lodge member responsible for introducing Xedo, watched the unfolding of the drama with misgiving. He knew - better than did his guest - that a 'pet' exposed to the atmosphere of the lodgeroom, plus the ophidian vibrations invoked by Serenye, *plus* the feline's malignant will, could add up to nothing short of ...

His speculations were aborted by a change in the ritual procedure. Serenye had descended from the dais and, as if compelled by the gaze of the image, crawled towards it on all fours until her eyes were aligned with those of the cat-woman beyond it. As the two women glared at each other, the image diminished in size and became again the tiny talisman that Xedo habitually carried. The grey phantom, with head turned back, vanished as if it had never been.

Serenye, motionless before the miniscule god, no longer saw

its image, but two dark eyes stared across the lodgeroom - the eyes of a cat stalking its prey. Serenye moved, ever so slightly, yet swiftly, and, like a trodden serpent, she struck. But the cat leapt clear, and bounding on to the back of the dais, glared down at her. For a fleeting moment, these twin atavisms reflected previous changes in the talisman; the priestess and the low-grade member exhibited their respective totem. Xedo, who had but extruded the totem-essence of his Cult, recoiled. He had not always been protected by its group-soul, and now found himself exposed to the raw atavisms of two of its unleashed powers. Fortunately for him he had not established previous *rapport* with either member of the pair now locked in combat.

It was too late to recall the grey shadow; it broke loose from the talisman despite desperate banishings on Xedo's part. It floated like a grey cloud above the throne and devoured the form of Serenye, as the cat leapt from the dais and vanished.

To return to the thesis of this chapter, it will now be evident that the human organism resumes in its material structure, and in its metaphysical substance, both back and front of the sephirotic Tree. The conduit between the two is at the place of the Mauve Zone. This lies beyond the solar influence in the cosmic scheme, but it is accessible via Tiphereth and the non-terrestrial Intelligence (Angel) which stands as a guide, and a guard, between the realm of entity and of non-entity, the Aeon and the Meon. By consciously formulating a magical link with the Angel, it becomes possible to establish communication with the denizens of transcosmic realms. This is sometimes but unintentionally brought about by mediums who - so to speak - fall off the lower branches of the Tree (at Malkuth) and, descending via the lower qliphoth, are sucked into the hinder vortex.

They are then swept upwards and absorbed²⁵ into the regions behind the higher veils of the Mauve Zone, prior to being hurled into 'Outer Space'. Either way, contact is made with beings beyond the range of terrestrial existence. But whereas in the former case the communion is intentional and magically directed, in the latter it is unconscious, uncontrolled and nearly

²⁵ An extremely rare occurrence.

always attended by catastrophe, viz: the total disappearance of the physical organism, which is henceforth bereft of its indwelling intelligence, and abandoned as a shell in the qliphoth. The fate of the expelled soul is problematical, for no one has returned to describe its experiences.²⁶ There are, of course, historic and well attested accounts of people "seized by the fairies", or vanishing forever through a door in wild hills.²⁷ Arthur Machen's stories are replete with incidents suggested by such accounts.

According to the system under discussion, fairies appear as "Root-Spirits" which form "Doorways to the Meon". The Root-Spirits of the Black Snake Cult are the archetypal forms of Ojas, which manifest from the Meon. There is therefore an "intimate connection between the ontic sphere²⁸ and the Meonic Zone".

²⁶ This, perhaps, is not strictly accurate; certain curious documents of doubtful provenance do exist and have actually been published!

²⁷ See *The Secret Commonwealth* by the Reverend Kirk.

²⁸ The magical universe of the magician.

9

Zothyrian Gnosis

IN a paper entitled "The Deduction of Ojas from Choronzon" (1979), Michael Bertiaux refers to a secret temple which is approached

"by means of sixteen doors, which represent the sixteen hot-points of Choronzon, known only to those secret brothers who have sworn to the Law of Daäth from the beginnings of the whole time process. In this temple, which has its eleven gates to the world of light reside the Lord Choronzon and his hierophant ..."

The Cult of Choronzon has been discussed in *Nightside of Eden*. Choronzon is the Supreme Guardian at the Gate of Universe 'B'. He is the "pleroma of the Meon" and:

"may be viewed as the source for the way of Daäth ... To enter into consciousness of this mystery is to become ashes to one world, but living and eternal fire to the next; to become radioactive essence in one realm, pure cosmic energy in another; to live and be as a shadow or a shade in one world, or power-zone, and to live in the life of light in another; and the mystery of one is the mystery of all others, yet hidden in the vast sexuality and *meta-radioactivitas sexualis* of all others."

Choronzon, therefore, is the guardian not only of the Abyss, of the Meon, of the Desert of Set, and of the hidden realm of the Mauve Zone, he is also the guardian of the Ocean which laps the Mauve Zone with its foam of fantasy and flame. By fantasy is here meant the fantastic or 'impossible'; the flame is the motive power of its projection, either as Form in Universe 'A', or as Void in Universe 'B', where it assumes the formless brilliance of the *kalas* beyond Time.

The hierophant of Choronzon stands between these universes as a point (*bindu*) at the centre of the twin loops of infinity. He is named Lundy or Lundi, a name which reveals more than merely lunar associations, for the reference is not to the moon of Yesod but to the Moon of the Meon beyond the Mauve Zone.

The number of Lundi is 100, a cypher of Hecaté, who is ascribed to the Meonic Moon in the Cult of Choronzon. This moon, together with its pale reflection in Yesod, is dual. It sheds its *kalas* on to Universe 'A' via the fifteen moons of Saturn¹ and on Universe 'B' via the Doorway of Daäth, which opens inwards and admits the flow of colours to the Hidden Temple of the Meonic Moon.

According to Bertiaux, "Lundy is the Lord Choronzon in Haitian esoteric voodoo and magickal gnosis". 100 is the number of *Qoph*, a letter of the magical alphabet which possesses innumerable Maatian implications.² As the number of 'perfect illusion' it reflects the mechanism of change at its most active. It is associated with Daäth through the formula of Death, the moment of supreme change from embodied to disembodied consciousness. Although in the case of the non-initiate, the period of disembodiment is fleeting, it is at that moment, and at that moment alone when the human soul stands Outside the Circles of Time. According to its destiny it will either assume another embodiment, or pass through the door. The name 'Hecaté' means 'an hundred'. Her symbol is the Frog, which leaps from the front to the back of the Tree.³ Another of her zoötypes is the Pig, Chozzar, which shows the close affinity, even in language, with Choronzon.⁴ There is a further high mystery in the number 100. When the 10 (the phallic letter *yod*) is subtracted, the result - 90 - is a number of MN, the Syrian Moon Goddess. MN means, literally, the 'period of illness', 'a liquid measure', it is also equal to the number 10, which resumes the sephirotic Tree and its series of cosmic power zones. When the solar-phallic current is applied to MN,

¹ The Star of Set.

² See *Outside the Circles of Time*, and elsewhere in the trilogies.

³ I.e., from Universe 'A' to Universe 'B'.

⁴ For considerations of the equation Chozzar/Choronzon, see *Nightside of Eden*.

the resulting MIN is the name of the ithyphallic deity who gave his name to MAN or Men, i.e., the human embodiment. The number 100 is therefore a resumé of the formula of *perichoresis* or interpenetration which occurs between phenomena terrestrial and non-terrestrial. Furthermore, the number 90 is *Tzaddi*, meaning a 'fish-hook', which suggests not only the Deep Ones and Their catchment, but also the 'Star' which Frater Achad has identified with NOT, or Nuit. This reveals Nu Isis as the source of the extraterrestrial radiations which infuse the waters from which the Deep Ones emanate. As such, *tzaddi* is a glyph of the process of transcosmic miscegenation.

One number of *Ojas* is 141, which is a number of Samael, the Serpent who begat Cain upon Eve before she had intercourse with Adam (humanity). She it was who communicated the alien seed to Adam.

According to Bertiaux:

"When the seeker enters upon the pathway of searching for the most radiant form of *Ojas*, which is also the most dangerous because it is united with Choronzon", he will "come to where there are two shamans...and...the magickal cube of the Ophidians which none save the adept may fully work ..."

The magical cube has been reproduced in *Cults of the Shadow*.⁵ The two shamans represent the dual lunations of Lundy, or - more precisely, the Inner and the Outer Moons - Daäth and Yesod - which form the twin portals of the Mauve Zone. Thus, the Adept: "sees these powers reflected in the magickal zone of his being forever, within the Temple of Lundy. For these four tarots⁶ are operative in all four realms of the cabala and are the doorways whereby the *Ojas* comes to the hierophant. But let him remember that this is not the pathway of any element: this is the pathway of Chronus [Time] and it leads beyond his sphere to that of Choronzon".

This is a reference to the Kalinian Gnosis and its ultimatum in Choronzon (i.e. the Mauve Zone) beyond the circles of Time. It explains why:

⁵ Page 185. Methods of entering the Cube are taught in the Cult of the Black Snake, under the directorship of Michael Bertiaux.

⁶ The twin moons reflected into Universe 'A' and Universe 'B'. [Note by K.G.]

“all that can be found in the nature of *Ojas* is to be found beyond all of the categories of the *Necronomicon* and the physics thereof in the Temple of Choronzon, which is the Temple of the Meon high up in the hyper-space of the ontic sphere of being, beyond everything, and out of all spaces and out of all times”.

As will be seen, the terms vary from system to system, but the methodology is identical.⁷

In this respect it is interesting to note Bertiaux's claim that: “Voodoo in its esoteric form is based upon Zothyrion forms. Zothyrion magick reflects the meeting-ground between the world of the Spider-magi and the Enochian methods which were revived in the work of Giovanni Dee. All of this may be taken as evidence of a positive root in the exchanges between Atlantean and Zothyrion magick, although Atlantis is far older than the history of the ancient period of Zothyrion philosophy. This may suggest something of an Atlantean source for the Zothyrion system, but that is another matter. We know that Coptic and Gnostic influences form the basis of the mediaeval period of Zothyrion philosophy, so we may say that an Atlantean-Chinese influence may be at the root of the ancient period of Zothyrion philosophy”.⁸

Bertiaux refers to the Master Sung-Po (A.D.1270-1400) and his specific methods of gnosis, but as this verges more on the history and philosophy of the subject than on practical magical working, I shall not pursue it here. Mention is made of it to explain the foregoing “Chinese” reference which ties in with the Cult of the Kû,⁹ and remarks on the Shadow-Woman.¹⁰

The prominence of colour in these systems is explained with reference to the alchemy of the kalas. In the Hermetic Order of the Golden Dawn great care was taken to ascribe correct colours to the diagram of the Sephirotic Tree of Life.¹¹ Although

⁷ The quotations from Michael Bertiaux's writings, in the present chapter, have all been extracted from the paper entitled “The Deduction of *Ojas* from Choronzon” (Zothyrion Metapsychology, Lesson No.9, 1979).

⁸ Michael Bertiaux on Zothyrion Philosophy, 1979.

⁹ See Part I, chapter 2, supra.

¹⁰ *Cults of the Shadow*, pp.203-4.

¹¹ See *Carfax Monographs*, No.1. Steffi Grant's hand-coloured diagrams follow the initiated ascriptions. (*The Carfax Monographs* were re-printed as *Hidden Lore* by Skoob Esoterica, 1989).

this is quite well known, it is surprising how many so-called ‘occultists’ fail to understand that these colours, and the vibrations which they transmit, are arbitrary only insofar as they are refracted through particular individuals, for then only do the colours undergo a change. As these changes are relative and conditioned by subjective elements, they pertain to a ‘personal’ Tree, and they constitute, so to speak, the true colours of the magician. It is obvious, therefore, that a *grimoire* can be effective in a cosmic sense only in terms of a traditional or ‘objective’ system, not with a personal and relative system. Allowance therefore has to be made in each individual case for the relationship that exists between the absolute colours and the kalas relative to the priestess.

Concerning a list of sixteen “Rules for the Structure of a Gnostic Universe”, Bertiaux makes the following observation: “Colour necessarily implies space and space implies levels of consciousness so that in the Gnostic Universe each colour is a communicator”.

He further states that “space is unconscious until it is awakened by colour”. Apart from the obvious truth of this statement in relation to Art - and here it should be remembered that Art is the highest form of magical creation - it also comports a more technical meaning. One of the many meanings of colour, or *kala*, is a ‘digit of time’; it does in fact mean ‘Time’. The *kalas* are the communicators of creative and destructive vibrations which awaken Space by their projection. Time is duration; without it, nothing phenomenal can appear to exist. Colour, therefore, is the creative matrix which the artist uses to project his magical universe. The magician uses it to cause change, for time *is* change, and it can operate only in space. “Colour when combined with space produces psychic energy” (Bertiaux), because colours are vibrations generated by the will when it agitates the *kalas* in the Graal of the Goddess.

Crowley defined magick as the “Science and Art of causing Change to occur in conformity with Will”.¹² Will is equated with Love through its numeration, 93, and Love is change. Austin Spare said: “All magic is colourful”.¹³ Although he did

¹² *Magick*, p.131.

¹³ From *The Zoëtic Grimoire of Zos* (unpublished).

not employ the terms we have just used, he was aware that the simplistic classification of magick as black or white is not an adequate definition. The Crimson Desert, The Scarlet Woman, The Green Vapour, The Black Mist, so on and so forth, are specific and prismatic views of the Mauve Zone determined by the way in which a magician enters it. The sephirotic Tree may therefore be viewed through various filters in much the same way that the mundane world may be observed through 'rose-coloured glasses'. There are people with a rosy view of things, a golden or a radiant view; there are others with a bilious view, a black view, and these views are forever changing. The aim of the initiate is to penetrate to the other side of the Tree so that he passes between the Light (LVX) and the Dark (NOX). How do things then appear? They do not. When the colours are subtracted, the universe of time and space automatically vanishes. But this is not all. When all objectivity is dissolved in the Night of Time, the Night of Pan, and even the Nox of Kali, the subjective universe does not remain, for the one is in function of the other and they cannot exist apart. Entry into the Mauve Zone, behind the Veil of Daäth, strips the magician of his subjective self. What remains is not any *thing*, but rather, the *source* of every thing, which must, necessarily, be no thing.

At this stage, Magick is left far behind and Mysticism begins, and the experiences that occur to the mystics are unintelligible to those who have not passed beyond the veil. Some do return from the Mauve Zone, and they endeavour - sometimes - to point out a Way. For this supreme Experience, or Experiment, all veritable religions are a preparation.¹⁴

As each *kala* contains its magical energy in combination with one or more of the thirty-one other *kalas*,¹⁵ so each colour contains a corresponding vibration that may be magically radioactivated. This is the basis of the sexomagical techniques of the Mauve Zone. They differ from their terrestrial counterparts in

¹⁴ See the works of Wei Wu Wei who has, probably more than any other writer, been able to expound these Mysteries in a modern European language.

¹⁵ 32 in all; 16 in the male, and 16 in the female. See "The Psychosexual Substance of the Shadow", in *Cults of the Shadow*.

their application to non-human entities. The *kalas* emitted by the latter have no real mundane equivalent, for there is a solution of continuity between Meonic Darkness and the light of this world. Yet, as NOX-LUX, the two lights are one, and they mingle magically in their intercourse between terrestrial and extraterrestrial entities for purposes of Meonic miscegenation.

In his "Course in Gnostic Physics" (1980), Bertiaux explains the computers which he employs in "Esoteric Engineering". They "are based on a logic of colours, so that colours may be seen or understood as mechanisms for the storage of magical subject matters"... "for the logic of these colours is capable of providing for the storage of magical entities and objective states, as well as data and more organized information".

Here we have a possible application of Mauve-Zone Magick to Gnostic, Tantric, Maatian, and Zothyrian Physics. These are the "individual subject fields" of Esoteric Engineering, which is -as Bertiaux expresses it - the most developed form of magical technocracy.

The Mauve Zone is the field of Ideal Synthesis and it is significant that the magical computer is located by Bertiaux in an inbetweenness state of consciousness. In his paper entitled "The genesis of Magical Computers in Gnostic Day-Dreaming", he writes:

"There exists a state between the deeper parts of meditation and sleep in which the images of the mind are extremely self-revealing. Where the mind is inbetween the meditation-state as awake, and the meditation-state as passing into a light sleep, there exists this ontical realm, which, while being very thin in its magical presence, is extremely powerful in the types of being it can produce and project."

"This realm, which must not be confused with the dream-state of light sleep, nor with the play of imagination (as in Sufi meditation), may be called *the gnostic state of the Ontic Awareness*. It is one of the most important magical states to cultivate, because, being between worlds - being neither *jagrat* nor *swapna*; being neither meditation-visualization nor revelation through light dreaming - it is the medium for gnostic input. So it is from this world of consciousness that the materials are being generated for the creation or origination of those

magical computers which are so very essential to the correct method of Gnostic Physics”.

The terrestrial use of computers does not here concern us. The above quotation establishes the source of their emergence, and identifies it as a level of the Mauve Zone manifesting - according to individual predetermination - at any particular power zone.

In the *Necronomicon* mythos, the “Colour Out of Space” is the phrase used by Lovecraft¹⁶ to denote this magical *Ojas*. It is there shown invading the terrestrial sphere, where it is made to assume a sinister aspect. But in itself this ‘substance’ is pure radioactive energy, which possesses a quite amoral function when operative upon its own plane. It is dissolutive only in connection with ‘objects’, and as the human mind can only project objects (i.e. concepts), the colour in this sense - but in this sense only - may be described as malignant, or inimical to terrestrial life-forms. The Colour Out of Space, being the Supreme *Kala*, is an aspect of Time, and Time cannot be separated from Space because duration requires a space in which things can be said to endure. “Colour Out of Space”, therefore, is a contradiction in terms, although its meaning may be apprehended intuitively. By removing the concept from Space, by isolating the *kala* and by transposing it to another dimension, a new universe is formed in which objects no longer obtain.

The radiations seeping through to terrestrial levels are therefore violently destructive. But apart from these considerations - which involve cosmic measurements - the *Ojas* relating to the terrestrial magician appears to be as different from cosmic *Ojas*, as individual consciousness differs from Cosmic Consciousness, and as that again appears to differ from transcosmic consciousness. Appears, because there is in reality One Consciousness only, although it is differentiated *subjectively* by the limiting adjuncts, or *upadhis*, inherent in the individual. Thus, Bertiaux observes:

“When we talk about the *Ojas*-Rays we mean, of course, those magical energies which the magician generates from his own physical body, or for which the physical body serves as

¹⁶ In the story of that name.

the vehicle of projection. In either case, the body is the weapon for magical work, and it is also the vast lens through which energies are sent off as rays”.

This accounts, in some measure, for the universal abhorrence in which witches and wizards were held. Their power of ‘blasting’ was in direct ratio to their supply and control of *Ojas*, but - and it is a very big but - “Only some magicians possess it, and not all can possess it, for it is tied up with magical fate”.

The power manifests through the sexual energies of the human battery. In his paper on “Esoteric Voodoo”, Bertiaux explores the powers of the “Kabonists or magical priests who make use of this sexual power in their spells”.

The science of the *Ojas* radiations, before the advent of Aiwaz Physics, formed the root of esoteric Voodoo in the West, based on the African Mysteries, and on the Hindu Tantras of the East which, in their turn, were based on the Mongol *Kalachakra* System. Bertiaux describes esoteric Voodoo and Hindu Tantrism as “the best magical roots on this planet”. They are confined, specifically, to the terrestrial sphere, but they link up with the cosmic and transcosmic planes *via* the *Necronomicon* and Maatian Cults, as previously explained. In this complex web of laser-like radiations, the focus of the 93 Current is here on earth, while the focus of the *Necronomicon* gnosis is in the Mauve Zone.

The transplutonic spheres are equated - more conveniently than precisely, for the area is necessarily obscure - with the Aeon of Maat.

The Magical, the Meonic, and the Maatian, comprise the three supreme rays of the terrestrial, extraterrestrial, and ultraterrestrial Tantra. These three strands are interwoven loosely with the tradition known as the Typhonian, the tradition of the triple Daäthian Doctrine, sometimes called the Dark Doctrine. It corresponds - again loosely - to the “Three Grades, the Hermit, and the Lover, and the man of Earth”. (AL.I.40). The designation *Thelemite* comprehends this complex, and *Thelema* (Will, 93) is its terrestrial focus. It may be worth noting that the verse preceding the description of the Three Grades is numbered 39, the reverse of 93. It declares, simply: “The word of the law is *Thelema*”. The number of *thelema* (93) has

rarely been investigated - either by Crowley, or by Thelemites after him - apart from its association with the *Thelema*, *Agapé*, *Aiwaz* complex. 93 happens also to be the number of KOBA (Kaaba), the Black Stone or Sixtystone related to Lam, a doorway to the Mauve Zone. It is also a number of "Abyx", which is described as "a stone unknown in the world we tread ... quarried we know not where, but called by the gnomes *abyx*".¹⁷ The man of Earth is related to abyx via the gnomes, which, in their turn, reflect the Sixtystone larvae veiling the Mauve Zone. In this connection it is worth pursuing a hint afforded by the symbolism of the Holy Graal, or vessel of *Agapé*, but before doing so we should endeavour to penetrate some of the mysteries of the Star-Stone, Ixaxaar, the number of which is 333.

There are good reasons¹⁸ for treating as identical the Magical Current known as Ixaxaar, and the *Stélé* 718. By the latter is denoted not only the *Stélé of Revealing*, but also the Sixtystone referred to by Julius Solinus (c.3rd cent.A.D.) in his remarks on *De Lapide Hexecontalitho*.¹⁹

The Ixaxaar Current was embodied in the Sixtystone before the human life-wave was established upon earth. It reappeared in historic times in the twenty-sixth Egyptian Dynasty, when it was bound into the *Stélé of Revealing* by the priest Ankh-af-na-Khonsu. In the present century it was 'discovered', and identified, as *Stélé* 666, by Ouarda the Seer, who 'revealed' it to Aleister Crowley. Recent magical research in the Tunnels of Set has established the fact that it links the Aeons of Horus and of Zain.²⁰

The crux of the Mystery lies in the letter *Zain*, which contains in its literal structure both the *Ain* and the *Nia*.²¹ The shape of the letter Z suggests the risen serpent, here typifying the hiss of the Ophidian elements associated with the Sixtystone, as also the buzzings which signal the advent of the Old Ones.²² *Zain* may also be read as the Eye (*Ayin*) of the Serpent

¹⁷ See *The Book of Wonder* (Dunsany), p.80.

¹⁸ Based upon extensive researches in the Tunnels of Set.

¹⁹ Quoted in Arthur Machen's *The Novel of the Black Seal*.

²⁰ It is necessary to bear in mind that Z-A-I-N = 718.

²¹ The Right and the Left Eye, Sun and Moon, Son and Daughter. The polarities typify the Plenum-Void of the Inane.

²² According to Solinus, the entities described in connection with Ixaxaar "hiss rather than speak". The symbolism is equally implicit in the sigil of Aossic.

(Z), viz: Z-AIN. Another major association is its literal meaning, 'a sword'. This instrument is symbolic of the Woman.²³ She is the image of the Word, *Mot*, or *Maat*, as the Feminine Logos; the Mother who is cleft or split in twain to produce the Twins (the Double Current). It is significant, in this connection, that the Indian traditions represent the future aeon by Maitreya "who will be revealed in the sky, seated on a white horse and holding a blazing sword." It is also significant that one of the numbers of Maitreya is 667, which is that of H KOKKINH GYNH (The Scarlet Woman), and one more than the *Beast* 666. Note also that the initials HK add up to 31, AL. Maitreya will be the tenth avatar of Vishnu, thus revealing his birth from the Waters (of Space) like that other Deep One, Cthulhu. Vishnu is symbolised by the fish; both words have a common root in *Vesh*, form which *Aivass* also derives.²⁴

The zodiacal glyph of *Zain* (the Twins) is II, eleven, which associates the Double Current with the formula of corruption, for eleven is the number of the Qliphoth. It appears together with the sword and the serpent at the heart of the Sigil of Set, which Crowley reproduced in chapter 87 of *Liber 333*. The number 87 is also pertinent here; it denotes the Sphere of the Moon; it is also the number of the word 'female', and of ASVK, 'a cup or graal'. It links with the Maatian Gnosis through the 'white storks' of Kesidah (ChSIDH).²⁵ The serpent appears also in the verbal structure of the English equivalent of *Zain*, 'a sword', for when the Ophidian element - S - is isolated, the result is S-word. This suggests the serpent's word as the vibration of the Ophidian Current in the form of the hiss (ss), or buzz (zz). The S (which is a 'softened' Z in reverse) equals 60. This identifies it qabalistically with the Sixtystone.

The word *stélé* can be rendered by 'stone', and a 'standing stone' is the symbol of Set. *Stélé* suggests stellar, hence

²³ Gerald Massey has demonstrated this symbolism. The sickle and scimitar form, by shape, the sigil of Saturn. AL.II.11 is here relevant: "Let the woman be girt with a sword before me".

²⁴ *Vesh* is the transformer from the waters (of space). See *The Magical Revival*, p.57 for further considerations of the nature of this word.

²⁵ The stork is a zoötype of *Maat*.

star-stone. Again, the Eye of the Serpent (Z-ain) implies the Eye²⁶ of the Daughter (*Nia*), while the Word of the Serpent (S-word) indicates the Logos of the solar-phallic Current, thus fulfilling the Son-Daughter, sun-moon, symbolism. They are the Twins. The Aeon of Zain, the Aeon of the Double Current, therefore comprehends Set-Horus, of whom Maat - as the Mother - is the balance.²⁷ It is a wordless Aeon because the hiss, or buzz, is without semantic significance. It is, in effect, the *word of the Beast*; which is why Crowley, as a Magus, could not utter it.

Maat's letter is 'L'. It is a fact that *Liber AL* - or L - adumbrates a future aeon which is wordless, being typified by the "speech of the serpent", or the non-human hisses to which Solinus alludes in his description of Ixaxaar.²⁸

The Stélé commemorates the dead as a *cippus* or memorial. In the context of the *Stélé of Revealing* it commemorates a Priest of the Princes of the XXVIth Dynasty. In Egyptian symbolism, the 'dead' signified the *Nosferatu* or Undead. They were depicted on the monuments as 'taking their pleasure among the living'. The Greek CTHAH provides a gloss on Cthulhu, the Deep One celebrated in the *Necronomicon* by the mad Arab, Al Hazred:

"In his house at R'lyeh dead Cthulhu waits dreaming".

Dead, but dreaming, this is the condition of the *Nosferatu* in their magical sleep. In the Schlangenkraft recension of the *Necronomicon*,²⁹ Set-Hulu is proposed as a synonym for Cthulhu. It is a legitimate comparison because *hulu* is a form of *huru* or *heru* (i.e. Har or Horus); thus, Set-Heru, or Set-hulu. The form Set-Horus was the later (Greek) rendering of the post-Atlantean version preserved in Egypt, of the Twins. *Hulu* was a later form of *hriliu* (cf. *r'lyeh*)³⁰ formed by an amalgam of the 'l' and the 'r'; which letters were interchangeable in

²⁶ The *yon*i or *ayin* (*ain*).

²⁷ The letter of the Balance is L, or AL.

²⁸ See *The Novel of the Black Seal* (Machen). Compare also the "weird and monstrous speech ..." mentioned in the Holy Book of Thelema (*Liber VII*).

²⁹ In the "Chart of Comparisons" suggested by its present-day editor.

³⁰ See *Liber 418* (Crowley), the "Cry of the Second Aethyr". R'lyeh is the sunken dream-city, i.e. the subconsciousness.

primitive phonetics. Set-hulu, Cthulhu, Hriliu, Vrilih, R'lyeh, are therefore equally synonymous.

Hulu recalls Hlo-Hlo, the Spider deity whose number, 210, is that of "Nothing (Ain) under its three forms".³¹ This equates Hlo-Hlo with the Space Goddess Aditi, a form of Adit or Hadit (Set).

The Stélé therefore concentrates the magical energies of Set-Hadit, Set-Hulu (Cthulhu), and Hlo-Hlo. As such, it is a pantele or talisman of the number 8 which fuses into one image of the 16 *kalas*, the Spider and the Octopus. Eight is the number of Set in the sense previously explained - the "one to follow thee"³² - because as the child of the Mother (Maat), he is her culmination or *height*. "With the just"³³ he is "one in eight".

The *Necronomicon* contains many covert references to the *Zain* complex. One of them, the line already quoted, represents Cthulhu as dreaming or awaiting reification from R'lyeh (*swapna*). Elsewhere it is written:

"That is not dead which can eternal lie,
And with strange aeons even death may die"

The strange aeons are the *ayons* or *ains*, the voids where even Death (Daäth) may be abolished (i.e. transcended). The implication is that the formula of the Star-Stone³⁴ or Stélé is the Key to the Daäthian Doorway admitting to "strange aeons". Strange, because wordless;³⁵ it is a peculiarity of the Aeon of Zain that it has no "Word".

It is important to realize that Lam also is incorporated in this formula of the Stélé 718, for Lam is 71, and therefore 8 (7 + 1), the number of Set as the One beyond Seven. It is possible, therefore, that AL.I.37³⁶ may have been imperfectly heard by

³¹ *Liber Trigrammaton* (Crowley), published in *The Magical and Philosophical Commentaries on the Book of the Law*, ed. Grant & Symonds..

³² AL.II.76.

³³ I.e., the Maatians or Justified Ones. (See AL.II.15).

³⁴ The Set - Stone or SeTONE.

³⁵ It is one of the prime characteristics of an Aeon that its magical formula is expressed in a Word by the Magus who represents it.

³⁶ "Also the mantras and spells; the obeah and the wanga; the work of the wand and the work of the sword; these he shall learn and teach".

Crowley during his reception of the *Book of the Law*. This would explain his failure to fulfil the prophecy of the verse as it stands. If, however, the reading had been the "word of the wand and the word of the sword", then indeed he could have been said to have transmitted these words, although unwittingly, because his incorrigibly son-biased stance precluded³⁷ any practical formulation of the Maatian Gnosis.

As here suggested, the words or vibrations in question are the hiss (S) of the Ophidian Current radiating from Outside, and the buzz (Z) or hum of the Double Current (*Zain*) emanating from the feminine logos. Their fusion implies the mystical miscegenation described throughout these trilogies.

While preparing this volume for the press the entity Lam has been identified positively as a reflex of Aiwass. This was a possibility suspected by me since the year 1945. In that year I selected from Crowley's portfolio - at his request, and for 'services rendered' - his portrait of Lam, which I have since reproduced in two volumes of these trilogies³⁸. As I withdrew the portrait from the folio I heard Crowley mutter - *sotto voce* - Aiwass! - with a pronounced hiss on the second syllable. The fact of this identity has now been confirmed - quite independently - by Michael Bertiaux's 'magical son', Zivorad Mihajlovic.³⁹

Crowley originally obtained 78 as the number of Aiwass.⁴⁰ This is the number also of *Mezla*, the 'influence from Above, or Beyond'. Lam, with the number 71 falls short of 78 by 7 (*zain*). In other words, 7, which is the number of Sevek, and 8, the One beyond Seven (i.e. Set), is exhibited in the numerical arrangement 7 1 8, unity being the *copula*. The implications are obvious: 718, the CTHAH, is the Star-Stone of Unity⁴¹ symbolic of the

³⁷ As is clear from Crowley's magical diaries, the many operations which he performed for a magical heir were invariably aimed at producing a magical son, not a daughter.

³⁸ See also *Remembering Aleister Crowley*. Skoob Books, 1991.

³⁹ In a private communication dated from Belgrade on November 9, 1981 ev.

⁴⁰ See *The Equinox*, vol.I.No.7, p.387. It is noteworthy that Crowley here notes the connection with the number of cards in the Tarot, Rota, the "all-embracing Wheel", which may be highly significant in an UFO context.

⁴¹ Frater Achad symbolized Unity as a 13-pointed Star-diamond. (*Official and Unofficial Correspondence*).

Hexecontalitho which embodies the formula of the Aeon of Zain. It would require more space than is here available in which to explore the wealth of ideas indicated by these numbers. However, the following should be especially noted.

71 + 78 = 149. This is a number of O T O, the initials of the Only Terrestrial Order linked with the A.:A.:, or extraterrestrial Order of the Silver Star. The essence of 149, as of this Star, is 5.⁴² The five-pointed Star is the symbol of Nuit, because 5 represents the female,⁴³ *par excellence*. Again, the numbers 71 and 78 exhibit the numbers 18, 77, 78, 81, 187, 717, and 718.

The number 18 signifies the Moon among the Atus of Thoth. It denotes specifically the Holy Graal and the Element of Water associated with the Deep Ones and the 'antique serpent' (ChTA) which typifies the Ophidian Current. Its reverse, 81, is the mystic number of the Moon, and of ALIM, the formula of witchcraft sacred to Hecaté. 81 is the number of 'the throne', KSA, which typifies the feminine foundation, the Seat of Stone being the ideograph of Isis whose name means 'the Seat', thus equating it with Set. KSA also denotes the first day of the full moon, and therefore the point of *turning back*, which comports the Formula of Reversion⁴⁴ used in the generation of *Talam*, the honey secreted by the moon of the priestess in the rites of Witchery. 81 is also the number of *N'kai* which appears in the *Necronomicon* as the provenance of Tsathoggua, a "frightful, amorphous, toad-like god-creature".⁴⁵ This potent and primal phonetic has been traced by Massey⁴⁶ to vastly ancient sources. It was later represented by the Hebrew *Ayin*, meaning 'an eye', and by the Sanskrit *Yoni*, the feminine 'eye'. N'Kai, therefore, is the Eye of Set or Sothoth, from which leaps the frog of Hecaté - Tsathoggua. As 222, Tsathoggua has affinities with a

⁴² 1 + 4 + 9 = 14; 1 + 4 = 5.

⁴³ Being the number of the 'dark' days, or days of eclipse, which determine both her nature and her function.

⁴⁴ The secret formula is connected with *viparîta maithuna*. See *Aleister Crowley & the Hidden God*, ch.6, and elsewhere.

⁴⁵ *The Whisperer in Darkness* (Lovecraft).

⁴⁶ *A Book of the Beginnings* (Massey), vol.1 p.209. Variants are N'gai, n'gha, n'yah, n'gha-ghaa, n'ghai, etc. Lovecraft features some of them in invocations of Tsathoggua, Shub-Niggurath, Yog-Sothoth, etc.

mystery of AL,⁴⁷ and also with the *Viechtitsa*, succubi with wings of flame who fire men with "unbridled lusts", and with whom the werewolf goes to rut. The *Viechtitsa* sometimes appear "in the shape of a hyena".⁴⁸ As 608,⁴⁹ Tsathoggua is identical with the *San-San*, or bird-men, who are human only from the waist up; and with BBA BThRA, 'the Last Gate', suggesting the threshold of the Mauve Zone, and the Door of Daäth.

Quite unwittingly, it seems, Lovecraft associated Tsathoggua with the black seal, Ixaxaar, when he supplied - in a letter to a friend - a "fragment of that hellish ritual" which invokes the energies of the toad-shaped horror from the deeps of Space:

"Tibi, Magnum Innominandum, signa stellarum nigrarum et bufoniformis Sadoquae sigillum ..." ⁵⁰

As previously shown, 187 is the number of Bes Qol, the name of the secret qabalah discovered in the Tunnels of Set by which many of the Mysteries of Maat have been elucidated. It is also the number of LNQBH, indicative of the Feminine Logos. 717 is a number of ZIN, an earlier form of SIN, the Sumerian lunar deity mentioned in AL. Zin was an appellation derived from the 'sacred language' left to Atlantis by the invaders from Space, who were known as 'the sons of God'.⁵¹ 717 is also a form of Aossic, the name of an Outer One particularly relevant in the present context, as it designates the Head, in the Outer, of the O.T.O.

Finally, the number 718. This requires no further exegesis but we might here note that 718 + 333 (Ixaxaar) produces 1051, which is one more than Orion, the stellar vehicle of Horus, while the concentrate of 1051 = 7, Set, whose stellar representative, Sirius, is the One Star that is visible to all earthlings. Its Light illumines Zain (7), i.e., the Aeon of Zain.

⁴⁷ Tsathoggua = TzATHOKKVA = 222. The word 'fever' adds up to 222. It appears in AL.III.34: "Another prophet shall arise, and bring fresh fever from the skies; another woman shall awake the lust & worship of the Snake ...".

⁴⁸ These attributes of the *viechtitsa* are drawn from *The Werewolf* (pp.148.149), by Montague Summers.

⁴⁹ TzATHOKKVA = 608.

⁵⁰ "To thee/great Not-to-be-Named/the signs/of the stars/black/and/of the toad-shaped/Tsathoggua/the seal..." (Lovecraft, *Selected Letters*, vol.V p.88).

⁵¹ The literal meaning of this phrase, which appears in *Genesis*, is 'sons of those who come from the sky'. (See Charroux, *Legacy of the Gods*, p.281).

To sum up, 718 veils the essence of Cthulhu and the Star-Stone which contains the magical formulae for facilitating traffic with the Old Ones: Aiwass, Lam, Aossic, Black Eagle, and other Intelligences Outside the Circles of Time.

The Black Seal, Stone, or Stélé, Black Eagle, the Silver Star, the Golden Dawn, the Great White Brotherhood, the Crimson Desert, the Scarlet Woman, the Mauve Zone, the blue-lidded daughter of Sunset, the Green Sleep, the Yellow Mist, etc., etc.: the colours vary but the Light remains White (without colour). Likewise, the *kalas* are multiple, but their source remains single. The concept of colour in relation to psychic and magical energies (*kalas*) was emphasized not only in the symbolism of occult orders such as the Golden Dawn, it also permeated mediaeval alchemical writings, and it reappears today in the lore of Ufology. Keel, Vallée, and others refer to numerous 'sightings' involving craft that change colour while in flight. The changes in hue are due to changes in the rate of vibration in the *akashic* Current, and they can be triggered by various causes.

The Holy Graal also is associated with changing colours. A graal is a 'shallow dish' or 'saucer', and it is significant that the type of the Goddess is the disc, the whirling wheel that spins when the *akashic* current - of which the *chakra* is a nerve-zone - is magically activated. Orange-red, or scarlet is a colour predominant in UFO sightings, and Babalon - the Scarlet Woman - has the same number (156) as the sum of the initials UFO. Michael Bertiaux sees in the UFO phenomena an expression of the basic *chakra* of the primordial Space Goddess, Aditi, who is the dynamic (or feminine) form of Hadit. The UFO sometimes comes from the sky; the Graal also is said to have come from the sky. Students of the Graal Cycle know that the Holy Vessel appeared in five major shapes, three of which are described as a chalice, a stone (*sapphirus*), and an altar. The Welsh recension of the Cycle alludes to St. Carannox, to whom "Christ gave an honourable altar from on high, the colour of which no person could comprehend". This curious sentence contains two suggestions relevant to the present context: "the altar *from on high*" and the colour "which no person could comprehend".

The Graal implies the *kalas*, and the phrase "on high" surely indicates their origin from a source beyond or outside the earth. In the von Eschenbach version, the Graal is described as a stone called *Lapis Exilis*, which Machen queried and glossed as "*lapis ex coeli*" (the stone out of, or from, the sky)⁵². Legend asserts that it fell from the crown of Lucifer when that great angel (non-human entity) was driven from heaven. It suggests a divine or daemonic descent of the *kalas* out of space, which, in qabalistic terms signifies a descent from Daäth. Furthermore, Lucifer is associated with Venus, a planet which possesses dark associations as an abode of the Great Old Ones. Venus, in another sense, suggests the Lover, and the number 93 comprehends both these conceptions. Its reflex, 39, is thrice 13, the number of Hecaté in her cyclic phase of ensorcelment. It is also the number of LT, 'he cursed', and the nature of the curse is plain because 13 is "the scale of the highest feminine Unity, easily transformed to secondary masculine ideas by any male component, or the Unity resulting from Love".⁵³ It is also the number HGH, 'to mutter' (cf. *mantra*), hence the forthspeaker, soothsayer, magician. The word derives from the Egyptian *heka*, 'charm', 'magic', 'spell', whence Hecaté. In the Mythos of the Old Ones preserved by the Aztecs, Venus was the planetary representative of the 'horned resident in the sky' which they named The Great Star (Citlapol), and the Lord of the Dawn. Citlapol has the same number (i.e. 250) as R'lyeh, the sunken city where "Cthulhu waits dreaming." It is also the number of IRM, Irem, the City of Pillars beneath the Desert of Set, which is the Cthulhu Cult-Centre and the *locus* of the First Gate of ingress for the Old Ones. Again, 250 denotes ALChI HOVLMIM, 'The Living God of the Aeons, or Ages', whose place is in DRVM (also 250), meaning the South, the abode of Set.

⁵² Mr. Christopher Johnson has reminded me that according to von Eschenbach this stone "Sustains the Templar host at Montsalvât, and by its power the phoenix burns to ashes, and the ashes give him life again. The Dove that brings the white wafer to the stone on Good Friday is also described. The whole context suggests the Seal of the O.T.O." See *The Magical Revival*, ch.1, for phoenix symbolism.

⁵³ *Liber 777 Revised* (Crowley), p.xxv.

To the Graal were attributed not only colours, but scents and perfumes, and those "mystic odours of paradise" celebrated in the legends. The Welsh Saint Iltyd, solitary in his cave by the shore, saw approaching a ship, on which was "an altar divinely supported". The oarsmen gave St. Iltyd "the perfumed body of a very holy man, whose name they told him, which he was never to utter".⁵⁴ The altar or graal was the vessel in which Christ willed that His Body should be offered and sacrificed, the vessel in which He "made His sacrament". When it is understood that the name not to be uttered was a name of the "dead", or sacrificed man, and that the corpse was "perfumed", we can detect traces of an earlier Gnosis at work in the fabric of the legend. In the East, this Gnosis was associated with the *suvasinis*, or "sweetly smelling women" representative of Kali and her *kalas*, and as such it recalls the "five precious substances of the Cow", celebrated in the Tantras. The surprising factor is not that this mystery is veiled in the Graal legends, in Celtic pre-Christian and post-Christian traditions, but that it perpetuates a gnosis vastly anterior even to the Coptic-Gnostic recensions of primal African arcana identical with those celebrated later in the Tantras of Asia.⁵⁵

The network of rays connecting these systems, remote from one another in time and space, proceeds from a reservoir of *Ojas* which exists at various levels of sensitivity and to which are attuned corresponding terrestrial zones. In a paper entitled "Links with Ojas" (1980), Bertiaux defines *Ojas* as the "fundamental magical energy at the root of sexual radioactivity".

⁵⁴ Article entitled "The Sangraal", Arthur Machen, 1907. See *The Glorious Mystery* (Machen), p.18.

⁵⁵ It is surely worth noting that the Graal is depicted in the Tarot as the subject of Atu 7 (the number of the Goddess, and of Set!). It is there associated with the Chariot of the Gods, which has been interpreted by some 'ufologists' as a form of Spacecraft. Indeed, the *mercavah* (chariot) was described by the qabalists as a form of the ten Sephiroth used by the Supreme (i.e. the Ancient One) to descend upon the souls of men. Atu 7 shows the Charioteer sheathed in amber-coloured armour or protective covering. Amber or orange is a colour predominant in UFO lore. Furthermore, Atu 7 is under the sign of Cancer, which was originally the sign of the Beetle. The crab is associated in occult lore with the race of crustaceans expected to appear upon Earth at some future time, and the beetle is emblematic of the immediately post-Maatian phase of human evolution.

He points out that *Ojas* is not possessed by ordinary people "because it is entirely magical in its constitution".

In order to establish contact with it, it is necessary to interpenetrate a specific *Ojas* zone. He explains that there "exists in the world a magical chain or line of succession or linking up, which has existed from the earliest times on this planet and which - before that time - existed on another planet, some say Venus, or some other planet of this solar system, or perhaps another solar system. This linking up, this line of succession through history is the basis of a magical descent of *Ojas* through centuries of human existence".

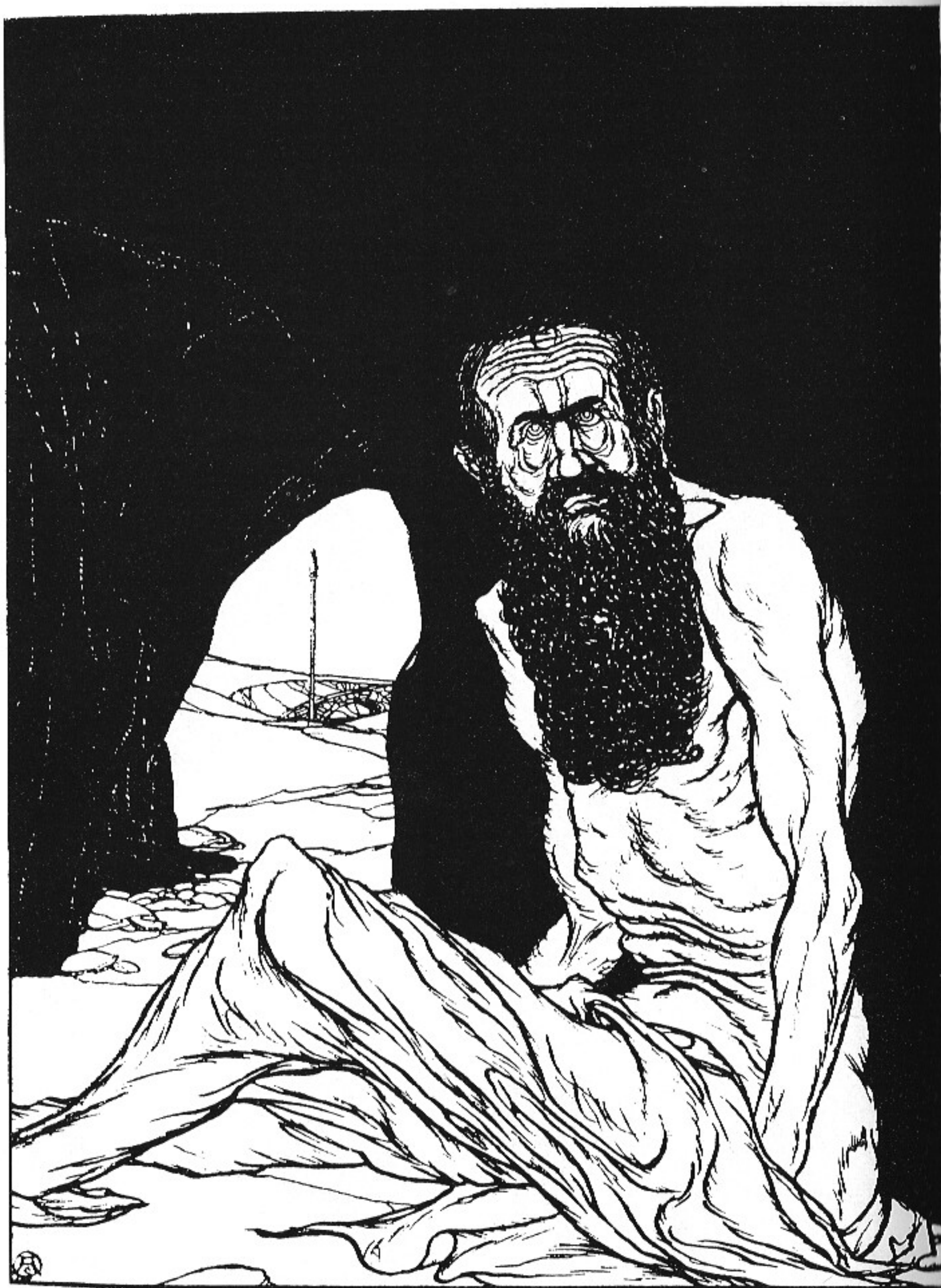
Bertiaux declares further that we have "never lost the line of connection, which continually supplies our magical order with *Ojas* from Orion, Sirius, and many other stellar systems and solar systems. The *Ojas* is transmitted from these worlds and comes to Earth where it is reserved in the inner sanctuary of our magical order, i.e. *La Couleuvre Noire*, or the *Magical Brotherhood of the Kalinagas*".

Two important facts emerge from these statements: 1) Venus as a probable source of the Energy suggests a connection with the Great Old Ones, the informers of the Ophidian Current. Both the Red and the Black Serpents⁵⁶ typify aspects of this Current. 2) The allusion to the Kalinagas may refer to the Deep Ones as the feminine reptiles seething in the *kalas* of the Meon. This supposition is supported by the fact that the Meonic or Dark Doctrine is suffused with magical and mystical elements that have a terrestrial reflex in the mystical doctrine promulgated by Nagarjuna (2nd cent. A.D.). He was a major transmitter of the *Madhyamakasastra*, which has many points of identity with the Meonic Doctrine. Legend avers that Nagarjuna received the doctrine of *Madhyamaka* in the sub-marine kingdom of the *Nagas*, or reptiles. The Naga King there transmitted to him the now celebrated *Mahâprajñâpâramitasutrâ*, which had been entrusted to the nagas by the Enlightened One (i.e. an extraterrestrial Intelligence identified terrestrially with the Buddha.). *Param-itâ* signifies 'gone beyond'; *prajñâpâramitâ* therefore signifies 'insight into that which is beyond', or on the 'other

⁵⁶ *La Couleuvre Rouge*, et *La Couleuvre Noire*.



20. *Sabbath Scene* by Steffi Grant



21. "Solitary in his cave by the shore..." by Austin Osman Spare

side' of the Tree of Life.⁵⁷ Hence the essential mantram of the *Sûnyatavâda*, or Way of the Void: *Gate, gate, pâramgate, pârasamgate Bodhi, svâha*: O Wisdom, which has gone beyond the beyond, *svâha*!⁵⁸

The Serpent (*naga*) is a designation of one who has controlled the passions. In the present context this comports control and direction of the Ophidian Current by destroying attachment to terrestrial objects, and, by the formula of *love under will*, penetrating extraterrestrial dimensions and contacting Intelligences such as Aiwaz, Lam, Aossic, etc. These Beings, who are native to the Aeons of Maat, Ma-Ion, and Meon, are in direct communication with mundane levels of consciousness *via* the Typhonian O.T.O. They concentrate the *Ojas* of the Old Ones of the Primal Deep, and this is adumbrated by Voodoo and Tantric elements already explained.

The *Couleuvre Noire*, the Choronzon Club, and other Orders headed by Bertiaux, concentrate forms of *Ojas* projected from Afro-Indian recensions of Atlantean Tradition:

"Vudu and Veda both reflect the ancient religion of Atlantis. By investigating Voodoo physics and Vedic physics we come to an understanding of the magical systems of Atlantis ..."

"Where does the energy [*Ojas*] come from? It comes from the male magician, from the Sun Priesthood ... which stands behind the magical powers of our Order. The *situs* of the Sun Priesthood is to be found in the fixed stars."

Here, the source of the *Ojas* is identified as the Starry Wisdom Sect, the teachings of which stream through the second Cosmic Power-Zone, Chokmah, the realm of the Magus (the male aspect of the Mother). This centre links the Sun Priesthood with the Star-Moon System, which is why it is the fount of "the supreme and ultimate secret priesthood of light, or of *Ojas*, the energy of our special and supreme magical system".

Ojas is here identified with solar energy, the LVX or Light of Consciousness typified by Tiphereth, the point of junction between the terrestrial and stellar worlds. This demonstrates a

⁵⁷ Or Universe 'B'.

⁵⁸ There is no adequate English translation of this term *Svâha* which expresses benediction and which seals the *mantram*.

phase of identity between the O.T.O., the Choronzonic systems of the *Couleuvre Noire*, and other Meonic systems. This is the 'male' aspect. It is balanced by the 'Mother' of the Veda - Aditi, the Spider Goddess.

The spider is associated particularly with Voodoo systems of space-time travel and control, because the web of light spun by the *Ojas*-machines facilitates swift interstellar transport. Bertiaux observes that:

"the fuels for projection are very simply the *kalas* and *shaktis*, the *ojas* and sexual radioactivities which power all our machines. The *ojas* (*Theojas*, or god-energies) and sexual radioactivities are especially sought after by vampiristic deities, and for this reason the magician must look carefully into the nature of the magical images used to power the symbols with their own magical force-fields. By using less-than-horrific spirit-loas the magician runs the risk of attracting very negative vampires who need the *ojas* of the mandala-instruments to sustain themselves. These vampires must be carefully distinguished from the positive vampires of time- and space-consciousness travel, who assist the magician to move into other regions and who - manifested as were-spiders and zombi-loa - both guard the Temple of Sciences as well as provide certain esoteric energies, which, while matching other energies in the magician, produce also the Cartesian Vortices through which the *Voltigeurs* make contact with the points of the other worlds. Thus, we can see the need to know the nature of the energies used behind the symbolics of voodoo mechanics."

There are special categories of Maatians known as the Yoninis, or 'holes in space'. They are known to us, via various oracle systems, as the daughters of Aditi, the primordial Goddess of Space. Tantric physics therefore becomes Maatian physics when it is realised that these holes-in-space are everywhere, and that they are 'broadcasting' psionically veritable death-rays (i.e. death to all old-aeon modes of consciousness). This is symbolised magically by Aditi-Uranus, the Uranian-Shaivite destructive work of the Yoninis. Because these holes serve to reveal pure space they also reveal pure Truth (Maat),

or the Absolute Void. Therefore, *Sunyatavidya*⁵⁹ (and *Sunyataavada*)⁶⁰ begins with these oracles and is co-extensive with Maatian Magick. The Yoninis are spider-like because they are the daughters, or emanations, of the Spider-Mother of Space. They weave the fabric of space from their two 'ultimate foods' - i.e. Cosmic Lust, and Primordial Chaos. In the words of the Goddess:⁶¹

"And in the awesome insatiability of the ingress of their creative madness They annihilate all immediacy, and They trample into the endless void by Their thousand-little-footsteps⁶² all vestiges of reason, form, sanity, and value, leaving only the ever-widening abysses of *Sunyata*".

However, as Rohmer has indicated,⁶³ the Spider is not the sole totem of the Voodoo votaries, for "the real emblem of their unclean religion is the bat, especially the vampire bat of South America". This remark would seem to have been amply justified by a Rite of Camazotz which developed astonishingly tangential tantrums, one evening, at New Isis Lodge.

A secret organization of the Zotzil⁶⁴ contacted the lodge in the late nineteen-fifties, and invited certain members of its Sovereign Sanctuary to participate in an invocation of Camazotz. The invocation was to take place in the crypt of a derelict chapel in Wales which had been acquired by one of the Zotzil and equipped especially for the rite. It is therefore necessary to visualize a spacious subterranean area, similar in size and shape to the nocturnal mammal-house at the London Zoological Gardens.

New Isis Lodge's celebrated 'Madame Butterfly',⁶⁵ who was also a high ranking sister of the O.T.O., was to be the star turn and guest of honour. And she surpassed on the occasion, both in the cunning artistry of her butterfly guise and in the

⁵⁹ The Knowledge of the Void.

⁶⁰ The Way of the Void.

⁶¹ *The Book of the Meon* (Bertiaux), chapter X, part iii.

⁶² The Goddess is referred to by her name in Esoteric Voodoo: *Ti-Pieds-Mille-Fois*, "The Thousand-Little-Footsteps" or the Millipede, the caterpillar supershakti totem of Aditi in the Vudu-Vedas.

⁶³ *Batwing* (Rohmer), p.92.

⁶⁴ Devotees of the Bat god, Camazotz.

⁶⁵ This Rite preceded in time, of course, that described in chapter 5 of this Part III.

excellence of her choreography, all previous performances. The yellow wings of gossamer were ribbed with a filigree of mauve veins as finely webbed as the dessicated anatomy of a decaying Autumn leaf. Its fluttering weightlessness was rivalled by her ghostly gyrations. The febrile antennae sprouting from the dark velvet that masked her face emitted spectral flashes which lit the gloomy caverns where the rite was enacted.

The butterfly in Mayan lore is a zoötype of the vampire, and Olga had thoroughly assimilated the rôle many years before she was called upon to participate in the invocation of Camazotz, the Vampire Lord of the Mayans.

The crypt was divided into spacious cells by chunks of cyclopean masonry, on the surfaces of which had been incised the hieroglyphics of the Cult. Some of them were easy of interpretation by anyone acquainted with Mayan and Atlantean lore, but other glyphs sounded infinitely older strata of consciousness; they depicted gigantic batwinged creatures rising out of cavities resembling volcanic outrances dripping with blood-red larva.

Visualize a vast cave sprinkled with cyclopean cubes - like monstrous dice scattered on a great stone slab with checks formed of flagstone, over which - like a misty veil - floated a greenish vapour, and you will obtain some idea of the lodgeroom as it appeared on the night of the Rite.

Olga fluttered about inconsequentially, gliding gracefully through the low arches that seemed to bear the whole weight of the edifice towering above the crypt. Finding no semblance of a flower to alight on, she fastened upon a deep pool of mauve light blossoming like moss in a crevice between two of the cubes. Folding her wings, she all but vanished from sight in the mauve-shadowed aperture.

A slow but vibrant breeze arose and circulated round the crypt. It gathered the mist into a dense sphere of leprous green which concentrated itself a little to the left of the aperture, but considerably above it. Out of its centre emerged a fantastic form, unexpected no less by the participants than by the invited witnesses.

It should be understood that Camazotz is an entity that has been for so long accepted as belonging to the myth-patterns of the Mayas, that its stylized astral appearance in response to appropriate

spells would occasion little surprise. Imagine, therefore, the consternation arising from a manifestation so at variance with type as to seem *essentially* different. It emerged from the core of the greenish chaos and was projected - as by a positive and malign will - into the midst of the circle of worshippers. The clamour of the invocants had ceased; they simply stared, mutely, at the apparition. Bat-like it was, and dark, yet there the likeness stopped, for the tentacles writhing from the place where a face should have been were dripping with an oily mauve ichor, the slime of no terrestrial ocean.

The compiler of these Annals had not seen a representation of the Fisherman's God of the Cook Islanders, but it would seem that - given the bat-wings - this creature would most nearly compare in external appearance with the abnormality that appeared to the Zotzil.

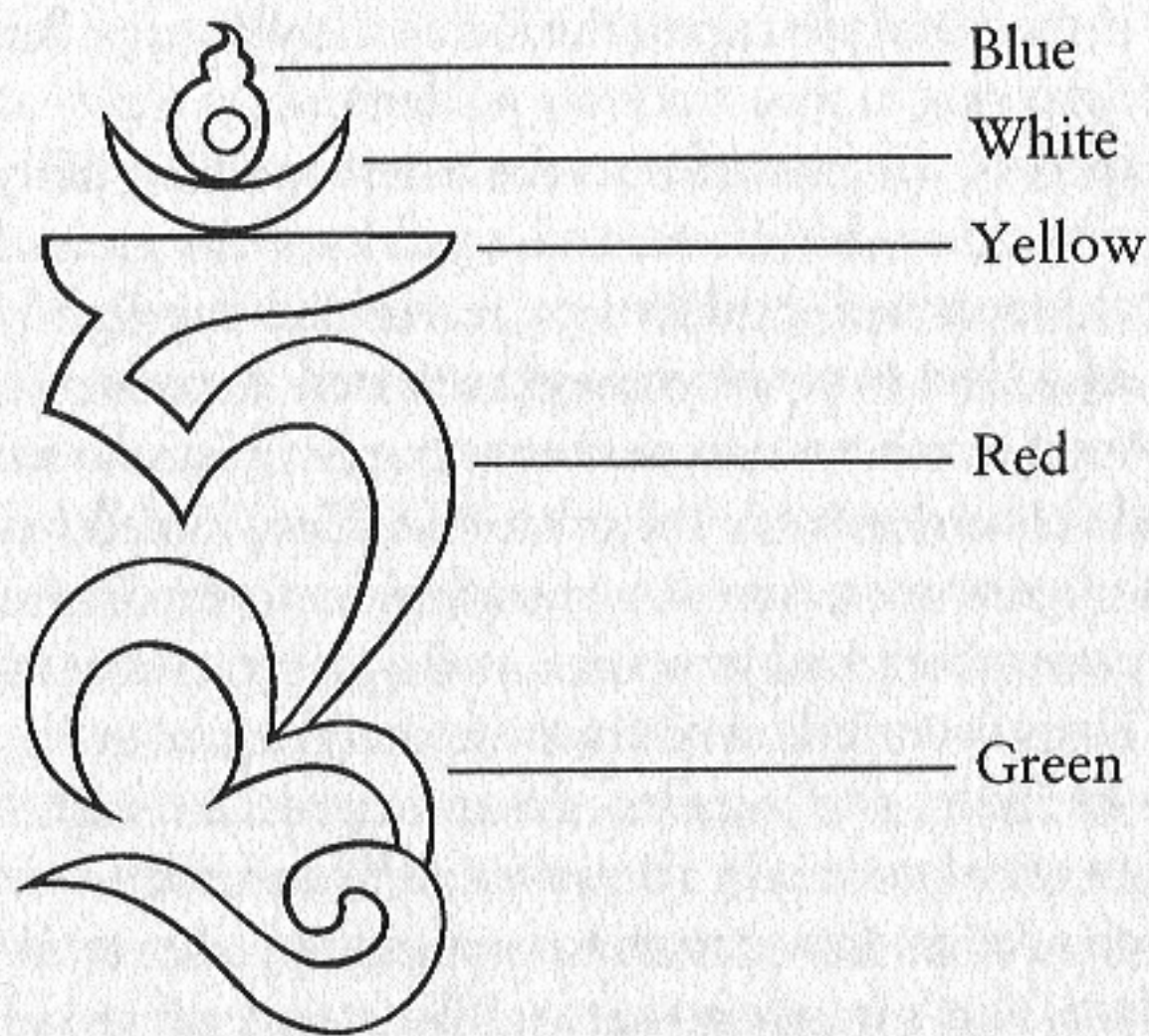
At this moment of ultimate tension and distress, Olga decided to open her wings and float majestically round the green wall of mist. As she passed between it and the Zotzil, the miasma seemed to emanate from its centre a brighter luminosity which had the curious effect of enlarging Olga's wings so that they seemed to envelop the brooding form behind her. She appeared quite oblivious of the *outré* nature of the entity, which at that moment emitted a sibilant buzz, and, with a fluttering of wings it snowed down upon the Zotzil the yellow pollen of astral flowers not growing in that shadowy wilderness.

The superimposition of the butterfly on the bat-shaped anomaly had the effect of creating an additional veil - yellow to its green - which by virtue of its continual shudderings, resembled the slightly tremulous surface of a lake over which insects darted. It created a web of light and sound that served to deflect attention from the revolting rite enacted in the depths of the mist. For Olga, naked beneath her chrysalis of gossamer, was slowly sucked backwards into the heart of the vapour which had its source at the genital centre of the bat-like squid. The vapour billowed from the scaly organ jutting from the globe of its belly, and recalled those crepuscular nightmares projected from astral realms by the genius of Wunderlich.

The green mist subsided and the enormous wings flapped convulsively, beating to dust Olga's fragile gossamer. She stood, stripped of gauze, a maenad aware of the import of her vampire rôle.

Like a white arrow she clove the mist and fastened her lips upon the gigantic phallus. Her sheer whiteness was enveloped by a black cloud, and the funnel of astral matter was sucked with shrill hissings down a crevice between cyclopean stones. This abrupt withdrawal created a vortex which absorbed all within its immediate neighbourhood. Olga's garments vanished with incredible rapidity, and were never seen again. But she emerged from the Rite renewed, revitalized, relieved - perhaps forever ⁶⁶ - from a magical commitment of many years' standing. It also resolved a psychological complex which had, until then, prevented her achieving the height of her chosen profession - that of choreographic self-expression. She eventually accompanied the most accomplished dancers in a *troupe* which performed - in the nineteen-sixties - before one of the most renowned lamas of Nepal.

⁶⁶ This release seems not to have been achieved until the fateful night described in chapter 5, *supra* (p.179 onwards).



The Sacred Bijamantra HŪM

Glossary



(Note many of the following terms are defined with specific reference to the Typhonian Tradition and to the Necronomicon Mythos).

Ar	: Arabic term
Chi	: Chinese
Eg	: Ancient Egyptian
Gn	: Gnostic
Heb	: Hebrew/Chaldean
Ma	: Maatian
Nec	: Necronomicon Mythos
Skt	: Sanskrit
Th	: Thelemic
Tib	: Tibetan
Vd	: Voodoo

A.:A.: (*Argenteum Astrum*): The initials of the Order of the *Silver Star*. The Star is Sirius, or Sothis, the Star of Set. The two 'A's have the value of two 'ones' read as *eleven*, the number of Magick and of the Qliphoth. They typify the raised stones or pillars emblematic of Set as the Devil, or Double; hence the Double Current (q.v.).

Aditi (Skt): The Goddess of Space.

Adris: Magical stones sensitive to the approach of spirits (e.g. the crystal, which responds to the presence of alien entities).

Agartha (Tib): The Underground City. Its number is 220, the number of verses, or cells, in the *Book of the Law* (see AL). It comprehends the Tunnels of Set; the cells of the Qliphoth; and the secret network of *nâdis* (q.v.) which lace the occult anatomy

- of the astral universe. Materialists claim for Agartha a physical location beneath the Gobi Desert, and similar places.
- Ain* (Heb): The void, or inane. It is the mystical equivalent of the *Ayin* (an Eye), symbolic of the *Yoni* (q.v.).
- Aiwass* (Th): "the minister of Hoor-paar-kraat" (q.v.). *Aiwass* is a minion of the Outer Ones. He is specifically charged by Them with the work (the Great Work) of preparing humanity for the next step in its spiritual development. To this end the *Book of the Law* was transmitted by Them to Crowley, in the year 1904.
- Aiwaz* (Th): Another form of *Aiwass* (q.v.). The Ophidian Current (q.v.) in the present Aeon is denoted by 93, the number of *Aiwaz*.
- AL* (Heb & Th): The word means God, or the 'Ancient One', and is thus a designation of the Old Ones (also the Outer Ones). It is also the name which Crowley gave to the *Book of the Law*, and, as the Book of AL, it is the *Book of the Outer Ones*. It contains the magical formula for Their Invocation.
- Amen* (Eg): The Hidden God, i.e. the power or force in the subconscious mind of man that enables him to establish contact with the Old Ones.
- Amenta* (Eg): Literally, the land or place of Amen. The Underworld. In terms of human psychology, the human subconsciousness.
- Ape of Thoth*: The shadow or double of Thoth, the god of magick. The ape is the symbol of the mirror-world or astral plane. Thoth is the Egyptian equivalent of Daäth (q.v.).
- Apep* (Eg): The serpent that gave its name to the Ophidian Current (q.v.).
- Apophis*: The Greek form of Apep.
- Aquarius*: The astroglyph (♈) of the present 'space age' symbolizes the Aeon of the Double Current (q.v.).
- Ayin* (Heb): An eye. See *Yoni*.
- Aza* (Gn): 'The evil mother of all demons'. The Gnostic concept of the source of alien energies, hence its relevance to the Typhonian Tradition. See *Azathoth*.
- Azathoth* (Nec): An entity given great prominence in the *Necronomicon Mythos* because it typifies the supreme reflex of Daäth in the form of *Aza* (q.v.).

- Azyn*: See *Sin*.
- Babalón* (Th): A name applicable to any woman magically competent to channel and/or transmit extraterrestrial forces. Her realm is then the Mauve Zone, the Crimson Desert, the Green Mist, the Black Shadow, etc., all of which terms are explained in the present volume.
- Bardo* (Tib): The 'other' world. Tibetan equivalent of the Egyptian *Amenta*.
- Bath Kol* (Heb): See *Bes Qul*. The Daughter of the Voice.
- Bes*, or *Besz* (Eg): the dwarf god, equivalent to *Vesz*, *Vasz* or *Aivas*. *Bes* presided over child-birth. In magical terms he determines the nature of the 'magical child' (q.v.).
- Bes Qul* (Ar): This is the *Bath Kol* of the Arabs. It designates the oracular *Kol* or *Kala* (q.v.) of the 'magical child' in its 'daughter' avatar.
- Bindu* (Skt): The Hadit-point or invisible seed which is reified by the *Kalas* (Time).
- Bön*, or *Pön* (Tib): The pre-Buddhist or Shamanist religion of Tibet.
- Carfax* (Vd): The Crossroads typifying the junction of Spirit and Matter. They are represented by the Barons Carrefour, Cimetière, and Samedhi.
- Carrefour, Baron* (Vd): See *Carfax*.
- Chakras* (Skt): Wheel, Disc, Power-Zone. There are seven principal *chakras* in the human body, and 10 in the Cosmic Body, represented by the ten Sephiroth of the Qabalists.
- Chandrakala* (Skt): Literally, Moon-juice. Physically, the Lunar Current in the human female. Metaphysically, the illusion of Time, which alone makes possible the appearance of the phenomenal universe. *Chandrakala* is thus a glyph of the Fourth Dimension.
- Choronzon*: The principle of disintegration (of the Ego) that must be brought into play in order to effect the ultimate reintegration of phenomena with their noumenal source. As *Choronzon* dissolves the Ego, it is regarded - by the Ego - as the essence of evil. The concept of *Choronzon* plays a vitally important rôle in the magick of the Mauve Zone. It is particularly dangerous because it can assume any form whatever in which to delude

- the magician rash enough to invoke it without first having established communion with his Angel. (See *Tiphereth*).
- Cimitière, Baron* (Vd): Lord of the Dead. The cemetery typifies the Place of the Cross, or crossing over to the realm of the dead; the crossroads. See *Carfax*.
- Coph Nia* (Th): The Eye of the Daughter, or entranced priestess, which possesses the magical faculty of inward-turned, or reverse vision. It is the visual counterpart of the *Bath Kol* (q.v.).
- Cthulhu* (Nec): The Great Priest of the Deep Ones who waits - dead but dreaming - in the sunken City of R'lyeh.
- Daäth* (Heb): The *eleventh* Cosmic Power Zone. The place of the cross or Crossing over to the 'other side' (of the Sephirotic Tree of Life). The Gateway to the Mauve Zone, or to Universe 'B'.
- Dagon* (Nec): A deity of the Deep Ones closely associated with the Cult of Cthulhu. The number of Dagon, 777, identifies him as a denizen of the Sphere of the Qliphoth (OVLMLHQLIPVTh). 777 is also the number of Shaitan (or Set) combined with Aiwass, and therefore of Pan (ALL), for 777 is the total number of paths and sephiroth of the Tree of Life.
- Dahna* (Ar): The Crimson Desert of Arab lore. A synonym of the Mauve Zone and of the Desert of Set, the Empty Place, the Great Abyss.
- Deep Ones* (Nec): Forms of the Great Old Ones more particularly associated with the element of water (i.e. the Astral plane). Their zoötypes are the frog, the octopus, and the sauria.
- Deva* (Skt): Lit. 'Bright or Shining One'. The root of the word 'divine'. Being of celestial origin the *devas* are easily assimilated to ideas of extraterrestrial entities and cognate phenomena.
- Double Current*: A term used to denote the twin streams of energy that inform the terrestrial sphere (Earth) under the Aquarian Age. The white and the red fluids of magical creation and destruction are represented by Horus (93), and Maat (696). Their perfect polarisation engenders 789, the number of the Draconian Current embodied by Shaitan-Aiwass.
- Draconian Cult*: The Cult of the Dragon of the Deep (of Space) which brought to earth the Ophidian Current worshipped by the ancient Typhonians of Egypt under the symbol of Apep

- (q.v.), and used today by the Typhonian Order of the Outer Ones, known as the O.T.O.
- Drukpa, or Dugpa, or Dropa* (Tib): Lit. 'Sect or Cult of the Thunder Dragon'. It was brought to earth via LAM (q.v.) 12000 years ago when it was established on the Plateau of Lêng situated between China and Tibet. Modern descendants of the *Drukpas* yet flourish in Bhutan. (See Bibliography, under *Levy, John*).
- Gêh* (Heb): A class of succubae subsumed to the Lilith complex of entities which includes also Hecatê. They sometimes assume the form of ghouls.
- Gematria*: A qabalistic system in which the numerical values of each letter of a word are added to produce the number of the word. This number is a key to the magical meaning of the word, i.e., it gives the meaning in a further dimension, of which the visible word is merely a veil or mask.
- Ghuédhé* (Vd): A group of *loa* (q.v.) represented by the Barons Cimitière and Samedhi. See *Carfax*.
- Ghuédhé-Nibho* (Vd): The Black Goddess of Space. Counterpart of Baron Cimitière.
- Gopis* (Skt): Lit. 'Cow girls' or 'milkmaids'. *Shaktis*, or powers, associated with the *kalas* of the bright fortnight. See *Nityas*.
- Gotra* (Skt): Clan, family, lineage.
- Great Old Ones* (Nec): Those who control the destiny of this planet (and many other celestial bodies). They radiate their influence through the Stars; they also have secret representatives upon the Earth, and they have manifested in historic times through the Starry Wisdom Sect, the Esoteric Order of Dagon and through the *Drukpas* (or *Dropas*) and *Nyingmapas* of Tibet and Bhutan. In recent times they have been active through the Secret Chiefs of the A.:A.: (q.v.) and through the Temple of the Outer Ones, or O.T.O. (q.v.).
- Hadit* (Th): The infinitely small or atomic point (*bindu*). The Hidden God whose name, Had, is one with Adad, Daäth, and with Thoth whose union (yog) with Set, produces Yog-Sothoth (q.v.).
- Hoor-paar-Kraat* (Eg): The dark twin of Ra-Hoor-Khuit (q.v.), and, as such, the shadow of Horus, which is Set. The Hoor-Khart

or Kraat is the dwarf, manikin, or 'magical child', hence Hoor-pi-Khart as Hekhart, or Hecaté, who presides over the abortion of the physical child in favour of the metaphysical or 'magical child'.

Horus (Th): The hawk-headed deity of the Egyptians. It gives its name to the present Aeon. As the twin of Set, Horus is the reflection in phenomena of his noumenal shadow. His invocation is by means of the sexual mechanics of the Ophidian Current, the formula of Life which is a reflection in phenomena of the formula of Death (Daäth). This Magick will achieve its apotheosis in the Aeon of Maat (q.v.).

Hriliu (Th): Lit. 'the shrill scream of orgasm', the metaphysical ecstasy that accompanies the act of creation. Both *Hru* (q.v.) and *Hrumachis* (q.v.) have important affinities with Hriliu. Other cognate terms are *Vrihl*; and *R'lyeh* which indicates the subconsciousness as the source of hriliu.

Hru (Th): The Angel presiding over the Tarot. The latter comprises the celestial power-zones visualized in the *Book of Thoth* (Crowley's recension is the most penetrating contemporary visualization). Hru has a markedly 'ufological' connotation, for the wheels, or discs, which represent the power-zones of the Tarot are vortices of magical energy Outside the Circles of Time (represented by the sephiroth).

Hrumachis (Eg): 'Horus of the Star'. The Star is Sothis, or Set, and the title has emphatic 'ufological' implications. See A.:A.:

Hûm(Skt): Together with *Om* (q.v.), this is the most important *bijamantra* (see *mantra*) of the Eastern Tradition, particularly in its Tantric forms. Hûm is the basic vibration of the Old Ones, the buzz or hum that almost invariably accompanies their manifestation. (See diagram 2).

Ichha-sakti (Skt): The power (*sakti*, or *shakti*) of creative Will (*iccha*).

Ipsos (Ma): The Word of the Aeon of Maat.

Isis (Th): "Infinite Space & the Infinite Stars thereof". Frater Achad's *notariqon*, which defines better than anything else the nature of Isis as the Supreme Cosmic Power Zone, which, in

conjunction with Nu, Nuit, constitutes the Nu-Isis Current presently radiating from transplutonic deeps of Space.

Ixaxaar: The name of the Sixtystone, or Black Seal, set over the Gulf of Nether Earth where lurk the terrestrial reflexes of the Ophidian Current. The ancient geographer, Solinus, describes Ixaxaar, and Arthur Machen has woven around it a sinister magical allegory. Ixaxaar adds up to 333 which links the Stone with the Mysteries of Shugal-Choronzon (q.v.), and with the Qliphoth.

Jagrat (Skt): Consciousness appears to manifest in terrestrial entities in three forms or states, of which *Jagrat* is the waking state.

Kadath (Nec): The primal creative energy - Hadith or Kadath - abides in the Cold Waste, which is named after it. Kadath signifies dimensions beyond the grasp of both the waking and the dreaming states of consciousness. (See *Jagrat*).

Kala(s) (Skt): Time; also, a digit of the moon as marker of the bright and dark fortnights. Our word calendar derives from *kala*. There are 16 *kalas*, or lunar fluids, known to terrestrial science, and they are situated in the organism of the human female; hence, Kali as Goddess of Time, and of the *kalas*. Time is the source of energy that powers spacecrafts. When converted into energy, the *kalas* appear as the power that motivates spacecrafts and enables them to travel infinite distances in the twinkling of an eye.

Kalachakra (Skt): The Circle or Power-Zone of Time. The Mongolian Rite of the Kalachakra involves the 16 terrestrial sub-elements or *kalas*. (See Crowley's comments on Atu VII in *The Book of Thoth*).

Kali (Skt): The Great Mother Goddess of Time. See *Kala(s)*.

Kama (Skt): The God of Desire. The power that motivates and perpetuates existence in the conceptual or illusory universe.

Kaph (Heb): K is the eleventh letter of the Magical Alphabet. It represents the Energy that distinguishes magic from magick. Eleven is the number of the 'other side'. See *Coph Nia, Nia, etc.*

Karma (Skt): The law, or *loa*, that determines the course of destiny in relation to the individual. It is an entirely illusory device which necessarily comports compensations of energy in

terms of 'joy' and 'suffering', both of which are equally delusive. Objects alone are subject to *karma*, therefore consciousness disidentified with entity alone is free.

Kether (Heb): The first Cosmic Power Zone. The ultimate pylon and outpost of a system that may be transcended only with the aid of extraterrestrial intervention, i.e. the Influence from Beyond. (See diagram of the Tree of Life).

Khabs (Eg): A Star.

Khart (Eg): The dwarf deity, Hoor-paar-Kraat, typified by the 'magical child', homunculus, or magical manikin.

Khu (Eg): Magical power, *par excellence*. It is typified by the queue or tail of the feminine complex wherein the *kalas* (q.v.) are generated.

Kia: A term coined by A.O. Spare to denote pure or preconceptual energy.

Koth (Nec): A dream tower admitting to other dimensions; it guards the Tunnels of Set. Sometimes known as the 'Hollow One', symbolic of woman as an Outer Gateway.

Kraat (Eg): The *Khart* or *Kraat* is both the dwarf god (the Phallus), and the dwarf or 'magical child' that is begotten by the Phallus. His messenger or minister is Aiwass (q.v.). See *Hoor-paar-Kraat*.

Kû (Chi): Black Magic. The word has affinities with the Egyptian word *Khu*, q.v. and has reference to the feminine nature of its source.

Kundalini (Skt): The Serpent Power; the Fire Snake; the Thunder Dragon; the Ophidian Current or cosmic magical power as it inheres in the human body-mind complex. It lies dormant in the average human being.

La (Th): An Hebrew word meaning 'Not', the Negative. It denotes the counterpart of AL, the positive article. In its triple form, AL-LA-LA (meaning 'God is Not-Not'), Frater Achad recognized the supreme formula of the 93 Current (Allala = 93).

Lam (Tib): Lit. 'The Way'. A loaded term for Typhonians for it is also the name of an extraterrestrial entity with whom Aleister Crowley established contact while in America in 1915. Lam's Cult is fast becoming a focus for those interested in the occult implica-

tions of 'Ufology' and intra-dimensional psionics. See *Lêng*.

Lêng (Nec): The name of the "abominable plateau" which has been identified by some writers with a region in central Asia. In a magical sense, *Lêng* is identical with certain dimensions of the Mauve Zone. *Lam* (q.v.) is the Lama of *Lêng*. There are veiled references to him in the writings of Chambers, Lovecraft, Derleth, and others.

Libra: The Balance associated with 'L', the letter of AL or *Liber Legis* (*Book of the Law*). It is also the letter of Maat, who represents the Balance between the aeons of the Son (Horus) and the Daughter (Ma). *Libra* therefore represents the equilibrium of the Double Current.

Lîla (Skt): Play, masque, dance, or game, particularly the sport of hide-and-seek involving the ceaseless dalliance of Subject (Krishna) and Object (Radha) in the *lîla* of phenomenal existence.

Linglessoux, Les: A term used by Black Snake Cultists to denote the realms of the shrouds, or shells, of the Dead that may be animated by Voodoo sorcery.

Loa (Vd): The gods or entities responsive to Voodoo rites. In a metaphysical sense, the *loa* are the laws basic to physical existence.

Lux or *LVX* (Gn): The Light of Consciousness and, by metathesis, the LXV or Holy Guardian Angel that links man with Those beyond. (See *Nox*; also *Tiphereth*).

Maat (Eg): Goddess of Truth and Justice. The word *mathematics* derives from *Maat*; it is also a form of *Mot*, the Word. *Maat* has given her name to the Aeon which - according to AL - will succeed the Aeon of Horus with the Force and Fire of its sexual magick. *Maat's* Aeon will be characterized by Air (i.e. Space) and Water (i.e. the Deep), hence its association with Aquarius, and with *Libra* as the Balance of the Double Current.

Magical Child (Th): See *Hoor-paar-Kraat*, *Khart*, etc. Aiwass is the minister of Hoor-paar-Kraat, or Harpocrates, the silent dwarf-god symbolic of the child, Crowned and Conquering (*Ra-Hoor-Khuit*), that results from the magick of the Aeon of Horus.

- Ma-Ion* (Ma): The Aeon of the 'Daughter' which, according to Frater Achad, is the lesser cycle of the Maat-aeon, and which counterbalances the Aeon of the 'Son' (i.e. Horus).
- Madhyamaka* (Skt): The Doctrine of Sûnyatavâda, or Way of Emptiness, propounded by the Buddhist philosopher Nagarjuna (2nd cent. A.D.) and continued by Vimalakirti, Aryaveda, Chândrakirti and Santideva, etc. This school is probably the only one really to present the most profound implications of Buddhism and the highest Advaitic doctrines of India and China. It has had its modern exponents in the great Sri Ramana Maharshi of Tiruvannamalai, Sri Atmananda of Trivandrum and, in the West, Wei Wu Wei (Terence Gray).
- Maithuna* (Skt): Lit. 'coupling'; as of the lips in speech, the genitals in sexual congress, and the mind and its objects. (See *Viparîta maithuna*).
- Malkuth* (Heb): The tenth Cosmic Power Zone; the sphere of manifestation at terrestrial levels represented by the Bride or Daughter. In magical terms, the sphere of the unawakened (or virgin) priestess entranced and ready to manifest extraterrestrial forces.
- Mantra* (Skt): A spell or charm vibrated vocally or silently that has the power of evoking a given response from occult spheres. (See *Hûm*.) The *bîjamantra* (i.e. root or primal *mantra*) is *Om* (q.v.).
- Marma* (Skt): A place of crossing, usually applied to the intersection of three lines on the *Sri Chakra*, at which junction is located an erogenous zone in the body of the Goddess represented by the Circle of Time (Kali, q.v.).
- Mauve Zone*: A synonym for the Crimson Emptiness, the Abyss, the Great Gulf, Chaos, the Desert of Set, the Plateau of Lêng, etc. Its *locus* on the Tree of Life is at Daäth, the Place of the Crossing typified by the explosive Herschel whose astroglyph H resembles the Sign of the Drukpas (q.v.), the Triple Fire-tongue, and the Tridents of Chozzar and of Shiva.
- Meon*: A term coined by Michael Bertiaux to denote certain aspects of the *Ma-Ion* (q.v.) and the Aeon of the Maatians, in relation to the dark doctrine of the Daäthian Gnosis.

- Mudra* (Skt): A mystic attitude or gesture which usually accompanies the vibration of a *mantra* (q.v.). It also means 'parched cereal' which is a symbolic mode of describing a certain manifestation of the entranced priestess engaged in the Kaula rites.
- Mystère Royale*: A Meonic designation of Daäth as the consort of *Ghuédhé-Nibho* (q.v.).
- Nada* (Skt): Nerve-centre related to sound or vibration. The *Nadis* are a ramifying network of nerve-centres in the human psychosomatic organism. The reception of transmissions from Outside depends upon the *Nadis* being maintained in a state of hypersensitivity and clarity. This has not necessarily to do with any state of physical health, so-called.
- Naga* (Skt): A serpent. The type of the Ophidian Current (q.v.) especially in its relation to the Deep Ones.
- Nemirion*: A term used by Michael Bertiaux to denote Boullanist Adepts of Rigel, in the constellation of Orion. The Abbé Boullan (1824-1893) was a French occultist and friend of J.K.Huysmans. Boullan taught a mode of magick involving sexual congress with 'angels', or extraterrestrials.
- New Isis Lodge* (also *Nu-Isis Lodge*): A cell of the O.T.O. (q.v.) established by Kenneth Grant for the reception of transmissions from the transplutonic planet, Isis. Grant's two trilogies - of which this is the final volume - are based in large measure on these transmissions, which occurred during the seven years between the Lodge's founding in 1955 and its reabsorption into the O.T.O. in 1962.
- Nia* (Th): The reflex of *Ain* (q.v.). The term has vital significance in the qabalabs of Besqul, where it represents the Left Eye (i.e. the Eye of the Daughter) and the *Vama Marg* (q.v.). See *Coph Nia*.
- Nitya* (Skt): A technical designation in the *tantras* denoting the *kalas* of the Dark Fortnight. See *Gopis*.
- Nox* (Gn): Night. The counterpart of *Lux* (q.v.). The Unconscious Will which has its roots in the *Night of Pan*, i.e. the Mauve Zone.
- Nu* (Eg): The Waters of Space. Combined with Isis, the term connotes the *kalas* of the transyuggothian power-zone known as Nu-Isis.

Nu-Isis: A technical term designating the region of Space specifically associated with the transplutonic planet named Isis. (See *New Isis Lodge*).

Nuit (Eg): The Sky Goddess emblematic of Space, and, metaphysically, of the Void. Space is the physical menstruum of the Outer Ones. In Thelemic cosmology, Nuit is more particularly the Night Sky, which qualification comports the nightside aspect of extraterrestrial energies.

Nuter (or *Neter*) (Eg): The Gods. Equivalent to our word 'Neither' and to 'Neuter' which - in an occult context - indicates the ultrasexual nature of the Creative Force. The Egyptian ideogram of Nuter is 7, the Sign of Seven, the number of the Goddess of the Seven Stars (i.e. of Space), and also of the Axe of Set wherewith he breaks open his Mother in order to manifest his Light (i.e. Sirius).

Nyingmapa (Tib): Lit. 'the Old Ones'. An ancient Tibetan sect which embodied (and yet embodies) the ancient and universal tradition of Gods from Space. (See also *Drukpa*).

Ob (Vd): A Serpent. The Voodoo symbol of the Ophidian Current.

Obeah (Vd): See *Ob*. Obeah has special reference to AL.I.37.

Od (Heb): The Magick Light. In a sense, the masculine form of *Ob*, q.v.

Ojas (Skt): Energy. In a specifically occult sense, highly radioactive magical energy. Hence its relevance to the 'new' sexual magick which facilitates traffic with the Outer Ones. Hence its relevance, also, to the mutations and mutants now beginning to manifest at terrestrial levels.

Okbish (Heb): The Spider. The term has special relevance to the Arachnean aspect of the Ophidian Current and to the Aeon of Maat, of which the spider is the esoteric symbol.

Old Ones: See *Great Old Ones*.

Om (Skt): The *bijamantra* (basic vibration) of creation. See *Hûm*.

Ontic Sphere: The interior universe. A term used by Black Snake Cultists to denote the magical universe of the magician as distinct from his apparent existence in the illusory world of mundane events.

Ophidian Current: See *Apep*.

Ordo Templi Orientis: The Order of the Temple of the East, the east being the place of solar illumination typified by the Phallus (T), and its two witnesses (OO, *testes*). The implication is that Sol (or *Tiphereth*, q.v.) is the place of contact with the Outer Ones, which is achieved by the use of the Ophidian Current.

O.T.O.: See *Ordo Templi Orientis*. It is one of the major tasks of this Order to prepare human consciousness to assimilate and to integrate the new dimensions that will be opened up to it when the Outer Ones manifest terrestrially.

Outer Ones: See *Great Old Ones*.

Petro (Vd): A Voodoo sect which evokes the loa (q.v.) by the use of vibrations *between* the Spatial Gateways. This is evident in the curious 'off-beat' rhythms characteristic of Petro. (See *Rada*).

Prana (Skt): Breath, Spirit, Vital Force.

Pranayama (Skt): The control or direction (to magical or mystical ends) of prana (q.v.).

Qliphoth (Heb): The plural form of *Qlipha*, an harlot. The Qliphoth are seductively potent energies which remain over after manifest entities have been dissolved. Hence the Qliphoth are described as 'shells', 'cortices', 'shrouds'. Hence also the nostalgia inherent in the formula of Atavistic Resurgence, which utilizes the shells or husks of memory (past time) for the fecundation of future fantasies. In this sense, the Qliphoth are a potently creative magical force.

Qoph (Heb): The letter Q is of prime import in the Typhonian Tradition. It represents not only the Queue or tail symbolic of the feminine principle, but also the 'back of the head' (the literal meaning of *qoph*) which indicates the cerebral *locus* of the reproductive forces in the human organism. Qoph is thus the source of the reproduced or illusory image; it is therefore an accurate symbol of the phenomenal universe. Qoph also has affinities - phonetically and magically - with *Coph Nia* and with *Kaph* (q.v.).

Rada (Vd): See *Petro*. Rada is usually equated with 'white' Voodoo, to Petro's 'black'. The Rada rhythms are 'strict tempo' in contradistinction to Petro's 'off-beat'.

Ra-Hoor-Khuit (Th): The positive reflex of Hoor-paar-Kraat (q.v.). Ra-Hoor-Khuit is a form of Horus as the 'Crowned and

- Conquering Child'. He is the bright twin to Set's dark. Together they form the twin aspects of the 'magical child', which thus embodies the Double Current. See *Ur-Hekau*.
- Rasa* (Skt): Sweetness. The *kala* usually associated with the celebrated *Rasleela* of Radha and Krishna. The *Rasa-kala* is nectar that is emitted when the moon is full.
- Rasis* (Skt): The feminine vehicles of the *rasas* (see *Rasa*). There are 16 major varieties and their combinations constitute an exact science which is known as *Srividya*, or 'Knowledge of the Goddess'.
- R'lyeh* (Nec): The city beneath the sea in which dead Cthulhu (q.v.) waits, dreaming. (See *Hriliu*). In magical terms, R'lyeh is symbolic of the subconsciousness.
- Sadhaka* (Skt): One who follows a specific *sadhana* (q.v.).
- Sadhana* (Skt): A path or way of spiritual culture.
- Sagala*: The heavy metal associated with Sirius 'B'. (See *Shugal*).
- Sakhis*, or *Sacis* (Skt): A Vaishnav term denoting female spiritual companions. They are the equivalent of the tantric *saktis*, with emphasis on mystical, as distinct from magical, culture.
- Sakti*, or *shakti* (Skt): Power. In Hindu Tantra, *sakti* is typified by the female energies. The word derives from the Egyptian *Sekht* or *Sekhet*, the goddess of sexual heat symbolized by the fiery sun in the South. Hence the association with Set.
- Samedhi, Baron* (Vd): See *Carfax*.
- Secret Chiefs*: A term used by Adepts of the Golden Dawn and, later, by Aleister Crowley to denote Intelligences beyond the Abyss. They are, therefore, and strictly speaking, beyond the comprehension of human consciousness. They include the minions and messengers of the Great Old Ones, the Outer Ones, the Deep Ones, the Mahatmas, the Dhyan-Chohans, and numerous other entities considered by terrestrials to be essentially extraterrestrial.
- Sekhet* (Eg): The Goddess of the South typified by the lioness. See *Sakti*.
- Sekhet Aahru* (Eg): The Fields of Sekhet; the Fields of blood; blood being the physical menstruum of Sekhet's power (*sakti*). *Sekhet Aahru* is also a technical designation denoting the

- electro-magnetic fields which lie obliquely and adjacent to the Tunnels of Set (see *Nightside of Eden*).
- Serpent Power*: The Kundalini (q.v.) or cosmic magical power which, in its microcosmic aspect is symbolized by a serpent sleeping at the base of the spine, hence its popular confusion with the merely physiological sexual energies. The Serpent Power in the human organism is the Ophidian Current in its raw or primordial form.
- Shivadasis* (Skt): 'Devotees of Shiva'; which is a symbolic way of describing *sadhakas* (q.v.) absorbed in the bliss of pure (i.e. concept-free) Consciousness.
- Shugal* (Heb): The jackal or Fenekh-fox symbolic of the Desert of Set; a zoötype of Aiwass. The number of *Shugal* is 333, which equates it with the Choronzonic Current of the Beast, for *Shugal* (333) + *Choronzon* (333) = 666. *Shugal* is synonymous with *Sagal* (q.v.), the twin star of Sirius.
- Sin* (Heb): The lunar current. See *Zain, Zin*.
- Sirius*: The "One Star in Sight" of all terrestrial dwellers. Sirius 'A', and its dark twin, Sirius 'B' imbue with Magical Light the Order of the Silver Star (See A.:A.:) which is the Elevenfold Star of the Great White Brotherhood that radiates its influence from the power-zone of Set.
- Sixtystone*: See *Ixaxaar*.
- Sothis*: Greek form of *Sirius*, q.v.
- Srichakra*: The disc or *chakra* of the Mother. A linear representation of the source of all *kalas*; the matrix of all manifestation, terrestrial and extraterrestrial. (See *Aleister Crowley & the Hidden God*, plate 5).
- Sriyantra* (Skt): Another name for the *Srichakra* (q.v.). (See *Yantra*).
- Sûnyata* (Skt): The Void. The Emptiness or illusoriness of phenomena which is typified, in the Western Occult Tradition, by deserted places of which the Desert of Set, the Crimson Desert of the Arabs, are examples. The Qabalistic Abyss is also, in certain respects, apposite.
- Sûnyatavâda* (Skt): The Way or Path of the Void.
- Sûnyatavâdin* (Skt): One who follows the *Sûnyatavâda* (q.v.). This

is not strictly accurate, for there is in fact no 'one' to do so.

Sûsupti or *Sûshupti* (Skt): The state of deep and dreamless sleep in which no objects appear, and in which there is no subject to claim them. See *Jagrat*.

Sûvasini (Skt): Lit. 'Sweet-smelling Woman'. The term refers to the perfumes or fragrances peculiar to the *kalas* (q.v.) shed by the *shaktis* engaged in the Magical Rituals, especially of the Kaula Circle (the worship of the Supreme Goddess, Kali).

Swapna (Skt): The state of dreaming. Its images are as illusory as those which appear in the so-called waking state (*jagrat*). The only real element in either state is the power that animates both the subject (dreamer) and his (dreamed) objects. (See *Jagrat*).

Tanith: The root is 'Than', 'dragon'. The Typhonian Dragon of the Deep, i.e. of Air or Space (Outer Ones), or of Water or the Astral Plane (Deep Ones). The concept has special relevance to the Double Current because the Aeon of Horus, represented by the 93 Current, and the Aeon of Maat, represented by the 696 Current are concentrated in the number of Tanith, viz. 789. Tanith therefore typifies the Draconian or Ophidian Current. As TNIT, Tanith equals 78, a number of Aiwass, the messenger or 'angel' of Hoor-paar-Kraat (q.v.), and of 'Mezla', the 'Influence from Beyond' (i.e. beyond Kether, or Yuggoth, q.v.).

Tarot: The Book of Thoth, which contains 78 chapters or magical visualizations. The word Tarot derives from the Egyptian Ta-Urt (q.v.), the Rota, Wheel, or Disc which symbolizes the Graal and the Feminine Void as the matrix or Gateway of Cosmic Energy.

Tattvas (Skt): Truth, Principle, Law.

Ta-Urt (Eg): The ancient or *enceinte* Mother adored by the Typhonians in pre-dynastic Egypt under the form of the pregnant hippopotamus, symbolic of the Dragon of the Waters. Hence the Draconian and the Typhonian Tradition are one. Ta-Urt is the 'Mother of Revolutions' when she is identified celestially as the 'haunch' constellation. She is typified by the flashing spark and the whirling disc (lightning and thunder), and the Mystery of the later Disc Worshipers must be fathomed at

this level. She gave her name to the Tarot, which is an occult commentary on the Mysteries of Celestial Revolutions, Discs, and stellar influences. As such She presides over analogous phenomena in the human organism where the terrestrial reflexes of these *kalas* are generated.

Teth (Heb): Lit. 'the Serpent'. The ninth letter of the Magical Alphabet and the Monogram of Thoth, with whose name Teth is synonymous. Hence the association of *Teth* with the Word whose creative magick is exemplified in the symbolism of the Ninth Degree (IX°) O.T.O. *Teth*, as the Serpent, is the symbol *par excellence* of the Ophidian Current.

Tetragrammaton (Heb): The Sacred Fourfold Word or Name, IHVH. See Appendix to *Outside the Circles of Time* for a specific definition of the Name in connection with the Typhonian Tradition.

Theojas: A term coined by Michael Bertiaux to denote an ultimate form of *Ojas* (q.v.).

Tiphereth (Heb): The Sixth Cosmic Power Zone. It is not quite the Central Point or Pivot of the Sephirothic Tree, for there are 11, not 10, sephiroth. Tiphereth is the *locus* of the Angel, 'Knowledge & Conversation' with whom is essential before the magician may establish contact with the Outer Ones.

Tulpa (Tib): A double or magical projection of the magician in a form predetermined.

Tuyau: A term coined by Michael Bertiaux to denote an astral temple or conduit. The Tunnels of Set are the classic example.

Typhon: The Greek form of the Egyptian name *Ta-Urt* (q.v.). Typhon is the Supreme Matrix or Great Mother. As the Mother of Set, Typhon is the type of the 93 Current radiating from Shaitan-Aiwass, and of the Tradition to which she gives her name.

Tzaddi (Heb): Lit. 'a fish-hook', and thus a cypher of the Deep Ones. Its number is 90, which denotes the Northern Quarter (allotted to Nuit) of the Full Circle of Space. In AL I.57, *Tzaddi* is especially nominated as *Not* (i.e. NVT, or Nuit). NVT as 65 is the Angel or Messenger from Nuit (i.e. Space).

Ur-Hekau (Eg): The Supreme Magical Power. Cf. *Ra-Hoor-*

Khuit. The word *Ur-Hekau* contains the Hekh or Hecaté association plus the *Khu*, or magical power. It thus has affiliations with Rahakarti and Hoor-pi-khart. The *Ur-hekau* as a magical talisman was typified by the thigh or haunch constellation sacred to *Ta-Urt* (q.v.).

Vahana (Skt): Vehicle.

Vama Marg (Skt): The Left Hand Way or Path. It comports the use of the Priestess, or magically competent woman, as a gateway to 'Outside'. See *Cults of the Shadow* for an in-depth study of this Path.

Vrihl: Magical Power. The words *briliu* and *R'lyeh* (q.v.) are cognate terms indicating the subconsciousness (in this case, *R'lyeh*) as the source of Magical Power. *Vrihl* also denotes the arch-magician - Man. "There is no god but man" (see *Liber Oz*), would therefore indicate the *virile* one, the one imbued with *vrihl*. When *vrihl* is expressed it becomes *briliu* (q.v.).

Viparîta (Skt): Reverse, or back-to-front. Applied to *maithuna* (q.v.). It indicates the formula of XI². In a mystical sense, it denotes the retroversion of the senses until sentience returns to its source in the Self, upstream of its diffusion through the five senses; it is then pure *Kia* (q.v.).

Voltigeurs: A term used by Black Snake Cultists to denote the leapers or vaulters back of the Tree of Life. The tree-frog is their especial totem, and it identifies their formula as pertaining to Hecaté, whose zoötype is the frog or toad.

Vyoma (Skt): Space.

Wanga (Vd): An 'evil' charm or curse. A loaded term in Thelemic symbology the key to which lies in its number - 61 - which signifies the *Ain*, and the *Nia* (q.v.). It is considered 'evil' in the old-aeon context of anti-feminist culture, for the 'curse' has reference - ultimately - to that *wise wound* which is considered a blessing by wizards, warlocks, and witches, and other votaries of Hecaté.

Wu (Chi): 'White' magic. See *Kû*.

Xoth: See *Koth*.

Yab-Yum (Tib): Subject and Object fused in ecstatic embrace and typified, anthropomorphically, by the sexual union of *Prajna* and *Upaya*, or, in Hindu terms, the *Shiva* and *shakti*

poles of Consciousness.

Yantra (Skt): A linear expression of the occult anatomy of gods and goddesses, of which the *Sriyantra* (q.v.) is the supreme example (see *Aleister Crowley & the Hidden God*, Plate 5). It is in effect a map of the erogenous zones which respond to magical stimulation, and from which are precipitated the *kalas* (q.v.). The subject is studied in depth in these trilogies, particularly in *Cults of the Shadow*.

Yig (Nec): The Yesodic power-zone in the triple complex - Yug-yog-yig - which comprises 1) the ultimate Power Zone, Yuggoth; 2) the Daäthian Doorway, Yog-Sothoth; 3) the Yesodic Yig, which typifies the terrestrial manifestation of the Ophidian Current.

Yith (Nec): An extraterrestrial race consisting solely of *chittam* (mind-stuff).

Yog (Nec): *Yog* means 'union', which, *apropos* the Necronomicon Mythos, signifies the union of man with that which is beyond man. See *Yig*.

Yoganîdhra (Skt): Lit. 'the sleep of union'. In a magical sense *yoganîdhra* equates with the hypnotic and magnetic sleep in which the priestess communes with 'spirits', or with the denizens of extraterrestrial realms.

Yog Sothoth (Nec): Lit. 'the Age (*yug*), or Aeon, of Set-Thoth'. In a metaphysical sense, *Yog Sothoth* is the symbol of the Spirit of Choronzon (q.v.) which abides at the heart of matter, or the material universe. Its mystery may be surprised only *via* the Gate of Daäth (i.e. Thoth) in the Desert of Set, Set-Thoth, or Sothoth.

Yoni (Skt): The vulva. The source of all material forms. Its symbol is the Eye which, in the Magical Alphabet, is represented by the letter O (*ayin*, q.v.), which is also the *ain*, or No thing, and therefore - by reticulation - the matrix of Every thing.

Yoninis: A term coined by Michael Bertiaux to denote the esoteric *kalas* (q.v.). The *yoninis* are "holes in space" through which flow the magical energies from Outside. As such, they are typified as the Daughters of *Aditi* (q.v.).

Yug: An age or aeon. *Yug* is also the finial upon the Tree of Life where it denotes Yuggoth and the transplutonic realms beyond

Time/Space. (See *Yig*, and *Yog*).

Yuggoth (Nec): The planet Pluto. The ultimate outpost of the known Universe (Universe 'A'). It is ascribed to the First Power Zone, Kether (q.v.), the Ancient of Days, or Great Old One. (See *Yug*).

Zain (Heb): The Seventh and - in relation to aeonology at the present stage of evolution - the most important letter of the Magical Alphabet. It is attributed to the Twins symbolic of the Double Current. Its number, 7, is that of the Stellar Goddess and her first and most powerful *Kala*, Set, whose name means 'seven'. *Zain* means 'a sword' which is a glyph of the Feminine Power. The "work of the sword" (AL.I.37) is connected with the *Wanga* (q.v.), thus equating it with the Ophidian Current. The symbolism of *Zain* is studied *in extenso* in *Nightside of Eden*, and *Outside the Circles of Time*.

Zin: An Atlantean designation of the Lunar Current, known as *Sin* in Sumer. *Zin* is a form of *Zain* (q.v.).

Zombi (Vd): The living 'dead'. The word derives from the Egyptian *Zem-zem*, which denoted a secret process of animating the dead.

Zos Kia Cultus: Terms coined by Austin Osman Spare to denote the phenomenal and noumenal aspects of existence. See *Images and Oracles of Austin Osman Spare* (Grant). The Cult itself was formed by Spare and Grant c.1952 for the purpose of exploring the magical universe (Ontic Sphere) by means of the visual arts. The society flourishes today. Some of its members have contributed their visualizations to these trilogies.

Zothyria: A term coined and defined by Michael Bertiaux as "the eternal Yoni of hyper-space", and equated with *Aditi* (q.v.). The Zothyrian Gnosis, therefore, concerns itself with the trans-yuggothian and "infinite space of the Meon."

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